



EVERLYPEDIA

(formerly The Everly Brothers Index – TEBI)
Coordinated by Robin Dunn & Chrissie van Varik



A complete (as far as is possible) index/encyclopaedia on every facet of Don & Phil Everly, covering their lives, careers, influences and connections – of course, from us as huge fans, with all due respect to them and their families. For more recording information, see also the various detailed **discography lists** on the EBI website (Everly.Net); for lyrics to songs, please refer to the **Lyric List** on the same website (<http://www.everly.net/file/disco/disco.htm>).

KEY/GLOSSARY/NOTES:

- WB: Warner Brothers
- EBs: The Everly Brothers
- LPs, CDs etc. are generally (but not always) referred to throughout as 'albums'.
- Other than important (re)releases, only the original/initial album release is referred to.
- Entries are listed under the first letter, including titles that start with a bracket, e.g. '(Why Am I) Chained To A Memory', but exclude 'The' in which case they are listed under the second word.
- Surnames or family names come first in the index.
- Headings are coloured **blue** for song and album titles and **maroon** for everything else.
- All words in **bold type** in the text are cross-references to other main entry headings – although no doubt we've missed a few!
- Entries are generally aimed to be informative and we have attempted to keep them brief though some are lengthy due to the importance and significance in the life and career of Don and Phil. However, in some cases, due to the limitations of space and the huge volume of material available elsewhere, details have been kept to a bare minimum and relate mainly to the 'Everly connection' – e.g. The Beatles, The Beach Boys and Elvis Presley to name but a few.

EVERLYPEDIA is an evolving 'organic' document that will be updated, adjusted and added to from time to time. It relies to great extent on contributions from knowledgeable folks, who we hope will provide new information. We appreciate that gaps are likely to include someone's favourite person or topic; these will gradually be included in future issues, just as other gaps will be completed in due course when information comes to light. In some cases 'tbc' (to be confirmed) or 'tba' (to be added/advised) has been added. If anyone is able fill in gaps, do not hesitate to get in touch. **Please contact us re corrections, amendments, omissions, additional information and suggested new entries at:** robindunn@btconnect.com

Credits to the many contributors to Everlypedia are listed at the end of Part 4.

EVERLYPEDIA is split into four parts:

Part 1 - A to D

Part 2 - E to J

Part 3 - K to Q

Part 3 - R to Z

Happy reading!
Robin & Chrissie

A

A&M RECORDS - In the **Everly** context, A&M was essentially a distribution company for **Don Everly's** solo albums *don EVERLY* (1971) and *SUNSET TOWERS* (1974) recorded on **ODE**, A&M's manufacturing partner.

A&M Records was formed in 1962 by Herb Alpert and Jerry Moss - after Alpert's and Moss's initials. From 1966 to 1999, the company's headquarters were on the grounds of the historic Charlie Chaplin Studio at 1416 N. La Brea Avenue, near Sunset Boulevard in **Hollywood**. Throughout the 1960s and 1970s, A&M was among the leading purveyors of light pop music, with acts such as Herb Alpert & the Tijuana Brass, **Burt Bacharach**, Carpenters, Chris Montez, Captain and Tennille, Quincy Jones, and Paul Williams; folk legends Joan Baez, Phil Ochs and Gene Clark were with the label during the 1970s. It also found success in R&B and funk thanks to piano great **Billy Preston** who joined the label in 1971. In the late 1960s, A&M added British artists through direct signing and licensing agreements, including Joe Cocker, Procol Harum, **Fairport Convention**, Free and The Move. In the 1970s, under its manufacturing and distribution agreement with **Ode Records**, A&M released albums by **Carole King**. Other notable acts included Nazareth, Styx, Supertramp, Rick Wakeman, Squeeze and Peter Frampton.

A&M UK releases were initially issued by EMI's Stateside Records label, and then under its own name by **Pye Records** until 1967. When A&M started their own UK label, their first two UK signings were Strawbs and Supertramp. Through a deal with Straight Ahead Productions, A&M got Tyrannosaurus Rex (later known as T.Rex), The Move and Joe Cocker, yet after two singles A&M didn't release any more T-Rex until they became popular on Reprise years later. A&M also let **Los Angeles** artists **Leon Russell** and Captain Beefheart and his Magic Band slip through their fingers after issuing a couple of singles. In the late 1970s, A&M signed the Sex Pistols after the band had been dropped by EMI. However, A&M themselves sacked the band within a week. Within a decade of its inception, A&M became the world's largest independent record company. A&M's success sustained during the 1980s with noted acts that included: Falco, Janet Jackson, Atlantic Starr, The Police, Suzanne Vega, Bryan Adams, Joe Jackson and Scottish rock band Gun, who went on to win an MTV award for their cover of the Cameo song 'Word Up' in 1994.

A&M was bought by **PolyGram** in 1989 for a reported \$500 million. Alpert and Moss continued to manage the label until 1993, when they felt PolyGram was increasing its pressure on A&M to fit their corporate structure. The sale to PolyGram stipulated that Alpert and Moss had an integrity clause allowing them to control the label's image through 2009. In 1998, Alpert and Moss sued PolyGram for breach of the integrity clause. In the mid-1990s, A&M began distributing its PolyGram sister label Polydor Records, an association that continues to this day.

During the 1990s, the company continued to release critically and commercially acclaimed albums by Soundgarden, Extreme, Amy Grant, John Hiatt, Sting, BluesTraveler, Barry White, and Aaron Neville—as well as from new artists Sheryl Crow, Therapy?, CeCe Peniston, and the Gin Blossoms. In 1998, PolyGram was bought by Seagrams and merged into its Universal Music Group (UMG). A&M was subsequently merged into UMG's then newly formed Interscope-Geffen-**A&M** label group.

The A&M lot on La Brea Avenue was shut down in January 1999. Alpert and Moss sued UMG in 2000; claiming that they had violated a contractual agreement that A&M would be allowed to retain its corporate culture. The suit was settled. In addition to Sting, in the time since A&M's restructuring, the company has continued to attain success with releases by its few retained mainstay acts, such as Chris Cornell, Sheryl Crow and Bryan Adams—as well as by newer acts like the Black Eyed Peas, Keyshia Cole, Pussycat Dolls and Duffy. In February 2007, UMG partnered with Octone Records, which has previously operated under **SonyBMG**. The label, headed by James Diener, would be renamed "A&M/Octone Records" and operate under A&M Records, with worldwide distribution handled by UMG.

A&R STUDIOS - A&R Studios, 112 West 48th Street, New York City, NY, USA. Independent studio founded in 1959 by South



African born Phil Ramone (see pic). Ramone quickly gained a reputation as a sound engineer and music producer, in particular for his use of innovative technology. Among the technical innovations he introduced were optical surround sound for movies and digital recording techniques. His studio was the first to release music commercially on compact disc (CD); Billy Joel's *52nd Street* was the first album to be released on CD. Ramone has won 15 **Grammy Awards**. A huge number a range of artists have recorded at A&R. The **Everly Brothers** recorded '**Milk Train**' at A&R.

ABANDONED LOVE

(**Bob Dylan**) Recorded in the spring of 1985 at **Maison Rouge Studios**, Fulham, London, UK. The track appears on the album ***BORN YESTERDAY***. Details in regard to each track are unknown but musicians on the ***BORN YESTERDAY*** sessions include: **Albert Lee** (guitars); **Phil Donnelly** (guitars); **Phil Cranham** (bass); **Larrie Londin** (drums); **Pete Wingfield** (keyboards); **Liam O'Flynn** (Irish pipes, tin whistle). Producer: **Dave Edmunds**.

Although **Bob Dylan** himself recorded 'Abandoned Love' in 1975 it remained unissued: his version was not officially released until *Biograph*, a 3-CD box set, also in 1985. The track was also included on 2005's **Hip-O** Select's excellent 2CD release ***ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS***.

ABC TV - the American Broadcasting Company television station, which hosted the 1970 ***Johnny Cash Presents The Everly Brothers*** series of summer shows. Created in 1943 from the former NBC Blue radio network, ABC is owned by The Walt Disney Company and is part of Disney-ABC Television Group. It first broadcast on television in 1945. Corporate headquarters are in Manhattan in New York City, while programming offices are in Burbank, California, adjacent to the Walt Disney Studios and the Walt Disney Company corporate headquarters. ABC is the most watched television network in the United States as of 2008.

A CHANGE OF HEART

(**Boudleaux & Felice Bryant**) Recorded 8th July 1960 at **RCA Victor Studio**, **Nashville**, Tennessee. An album track from the album ***A DATE WITH THE EVERLY BROTHERS***. **James Clayton "Jimmy" Day** (guitar); other details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.

It was recorded in 2007 by British country-folk-rock singer Teddy Thompson, who grew up listening to the Everly Brothers and **Buddy Holly**, for his album *Up Front And Down Low*. On this album he covers another EB song, '**Don't Ask Me To Be Friends**' as well as '**Let's Think About Livin'**', a track by **Bob Luman** Don & Phil allegedly played guitar on.

ACTING CAREER, THE EVERLY BROTHERS - see: **LOS ANGELES**

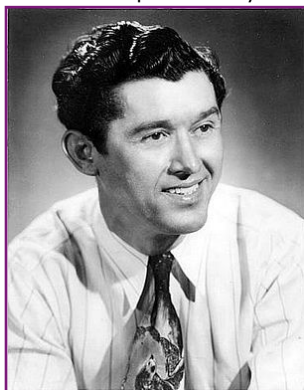
ACUFF-ROSE PUBLICATIONS – Song publishing house founded by **Roy Acuff** and **Fred Rose** in 1942 with its headquarters in **Nashville**. When they started, a condition to the gentleman's agreement between Acuff and Rose was that "our company would be honest. The writers would always be taken care of. No one would act in a shady way". Acuff-Rose was affiliated with **BMI** and had a subsidiary firm, Milene Music, which handled music from **ASCAP** member composers. It published all the Bryant songs recorded by the EBs and others until the **Bryants** established their own House of Bryant publishing co. Fred's son, **Wesley Rose**, an accountant by training, became a partner in the company in 1945 and when Fred died in 1954 became the president and very successfully lead the company for the next thirty years. Acuff-Rose Music flourished throughout this period. **Lefty Frizzell, Roy Orbison, John D. Loudermilk, Don Gibson, Mickey Newbury**, Dallas Frazier and **Sanger D. "Whitey" Shafer** were some of the significant songwriters signed exclusively to Acuff-Rose in the 1950s, '60s and early '70s.

Wesley Rose also managed the EBs from 1957 to 1961 and Acuff-Rose published all their compositions until 1970. He was keen to ensure that the EBs recorded songs exclusively published by Acuff-Rose. When **Roy Orbison** pitched '**Claudette**' to the EBs he became another member of the Acuff-Rose publishing fraternity thus ensuring that **Wesley Rose** would not block its recording.

Things came to a head in 1961 when the EBs recorded '**Temptation**', much against the wishes of Wesley Rose. The EBs sacked him as their manager which led to years of bitter litigation and closed the door to their recording new **Bryant** compositions. However, they were still contractually tied to Acuff-Rose for song writing purposes until 1970. Often afterwards they would write under pseudonyms or 'give away' songs to friends or music colleagues to avoid having to provide royalties to Acuff-Rose. Acuff-Rose Music also operated a record label, **Hickory Records** for which **Don Everly** later recorded as a solo artist following a reconciliation with **Rose**.

Recognizing the frailty of their health and that the company was in steady decline, **Roy Acuff** approached **Wesley Rose** late in 1984 and suggested that it was time to sell the catalogue. In May 1985, **Grand Ole Opry** parent company Gaylord Entertainment Company purchased the catalogue. Gaylord sold the publishing company to Sony/ATV Music in 2002. Sony/ATV Music had previously gobbled up Acuff-Rose's main Music Row rival, Tree International. The combined catalogues continue to dominate the country music publishing industry. In 2007, Sony/ATV Music Nashville became the first publisher in history to capture **BMI** Country Music Publisher of the Year, **ASCAP** Country Music Publisher of the Year, SESAC Country Music Publisher of the Year and **Billboard** Country Music Publisher of the Year.

ACUFF, ROY CLAXTON – Roy Claxton Acuff (15th September 1903 – 23rd November 1992) emerged as a star during the early 1940s. He helped intensify the star system at the **Grand Ole Opry** and remained its leading personality until his death. In so doing, he formed the bridge between country's rural string band era and the modern era of star singers backed by fully amplified bands. In addition, he co-founded **Acuff-Rose Publications** with songwriter **Fred Rose**, thus laying an important cornerstone of the **Nashville** music industry. For these and other accomplishments he was elected to the **Country Music Hall of Fame** in 1962 as its first living member.



Although he helped bring country music to the city and to the world of big business, Acuff came from a rural, folk-based background. His father farmed while also serving as Maynardville's postmaster and as pastor of the town's Baptist church. As a youth, Acuff soaked in music of all sorts: folk ballads and fiddle tunes learned from neighbours and kin, hymns learned from itinerant school instructors, recordings of early country artists, and even some of the classical vocal training pursued by his sister Sue after the family moved to Fountain City, a **Knoxville** suburb. But Acuff's real love at the time was sports; in high school he lettered in football, basketball, and baseball.

After graduation, Acuff turned down a scholarship to nearby Carson-Newman College and worked temporarily at a variety of jobs, including that of railroad "call boy", the one responsible for rounding up other workers as the need arose. He also played semi-professional baseball and boxed informally. Early in 1929, major-league baseball scouts recruited Acuff for training camp, but

his collapse during a game—an after-effect of an earlier sunstroke—prompted a nervous breakdown and sidelined him for most of 1930.

During his recuperation, Acuff began to practice his fiddle, and in 1932 he worked a medicine show tour of the Tennessee-Virginia mountains that fired his enthusiasm for show business. Next, he began playing square dances and other gatherings with various local musicians, including Lonnie Wilson and Beecher "Pete" Kirby, who would both become long-time members of his band. Radio broadcasts on **Knoxville's WROL** and **WNOX** broadened his experience. It was a **WROL** announcer, in fact, who named Acuff's band the Crazy Tennesseans. His radio fame caught the attention of American Record Corporation (ARC) producer W. R. Calaway, who brought the band to Chicago to cut their first twenty numbers in 1936. Follow-up sessions yielded recordings released on a series of department-store labels, budget-priced for Depression-era buyers.

Acuff lost no time trying to gain a spot on the **Grand Ole Opry**, but the Opry's George D. Hay repeatedly refused his services until promoter J. L. Frank intervened in Acuff's behalf. A 1937 guest shot produced no results, but another on 5th February 1938, did the trick when Acuff's performance of the classic 'The Great Speckled Bird' generated sacks of fan mail. J. L. Frank suggested a new band name, the Smoky Mountain Boys, and Opry executives Harry Stone and David Stone immediately put the singer at the centre of a budding star system, pushing Acuff's trademark song 'Wabash Cannon Ball' equally hard. Stylistically, his clear, heartfelt vocals modernized the era's predominantly string band sound just enough to seem innovative and traditional at the same time.

Early in the 1940s, Acuff zoomed to the top of his field with help from **WSM's** 50,000-watt transmitter, Opry promotion and his status as headliner of the Prince Albert Show, the Opry's NBC network segment begun in October 1939. Fast-selling songbooks, hit records such as 'Wreck on the Highway' and 'Fireball Mail', issued on **Columbia Records'** Okeh imprint, mushrooming gate receipts on the road and appearances in a series of films all boosted his income to the \$200,000 mark in 1942. That year, he proved himself a business leader by forming **Acuff-Rose Publications**—legally a partnership between Acuff's wife, Mildred, and **Fred Rose**—a company that laid the foundation for music publishing in **Nashville** while providing the Acuffs with their greatest source of wealth.

Acuff's star did not shine as brightly during the late 1940s. The rise of honky-tonk, exemplified by the Opry's **Ernest Tubb**, and a smoother, pop-oriented brand of country music personified by **Eddy Arnold** were eclipsing Acuff's old-time sound. But his music remained highly popular, and he remained an important star in country music's growing constellation of hit-making artists. Although he left the Opry during 1946–1947 in a salary dispute, he returned to host the Royal Crown Cola Show segment. He also opened a recreational park near Clarksville, Tennessee; ran—unsuccessfully—for the governorship of Tennessee on the Republican ticket in 1948; and made his first international tour with an Opry troupe that performed at U.S. military bases in Europe in 1949. His subsequent travels outside the U.S. mainland included Alaska, Korea, Japan, the Caribbean, Australia, and the Mediterranean.

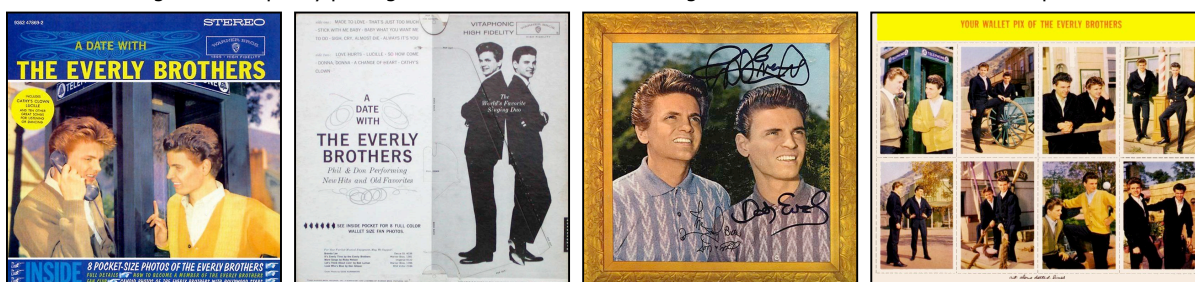
By the early fifties, Acuff could easily have retired from the recording studio and the road, but he remained active, recording for **Capitol, Decca, MGM**, and after 1957, **Hickory Records**, a label he had formed with **Fred Rose** and **Wesley Rose** in 1953. In 1959 Acuff and **Wesley Rose** formed the **Acuff-Rose Artists Corporation**, which proved to be a successful booking agency on the growing **Nashville** music scene. The singer's records charted occasionally during the 1950s, but his annual sales generally amounted to a small, if steady, 25,000 copies. Combined with falling road show receipts during the late fifties and early sixties, his

modest sales prompted him to temporarily incorporate a snare drum and electric guitar into his band, but these experiments were ultimately dropped in a return to his standby all-acoustic sound. After he suffered serious injuries in a July 1965 car wreck that also nearly killed band member Shot Jackson, he began to speak of retiring from the road, though he would continue to make personal appearances for some time to come.

In 1971 Acuff received a substantial boost by participating in the famous *Will the Circle Be Unbroken* album project, which featured the Nitty Gritty Dirt Band and a number of country artists. This added to the exposure he had gained on the college circuit during the folk music revival of the 1960s. Other testaments to his continuing popularity were the 1974 chart-making records 'Back in the Country' and 'Old Time Sunshine Song', written by then Acuff-Rose singer-songwriter Eddy Raven.

Although appearances on *Hee Haw* and TV specials also helped to keep Acuff in the public eye, his primary showcase continued to be the **Grand Ole Opry**. The Roy Acuff Theater at Opryland, the Roy Acuff Museum (housing his collection of instruments and other memorabilia), and his long-held role as the Opry's senior statesman gave him a status that no Opry star has surpassed. - John Rumble.

A DATE WITH THE EVERLY BROTHERS - Released in October 1960 as WS 1395; in the UK WM 4028 (WS 8028). It reached #9 on the **Billboard** charts and peaked at #3 in the UK; it is regarded by many as one of the finest EB albums – definitely their best-selling album. Superbly packaged with the US edition featuring fan club details and 'cut-out' colour pictures.



TRACKS: Side 1: Made To Love / That's Just Too Much / Stick With Me Baby / Baby What You Want Me To Do / Sigh, Cry, Almost Die / Always It's You.
Side 2: Love Hurts / Lucille / So How Come (No-one Loves Me) / Donna Donna / A Change of Heart / Cathy's Clown.

Highest chart positions: US: 9; UK: 3; Canada: -

A DAY AT A TIME

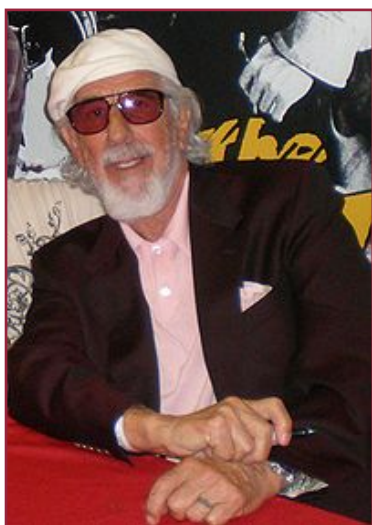
(Phil Everly) **Phil Everly** solo demo. Recorded in 1978, location unknown, this was – along with others – a song considered for Phil's album *LIVING ALONE*. Possibly Phil co-composed this song with other(s) but no information is available. A studio demo, this track is almost ready for the album.

ADESTE FIDELES

(John Francis Wade. Translation: Frederick Oakley) 1962. Recorded on 1st October 1962 at **Boys Town**, Omaha, Nebraska, with the Boys Town Choir. Don & Phil sing over pre-recorded tapes of The Boys Town Choir. It was originally released on the LP *CHRISTMAS WITH THE EVERLY BROTHERS AND THE BOYS TOWN CHOIR*. The tracks are also, of course, on the **Bear Family** box set *THE PRICE OF FAME*. The choir comes from **Boys Town**, Nebraska, originally established (in Omaha) by Father Edward Flanagan (13th July 1886 – 15th May 1948) in 1917 as a small home for homeless boys. It has grown into a nationwide organization. The 1938 film *Boys Town* starring Spencer Tracy as Flanagan tells the story of its founding. The composition is sometimes attributed to others but most sources suggest Wade as the most prominent candidate.

John Francis Wade, 1711 - 16th August 1786; Frederick Oakley, 5th September 1802 – 28th January 1880.

ADLER LOU - Born 13th December 1933, Lou Adler is an American record producer, manager, and director. Born in **Chicago**,



Illinois, and raised in East **Los Angeles**, Adler grew up in a mixed Jewish/Mexican family. In 1964, Adler founded and co-owned Dunhill Records. He was President of the label as well as the chief record producer from 1964 to 1967. That summer he sold Dunhill for three million dollars to ABC Records. Later in 1967, he founded **Ode Records**. In June 1967 Adler helped to produce the Monterey International Pop Festival, as well as the film version, *Monterey Pop*.

He is the former manager of Jan & Dean, and was the producer of **Sam Cooke**, The Mamas and the Papas, **Johnny Rivers**, Barry McGuire, **Scott McKenzie**, Spirit, **Carole King**, The Weaver Temptations (which he signed in 1968) and Cheech and Chong. In 1974, he helped to produce the American stage version of *The Rocky Horror Show* as well as the film version, *The Rocky Horror Picture Show*. In 1978, Adler directed the movie *Up In Smoke*, starring Cheech & Chong. The movie remains a cult hit, and in 2000 Adler recorded a commentary track along with Cheech Marin for the DVD release. His 1981 follow-up film, *Ladies and Gentlemen, the Fabulous Stains*, was barely released, but enjoyed a long life on cable TV broadcasts.

He has won two **Grammy Awards** in 1972 in the Record of the Year category for producing 'It's Too Late' by **Carole King** and in the Album of the Year category for *Tapestry* (also by King).

Adler was known as a major playboy in the 1960s and 1970s, having been romantically linked to some of the world's most beautiful women, such as singer Jill Gibson, actress Tina Sinatra, actress Peggy Lipton, singer-actress Michelle Phillips and actress Britt Ekland, by whom he fathered a son Nicholas in 1973. Lou Adler was married to actress and singer Shelley Fabares in 1964 and produced several of her songs. They separated in 1966 but were not formally divorced until 1980.

Lou Adler is the owner of The Roxy Theatre in West Hollywood, California. Adler is a lifelong friend of record producer Herb Alpert, formerly of the Tijuana Brass and partner of record label **A & M Records**.

Lou Adler was (we assume still is) a good friend of **The Everly Brothers**; they were inseparable, according to **Snuff Garrett** who made up a fourth, after Don and Phil had moved to **Los Angeles** during the early 1960s. It was Lou Adler who suggested the Everlys record some of their old (meaning **Cadence**) material for a **Warner Brothers** greatest hits album. WB had attempted to buy the original masters from **Cadence** but to no avail and so Don and Phil re-recorded some of their **Cadence** hits for what became **THE VERY BEST OF THE EVERLY BROTHERS**, released September 1964 on WB. In 1970, **Don Everly** recorded his first solo album on Adler's **Ode Records**, which did not sit well with Phil (this was three years before the acrimonious split!): "I felt tremendously let down by Lou Adler, who was a friend of mine too. (...) I don't really know what prompted Donald to do it. I didn't understand and I never understood Louis doing it because I considered him one of my closest friends and we've never had any kind of a relationship since." (Please bear in mind that Phil uttered this quite some time ago, most likely early 1980s, and things may well have been patched up since.)

ADRIAN [sic] or AIRDRIE

(**Phil Everly**) **Phil Everly** has alluded to writing this song (circa 1961) about a prison in Kentucky. It is quoted as 'Adrian' but he may have been misheard or misquoted and said 'Airdrie', the name of a defunct Kentucky prison (see various websites). There is no record of the EBs committing it to tape or indeed of it being published. There may of course be a demo somewhere.... See also **John Prine's 'Paradise'** which refers to "To the abandoned old prison down by Airdrie Hill". Phil didn't think his song commercial at the time – well, **John Prine** thought differently later on.

Phil: "I wrote a song called 'Adrian', about a prison up in Kentucky. You know, there's not really a lot of market for songs about Kentucky prisons and this was a civil war prison that had closed. Hard-headed commercial sensibility wasn't always my strong point." (Interview by Gavin Martin for the liner notes to the 2001 reissue twofer **BOTH SIDES OF AN EVENING/INSTANT PARTY**.)

AFTER LOVING YOU

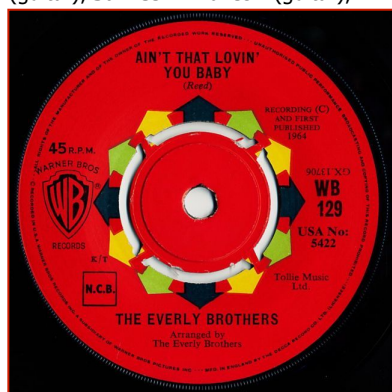
(Greg Barnhill/Todd Cerney) **Phil Everly** joins his son **Jason Everly** on this track from Jason's 1994 debut album *No Ordinary Music*. Phil adds harmony vocals on two additional tracks: '**Cecilia**' and '**All I See Is You**'.
Todd Cerney, 8th August 1953 – 14th March 2011.

AIN'T NO LOVE THAT'S FREE

(**Phil Everly**) **Phil Everly** solo demo. Recorded in 1978, location unknown, this was – along with others – a song considered for Phil's album **LIVING ALONE**. This particular song is essentially Phil experimenting with and trying out some lyrics and tune; there is no 'complete' song.

AIN'T THAT LOVIN' YOU BABY

(**Jimmy Reed**) Recorded on 19th February 1964 at **Western Recorders, Hollywood, California**. It is the first single taken from the album **GONE GONE GONE** and issued in the US as WB 5422/ UK WB 129 on 11th March 1964 (10th April in the UK). **Tommy Allsup** (guitar); **James E. Burton** (guitar); **William Everett "Billy" Strange** (guitar); **Bert Dodson** (bass); **M.R. Ray Pohlman** (bass); **James Beck "Jim" Gordon** (drums); Sharky Hall (drums); Raymond "Ray" Johnson (piano). Producer: no credit; arranger: **Jimmie Haskell**; arrangements by **The Everly Brothers**.



The song was backed by the **Don Everly** composition '**Hello Amy**' and peaked at #133 in the US but failed to make the charts in the UK.

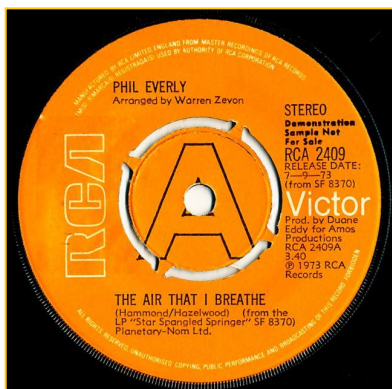
Don told **NME**: "It's an old song, a **Jimmy Reed** blues number. We arranged it for two guitars and it seemed to go with our close harmony, so we went ahead and supplemented the arrangement – sort of getting in front of it. You try to get some continuity and try to convey to the musicians first what you want, then to the recording engineers...and you go!" (Quote from **Andrew Sandoval's** liner notes to the 2005 reissue of **THE EVERLY BROTHERS SING GREAT COUNTRY HITS/GONE GONE GONE**.)

Highest chart positions: US: 133; UK: -

AIRDRIE - see: ADRIAN

AIR THAT I BREATHE, THE

(**Albert Hammond/Mike Hazelwood**) **Phil Everly** solo. Recorded June 1973 at Hollywood **Sound Recorders Studio, Hollywood, California** for inclusion on Phil's debut solo album **STAR SPANGLED SPRINGER**. It was issued as a single outside the US only, **RCA 2409**, backed with '**God Bless Older Ladies**' in 1973 but didn't chart. **Warren Zevon** arranged the track and did a more than fine job! Composer **Albert Hammond** has been quoted as regarding Phil's version as definitive. **Albert Hammond** himself had first recorded it for his 1972 album *It Never Rains In Southern California* – Phil has the honour of having been the first to cover the song; album producer **Duane Eddy** heard it and had **Phil Everly** record it.



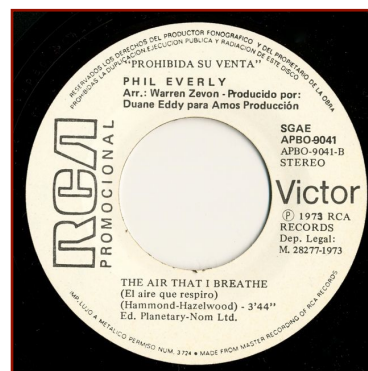
Details in regard to each track are unknown but musicians on the **STAR SPANGLED SPRINGER** album sessions include: **Phil Everly**

(guitar); **James E. Burton** (guitar); **Duane Eddy** (guitar); Richard Bennet (guitar); **Don Lanier** (guitar); Neil LeVang (guitar); **Sam McCue** (guitar/steel guitar/keyboards); Dean Parks (guitar); **Warren Zevon** (guitar/keyboards); **Buddy Gene Emmons** (steel guitar); **JayDee Maness** (steel guitar); Reinie Press (bass); **Lyle Ritz** (bass); **John P. Guerin** (drums); **Earl Palmer** (drums); Victor Feldman (percussion); James R. Horn (sax/flute/horn). Producer: **Duane Eddy**; engineer: **Allen Zentz**; arranger: **Warren Zevon**.



Phil commented on the fact that it wasn't a (US) single: "The reason it wasn't was that **Duane Eddy**, who produced the album, wanted to put it out and I said 'No'. So I have no one else to blame but myself and I must admit that for the benefit of any **Duane Eddy** fans that might read this. I knew it was a great song – it was the only one I didn't write! – but I thought it was too slow and wouldn't make it."

Subsequently it became a huge hit for **The Hollies** in 1974 when they took it to #2 in the UK and #6 in the US. They heard Phil's version and recorded it that same night. "Ron (Richard's - EMI producer) heard **Phil Everly**'s version and said 'That is a huge hit,'" says Alan Parsons, who engineered the Hollies' recording. "That was his special skill, he just knew." Other artists that have recorded versions include Hank Williams Jr., Barry Manilow, kd Lang, Simply Red and The Mavericks.



A KISS IS A TERRIBLE THING TO WASTE

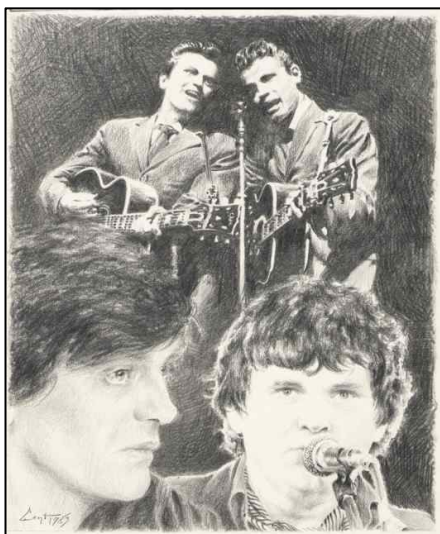
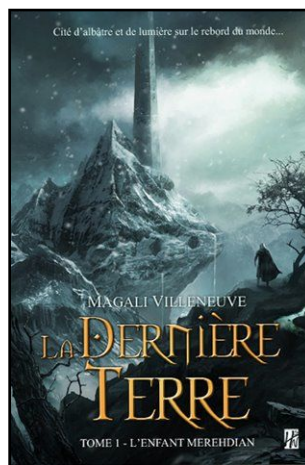
(**Jim Steinman/Andrew Lloyd Webber**) This 1987 **Jim Steinman** produced track has almost completely different lyrics to the **Whistle Down The Wind** and Meatloaf versions. In view of the EBs recording date (1986), it is presumably an earlier JS/ALW composition later adapted for **WDTW**, an Andrew Lloyd Webber musical based on the 1961 film of the same name, which premiered in December 1996.

The EBs track was finally released on 2005's **Hip-O Select's** 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**. As said, Meatloaf recorded it for the **WDTW** album and later put it on his own 1998 album *The Very Best Of Meat Loaf*. As far as we know only Rory Dodd recorded a version with the exact same lyrics as the EB version. See also 'Cold', the track the EBs recorded for the **WDTW** album.

AKTUELLE SCHAUBUDE, DIE – A daily German TV show consisting of a mix of music, talk and infotainment. One of the longest running shows on German television, its first broadcast was 7th December 1957 and its last in 2009. The makers were intending to do a German version of the American *Today Show*. **The Everly Brothers** appeared and performed at the "Gläserner Studio" (glass studio) on Saturday 28th September 1963. In 1995, **Jason Everly** was a guest and performed 'Cecilia'.

ALANTAR, CENT – Cent Alantar is a French architect/artist born of Turkish parents; his father was a painter, his mother a pianist. He has done several projects for King Hassan II in Morocco, as well as the House of Morocco at the 1992 World Fair in Seville. From 1996 'til 2003 he worked as a layout artist on the development team of Disney Studios, taking part in making animated films such as *Hercules*, *Tarzan*, *The Emperor's New Groove* and *Jungle Book 2*. In addition, he was Head of Visual Development for *Destino* (2003), which is based on the work of Dali. More recently he has contributed a piece to a large exhibition called *Rêve de Monument* (2012-2013) and has illustrated a book entitled *La Dernière Terre* (see pics).

But – in addition to all this, Cent Alantar is also an **Everly Brothers** fan and that is why we include him here. He did some magnificent drawings in 1982/83 that capture Don and Phil extremely well. See for yourself! Check out more of his artwork on his blog: <http://alantarcen.blogspot.com/> (All images used with the artist's permission.)



ALBERT HALL – see: **ROYAL ALBERT HALL**

ALBERT LEE AND HOGAN'S HEROES



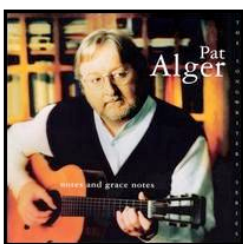
Albert Lee needs no introduction to country music & rock fans. He was voted Guitar Player Magazine's "Best Country Guitar Picker" five times. He has received two consecutive nominations for a **Grammy Award** in the "Best Instrumental" category and in October 1995 received a coveted Gold Badge Award from B.A.S.C.A (the British Academy of Songwriters, Composers and Authors). In 1997 Albert was given a Lifetime Achievement Award by B.C.M.A. (The British Country Music Association). Albert has earned the worldwide respect of artists, musicians and fans alike bridging across many different styles. He is truly a musician's musician. His impeccable pedigree stretches over many years both touring and recording.

Albert fronts his own band Hogan's Heroes, some of the best-known rock 'n' roll and country pickers in Great Britain. In 1987, he was invited by Gerry Hogan to headline at Gerry's annual festival for pedal steel guitar in Newbury, Berkshire. Albert was at first intimidated by the prospect of having to front a band (formed specifically to back Albert and at the time featuring steel guitarist Gerry Hogan, keyboardist Mike Bell, bassist Brian Hodgson, and drummer Pete Baron).

However, the gig was successful and he now tours with Hogan's Heroes on a regular basis, whilst in between also recording and touring with Bill Wyman's Rhythm Kings. Hogan's Heroes are renowned for attracting celebrities to their gigs. Stars such as Eric Clapton, Tommy Emmanuel, Lonnie Donegan, **Dave Edmunds**, Marty Wilde, Willie Nelson, **Nanci Griffith**, **Don Everly**, **Emmylou Harris**, **Sonny Curtis** and **Rodney Crowell** have all jammed with the band at one time or another. **Albert Lee** and Hogan's Heroes have recorded several albums and continue to tour. See the separate entry for **Albert Lee** for detailed information on the great musician. Also take a look at the band's official site to hear clips from their albums:

<http://www.albertleandhogansheroes.com/>

ALGER, PAT



Pat Alger was born in Long Island City, New York, but was raised in his mother's birthplace, the small southern town of LaGrange, GA. When in college in the sixties, he began performing at Atlanta folk clubs and it was in that environment that Pat began his songwriting career. Moving to Woodstock, New York in the seventies, he made three albums with the Woodstock Mountains Revue for Rounder Records and a duet album with guitarist Artie Traum. In 1980 Pat had his first hit ('First Time Love') with folk-pop artist Livingston Taylor and decided to join his friend Jim Rooney and try his luck in **Nashville**. Slowly, established artists like Mickey Gilley, **Dolly Parton**, Brenda Lee and **The Everly Brothers** (with whom he toured as a support act after their reunion in 1983) cut his material, then new artists like Kathy Mattea, **Nanci Griffith**, Hal Ketchum and Trisha Yearwood. His collaboration with Garth Brooks yielded four #1 records: 'The Thunder Rolls', 'Unanswered Prayers', 'What She's Doing Now' and 'That Summer', as well as the #1 Trisha Yearwood hit 'Like We Never Had a Broken Heart'. In 1991 he was songwriter of the year for the Nashville Songwriters Association and with Garth Brooks was Jukebox songwriter of the year. In 1992 Pat was **ASCAP's** songwriter of the year. He has two solo albums available from Sugar Hill Records and one on the Liberty Label.

ALIASES

Both Don and Phil used aliases for various projects and for various reasons. Sometimes it was 'gifting' a song composition to a friend or relative, in other cases due the particular project not being '**Everly Brothers**', but the chief reason was to circumvent their legal obligations to **Acuff-Rose** for song publishing during a period of dispute with ex-manager **Wesley Rose** in the 1960s. Don's aliases were: Adrian Kimberly, Mickey Zellman, Jimmy Howard and Jack Pegasus. Phil's were **Jim Danielson** and Ellen Carroll. Together they used Angel Martinez.

A LITTLE BIT OF CRAZY

(Unknown – but seems like Don) Recorded 28th April 1967 at **United Recording Corporation Studio A, Hollywood, California**. It is a Don solo demo that was not released until the **Bear Family** box set **CHAINED TO A MEMORY** in 2006. According to producer **Dick Glasser**, he was going for a "Salvation Army" feel.

James E Burton (guitar); **Glen Campbell** (guitar); **Don Lanier** (guitar); **Louis "Lou" Morell** (electric guitar); **Charles "Chuck" Berghofer** (bass); **Terry Slater** (bass); **Hal Blaine** (drums); **Jack Sargent** (percussion); **Mike Melvoin** (keyboards); **Don Randi** (keyboards); **Ronald James "Jim" Horn** (reeds); Lewis "Lew" McCreary (trombone); Oliver E. "Ollie" Mitchell (trumpet); backing vocals: unknown. Producer: **Dick Glasser**; engineer: **Eddie Brackett**; arranger: **Al Capps**.

ALL I ASK OF LIFE

(**Don Everly**) Demo likely recorded late 1956/early 1957 for the **Acuff-Rose** publishing catalogue. It was released on the 2005 demo compilation CD **TOO GOOD TO BE TRUE**.

ALL I HAVE TO DO IS DREAM

(**Boudleaux Bryant**) Recorded 6th March 1958 at **RCA Victor Studios, Nashville, Tennessee**, and issued April 1958 as Cad 1348, with '**Claudette**' as B-side. **Don Everly** (guitar); **Phil Everly** (guitar); **Chester B. "Chet" Atkins** (electric guitar); **Walter "Hank" "Sugarfoot" Garland** (electric guitar); **Ray Edenton** (guitar); Roy M. "Junior" Huskey, Jr. (bass); **Murray M. "Buddy" Harman** (drums); **Floyd Cramer** (piano). Producer: **Archie Bleyer**.

A monster hit for the EBs for it reached the #1 position in the US, UK and Canada. In the US it was #1 on both the R&B and C&W charts. Its first album release was on **Cadence's - THE EVERLY BROTHERS BEST** (US only); the UK had to wait another year when it was issued on the UK version of **THE FABULOUS STYLE OF THE EVERLY BROTHERS**. Recorded by many others including a hit version by **Glenn Campbell** and Bobby Gentry in 1970. Phil also sang a duet (live) version with **Cliff Richard** in 1994. Re-recorded for **Warner Bros.** on 7th March 1964 at **Fred Foster** Sound Studio in **Nashville, Tennessee**, and included on **THE VERY BEST OF THE EVERLY BROTHERS**. **Don Everly** (acoustic guitar); other details unknown but likely to have been many of those playing on the original recording. Producer: no credit; engineer: **Bill Porter**.

Several live versions exist: on the double live album from 1970, **THE EVERLY BROTHERS SHOW** while that same year they performed it on the **ABC TV** show **Johnny Cash Presents The Everly Brothers**, which was recorded 10th June 1970 and aired 16th September 1970 (Show No. 10); and it was included on 1983's **REUNION CONCERT**.

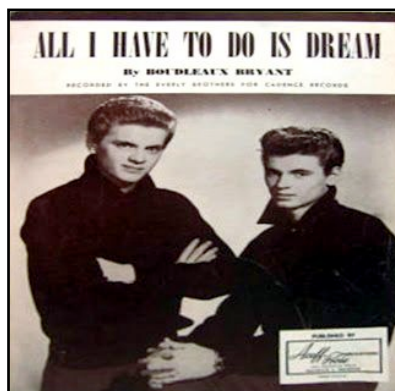
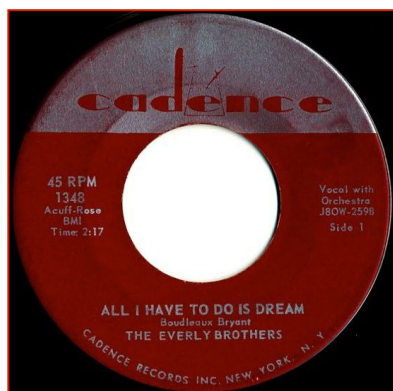
Don: "That's a good one. I was worried about us pulling a ballad off, but it was a good song. There's one thing I want to mention in 'Dream': that tremolo at the front. That was maybe one of the first times that had ever been used, which became a standard thing in music. Chet [Atkins] had that thing. He'd built that himself. He was the one that was always there for us. Not Boudleaux, not Wesley, not Archie, not anybody. It's always been Chet."

Phil: "Well, I heard that song on an acetate and Boudleaux was singing it just with a guitar. When they played the acetate to me I just said, 'You know, they could put this out.' It was just...you knew it was good. It was really kind of nice in those days, you'd get

a chill when you heard a song, you know? And 'Dream' was such a hit it was just ridiculous. It's a great piece of material too. Boudleaux Bryant's probably one of the greatest writers that ever existed." (Quotes from liner notes to 2006's **STUDIO OUTTAKES**.)

Phil: "It was just one of those songs. It was an important record for us because its success gave our career longevity and changed people's attitude towards us so that when people think of the Everly Brothers, they think of us harmonically." **Archie Bleyer** told an interviewer: "Boudleaux had been dying to get a Thunderbird and after we finished the session, I said, 'I'm sure you can go out and buy it'."

Highest chart positions: US: 1 (#1 pop, country and R&B charts); UK: 1; Canada: 1; Australia: 3. Gained a Gold Disc for achieving over a million sales.



ALL I SEE IS YOU

(**Jason Everly**) **Phil Everly** joins his son **Jason Everly** on this track from Jason's 1994 debut album **No Ordinary Music**. It was issued as a CD single, Polydor 851 949-2. The video for the song features actress Lucy Liu before she became famous – it can be found on YouTube. Phil adds harmony vocals on two additional tracks on the album: '**Cecilia**' and '**After Loving You**'.

ALLISON, JERRY - born 31st August 1939, in Hillsboro, Texas is an American musician, best known for being the drummer for **The Crickets**. He was also a prolific composer. Allison was an inventive, visionary drummer who tried out new patterns, new percussion instruments, or came up with whatever inventive beat that fit best with the guitar and vocal mood set up by **Buddy Holly**. In the early days at the Lubbock Youth Center, **Holly's** vocal and guitar were backed only by Allison's drumming, allowing for some of Holly's best guitar work.



Over time, Allison's rhythm backup ranged from slapping hands-on-knees or hand-clapping the beat to a modal plainness of cymbal drumming. His snappy cracks at the snare drum gave power to the tough, vengeful songs released under the name **The Crickets**. Later songs, released under **Buddy Holly's** own name, were softer in tone and filled with innocence and longing. On these, Allison played only tom-toms in keeping with the vulnerable sound of the vocals.

Norman Petty, the manager, often manipulated song-writing credits but Allison, although credited with another recording to which he contributed little, helped to compose the music for some of the famous songs, notably '**That'll Be the Day**' and '**Peggy Sue**'. His work on **The Crickets** recordings gave the records much of their distinctiveness and has influenced subsequent generations of rock 'n' roll drummers. (Allison later married Peggy Sue Geron, the namesake of the latter song – see picture). '**That'll Be the Day**' was originally recorded by

Holly before he started working with Petty, so the latter's appearance on the songwriting credits for the later **Crickets** version illustrates the point about manipulation of the credits. Jerry Allison has referred in several published interviews to his role in composing '**Not Fade Away**', whose credits show Norman Petty/**Charles Hardin** - the latter a pseudonym for **Buddy Holly**.

Although Allison did not sing on **The Crickets** records made with **Buddy Holly** - despite misleading credits for the band's recordings as "vocal group with instrumental accompaniment" - in 1958 he did release the single 'Real Wild Child', more than likely having heard Johnny O'Keefe play the original during **The Crickets** brief visit to Australia that year, which he recorded under the pseudonym Ivan, with **Buddy Holly** on guitar and backing vocals. It was a minor chart entry in 1958 and the first studio recording of the song that would become a rock standard. Allison also sang on a few later releases by **The Crickets**, both singles and album tracks.

His work on **The Crickets** recordings gave the records much of their distinctiveness and has influenced subsequent generations of rock 'n' roll drummers. Allison also worked as a session musician. For example, he played on the studio recording of **The Everly Brothers'** '**Till I Kissed You**' in 1959. Together with **Sonny Curtis** he also backed the EBs on tour during the early sixties. See also **The Crickets**.

ALL RIGHT, BE THAT WAY

(**Phil Everly**) Recorded by **Jesse Lee Turner** in 1960. Released on the Top Rank label as RA-516. **Jesse Lee Turner** is a former pop singer who became an evangelist singing rock 'n' roll songs with Christian lyrics.



ALLSUP, TOMMY - Tommy Allsup, born 24th November 1931, Owasso, Oklahoma, is an American musician. Allsup began his career in music in 1949 as a guitarist with the Oklahoma Swingbillies. In 1958, recording at **Norman Petty's** studio in Clovis, New Mexico, he was asked to work with **Buddy Holly**. Allsup agreed, and played with **Waylon Jennings**, who played bass guitar, and Carl Bunch, who played the drums. His guitar work can be heard on 'Wishing', 'Heartbeat', 'It's So Easy', '**Love's Made A Fool Of You**', 'Lonesome Tears', and 'Come Back Baby'. During their winter tour, **Buddy Holly** was killed in an aeroplane crash on 3rd February 1959 at Clear Lake Iowa. After Holly's death, Allsup moved to California, where he did session work for Liberty Records, and eventually became one of their record producers. In 1968, he moved to **Nashville** to manage Metromedia Records. Allsup was elected to the Oklahoma Music Hall of Fame in 2005. He currently lives in Azle, Texas, where he operates Common Ground Studios.



ALL WE REALLY WANT TO DO

(**Delaney & Bonnie Bramlett**) Recorded on 31st August 1971 at **Elektra Sound Studios, Los Angeles, California**. First track on the 1971 EB album **STORIES WE COULD TELL**. The song in itself may have been fine but over-production lead to Don and Phil's vocals being drowned by all the added noise and back-up singing.

Wayne Perkins (guitar); **Clarence White** (guitar); **Chris Ethridge** (bass); **Johnny Barbata** (drums); **Buddy Gene Emmons** (steel guitar); **Spencer Oldham** (keyboards); **Delaney Bramlett** (guitar/backing vocals); **Bonnie Bramlett** (backing vocals).
 Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**. First overdub session 18th November 1971: **Jeff Kent** (guitar); **Danny Weis** (guitar); **Doug Lubahn** (bass); **Michael Fonfara** (keyboards). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**.
 Second overdub session 14th December 1971: George Bohannon (trombone); John T. "Johnny" Johnson (tuba). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**.
 Third overdub session 17th January 1972: **Waddy Wachtel** (guitar). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**.

Don: "You couldn't hear anybody. One or two of the tracks I felt you didn't know Phil and I were on it." Though Don did not specifically mention this track, he may well have!

ALL YOUR LOVING EYES

(**Phil Everly/Duane Eddy/Suzanne Hicks**) Information wanted about this composition, date and any recording. Contact email can be found at the top of this document.

ALTMAN, ARTHUR – Arthur Altman (28th October 1910 - 18th January 1994) was born in Brooklyn, New York City. He was an American songwriter who began his professional career as a violinist with the CBS Radio Orchestra. A prolific writer, he composed more than 400 songs – including the Sinatra hit 'All Or Nothing At All' and the pop hits 'All Alone Am I' by Brenda Lee and 'I Will Follow' by Little Peggy March. He also wrote '**So It Was, So It Is**' **So It Always Will Be**', recorded by the **Everly Brothers** in 1963 for the flip of the Don-penned composition '**Nancy's Minuet**'. Arthur Altman died of a heart ailment in Lake Worth, Florida, at the age of 83.

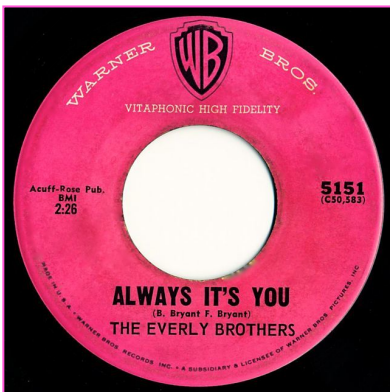
ALWAYS DRIVE A CADILLAC

(**Larry Raspberry**) Recorded in the spring of 1985 at **Maison Rouge Studios, Fulham, London, UK**. It is a fabulous rock-driven track from the album **BORN YESTERDAY**. Details in regard to each track are unknown but musicians on the **BORN YESTERDAY** sessions include: **Albert Lee** (guitars); **Phil Donnelly** (guitars); **Phil Cranham** (bass); **Larrie Londin** (drums); **Pete Wingfield** (keyboards); **Liam O'Flynn** (Irish pipes, tin whistle). Producer: **Dave Edmunds**.

The track was also included on 2005's **Hip-O Select's** excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**. According to **Larry Raspberry**, he actually composed the song with Bob Seger or Bruce Springsteen in mind but the **Everly** version is the only bone fide recorded master session of the song thus far. Raspberry does perform it live.

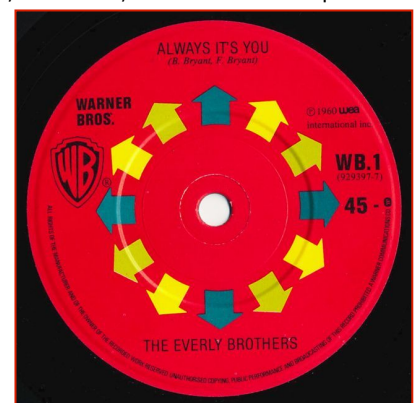
ALWAYS IT'S YOU

(**Felice & Boudleaux Bryant**) Recorded 18th March 1960 at **RCA Victor Studio, Nashville, Tennessee**, and issued as the flipside of



'**Cathy's Clown**' on 1st April 1960 as WB 5151; it appears on the WB album **A DATE WITH THE EVERLY BROTHERS** and reached the #56 spot on the **Billboard** charts. The UK vsingle was numbered WB 1. **Murray M. "Buddy" Harman** (drums); other details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**. (Left US label; right UK label.)

Highest chart positions: US: 56; UK: -



A MAN AND A WOMAN - see: **A WOMAN AND A MAN**

AM ABEND AUF DER HEIDE (EVENING ON THE MOOR)

(Eldo di Lazzaro/Richter) Recorded 12th/13th April 1965 at **Polydor Studio** in Munich, Germany and released as A 5720 later that year

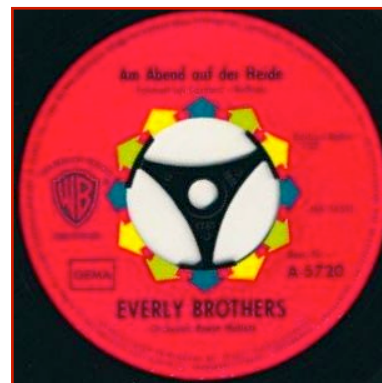


for the German market, coupled with '**Sag' Auf Wiedersehen**'. The Everlys sang phonetically in German and overdubbed their vocals on a pre-recorded backing track. Musician details unknown. Producer: Gerhard Mendelson; arranger: Erwin Halletz; conductor: Erwin Halletz.

Originally they planned to record the German song '**Oh Du Mein Blondes Kätchen**' but it was replaced for unknown reasons during the session with this track. The track appears on both the 1987 **Magnum Force** CD **SUSIE Q** and the 2005 **Bear Family** box set **THE PRICE OF FAME**.

The original is an Italian song called 'Reginella Campagnola', written in 1939; in America

this tune goes by the name of 'The Woodpecker Song' where English lyrics were written by Harold Adamson in 1940. Among the artists that recorded it are Glenn Miller, Kate Smith, The Gaylords, **Gene Autry** and The Andrew Sisters – of some, versions can be found on YouTube. The German version was used (or perhaps specifically written) for a 1941 film of the same name with Magda Schneider and Heinz Engelmann. Eldo di Lazzaro, February 1902 – 1968.

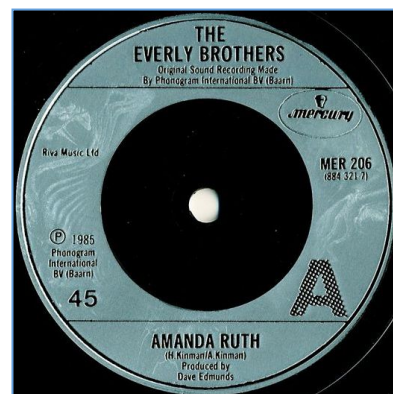
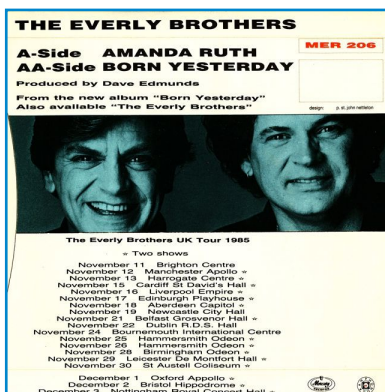
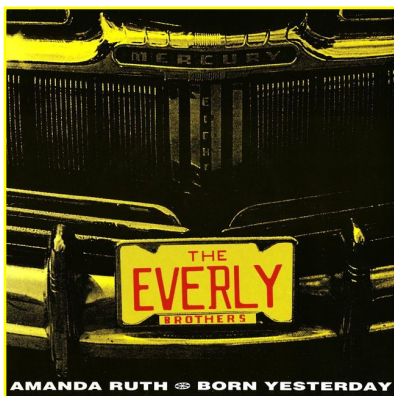


AMANDA RUTH

(H & A Kinman) Recorded in the spring of 1985 at **Maison Rouge Studios**, Fulham, London, UK, and issued as a single in the UK only (MER 206) January 1986 backed with '**Born Yesterday**'.

Details in regard to each track are unknown but musicians on the **BORN YESTERDAY** sessions include: **Albert Lee** (guitars); **Phil Donnelly** (guitars); **Phil Cranham** (bass); **Larrie Londin** (drums); **Pete Wingfield** (keyboards); **Liam O'Flynn** (Irish pipes, tin whistle). Producer: **Dave Edmunds**.

It was written by Tony and Chip Kinman and they recorded it with their roots rock post-punk band Rank and File (which has also been categorised as "cowpunk") for their 1982 album *Sundown*. One way or another the song made its way to Don and Phil who cut a terrific rendition for their album **BORN YESTERDAY**. The track was also included on 2005's **Hip-O Select's** excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**.



AMAZING GRACE

(John Newton [Verse 6 anon.]) In 1984 **Phil Everly** joined a reunion of members of the **Everly** family during the making of the brilliant **BBC** Arena programme **The Everly Brothers: Songs of Innocence and Experience** to sing this song at the (now late) Reverend Ted Everly's (Don & Phil's cousin) Baptist Church in **Kentucky**. Although, due to the editing of the filming, only the first and last verses can be discerned, it is reasonably safe to assume that most of the verses were sung.

The song, among the most well-known and oft-recorded pieces of music, was first published in 1779 in a work entitled *Olney Hymns*; John Newton had probably written it between 1760 and 1770. He underwent a conversion from a slave trader to an abolitionist and became a minister in the Church of England. Thus the words to the hymn came from personal experience and feeling that forgiveness and redemption are possible regardless of the sins people commit and that the soul can be delivered from despair through the mercy of God – in his belief. The origin of the melody is unknown but is sometimes attributed to an early American folk tune; it is also possible that at first the verses were simply chanted. At some point, more than twenty musical variations circulated. The tune it is sung to today, 'New Britain', was first joined to the words in 1847 in Walker's shape note tunebook *Southern Harmony*. John Newton, 24th July 1725 – 21st December 1807.

AMERICAN BANDSTAND - a popular US television show that aired in various versions from 1952 to 1989, hosted from 1957



until its final season by **Dick Clark**, who also served as producer. The show featured teenagers dancing to Top 40-type music introduced by Clark; at least one popular musical act - over the decades, running the gamut from **Jerry Lee Lewis** to Run DMC - would usually appear in-person to lip-sync one of their latest singles. The EBs appeared on the show several times, twice during Dick's first year: 13th September (performing '**Wake Up Little Susie**' and '**Bye Bye Love**') and 23rd December 1957. The picture shows **Dick Clark** interviewing Don & Phil in 1957.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (ASCAP) - The American Society of Composers, Authors and Publishers (ASCAP) is a membership association of more than 410,000 U.S. composers, songwriters, lyricists, and music publishers of every kind of music. Through agreements with affiliated international societies, ASCAP also represents hundreds of thousands of music creators worldwide. ASCAP is the only U.S. performing rights organization created and controlled by composers, songwriters and music publishers, with a Board of Directors elected by and from the membership.

ASCAP protects the rights of its members by licensing and distributing royalties for the non-dramatic public performances of their copyrighted works. ASCAP's licensees encompass all who want to perform copyrighted music publicly. ASCAP makes giving and obtaining permission to perform music simple for both creators and users of music.

ASCAP is its members - creative people who write the music and lyrics that enrich lives in every corner of the world. ASCAP members are individuals who make their living writing music. There are many steps between creation and compensation; months, if not years, can pass between the creation of a song, its recording, its release, its performance, and the day when the revenues due to the writer actually arrive. A music creator is like a small business, and ASCAP exists to ensure that music creators are paid promptly when their works are performed publicly. Some of the many other ways in which ASCAP can help writers include workshops, showcases, their website and publications, and an exclusive, tailor-made benefits package that includes health and instrument insurance, a credit union, discounts on musical accessories, travel and much more. ASCAP is committed to nurturing music makers throughout their careers.

AND I'LL GO

(**Sonny Curtis**) Recorded 17th November 1965 at **RCA Victor Studio B, Nashville**, Tennessee. The track was not released until the 1994 **Rhino Heartaches & Harmonies** box set included take 37. On **THE PRICE OF FAME** box set take 16 can be heard. **James E Burton** (guitar); **Sonny Curtis** (guitar); **Dorris "Dale" Hallcom** (bass); **James Beck "Jim" Gordon** (drums); **Jerry Ivan "J.I." Allison** (drums); **Lawrence "Larry" Knechtel** (organ). Producer: **Dick Glasser**; engineer: **Dave Hassinger**.

The EBs newsletter at the time wrote: "Don and Phil have had at least two sessions since they got back to the States and one of Sonny's tunes turned out best."

AND OH, I DIE

(**Phil Everly**) 1957(?) **Phil Everly** demo solo. This track is believed to exist. Any information would be gratefully appreciated. Contact email can be found at the top of this document.

ANGEL OF DARKNESS

(**Phil Everly/John Durrill**) Recorded in 1987 at **New River Studios**, Fort Lauderdale, Florida. It can be found on the album **SOME HEARTS**. Details in regard to each track are unknown but musicians on the **SOME HEARTS** sessions include: **Albert Lee** (guitar); **Greg Harris** (guitar); **Hank Devito** (guitar & steel guitar); **Phil Cranham** (bass); **Larrie Londin** (drums); **Pete Wingfield** (keyboards); **John Hobbs** (keyboards). Producers: **Don & Phil Everly**; associate producer: **Larrie Londin**.

The track was also included on 2005's **Hip-O Select's** excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**.

ANGELS FROM THE REALMS OF GLORY

(James Montgomery/Henry Thomas Smart/Edward Shippen Barnes) Recorded at **Boys Town**, Omaha, Nebraska by the Boys Town Choir. The hymn was written by the English poet James Montgomery and first appeared in print on Christmas Eve 1816 in the *Sheffield Iris*. Up until 1928 the hymn was sung to a variety of tunes but today is most commonly sung to the tune of 'Regent Square' in the US, written by Henry Thomas Smart. In the UK, the tune is often set to the French carol 'Les Anges Dans Nos Campagnes', arranged by Edward Shippen Barnes. Don and Phil sang over pre-recorded tapes of the Boys Town Choir on 1st October 1962 for the album **CHRISTMAS WITH THE EVERLY BROTHERS AND THE BOYS TOWN CHOIR**. The tracks are also, of course, on the 2005 **Bear Family** box set **THE PRICE OF FAME**. However, two tracks on this album lack the Everly harmonies: this song, 'Angels From The Realms Of Glory' and 'Away In A Manger', are Boys Town Choir only but as they appear on an Everly album they are included here. The choir comes from **Boys Town**, Nebraska, and was originally established by in Omaha by Father Edward Flanagan (13th July 1886 – 15th May 1948) in 1917 as a small home for homeless boys. It has grown into a nationwide organisation. The 1938 film *Boys Town* starring Spencer Tracy as Flanagan tells the story of its founding. James Montgomery 4th November 1771 – 3rd April 1854; Henry Thomas Smart 25th October 1813 – 6th July 1879; Edward Shippen Barnes 14th September 1887 – 14th February 1958.

A NICKEL FOR THE FIDDLER

(**Guy Clark**) Recorded 25th July 1972 at **RCA Victor Studio, Nashville**, Tennessee. Track on the **RCA** album **PASS THE CHICKEN & LISTEN**. Harald "Hal" Rugg (steel guitar); **Paul T. Yandell** (rhythm guitar); **Thomas Dale Sellers** (dobro); **Steve Schaffer** (bass); **Ralph "Larrie Londin" Gallant** (drums); David Paul Briggs (piano); **John P. "Johnny" Gimble** (fiddle). Producer: **Chester B. "Chet" Atkins**; associate producer: **David M. Kershenbaum**; engineer: **Bill Vandervoort**.

ANITA KERR SINGERS, THE - Backing singers to 'Ebony Eyes', 'Temptation', probably 'It's Been Nice' and possibly 'Little Hollywood Girl'.

Anita Kerr (born Anita Jean Grilli; 31st October 1927, Memphis, Tennessee) is an American singer, arranger, composer, conductor, pianist, and music producer. She recorded and performed successfully with her vocal harmony groups in **Nashville**, **Los Angeles**, and Europe.



In 1948, shortly after moving from Memphis to **Nashville**, Kerr organized a vocal quintet whose performances attracted the attention of a **WSM** radio program director who hired Kerr to become leader of and arranger for an octet choir on the radio station's *Sunday Down South* broadcasts. The group's first recording session was with **Red Foley**, and their collaboration resulted in a #16 hit on **Billboard's** Pop chart in 1950, 'Our Lady of Fatima'. The following year, producer Owen Bradley signed them to record for **Decca Records**. Anita's group continued to sing backup for other country artists in **Nashville**, including **Eddy Arnold**, **Burl Ives**, and **Ernest Tubb**. The group's recording sessions - initially averaging two per week - increased to eight sessions weekly by 1955.

In 1956, Anita Kerr's singers won a contest on the *Arthur Godfrey's Talent Scouts* television programme. Now a quartet, the group appeared two weeks out of every six with Godfrey on his television and

radio broadcasts. A few years later, Kerr and her singers performed five times a week with **Jim Reeves** on his national radio program at **WSM**. Demand for the group's talents exploded. Singers and arranger soon began contributing to between twelve and eighteen recording sessions weekly. Having previously backed Faron Young, **Chet Atkins**, and Webb Pierce on SESAC radio transcription sessions, the Anita Kerr Singers were invited to record their own songs for SESAC. In 1960, as "The Little Dippers", the group recorded a hit single, 'Forever', for the University label. Crediting herself as "Anita & Th' So-And-So's", Kerr multi-tracked her own voice to record the song 'Joey Baby', another hit in 1961. It was around this period that Anita Kerr worked with **The Everly Brothers**. At the time the singers were considered part of **Nashville's A-Team**.

In 1965, disbanding the **Nashville** version of her Anita Kerr Singers, Kerr relocated to **Los Angeles** "to do more orchestral writing and music that was not just country". Now under contract to **Warner Brothers**, Kerr formed a **Los Angeles** version of the Anita Kerr Singers. The half dozen albums recorded by the Singers for **Warner** included a cover version of the song 'All You Need Is Love' by **The Beatles**, and one of the LPs was exclusively devoted to the songs of composer Bert Kaempfert. Disguising the group as the Mexicali Singers, Kerr also recorded a trio of mariachi-flavoured albums with musical arrangements reminiscent of the Herb Alpert & The Tijuana Brass sound. In the 1960s, Kerr composed and recorded numerous jingles for use by various American radio stations.

In 1967, Kerr became choral director of **The Smothers Brothers Comedy Hour** and collaborated with poet Rod McKuen, composing, arranging, and conducting music for the instrumental/spoken-word album *The Sea* - credited as a San Sebastian Strings release. The best-selling LP, co-produced by Kerr and McKuen, was the first of a dozen San Sebastian Strings albums featuring Kerr's music, Rod's words, with themes about nature and love.

The Anita Kerr Singers also recorded Christmas-music LPs. In the late 1960s, Kerr arranged and produced records for other artists. Kerr moved to Switzerland in 1970. Recording in London, she launched The Anita Kerr Singers anew with UK talent. In 1971, they recorded an LP, *A Tribute to Simon and Garfunkel*, and Kerr wrote original music and lyrics for the Ampex album *A Christmas Story*; she felt privileged to conduct the Royal Philharmonic Orchestra during these recording sessions.

In 1975, Anita Kerr received a special **ASCAP** Award saluting "[a] lady of class and a first-class musician for her significant contributions to the birth and development of the **Nashville Sound**".

ANNIE LAURIE/I'LL BE YOUR BABY TONIGHT (mix')

(Lady John Scott/ William Douglas) (**Bob Dylan**) **Don Everly** duetted this medley with **Linda Ronstadt** on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, which was recorded 17th May 1970 and aired 12th August 1970 (Show No. 6). Actually, Don sings the first four lines of 'Annie Laurie' solo as a sort of introduction to 'I'll Be Your Baby Tonight', on which he then duets with Linda.



'Annie Laurie' is also known as 'Maxwelton Braes'. The song is Scottish in origin and based on a poem by William Douglas, although there are some doubts as to the authorship. The words were modified, a third verse added and then set to music by Alicia Scott (later to become Lady John Scott) in 1835 and the song was



published in 1838. Anna Laurie was the youngest daughter of Robert Laurie, the first baronet of Maxwelton in 1685. It is said William Douglas had a romance with her but that her father opposed the marriage. Both eventually married other people. The song and love affair served as a basis for a 1936 film of the same name starring Ann Rutherford and Dennis Morgan.

'I'll Be Your Baby Tonight' is a song by **Bob Dylan** first released on his 1967 album *John Wesley Harding*. Several artists have covered it over the years, including a great rendition by José Feliciano; Robert Palmer & UB 40 teamed up to cut a version in 1990 and of course **Linda Ronstadt**, who recorded it in 1969 for her solo debut album *Hand Sown...Home Grown*. William Douglas, circa 1672 – 1748 (some sources suggest 1753); Lady John Scott (née Alicia Ann Spottiswoode) 24th June 1810 – 12th March 1900.

ANOTHER SHADE OF BLUE

(**Edan Everly**) Recorded by Edan Everly (**Don's** son), who is joined by his uncle **Phil** on this track from his album *Songs From Bikini Atoll*, released November 2010. It is available as a download on various online retailer sites, such as iTunes and Amazon.

ANY SINGLE SOLITARY HEART

(John Hiatt/Mike Porter) Recorded 1987 at **Criterion Studios, Los Angeles**, California, USA. The track is from the album **SOME HEARTS**. Details in regard to each track are unknown but musicians on the **SOME HEARTS** sessions include: **Albert Lee** (guitar); **Greg Harris** (guitar); **Hank Devito** (guitar & steel guitar); **Phil Cranham** (bass); **Larrie Londin** (drums); **Pete Wingfield** (keyboards); **John Hobbs** (keyboards). Producers: **Don & Phil Everly**; associate producer: **Larrie Londin**.

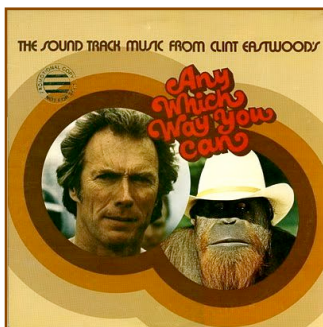
The track was also included on 2005's **Hip-O Select's** excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**.

ANYTHING GOES

(Cole Porter) Performed with The Lennon Sisters on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 8th May 1970 and aired 19th August 1970 (Show No. 7). Cole Porter wrote it for his 1934 musical of the same name; the lyrics contain humorous references to figures of the Great Depression high society involved in scandal and gossip. The song was covered by Frank Sinatra, Ella Fitzgerald and Tony Bennett among others.



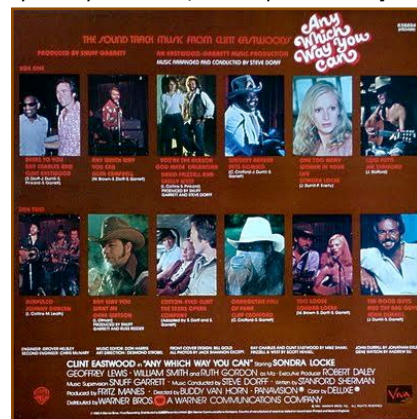
ANY WHICH WAY YOU CAN (FILM) - A 1980 **Clint Eastwood** film directed by Buddy van Horn, the sequel to **Every**



Which Way But Loose. Fist fighting legend Philo Beddoe (**Clint Eastwood**) attempts to live out a quiet backwoods retirement with his mother (Ruth Gordon), his girlfriend (**Sondra Locke**) and his mischievous orang-utan, Clyde. Some mobsters who routinely pit black widow scorpions against each other for kicks, however, want Philo to go into battle with a friend (William Smith) who just might be the only man Philo can't take down.

Phil Everly wrote a song, '**One Too Many Women In Your Life**', for the film and soundtrack with his good friend **John Durrill**.

However, he did not sing this time but only made a cameo appearance in the film behind **Sondra Locke** performing the song. See also the entry for the song for more info.

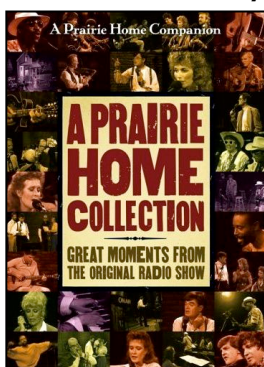


APOLLO, THE - The Manchester Apollo is a concert venue in Manchester UK.

Locally known as 'The Apollo', it is a listed building with a capacity of 3,500 (2514 standing, 986 seats). The Manchester Apollo was originally built as a cinema in 1930, which later became ABC Cinema Ardwick. It was designed by architects Peter Cummings, Alex Irvine and R Gillespie Williams. Its original purpose was as a cinema and variety hall. It was opened by famous 1930s actress Margaret Lockwood. Right up until the 1970s, the venue continued to provide the same service to the public, until the cinema industry declined and the variety side of the venue took over. It focused its resources on becoming a leading concert venue competing at that time with the likes of Maine Road.

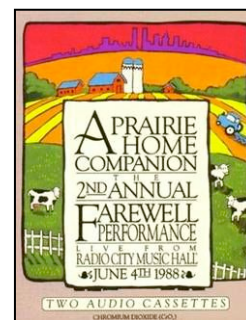
The Apollo hosts a large number of popular music-based concerts and other events throughout the year and is one of Manchester's leading concert venues. It has a distinctive red ceiling and raked floor giving an excellent view of the stage from anywhere in the auditorium. Merchandise is sold in the lobby. There are three bars. The ground floor has two bars one off to the left hand side of the stage and one at the rear. It has staged concerts by many famous musical and other acts including The **Beatles**, Jimi Hendrix, Queen, Wings, Bob Marley, U2, Cher and many others including, of course, **The Everly Brothers** who last appeared there Saturday 24th May 1997 when the concert was recorded by Smooth Operations for BBC Radio 2 for broadcast on 31st May. Band: **Albert Lee** (guitar), **Pete Wingfield** (keyboards), **Phil Cranham** (bass), **Buddy Emmons** (pedal steel), **Tony Newman** (drums).

A PRAIRIE HOME COMPANION (APHC) - APHC was an affectionate, slightly satirical, pastiche of old radio programmes similar to those the **Everly Brothers** grew up on. It began in the seventies and was hosted by **Garrison Keillor** and played weekly on



Minnesota Public Radio, and soon the show went national. With his instantly identifiable voice, Keillor tells homespun tales set in the fictional Minnesota town of Lake Wobegon. For years this location has served as a fertile springboard for Keillor's praise of the ordinary men and women that form the classical concept of the American Ideal. The **EBs** appeared a number of times in the late eighties/early nineties, giving excellent semi-acoustic performances – along with **Chet Atkins**, **Albert Lee** and **Mark Knopfler** including live stage shows of APHC. APHC ceased broadcasting in the early nineties but tapes and CDs of many of the shows/performance are available.

A PRAIRIE HOME COMPANION - The 2nd Annual Farewell Performance, 4th June 1988. The EBs appeared on this radio show (see also **Garrison Keillor**) singing a medley of hits and joining in with the 'company' numbers. See the relevant **Chronology of Everly Brother Recordings** on the **EBI** website for detailed information regarding each track. Available on cassette (as pic) and CD.



AQUARIUS aka THE AGE OF AQUARIUS

(Galt MacDermot, James Rado, Gerome Ragni) This song from the 1968 musical *Hair* was a favourite of **Don Everly's** which he wanted the **Everly Brothers** to record. He could not persuade the others although the song was often included as part of a medley in their stage act and in that capacity can be found on the 1970 double live album **THE EVERLY BROTHERS SHOW** (see; **Medley From: The Everly Brothers Show Album**). It did of course become a 1969 #1 hit (as a medley with 'Let The Sunshine In') by The 5th Dimension, vindicating Don's judgement about its commercial possibilities – just think what it would have done for the EBs' career at that point in time! They also performed it on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, which was recorded 4th June 1970 and aired 22nd July 1970 (Show No. 3) – again as part of a medley, comprising '**Rock 'N' Roll Music**'/'Aquarius'/'**The Price Of Love**'.

Don: "I tried to get the producer to cut 'Aquarius' with us and couldn't get him interested at all. I really regret not having put my foot down. The show had just opened on Broadway and no one had recorded it." Instead they cut '**Milk Train**', a track Don had *not* wanted to record.

Gerome Bernard Ragni, 11th September 1935 – 10th July 1991.

ARENETA COLISEUM, MANILA



The Araneta Coliseum, known as The Big Dome, is an indoor sports stadium seating 25,000 and is located in the Cubao area of Quezon City, Philippines. It hosts entertainment and sports events. The coliseum opened on 16th March 1960, with Gabriel "Flash" Elorde boxing for the World Junior Lightweight crown from American Harold Gimes. One of the notable events to take place at the arena was the 1975 "Thrilla in Manila" boxing match between Muhammad Ali and Joe Frazier. It also hosts many non-sporting events, such as concerts, shows, graduations, seminars, Disney on Ice, the circus, and beauty pageants. **The Everly Brothers**, exceptionally popular in the Philippines, performed there in September 1961 (two gigs) and six nights in a row from 4th – 9th March 1966. See also entry for **Manila, Philippines**. (Pic shows the venue as it was in the 1960s.)

ARMS OF MARY

(Ian Sutherland) Recorded in the spring of 1985 at **Maison Rouge Studios**, Fulham, London, UK, for inclusion on the album **BORN YESTERDAY**. Details in regard to each track are unknown but musicians on the **BORN YESTERDAY** sessions include: **Albert Lee** (guitars); **Phil Donnelly** (guitars); **Phil Cranham** (bass); **Larrie Londin** (drums); **Pete Wingfield** (keyboards); **Liam O'Flynn** (Irish pipes, tin whistle). Producer: **Dave Edmunds**.

It was a Top Ten hit for the Sutherland Brothers and Quiver in 1976. The track was also included on 2005's **Hip-O Select's** excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**.

ARNOLD, EDDY

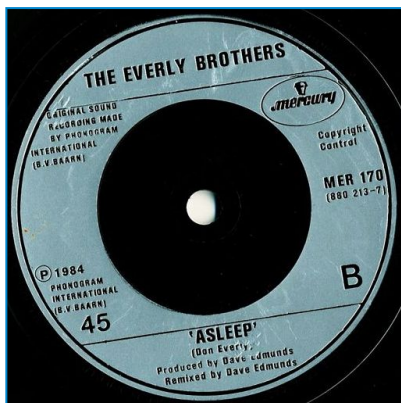


Born Richard Edward Arnold (15th May 1918 – 8th May 2008) on a farm near Henderson, Tennessee, country music singer/songwriter Eddy Arnold was known as one of the **Nashville Sound** innovators of the late 1950s. He started out in country music but progressed to pop-oriented arrangements in the 1960s that attracted a wider audience and went on to a career that lasted an astounding six decades. His first appearance at the **Grand Ole Opry** was in 1943, the year he also signed a recording contract with **RCA**. No less than 147 of his songs hit the charts during his career – selling more than 85 million records. Some of them include 'That's How Much I Love You', 'I'll Hold You In My Heart', 'After Loving You', 'Just Call Me Lonely', 'Anytime', 'Tennessee Stud' - 1965's 'Make The World Go Away' became an international success and was inducted into the Grammy Hall Of Fame in 1999. In 1958 he recorded '**Real Love**', a song **Phil Everly** composed but which the **Everly Brothers** never committed to tape themselves. In addition to his musical career, he hosted the *Eddy Arnold Show*, the summer replacement for the *Perry Como Show* during the early 1950s. He also performed as a guest and a guest host on the **ABC-TV** show *Ozark Jubilee* from 1955–60, and featured in the syndicated *Eddy Arnold Time* from 1955 to 1957. From 1960 to 1961, he hosted NBC-TV's *Today on the Farm*. During his career he won many awards: he was inducted into the

Country Music Hall Of Fame in 1966; he was voted CMA's Entertainer Of The Year in 1967; he received the Pioneer Award from the Academy of Country Music in 1984; in 2005 he received a Lifetime Achievement Award from the Recording Academy, the same year he also released his last album called *After All These Years*. **RCA** posthumously released a single from this album in 2008, three weeks after Eddy Arnold died of natural causes in a nursing home in **Nashville**, only one week before his 90th birthday.

ASLEEP

(**Don Everly**) Recorded May 1984 at **Maison Rouge Studios**, Fulham, London, UK, and issued as a single August 1984 (**Mercury**



880 213-7), the flipside of '**On The Wings Of A Nightingale**'. Details in regard to each track are unknown but musicians on the **EB 84** sessions include: **Albert Lee** (guitar); **Phil Donnelly** (guitar); **Dave Edmunds** (guitar); **John Giblin** (bass); **Jeff Lynne** (bass); **Terry Williams** (drums); **Gerry Conway** (drums); **Pete Wingfield** (keyboards); **Richard Tandy** (keyboards); **Gerry Hogan** (pedal steel guitar). Producer: **Dave Edmunds**.

Don wrote this sensitive song, in fact, shortly after the infamous breakup in 1973, but he vowed that it would only be performed once they were back together. "There's only one way that song will ever be done – with Phil and me," Don said at the time. "That's maybe my favourite song that I have written for us." (Quote from *Ike's Boys* by **Phyllis Karpp**) Well, now was the time and it offers an insight into Don's deep feelings about his relationship with his brother Philip. The track can be found on the album **EB84**, their first post-reunion release. The track was also included on 2005's **Hip-O Select's** excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**.

A-TEAM - The **Nashville A-Team** was a nickname given to a group of session musicians in **Nashville**, Tennessee, who earned wide acclaim from the 1950s through 1970s. They backed dozens of popular singers, including **Elvis Presley**, **Eddy Arnold**, **Patsy Cline**, **Jim Reeves**, **Bob Dylan** and of course the **Everly Brothers** when they recorded in **Nashville**. The A-Team, in fact, played on 80-90 per cent of all recordings made in **Nashville** studios in those years.

The **Nashville A-Team's** members typically had backgrounds in country music but were highly versatile. An example of their jazz inclinations can be found in the **Nashville All-Stars** album with **Chet Atkins** titled *After the Riot at Newport* and the **Hank Garland** LP entitled *Velvet Guitar*.

Notable members of The **Nashville A-Team** included:

Bass: Bob Moore, Henry Strzelecki, Junior Huskey, **Floyd "Lightnin'" Chance**, **Joe Osborne**;

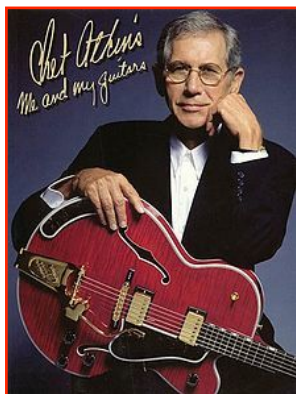
Drums: **Buddy Harman**, Jerry Carrigan, Ferris Coursey, **Larrie Londin** (1970s);

Keyboards: **Floyd Cramer**, **Hargus "Pig" Robbins**, Owen Bradley;

Guitar: **Grady Martin, Hank Garland, Ray Edenton** (also mandolin, ukelele and banjo), **Harold Bradley, Paul Yandell, Pete Wade**, Jerry Kennedy, Norman Blake, Jimmy Capps, Fred Carter, Jr., Jimmy Colvard;
Fiddle: Tommy Jackson, Johnny Gimble, Buddy Spicher, Dale Potter, Vassar Clements, Brenton Banks;
Steel Guitar: Pete Drake, Jerry Byrd, **Buddy Emmons**, Ralph Mooney, Lloyd Green, Buck West, Shot Jackson, Maurice Anderson;
Saxophone: Boots Randolph;
Harmonica: Charlie McCoy;
Harp: Mary Alice Hoepfinger;
Backup singers: The Jordanaires, **The Anita Kerr Singers**, The Hardin Trio.

ATHENS MUSIC – the original publisher of **Don Everly's** first recorded composition '**Thou Shalt Not Steal**', cut by **Kitty Wells** in 1954. Athens Music was owned by **Chet Atkins** (see below).

ATKINS, CHET - Chester Burton "Chet" Atkins (20th June 1924 – 30th June 2001), nicknamed "Mr. Guitar", was born in Luttrell,



Tennessee, and began his musical career playing ukulele and fiddle but traded his brother Lowell an old pistol and some chores for a guitar when he was nine. Atkins developed his own unique playing style after hearing **Merle Travis** picking over WLW radio in 1939; whereas Travis' right hand utilized his index finger for the melody and thumb for bass notes, Atkins expanded his right hand style to include picking with his first three fingers, with the thumb on bass. The result was a clarity and complexity that became



his unmistakable sound. Of note is that **Merle Travis**, in his turn, had learned this picking technique from **Ike Everly** and **Mose Rager** and although he was the one who took it to fame, always credited Ike and Mose for teaching him.

He learned his instrument rapidly, becoming an accomplished player by the time he left high school in 1941. Using a variety of contacts, he wound up performing on the Bill Carlisle Show on WNOX in **Knoxville**, TN, as well as becoming part of the Dixie Swingers. Atkins worked with Homer & Jethro while he was at the radio station. After three years, he moved to a radio station in Cincinnati. His first appearance at the **Grand Ole Opry** was in 1946, supporting **Red Foley**; he was hired as a regular in 1950 by Mother Maybelle and the **Carter Sisters**, securing his place in the **Nashville** musical community.

Pic above right shows Chet (at mic) and Kitty Wells circa 1948.

In 1949 he was made the studio guitarist for all of the **RCA** studio's **Nashville** sessions, played on many hit records and helped fashion the **Nashville** sound. **RCA** appreciated his work and made him a consultant to the company's Nashville division in 1953. That year, the label began to issue a number of instrumental albums that showcased Atkins' considerable talents. Two years later, he scored his first hit with a version of 'Mr. Sandman'; it was followed by 'Silver Bell', a duet with **Hank Snow**. By the late '50s, Atkins was known throughout the music industry as a first-rate player. Not only did his records sell well, he designed guitars for **Gibson** and **Gretsch**; the popularity of these models continues to the present day.

Chet Atkins became the head of **RCA's Nashville** division in 1957; in 1968 he was promoted to vice president of **RCA's** country division. Atkins continued to record for **RCA** throughout the '70s, although he was creatively stifled by the label by the end of the decade. He wanted to record a jazz album, but he was met with resistance by the label. In 1982, he left **RCA** and signed with **Columbia**, releasing his first album for the label, *Work It Out With Chet Atkins*, in 1983. During his time at **Columbia**, Atkins departed from his traditional country roots, demonstrating that he was a bold and tasteful jazz guitarist as well. He did return to country on occasion, particularly on duet albums with **Mark Knopfler** and Jerry Reed, but by and large, Atkins' **Columbia** records demonstrated a more adventurous guitarist than was previously captured on his **RCA** albums. Later in life he light-heartedly gave himself (along with John Knowles, Tommy Emmanuel, Steve Wariner and Jerry Reed) the honorary degree CGP, standing for "Certified Guitar Player".

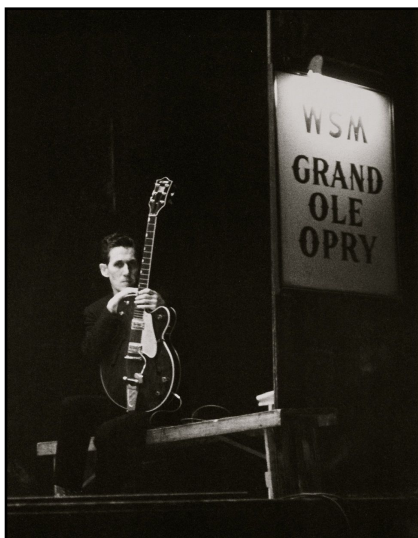


Atkins was diagnosed with cancer and doctors removed a tumour from his brain in 1997. In his last months, the cancer had made Atkins inactive, and he finally lost the battle on 30th June 2001, at his home in **Nashville**. Throughout his career, Chet Atkins earned numerous awards, including 14 Grammy awards and nine CMA Instrumentalist of the Year honours, as well as a Lifetime Achievement Award from NARAS.

Atkins was a virtuoso guitarist whose style was a tasteful blend of country, jazz and pop, informed by such early influences as **Merle Travis**, Les Paul and Django Reinhardt. Atkins was a key architect of the "**Nashville** sound", which opened up traditional country music to pop influences, allowing it to remain commercially viable in the fifties and sixties. His thumb-and-fingerpicking style influenced **George Harrison, Duane Eddy**, the Ventures, **Eddie Cochran**, Eric Clapton and **Mark Knopfler**, as well as innumerable country pickers. Even hard rocker Ted Nugent has credited Atkins with inspiring him to take up the instrument. His multiple roles in the music industry included recording artist, record-company executive, producer, guitar designer, and sideman - Atkins produced records for **Perry Como, Elvis Presley, The Everly Brothers, Eddy Arnold, Don Gibson, Jim Reeves**, Jerry Reed, Skeeter Davis, Connie Smith, **Waylon Jennings**, and others. It is as in the sideman category that he has been inducted into the **Rock and Roll Hall of Fame**. (Pic on left from 1958 by Jack Robinson who also photographed Don & Phil for their first album.)

It cannot be stressed enough how instrumental Chet Atkins was in the **Everly Brothers'** career as their advisor, mentor and

sideman, playing on many of their **Nashville** recordings. "Chet Atkins was the reason we came to **Nashville,**" **Phil Everly** has said. "He was always our mentor." Their dad Ike and Chet had kept up a correspondence since the early days out of mutual admiration and when Chet played **Knoxville** one day in 1954, Ike went to see him, introduced him to his sons **Don** and **Phil** and consulted the then already famous musician about their chances in the music business. As the Everlys could not afford the admission price, they waited outside and talked to Chet through the wire fence. Chet agreed to meet them and if they showed potential and talent, would see what he could do for them. He listened to the songs Don had written and arranged for them to be recorded – one of them, '**Thou Shalt Not Steal**', was cut by **Kitty Wells** later that year and the song was published by Chet's company, **Athens Music**. From then on, Chet kept in touch with Don and Phil either by letter or telephone. In 1955 they moved to **Nashville** and Atkins came through, introducing the two young boys (only 16 and 18) to people in the industry, including music publisher **Troy Martin** who arranged for them a recording contract with **Columbia** and a recording session, but the four songs recorded that day (finally released in 1981 as **NASHVILLE TENNESSEE 9th November 1955** by **Bear Family Records**) did not go anywhere. Back to auditioning! Times were tough for them but Don remembers, "Chet gave me so much encouragement. I could always phone him or see him at the radio stations or call in at his home for a coffee and pie." Chet was there during their first recording session for **Cadence**, playing guitar along with the rest of the **Nashville A-Team**, regulars at the **Grand Ole Opry** and ace session



men. The song that was recorded? '**Bye Bye Love**'! "I had a good feeling about the record. I thought we had a hit," Chet later said.

Chet Atkins, as said, played on many of their **Nashville** recordings and was on board as producer for their 1972 album **PASS THE CHICKEN AND LISTEN**. Post-reunion, Don and Phil appeared on a special entitled, **Chet Atkins and Friends**, with **Mark Knopfler**, Michael MacDonald, **Emmylou Harris** and many others. Don appeared on the **Ryman Auditorium** stage in 2001 with Chet (see photo of the two men in a fond hug – Steve Wariner looks on). On 30th June that same year Chet Atkins passed away.

Atkins was quoted many times throughout his career, and of his own legacy he once said: "Years from now, after I'm gone, someone will listen to what I've done and know I was here. They may not know or care who I was, but they'll hear my guitars speaking for me." A stretch of Interstate 185 in southwest Georgia (between LaGrange and Columbus) is named "Chet Atkins Parkway". In 2002, Atkins was posthumously inducted into the **Rock and Roll Hall of Fame**.



AUTRY, GENE - Orvon Gene Autry, 29th September 1907 - 2nd October 1998. He composed '**That Silver Haired Daddy of Mine**' which appeared on the EB 1959 Cadence album **SONGS OUR DADDY TAUGHT US**.



Gene Autry was an American performer who gained fame as The Singing Cowboy on radio, in movies and on TV for more than three decades beginning in the 1930s. Autry was also owner of the **Los Angeles**/California Angels Major League Baseball team from 1961 to 1997, as well as a television station and several radio stations in southern California.

Autry, the grandson of a Methodist preacher, was born near Tioga, Texas. His parents, Delbert Autry and Elnora Ozment, moved to Ravia, Oklahoma in the 1920s. He worked on his father's ranch while at school. After leaving high school in 1925, Autry worked as a telegrapher for the St. Louis-San Francisco Railway. Talent with the guitar and his voice led to performing at local dances.

While working as a telegrapher, Autry would sing and accompany himself on the guitar to pass the lonely hours, especially when he had the midnight shift. One night he got encouragement to sing professionally from a customer, the famous humourist and wit, Will Rogers, who had heard Autry sing. His first hit was in 1932 with '**That Silver-Haired Daddy Of Mine**', a duet with fellow railroad man, Jimmy Long. **Don & Phil Everly** would have known and sung this song as children. Although his signature song was 'Back In The Saddle Again', Autry is best known for his Christmas songs 'Here Comes Santa Claus' (which he wrote), 'Frosty The Snowman', and his biggest hit, 'Rudolph

The Red-Nosed Reindeer'. He is a member of both the Country Music and Nashville Songwriters halls of fame, and is the only celebrity to have five stars on the **Hollywood Walk of Fame**.

AUTUMN LEAVES

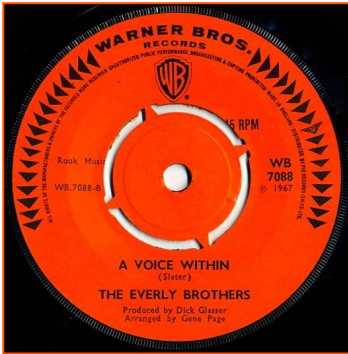
(Joseph Kosma/Johnny Mercer) Recorded 30th August 1961 at **RCA Victor Studio, Nashville, Tennessee**. **Harold Ray Bradley** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.



Issued as a single in France only, coupled with '**Jezebel**'. Look for this track on the EB album **INSTANT PARTY**. A famous standard that originated from the 1946 French 'Les Feuilles Mortes' (French lyrics by Jacques Prévert) and was given English lyrics by Johnny Mercer in 1947. Jo Stafford was one of the first to perform this version and it has been recorded by many ever since. Eva Cassidy sings a most lovely version on her posthumous 1996 album *Songbird*. John Herndon "Johnny" Mercer, 18th November 1909 – 25th June 1976; Joseph Kosma, 22nd October 1905 – 7th August 1969.

A VOICE WITHIN

(Terry Slater) Recorded 10th May 1967 at **United Recording Corporation Studio A, Hollywood, California** and issued as WB 7088 7th October 1967 as the B-side to 'Love Of The Common People'. It enjoyed a brief, two-week chart run peaking at #114 on the Billboard charts. Can be found on **THE EVERLY BROTHERS SING**.



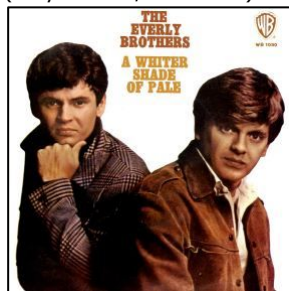
Alvin W. "Al" Casey (guitar); **Louis "Lou" Morell** (guitar); **Charles "Chuck" Berghofer** (bass); **Carol Kaye** (bass); **Hal Blaine** (drums); **Frank Capp** (percussion); **Mike Melvojn** (keyboards); Bernard Fleischer (reeds); **Ronald James "Jim" Horn** (reeds); Jackie Kelso (reeds); Sidney Miller (reeds); backing vocals: unknown. Producer: **Dick Glasser**; engineer: **Eddie Brackett**; arranger: **Gene Page**.

AWAY IN A MANGER

(Unknown) Recorded at **Boys Town, Omaha, Nebraska** by the Boys Town Choir. The song first appeared in print in 1885 in Philadelphia in *The Little Children's Book For Schools And Families*. The third verse (starting with "Be near me Lord Jesus") did not appear in print until 1892 in a collection edited by Charles H. Gabriel. For many years it was mistakenly credited to German reformer Martin Luther. However, the song has never been found in Luther's work. The hymn of unknown origin has been fit to various tunes but most commonly to William J. Kirkpatrick's 'Cradle Song' in the UK, while in the US the tune used is James R. Murray's 'Mueller' from 1887. Don and Phil sang over pre-recorded tapes of the Boys Town Choir on 1st October 1962 for the album **CHRISTMAS WITH THE EVERLY BROTHERS**. The tracks are also, of course, on the 2005 **Bear Family** box set **THE PRICE OF FAME**. However, two tracks on this album lack the Everly harmonies: this song, 'Away In A Manger', and 'Angels From The Realms Of Glory' are Boys Town Choir only but as they appear on an Everly album they are included here. The choir comes from **Boys Town, Nebraska**, and was originally established in Omaha by Father Edward Flanagan (13th July 1886 – 15th May 1948) in 1917 as a small home for homeless boys. It has grown into a nationwide organisation. The 1938 film *Boys Town* starring Spencer Tracy as Flanagan tells the story of its founding. William J. Kirkpatrick, 27th February 1838 – 20th September 1921; James R. Murray 7th March 1841 – 10th March 1905.

A WHITER SHADE OF PALE

(Gary Brooker/Keith Read) Recorded 20th June 1968 at **United Recording Corporation Studio B, Hollywood, California**. Famously a huge hit for Procol Harum in 1967. This Don solo features on the EBs 1967 album **THE EVERLY BROTHERS SING** – Don's vocals sound somewhat strained, perhaps due to their strenuous touring schedule at the time.



James E Burton (guitar); **Alvin W. "Al" Casey** (guitar); **Jay Lacy** (guitar); **Don Lanier** (guitar); **Louis "Lou" Morell** (guitar); **Donald N. Bagley** (bass); **Carol Kaye** (bass); **Terry Slater** (bass); **Hal Blaine** (drums); **Victor Feldman** (percussion); **Jack Sargent** (percussion); **Mike Melvojn** (keyboards); Lincoln R. Mayorga (keyboards); David Duke (French horn); Gene "Clip" Cipriano (reeds); **Ronald James "Jim" Horn** (reeds). Producer: **Dick Glasser**; engineer: **Eddie Brackett**; arranger: **Al Cases**.

A WHITE SPORT COAT (AND A PINK CARNATION)

(Marty Robbins) Performed with **Marty Robbins** as part of a medley comprising 'Singing The Blues'/'A White Sport Coat (And A Pink Carnation)'/ 'El Paso' on the 1970 **ABC TV show Johnny Cash Presents The Everly Brothers**. Recorded 28th May 1970 and aired 15th July 1970 (Show No. 2). It was a #1 hit on the US Country chart for **Marty Robbins** in 1957 and sold over a million copies; in the UK it was a hit for the English singer Terry Dene.

A WOMAN AND A MAN aka A MAN AND A WOMAN

(Phil Everly/Terry Slater) **Phil Everly** solo. Recorded in 1982 at **Eden Studios, London, UK**, and issued as the B-side of 'She Means Nothing To Me', (Capitol) CL 276. The track appears on Phil's final solo album **PHIL EVERLY**. It was also included on the 1987 album **LOUISE** (effectively a re-release of **PHIL EVERLY** but with two extra tracks - see **LOUISE**) where it was re-titled (possibly mistakenly) as 'A Man And A Woman'.



Billy Bremner (acoustic guitar); **Stuart Coleman** (bass & 6-string bass); **Terry Williams** (drums); Howard Tibble (drums); **Pete Wingfield** (keyboards); **Miriam Stockley** (backing vocals). Producer: **Stuart Coleman**.

B

BABY BYE OH

(**Sharon Sheeley/Jackie DeShannon**) Recorded 19th April 1963 at **Radio Recorders, Hollywood, California**. **Ervan F. "Bud" Coleman** (guitar); **William Everett "Billy" Strange** (guitar); **M.R. Ray Pohlman** (bass); **Lyle Ritz** (bass); **Hal Blaine** (drums); John "Plas" Johnson (saxophone); Karl DeKarske (trombone); Richard Taylor "Dick" Nash (trombone); Pullman Thomas "Tommy" Pederson (trombone); unidentified: female vocal chorus. Producer: no credit; supervisor: **Jimmy Hilliard**; arranger: Don Ralke.

The recording of this track collapses as Don & Phil get a fit of the giggles during the first take. A further complete take never happens and this hysteric version, finally released on the 2005 **Bear Family** box set **THE PRICE OF FAME**, is all we've got. Phil later recorded a solo demo on 19th March 1965. **Bernie Schwartz** also cut it that day with Phil producing and providing the harmony vocal; it was released as WB 5651 (see pic), coupled with 'Something's Wrong' (A-side), a **Phil Everly** composition. On the record it states 'An Everly-Sheeley Production' – Sheeley being **Sharon Sheeley**.



BABY WHAT YOU WANT ME TO DO

(**Jimmy Reed**) Recorded 8th July 1960 at **RCA Victor Studio, Nashville, Tennessee**. A terrific R&B track released on the 1960 album **A DATE WITH THE EVERLY BROTHERS**. **James Clayton "Jimmy" Day** (guitar); other details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.

A live rendition can be heard on the 1970 double live album **THE EVERLY BROTHERS SHOW**. It should be noted that on most releases of the recordings of the 1983 **Reunion Concerts** this track is misfiled/listed as 'Blues Stay Away From Me', which the EBs did sing on the 22nd September concert. However, on the 23rd they sang a superb version of 'Baby What You Want Me To Do' - which was deemed a superior recording. See also 'Blues Stay Away From Me' below. The song was covered by many artists, including **Elvis Presley**, Etta James and The Grateful Dead. Jimmy Reed himself had a #10 hit with the recording in 1959.

BABY YOU KNOW ME

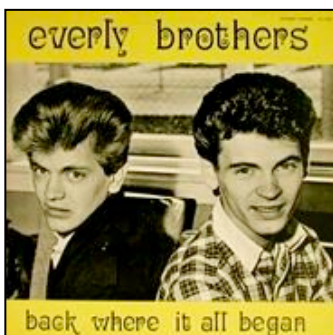
(Unknown; probably **Phil Everly**) **Phil Everly** solo. Recorded August 1975 at **Pye Studios, London, UK**, during the sessions for Phil's third solo album **MYSTIC LINE** but not included on this. The CD release **THE LONDON YEARS** many years later which comprised **THERE'S NOTHING TOO GOOD FOR BABY** and **MYSTIC LINE** did include this song. Officially the credits state 'Unknown' but listening to the song and especially the lyrics one can only come to the conclusion that it must be Phil.

BACK WHEN THE BANDS PLAYED IN RAGTIME

(**Phil Everly**) **Phil Everly** solo. Recorded August 1975 at **Pye Studios, London, UK**, and issued as the B-side of 'Words In Your Eyes' (PYE 71055). It features on Phil's third solo album **MYSTIC LINE**. Reminiscent of vaudeville; this song makes you want to dance!

Details in regard to each track are unknown but musicians on **MYSTIC LINE** sessions include: **Phil Everly** (guitar); **Martin Kershaw** (guitar); **Foggy Little** (guitar); **Frank McDonald** (bass); **Ronnie Verrell** (drums); **Clem Cattini** (drums); **Warren Zevon** (keyboards). Producers: **Phil Everly & Terry Slater**; arranger: **Warren Zevon**.

BACK WHERE IT ALL BEGAN Bootleg released in 1975 on the Springer Records label SP-804 comprising recordings taken from singles (some then rare) and other sources of tracks unavailable on any album at that time.



TRACKS: Side 1: Everly Family Radio Show 1952 / The Sun Keeps Shining / Keep A-Lovin' Me / Souvenir Sampler / Don't Ask Me To Be Friends / No One Can Make My Sunshine Smile.
Side 2: (So it was ...So it is) So it Always Will Be / Nancy's Minuet / I'm afraid / The Girl sang the Blues / Love her/Hello Amy / Don't Forget To Cry / You're The One I Love / Ring around my Rosie / Things go better with Coca Cola (Takes 2 & 3).

BAD BOY, SAD GIRL

(**Phil Everly**) Unreleased circa 1956 **Phil Everly** solo demo but can be found on the Encore bootleg CD **LIKE STRANGERS**. NB: It is not on the Memphis 6112 CD of the same name.

BADNER HALLE - Badner Halle, Rastatt, Germany.

BAILES BROTHERS, THE - Frankie Bailes (14th December 1921 – 18th July 2005), composer of 'Oh So Many Years', was married to Walter Bailes (17th January 1920 – 27th November 2000) one of the four Bailes Brothers singing group. She composed a number of songs on her own and with Walter and the other Bailes Brothers.



From the mid-'40s through the '50s the Bailes Brothers (Kyle: vocals, guitar, string bass - Johnnie: vocals, guitar, mandolin - Walter: vocals, songwriter, guitar, string bass - Homer: vocals, fiddle, guitar) were among the most popular close-harmony duets. The four brothers seldom worked together as an entire group, instead pairing off for performances. The Bailes were born and raised in West Virginia, near Charleston. Their father, a minister, died when they were young and their impoverished mother had to struggle to keep them together (years later, Walter paid tribute to her trials with his song 'Give Mother My Crown'.) While working a variety of odd jobs during the Depression, the brothers were inspired to pursue music by performers such as Billy Cox and Buddy Starcher. They started out on a variety of radio programmes, but didn't earn much recognition until 1942, when Johnnie and Walter began working as a duo at WSAZ Huntington. All four brothers played string instruments; after they

became popular, they added other members to their group, among them Fiddlin' Arthur Smith.

Roy Acuff got the Bailes their big break when he suggested to **WSM Nashville** executives that the brothers appear on the **Grand Ole Opry**. They made their debut on the show in 1944 and stayed in **Nashville** for two years. They made their recording debut in early 1945 for **Columbia**; among their first singles were their original songs 'Dust on the Bible' and 'The Drunkard's Grave'. As they continued recording the brothers added more and more original songs, such as 'Broken Marriage Vows'. In 1947, Walter left to become a minister and Homer became the singing partner of their friend Dean Upson. They made their last recordings for Columbia at the end of the year, later becoming co-founders of the famous **Louisiana Hayride** show. The original Bailes Brothers went their separate ways in 1949. Over the next decade, different combinations of Bailes Brothers appeared. In the early '50s Homer and Kyle teamed up to work at a Little Rock, Arkansas station. They also recorded a single. Later Johnnie and Walter reunited and began singing gospel in Texas. In 1953, they recorded three singles for King; Johnnie also cut a few solo records. During the 1960s, they continued the pattern, with Walter teaming up with Kyle and Homer at different times. Johnnie and Homer reunited during the early '70s, and from the mid-'70s through the '80s Walter, Kyle, and former band member Ernest Ferguson frequently played at churches and sometimes at festivals. Homer was busy working as a pastor while Johnnie ran three radio stations. Walter was also an evangelical preacher. In 1976 Walter and Kyle made an album; in 1977, all four reunited for a record, joined by their sister Minnie on a few cuts. After, Walter recorded on his Starlit and White Dove labels, while Homer also recorded solo. Much of the Bailes Brothers' early works is available on anthologies, and some of their records have been re-issued.

BALLAD OF A TEENAGE QUEEN

('Cowboy' **Jack Clement**) A 1988 collaboration/ 'duet' with **Johnny Cash** & Roseanne Carter for their album *Water From The Wells Of Home*. As a single it gained a US Country chart position of 45. **Johnny Cash** had originally recorded it in 1958 for his album *Sings The Songs That Made Him Famous* - that version fared a lot better and peaked at #1 on the Country chart. Composer **Jack Clement**, nicknamed 'Cowboy' during this student days, is a singer, songwriter, record and film producer who worked together with Dolly Parton, **Roy Orbison**, **Waylon Jennings**, **Elvis Presley**, **U2**, **Jerry Lee Lewis** and **Townes Van Zandt** to name but a few and was inducted into the **Nashville Songwriters Hall Of Fame** in 1973.

BALLANTINE, BERNIE – see: SCHWARTZ, BERNIE

BARBARA ALLEN

(Trad. Arr. **Ike Everly**) Recorded during sessions that took place on 13th, 16th and 17th August 1958 at **RCA Victor Studio, Nashville, Tennessee**. **Don Everly** (guitar); **Phil Everly** (guitar); **Floyd T. "Lightnin'" Chance** (bass). Producer: **Archie Bleyer**.

The track is included on the **Cadence** album *SONGS OUR DADDY TAUGHT US*. It is an old folk song that was first printed in England in 1750 but oral versions originating in either England, Scotland or Ireland had been around for a century. The earliest known mention dates back to 1666 when it was referred to as "the little Scots song of Barbara Allen". The song is also known as 'The Ballad Of Barbara Allen' or 'Barb'ry Allen', the way Don and Phil usually sing it. Due to its having been handed down orally, there are numerous variations to the words. Many artists recorded a version, including **Bob Dylan**, **Joan Baez**, **Emmylou Harris**, **The Grateful Dead** and **Simon and Garfunkel**.

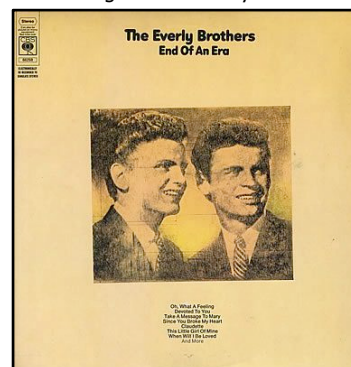
BARNABY RECORDS - Barnaby Records was an American record company founded by singer **Andy Williams** in 1968. He was with **Cadence** 'til 1961, when he went over to **Columbia Records**. When **Archie Bleyer** decided to liquidate the **Cadence** label in



1964, **Andy Williams** wanted to buy the masters of his own material. **Bleyer** was willing to sell the masters on the condition that **Williams** bought the entire **Cadence** back catalogue. It held the rights to work by a number of popular artists. **Williams** agreed. Initially it made the recordings of **Cadence** artist hard to get, but then **Williams** began reissuing some of the **Cadence** material, licensing it to his present label **Columbia**.

The Barnaby label (named after his beloved dog Mr. Barnaby) was founded initially to handle reissues of the long unreleased **Cadence** archive, but principally that of **The Everly Brothers**, which had been long out of print but in continued great demand. One of the first Barnaby LPs was a double LP set of their out of print **Cadence** hits called **END OF AN ERA** – a title that upset Don & Phil who regarded themselves as still very much 'of the moment' – as did all of us! It was a

follow-up to **THE EVERY BROTHERS' ORIGINAL GREATEST HITS**, which featured a rock 'n roll quiz. The sleeve packaging of **END OF AN ERA** featured a sentimental 'Remember the 50s?' - listing many of the fashions etc. of that time. Both albums were 'electronically re-recorded to simulate stereo', which did nothing to enhance the quality.



Many years later (1990s/2000s), Don said to **Andrew Sandoval**: "I think what **Barnaby** and **Andy Williams** have done with their reissues, that whole deal sucks. **Warner's** isn't like that. **Warner's** have been good. **Archie [Bleyer]** was related to Phil at the time. He was Phil's father in law. We have been reissued and reissued from **Barnaby**, not from **Warner's**. I have seen stuff made in Singapore that's just the worst quality. I'll pick stuff up at the truck stops and you can't even listen to the tapes, they're so bad."

Barnaby also released new material by artists such as Ray Stevens, who scored a Top Ten hit with his single 'Everything Is Beautiful', some early LPs by Jimmy Buffett as well as a few LPs by Claudine Longet, who was **Williams'** wife at the time. Other artists on the label included Paul Anka, **The Crickets**, The Osmond Brothers, **Link Wray**, Jimmy Buffett and **The Chordettes**.

Until 1973 it was pressed and distributed by CBS Records, then distribution switched to MGM Records for a brief time and then to Janus, where it stayed until 1979. Once Barnaby ceased operating as a working record company at the end of the 1970s, **Williams** licensed the old **Cadence** and Barnaby material to various other labels such as **Varèse Sarabande** and **Rhino**, and Time-Life after 1980.

BARNES, LARRY - Larry Barnes is a singer introduced to Don and Phil by **Chet Atkins**. Next came the recording for **Calliope** of 'Patiently' and 'Time To Spare'. **Don Everly** told Peter Aarts when he asked him about this while meeting him in Kentucky, that there has been a lot of confusion around Larry Barnes just as with **Bernie Schwartz/Adrian Pride** (actually one and the same person). Larry Barnes remains a bit of an enigma – not much is known so any information is welcome. Contact email can be found at the top of this document.

BASS FIDDLE RAG

(**Ike Everly**) **Ike Everly** recorded live 18th July 1969 at the **Newport Folk Festival** and appears together with five other tracks on the 1995 CD **NASHVILLE AT NEWPORT**. The CD states 'with **Don Everly**' but Phil was reportedly also present plus some tracks sound like 'solo' Ike.

BATTLE OF NEW ORLEANS, THE

(Jimmy Driftwood/ 'Eighth of January' trad. tune) The **Everly Brothers** performed it with **Doug Kershaw** as part of a medley comprising 'The Battle Of New Orleans'/'**Diggy Diggy Lo**'/'**Gran Mamou**', ending with a fantastic fiddle/guitar break on the **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 18th May 1970 and aired 19th August 1970 (Show No. 7). The melody has its roots in a well-known American fiddle tune, 'The 8th Of January', which was the date of the Battle Of New Orleans. The song was a big chart-topping 1959 hit for Johnny Horton in the US and won him a **Grammy** for Song Of The Year in 1960. Lonnie Donnegan (with a spoken intro) took it to #2 in the UK – where "bloomin'" in the first verse was substituted for "bloody".

Composer Jimmie Driftwood, a pseudonym for James Corbitt Morris, a school principle, set more historical accounts to music and was discovered in the late 1950s, leading him to sign with **RCA** and record twelve of his historical songs in 1958, including 'The Battle Of New Orleans'. More than 300 of his songs have been recorded by various artists. Among those who covered 'The Battle Of New Orleans' are **Dolly Parton**, **Johnny Cash** and Bill Haley. In 1972 The Les Humphries Singers used the melody and parts of the lyrics and called it 'Mexico', which was a huge hit for them but they credited the song to band leader Les Humphries and thus violated copyright.

James (Jimmy or Jimmie) Corbit Morris, 20th June 1907 – 12th July 1998.

BAUM, BERNIE - Bernie Baum, 13th October 1928 - 28th August 1993, was an American composer and songwriter, educated at the High School of Music & Art. At 13, he was concertmaster of the all-city orchestra and won the Serge Koussevitzky Award and Rohman Award. He served in the US Army in 1948 and joined **ASCAP** in 1950. He co-wrote the 1950 Teresa Brewer hit 'Music, Music, Music'. In the 1950s and 1960s, Baum contributed music and lyrics to songs recorded by such performers as Tony Bennett, **Ray Charles**, Bobby Darin, Eartha Kitt and Peggy Lee. He also wrote '**That's Old-Fashioned (That's The Way Love Should be)**' for the **Everly Brothers** in 1962 and 'You're The Devil In Disguise' for **Elvis Presley** in 1963. Working for **Hill and Range Songs**, Baum co-wrote more than 40 songs for **Presley** with Bill Giant and **Florence Kaye**, mostly used in Elvis' films. In addition he composed numerous radio and television theme songs and created jingles. He died of diabetes in 1993 in his hometown of New York City at the age of 64.

BEACH BOYS, THE - Refer to various websites for details about this famous band. They resembled the **Everly Brothers** in that like Don & Phil, The Beach Boys were a family act originally comprising brothers (Brian, Carl & Dennis Wilson) and a cousin (Mike Love) plus one other (Al Jardine) who sang close harmony albeit three, four or five part harmony rather than two-part. The Beach Boys were strongly influenced by their friends, the close harmony duet Jan (Berry) & Dean (Torrence). On their 1965 album *Beach Boys' Party*, Brian Wilson & Mike Love sang a fine version of '**Devoted To You**' as 'The Cleverly Brothers'. In 1986 they recorded '**Don't Worry Baby**' with the **Everly Brothers** – a re-recording for them of their own 1964 hit record. Don & Phil also joined the Beach Boys along with other guests on their 1986 concert *25 Years Together: A Celebration in Waikiki* which was issued as a DVD.



BEAR FAMILY RECORDS - Bear Family Records is a Germany-based independent record label specializing in reissues of archival material ranging from country music to 1950s rock and roll to old German movie soundtracks.



The label has been in existence since 1975, founded by collector Richard Weize, and started with the double LP *Going Back To Dixie* from Bill Clifton. It has become known for its extravagant (and expensive) box sets. The company describes itself as "a collector's record label" due to its primary business, which is reissuing rare recordings in CD format in small amounts. Their material has only limited availability in the U.S., mostly through mail order sources.

Among the many artists who have been the subject of extensive box set releases by Bear Family are **Johnny Cash**, Willie Nelson, **Dean Martin**, Bill Haley & his Comets, Louis Jordan, **The Everly Brothers**, **Chet Atkins**, Ann Margaret, **Pat Boone**, Frankie Lane, **Petula Clark**, Burl Ives, **The Carter Family**, **Fats Domino**, Rosemary Clooney, Doris Day, Connie Francis, Lesley Gore, **Ricky Nelson**, Nat King Cole, **Gene Autry**, **Jerry Lee Lewis** and many others.

For **Everly** fans Bear Family has proved to be an invaluable source of excellent recordings. It has released three box sets of **Everly Brothers** recordings which is effectively their complete **Cadence**, **Warner Brothers** and **RCA** output as a duo before the

infamous split in 1973. These are **CLASSIC EVERLY BROTHERS**, **THE PRICE OF FAME** and **CHAINED TO A MEMORY**. They also issued an excellent CD of **Cadence** outtakes. Bear family was the first to issue on LP **NASHVILLE TENNESSEE 9th November 1955**, the original four (pre-**Cadence**) **Columbia** recordings on one album. Everly tracks are also included on a number of Bear Family 'Various Artists' compilations. Bear Family has not, as yet, issued any Phil or Don solo recordings or the **Mercury** recordings.

Bear Family has also made a habit of producing thorough compilations of artists with a more limited fan-base, such as two separate five-CD Johnnie Ray collections, six-CD box sets of Slim Whitman and The Oriels, a seven-CD Rod McKuen set, eight-CD collections of Lonnie Donegan, Del Shannon, Neil Sedaka and **Gene Vincent**, a nine-CD omnibus of Johnny Burdette, a 16-CD omnibus of **Jim Reeves** and a set of five boxed sets with a total of 26 CDs covering Doris Day's complete recording history for Columbia Records. The company has also released several hundred 'Various Artists' compilations, organized by theme or genre. These include such projects as a ten-CD political protest song box set, an eleven-CD set of the Jewish and Yiddish performers of the mid-1930s, a seven-CD box featuring 195 different versions of the song 'Lili Marleen', compilations of music based on and from the TV series *Bonanza*, a four-CD collection of British Music Hall songs of the early 20th century, a ten-CD set of late-1930s calypso music, and a 52-CD "History of Pop Music" set. See: <http://www.bear-family.de>.

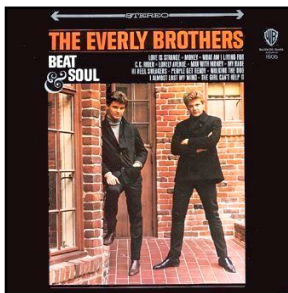
BEATLES, THE - There is a multitude of books, DVDs and websites devoted to The Beatles so we will not dwell on details here.



The line-up: **John Lennon**, **Paul McCartney**, **George Harrison** and Ringo Starr is of course well known. Suffice to say that **The Beatles** were huge **Everly** fans and heavily influenced by early **Everly** recordings emulating their harmonies. As with various other 'harmony' acts they fully acknowledged the **Everly** influence. While he was still a schoolboy, **John Lennon** often practiced playing his guitar accompanied by Everly Brothers recordings. Prior to their rise to fame **The Beatles** included a number of **Everly** songs as part of their early stage repertoire. Two **Everly** songs The Beatles sang and recorded with the BBC in 1963 are '**Lucille**' (also a nod to **Little Richard**) and '**So How Come (No One Loves Me)**' and can be found on the two-CD set *The Beatles Live at the BBC*. **The Beatles'** first release, 'Love Me Do', is very Everly-esque.

On the 1970 ABC TV Show *Johnny Cash Presents The Everly Brothers*, Don & Phil, as a duet or solo or as part of a performance with a guest sang the following Beatles songs: '**Get Back**', '**Give Peace A Chance**', '**Here Comes The Sun**', '**Sun King**', '**Hey Jude**', '**Hard Day's Night**', '**Lady Madonna**', '**Let It Be**', '**Ob-La-Di, Ob-La-Da**', '**Ticket To Ride**' and '**When I'm Sixty-Four**'. They also sang '**I Want To Hold Your Hand**' on the TV show *Hullabaloo*. **Paul McCartney** especially composed for the **Everly Brothers** the 1984 post-reunion single '**On The Wings Of A Nightingale**'. He also paid tribute by mentioning Don and Phil in 'Let Them In' (with his post-Beatles band, Wings). In view of their strong influence on The Beatles it is curious that Don & Phil were not included on the collage album cover picture for 1967's *Sergeant Pepper's Lonely Hearts Club Band*, especially as the designer, artist **Peter Blake**, is also a known **Everly** fan. But then nor were **Elvis Presley**, **Chuck Berry** etc. included. **Bob Dylan** and **Dion DiMucci** were both included; the only pop/rock figures to feature. See individual song and personnel entries for more details.

BEAT 'N' SOUL – Originally released as **Warner Bros** album #W/WS 1605 in August 1965. Don told **NME** at the time that the album was, "a lot of old songs, redone. It's going back to some of the things I don't think the fans have ever heard; we think it's one of our best." The album failed to chart in the UK; however, in the US it became their first charting LP since 1962's **GOLDEN HITS**, even if it only made it to a meagre # 141.



Don: "My favourite albums on Warners could be **ROCK 'N' SOUL**, **BEAT 'N' SOUL** and **IN OUR IMAGE**. Those three albums. I like that series of albums we did in the sixties, which really never saw the light of day. That period is good." (Liner notes for 2005 **ROCK 'N' SOUL/BEAT 'N' SOUL** twofer.) Earlier he had stated, "I think the stuff we did on the **ROCK 'N' SOUL** and **BEAT 'N' SOUL** albums was some of our best. That was our best period, I like the albums right through to **TWO YANKS IN ENGLAND**. Phil and I were writing together. We wrote '**Gone Gone Gone**' and then had quite a run of songs that were worthwhile but no hits."

TRACKS: Side 1: Love Is Strange / Money / What Am I Living For / High Heel Sneakers / C.C. Rider / Lonely Avenue. Side 2: Man With Money / People Get Ready / My Babe / Walking The Dog / I Almost Lost My Mind / The Girl Can't Help It.

Highest chart positions: US: 141; UK : -

BEAU BRUMMELS, THE - an American rock band formed in San Francisco in 1964. The band's original line-up was Sal Valentino (lead vocals), **Ron Elliott** (lead guitar), Ron Meagher (bass guitar), Doug Mulligan (rhythm guitar and harmonica) and John Petersen (drums). Initially quite Beatle-esque in style, the band worked in various styles including psychedelic rock and country rock. The band broke into the mainstream with their debut single 'Laugh Laugh', for which they would later be credited for setting the aesthetic foundation for the San Francisco Sound. The band's popularity continued with the subsequent album, 1965's *Introducing The Beau Brummels*, and top 10 single 'Just A Little'. Although the group's commercial success dwindled by the following year, their albums of the late 1960s received critical acclaim. The band went through various changes of personnel, splitting up in 1968 and re-forming in 1969. The Beau Brummels were certainly keen on close harmony singing, emulating **The Beatles**, **The Zombies**, **The Searchers** and of course the **Everly Brothers**. In 1968 Ron Elliott arranged the brilliant album **ROOTS** on which he also played. Two of his compositions were included, '**Turn Around**' and '**Ventura Boulevard**'. A backing track for a further **ROOTS** track '**Deep Water**' was also recorded but no vocal was added. However, co-composer Sal Valentino and lead singer with the Beau Brummels, recorded a 'guide vocal' using this backing track which can be found on the Beau Brummels Rhino box set *Magic Hollow*.



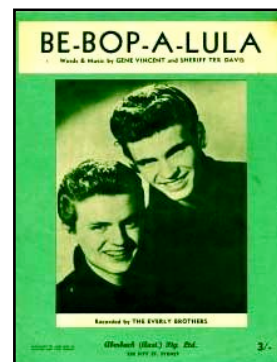
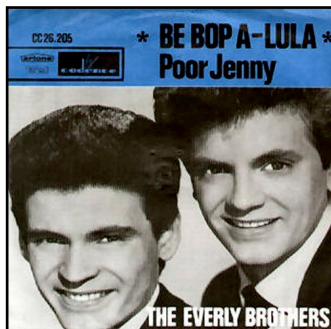
BE BOP A-LULA

(Gene Vincent/Bill "Sheriff Tex" Davis) 1957. Recorded 3rd November 1957 at **RCA Victor Studio** in **Nashville**, Tennessee, for inclusion on the EB debut album **THE EVERLY BROTHERS**, also referred to as **THEY'RE OFF AND ROLLIN'**. **Don Everly** (guitar); **Phil Everly** (guitar); **Chester B. "Chet" Atkins** (electric guitar); **Walter "Hank" "Sugarfoot" Garland** (electric guitar); **Ray Edenton** (guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); **Floyd Cramer** (piano). Producer: **Archie Bleyer**.

The track was not issued as a single until May 1960 as Cad 1380, the flipside of 'When Will I Be Loved'. It peaked at # 74 in the US but did not chart in the UK. It is a rockier cover of **Gene Vincent** and His Blue Caps' 1956 #7 hit. Other artists that have recorded it or performed it live include **The Beatles**, **Jerry Lee Lewis**, Carl Perkins and the Stray Cats. A great live version appears on 1983's **REUNION CONCERT**.

William Douchette (Sheriff Tex Davis), 1914 – 29th August 2007.

Highest chart position: US: 74



BÉCAUD, GILBERT

Gilbert Bécaud (François Silly), 24th October 1927 – 18th December 2001. French singer/songwriter and actor. Known as *Monsieur 100,000 Volts* for his energetic performances. His best-known hits are 'Nathalie' and 'Et Maintenant', a 1961 hit that became an English language hit as 'What Now My Love'. For nearly fifty years France hummed the melodies of this music hall star, dark blue suited, white shirted, and always wearing his lucky tie - blue with white polka dots. When asked to explain his gift he said, "A flower doesn't understand botany."



In 1958 'Let It Be Me', an English version of his and Pierre Delanoë's 'Je t'appartiens', adapted by **Chet Atkins** who had recorded an instrumental version, became a hit for the **Everly Brothers**. It was subsequently recorded by many others.

BEKKERS, MARTIAL - Dutch leading light of **Everly Brothers International** (EBI) fan club and editor of the excellent but now defunct *Kentucky* magazine. Martial continues to maintain the EBI website (<http://www.everly.net/>) and the Yahoo **Everly** web/email exchange EverlyBrothers@yahoo.com. Over many years, Martial and his colleagues have been instrumental in ensuring regular news and updates about the **Everly Brothers**, their music, concerts, recordings etc., are communicated to the huge number of **Everly** fans around the world. See also: **EVERLY BROTHERS FAN CLUBS**.

BELL SOUND STUDIOS - Bell Sound Studios, 237 West 54th Street, New York, New York. Formed in 1950 on a \$600 investment, it developed into a leader among sound studios during the second half of the sixties. The EBs recorded 'Let It Be Me' and 'Since You Broke My Heart' for **Cadence** there. See the relevant **Chronology of Everly Brother Recordings** on the **EBI** website for detailed information re each track. **Buddy Holly**, Paul Anka, Lloyd Price, Jackie Wilson, The Platters, Frankie Lymon and the Teenagers, Kiss and Roberta Flack all recorded there.

BE MY LOVE AGAIN

(Don Everly) Recorded in 1987 at **New River Studios**, Fort Lauderdale, Florida. This lovely track features on the album **SOME HEARTS**. Details in regard to each track are unknown but musicians on the **SOME HEARTS** sessions include: **Albert Lee** (guitar); **Greg Harris** (guitar); **Hank Devito** (guitar & steel guitar); **Phil Cranham** (bass); **Larrie Londin** (drums); **Pete Wingfield** (keyboards); **John Hobbs** (keyboards). Producers: **Don & Phil Everly**; associate producer: **Larrie Londin**.

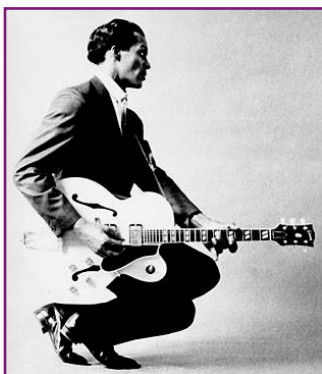
The track was also included on 2005's **Hip-O Select's** excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**.

BENEATH STILL WATERS

(Dallas Frazier) Sung by **Phil** in a duet with **Emmylou Harris** (her hit single at the time) at **The Palomino** in **Los Angeles** in late 1979, a performance which was broadcast on a US radio station at the time, and which has since been around on tape. The Palomino show also included Phil/Emmylou duets of an early version of Phil's 'Dare To Dream Again', 'Dream Baby' (the **Roy Orbison** hit), 'All I Have To Do Is Dream' and 'Walk Right Back'. Coincidentally this was the same year that **Don** duetted with Emmylou Harris on 'Every Time You Leave' for her great *Blue Kentucky Girl* album. Composer Dallas Frazier is an American country musician who enjoyed his greatest successes in the 1950s and 60s – The Hollywood Argyles took his 'Alley Oop' to number one. Willy Nelson, **Merle Haggard**, Brenda Lee and George Strait all recorded his songs. In 1988 he left the music business and became a minister.

BERRY, CHUCK

- Charles Edward Anderson "Chuck" Berry was born 18th October 1926 in St Louis, Missouri. Like all great rock acts little needs to be said here about Chuck Berry and his contribution to rock 'n' roll. Much information can be found on websites and a multitude of books. He is certainly one of the critical pioneers of rock and roll music. According to the **Rock and Roll Hall of Fame's** website, "While no individual can be said to have invented rock and roll, Chuck Berry comes the closest of any single figure to being the one who put all the essential pieces together." Cub Koda wrote, "Of all the early breakthrough rock & roll artists, none is more important to the development of the music than Chuck Berry. He is its greatest songwriter, the main shaper of its instrumental voice, one of its greatest guitarists, possessing the clearest diction, and one of its greatest performers." **John Lennon** said: "If you tried to give rock and roll another name, you might call it 'Chuck Berry'."



Chuck Berry is quoted as saying of the **Everly Brothers**, "I didn't think **Presley** was as good as the Everly boys...and I didn't think The Beatles were as good as the Everly Brothers either." In late 1957, Berry took part in **Alan Freed's** "Biggest Show of Stars for 1957" United States tour with the Everly Brothers, **Buddy Holly** and others. The EBs recorded Chuck Berry's '**Maybellene**' for their 1964 album **ROCK 'N' SOUL** and '**Rock 'n' Roll Music**' as part of a live medley from their 1970 stage performance on the double live album **THE EVERLY BROTHERS**

SHOW. They sung Chuck Berry songs as part of their stage act but surprisingly committed few to record. In 1979 Phil Everly sang '**Sweet Little Sixteen**' with **Dean Reed**.

Berry's showmanship has been influential on other rock guitar players, particularly his one-legged hop routine, and the "duck walk", which he first used as a child when he walked "stooping with full-bended knees, but with my back and head vertical" under a table to retrieve a ball and his family found it entertaining. He used it when – "performing in New York for the first time and some journalist branded it the 'duck walk'."

BEST OF MY MEMORIES

(**Ike Everly/Phil Everly**) Phil Everly solo. On 21st November 2012, as part of a Happy Thanksgiving message from **Cleartone Strings** and **Everly Music Company**, Phil issued a YouTube video of him singing a short passage from a song based on a tune his father Ike had taught him. Phil added lyrics – but sadly only sang a few lines on YouTube. Phil said the following: "Hi, I'm Phil Everly of the Everly Brothers. I'd like to wish you all a happy Thanksgiving on behalf of Everly Music Company [and] Cleartone Strings. We hope you're having a great time with your family, and sometime after dinner you have a chance to pick up the old guitar and you play some songs – that's always a lot of fun on Thanksgiving when the family's together. Happy Thanksgiving! This is a piece my father showed me that – it's a waltz that he tried to teach me, and, after he passed, I put some lyrics and it goes – let's see" – he then sang:

*I still recall
I remember it all
Like it was yesterday
And though he is gone
His words linger on
In all I heard him say*

It's the best of my memories



Adding, laughing, "I'm not going to bother doing the rest of that song! Anyway, well, I hope you're all sitting around your turkey and you're having a grand time. And hope you have a guitar in the corner and after dinner you're all gonna get together, play and sing 'cause that's a great thing to do on Thanksgiving; is be with your family and make good music and have a good time. Happy Thanksgiving!"

We have guessed the title.

BEST NEW POP GROUP (AWARD) - More information needed. Contact email can be found at the top of this document.

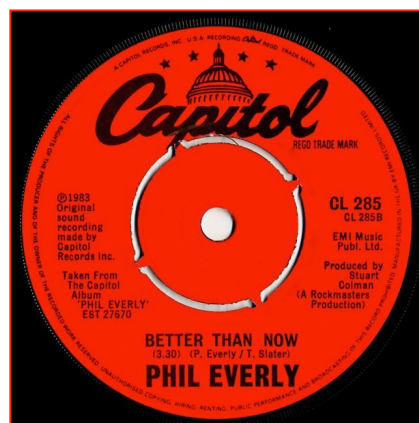
BEST VOCAL DUO – Don & Phil (**Billboard**) More information needed. Contact email can be found at the top of this document.

BEST VOCALISTS OF THE YEAR – Don & Phil were presented with the award 'Best Vocalists of the Year in the British Empire' upon their arrival in the UK in 1959.

BETTER THAN NOW

(**Phil Everly/Terry Slater**) **Phil Everly** solo. Recorded August 1975 at **Pye Studios** London, UK, and issued a single (PYE 71306) late summer 1975 backed with '**You And I Are A Song**'. A shame that it did not chart. The 1975 version appears on Phil's third solo album **MYSTIC LINE**. Details in regard to each track are unknown but musicians on the **MYSTIC LINE** sessions include: **Phil Everly** (guitar); **Martin Kershaw** (guitar); **Foggy Little** (guitar); **Frank McDonald** (bass); **Ronnie Verrell** (drums); **Clem Cattini** (drums); **Warren Zevon** (keyboards). Producers: **Phil Everly & Terry Slater**; arranger: **Warren Zevon**.

He recorded a second version in 1982 at **Eden Studios** in London, UK, for his final solo album **PHIL EVERLY** (1983). The



tempo, words – e.g. 'Night time' on one and 'Midnight' on the other - and the order of verses differ slightly. This 1982 version was released as the flipside of '**Sweet Pretender**', (Capitol) CL 285. For more information regarding the lyrics, see the **LYRIC LIST** on the **EBI** website. It was also included on the 1987 album **LOUISE** (effectively a re-release of **PHIL EVERLY** but with two extra tracks - see **LOUISE**). **Mark Knopfler** (lead & acoustic guitar); **Billy Bremner** (acoustic guitar); **Stuart Coleman** (bass/fingerpops/claps); **Terry Williams** (drums); **Pete Wingfield** (piano & electric piano); **Rod Houison** (maraccas & bass voice); **Miriam Stockley** (harmonies). Producer: **Stuart Coleman**.

BILLBOARD - *Billboard* is a weekly American magazine devoted to the music industry, and is one of the oldest trade magazines in the world. It maintains several internationally recognized music charts that track the most popular songs and albums in various categories on a weekly basis. The two most notable charts are the **Billboard Hot 100**, which ranks the top 100 songs regardless of genre and is based on physical sales, digital sales and radio airplay; and the **Billboard 200**, the corresponding chart for album sales.

Billboard was founded in Cincinnati on 1st November 1894, by William H. Donaldson and James H. Hennegan. Originally titled *Billboard Advertising*, it was a trade paper for the bill posting industry, hence the magazine's name. Within a few years of its founding, it began to carry news of outdoor amusements, a major consumer of billboard space. Eventually *Billboard* became the paper of record for circuses, carnivals, amusement parks, fairs, vaudeville, minstrels, whale shows and other live entertainment. The magazine began coverage of motion pictures in 1909 and of radio in the 1920s.

With the development of the jukebox industry during the 1930s, *Billboard* began publishing music charts. Originally, there were only three genre-specific charts: Pop, Rhythm & Blues, and Country & Western. In the 1950s it introduced a section covering the television industry, including ratings charts for programs. It continued to carry news of fairs, carnivals, theme parks and other outdoor entertainments until 1961 when these departments were transferred to a new weekly magazine called *Amusement Business*. By this time television coverage had also been transferred to another publication.

From 1961 until 2005, *Billboard* was devoted entirely to the music industry. In 2005, the magazine and its web sites were repositioned to provide coverage of all forms of digital and mobile entertainment.

Amusement Business prospered for a few decades, but was struggling by the beginning of the new century. Shortly after that its frequency of publication was reduced to monthly, and it finally ceased publication altogether following its May 2006 issue.

BILLBOARD HOT 100 - On 4th January 1936 *Billboard* published its first music hit parade, and on 20th July 1940 the first *Music Popularity Chart* was calculated. Since 4th August 1958, the Hot 100 has been published, combining singles sales and radio airplay. The first number one song of the Hot 100 was 'Poor Little Fool' by **Ricky Nelson** on 4th August 1958. As of the issue dated 5th March 2011, the Hot 100 has had 1,000 different number-one hits. *Billboard* currently puts out over 100 charts each week, the most popular ones being Hot 100, Billboard 200 and Hot 100 Airplay. Although the **Everly Brothers** appeared in the 'hit parade' charts with earlier singles and in 1958 with '**All I Have To Do Is Dream**', their first HOT 100 single was '**Bird Dog**'/'**Devoted To You**'. The **Everly Brothers** had 26 Billboard Top 40 singles and 35 Billboard Top 100 singles. They hold the record for the most Top 100 singles by any duo, and trail only Hall & Oates for the most Top 40 singles by a duo.

BILLY TYLER

(Chas Hodges/John Ware) **Don Everly** (with **Emmylou Harris**) provides harmony on this track from **Albert Lee**'s 1979 debut solo album *HIDING*. Co-composer **Chas Hodges** was part of **Heads Hands & Feet** together with Albert Lee and later went on to form the duo Chas & Dave who are best known for their hit 'Ain't No Pleasing You'. Albert Lee was a member of **The Crickets** and **Emmylou Harris**' Hot Band and was lead guitarist with the EBs main touring band during the 1980s and 90s as well as being a highly accomplished and widely respected musician contributing to many recordings. He regularly tours with **Hogan's Heroes**. He is a good friend of Don's.

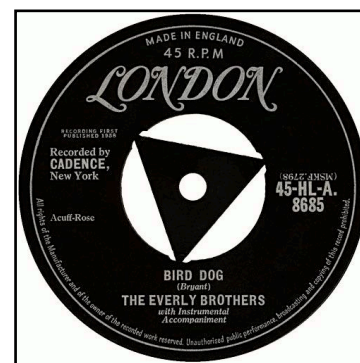
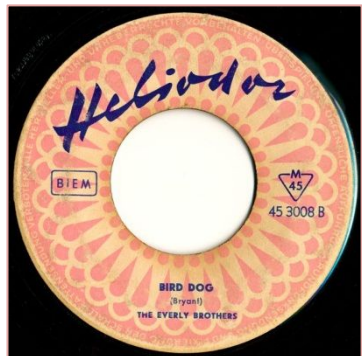
BIRD DOG

(**Boudleaux Bryant**) Recorded 10th July 1958 at **RCA Victor Studio, Nashville, Tennessee**, and issued 28th July 1958 as Cad 1350, backed with '**Devoted To You**'. **Don Everly** (guitar); **Phil Everly** (guitar); **Chester B. "Chet" Atkins** (electric guitar); **Ray Edenton** (guitar); **Jerry Byrd** (bass); **Murray M. "Buddy" Harman** (drums). Producer: **Archie Bleyer**.

Another huge hit for the Everlys, topping the charts in the US and Canada, and peaking at #2 in the UK. It features on the UK version of **THE FABULOUS STYLE OF THE EVERLY BROTHERS** while a year earlier it had made its first album appearance on the US-only release **THE EVERLY BROTHERS BEST**. It was re-recorded for **Warner Bros.** on 7th March 1964 at **Fred Foster Sound Studio** in Nashville, Tennessee, and then included on **THE VERY BEST OF THE EVERLY BROTHERS**. **Don Everly** (acoustic guitar); other details unknown but likely to have been many of those playing on the original recording. Producer: no credit; engineer: **Bill Porter**.

Live versions can be found on the 1970 double live album **THE EVERLY BROTHERS SHOW** and on 1983's **REUNION CONCERT** album. In addition they performed it live on the 1970 ABC TV show **Johnny Cash Presents The Everly Brothers**, recorded 9th May 1970 and aired 2nd September 1970 (Show No. 9) which is available on some bootlegs.

Boudleaux Bryant recalls how he came



up with the song: "It's very difficult to explain the process of creativity. I think things just sort of fall into your head, out of the great upstairs. And in this particular case I was trying to get an idea for something really novel and unique for the boys, and I remember that my father had an expression that he used when he saw somebody that was just a little bit pleasantly off. You know, a sort of a character. He would say, 'He's a bird' and I thought: let's see, he's a bird...he's a bird...and then it hit me that the antithesis of that would be 'He's a dog'. He's a no-good. And then the two things fell together – he's a bird dog – and that was it. Using the two words together was as unexpected to me as it would be to anyone else listening to the song for the first time. Once that happened, the rest of it was just a matter of mechanics."

The original idea included a big fluffy puppet dog used in a commercial for Nesquik, as **Phil** explains: "Archie was at the session for 'Bird Dog' and wanted to use a dog puppet that was very popular here at the time and do the 'He's a bird' bit. The puppet's whole claim to fame was to say 'Chocolate' and Archie wanted to get the guy in who did the puppet's voice to do those bits. Don and I looked down the line at each other and said, 'Mmmmmmm!'. It just didn't fit and in the end Donald wound up doing it. I've often wondered what would have happened if we'd used the puppet. It would probably have been a disaster."

Initially the Everlys were not that enamoured with the song as it was written. **Don** proceeded to work up a catchy riff, working in straight tunings as opposed to open tunings, their trademark. In a 1990 interview with Guitar Player he commented: "Later I noticed that when they wrote out the songs [for copyright purposes], they included the intros and fills that we'd developed, and copyrighted them along with the song. If we'd sung 'Bird Dog' the way it was written, it wouldn't have gone anywhere. It needed some glue to hold it together."

Highest chart positions: US: 3 (#1 Country Chart/#2 R&B); UK: 2; Canada: 1; Australia: 1
Gained a Gold Disc for achieving over a million sales.

BITTER END, THE – NEW YORK CITY

- Advertised as "New York City's Oldest Rock Club", it opened in Greenwich Village in 1961 at 147 Bleecker Street (between Thompson and LaGuardia) New York City under the auspices of Fred Weintraub. Paul Colby, starting out as manager and booking agent in 1964, took over the place in 1974 and has been its



owner since. For a few years during the seventies its name was changed to The Other End, but this was quickly reversed. Famous were its folk hootenannies on Tuesday nights in the sixties. It was (and is) a showcase for every major musical and comedic talent in America; among the ones that played are Peter, Paul and Mary, **Bob Dylan**, Jim Croce, Janis Joplin, Gordon Lightfoot, **Bo Diddley**, Bill Haley and of course the **Everly Brothers**, who were always very welcome there. Paul Colby said in 1970: "Terms don't mean too much. It's what you do that counts. Every time we have the Everlys here the place is filled and everybody in the business who's in town will come over and catch them. The Everlys are professional, always prepared, on time, always a good job. They don't play games with the audience."

Since 1992 the Bitter End has official landmark status. The picture shows the **Everly Brothers** in front of the famous red brick back drop of the Bitter End stage, with **Terry Slater** to the left and Paul Colby in the front.

BLACK MOUNTAIN STOMP

(Traditional) Recorded late April/early May 1961 at **Radio Recorders, Hollywood, California** and issued under the pseudonym **Adrian**

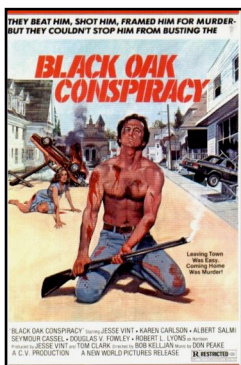


Kimberly – an instrumental big band Don solo with the help of arranger **Neal Hefti** (known for his work with Frank Sinatra) for the recently formed **Calliope** label. It was issued as the flip side of '**Pomp And Circumstance**'. There is a version by **Roy Acuff** And His Smoky Mountain Boys, who had recorded it as 'Black Mountain Rag' – unbeknownst to Don! **Roy Acuff** was also known as the King Of Country; together with **Fred Rose** he formed **Acuff Rose Publications** in 1942.

Don: "I had this idea for 'Pomp And Circumstance' as a big band number right around graduation. I thought it would be great – a rock 'n' roll version of it. It did do well considering. I accidentally put a folk song (**'Black Mountain Stomp'**) on the flip, or what I thought was a folk song. **Wesley Rose**, I came to find out, had the copyright and so I had another lawsuit on my hands! I again hear him laughing now when he discovered that." (Quote from liner notes to the 2005 **Bear Family** box set **THE PRICE OF FAME.**)

BLACK OAK CONSPIRACY

- A 1977 feature film directed by Bob Keljan and produced by Roger Corman and Jesse Vint. Jingo Johnson (Jesse Vint), a stuntman, goes to work for a backwater mining company. Jingo unearths a hotbed of corruption, partially orchestrated by redneck sheriff Grimes (Albert Salmi). The hero and heroine (Karen Carlson) are forced into any number of serial-like perils while eluding the villains. *Black Oak Conspiracy* is enlivened by the presence of several veteran character players, including Douglas Fowley, Peggy Stewart and Vic Perrin. **Phil Everly** composed (with the film's musical director **Don Peake**) and recorded '**Jingo's Song**' for the film.



BLACKWELL, ROBERT ALEXANDER - Robert Alexander 'Bumps' Blackwell, (23rd May 1918 – 9th March 1985) was an American songwriter, arranger and producer best known for his early hits with **Little Richard**. He was born in Seattle, Washington,

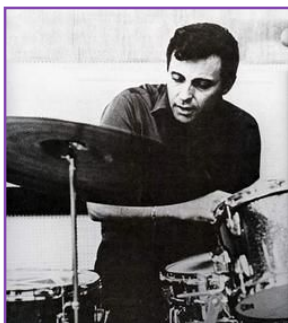


and led a jazz group in the late 1940s that included **Ray Charles** and Quincy Jones. He went to Hollywood but instead of studying composition as he had planned, he took a job as an arranger and producer at Specialty Records. It was there that he discovered **Little Richard** in 1955 and started working with him. It is debated whether he really co-wrote the songs credited to him; possibly he merely added his name in a similar fashion Norman Petty did with Buddy Holly, but officially Robert Blackwell co-wrote and produced hits like '**Long Tall Sally**' (later sung by **Phil Everly** with **Cliff Richard** in concert in 1981), '**Rip It Up**', '**Good Golly Miss Molly**' (both songs covered by the **Everly Brothers** for **Cadence**) and '**Ready Teddy**'. He also produced **Sam Cooke's 'You Send Me'**. From 1957 to 1959 he worked for Keen Records, then switched to **Mercury Records** where he was employed as West Coast A&R director until 1963. He also became Little Richard's manager and continued to work with him into the 1970s. The early 80s saw him producing a number of tracks for **Bob Dylan's** album *Shot Of Love*. Robert Alexander Blackwell died on 9th March 1985 of pneumonia at his home in California.

BLACKWELL, DEWAYNE – brother of Ronald. They jointly composed '**The Ferris Wheel**'. Dewayne & Ronald Blackwell's parents, victims of the Oklahoma dust bowl, migrated to California by way of Corpus Christi, Texas, where Dewayne was born. Growing up in California, they picked crops and guitars for a living. Dewayne's first hit, 'Mr. Blue', was a million seller in 1959, and his songs were recorded by many pop acts such as **The Everly Brothers**, **Roy Orbison** and Bobby Vinton. In country music, some of his many hits include: David Frizzell's 'I'm Gonna Hire a Wino to Decorate Our Home', Sammy Kershaw's 'Yard Sale', and Conway Twitty's 'Saturday Night Special'. 'Honky Tonk Man', one of three songs he wrote for the **Clint Eastwood** movie of the same name, was voted one of the five best movie songs of that year by the Motion Picture Association of America. He also co-wrote the theme song 'This Side of Forever' for the movie *Sudden Impact*.

BLACKWELL, RONALD – brother of Dewayne. They jointly composed '**The Ferris Wheel**'. Ronald & Dewayne Blackwell's parents, victims of the Oklahoma dust bowl, migrated to California by way of Corpus Christi, Texas, where both brothers were born. Growing up in California, they picked crops and guitars for a living. His songs were recorded by many pop acts such as **The Everly Brothers ('Ring Around My Rosie')**, **Roy Orbison ('Just Let Me Make Believe' and 'Only Alive' - with Dewayne - 1967)**, Sam the Sham and the Pharaohs.

BLAINE, HAL - Born **Harold Simon Belsky**, 5th February 1929 in Holyoke, Massachusetts. Hal Blaine is an American drummer and session musician. He is most known for his work with the **Wrecking Crew** in California. Blaine played on numerous hits by among others **Elvis Presley**, **John Denver**, The Ronettes, **Simon & Garfunkel**, The Carpenters, **The Beach Boys**, Nancy Sinatra, The 5th Dimension and of course **The Everly Brothers ('GREAT COUNTRY HITS; 'The Girl Sang The Blues'; 'The Facts Of Life'** among others). Blaine is a member of the **Rock & Roll Hall of Fame**. 'Hal Blaine Strikes Again' is a famous rubber stamp used by Blaine to stamp scores that he played and also places where he played. When asked to explain about the stamp Blaine replied, "I always stamp my charts. And there's a reason why I started that; it wasn't all ego." He went on to describe that occasionally he would need to find a particular chart amidst "five hundred pieces of music in a pile" and he needed some mark to do so. "Eventually I had a rubber stamp made up, and from that day on I've always stamped every piece of music I play, whether it's a demo or something I play at a friend's house." Hal Blaine's drums can be heard as part of the Wall of Sound on the Ronettes' 1963 #2 hit 'Be My Baby', produced by Phil Spector at **Hollywood's Gold Star Studios**. Hal's trademark lick was a quarter-note triplet played on two toms simultaneously, typically played during the out chorus of a song. In his book *Hal Blaine and*



The Wrecking Crew, he tells many anecdotes about life as an ace session musician. He is also the one credited for coining the name "The Wrecking Crew".

The Wrecking Crew, he tells many anecdotes about life as an ace session musician. He is also the one credited for coining the name "The Wrecking Crew".

BLAKE, PETER - Peter Blake emerged in the 1960s as one of the leading figures in British Pop Art, often called the godfather of the British Pop Art scene. Born 25th June 1932 in Dartford, Kent, Blake studied at Gravesend Technical College and School of Art and then at the Royal College of Art. He went on to teach at St Martins and the Royal College of Art. He is most famous, perhaps, for his iconic album cover design of **The Beatles' Sergeant Pepper's Lonely Hearts Club Band** in 1967. **Don & Phil Everly** are his daughter Ria's godparents. It has always seemed rather surprising they didn't feature among the people portrayed on the cover of Sergeant Pepper.



"It's a cross I bear, it's an albatross I have to deal with," Blake said in 2012 of the original 1967 album cover. "What vaguely depresses me still is that I'm known pretty much as 'Peter Blake - who did the cover of Sgt. Pepper' when I've done so much else. Every so often I manage to forget it, but it comes back all the time." He took inspiration from his most famous artwork – the Beatles' Sgt Pepper's Lonely Hearts Club album cover – to celebrate



the British cultural figures he most admires as he marked his 80th birthday. The new version was created for a special birthday celebration of Blake's life at Wayne Hemingway's Vintage festival at Boughton House, Northamptonshire, in July 2012.

BLEYER, ARCHIE - American song arranger, bandleader and founder of **Cadence Records**. He was born in the Corona section of the New York City borough of Queens. He began playing the piano when he was only seven years old. In 1927 he went to Columbia College, intending to become an electrical engineer, but as a sophomore switched to a music major. Without graduating, he left to become an arranger. In the early 1930s, he wrote a number of songs that got recorded; all 'hot' novelty numbers, including 'Mouthful O'Jam' and 'Business In F'. In 1934 he started leading a band of his own at Earl Carroll's club in **Hollywood**. Bleyer's orchestra recorded for Brunswick Records, and one of the vocalists who worked with this orchestra was Johnny Mercer, who became better known as a songwriter and co-founder of **Capitol Records**.



In 1946 Bleyer became musical director for Arthur Godfrey, serving in this role until 1953. Many close to Godfrey considered Bleyer's creativity and understanding of music to be pivotal to the success of Godfrey's radio and TV programmes. And while Godfrey was known to be short-fused and controlling, he often deferred to Bleyer's judgment in the areas of presentation and production.

In 1952 he founded **Cadence Records**, whose first artist was Godfrey alumnus Julius La Rosa. Along with several instrumental hit singles of his own, Bleyer went on to sign many other artists who had performed on Godfrey's programs - including **The Chordettes**, one of whose members, **Janet Ertel**, became his wife (14th November 1954).

In the fall of 1953, Godfrey dismissed La Rosa on the air and later claimed the young singer "lacked humility", doing his own popularity considerable damage. That same day, Godfrey fired Bleyer, claiming he was offended when Bleyer recorded **Chicago** radio personality Don McNeill, host of Don McNeill's *Breakfast Club*. This Godfrey-like show was based in Chicago and broadcast nationally, but its popularity was mainly in the Midwest and tailored to that audience. Always insecure, Godfrey felt McNeill, whose show had once been a competitor, was still in competition though Godfrey was the dominant personality of his generation. Radio historian John Dunning has suggested, in *On the Air: The Encyclopedia of Old-Time Radio*, that Bleyer's relationship with **Janet Ertel** was also a factor in Godfrey's decision to fire him; Godfrey tried to enforce a 'no-dating policy' among his cast and fired several who dated each other. After leaving the show, Bleyer never made a public comment about his days with Godfrey. The public furor that surrounded LaRosa's firing and, to a lesser extent, Bleyer's, began the unravelling of Godfrey's seemingly unstoppable dominance of radio and TV as Bleyer's career was just beginning to blossom.

While LaRosa was unable to sustain his early successes, later **Cadence** artists included **Andy Williams** and the label's biggest act of all, **The Everly Brothers**, whose hits were produced by Bleyer in **Nashville** with country studio musicians led by **Chet Atkins**. Bleyer at one point was also the father-in-law of **Phil Everly** (who married Bleyer's stepdaughter **Jackie** in 1963). He had his own instrumental recording hits on the **Cadence** label as well. One of his most successful recordings was of Julius La Rosa's 'Hernando's **Hideaway**' from the musical *The Pajama Game*, which reached #2 on the **Billboard** chart in 1954. **The Everly Brothers** made a recording of the song for possible inclusion on the album **INSTANT PARTY** but, aside from bootlegs, it remained unissued until its inclusion as a bonus track on the 2001 reissue twofer **BOTH SIDES OF AN EVENING/INSTANT PARTY**. Bleyer also had his limits to his tolerance for rock and roll. While he clearly, and correctly, viewed the Everlys as a commercially appealing, clean-cut act whose country-influenced harmonies could reach a vast following, he was not so tolerant of pioneer garage-rock guitarist Link Wray. In 1957, Bleyer reluctantly agreed to release his no-frills, roaring instrumental "**Rumble**" on **Cadence** in part due to his daughter's fascination with the song. Wray had a contract with **Cadence**, but in 1958 after he submitted a newly recorded album of similarly raw material recorded in Nashville, Bleyer was genuinely (if spuriously) convinced the instrumental music was morally and musically inappropriate and shelved the album and cancelled Wray's contract. The material wouldn't see the light of day for decades until it was acquired by the British Rollercoaster label.

Cadence had another major hit in 1962 with comic Vaughn Meader's album *The First Family*, which featured Meader's comedic sketches and his peerless impersonations of President John F. Kennedy. The album was an enormous seller, as was a follow-up, until Kennedy was assassinated in 1963. In 1964, Bleyer, who was unable to accept the changing pop music market at the dawn of the British Invasion era, sold the **Cadence** label and all its recordings (except for certain material - like the Link Wray album which he kept to himself) to Andy Williams. Today the **Cadence** material is owned by **Sony BMG Music**. He moved with his wife Janet to her hometown of Sheboygan, Wisconsin, where he died of the effects of Parkinson's disease in 1989.

BLEYER, JANET - see: **ERTEL, JANET**

BLUE BALLOON

(**Phil Everly**) Recorded 1st October 1968 at **Western Recorders, Studio 2, Hollywood, California**. On this demo (takes 1-3), **Terry Slater** takes the lead vocal and **Phil Everly** sings back-up, also playing acoustic guitar. Thus far the track has not been issued.

BLUEBERRY HILL

(Lewis/Rose/Stock) Recorded 20th December 1966 at **United Recording Corporation Studio B, Hollywood, California**. Album track on **THE HIT SOUND OF THE EVERLY BROTHERS**. **James E Burton** (guitar); **Don Lanier** (guitar); **Louis "Lou" Morell** (guitar); **M.R. Ray Pohlman** (bass); **Hal Blaine** (drums); **Gary Coleman** (percussion); **Lawrence "Larry" Knechtel** (keyboards). Producer: **Dick Glasser**; engineer: **Lee Herschberg**. Overdub session 3rd January 1967: **Don Lanier** (guitar); Lewis "Lew" McCreary (trombone).

Other hit versions include Glenn Miller, who scored a #2 hit in 1940; Louis Armstrong, who took it up the charts in 1956 and of course **Fats Domino**, most closely associated with the song, had a #2 hit with it in 1957. **Gene Autry** sang it in the 1941 Western *The Singing Hill*.

Vincent Rose, 13th June 1880 – 20th May 1944; Larry Stock, 1896 – 4th May 1984; Al Lewis, 18th April 1901 – 4th April 1967.

BLUE SMOKE

(**Merle Travis**) **Ike Everly** recorded live 18th July 1969 at the **Newport Folk Festival** and appears together with five other tracks on the 1995 CD **NASHVILLE AT NEWPORT**. The CD states 'with **Don Everly**' but Phil was reportedly also present plus some tracks sound like 'solo' Ike.

BLUE SKY BOYS, THE aka THE BOLICK BROTHERS – A great influence on **The Everly Brothers**, The Blue Sky Boys



were an American country music duo consisting of the brothers Earl Bolick (16th November 1919 – 19th April 1998) and Bill Bolick (28th October 1917 – 13th March 2008), whose careers spanned over forty years.

The brothers were born and raised in East Hickory, North Carolina, as the fourth and fifth sibling in a family of six children. Their parents, who were deeply religious and belonging to the First Church of God, taught them to sing hymns and gospel music. A neighbour taught Bill how to play guitar and banjo while Earl on the other hand learned to play mandolin and guitar. Eventually, they decided to switch instruments and Bill chose the mandolin while Earl concentrated on the guitar. They made their radio debut in 1935 at local radio station WWNC in Asheville, North Carolina as part of the "Crazy Hickory Nuts". Sponsored by the J. F. Goodson Coffee Company and together with Homer Sherrill of the Crazy Hickory Nuts they formed the Good Coffee Boys in the late 1935. Six months later, in June 1936, the Bolick brothers moved to Atlanta, Georgia to perform at radio

station WGST. Because they were sponsored by the Crazy Water Crystal, they had to perform using the name (Crazy) Blue Ridge Hillbillies.

In Atlanta, the Bolick brothers went to **RAC Records** for an audition. At first, Eli Oberstein, the A & R man, was reluctant to hear the brothers sing, accusing them of copying the **Monroe Brothers**. Anyhow, he changed his mind when he heard them sing and immediately signed them to a recording contract. A discussion arose concerning what they should call themselves. Since they couldn't use the previous name "The Blue Ridge Hillbillies" - it had been taken by Homer Sherrill when the brothers left WGST - they decided to use "Blue Sky Boys" as their name. Their choice of name came from the nickname of western North Carolina: "Land of the Blue Sky". They made their first recordings in Charlotte, North Carolina on 16th June 1936. Their first record 'Sunny Side of Life', coupled with 'Where the Soul Never Dies', became an instant success. It sold so fast the brothers were dubbed The New Hillbilly Kings.

Between 1937 and 1941 the group recorded about 100 songs for **RCA** to considerable success on the hillbilly music circuit. Between 1941 and 1946 both brothers served in the military; after their discharge they returned to Atlanta and resumed recording with RCA. They enjoyed a number of hits just after the war, but disliked the burgeoning honky tonk style and refused to record it. When RCA asked them to play with an electric guitar, they refused and stopped recording until 1949. Frustrated with the changing musical climate, the Blue Sky Boys retired in 1951.

Bill became a postal clerk in his birth state and Earl took a job at Lockheed Aircraft in Atlanta. It was not until 1962, when Starday Records released an LP of their radio recordings, that they decided to reunite and record again. Two LPs of new material followed, one secular (*Together Again*) and one religious (*Precious Moments*). They occasionally played live at folk festivals; **Capitol Records** recorded one of these, at the UCLA Folk Festival, and released it as an album. But by the end of the 1960s they had decided to call it quits again. Once more, in 1975, they were convinced to record again, this time for Rounder Records, and another round of folk and bluegrass circuit touring ensued. Following this, Bill moved back to his birthplace and lived in Longview, NC, and Earl retired to Tucker, Georgia. In the 1990s, Copper Creek Records issued a series of four albums with live radio transcriptions from the 1940s.

BLUES STAY AWAY FROM ME

(**Rabon Delmore**) This old **Delmore Brothers** classic was recorded at the 1983 **Reunion Concert**, on the 22nd September only - but unfortunately no official version has been released. Most releases of the **Reunion Concerts** list 'Blues Stay Away From Me' but the track is actually '**Baby What You Want Me To Do**' (see above). They were supposed to play the former but as **Don** explained: "My song list and my lyrics fell off so I was having to remember all that stuff after all those years and I was sweating it a bit. Right at the end, for the encore, we were going to do a country blues song but when the band went into the intro I sang the wrong song. We were going to do 'Blues Stay Away From Me' but I did the **Jimmy Reed** song '**Baby What You Want Me To Do**' which has the same intro. Phil was like the rock of Gibraltar out there. He has the high harmonies, which means he lays back until the last minute so you never know with him until he cuts in. But when he did he was really strong and never missed a note so everybody just went with it and it was great. I wish Dad could've been there. He would have been proud."

The 22nd September 1983 recording can be found on YouTube and on various bootlegs. It is believed that the recording was not deemed good enough to include on the official **REUNION CONCERT** album – although it sounds great! It has often been performed live in concert.

There is a great 'official' live recording from 4th June 1994, which appears on the excellent 2006 HighBridge CD **A Prairie Home Companion – Duets**. Musicians on this live track recorded in **Nashville**, Tennessee include **Albert Lee** (guitar/mandolin); **Buddy Emmons** (steel guitar); **Chet Atkins** (guitar); **Mark O'Connor** (fiddle); Richard A. Dworsky (piano); Jim Watson (keyboards); Arnie Kinsella (percussion).

Phil Everly recorded a couple of versions of 'Blues...' with his son **Christopher Everly** circa 2004 (date not certain). Rabon Delmore, 3rd December 1910 – 4th December 1952.

BMI - Broadcast Music, Inc. (BMI) is one of three United States performing rights organisations, along with **ASCAP** and **SESAC**. It collects license fees on behalf of songwriters, composers and music publishers and distributes them as royalties to those members whose works have been performed.


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BOLICK BROTHERS, THE - see: **BLUE SKY BOYS, THE**

BONSOIR MADAM

(Bud Hashiell) Recorded on 14th March 1968 at **Western Recorders Studio 1, Hollywood**, California. Only a backing track was laid down in two takes of which the second one can be heard on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**. **Ron Elliott** (guitar); Emil "Richards" Radocchia (percussion); other details not known. Producer: **Lenny Waronker**; engineer: **Lee Herschberg**.

There is a song with the title 'Bonsoir Dame' or 'Bon Soir Dame' composed by Oliver 'Bud' Dashiell (although Haitian in origin) and recorded by the folk singing duo Bud (Dashiell) & Travis (Edmonson) in the sixties and by The Sandpipers in 1967. This is certainly the song the EBs were intending to record; even to our poor musical ear the tune is the same. There are couple of versions on YouTube. Oliver 'Bud' Hashiell, ??? - 1989.

BOONE, PAT

American singer, actor, TV host, producer, songwriter, author, motivational speaker, TV pitchman, radio personality, record company head, TV station owner and sports team owner, born Charles Eugene Boone 1st June 1934 in Jacksonville, Florida, but raised in **Nashville**, Tennessee. He began recording in 1954; his 1955 version of 'Ain't That A Shame' by **Fats Domino** was a big hit and set the stage during the early part of his career for his covering R&B songs originally by black artists for a white American market. At one point, **Fats Domino** brought him on stage, pointed to the most expensive diamond ring on his finger, and said, "Pat Boone bought me this ring." Boone explains, smiling: "He meant, of course, the royalties from his 'Ain't That A Shame' that I recorded, paid for it!" Boone was the second biggest charting artist of the late 1950s, second only to **Elvis Presley**, who once was Boone's opening act. Some of his biggest hits were the **Ivory Joe Hunter** classic **'I Almost Lost My Mind'**, 'Why Baby Why', 'Love Letters in The Sand' and 'April Love'. In 1958 he recorded the **Phil Everly**-penned tune **'Gee, But It's Lonely'** for the flipside of 'For My Good Fortune', released as DOT 15825 - it peaked at #21.

In the 1960s he focussed on Gospel music. He was raised in the Church Of Christ and was inducted into the Gospel Music Hall Of Fame in 2003 - to this day he is a Christian activist. This did not stop him from trying his hand at heavy metal in 1997 when he released an album of metal covers entitled *In A Metal Mood: No More Mr Nice Guy*, and appeared at the American Music Awards in black leather. Of note is that his one-time

In A Metal Mood: No More Mr Nice Guy, and appeared at the American Music Awards in black leather. Of note is that his one-time

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neighbour in **Los Angeles** was none other than heavy metal legend Ozzy Osbourne and his not so traditional family. Ozzy (in real life a very gentle and sweet man) said "Boone was the nicest bloke you could ever have as a neighbour." Boone's cover of Ozzy's 'Crazy Train' appeared on the soundtrack of the real-life soap *The Osbournes*. He has sold over 45 million albums during his career and scored 38 Top Ten hits. His teen idol status and classic boy-next-door good looks lead him to star in 14 Hollywood films.

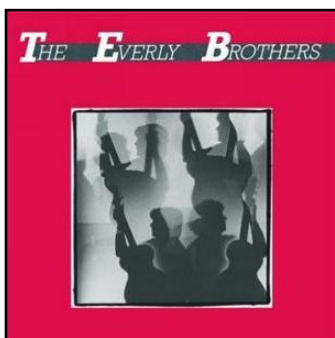
At the age of 23 he also hosted a half-hour **ABC**-variety series, *The Pat Boone Chevy Showroom*, which aired from 1957-1960. As a prolific author, he had a #1 best seller in 1958 with *Twist Twelve And Twenty*, a motivational book for adolescents. He currently runs his own record label, The Gold Company, specialising in legendary artists of a certain age and continues many of his other activities, such as hosting a radio show and performing live.

BORN TO LOSE

(**Ted Daffan** aka 'Frankie Brown') Recorded 20th June 1963 at **Radio Recorders, Hollywood, California** in ten takes and featured on the album **THE EVERLY BROTHERS SING GREAT COUNTRY HITS**. **Glen Campbell** (guitar); **Sonny Curtis** (guitar); **William Everett "Billy" Strange** (guitar); **Bert Dodson** (bass); **Hal Blaine** (drums); **Russell "Leon Russell" Bridges** (piano); Orville "Red" Rhodes (steel guitar). Producer: no credit; supervisor: **Jimmy Hilliard**; conductor: M. Hy Lesnick.

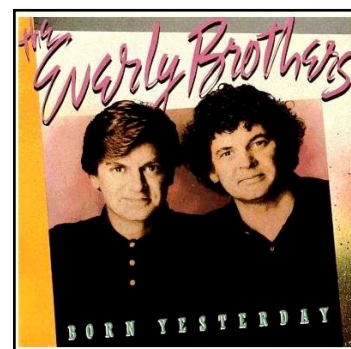
This composition is usually credited to 'Frankie Brown', a nom de plume Daffan initially used for composing purposes: Brown was Daffan's mother's maiden name. 'Born To Lose' was popularised by Daffan in 1944, while **Ray Charles** took it up the Pop charts to #41 in 1962. Ted Daffan also wrote one of the first truck-driving songs, 'Truck Driver's Blues', an oft recurring theme in country music ever since.

BORN YESTERDAY (the album) - Released as **Mercury 826 142-1** in 1985 and produced by **Dave Edmunds**. Two different



sleeve covers were used for the American and European release. Details in regard to each track are unknown but musicians on the *BORN YESTERDAY* sessions include: **Albert Lee** (guitars); **Phil Donnelly** (guitars); **Phil Cranham** (bass); **Larrie Londin** (drums); **Pete Wingfield** (keyboards); **Liam O'Flynn** (Irish pipes, tin whistle). Producer: **Dave Edmunds**.

Most of the arrangements are Don's yet he felt, "I thought I should have spent more time on the arrangement. It was a little bit of a rush job. I feel Dave was rushed too. I felt he had too many projects on at the time." But maybe the blame was in some part theirs. Guitarist **Albert Lee** explained: "All the albums were put together in the same way. We'd all go into the



studio, Don and Phil would show up, sometimes just Don. They'd have an idea or we'd have a demo of a tune and we'd work at it for an hour or two putting down a basic track. Then Don and Phil would normally disappear and let us [the band] work on it and come back and possibly be unhappy with what they were hearing. We went through this a number of times and we said, 'Hey, guys, you should stick around and make sure it doesn't go in a direction you don't want it to.' It was a very difficult way to try to make a record. It wasn't easy to get what we got."

Yet by no means is this an inferior album: it received a **Grammy** nomination for **Best Country Performance** by a Duo or Group; **Time Magazine** named it one of the Top Ten Albums of the Year and overall it received critical acclaim. The only success it did not achieve was commercial, which the Everlys felt may have been due to fading media interest. The tracks range from all out rock 'n' roll like 'Amanda Ruth' to country, 'These Shoes', to ballads, 'Why Worry' and 'You Send Me', although on the initial US LP release 'You Send Me' was not included.

TRACKS: Side 1 (of vinyl LP): **Amanda Ruth / I Know Love / Born Yesterday / These Shoes / Arms Of Mary / That Uncertain Feeling.**

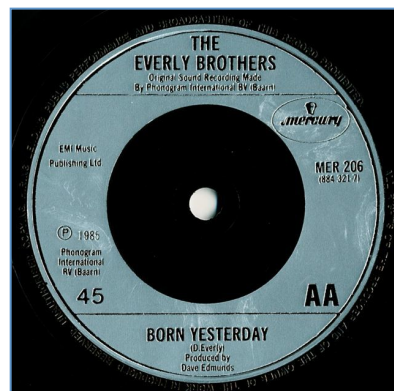
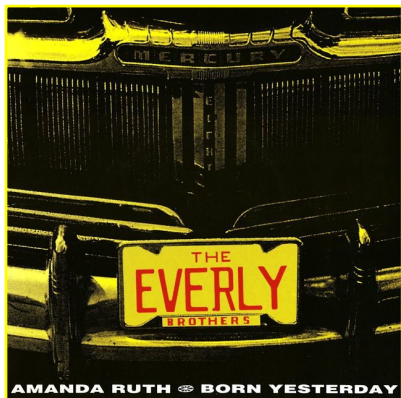
Side 2 (of vinyl LP): **Thinkin' About You / Why Worry / Abandoned Love / Don't Say Goodnight / Always Drive A Cadillac / You Send Me** (not included on US version of LP.)

Highest chart positions: US: 83 (#22 Country Chart); UK : ??; Canada : 82

The complete album was also included on 2005's **Hip-O Select's** excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**.

BORN YESTERDAY (the song)

(**Don Everly**) Recorded in the spring of 1985 at **Maison Rouge Studios, Fulham, London, UK**, and issued in the US as an A-side



single (884428) January 1986, backed with 'Don't Say Goodnight', while in the UK it was instead released as the B-side of 'Amanda Ruth' (MER 206) that same month. It appears on the album of the same name, **BORN YESTERDAY**.

Details in regard to each track are unknown but musicians on the **BORN YESTERDAY** sessions include: **Albert Lee** (guitars); **Phil Donnelly** (guitars); **Phil Cranham** (bass); **Larrie Londin** (drums); **Pete Wingfield** (keyboards); **Liam O'Flynn** (Irish pipes, tin whistle). Producer: **Dave Edmunds**.

According to biographer Roger White, it took Don "three to four years to write and tells of lost love and the anguish that follows". Don himself said, "I guess that's life's experience I'm writing from." The track was also included on 2005's **Hip-O Select's** excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**.

Highest chart positions: US: - (#17 Country chart; #17 Adult Contemporary); UK: - (not released in UK); Canada: - (#7 Country chart; #12 Adult Contemporary)

BOTH SIDES OF AN EVENING – Released 29th July 1961 as WS 1418 but failed to make the album charts.

Chester B. "Chet" Atkins (guitar); **Harold Ray Bradley** (guitar); **Ray Edenton** (guitar); **Walter L. "Hank" "Sugarfoot" Garland** (guitar); Samuel K. "Sammy" Pruett (guitar); Walter Haynes (steel guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); Lou "Joe Fingers Carr" Busch (percussion); Marvin H. Hughes (piano). Producer: no credit; engineer: **Bill Porter**.



Recorded in a mere three days, the album consists of standards and old show tunes with the idea that one side would be for dancing, the other for dreaming. Although many were impressed by the sound production of Bill Porter, the result is generally not a favourite among many **Everly** fans. Due to the dispute with their manager, publisher and producer,



Wesley Rose, and the EBs subsequently breaking with **Acuff Rose**, there is no **Acuff Rose** material on the album, which first and foremost meant they had no access to **Bryant** songs.

Don: "We had no contact with any other writers but **Acuff Rose**, and that was specifically cut off. There was our own material but we hadn't been pushing our own writing because we'd been pushing the act. That was one of the sad parts of the situation at **Cadence** and **Acuff Rose**. We had no contacts at all. We were completely on our own. So we did resort to recording a lot of old standards. I felt that we had to develop away from country music. We just couldn't keep singing about teenagers and school and all that. I wasn't that crazy about it myself, anyway."

Phil: "Leaving Wesley was no problem for us, but missing the **Bryant** songs was a tremendous problem for us."

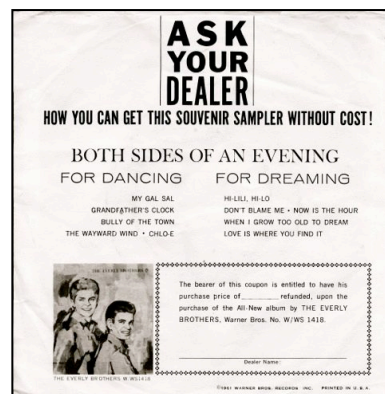
Boudleaux Bryant: "We never wanted to stop writing for them but once they split from **Wesley Rose** we were never allowed to give them our songs. In fact, I went to Wesley once with eight songs that I had written for the Everlys and he just refused to let me show them to Don and Phil. They wanted the songs but **Acuff Rose** just wouldn't license them."

Wesley Rose, of course, was of a different opinion: "**Felice and Boudleaux Bryant** were signed exclusively to **Acuff Rose** and when the split came it was a case of we had other acts we were managing and our writers' songs at the time were used for the artists we had. I don't recall Don and Phil asking for any songs."

Writing and recording their own songs would mean adding copyrights to **Wesley Rose's** publishing company – something they weren't very keen on doing. So, reworkings of old standards it was. Yet, in retrospect, the Everlys themselves were not that thrilled with the album either.

Phil: "That whole album we did with '**Mention My Name In Sheboygan**' and all that – I don't know what the hell we were thinking. We had to do something. We had to get an album out. So we fooled around with that stuff. That's the '**Don't Blame Me's**'. It's not something we should have been doing, but it's kind of what – with one circumstance and another – we wound up doing."

"When we were left without the **Bryants** and we did songs like '**Mention My Name In Sheboygan**' and '**Don't Blame Me**' we had to be idiots to do something like that, but we were kind of caught. We had to go back to songs like that. Donald had done a tremendous arrangement on '**Temptation**' so it had sent us in that direction. It was kind of exciting but we should have gone home and sat down and said, 'Wait a minute, let's sit down and try to find some other songs.' Songs like 'Sheboygan' and 'Don't Blame Me' weren't real choices. It wasn't a case of us saying, 'This could really be something.' We were just getting the product done and not putting enough thought into it – not as much as we used to put into our earlier records." (Last quote Phil from interview by Gavin Martin for the liner notes to the 2001 reissue twofor **BOTH SIDES OF AN EVENING/INSTANT PARTY**.) A limited edition 7" Souvenir Sampler was issued to promote the album (see pic above). It comprised half-minute excerpts of the songs, purchasable for a single dollar.



TRACKS: Side 1: My Mammy / Muskrat / My Gal Sal / Grandfather's Clock / Bully Of The Town / Chloe / Mention My Name In Sheboygan.

Side 2: Hi-lili Hi-lo / The Wayward Wind / Don't Blame Me / Now Is The Hour / Little Old Lady / When I Grow Too Old To Dream / Love Is Where You Find It.

BOWES, MARGIE - American country singer, born 18th March 1941, popular in the late 1950s. She had a top 10 country hit, 'Poor Old Heartsick Me', in 1959. She was briefly married to Doyle Wilburn of the Wilburn Brothers.

Born in Roxboro, North Carolina, Margie began singing in elementary school. By the time she was 13 years old, she was appearing on TV programmes including *WDVA Virginia Barn Dance* in Danville, WRXO-AM in Roxboro and other radio programs in North Carolina. In 1958, Bowes participated in the Pet Milk Company's nationwide talent search. She entered the contest in **Nashville**, Tennessee and won the competition later that year.

Bowes signed with **Hickory Records** and released her first single in 1958, 'Won'cha Come Back to Me' backed with 'One Broken Heart' - but it failed to chart. Her next single, 'One Time Too Many'/'Violets and Cheap Perfume' also failed to chart, but she made her debut on the **Grand Ole Opry** later that year. In 1959, she released her third single, 'Poor Old Heartsick Me'. The song proved very successful, and it just made the country top 10 that year - and remained her signature tune.

In 1959, she released '**My Love and Little Me**', composed by **Phil Everly**. The flipside held the Boudleux Bryant composition 'Sweet Night Of Love'. It made the country top 20. Bowes appeared on **ABC-TV's** Jubilee USA, and between 1959 and 1960 released three more singles; none gained further success.

In 1961, Bowes moved to **Mercury Records** and released 'Little Miss Belong to Me', which just missed the top 20. By 1963, she moved to **Decca Records** again releasing singles. Two singles made the Top 40. By 1969, Bowes left the label and recorded one more time for Stop Records in the early 70s. In the late 1960s she appeared in a movie *Golden Guitar*. In 1995, injured in an automobile accident, she underwent several operations. At last report, she lives in Brentwood, Tennessee and is involved in the medical field.



BOWLING GREEN (the place)



Bowling Green is the fourth-most populous city in **Kentucky**. It is the county seat of Warren County and the principal city of the Bowling Green, **Kentucky** Metropolitan Statistical Area. Bowling Green was founded in 1798 after brothers Robert and George Moore donated 30-40 acres to the Warren County trustees. The land surrounded the 2-acre plot they had donated for the construction of public buildings.

← **DOWNTOWN, BOWLING GREEN** The first Europeans credited with having settled the area now known as Bowling Green were the Moore brothers and General Elijah Covington. The Moores arrived from Virginia around 1794. The city of Bowling Green was officially incorporated by the state of **Kentucky** on 6th March 1798.

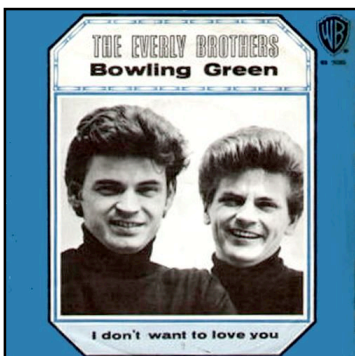
The origin of the name Bowling Green has not been pinned to a single source by historians. Some say at the first county commissioners meeting in early 1798, the pioneers decided that the new town would be "called and known by the name of Bolin Green". This name was after the Bowling Green in New York City, where patriots had pulled down a statue of King George III and used the lead to make bullets during the American Revolution. Other say the Virginian settlers could

have been honouring Bowling Green, Virginia. Still others say Robert Moore kept a "ball alley game" on his residence which guests called "bowling on the green". Early records indicate that the city name was also spelled Bowlinggreen and Bolin Green.

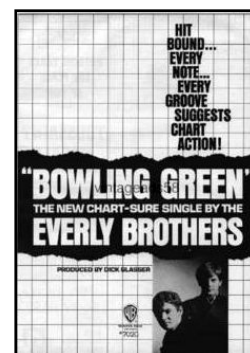
Bowling Green declared itself neutral in the American Civil War. Because of its prime location and resources, both the Union and Confederacy sought control of the city. The majority of residents took the side of the Confederacy. On 18th September 1861, to the delight of the Bowling Green residents, the Confederacy succeeded in occupying Bowling Green under the command of General Simon Bolivar Buckner. The provisional Confederate government of Kentucky chose Bowling Green as its capital in November 1861. On 14th February 1862, after receiving reports that Fort Henry on the Tennessee River and Fort Donelson on the Cumberland River had been captured by Union forces, the Confederates ended their occupation of Bowling Green. After the Civil War, Bowling Green's business district grew considerably. Previously, agriculture had dominated the city's economy. During the 1870s, many of the historic business structures seen today were erected.

BOWLING GREEN (the song)

(**Terry Slater**) Recorded 22nd March 1967 at **United Recording Corporation Studio A, Hollywood,**



California and released as WB 7020 on 5th April 1967 with '**I Don't Want To Love You**' as the B-side. It was the first song in a long time to make the charts, reaching the #40 position on **Billboard** (even topping some radio charts in Canada!). **James E Burton** (guitar); **Glen Campbell** (guitar); **Alvin W. "Al" Casey** (guitar); **Jay Lacy** (guitar); **Don Lanier** (guitar); **Charles "Chuck" Berghofer** (bass); **Terry**



Slater (bass); **Hal Blaine** (drums); **Jack Sargent** (percussion); **Don Randi** (harpsichord); Jules Jacob (reeds); Jay Migliori (reeds); backing vocals: unknown. Producer: **Dick Glasser**; engineer: **Eddie Brackett**; arranger: **Al Capps**.

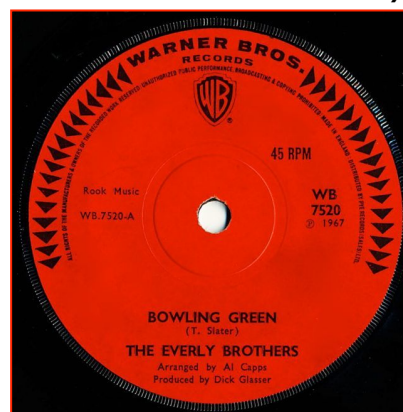
The studio version can be found on **THE EVERLY BROTHERS SING** but listen to an excellent live version on **THE EVERLY BROTHERS SHOW** - they also did a great rendition on the 1970 ABC TV Show **Johnny**



Cash Presents The Everly Brothers (show no. 1) and last but not least, hear Phil do the lead and harmony vocal on the demo of this track which appears on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**. It makes one wonder if this song would not have been better *without* the backing vocals and orchestration that cluttered the single version.

Phil: " 'Bowling Green' comes from this guitar riff that I was showing **Terry [Slater]**. Terry took it and wrote this melody. It was the first thing we knocked off together, you know. The song gets a lot of covers."

Don: "That got off the ground. It was nice to have something that you could hear on radio actually." (Both quotes from: **CHAINED TO A MEMORY** box set liner notes.)



Highest chart position: US: 40; UK : -; Canada: 1

BOYD, BILL - **Phil Everly's** personal manager during 1977. More information welcome. Contact email can be found at the top of this document.

BOYS TOWN - Father Edward J. Flanagan (13th July 1886 - 15th May 1948), a 31-year-old Irish immigrant priest, borrowed \$90



from a friend to pay the rent on a home for boys nobody wanted. Discouraged after working for several years with homeless and alcoholic men, Flanagan asked permission from his bishop to care for neglected children instead. His mission was to influence their lives while still young, so they would be better prepared for the adult world. In December 1917 the home opened its doors to the first residents. Their numbers grew over the years, coming from all parts of the US and it wasn't long before they ran out of space. Father Flanagan, working hard to acquire the necessary funds, purchased the 160-acre Overlook Farm, the site of the modern village of Boys Town, in 1921. Boys Town's official incorporation as a village came in 1936.

In 1938 a film, *Boys Town*, was made on location, starring Spencer Tracy and a young Mickey Rooney. (Pic shows **Father Flanagan with Mickey Rooney**.) The film won Academy Awards for best actor and best screenplay.

In 1941, Father Flanagan brought in newly ordained Father Francis Schmitt, a singer and organist who had continued his studies of harmony and composition throughout his preparation for the priesthood. Father Flanagan gave him his assignment: "I want you to build the finest choir of boys in the country." The boys' first concert was in Omaha's Joslyn Memorial Museum. According to reports, few who came anticipated anything other than another "school concert". But what they heard was a "magnificently trained and disciplined choir, capable of holding its own against anything similar in the nation". The choir sang throughout World War II at bond rallies and in Army camps, and afterward, with travel restrictions lifted, took on its first big tour. They performed in such places as Boston's Symphony Hall, New York's Carnegie Hall, Washington's Constitution Hall, and in Pittsburgh, Peoria, Cincinnati and St. Louis. Some profits were realized, but the real impact of the choir's activity came after they had left town - many people who heard them became contributors. And even more importantly, the boys helped convince the public of the changes wrought at Boys Town. Before Father Flanagan's death in 1948, the Boys Town choir began to establish national and international reputations. They performed on **Ed Sullivan's Toast of the Town**, and in Cuba, Canada and Japan.

Today, in a more contemporary setting, children - boys and girls - reside in family homes consisting of six to eight boys or girls and a married couple. Occupying 1,300 acres in west-central Omaha, is the only incorporated village in the US created exclusively for children in need of a fresh start in life. With its own post office, schools, churches, police and fire department, Boys Town provides a home in a community setting for some 550 young people, both boys and girls. In all, over 17,000 children are helped by Boys Town programmes each year. With this expanding array of child and family service, Boys Town has a national impact far beyond the borders of this small Nebraska village.

On 1st October 1962, **The Everly Brothers** recorded the album **CHRISTMAS WITH THE EVERLY BROTHERS AND THE BOYS TOWN CHOIR**. It was a bit of a hurried affair with Don and Phil making only a short stop-over while on tour, singing over pre-recorded tapes and the album being rush-released that same month.

BRADLEY, HAROLD RAY - Harold Ray Bradley was born 2nd January 1926 in **Nashville**, Tennessee, younger brother to record



producer Owen Bradley. (Along with **Chet Atkins** and Bob Ferguson, Owen was one of the chief architects of the **Nashville** Sound in country music and rockabilly.) Harold started out on banjo but, taking his brother's advice, soon switched to guitar. While still a teenager and in school, he landed a spot with Ernest Tubbs. After graduating and spending a stint in the Navy, Harold enrolled at George Peabody College in Nashville, where he studied music and made extra money by backing singers like **Eddy Arnold** and **Bradley Kincaid** at the **Grand Ole Opry**. Together with his brother Owen he built Nashville's first recording facility, Castle Recording Studio. The small studio lasted several years, until the Bradley brothers bought a farm outside of **Nashville** in 1961, converting a barn into a demo studio capable of making stereo recordings, Bradley's Barn, a legendary recording venue in country music circles. Harold's session career had taken off

as well and throughout the '50s and '60s his reputation for dependability and excellence landed him session work with some of the best names in the business. Harold Bradley is one of 12 musicians inducted into the Studio Musicians Hall of Fame at **RCA's Studio B**, now a museum operated by the Country Music Foundation. He was part of the original 'A Team' of **Nashville** superpickers, one of those **John**

Sebastian immortalized in his song 'Nashville Cats'. He also won the National Academy of Recording Arts & Sciences' Superpicker Award from 1974 through 1979. Who's Who In Country Music listed Harold Bradley on its Most Valuable Player polls in 1977, '78 and '79. Also playing bass guitar, Harold invented the "tic-tac" style of muting the bass notes.

He released three of his own albums on the **Columbia** label in the 1960s, *Misty Guitar*, *The Bossa Nova Goes to Nashville* and *Guitar For Lovers Only*. His musical input can be heard recordings by **Perry Como**, Joan Baez, **Eddy Arnold**, **Buddy Holly**, **Ivory Joe Hunter**, **Hank Williams**, Burl Ives, **Henry Mancini**, Connie Francis, **Hank Snow**, **Jim Reeves**, Charley Pride, **Roger Miller**, **Leon Russell**, **Marty Robbins**, Conway Twitty, Roy Clark and many more. He played on several **Everly Brothers** tracks: the **INSTANT PARTY** sessions and sessions for '**He's Got My Sympathy**', '**Burma Shave**', '**How Can I Meet Her**' and '**Little Hollywood Girl**'.

From 1991 - 2008, Harold Bradley served as the president of the Nashville chapter of the American Federation of Musicians (AFM). In 1999 he was elected as the AFM International Vice-President and in 2011 still serves in that capacity. He was inducted into the **Country Music Hall Of Fame** in 2006.

BRAMLETT, DELANEY & BONNIE



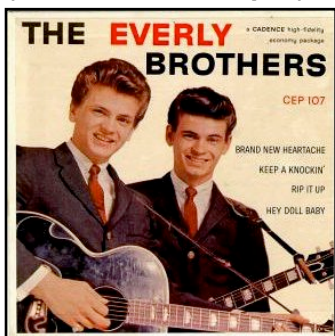
- Delaney & Bonnie – in ensemble called Delaney & Bonnie & Friends – was a rock/soul revue fronted by husband-and-wife singer-songwriters Delaney and Bonnie Bramlett. Delaney Bramlett (1st July 1939 - 27th December 2008) was born in Pontotoc County, Mississippi, and learned to play guitar in his youth. He became a session musician in the 1960s and was a member of the Shindogs, the house band of the popular TV show **Shindig!**. Bonnie was born Bonnie Lynn O'Farrell on 8th November 1944 in Alton, Illinois, and at 14 already an accomplished singer performing with blues legend Albert King and in the Ike & Tina Turner Revue at 15. She met Delaney when she moved to **Los Angeles** in 1967 and they got married later that year.

They formed a band which became known as "Delaney & Bonnie and Friends" due to its regular changes of personnel. Eric Clapton took them on the road as the opening act for his band Blind Faith in 1969; he would often appear on stage with Delaney & Bonnie and Friends during this period, and continued to record and tour with them following Blind Faith's August 1969 breakup. Delaney & Bonnie recorded six well-regarded but commercially not very successful albums in between 1969 and 1972. Their relationship began to show signs of strain and led to their subsequent divorce in 1973. They both separately continued to work in the music business, Delaney releasing his final solo album in the year that he died from complications of gall bladder surgery, 2008. Bonnie worked as a backup singer for Elvin Bishop, Steven Stills and The Allman Brother Band and turned to acting – she had a recurring role in the TV sitcom *Roseanne*.

The **Everly Brothers** had recorded an excellent version of '**(You've Got) The Power Of Love**', co-written by Delaney, for their 1966 album **IN OUR IMAGE** and in 1971 they cut Bonnie & Delaney's '**All We Really Wanna Do**'. Husband and wife (and friends) also appeared on this track and others for **STORIES WE COULD TELL**. So many famous musicians contributed to that album that it made Don exclaim, "It reads like the cast of Ben Hur on that record."

BRAND NEW HEARTACHE

(**Boudleaux & Felice Bryant**) Recorded 16th August 1957 at **RCA Victor Studio, Nashville, Tennessee**, and issued as Cad 1388,



the B-side of '**Like Strangers**'. **Don Everly** (guitar); **Phil Everly** (guitar); **Chester B. "Chet" Atkins** (electric guitar); **Ray Edenton** (guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); **Floyd Cramer** (piano). Producer: **Archie Bleyer**.

It was not released as a single until after the Everlys had left **Cadence** and reached only a measly #109 in the US. It first appeared on the EB debut album **THE EVERLY BROTHERS**, also referred to as **THEY'RE OFF AND ROLLIN'** and then issued on EP CEP 107 before release as a single.

Phil: "When Boudleaux wrote, he'd have a lot of things and you'd go through the list and pick

out the ones that you thought were right. We just liked 'Brand New Heartache'; that's about the basis of it. He played guitar usually, or sometimes he'd have an acetate. Sometimes you'd hear a tape and varying things. But he always had a direction in mind for us, you know. It was just a good song and a standout song and we just did it for that reason. His stuff fit us like a glove, 'cause he designed 'em to fit us like a glove, you know?" (Quote from liner notes for 2006's **STUDIO OUTTAKES**.)

Highest chart positions: US: 109; Canada: 32



BRAND NEW ROCK & ROLL BAND

(**Tony Colton/Ray Smith**) **Don Everly** solo. Recorded August 1974 at **A&M Studios, Hollywood, California** for inclusion on Don's second solo album **SUNSET TOWERS**.

Details in regard to each track are unknown but musicians on the **SUNSET TOWERS** album sessions include: **Don Everly** (acoustic guitar); **Albert Lee** (lead electric/acoustic guitar – some bass & piano); **Ray Smith** (electric/acoustic guitar); **Buddy Gene Emmons** (pedal steel guitar); **Joe Osborne** (bass); **Pete Gavin** (drums); **Jean Rousel** (keyboards, synthesizer); Lani Groves, June Williams, Shirley Brewer, Stephanie Spruill, Jessica Cleaves, Cynthia Bullens (backing vocals). Producer: **Tony Colton**.

BRAND NEW TENNESSEE WALTZ, THE

(**Jesse Winchester**) Recorded 23rd August 1971 at **Elektra Sound Studios, Los Angeles**; it is their first recording session for **RCA** and with producer **Paul Rothchild**, who worked with The Doors, Janis Joplin, **Tom Paxton**, Fred Neil and Joni Mitchell. Don and Phil overdubbed their vocals on the final result; it appears on the album **STORIES WE COULD TELL**.

Wayne Perkins (guitar); **Buddy Gene Emmons** (steel guitar); **Chris Ethridge** (bass); **Johnny Barbata** (drums); **Barry Beckett** (keyboards). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**. Overdub session 24th January 1972: Jesse Erlich (cello); Jerry Kessler (cello); Harry A. Hyams (viola); Israel Baker (violin); Harry Bluestone (violin); Norman Botnick (violin); William Kurasch (violin); Sidney Sharp (violin); Tibor Zelig (violin). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**; arranger: **Jimmie Haskell**.

BREAKDOWN (A LONG WAY FROM HOME)

(**Kris Kristofferson**) Recorded 28th August 1971 at **Elektra Sound Studios, Los Angeles** for the album **STORIES WE COULD TELL**. **Wayne Perkins** (guitar); **Buddy Gene Emmons** (steel guitar); **Chris Ethridge** (bass); **Johnny Barbata** (drums); **Barry Beckett** (keyboards). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**. Overdub session: 18th November 1971: **Jeff Kent** (guitar); **Danny Weis** (guitar); **Doug Lubahn** (bass); **Michael Fonfara** (keyboards). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**. Listen to Don's phrasing on the solo bridges: simply phenomenal! **Kris Kristofferson** recorded his own version of the song, which was included in the film *Cisco Pike*, in which he also starred.

BRILL BUILDING, THE - The 11-stories-high Brill Building (built in 1931 as the Alan E. Lefcourt Building and designed by Victor Bark Jr.) is an office building located at 1619 Broadway on 49th Street in the New York City borough of Manhattan, just north of Times Square and further uptown from the historic musical Tin Pan Alley neighbourhood. It is famous for housing music industry offices and studios where some of the most popular American music tunes were written. The building has been described as "the most important generator of popular songs in the Western world".



Even before World War II it became a centre of activity for the popular music industry, especially music publishing and songwriting. Scores of music publishers had offices in the Brill Building. Once songs had been published, the publishers sent song-pluggers to the popular white bands and radio stations. These song-pluggers would sing and/or play the song for the bandleaders to encourage bands to play their music.

The Brill Building's name has been widely adopted as a shorthand term for a broad and influential stream of American mainstream popular song (strongly influenced by Latin music and rhythm and blues) which enjoyed great commercial success in the late 1950s and throughout the 1960s. Many significant American and international publishing companies, music agencies and recording labels were based in New York, and although these ventures were naturally spread across many locations, the Brill Building was regarded as probably the most prestigious address in New York for music business professionals. The term "The Brill Building Sound" is somewhat inaccurate, however, since much of the music so categorized actually emanated from other locations - buildings at 1650 Broadway and 1697 Broadway are other significant bases of activity in this field.

By 1962 the Brill Building contained 165 music businesses. A musician could find a publisher and printer, cut a demo, promote the record and cut a deal with radio promoters, all within this one building. Many of the best works were written by a loosely affiliated group of songwriter-producer teams - mostly duos such as **Jerry Leiber and Mike Stoller**, **Doc Pomus and Mort Shuman**, **Gerry Goffin and Carole King**, Neil Sedaka and **Howard Greenfield, Barry Mann and Cynthia Weil**. **Neil Diamond**, **Phil Spector** and **Laura Nyro** also started here. **Carole King** described the atmosphere at the Brill Building publishing houses of the period: "Every day we squeezed into our respective cubby holes with just enough room for a piano, a bench, and maybe a chair for the lyricist if you were lucky. You'd sit there and write and you could hear someone in the next cubby hole composing a song exactly like yours. The pressure in the Brill Building was really terrific because Donny (Kirshner) would play one songwriter against another. He'd say: 'We need a new smash hit' - and we'd all go back and write a song and the next day we'd each audition for Bobby Vee's producer." Many of these writers came to prominence while under contract to Aldon Music, a publishing company founded ca. 1958 by aspiring music entrepreneur Don Kirshner and industry veteran Al Nevins. Aldon was not initially located in the Brill Building, but rather a block away at 1650 Broadway (at 51st St.). Among the hundreds of hits written by this group are 'Yakety Yak' (Leiber-Stoller), 'Save the Last Dance for Me' (Pomus-Shuman), 'The Look of Love' (Bacharach-David), 'Breaking Up Is Hard to Do' (Sedaka-Greenfield), 'Devil in Disguise' (Giant-Baum-Kaye), 'The Loco-Motion' (Goffin-King), 'We Gotta Get Out of This Place' (Mann-Weil) and 'River Deep, Mountain High' (Spector-Greenwich-Barry).

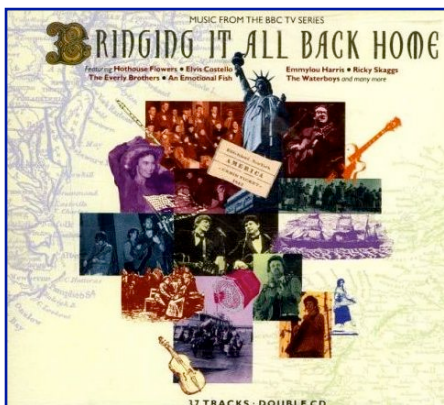
The Everly Brothers recorded a number of songs from Brill Building writers, the biggest hit '**Crying In The Rain**'. Others were '**Lonely Avenue**', '**Hound Dog**', '**It's Been Nice**', '**Chains**', '**I Can't Say Goodbye To You**', '**I'm Walking Proud**', '**Nice Guy**', '**What About Me**', '**You're Just What I Was Looking For**', '**Glitter and Gold**', '**Love Her**', '**The Girl Sang The Blues**', '**When Snowflakes Fall In Summer**', '**Lovey Kravezit**', '**The Doll House Is Empty**', '**Don't Ask Me To Be Friends**', '**He's Got My Sympathy**', '**How Can I Meet Her**', '**Little Hollywood Girl**', '**No One Can Make My Sunshine Smile**' and '**Glory Road**'. The majority were not issued on their **Warner Bros** albums and several did not find a contemporary release but all can be found on the excellent **Bear Family** box sets **THE PRICE OF FAME** (2005) and **CHAINED TO A MEMORY** (2006).

BRING A TORCH JEANETTE ISABELLA

(Émile Blémont based on 16th century French Provence traditional song) 1962. Recorded 1st October 1962 at **Boys Town, Omaha, Nebraska** with the Boys Town Choir. The music of this song is based on a lively court dance popular in fourteenth century France and was paired with the lyrics a century later. In 1553 it was first published by a wealthy nobleman as 'Un Flambeau, Jeanette, Isabelle'. Translation: Edward Cuthbert Nunn (1868-1914). The words do vary (see the **Lyric List** on the **EBI** website). Don & Phil sing over pre-recorded tapes of The Boys Town Choir. It was originally released on the LP **CHRISTMAS WITH THE EVERLY BROTHERS AND THE BOYS TOWN CHOIR**. The tracks are also, of course, on the **Bear Family** box set **THE PRICE OF FAME**. The choir comes from **Boys Town, Nebraska**, originally established (in Omaha) by Father Edward Flanagan (13th July 1886 - 15th May 1948) in 1917 - as a small home for homeless boys. It has grown into a nationwide organization. The 1938 film *Boys Town* starring Spencer Tracy as Flanagan tells the story of its founding. Émile Blémont 17th July 1939 - 2nd February 1927.

BRINGING IT ALL BACK HOME

– **The Everly Brothers** contribute two acoustic tracks to this superb 1991 collection of music from the five-hour **BBC** TV series about how the music of Ireland was carried across the sea to other countries - mainly America - when there was a mass evacuation of Ireland due mainly to poverty. The music they took with them at that time influenced the musicians of their adoptive country and they were, in turn, also influenced by music of America, England, Canada etc. The return to Ireland of the music, perhaps generations later, then re-influenced the Irish music of the homeland.



The CDs show the wide variety and style of new 'Irish' music - folk, rock, bluegrass, choral, classical music, ballads, pop-type music etc. A brilliant CD with excellent music and a booklet with more detail.

It includes tracks by, **Emmylou Harris**, Dolores Keane, Mary Black, Hothouse Flowers, Elvis Costello with Mary Coughlan, The Waterboys, **Liam O'Flynn**, Paul Brady and many others including members of U2 on some tracks. The CD has been re-released with different covers. There is also a DVD of the BBC series.

The Everly Brothers tracks are 1990 (released 1991) versions of '**Rose Connolly**' (aka '**Down In The Willow Garden**') and '**Don't Let Your Love Die**'. **Liam O'Flynn** plays the uilleann pipes, Roy Huskey Junior is on bass and **Phil Donnelly** is on acoustic guitar. The tracks were produced by '**Cowboy**' **Jack**

Clement in his studios in February and April 1990.

BROOKS, ALBERT

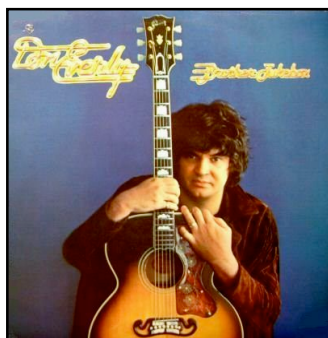
- Born Albert Lawrence Einstein, 22nd July 1947 in Beverly Hills, California, he changed his name to Brooks when he began a stand-up comedy career in the 1960s. He quickly became a regular on variety and talk shows, usually playing a neurotic and self-obsessed character. In 1970 he appeared on a few episodes of **The Johnny Cash Presents The Everly Brothers Show**. Brooks later turned to film and also co-wrote and directed and starred in a number of comedies.



BROTHER ACTS, EVERLY-STYLE - see: EVERLY-TYPE BROTHER ACTS

BROTHER JUKEBOX

(the album) - **Don Everly** solo. Released in 1976 in the US (April 1977 in the UK) as AH 440003 on the **Hickory** label. It was Don's third and final solo album.



'**Never Like This**' was included on the UK release only. In 1975 Don had moved back to **Nashville**, and in 1976, to the surprise of many considering the acrimonious split in the early 60s from his one-time manager, he signed again with **Wesley Rose** and all differences were put behind them: **Wesley Rose** produced the album. Don told biographer **Roger White**: "Wesley's always been a sort of father figure in my life. We've always been good friends and it just seemed the right thing to do. I'm always one of those persons who go on impulse."

Details in regard to each track are unknown but musicians on the **BROTHER JUKEBOX** album sessions include: **Thomas Grady Martin** (guitar); **Reggie Young**

(lead guitar); **John Lee Christopher Jr.** (acoustic guitar); **Robert C. Thompson** (acoustic guitar); **Paul Yandell** (guitar); **Buddy Gene Emmons** (steel guitar); **Jerry Stembridge "Chip Young"** (acoustic guitar); **Joe Osborn** (bass); **Michael L. Leech** (bass); **Kenneth M. Malone** (drums); **Larrie Londin** (drums); **Bobby R. Wood** (piano); **Tony Migliore** (piano); **Hargus M. "Pig" Robbins** (piano); **John Alan Moore** (synthesizer - and strings with David Vanderpool, Virginia Christensen, Steven Maxwell Smith, Marilyn Kay Smith); Lea Jane Berinati, Janie Fricke, Ginger Holiday, Bobby Harden, J. Alan Moore, Janine Walker, Dorothy Dillard, William Wright, Louis Nunley (backing vocals). Producer: **Wesley Rose**.

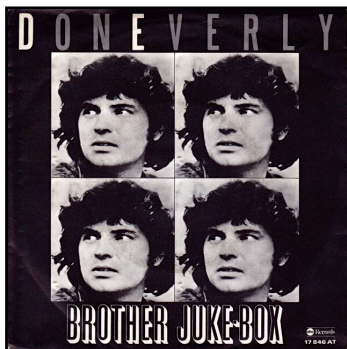
BROTHER JUKEBOX is a pure country album and what is immediately apparent is that his singing is so very much more relaxed than on **SUNSET TOWERS**. Don has always shown a preference for country music yet initially he wasn't fully satisfied with the album: "I have to say there was a time I'd never let it be released but Wesley talked me into it. It wasn't my idea. Surprisingly enough, it comes across as a good album." It is a true shame that Don never pursued this direction further and eventually split from Wesley once again. Wesley thought that, "He really wants to produce music that is very modern country, more like rock music to me, and it was not really material I thought I could help him with." At least they were in agreement on this, for Don said, "Again it got difficult to work with so I got myself off that deal." Still, that deal had resulted in a very fine country album with the autobiographical '**Turn The Memories Loose Again**' and '**Never Like This**' (on the UK release only) the outstanding tracks. **BROTHER JUKEBOX** is Don's best-selling album to date.

TRACKS: Side 1: Brother Jukebox / Love At Last Sight / So Sad (To Watch Good Love Go Bad) / Lettin' Go / Since You Broke My Heart / Never Like This (UK release only).

Side 2: Deep Water / Yesterday Just Passed My Way Again / Oh I'd Like To Go Away / Oh What A Feeling / Turn The Memories Loose Again.

BROTHER JUKEBOX (the song)

(Don Everly) Don Everly solo. Recorded 6th August 1976 at **Acuff-Rose Sound Studios, Nashville, Tennessee**, and issued as a single (AH-54012) in 1976, backed with 'Oh, What A Feeling'. It climbed to #96 on the Country & Western chart and features on Don's third and final solo album **BROTHER JUKEBOX**. Highest chart position: US: #96 on the Country chart.



Producer: **Wesley Rose**; engineer: **Ronnie Gant**.

Reggie Young (lead guitar); **John Lee Christopher Jr.** (acoustic guitar); **Jerry "Chip Young" Stembridge** (acoustic guitar); **Buddy Gene Emmons** (steel guitar); **Bobby R. Wood** (piano); **Michael A. Leech** (bass); **Kenneth M. Malone** (drums); **Lea Jane Berinati, Janie Fricke, Ginger Holliday, Bobby Harden, J. Alan Moore** (backing vocals).



BROWN EYES

(Phil Everly/John Durrill) Recorded in 1987 at **Criterion Studios, Los Angeles, California**, for the **Mercury** album **SOME HEARTS**. Details in regard to each track are unknown but musicians on the **SOME HEARTS** sessions include: **Albert Lee** (guitar); **Greg Harris** (guitar); **Hank Devito** (guitar & steel guitar); **Phil Cranham** (bass); **Larrie Londin** (drums); **Pete Wingfield** (keyboards); **John Hobbs** (keyboards). Producers: **Don & Phil Everly**; associate producer: **Larrie Londin**.

This ballad was considered for a single release but regarded as too short (2:41). Phil had written it about his second wife **Patricia Mickey**; they were divorced in 1979. The track was also included on 2005's **Hip-O Select's** excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**.

BROWNIE, KENTUCKY

– Birthplace of **Don Everly** and other members of the **Everly** family (**Phil Everly** was born in **Chicago**). This tiny coalmining town in **Muhlenberg County**, about two miles east of **Central City**, no longer exists. Once the mines had been exhausted the reason for the town's existence ceased. Brownie began as a 'mining camp' to service part of the Western Coal Fields owned by the Peabody Mining Company. As in **John Prine's** song 'Paradise' Brownie disappeared because, "...Mr Peabody's coal train has hauled it away".



(Photo: "The World's Largest Shovel" that stripped all the land.)

BROWNING, PHILLIP - **Phil Everly's** personal manager, 1975. More information welcome. Contact email can be found at the top of this document.

BROWN, PETER – **Phil Everly's** personal manager from 1984 until circa 1990/91. In 1989 **Don Everly** agreed that Peter Brown's company (CPB) would act as business manager for him as well. Peter Brown was in charge of arranging/booking tours post-reunion until 1990/91. Brown went to Europe to book the tour for the spring of 1991. Phil had agreed to the proposal and directed him to go to Europe to begin booking the tour; however, no written contract existed between Brown's company (CPB) and Don to whom Brown had only spoken and thought "his reaction was good." In March 1991, Don terminated CPB's services. Phil paid Brown the 5% of his share of the revenues generated by the tour because, Phil said, he was planning to terminate Brown's services and did not want any animosity between them. Phil testified that he explicitly told Brown the day that Brown left for Europe that Don would not go along with his proposal and that Don would never agree to pay him any additional money. Sadly, it ended in a lawsuit with the outcome that "CPB is not entitled to recover an additional 5% of the gross revenues from the tour from Don because the record does not sufficiently support a finding of unjust enrichment to Don."

BRYANTS, THE - Boudleaux Bryant, 13th February 1920 – 26th June 1987. Felice Bryant, 7th August 1925 – 22nd April 2003.



Husband and wife **Boudleaux and Felice Bryant** were among the first in Nashville to make a full-time career of songwriting. More importantly, they wrote some of the most enduring songs of the 1950s and 1960s, including many of the **Everly Brothers'** best-known hits.

Diadorius Boudleaux Bryant grew up in Moultrie, Georgia, the son of a small-town lawyer and his wife. The name Boudleaux came from the elder Bryant, who named his son after a Frenchman who saved his life during World War I. A classical violin student from age six through seventeen, Boudleaux spent the 1937–1938 season with the Atlanta Philharmonic. Afterwards he made the leap to hillbilly fiddling when he joined Hank Penny's Radio Cowboys, then performing at WSB in Atlanta. Boudleaux remained with Penny into 1940, long enough to appear on a few of Penny's ARC records. He later worked with Gene Steele & His Sunny Southerners in Memphis over WMC before moving on to a touring jazz group. In the summer of 1945, while Boudleaux was performing at Milwaukee's Schroeder Hotel, he met **Matilda Genevieve Scaduto**, then working at the hotel as an elevator operator - it was Boudleaux who named her 'Felice'. After a whirlwind courtship, they married in Newport, Kentucky, on 5th September 1945.

In contrast to Boudleaux, Felice wasn't a musician, though she had sung on radio as a child and later did some volunteer entertaining during World War II with a Milwaukee USO show. Her real passion was poetry. During the couple's first year together, they began putting

his melodies together with her verses, and a songwriting team was born. Their break came in late 1948, when singer Rome Johnson passed their song 'Country Boy' along to **Fred Rose** of **Acuff-Rose** Publications in **Nashville**. Rose got the song to Little Jimmy Dickens, who scored a #7 hit with it on **Billboard's** Best-Selling Retail Folk Records chart in the spring of 1949. The following year, Rose persuaded the Bryants to move to Nashville, where they concentrated on songwriting full time, with Dickens and **Carl Smith** being their most dependable clients early on. Among the many tailor-made Bryant songs Dickens recorded, are 'I'm Little but I'm Loud', 'Take Me As I Am', 'Out Behind the Barn', and 'Hole in My Pocket'. **Carl Smith** had big hits with 'Hey, Joe', 'Back Up, Buddy', and 'It's a Lovely, Lovely World'. Meanwhile, between 1951 and 1953, the prolific couple recorded four singles for MGM, the last three billing them as "Bud & Betty Bryant".

In 1957 the Bryants connected with their biggest outlet for their songs—the Everly Brothers. The Bryants supplied the Everlys' first hit, '**Bye, Bye Love**', and continued to be the Everlys' main source of material through the early sixties (a relationship that was helped by their publisher **Wesley Rose**, who was also the Everlys' manager). All told, the Bryants wrote twenty-nine songs for the Everly Brothers, twelve of them hits, including '**Wake Up, Little Susie**', '**All I Have to Do Is Dream**', '**Take a Message to Mary**', and '**Sleepless Nights**'.

The diversity and quantity of the Bryants' total output is staggering. Among their hits for others are **Red Foley's** 'Midnight' (co-written with **Chet Atkins**), **Eddy Arnold's** 'How's the World Treating You' (also with Atkins), **Jim Reeves's** 'Blue Boy', **Bob Luman's** 'Let's Think About Living', and **Roy Orbison's** 'Love Hurts', later an international hit for the rock group Nazareth. One of the Bryants' best-known songs is '**Rocky Top**'. First popularized by the Osborne Brothers in 1968, 'Rocky Top' is now known as the official Tennessee state song and the fight song for the University of Tennessee's athletic teams.

During their distinguished career, the Bryants had some 1,500 songs recorded by more than 400 artists, amounting to sales of over 250 million records. Along the way, they raised two sons, Dane and Del Bryant. Dane now works in Nashville real estate; Del is an executive with Broadcast Music, Inc. (BMI). Boudleaux died of cancer in 1987; Felice in 2003. In 1991 the Bryants were elected to the Country Music Hall of Fame.

BUCKINGHAM, LINDSEY – Lindsey Buckingham (born 3rd October 1949) is an American guitarist, singer, composer and producer, most notable for being the guitarist and male lead singer of Fleetwood Mac. Aside from his tenure with Fleetwood Mac,

Buckingham has also released six solo albums and a live album. For a brief period he was a member of **Don Everly's** backing band in 1974 singing the **Phil Everly** parts.

Stevie Nicks recalls that "Lindsey Buckingham, about four months before we joined Fleetwood Mac, was given the opportunity to go on the road with Don Everly, which was an absolute dream come true for Lindsey. I learned to be a harmony singer from the **Everly Brothers** records," she adds. "I will never be tired of hearing those songs – they will always evoke an emotional reaction from me."

Buckingham and his then-girlfriend Stevie Nicks recorded seven demos in 1972. In 1973, Polydor Records signed the pair. Their album, *Buckingham Nicks*, was released in September 1973; soon after its release, however, Polydor dropped the duo because of poor sales. *Buckingham Nicks* has been championed by rock critics since its release. It features fine two-part harmonies backed by notable LA session musicians, including superstar **Jim Keltner**. According to the album notes, other session musicians include: Ron Tutt, drums; Peggy Sandvig, keyboards; **Waddy**

Wachtel, guitar; Jorge Calderon, percussion; Jerry Scheff, bass; Monty Stark, synthesizer; Gary Hodges, drums; and Mark Tulin, bass. Although money was tight, the hardworking duo caught the attention of many budding musicians, including **Warren Zevon**, who is rumoured to have been a roommate of Nicks and Buckingham in a Fairfax district apartment.

While checking out the Sound City recording studio in California, Mick Fleetwood heard the song 'Frozen Love' from the *Buckingham Nicks* album. He asked who the guitarist was, and immediately stated that he wanted him to fill a recent vacancy. Buckingham insisted to Fleetwood that he and Nicks were a package deal - if Fleetwood didn't want Nicks, he wouldn't get Buckingham. The duo was quickly asked to join Fleetwood Mac (for which, see various website, books etc.) on New Year's Eve 1974.

BUULLY OF THE TOWN

(Trad. – adapted by **Ike Everly**) Recorded 1st June 1961 at **RCA Victor Studio, Nashville, Tennessee**. Adapted by father **Ike Everly** this song was recorded for the **Warner Brothers** album *BOTH SIDES OF AN EVENING*.

Chester B. "Chet" Atkins (guitar); **Harold Ray Bradley** (guitar); **Ray Edenton** (guitar); **Walter L. "Hank" "Sugarfoot" Garland** (guitar); Samuel K. "Sammy" Pruett (guitar); Walter Haynes (steel guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); Lou "Joe Fingers Carr" Busch (percussion); Marvin H. Hughes (piano). Producer: no credit; engineer: **Bill Porter**.

This song dates back to at least the late 1800s. It is a challenge raised by Mississippi river-men looking for a fight with the locals in the towns where they docked. Gid Tanner and his Skillet Lickers with Riley Puckett on vocals and guitar performed 'Bully of the Town', recorded on 17th April 1926.

BUONA FORTUNA AMORE MIO (Good Luck My Love)

(**Don Everly**/Specchia) Recorded 11th March 1965 at **Western Recorders, Hollywood, California**. It remained in the vaults until

released on the **Magnum Force** CD *SUSIE Q* in 1987. This Italian version of '**SO SAD**', with new lyrics, is a vocal overdub on the original backing track and released as a single (A 1012) in Europe only. For musician details see the original track. Producer: **Jimmy Hilliard**; engineer: **Bill Porter**. The **Everlys** sang phonetically in Italian.



BURMA SHAVE (the song)

(Roger Miller) Recorded 4th April 1962 at **RCA Victor Studio, Nashville**, Tennessee but not released at the time. **Chester B. "Chet" Atkins** (guitar); Walter Haynes (steel guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.

Possibly the biggest shame ever in **Everly** history because this is a superb track - some would even go so far as to say one of their very best! Take 7 found its way to **THE NEW ALBUM** in 1977 but it is the superior take 15 one must hear, released on **FROM NASHVILLE TO HOLLYWOOD** and also the 2005 box set **THE PRICE OF FAME**. This take has the musicians start out slowly, gradually building up tempo like a train picking up speed - an inspired bit of harmonica playing and the **Everly** harmonies do the rest. If such a thing as perfection exists than they achieved it on this take! **THE PRICE OF FAME** contains three other takes and it is interesting to see how it developed.

BURMA SHAVE (the product)

The Burma Shave roadside advertisements the song takes its title from, were famous for their humorous rhymes (see below). Burma Shave, a popular shaving cream, originally sold in small glass jars with metal lids, began advertising in the 1930s and 1940s and eventually became one of the most prolific of the roadside advertisers. Burma Shave salesmen would approach local landowners seeking to place a series of five small red signs with white lettering, located about 100 feet apart, each containing one line of a four line couplet and the obligatory fifth sign advertising Burma Shave. Everyone who drove on America's highways from the 1930s to the 1960s knows of the signs. The 2005 film *The World's Fastest Indian*, set in 1967 and starring Anthony Hopkins, includes a short sequence featuring the Burma Shave roadside signs. As one poem said:



**IF YOU DON'T KNOW
WHOSE SIGNS THESE ARE
YOU CAN'T HAVE DRIVEN
VERY FAR
Burma-Shave**

Two other examples are:

**Don't take a curve / at 60 per / we hate to lose / a customer / Burma-Shave
Broken romance / Stated fully / She went wild / When he / Went woolly /
Burma Shave**



BURTON, JAMES



– James Burton, "The Master of Telecaster" (his primary guitar has always been a Fender Telecaster), was born 21st August 1939 in Dubberly, Louisiana, but grew up in Shreveport where at the age of 14 he was hired to be part of the staff band for the enormously popular **Louisiana Hayride** radio show. He remained with the show for a year. He then met **Dale Hawkins** and created and played the terrific guitar solo on Hawkins' 1957 hit song '**Susie Q**'; Burton wrote the lick and Hawkins put the lyrics to it. Still in his teens, he moved to **Los Angeles** after joining **Ricky Nelson**'s band in 1958 and played lead guitar on all of Ricky's recordings between 1958 and 1967. James' style of playing has always been very distinct. He uses a Fender medium flatpick and National fingerpick on his middle finger. On **Rick Nelson**'s 'Believe What You Say', James replaced his first four strings with banjo strings and moved the A and D string up to D and E. This allowed him to bend the strings up a lot more. "It was so easy to go from one string to another. I said, 'This is for me,' and I had them gauged and started using them all the time." James' legendary 'chickin' pickin'' was born! His self-taught style sometimes befuddles onlookers. "It's just the way I started doing it," he shrugs. "I didn't notice anything peculiar until I went into a music store one day and some guy said, 'Man, you're doing it all wrong.'" While under

contract with Ricky, he still found time to record with **Dean Martin**, Bobby Darin and of course **The Everly Brothers**. James played on most EB session for WBs from 1964 until 1969; mostly on guitar but occasionally also dobro.

In 1965 he was asked to play in the house band of the popular TV show **Shindig!**. The television exposure made him an even more in-demand session player: he would be doing 4-6 sessions a day and sometimes up to 25 sessions a week. Sadly, record sleeves from the 1960s rarely gave credit to session men, and so his work is mostly undocumented. James was then called to play on a session with **Merle Haggard** and Buck Owens in Bakersfield, California where he helped create the 'Bakersfield sound' while playing with them. On those sessions, he also met pedal steel player Ralph Mooney, with whom he would record his first solo album in 1969. Also in 1969, **Elvis Presley** asked him to join the TCB band, replacing Scotty Moore, and he backed Elvis until the singer's untimely death in 1977. After Elvis' death he began a regular collaboration with **John Denver**, joining **Denver**'s band until 1994 while touring with other acts, like **Jerry Lee Lewis**, in parallel. During the 70s he had also hooked up with **Gram Parsons** and after **Parsons**' death joined **Emmylou Harris**' Hot Band. From 1986 he recorded and toured intermittently with Elvis Costello for about a decade. From 1998 till 2005, Burton played lead guitar in *Elvis: The Concert* which reunited some of Elvis' former TCB bandmates, background singers and Elvis' orchestral conductor live on stage with a state-of-the-art video-projected Elvis.

In 2001, James Burton was inducted into the **Rock and Roll Hall of Fame**, his induction speech given by fan, Keith Richards. His pioneering contribution to the genre has also been recognized by the **Rockabilly Hall of Fame**. In 2007 he was inducted into the Musicians Hall of Fame in **Nashville** as a member of the famous L.A. session player group known as **The**



Wrecking Crew. In 2009, James won a **Grammy** for Best Country Instrumental Performance, together with **Vince Gill**, Steve Wariner, Redd Volkaert, **Albert Lee**, John Jorgenson, and Brent Mason for the Brad Paisley track 'Cluster Pluck'. Throughout his career James Burton only twice released a solo album: *Corn Pickin' and Slick Slidin'* (1969) and *The Guitar Sounds of James Burton* (1971), though reportedly James wasn't very happy with the latter as it wasn't well-planned enough. Overall he is acknowledged by many as a major influence on the evolution of country rock.

BUY ME A BEER

(John Durrill/Phil Everly) **Phil Everly** solo. Recorded in 1979 at **Britannia Studios, Hollywood, California**, and issued as the flipside of 'You Broke It' (E-46556) but never charted. It is included on Phil's solo album **LIVING ALONE**.



Possibly **Phil Everly** (guitar); possibly **Joey Paige** (guitar); possibly **John Durrill** (keyboards). Producer: **Snuff Garrett**; engineer: **Greg Venable**; arranged and conducted by **Steve Dorff**.

BYE BYE BLACKBIRD

(Mort Dixon/Ray Henderson) Recorded 29th August 1961 at **RCA Victor Studio, Nashville, Tennessee**, for the album **INSTANT PARTY**. **Harold Ray Bradley** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.

The song dates back to 1926, when it was first published and recorded by **Gene Austin**. Over the years it has been recorded by a myriad of artists including Martha Wainwright, **Dean Martin**, Peggy Lee and Joe Cocker. The song's subject matter has received much speculation and it has been suggested it is about a prostitute leaving the business and going home to her mother. Mort Dixon, 20th March 1892 - 23rd March 1956; Ray Henderson, 1st December 1896 - 31st December 1970.

BYE BYE LOVE

(**Felice & Boudleaux Bryant**) Recorded 1st March 1957 at **RCA Victor Studio, Nashville, Tennessee**, and issued 6th April 1957 as



Cad 1315, backed with the Don & Phil original 'I Wonder If I Care As Much'. **Don Everly** (guitar); **Phil Everly** (guitar); **Chester B. "Chet" Atkins** (electric guitar); **Ray Edenton** (guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); **James Clayton "Jimmy" Day** (steel guitar). Producer: **Archie Bleyer**.

It was their first release on **Cadence** and a massive hit, soaring all the way up to #2 on the **Billboard Hot 100**, and peaking at #6 in the UK where it had been released at the beginning of June on the **London American** Label, a division of **Decca Record Company**. Covered by everyone but surprisingly enough rejected by thirty artists before the Everlys decided to



record it!

Don: "They sang 'Bye Bye Love' to me. At that point I wasn't trying to pick out a hit song. I was thinking about the recording money that I was going to get from the session. I was probably more interested in doing my own material but I didn't say that. It isn't the kind of thing you pipe up when you're twenty years old."

Phil: "We went in to cut the song for the sixty-four dollar session fee – that's what I wanted. A quick sixty-four dollars to buy some hamburgers. We had very little money and I think we would've recorded anything." Their financial situation at the time was so dire that all they had for food in the house was a can of chili! No wonder all Phil cared about were a couple of juicy hamburgers to sink his teeth into.

The song's guitar intro, played by Don, is really a major part of its success. About this **Boudleaux Bryant** said: "We had been working on the session for some time and although the boys were singing the song really well, there seemed to be something missing. We were having a break and Don started strumming something which made me listen. I asked him to repeat the phrase twice. Don then did it in another tempo and I said, 'That's it, put that on as the introduction.'"

Phil: "The introduction was off a song Don had written called 'Give Me A Future' which we had used on the audition for **Wesley [Rose]**, strangely enough. It wasn't until that introduction went on that the song came alive. It made people pay attention to it and I think it was that aspect that made it happen."

In May 1957 they were on a **Grand Ole Opry** travelling tent show in Mississippi and while driving back to **Nashville** one night heard their song being played on the radio. **Don**: "We were driving back to **Nashville** and as we came to the outskirts of town, our record was playing on the radio. That felt like something." (Quote Don from liner notes by **Colin Escott** for the **Bear Family** box set **CLASSIC EVERLY BROTHERS**.)

The original is included on the **Everly Brothers'** first self-titled album, **THE EVERLY BROTHERS**, which by many is referred to as **THEY'RE OFF AND ROLLIN'**. The track was then re-recorded for Warner Bros. on 7th March 1964 at **Fred Foster Sound Studio, Nashville, Tennessee** to be included on a greatest hits album issued by **Warners: THE VERY BEST OF THE EVERLY BROTHERS** (1964). **Don Everly** (acoustic guitar); other details unknown but likely to have been many of those playing on the original recording. Producer: no credit; engineer: **Bill Porter**.

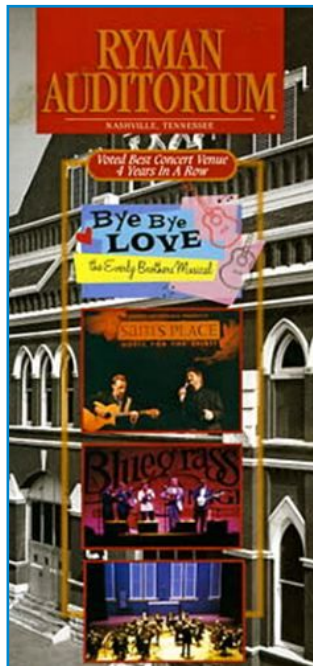
'Bye Bye Love' also was sung on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers** – Don and Phil opened each of the ten shows singing half of their first big hit, then went on to the guests that would be appearing on the show that night. Rick(y) Nelson recorded a live version with **Don Everly** joining him on stage at the **Troubadour, Los Angeles**, in 1969. It

appears on the 4-CD set *Legacy*, released in 2000. The Troubadour was and is a highly well-known night club located at 9081 Santa Monica Boulevard, West Hollywood. At the time, the late sixties, it was where one could find the **Everlys**, Janis Joplin, members of the Eagles before they were the Eagles and many, many more.

An excellent live version is included on 1983's **REUNION CONCERT**. In 2003 Don and Phil sang it live on stage with **Simon & Garfunkel** – this can be found on the CD: **Simon & Garfunkel – Old Friends Live On Stage**, issued as **Columbia** 5191732, and on DVD: **Simon & Garfunkel – Old Friends Live On Stage**, **Columbia** 202745 9.

Highest chart positions: US: 2 (#1 Country Chart/#5 R & B); UK: 6; Canada: 2; Australia: 14
Gained a Gold Disc for achieving over a million sales.

BYE BYE LOVE - the Everly Brothers Musical. In 1998 a musical about the life and times of **The Everly Brothers** by Ted Swindley was performed for a whole season at the **Ryman Auditorium** in **Nashville**. Young Don and Phil were played by Ryan Scott (aged 11) and Nathan Chowning (10) and the older Don and Phil by Jeff Boyet and Matt Newton. Unforgettable apparently was Christopher Strand, who was the reincarnation of **Ike Everly**. Janet Clowes-Johnson played **Margaret Everly**. It previewed and fine-tuned for three weekends in Lubbock, Texas before opening at the **Ryman**.



Act I	
BE BOP A LULA <i>Sherriff Tex Davis & James Vincent</i>	GIVE ME A FUTURE <i>Don Everly</i>
BIRD DOG <i>Boudleaux Bryant</i>	MAIN STREET BREAKDOWN <i>Chet Atkins</i>
SHADY GROVE <i>Joquefine Ertel & Venetia Everly</i>	BYE BYE LOVE <i>Felice & Boudleaux Bryant</i>
STEP IT UP AND GO <i>Jimmy Howard</i>	MADE TO LOVE <i>Phil Everly</i>
KENTUCKY <i>Karl Davis</i>	ALL I HAVE TO DO IS DREAM <i>Boudleaux Bryant</i>
PARADISE <i>John Prine</i>	CLAUBETTE <i>Roy Orbison</i>
ROLL ALONG JORDAN <i>Traditional</i>	LUCILLE <i>Richard Pennington & Albert Collins</i>
I'LL SAIL MY SHIP ALONE <i>Marley Barns, Henry Thurston, Henry Glover & Lois Man</i>	POOR JENNY <i>Felice & Boudleaux Bryant</i>
WANDERING DOWN THE ROAD OF LIFE <i>Traditional</i>	DEVOTED TO YOU <i>Boudleaux Bryant</i>
LOVE OF THE COMMON PEOPLE <i>John Harley & Ronnie Williams</i>	CATHY'S CLOWN <i>Don Everly</i>
GOOD GOLLY MISS MOLLY <i>R. Blackburnell & J. S. Marstonenlo</i>	WAKE UP LITTLE SUSIE <i>Felice & Boudleaux Bryant</i>
THOU SHALT NOT STEAL <i>Don Everly</i>	BYE BYE LOVE (Playoff)

Act II	
RADIO & TV <i>Felice & Boudleaux Bryant</i>	CRYING IN THE RAIN <i>Howard Greenfield & Carole King</i>
LET IT BE ME <i>Mattie Curtis, Pierre Delanoe & Gilbert Brunsal</i>	THE PRICE OF LOVE <i>Phil & Don Everly</i>
MUSKRAT <i>Maria Travis, Tex Ann & Harold Hensley</i>	PARADISE (Reprise)
GREEN RIVER <i>Phil & Don Everly</i>	GREEN RIVER (Reprise)
WHEN WILL I BE LOVED <i>Phil Everly</i>	KENTUCKY (Reprise)
MABEL'S ROOM <i>Phil Everly & Terry Slater</i>	STORIES WE COULD TELL <i>John R. Sebastian</i>
LOVE IS STRANGE <i>McDaniels, Baker & Robinson</i>	BE BOP A LULA (Reprise)
TIL I KISSED YOU <i>Don Everly</i>	ALL I HAVE TO DO IS DREAM (Finale)
WALK RIGHT BACK <i>Sonny Curtis</i>	BYE BYE LOVE (Playoff)
GONE, GONE, GONE <i>Phil & Don Everly</i>	

C

CADENCE RECORDS - Cadence Records was an American record company based in New York City. It was founded by **Archie Bleyer** who had been the musical director and orchestra leader for Arthur Godfrey in 1952. Bleyer had written a few hot songs in 1932-34 (Fletcher Henderson's 'Business in F' is a good example) and had a band that recorded for Arc (the American Record Corporation) in 1934 and 1935 (his records were issued on Vocalion, Melotone, Perfect and Romeo).

The first recording star for Cadence was Godfrey alumnaus Julius La Rosa. Other Godfrey alumnae signed to the label included **The Chordettes**. According to legend, **Archie Bleyer** was fired from the Godfrey show when he signed someone Godfrey regarded as a rival to a record deal. (Godfrey later fired singer Julius La Rosa in October 1954, causing a storm of controversy at the time.) The label also produced the early hits of **Andy Williams** and **The Everly Brothers**, as well as Johnny Tillotson. Virtuoso jazz/classical pianist Donald Shirley was signed with Cadence in the 50s and 60s. Candid Records was the company's short-lived jazz subsidiary. One of Cadence's most popular songs in the 1950s was 'Eloise' written and sung by Kay Thompson.



In 1957, **Archie Bleyer** made an agreement with **Wesley Rose** of **Acuff-Rose Publications** in **Nashville** for **Rose** to come up with some country acts for Cadence. **Rose** called **Bleyer** and told him that two young singers, **Don and Phil Everly**, were available and that if **Bleyer** didn't want them for Cadence Records, **Rose** would sign them to his own **Hickory Label**. **Bleyer** agreed over the phone to sign them and flew to **Nashville** to meet and record their first session. It was a fortunate occurrence for Bleyer. With the fine harmony vocals of the **Everly Brothers**, access to the **Acuff-Rose** songwriters (particularly **Felice and Boudleaux Bryant**) and **Chet Atkins** in the studio to produce, the **Everly Brothers** had a string of smash hits for the Cadence label. The first session produced '**Bye Bye Love**' which was followed by 16 other songs to make the charts for Cadence. Before the **Everly Brothers** went to **Warner Brothers** in 1960 for the first \$1,000,000 recording contract in history, they had recorded 38 songs for Cadence, and those songs were issued on six albums on the label.

Cadence had nearly 100 charted American singles during the 1950s and into the 1960s. It produced the 1962 smash bestseller Parody album, *The First Family* by Vaughn Meader which was, to that time, the fastest-selling album in history, featuring impressions of President John F. Kennedy wife Jackie Kennedy, as well as the Soviet President Nikita Khrushchev and US vice-president Hubert Humphrey.

The departures of **The Everly Brothers** in 1960 (to **Warner Brothers**) and of **Andy Williams** in 1961 (to **Columbia Records**), along with radical changes in public taste and the music business brought on by the 1964 British invasion led to the decline of the company by 1964. **Bleyer** opted to shut down Cadence, and sold **Andy Williams'** masters to the singer, which he bought mainly because he wanted to keep Cadence from reissuing his old material in competition with his new material. **Bleyer** wanted Williams to buy the entire Cadence catalogue which he did. Williams reissued his old albums on **Columbia** and formed **Barnaby Records** to manage the Cadence catalogue.

CALIFORNIA GOLD

(**Phil Everly/Joey Paige**) **Phil Everly** solo. Recorded in 1979 at **Britannia Studios, Hollywood, California**, for inclusion on Phil's solo album **LIVING ALONE**. Possibly **Phil Everly** (guitar); possibly **Joey Paige** (guitar); possibly **John Durrill** (keyboards). Producer: **Snuff Garrett**; engineer: **Greg Venable**; arranged and conducted by **Steve Dorff**.

CALLIOPE RECORDS – Calliope was a short-lived record label formed by **Don & Phil Everly** in 1961 aimed at producing recordings by other artists as well as their own recordings outside the '**Everly Brothers**'. It was very much a **Don Everly** project established with the agreement of **Warner Brothers**, which handled distribution. Don was keen on big band music and Calliope released a number of records in this vein.

The full Calliope output is as follows (see the entry for each track for further details):

Pomp And Circumstance;
Black Mountain Stomp;
Patiently;
Time To Spare;
God Bless America;
Greensleeves;
Draggin' Dragon;
When You Wish Upon A Star;
Cornbread And Chitlings;
Melodrama.



The word Calliope comes from Greek mythology - Calliope, or more correctly Kalliope ("beautiful voice"), being the Greek muse of epic poetry (the daughter of Zeus and Mnemosyne) and is best known as Homer's muse, the inspiration for the Odyssey and the Iliad. Calliope was the eldest of the three muses, the goddesses of music, song and dance. In Classical times, when the Muses were assigned specific artistic spheres, Calliope was named Muse of epic or heroic poetry. In this guise, she was portrayed holding a tablet and stylus or a scroll. In older art she holds a lyre. Calliope was the mother of the bard Orpheus. When her son was dismembered by the Bakkhantes, she recovered his head and enshrined it on the island of Lesbos. She was also the goddess of eloquence, who bestowed her gift on kings and princes.

A Calliope is also a musical instrument (the name also derived from the Greek Muse) that produces sound by sending gas, originally steam or more recently compressed air, through large whistles – originally locomotive whistles. A calliope is typically very loud. Even some small calliopes are audible for miles around. There is no provision for varying the tone or loudness. The only expression possible is the timing and duration of the notes. The steam calliope is also known as a steam organ or steam piano. The air-driven calliope is sometimes called a Calliaphone, the name given it by its inventor, but the "Calliaphone" name is registered by a particular manufacturer.

In the age of steam, the steam calliope was particularly employed on riverboats and in circuses. In both cases, a steam supply was already available for other purposes. Riverboats supplied steam from their propulsion boilers. Circus calliopes were sometimes installed in steam-drive carousels, or supplied with steam from a traction engine that might also supply electric power for lighting and tow the calliope in the circus parade, in which it traditionally came last. Other circus calliopes were self-contained, mounted on a carved, painted and gilded wagon pulled by horses, but the presence of other steam boilers in the circus meant that fuel and expertise to run the boiler were readily available.

Calliopes can be played by a player at a keyboard or mechanically. Mechanical operation may be by a drum similar to a music box drum, or by a roll similar to that of a pianist. Some instruments have both a keyboard and a mechanism for automated operation, others only one or the other.

The pronunciation of the word 'calliope' has long been disputed. The Greek muse is pronounced 'Kalliopee' (as **Don Everly** has been heard to pronounce it), but the instrument is generally pronounced 'Kalliope'.

A nineteenth century magazine, Reedy's Mirror, attempted to settle the dispute by publishing this rhyme:

*Proud folk stare after me,
 Call me Calliope;
 Tooting joy, tooting hope,
 I am the Calliope.*

This, in turn, was taken from a poem by Vachel Lindsay, called 'The Kallyope Yell' in which Lindsay uses both pronunciations. See various websites for more information.

CAMPBELL, GLEN - Besides having one of the most successful variety shows (*The Glen Campbell Goodtime Hour*) in television history, Glen (born Glen Travis Campbell, 22nd April 1936 in Billstown, Arkansas) was one of the best guitarists of his generation. In addition, Glen was one of the first country artists to forge a path into **Hollywood's** studio back lots. His portrayal of John Wayne's young sidekick in the classic *True Grit* will be viewed by generations to come.



Glen learned to play guitar at the age of five when his father bought him a five-dollar Sears & Roebuck guitar. At 16, Glen left school to pursue music full time. He started in a three-piece combo with his uncle, Dick Bills, in Albuquerque, New Mexico, but was soon touring the Southwest fronting his own band.

In 1961, the 24-year-old musician hit the **Los Angeles** studio scene. Glen quickly became a sought-after studio picker, playing on records by such artists as Frank Sinatra, the **Beach Boys**, Nat King Cole, **Dean Martin**, **Merle Haggard**, **Elvis Presley**, Jan & Dean, and the **Righteous Brothers**. He was a regular session musician for the **Everly Brothers**, most significantly on the 1968 album *ROOTS*. To Everly biographer **Roger White** he said: "I did a lot of sessions with them in the sixties. They were real fun to do. They're great guys. I like them a lot." With **Phil Everly** and **Carole King** he got together as the **Keystone Family Singers** in 1962 during an abandoned Everly Brothers session and they recorded and released two songs on **Calliope**: '**Melodrama**' and '**Cornbread And**

Chitlings'. In addition, Phil Spector and Jimmy Bowen used him for most of their projects, and the **Beach Boys** invited him to join their group in the mid-sixties. He toured with the legendary band for 18 months from 1964 and 1965, until his own solo career took off.

Glen had released a single, 'Turn Around Look At Me', on a regional label in 1961 that cracked the charts and got the attention of **Capitol Records**. His first album for **Capitol**, *Big Bluegrass Special*, was recorded under the name The Green River Boys Featuring Glen Campbell. The debut collection yielded one Top 20 hit, 'Kentucky Means Paradise', and Glen continued to record for the label. Then, in 1967, 'Gentle On My Mind' broke the world open like an oyster for Glen Campbell.

The single initially only made it to #30 on Billboard. More than a year later — after Glen had become a crossover sensation with 'By The Time I Get To Phoenix', 'I Wanna Live' and 'The Dreams Of The Everyday Housewife' — 'Gentle On My Mind' made an incredible second chart climb. His success continued with the late 1968 release of 'Wichita Lineman', which hit #1 country and #3 on the pop charts. 'Galveston' revisited that crossover success in early 1969. Also in 1969, Glen had a hit with 'True Grit', recorded for the soundtrack of the movie in which he starred with John Wayne. His star continued to shine through the next decade as well. Two of his singles landed at #1 on both country and pop charts: 'Rhinstone Cowboy' in 1975 and 'Southern Nights' in 1977. He made a cameo appearance in the 1980 **Clint Eastwood** film *Any Which Way You Can*, for which he recorded the title song; a film in which **Phil Everly** also made a cameo appearance, as well as writing a song for the soundtrack.

In 1968, Tommy Smothers caught Glen's guest-star appearance on *The Joey Bishop Show*. Tommy and Dickie Smothers were so impressed by his presence and talent that they asked Glen to host their summer replacement series, *The Summer Brothers Smothers Show*. CBS executives were so delighted by Glen's unexpected popularity that they offered the fledgling star his own series. *The Glen Campbell Goodtime Hour* took to the airwaves in January 1969, and immediately soared to number one. Glen became a household name across America and around the world.

During his career he released more than 70 albums and sold more than 45 million records and earned twelve Gold albums, four Platinum albums and one Double-Platinum. He won a **Grammy** in both country and pop categories in 1967: 'Gentle On My Mind' snatched the country honours, and 'By The Time I Get To Phoenix' won in pop. He won for Male Vocalist of the Year from both the CMA and the ACM, and took the CMA's top honour as Entertainer of the Year. In 2005 Glen was inducted into the Country Music Hall of Fame by the Country Music Association of America. In 1999 he won the coveted AMC Pioneer Award for "outstanding and unprecedented achievements in the field of country music".

CAMPBELL-LYONS, PATRICK - born 13th July 1943 in Lismore, County Waterford, Ireland, Patrick Campbell-Lyons is a composer and musician who is one half of the cult symphonic-rock band Nirvana (not to be confused with the Kurt Cobain-led grunge band of the early 1990s), formed in London in 1967 and in 2006 still sporadically active. He is the composer of '**I'm Finding It Rough**' that the **Everly Brothers** recorded for their 1967 album *THE EVERLY BROTHERS SING*.

During the early 1960s Patrick Campbell-Lyons was part of the West London music scene, playing in several bands. In early 1967 he formed the psychedelic band Nirvana with Greek musician Alex Spyropoulos — they had a hit in 1968 with 'Rainbow Chaser'. The duo (augmented in the studio and live by a floating line-up of session musicians) created a series of critically acclaimed baroque, orchestrated albums before disbanding in the early 1970s.

Campbell-Lyons then pursued a career in the music business as an A&R executive and producer while continuing to occasionally record solo albums including *Me & My Friend*, *The Electric Plough* and *The Hero I Might Have Been*. In early July 2008 Patrick started to write a book, *Psychedelic Days*, about his life and times in 1960s London and beyond.

CAMP PENDLETON, CALIFORNIA - Marine Corps Base Camp Pendleton is the major West Coast base of the United States Marine Corps and serves as its prime amphibious training base. It is located on the Southern California coast, in San Diego County, and bordered by Oceanside to the south, San Clemente, Cleveland National Forest, Orange and Riverside counties to the north, and Fallbrook to the east.



The base was established in 1942 to train U.S. Marines for service in World War II. By October 1944, Camp Pendleton was declared a "permanent installation" and by 1946, it became the home of the 1st Marine Division. It was named after Marine General Joseph Henry Pendleton (1860–1942), who had long advocated in setting up a training base for the Marine Corps on the west coast. Today it is home to myriad Operating Force units including the I Marine Expeditionary Force and various training commands.

When **Don and Phil Everly** signed up with the Marines (see **US Marine Corps**) in 1961 they were assigned to Camp Pendleton and received their basic training here.

CAN'T DANCE ALONE

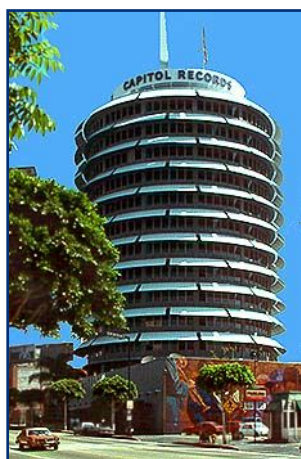
(**Phil Everly**) Unreleased circa 1956 **Phil Everly** solo demo but can be found on the Encore bootleg CD *LIKE STRANGERS*. NB: It is not on the Memphis 6112 CD of the same name.

CAN'T GET OVER IT

(**Don Everly**) Recorded in 1987 at **New River Studios**, Fort Lauderdale, Florida. This track is from the **SOME HEARTS** album and was issued as a 12" promo only in the US (PRO6601) in November 1988. Details in regard to each track are unknown but musicians on the **SOME HEARTS** sessions include: **Albert Lee** (guitar); **Greg Harris** (guitar); **Hank Devito** (guitar & steel guitar); **Phil Cranham** (bass); **Larrie Londin** (drums); **Pete Wingfield** (keyboards); **John Hobbs** (keyboards). Producers: **Don & Phil Everly**; associate producer: **Larrie Londin**.

It would certainly have made a fine single but sadly the record company did not think any of the material (with the exception of '**Don't Worry Baby**') commercial and thus decided against releasing any of it as a single. Listening to the track, one fails to see their wisdom. Especially notice **Albert Lee's** guitar solo. The track was also included on 2005's **Hip-O Select's** excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**.

CAPITOL RECORDS



The Capitol Records Company was founded by songwriter Johnny Mercer in 1942, with the financial help of fellow songwriter and film producer Buddy DeSylva and the business acumen of Glenn Wallichs (1910 -1971), owner of Music City, at the time the biggest record store in **Los Angeles**, California. On 6th April 1942, Johnny Mercer supervised Capitol's first recording session, recording Martha Tilton singing 'Moon Dreams'. On 4th June Capitol Records opened its first office in a second-floor room south of Sunset Boulevard. On 11th June **Tex Ritter** recorded '(I Got Spurs That) Jingle Jangle Jingle' and 'Goodbye My Little Cherokee' at his first Capitol recording session. They would become record #110. On 1st July Capitol Records released its first nine records, the first was: 'I Found a New Baby'/'The General Jumped at Dawn' by Paul Whiteman and His Orchestra.

The earliest recording artists included co-owner Johnny Mercer, Margaret Whiting, Jo Stafford, Paul Whiteman, Martha Tilton, Ella Mae Morse, the Pied Pipers, and Paul Weston and His Orchestra. Capitol's first gold single was Morse's 'Cow Cow Boogie' in 1942. Capitol's first record album was *Capitol Presents Songs* by Johnny Mercer, a three 78-rpm record set with recordings by Mercer, Stafford, and the Pied Pipers, all with Paul Weston's Orchestra. The label's other 1940s artists included Les Baxter, Les Paul, Peggy Lee, Stan Kenton, Les Brown, western swing artists Tex Williams, **Merle Travis** and Wesley Tuttle, Benny Goodman and Nat King Cole.

Capitol was the first major West Coast label, competing with **RCA-Victor**, **Columbia** and **Decca**, all based in New York. In addition to its **Los Angeles** recording studio, Capitol had a second studio in New York City, and on occasion sent mobile recording equipment to New Orleans, Louisiana

and other cities.

The 1950s roster included Nat King Cole, Frank Sinatra, Stan Kenton, Judy Garland, The Andrews Sisters, Shirley Bassey, **Merle Travis**, The Kingston Trio (who in 1960 would account for 20% of all record sales for Capitol), **Dean Martin**, The Four Freshmen, Al Martino, Dinah Shore and Nancy Wilson. There were also some notable comedy recordings, including several by Stan Freberg and the Yiddish-dialect parodies of Mickey Katz. The label also began recording **rock and roll** acts such as The Jodimars and **Gene Vincent**. Many children became familiar with Capitol Records through the release of a number of Bozo the Clown albums, which featured 78-rpm discs and full colour booklets which the children could follow as they listened to the recorded stories. Capitol Records released some of the most notable original cast albums and motion picture soundtrack albums ever made. Between 1955 and 1956, they released the soundtrack albums of three now-classic Rodgers and Hammerstein films, *Oklahoma!*, *Carousel*, and *The King and I*. Capitol subsequently released a number of other "original cast" musical albums.

In 1955, the British record company EMI acquired 96% of Capitol Records stock for \$8.5 million. Soon afterward, EMI built a new studio at Hollywood and Vine to match its state-of-the-art Abbey Road Studios, London.

As the British music scene was heating up in 1963, Capitol, being an EMI label, had first rights of refusal on all EMI artists. After initial resistance to issuing records by **The Beatles** who were signed to sister EMI label Parlophone, Capitol exercised its option in November 1963, and helped usher in Beatlemania in 1964. (**The Beatles'** earliest US issues had been on the independent Vee-Jay label and the key 'She Loves You' single on the small Swan label.) Capitol's producers significantly altered the content of the **Beatles** albums and, believing their recordings were sonically unsuited to the US market, not only added equalization to brighten the sound, but also piped the recordings through the famous Capitol echo chamber, located underneath the parking lots outside the Capitol Tower. As part of this "first rights of refusal", Capitol passed on such EMI acts as Dave Clark Five, Gerry & The Pacemakers, **The Hollies**, and Manfred Mann (among others), all of which had their records issued on Canadian Capitol. Capitol also signed or became American distributor of albums by Badfinger, The Band, **The Beach Boys**, Grand Funk Railroad, **Glen Campbell**, Cathie Taylor, Steve Miller Band, People, Pink Floyd, **Linda Ronstadt**, Peter Tosh and various solo albums by members of the **Beatles**.



Throughout the seventies, Capitol launched two alternative labels: EMI America Records and EMI Manhattan Records. New artists among many others included Helen Reddy, Anne Murray, Buzzcocks, David Bowie, Kim Carnes, Rosanne Cash, Natalie Cole, John Hiatt, The Knack, Maze, Raspberries, Diana Ross, Bob Seger, Sweet, The Specials. Capitol in this period released a number of records by **Phil Everly** as a solo artist. These included 1982's '**One Way Love (Down A Two-Way Street)**' and '**Who's Gonna Keep Me Warm**' and Phil's self-titled final solo album in 1983, **PHIL EVERLY** (re-released in 1987 as **LOUISE** with the other two songs as bonus tracks). This was further released in 2011 as **PHIL EVERLY** on a re-mastered CD which also included these two tracks.

In the 1980s through to the new century Capitol built up a huge roster of talent from a wide range of genres including, Tina Turner, George Clinton, Crowded House, Duran Duran (and spinoffs), Katrina & The Waves, Grace Jones, Lloyd Cole, Pet Shop Boys, Queen, Spandau Ballet; Punk/hard Rock groups such as Butthole Surfers, Concrete Blonde, Billy Idol, and the Red Hot Chili Peppers; thrash metal bands like Megadeth, Exodus and Rigor Mortis, heavy metal bands like Iron Maiden and Queensrÿche; rap groups like the Beastie Boys, Mantronix; individuals like Robbie Robertson, Smooth Jazz artist Dave Koz.

Other nineties and onwards acts include, Garth Brooks, Meredith Brooks, Coldplay, Doves, Everclear, Foo Fighters, Geri Halliwell, Ice Cube, Idlewild, MC Hammer, Lisa Marie Presley, Radiohead, Bonnie Raitt, Snoop Dogg, Supergrass, Richard Thompson, Robbie Williams and many, many others including more recently The Decemberists.

In February 2007, EMI announced the merger of Virgin Records and Capitol Records into the Capitol Music Group, and as part of this restructuring, many artists were cut from the roster.

CAPPS, AL - an American songwriter and arranger who was one of the two arrangers and conductors on **Phil Everly's** **LIVING ALONE** album. The other was **Steve Dorff**. Capps arranged and conducted the tracks: '**I Was Too Late For The Party**'; '**Ich Bin Dein [I Am Yours]**'; '**Living Alone**' and '**Charleston Guitar**'. Capps has worked with many recording artists and on films as a

composer and arranger including *The Cannon Ball Run* films. Any further biographical information would be welcome. Contact email can be found at the top of this document.

CAPTAIN, CAPTAIN

(**Phil Everly**) Phil Everly solo demo likely recorded in 1960 or shortly before for the **Acuff-Rose** publishing catalogue. It was released on the 2005 album **GIVE ME A FUTURE**, a compilation of demo recordings. Phil told **Andrew Sandoval** that the USA wasn't at war when he wrote the song and so it is not an anti-war song even though he does mention the Korean "conflict" in the lyrics. Rather it was for anytime when "the young die to save the old".

CARELESS LOVE

(Traditional/William Christopher Handy) **Don** sings the first line at the beginning of a **Jackie DeShannon** medley on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, which was recorded 28th May 1970 and aired 15th July 1970 (Show No. 2). The song is often credited to Handy (aka "Father of the Blues") although the origins are obscure and much earlier. He did write a song called 'Loveless Love' based around 'Careless Love' and copyrighted it in 1926. The lyrics differ from version to version – it has become both a jazz and blues standard but has also been sung in folk, country and pop styles, dating back to the beginning of the 20th century and has been sung by the likes of Bessie Smith, Pete Seeger, Leadbelly, **Johnny Cash**, Joan Baez and **Ray Charles** – to name but a few. William Christopher Handy, 16th November 1873 – 28th March 1958.

CARMICHAEL, HOAGY



- Hoagland Howard "Hoagy" Carmichael (22nd November 1899 – 27th December 1981), born in Bloomington, Indiana, was an American composer, pianist, singer, actor, and bandleader. He learned to play the piano at six and during his high school days the piano was the focus of his after-school life. Carmichael then attended Indiana University and the Indiana University School of Law, where he received his Bachelor's degree in 1925 and a law degree in 1926. He joined an Indiana law firm and passed the state bar, but devoted most of his energies to music, arranging band dates, and "writing tunes": "You don't write melodies, you find them," he explained. "If you find the beginning of a good song, and if your fingers do not stray, the melody should come out of hiding in a short time." A career in law was thus short-lived. He appeared in 14 films, always playing at least one of his songs, but is best known for writing 'Stardust', 'Georgia On My Mind', 'The Nearness of You', and 'Heart and Soul', four of the most-recorded American songs of all time. He has been called the most talented, inventive, sophisticated and jazz-oriented of the hundreds of writers composing pop songs in the first half of the 20th century. **The Everly Brothers** recorded his '**Little Old Lady**' for 1961's **BOTH SIDES OF AN**

EVENING. Hoagy Carmichael was inducted into the Songwriters Hall of Fame in 1971. He died of heart failure in Rancho Mirage, California, on 27th December 1981.

CAROLINA

(Unknown) Recorded 1st September 1971 at **Elektra Sound Studios, Los Angeles** as part of the **RCA STORIES WE COULD TELL** sessions but never issued and is presumed lost. Possibly another try at (then unreleased **WB** track) '**Carolina In My Mind**'(?).

Wayne Perkins (guitar); **Clarence White** (guitar); **Chris Ethridge** (bass); **Johnny Barbata** (drums); **Buddy Gene Emmons** (steel guitar); **Barry Beckett** (keyboards); **Gabe Lapano** (keyboards); **Spooner Oldham** (keyboards). Producer: **Paul A. Rothchild**.

CAROLINA IN MY MIND

(**James Taylor**) Recorded 15th July 1969 at **T.T. & G Studio, Hollywood** and issued 6th August 1969 as WB 7326 backed with '**My**



Little Yellow Bird'. It was the first self-produced output of Don and Phil since 1964. **Don Everly** (guitar); **James E Burton** (guitar); **Alvin W. "Al" Casey** (guitar); **Sam McCue** (guitar); **Joe Osborn** (bass); **John Guerin** (drums); **Gary Coleman** (percussion); **Mike Rubini** (piano); **Jules Jacob** (reeds); **George Bohannon** (trombone); **Lewis "Lew" McCreary** (trombone); **Oliver E. "Ollie" Mitchell** (trumpet); **Anthony Terran** (trumpet). Producer: **Don & Phil Everly**; engineer **Bob Porter**; supervisors: **Jimmy Hilliard & Jack Rael**; arranger: **Al Capps**. Overdub session 16th July 1969: **Sam McCue** (guitar). Producer: **Don & Phil**



Everly; supervisor: **Jimmy Hilliard**; arranger: **Al Capps**.

James Taylor released it himself on his album for the **Beatles'** Apple label. The EBs rendition failed to sell.

Don: "Someone gave me **James Taylor**'s first Apple record, and I fell in love with his music. Then we went up and played the Newport folk festival (in July 1969) and I met him. I just thought his music was so great, so good, that we had to do one, simple as that. Our version isn't really as good as his." (Quote Don from liner notes 2006 **Bear Family** box set **CHAINED TO A MEMORY**.)

CAROLINE – see: OLD KENTUCKY RIVER

CAROL JANE

(**Dave Rich**) Recorded 17th March 1960 at **RCA Victor Studio, Nashville, Tennessee** for the album **IT'S EVERLY TIME**. Musician details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.

Composer Dave Rich started his career as an **RCA** recording artist in the 1950s but not much later joined the ministry and to this day still "preaches the word of God". After leaving the **Nashville** scene he recorded over 15 gospel albums. You can still invite him to come speak at your church.

CAROLYN WALKING AWAY

(Unknown) Recorded 28th February 1968 at **Skyhill Studios** in Studio City, California but is lost and never issued. Skyhill Studios is the home studio of musician/arranger **Leon Russell**, **James E. Burton** (guitar); **Sonny Curtis** (guitar); **Terry Slater** (bass); **Jerry Ivan "J.I." Allison** (drums); **William Everett "Billy" Preston** (keyboards). Producer: **Lenny Waronker**.

CARTER, ANITA



Anita Carter was the first one to record the **Don Everly**-penned song '**Here We Are Again**' in 1955. Three years later **Wanda Jackson** did the same. Ina Anita Carter (31st March 1933 – 29th July 1999) was born in Maces Spring, Virginia, the youngest daughter of Ezra and Mother Maybelle Carter. She was a versatile American singer who experimented with several different types of music and played stand-up bass with her sisters Helen Carter and June Carter Cash as The Carter Sisters. The trio joined the **Grand Ole Opry** radio show in 1950 (Anita was 17 years old at the time), opened shows for **Elvis Presley**, and joined **The Johnny Cash Show** in 1971. She scored two Top Ten hits in 1951 with 'Down The Trail of Achin' Hearts' with **Hank Snow**, and 'Blue Bird Island'. In 1962, she recorded a song co-written by her sister June and Merle Kilgore called 'Love's Ring Of Fire'. After hearing the record, future brother-in-law, **Johnny Cash**, reportedly dreamed of hearing Mexican horns on the record and told Anita that if her song did not hit in five or six months he would record it "the way I feel about it". After the song failed to make the charts, Cash recorded it as 'Ring Of Fire' in March 1963 with horns and the Carter Sisters (with Mother Maybelle). It became one of the biggest hits of his career. Anita Carter suffered from rheumatoid arthritis for many

years, and the drugs used to treat it severely damaged her pancreas, kidneys and liver, resulting in her death in 1999 at the age of 66.

CARTER FAMILY, THE



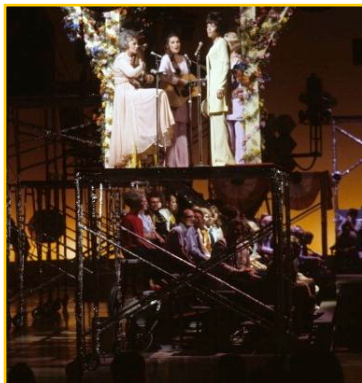
The Carter Family was a traditional American folk music group that recorded between 1927 and 1956. Their music had a profound impact on bluegrass, country, southern gospel, pop and rock musicians as well as on the U.S. folk revival of the 1960s, influencing musicians like **Woody Guthrie**, **Bill Monroe**, **The Kingston Trio**, **Bob Dylan**, Doc Watson and **Emmylou Harris**. They were the first vocal group to become country music stars. Their recordings (more than 300) of such songs as 'Wabash Cannonball', '**Will the Circle Be Unbroken**', 'Wildwood Flower' and 'Keep On the Sunny Side' made them country standards.

The original group consisted of Alvin Pleasant "A.P." Delaney Carter (15th April 1891 - 7th November 1960), his wife Sara Dougherty Carter (21st July 1898 - 8th January 1979), and his sister-in-law Maybelle Addington Carter (10th May 1909 - 23rd October 1978). Maybelle was married to A.P.'s brother Ezra Carter and



was also Sara's first cousin. All three were born and raised in south-western Virginia, where they were immersed in the tight harmonies of mountain gospel music and shape note singing. Maybelle's distinctive style of guitar playing, "Carter picking", became the dominant technique for decades. On her **Gibson L-5** guitar, Maybelle played a bass-strings lead (the guitar being tuned down from the standard pitch) that is the mainstay of bluegrass guitarists to the present. Sara accompanied her on the autoharp or on a second guitar, while A.P. devoted his talent to singing in a haunting though idiosyncratic bass or baritone.

The original Carter Family (picture above) disbanded in 1943. A.P. and Sara's marriage had fallen apart in 1939 and four years later Sara decided to retire and move out to California with her new husband, Coy Bayes (who was A.P.'s cousin), while A.P. moved back to Virginia, where he ran a country store. Maybelle Carter began touring and recording with her daughters Helen, June (future wife of **Johnny Cash**) and **Anita** as Mother Maybelle and the Carter Sisters (picture to the right). A.P. and Sara re-formed the Carter Family with their grown children in 1952, performing a concert in Maces Spring. Following the successful concert, the **Kentucky**-based Acme signed A.P., Sara and their daughter Janette to a contract, and over the next four years they recorded nearly 100 songs that didn't gain much attention at the time. In 1956, the Carter Family disbanded for the second time. Four years later, A.P. died at his Maces Spring home. Following his death, the Carter Family's original recordings began to be reissued. In 1966, Maybelle persuaded Sara to reunite to play a number of folk festivals and record an album for **Columbia**. In 1970, the Carter Family became the first group to be inducted into the **Country Music Hall of Fame**.



The Carter Family were guests on the 1970 **ABC** TV show **Johnny Cash Presents The Everly Brothers** (Show no.9) where they performed 'Cotton Fields' (see pic – up on the scaffold) and with **Don** and **Phil** sang '**Rocky Top**'. Together with the **Everlys**, other guests and the show company they joined in '**Swing Low Sweet Chariot/I Shall Not Be Moved**', the show's finale.

CASEY'S LAST RIDE

(**Kris Kristofferson**) Originally recorded 27th August 1969 * for **Warner Bros**, this song was re-recorded 24th August 1971** at **Elektra Sound Studios, Los Angeles** for **RCA** with a different arrangement for possible inclusion on the **STORIES WE COULD TELL** album but left off. Take 1 (with a solo lead vocal from Don) and take 9 from the 27th August 1969 session appear on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**, as well as the 1971 version.

* 27th August 1969 session: **Don Everly** (guitar); **Sam McCue** (guitar); **Buddy Gene Emmons** (steel guitar); unknown (electric sitar); Atlee Yeager (bass); **Albert "Tiny Rogers" Schneider** (drums). Producer: **Don & Phil Everly**; supervisor: **Jimmy Hilliard**.

** 24th August 1971 session: **Wayne Perkins** (guitar); **Buddy Gene Emmons** (steel guitar); **Chris Ethridge** (bass); **Johnny Barbata** (drums); **Barry Beckett** (keyboards). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**. Overdub session 6th January 1972: **Waddy Wachtel** (guitar). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**.

CASH, JOHNNY - 26th February 1932 – 12th September 2003. Born John R. Cash in Kingsland, Arkansas, Johnny spent his childhood on the Mississippi Delta where the family moved when he was three. His 1959 hit 'Five Feet High And Rising' recalled the night the family had to be evacuated when the river overflowed. Cash got religion when he was 12, and the death of his brother Jack in an accident with a circular saw intensified his faith to the point of fervour. Not long after graduating from high school and moving up to Michigan, he signed up for the United States Air Force. He was posted to Landsberg, West Germany, and worked as a radio-intercept officer, eavesdropping on Soviet radio traffic. It was there he taught himself to play guitar and tried his hand at songwriting, playing the local honky-tonks in a band called the Landsberg Barbarians. It was in Germany in 1953 that he wrote 'Folsom Prison Blues'.

Back in the States, his brother Roy introduced him to The Tennessee Three and after much persuading, Sam Phillips of Sun Records let them audition for him. Phillips was duly impressed, dispatched Cash to write a hit single, and by the summer Johnny Cash and the newly-named Tennessee Two had their first hit, 'Cry, Cry, Cry' coupled with 'Hey Porter' on the B-side. His next release was 'Folsom Prison Blues', then came 'I Walk The Line', 'Big River', 'Home Of The Blues' and 'Guess Things Happen That Way'. Cash moved to **Columbia Records** in 1958. In January 1960, he played the first of his celebrated prison shows at San Quentin, where one of the inmates yelling him on was **Merle Haggard** (see '**Sing Me Back Home**'), locked up on a burglary charge.



Scheduled to play up to 300 concerts a year, Cash found himself becoming increasingly dependent on amphetamines to keep going, even though he knew they were affecting his writing and his recorded work. The quantity of his output remained high, but the quality grew erratic, with 'Ring Of Fire' his only big hit of the early 1960s. His problems with drugs landed him in trouble through bizarre incidents such as driving a tractor into the lake behind his new house in Hendersonville, near **Nashville**, and inadvertently starting a forest fire that cost him an \$85,000 fine. His pill-popping reached crisis point in 1965, when he was jailed for three days after being arrested in El Paso, smuggling amphetamines into the US across the Mexican border. It had its effects on his first marriage and a subsequent divorce followed. By then he had already met his soon-to-be-second-wife June Carter, who had co-written 'Ring Of Fire' with Merle Kilgore. **The Carter Family** was one of the legendary dynasties of country music, and in the 1940s, June and her sisters Helen and **Anita Carter** would perform regularly with their mother, as Mother Maybelle and the Carter Sisters. Johnny and June scored a hit with their duet version of

'Jackson' in 1967.

In June 1969, *The Johnny Cash Show* began on ABC-TV. Based in **Nashville**, the show pulled in artists from every conceivable genre, highlighting the breadth of Cash's tastes. **The Everly Brothers** appeared on the show with their dad **Ike** and among others, performed a medley, '**Do What You Do Do Well**'. During the summer of 1970 they served as the summer replacement with the **Johnny Cash Presents The Everly Brothers** show. In 1988 they collaborated with Johnny Cash and his daughter Roseanne on the track '**Ballad Of A Teenage Queen**', a song Johnny had originally recorded in 1958. *Johnny Cash At San Quentin* (1969) spawned a monster hit single with the tongue-in-cheek 'A Boy Named Sue', and the Cash/Carter duet on '**If I Were A Carpenter**' enjoyed further chart-success and scored a **Grammy** award. His commanding presence lent itself to screen appearances and he appeared in a string of TV-films and some guest appearances on TV-series.

Columbia's ending of their 28-year relationship with the singer in 1986 stands as one of the greatest gaffes ever perpetrated by the record business, and it rankled with Cash more than he liked to acknowledge. Still, he was rapidly signed by **Mercury**, but his four-year stint with the label did not yield any convincing albums. Also during the 1980s, Cash teamed up with Willie Nelson, **Waylon Jennings** and **Kris Kristofferson** to form the successful recording and touring outfit, the Highwaymen. In 1988, Cash underwent double heart bypass surgery in Nashville. In 1992, he was inducted into the **Rock And Roll Hall Of Fame** in New York, and that autumn Johnny and June performed 'It Ain't Me Babe' at the Madison Square Garden concert commemorating **Bob Dylan's** 30 years in the music business.

In 1993, Cash's gravelly baritone featured on 'The Wanderer' from U2's *Zooropa* album ("I was thrilled to death, because I love that song," Cash enthused), and in 1994 hip hop/heavy metal entrepreneur Rick Rubin invited Cash to make an album on his American Recordings label. The result, 1994's *American Recordings*, featured just Cash, his acoustic guitar and that great booming baritone voice, playing songs by Leonard Cohen, Tom Waits and **Kris Kristofferson** alongside strong material of his own. An appearance at the Glastonbury Festival boosted his burgeoning new profile. A second album on the American label, *American Recordings II: Unchained*, was released in November 1996, and found Cash mixing vintage country tunes by **Jimmie Rodgers** and the **Louvin Brothers** with "alternative rock" songs from Soundgarden and Beck. Two more albums for American followed, reaching legendary status among music fans.

In May 2004, his wife June Carter Cash passed away and less than four months later Johnny Cash, aged 71, died of complications from diabetes.

CASH BOX - The original Cash Box magazine was a weekly coin-machine and music-industry publication published from July 1942

through its last issue dated 16th November 1996. From the late '40s through the early '60s, Cash Box published both Juke Box and Best Sellers singles charts. The best-seller charts of the mid-'40s through early '50s usually contained 40 positions. Cash Box combined all currently available recordings of a song into one chart position, with artist and label info listed for each version, alphabetized by label, but with no indication of which version(s) were the biggest sellers. With the issue dated 13th October 1951, the chart increased to 50 positions under the banner "The Nation's Top 50 Best Selling Records". At this point, the charts still did not specify which versions were the most popular. In the issue dated 25th October 1952, Cash Box began designating the hit version(s) of each song by placing a star next to the artists' names.

During the summer of 1956, the banner was changed to read "The Cash Box Top 50 Best Selling Tunes on Records." The chart was expanded to 60 positions the week of 13th April 1957; to 75 positions the week of 21st June 1958; and finally to the Top 100 the week of 13th September 1958. The Cash Box Top 100 continued to be a sales-based chart until the 1970s, when airplay data began to be incorporated.

After publication ceased in 1996, it was revived in 2006 by the new owners as Cashbox Magazine, Inc., an online magazine, and continues so today.

In the chart to the left from November 1964, the **Everly Brothers** are at #75 with 'Gone Gone Gone'.

CASTLE STUDIOS, TULANE HOTEL - 206 8th Avenue North, **Nashville**, Tennessee. In 1947 three **WSM** engineers opened

Castle Studio, the first recording studio, in the Tulane Hotel which was later used by **Red Foley** to record eight top ten hits. It seems American poet Allen Tate spent some time here as a boy.

If only because it was the first recording studio in what would become Music City, USA, Castle Studios influenced music history as fundamentally as any other studio in the world. The brainchild of three **WSM** Radio engineers who recorded the **Grand Ole Opry** broadcasts and the era's first syndicated radio specials, and who watched in dismay as all the country artists scurried off to New York or **Chicago** to record, Castle Studios was a child born of necessity. Or opportunity. First begun in **WSM** studios after broadcast hours, the original studio didn't have space for the large lathe used to cut the vinyl. Instead, they sent the signal, via a dedicated phone line, to a room 12 miles away. They would have to make a phone call to see if it was a good take. After moving to a separate room in the nearby Tulane Hotel, the early Castle Studios gave birth to nearly half the hits on country radio—and several on the pop charts—between 1947 and 1955. Numerous musicians recorded there including, **Hank Williams**, **Red Foley**, **Hank Penny**, **Bill Monroe**, **Sonny James** and the **Louvin Brothers**, to name but a few.

On 9th November 1955 at Castle Studio, **Don Law** produced the first four commercial recordings made by **The Everly Brothers**. These were 'That's The Life I Have To Live', 'If Her Love Isn't True', 'The Sun Keeps Shining' and 'Keep A-Lovin' Me'. 'That's The Life I Have To Live' was intended as a second EB release coupled with 'If Her Love Isn't True' but due to the lack of success of their first release, 'The Sun Keeps Shining'/'Keep A-Lovin' Me', Columbia decided to keep it in the can. The masters were believed to have been destroyed until they appeared on a 1981 **Bear Family** EP comprising the four **Columbia** recordings: **NASHVILLE TENNESSEE 9TH NOVEMBER 1955**; they can also be found on the **Bear Family** box set **CLASSIC EVERLY BROTHERS**.

CATHY'S CLOWN

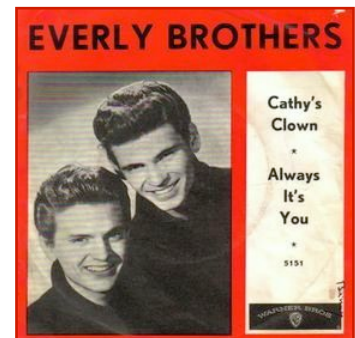
(**Don Everly**) Recorded 18th March 1960 at **RCA Victor Studio**, **Nashville**, Tennessee and rush released as WB 5151 on 1st April



1960, their first WB release with 'Always It's You' on the flip side. **Murray M. "Buddy" Harman** (drums); other details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.

It topped the British charts for seven weeks and made it top record of the year in 1960; in America it shot to #1 and stayed there for five weeks in a thirteen-week chart run. It remains their biggest selling record around the world and features on the album **A DATE WITH THE EVERLY BROTHERS**.

Of note is that 'Cathy's Clown' was the debut single release for the **Warner Bros.** label

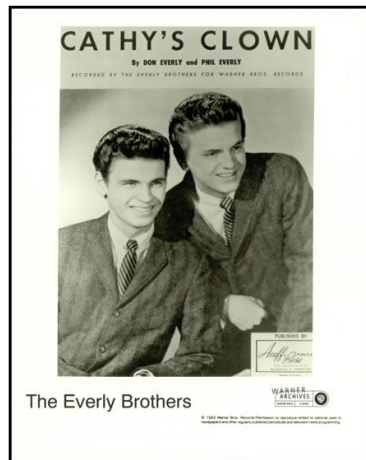
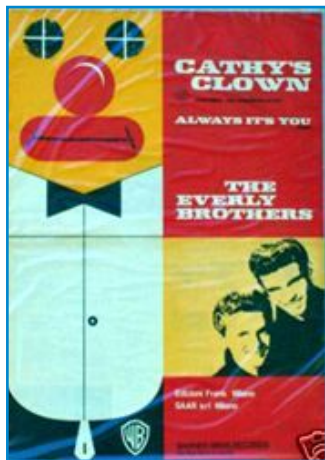


in the UK, with catalogue number WB.1 (45 and 78 rpm – see pic) and distributed by **Decca Records**.

Phil: "Donald had the chorus for that. I went over to his house, because we lived across the street [from each other] at that time, and wrote the verses - although my name's not on it any longer, which is fine with me. That chorus you knew was a hit. He wrote that about two days earlier. We were cutting an album for Warner's and had already done two or three things. There was a **Ray Charles** song [**'What Kind Of Girl Are You'**] that they wanted to put out. But we said, 'No, no, we don't have anything yet.' 'Cathy's Clown' turned out just at the tail end of those sessions. That chorus you knew was a hit. He wrote that two days before we went into the studio. What is really unique about that, which is always the thing that people talk about, is the drums. That's **Buddy Harman**. He was playing one pattern and Don and I are standing over him and we were shaking our heads. It's not like you're saying, 'Do this,' but

what he was doin' you'd say, 'No, no not that.' And he'd do some other kind of riff and not that. Then he just did that 'Cathy's Clown' riff and, 'Yeah!' Bam, we were home, you know."

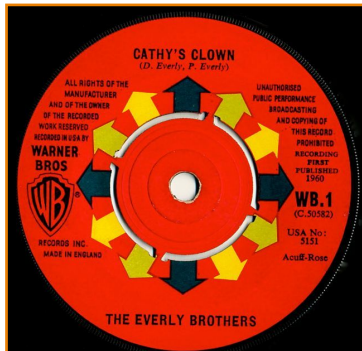
Don: "We needed a song and nothing sounded new and different. We were already living in **Hollywood**, moving around now - growin' up quick! That was written about my high school sweetheart Catherine. I remembered stories our father had told me about his problems as a kid, and then my problems - it sounded a great idea. It was also my little letter to Cathy - I had gotten married and already had a kid and was very unhappy. I even called her, I think, and heard that she was married. I just used her name. The story doesn't really have anything to do with what she did to me. Musically, I loved the 'Grand Canyon Suite' so much at that point, and I wanted to do something that sounded like it. This does. I wanted that rhythm and stuff in the



music I was doing. I told them, I wanted it to sound like a march." (Interviews with **Andrew Sandoval** for the 1994 **HEARTACHES & HARMONIES** box set and the liner notes for the 2001 reissue twofer **IT'S EVERLY TIME/A DATE WITH THE EVERLY BROTHERS**.)

The **EBs** performed it live on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, which was recorded 17th May 1970 and aired 12th August 1970 (Show No. 6). Of course, live versions can also be found on 1970s double live album **THE EVERLY BROTHERS SHOW** and 1983's **REUNION CONCERT**.

Highest chart position: US: 1 (#1 R&B chart); UK: 1; Canada: 2; Australia: 3. Gained a Gold Disc for achieving over a million sales.



C C RIDER - see: **SEE SEE RIDER**

CECILIA

(**Paul Simon**) **Phil Everly** joins his son **Jason Everly** on this track (plus a re-mix) from Jason's debut 1994 CD **No Ordinary Music**.

It was issued as a CD single, Polydor 851 587-2. Phil adds harmony vocals on two additional tracks: **'All I See Is You'** and **'After Loving You'**.



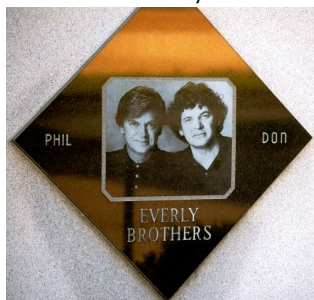
CENTRAL CITY HOMECOMING – see: **HOMECOMING, EVERLY BROTHERS CENTRAL CITY**

CENTRAL CITY, KENTUCKY



Established in 1826 Central City is a city in **Muhlenberg County, Kentucky, USA** – the home county and state of the **Everly** family. The population was 5,893 at the 2000 census. It is also the largest city in the county and the principal community. The city grew up around a junction of old wagon trails that went north and south. These trails soon became roads and with roads, railroads came as well. The city once had a full-fledged working train yard, complete with a Roundhouse and coal tipple. The city's elevated rail station was in downtown and had passenger service between Paducah & Louisville. As time went by, the railroads were more focused on freight carriage, not passenger, and so Central City's importance along the rail lines lessened. The city still resides alongside the Mainline for Paducah & Louisville Railroad. The trunk-line brings trains in from Wyoming and the mainline yard in Madisonville to the Paradise Fossil Plant just minutes south of the city along the Green River. Many long-time residents say that "As the coal industry goes, so goes Central City!" The two factors that played into the growth of

Central City were the coalmines and the railroad. On Labor Day Weekend 1988, Central City began hosting **The Everly Brothers Homecoming** event to raise money for a scholarship fund for **Muhlenberg County**



students. Underneath the monument to the left is the following: "From *Brownie, to Iowa, to Knoxville, to Nashville, to Hollywood, to England and around the world.... Don and Phil have taken the music of Kentucky, as taught by their parents. And now they are bringing it back home to Central City. August 25, 1988.*" The Homecoming became a popular annual event for fourteen years, before ending in 2002. Not to be discouraged, the citizens reformed the

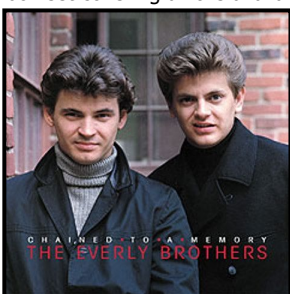


event as a weekend long cruise-in and car show that is still held annually

on Labor Day Weekend; Labor Day is observed in the US on the first Monday of September. See also **PARADISE**. Picture above shows **Phil Everly** cutting the ribbon opening Central City Community College. (Pic courtesy of Martin Alberts.)

CHAINED TO A MEMORY

(the box set) For the song see: **(WHY AM I) CHAINED TO A MEMORY**. Bear family's second box set covering all the available recordings from 1966 to 1973 (and includes in the book some updates from **THE PRICE OF FAME** box set). Includes rare recordings, studio patter and an excellent book by **Andrew Sandoval** detailing almost every professional (and some personal) events **The Everly Brothers** were involved in during this period from concerts, TV appearances, recording sessions, etc., etc.



CHAINS

(**Gerry Goffin/Carole King**) Recorded 11th July 1962 at **United Recording Corporation, Studio B, Hollywood**. **Tommy Allsup** (guitar); **Glen Campbell** (guitar); **William K. "Bill" Pitman** (guitar); Howard Mancel Roberts (guitar); George Sylvester "Red" Callender (bass); **Earl Cyril Palmer** (drums); Gene Garf (piano); Jesse Erlich (cello); Nathan Gershman (cello); Alexander Neiman (viola); Israel Baker (violin); Leonard Malarsky (violin); Isadora Roman (violin); Sidney Sharp (violin); Tibor Zelig (violin). Producer: no credit; engineer: **Bones Howe**; conductor: **Carole King**.

Two months after the EBs recorded it, the Cookies took it up the **Billboard** charts and **The Beatles** later recorded it for their *Please Please Me* album. The **Everlys'** rendition remained in the can until its first appearance on the 1984 **Magnum Force** album **NICE GUYS** and again on 2005's **FROM NASHVILLE TO HOLLYWOOD**. This version, along with another take, appears on 2005's **THE PRICE OF FAME** box set.

CHANCE, FLOYD T. 'LIGHTNIN'



Born Floyd Taylor Chance (21st December 1925 – 11th April 2005) in Como, Mississippi. The nickname "Lightnin'" came from making touchdowns on the football field. Floyd Lightnin' Chance was a legendary stand-up acoustic bass player; together with Bob Moore, he was also Nashville's most famous and prolific bass player. At one time he was a **Grand Ole Opry** staff musician. He started out on guitar and played clarinet, saxophone and bass horn in school. During World War II, the U.S. Naval Conservatory provided Chance with advanced musical training while he served with the Fourth Fleet Band, entertaining the troops in battle zones such as North Africa.



Back in **Nashville**, Chance played on **Hank Williams'** last session (23rd September 1952), which yielded three # 1 country hits in 1953: 'Your Cheatin' Heart', 'Kaw-Liga' and 'Take These Chains From My Heart'. Other million sellers boasting Chance's bass include Conway Twitty's 'It's Only Make Believe' and Faron Young's

'Hello Walls'. Noting the Jordanaires' vocal chart relating to the tones of the diatonic scale, Chance adapted it so studio instrumentalists who did not read music might follow along. It became the Nashville Numbering System.

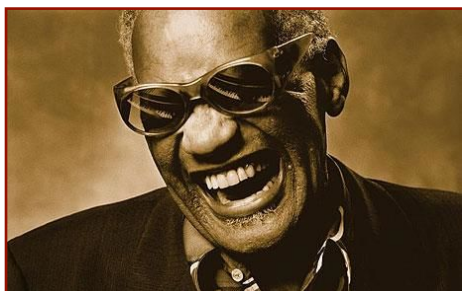
Lightnin' Chance was on all the **Cadence** hits by the **Everly Brothers** pre-'**Let It Be Me**'. He was there during their first recording session for **Cadence** ('**Bye Bye Love**') and remembered them as "shy, timid and introverted". He was also there for their first appearance at the **Grand Ole Opry**. He remembered, "The people were stamping and screaming for more while Don and Phil tried to get off stage as quickly as possible. I blocked Don getting off on one side while **Ray Edenton** stopped Phil and I whispered to Don, "Get out there and milk them!" Besides the Everlys' singing and **Don** playing acoustic guitar, he was the only other musician on 1958's **SONGS OUR DADDY TAUGHT US**, about which he exclaimed, "Damn! You would put me on a record where you can hear every note I play."

During the 1960s he opened the **Nashville** office for Chappell Music publishing and worked on **Nashville's** WLAC-TV. He later played Ralph Emery's early-morning WSM-TV program (until 1988, when Chance retired). Chance has played with almost every major **Nashville** recording artist, including **Marty Robbins**, **Ray Price**, The **Louvin Brothers**, **Roy Acuff**, **Wanda Jackson**, Johnny Horton, Patsy Cline, Sonny James, Willie Nelson, Ronnie Self and Melvin Endsley. Suffering from Alzheimer's, he died in 2005 at the age of 79. The picture shows **Don** and **Phil Everly** fishing with Lightnin' Chance near **Nashville** during the late 1950s.

CHANGE (??)

(**Phil Everly/Duane Eddy**) Information wanted about this composition, date and any recording.

CHARLES, RAY – (23rd September 1930 - 10th June 2004) Born Ray Charles Robinson in Albany, Georgia, he was raised in Greenville, Florida, and started playing the piano before he was five. At six he contracted glaucoma, which went untreated and eventually left him blind. He studied composition (writing music in braille) and learned to play the alto saxophone, clarinet, trumpet, and organ while attending the St. Augustine School for the Deaf and the Blind from 1937 to 1945. His father died when he was 10, his mother five years later, and he left school to work in dance bands around Florida, dropping his last name to avoid confusion with boxer Sugar Ray Robinson. In 1947, with \$600 worth of savings, he moved to Seattle and worked as a Nat "King" Cole-style crooner. He recorded for several independent West Coast labels and worked for blues singer Lowell Fulson before leading his own band and scoring a Top 10 R&B hit in 1951 with 'Baby Let Me Hold Your Hand'. Late in 1953 he went to New Orleans and became a pianist and arranger for Guitar Slim (Eddie Jones). Atlantic signed him



in 1954, and discovering in Atlantic's owners, Ahmet and Nesuhi Ertegun, and their in-house producer Jerry Wexler, a team that understood and encouraged his vision, he diversified into jazz, recording with the vibraharpist Milt Jackson, and sang standards with a big band on the 1959 album *The Genius Of Ray Charles*, which stayed in the charts for 82 weeks.

'**I've Got a Woman**' became his first national hit (#2 R&B, 1955) - later recorded by the **Everly Brothers** for their 1964 **ROCK 'N' SOUL** album. '**This Little Girl Of Mine**' (recorded by the **Everly Brothers** along with '**Leave My Woman Alone**' for their first **Cadence** album), '**What I'd Say**' (1959) and 'Georgia On My Mind' (in 1979 named the official state song of Georgia) followed, but what elevated him above gifted contemporaries like **Fats Domino** or Charles Brown was his skill as an arranger, mixing gospel and blues: he took a routine blues, prefaced it with a few bars of electric piano and textured it with a dialogue between himself and his backing singers that began in church and ended up in the bedroom.

The **Everly Brothers** also recorded his '**What Kind Of Girl Are You**' for their first **Warner Brothers** album **IT'S EVERLY TIME**. It was their first recording for **Warner Brothers** and was nearly the first single release (which was '**Cathy's Clown**' of course). Ray Charles recorded Don & Phil's composition '**Should We Tell Him**'. Both brothers were big admirers of Charles' genius.

Charles' most momentous experiment, however, came after he had left Atlantic for ABC-Paramount. *Modern Sounds In Country And Western Music* (1962) applied big-band jazz and pop orchestrations to classics of the hillbilly song folio like '**Born To Lose**' (also recorded by the **Everly Brothers**), territory that was supposed to be a no-go area for black musicians. The album's vast success, spearheaded by the chart-topping 'I Can't Stop Loving You', reverberated through **Nashville** for years afterwards.

Charles was, by that time, a headliner in the day-to-day world of package tours and one-nighters, and with the pressures of that life came the usual problems: drugs, paternity suits, fallings-out with musicians. He had always had the ability to sink himself in his music and ignore most of what went on around him, and he spent much of the 1970s absorbed in his own production company, Ray Charles Enterprises, his record label Tangerine and his studios, where he could put his knowledge of music and electronics into the service of ever more ambitious projects.

Ray made an appearance in Jon Landis' movie *The Blues Brothers* (1980), where he plays the benevolent music-store owner who equips John Belushi and Dan Aykroyd so that they can fulfil their "mission from God" and put their band back together.

Ray Charles was one of the first to be inducted into the **Rock 'n' Roll Hall of Fame**, later also the **Songwriters Hall of Fame** and received a **Grammy** Lifetime Achievement Award in 1988. In 1993 President Clinton presented him with a National Medal of the Arts. Charles has received similar awards from countries around the world. Throughout his career, Charles was active in a range of political and humanitarian causes.

His last public appearance was in April 2004, when the RPM International Building, his old studio in downtown **Los Angeles**, was designated a historic landmark. His final recording, *Genius Loves Company*, a collection of duets with such admirers as Willie Nelson, Elton John and Norah Jones, posthumously earned him no less than five Grammy Awards, setting the total at 17. He was intimately involved in the making of *Ray*, the critically acclaimed 2004 biopic that won Jamie Foxx a Best Actor Oscar for his portrayal of the singer. On 10th June 2004, Ray Charles died of liver cancer at his home in Beverly Hills, aged 73.

CHARLESTON GUITAR

(**John Durrill/Phil Everly**) **Phil Everly** solo. Recorded in 1979 at **Britannia Studios, Hollywood, California**, for inclusion on Phil's solo album **LIVING ALONE**. Possibly **Phil Everly** (guitar); possibly **Joey Paige** (guitar); possibly **John Durrill** (keyboards). Producer: **Snuff Garrett**; engineer: **Greg Venable**; arranged and conducted by **Al Capps**.

CHASE, CAROL - Singer/songwriter Carol Chase was born in Minot, North Dakota, where she got her start singing in the local church choir. She attended the University of North Dakota and performed with a variety of local bands at the clubs and coffee houses in and around Stanley, North Dakota.



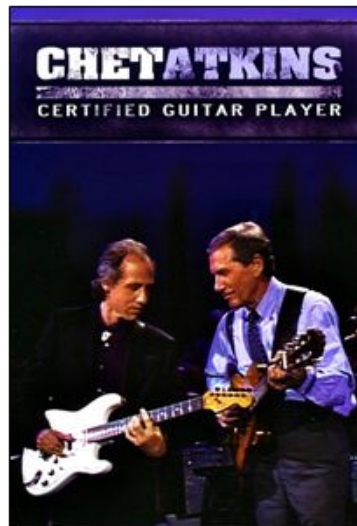
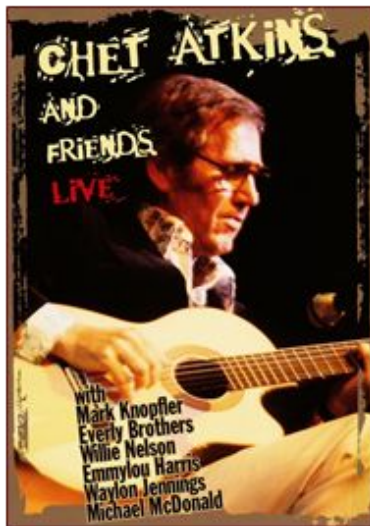
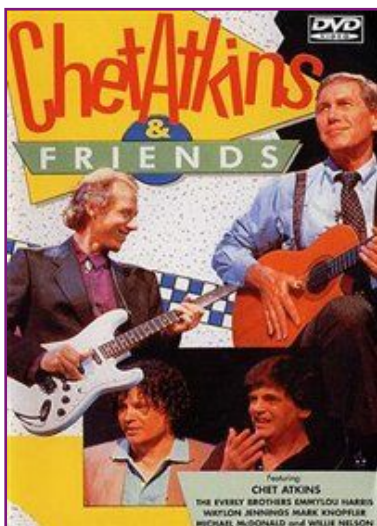
Later she moved to **Los Angeles** where she became a much sought after jingle singer for such companies as McDonalds, Nescafe and milk. She started writing songs and one of her first attempts, 'We Belong Together', was a #1 hit for Susie Allanson on the country charts. She was background singer for such artists as Lee Greenwood, **Charlie Rich**, Hank Williams Jr, Olivia Newton-John, Debby Boone, Russell Smith, **Tanya Tucker** and others. She was a back vocalist on the *Grease* soundtrack album in 1978. She sang the song 'I Can't Say No To A Truck Drivin' Man' on the film soundtrack album for *Every Which Way But Loose*. For the same film **Phil Everly** of course co-wrote '**Don't Say You Don't Love Me No More**' and sang it with **Sondra Locke**. That very same year Carol sang with Phil on '**Ich Bin Dein**' for his *LIVING ALONE* album. Carol herself later said in **Kentucky Magazine** (1990, issue No 52), "I'm currently living and singing in **Nashville** but at the time I recorded with Phil I was living in **Los Angeles**. Phil and I have been friends for a number of years and I was very honoured to be included in a part of his recording career."

Carol was the first artist signed to disco label Casablanca Records' new subsidiary Casablanca West in 1979 and recorded two albums for them. She has recorded numerous singles on Janus Records, Showdown Records and MCA Records. In addition she was the theme singer for the second season of the early 1980s TV series *Harper Valley PTA*, which was based on the 1978 film of the same name starring Barbara Eden.

She later moved to **Nashville** and became a sought after demo singer for **BMI** or **ASCAP**, and back-up singer on major artists' records. Her songwriting produced cuts by Pam Tillis, 'Do You Know Where Your Man Is Tonight'; Ronnie Milsap, 'Civil War'; Martina McBride, 'True Blue Fool'; Rickey Van Shelton, 'Baby Take A Picture' and others. She recorded a duet with Steve Wariner titled 'You Make It Feel So Right' and a duet with Lee Greenwood on his 1990 CD *A Perfect 10* titled 'Looking At A Sure Thing'.

In the spring of 1996, while she was working as a songwriter in **Nashville**, she got a call from her friend Rickey Medlocke, who informed her that he was back in Lynyrd Skynyrd and that there was an opening for a back-up singer. Two days later she arrived in Ft. Meyers, Florida to audition for the band and was hired to start touring with them in two weeks – she has been with the band ever since. In between, in 2004, she recorded a solo album, *Blue Highway*.

CHET ATKINS AND FRIENDS aka CHET ATKINS CERTIFIED GUITAR PLAYER – Legendary guitarist **Chet Atkins**, winner of eight **Grammy Awards**, was joined on a **PBS TV special** in 1987 by close friends **The Everly Brothers, Mark Knopfler** of Dire Straits, Michael McDonald of the Doobie Brothers, **Emmylou Harris**, and a host of talented musicians (such as **Waylon Jennings** and Willie Nelson) he had discovered, played with or produced.



Originally released as, *Chet Atkins & Friends* (60 minutes) on video (see left and middle; middle DVD released by Magnum Force) and DVD, the tracks are:

Walk Of Life/I'll See You In My Dreams/Imagine/**All I Have To Do Is Dream** (mistitled as Dream)/**Bye Bye Love/Wake Up Little Susie/Precious Memories** (mistitled on the DVD as 'Precious Moments')/I Keep Forgetting/**Rose In Paradise** (mistitled as 'Fire In His Eyes' on the first video & DVD)/**Good Hearted Woman**/Island In The Sea (mistitled as 'I Am A Cowboy')/Sunrise/I Still Can't say Goodbye/**Corinna Corinna**. The sleeve notes are quite inaccurate as indicated above.

In 2010 it was re-issued on DVD (see right) and CD as, *Chet Atkins Certified Guitar Player* (80-minute DVD; 60-minute CD) with improved and more accurate sleeve notes. The longer 80-minute DVD includes interviews with participants (not on the CD). The musical tracks on this DVD and CD are as follows:

Introduction - Deep Thumb Blues/I'll See You In My Dreams/Walk Of Life/**All I Have To Do Is Dream/Bye Bye Love/Wake Up Little Susie/Why Worry/Precious Memories/Waltz For The Lonely/I Keep Forgetting/Rose In Paradise/Good Hearted Woman/Island In The Sea/Sunrise/Imagine/I Still Can't say Goodbye/Corinna Corinna**.

CHET ATKINS CERTIFIED GUITAR PLAYER - see: **CHET ATKINS AND FRIENDS**

CHICAGO, ILLINOIS - Chicago is the largest city in the U.S. state of Illinois and the third most populous city in the USA, after New York City and **Los Angeles**. Chicago is the county seat of Cook County, the second largest county in the United States by population after **Los Angeles** County, California.



Chicago was founded in 1833, near a portage between the Great Lakes and the Mississippi River watershed. Today, the city retains its status as a major hub for industry, telecommunications and infrastructure, with O'Hare International Airport being the second busiest airport, in terms of traffic movements, in the world. The city is listed as one of the world's top ten Global Financial Centres. Chicago has been ranked by Forbes as the world's fifth most economically powerful city. It is a stronghold of the Democratic Party and has been home to many influential politicians, including the 44th President of the United States, Barack Obama. Chicago has numerous nicknames, which reflect the impressions and opinions about historical and contemporary Chicago. The best known include: Chi-town, "Windy City" and the "City of Big Shoulders".

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In terms of **Everly Brothers'** history: the **Everly** family moved here from the mining town **Brownie, Kentucky**, not long after **Don's** birth (1st February 1937), for father **Ike Everly** to try working as a full-time musician. **Phil** was born in Chicago (19th January 1939), in Cook County Hospital to be exact. Ike worked the nightclubs on Madison and Maxwell streets and eventually worked for WJ-JD and **WLS** radio stations, while also appearing on the famous Barndance road shows. Chicago can boast the fact that the very first **Everly** recording was made right here: at the age of five (1942), Don sang '**Paper Doll**' with Ike backing him on guitar in a booth where talking records were made, usually by soldiers to send home.

Nonetheless, Ike and **Margaret Everly** wanted their two boys to grow up in the clean rural environment of a small town and moved to **Waterloo, Iowa**, in 1944. Of note is that Don's interest in cooking began in Chicago. **Don Everly**: "I think it came about from my childhood in Chicago, where we lived in an Italian neighbourhood and I was really influenced by that. I also remember going to Chinese restaurants in Chicago. None of this was indigenous to **Kentucky**. So when we were in Iowa I wasn't content with all that old-type southern cooking which we normally had. I was always complaining that we didn't have enough pasta and other ethnic foods. It was hard keeping everybody interested in it."

CHLO-E

(Neil Moret/Gus Khan) Recorded 1st June 1961 at **RCA Victor Studio, Nashville, Tennessee**.

Chester B. "Chet" Atkins (guitar); **Harold Ray Bradley** (guitar); **Ray Edenton** (guitar); **Walter L. "Hank" "Sugarfoot" Garland** (guitar); Samuel K. "Sammy" Pruett (guitar); Walter Haynes (steel guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); Lou "Joe Fingers Carr" Busch (percussion); Marvin H. Hughes (piano). Producer: no credit; engineer: **Bill Porter**.

A track for the WB album **BOTH SIDES OF AN EVENING**, it dates back to 1927 and has been performed by Duke Ellington and Louis Armstrong. Composer Gus Kahn was portrayed by actor Danny Thomas in the 1951 movie based on his music and life, *I'll See You in My Dreams*.

Gustav Gerson Kahn, 6th November 1886 – 8th October 1941; Neil Moret (born Charles N. Daniels), 23rd April 1878 – 21st January 1943.

CHORDETTES, THE - The Chordettes were a female popular singing quartet, usually singing a capella and specializing in traditional popular music. The Chordettes were one of the longest lived vocal groups with beginnings in the mainstream pop and vocal harmonies of the 1940s and early 1950s. Although the arrangements owed more to The Andrews Sisters than doo-wop, they did, unlike many of their peers, prove fairly adaptable to the rock and roll era. Although their sound was among the most conventional of rock artists, they introduced enough rock style into their repertoire and production, to sound more contemporary than they had on records such as 'Mr. Sandman'. They had an enormous fan club base which The Chordettes always gave their personal attention.



The group organized in Sheboygan, Wisconsin, in 1946. The original members of the group were **Janet Ertel** (21st September 1913 - 4th November 1988), Carol Buschmann (her sister-in-law), Dorothy Schwartz and Jinny Osborn (or Jinny Lockard, 25th April 1928 – 19th May 2003). In 1952, Lynn Evans replaced Schwartz, and in 1953 Margie Needham replaced Osborn, although Osborn later returned to the group. Nancy Overton (6th February 1926 – 5th April 2009) also was a member of the group at a later time, but never sang on any of the Chordettes' recordings. Originally they sang folk music in the style of The Weavers, but eventually changed to a harmonizing style of the type known as barbershop harmony or close harmony. After performing locally in Sheboygan, they won on Arthur Godfrey's radio programme, *Talent Scouts*, in 1949. They held feature status on Godfrey's



daily programme, and then recorded for **Columbia Records**. In 1953, Godfrey's music director and orchestra leader, **Archie Bleyer**, founded **Cadence Records**. He signed a number of Godfrey regulars and former regulars, including The Chordettes, who had a number of hits for Cadence. Ertel married Bleyer in 1954. Her daughter **Jackie** married another **Cadence** recording star, **Phil Everly**. **Janet Ertel** died of cancer in 1988.

The Chordettes biggest hit was 'Mr Sandman' in 1954, and Bleyer appeared on the recording along with the group. The bouncy, somewhat novelty-oriented tune (complete with a deep voiced "Yes?" from Bleyer representing 'Mr. Sandman' at one point) made #1 for seven weeks. The record sold over one million copies and reached #11 in the UK. They also hit #2 in 1958 with the million-seller 'Lollipop' and charted with a vocal version of the themes from television's Zorro.

CHRISTIAN, ROGER

- Roger "Hot Dog Rog" Christian (3rd July 1934 - 11th July 1991) was a radio personality and lyricist. He had a long tenure with Jan Berry (of Jan and Dean) as a songwriting partner and good friend and contributed lyrics to hits such as 'Little Old Lady From Pasadena' and 'Dead Man's Curve'. He co-wrote several songs with **Brian Wilson** for **The Beach Boys**, mostly about cars, including 'Ballad of Ole' Betsy', 'Car Crazy Cutie', 'Cherry, Cherry Coupe', 'In the Parkin' Lot', 'Little Deuce Coupe', 'No-Go Showboat', 'Shut Down' and 'Spirit of America'. '**Don't Worry Baby**' was another one, a 1964 hit for the Beach Boys. The **Everly Brothers** recorded it for 1988's **SOME HEARTS**, but it was also used (in a re-mix) for the film **Tequila Sunrise**. The Beach Boys sing back-up on the **Everly** track. Roger also composed songs for The Rip Chords, Ronny & the Daytonas, Dick Dale and many others.



Roger Christian worked as a radio personality in the 1960s and '70s. He was one of the original 'Boss Jocks' when 93KHJ debuted in 1965 in **Los Angeles** and was dubbed "Poet Of The Strip". His radio career started in Buffalo, New York, in the mid-1950s (a separate disc jockey named Roger Christian that has been working in Buffalo since the 1970s is unrelated to this Roger Christian). He moved to the west coast and worked for other radio stations in Los Angeles, including KFWB (AM), KGBS (AM-FM), KBLA, KBBQ-AM, KRTH-FM, KRLA (AM) and KIQQ-FM. Roger Christian suffered from periodic depression. He was the only original KHJ "Boss Jock" not to appear at the 25th reunion on 9th May 1990, and died in 1991, reportedly a suicide.

CHRISTMAS EVE CAN KILL YOU

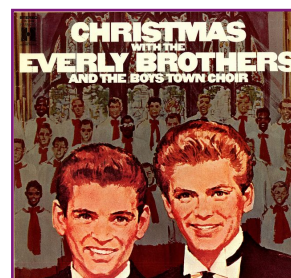
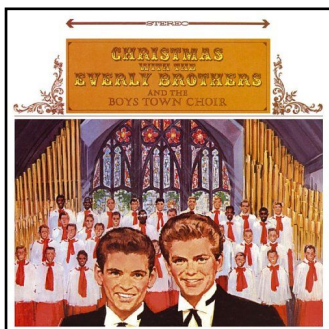
(**Dennis Linde**) Recorded 11th November 1971 at **Elektra Sound Studios, Los Angeles**. This beautiful track – listen to the lyrics or see **THE EVERLY BROTHERS COMPLETE LYRICS** on the **EBI** website - appears on the album **STORIES WE COULD TELL**.

Dennis Linde (guitar); **Jeff Kent** (guitar); **Danny Weis** (guitar); **Doug Lubahn** (bass); **Johnny Barbata** (drums); **Michael Fonfara** (keyboards). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**. First overdub session 18th November 1971: **Jeff Kent** (guitar); **Danny Weis** (guitar); **Doug Lubahn** (bass); **Michael Fonfara** (keyboards). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**. Second overdub session 14th December 1971: **Buddy Gene Emmons** (steel guitar). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**. Third overdub session 4th January 1972: **Buddy Gene Emmons** (steel guitar). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**.

CHRISTMAS WITH THE EVERY BROTHERS & THE BOYS TOWN CHOIR

- Recorded 1st October 1962 and rush-released that same month as WS 1483. Though the recording seems to have been a hurried affair with the Everlys singing over pre-recorded tracks it is interesting that this album contains the first full-length solo recordings by Don and Phil: Don singing 'What Child Is This' and Phil 'O Little Town Of Bethlehem'. But, as said, they Everlys only made a short stop while on tour to lay down their vocals and the results are accordingly. Two of the tracks even lack their harmonies: 'Away In A Manger' and 'Angels From The Realms Of Glory' are Boys Town Choir only.

It was originally released as **CHRISTMAS WITH THE EVERLY BROTHERS AND THE BOYS TOWN CHOIR**; in 2005 Collectors Choice reissued it on CD with original artwork. The tracks are also of course on the **Bear Family** box set **THE PRICE OF FAME**. The choir comes from **Boys**



Town, Nebraska, originally established (in Omaha) by Father Edward Flanagan (13th July 1886 – 15th May 1948) in 1917 – as a small home for homeless boys. It has grown into a nationwide organization. The 1938 film *Boys Town* starring Spencer Tracy as Flanagan tells the story of its founding.

TRACKS: Side 1: Adeste Fidelis / Away In A Manger / The First Noel / God Rest Ye Merry Gentlemen / What Child Is This / Silent Night.

Side 2: Hark! The Herald Angels Sing / Angels From The Realms Of Glory / Deck The Halls With Boughs Of Holly / Bring A Torch Janette, Isabella / Oh Little Town Of Bethlehem.

CHRISTOPHER ROBIN (IS SAYING HIS PRAYERS)



(**A A Milne**/Harold Fraser-Simpson) Performed with **Melanie** (Safka) on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 5th June 1970 and aired 5th August 1970 (Show No. 5). Composer Harold Fraser-Simpson set several of A.A. Milne's poems to music. Most people will only think of Winnie The Pooh, but **A.A. Milne** was a noted writer and especially playwright before becoming hugely successful with the stories about the famous teddy bear and his friends, inspired by the stuffed animals of his only son Christopher Robin Milne (21st August 1926 – 20th April 1996), who also featured in the stories. As a young child, he was proud of being part of them, but when mocked by his peers in school Christopher reportedly started resenting the attention his father's books had brought him. The first book, entitled *Winnie The Pooh*, was published in 1926, the second, *The House At Pooh Corner*, in 1928. The character Christopher Robin also featured in two books of poems, *When We Were Young* (1924) and *Now We Are Six* (1927). Of the poem *Vespers* (describing CR saying his evening prayers), he said it was "the one work that has brought me over the years more toe-curling, fist-clenching, lip-biting embarrassment than any other".

Alan Alexander Milne, 18th January 1882 – 31st January 1956; Harold Fraser-Simpson, 15th August 1872 – 19th January 1944.

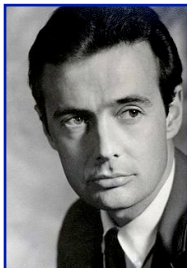
CHRONOLOGY OF EVERLY BROTHERS RECORDINGS – see the relevant page on the **EBI** website.

CHRYSLER PLYMOUTH DUSTER RADIO SPOT The EBs recorded a radio commercial for Chrysler Plymouth during the period 31st August - 4th September 1970 (exact date unknown). The commercial was first heard on 18th September 1970.

The first **Plymouth Duster** was a semi-fastback version of the **Plymouth Valiant** automobile, produced in the US from 1970 to 1976. The Duster competed with Ford's slightly smaller semi-fastback Maverick compact, which was also introduced in 1970, and Chevrolet's slightly larger semi-fastback Nova, sporting a body that was introduced in 1968. While the Maverick and Nova were offered in a 4-door configuration, Chrysler chose to use the Duster nameplate only for the sporty 2-door coupe, retaining the Valiant name for the more mundane 4-door sedan and 2-door hardtop. Numerous variants of the Duster were offered ranging from economy to cargo capacity to performance, with such model names as Feather Duster, Gold Duster, Space Duster, Duster Twister, and 340 Duster. The commercial appears on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**.



CLAIR, DICK - Born as Richard C. Jones in San Francisco 12th November 1931. He was an American actor, television producer and screenwriter, most noted for episodes of *The Mary Tyler Moore Show*, *The Carol Burnett Show*, *Soap*, *The Facts Of Life* and several others. In **Everly** context he appeared on the 1970 **Johnny Cash Presents The Everly Brothers Show**, together with his (show) business partner **Jenna McMahon** he performed a comedy husband and wife routine on show no. 6 – they did this routine regularly on *The Ed Sullivan Show* in the early 1970s. He died of multiple AIDS-related infections 12th December 1988 - his body is cryogenically frozen.



CLARK, DICK - Richard Wagstaff "Dick" Clark (30th November 1929 – 18th April 2012) was an American television and radio personality, game show host and businessman; he served as chairman and CEO of Dick Clark Productions, which he sold part of in his later years. He is best known for hosting long-running television shows such as **American Bandstand**, (on which the **EBs** regularly appeared) the *Pyramid* game show, and *Dick Clark's New Year's Rockin' Eve*.



Clark was long known for his departing catchphrase, "For now, Dick Clark...so long", delivered with a military salute, and for his youthful appearance, earning him the moniker "America's Oldest Teenager", until he suffered a stroke late in 2004. With some speech ability still impaired, Clark returned to his *New Year's Rockin' Eve* show on 31st December 2005. Subsequently, he has appeared at the Emmy Awards and the *New Year's Rockin' Eve* shows both in 2006.



Clark's first television hosting job was on the *Cactus Dick and the Santa Fe Riders*, a country music programme. In 1952, Dick Clark moved to Philadelphia and took a job as a disc jockey at radio station WFIL. WFIL had an affiliated television station with the same call sign which began broadcasting a show called *Bob Horn's Bandstand* in 1952. Clark was a regular substitute host on the show and when Horn left, Clark became the full time host on 9th July 1956. The show was picked up by **ABC** and was first aired nationally on 5th August 1957 and renamed **American Bandstand**. A high point on the show was Clark's interview with **Elvis Presley**. He also hosted the *Dick Clark Beechnut Show* on which **The Everly Brothers** appeared 19th November 1958.

Clark also began investing in the music publishing and recording business in the 1950s. In 1959, the United States Senate opened investigations into "payola" (see entry for **Alan Freed**), the practice of music producing companies paying broadcasting companies to favour their product. Clark, as a major figure in both fields, was investigated and testified before Congress in 1960. Clark was not charged with any illegal activities, but he was required by ABC to divest his publishing and recording interests.

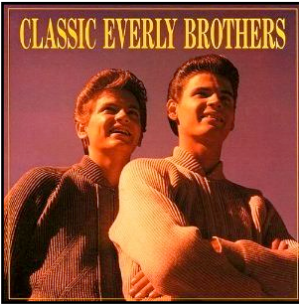
Unaffected by the investigation, **American Bandstand** was a major success, running daily until 1963, then weekly until 1987. In 1964, the show moved from Philadelphia to **Hollywood**. A spin-off of the show, *Where the Action Is*, aired from 1965 to 1967, also on ABC. Charlie O'Donnell, a close friend of Clark's and an up-and-coming fellow Philadelphia disc jockey, was chosen to be the announcer, which he served for ten years. O'Donnell was one of the announcers on the 1980s versions of Clark's *Pyramid* game show. To this day, he continues to work with Clark on various specials and award shows. Dick Clark won three Emmy Awards as Best Game Show Host for *Pyramid*. He was inducted into the **Rock 'N' Roll Hall of Fame** in 1993.

Besides TV, he hosted several radio shows during his career, the longest running of which was **Rock, Roll and Remember**, starting on Valentine's Day 1982, a four-hour oldies show named after his 1976 autobiography. Each week he would profile a different artist from the rock 'n' roll era. **Phil Everly** was interviewed twice, in 1982 and 1990. The show also highlighted the events and music from a certain year. It ended production when Dick Clark suffered his stroke in December 2004.

CLARKE, ALLAN - see: **HOLLIES, THE**

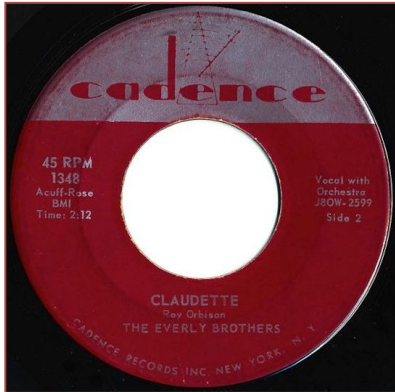
CLASSIC EVERLY BROTHERS

– excellent **Bear family** 3-CD box set with 44-page booklet covering all their **Columbia** and **Cadence** output from 1955 to 1960. Includes rare demos, alternate takes and radio shows. First released in 1992. In effect the *first Everly Brothers* box set **Bear Family** produced, later followed by **THE PRICE OF FAME 1960-1965** (2005) and **CHAINED TO A MEMORY 1965-1973** (2006).



CLAUDETTE

(**Roy Orbison**) Recorded 6th March 1958 at **RCA Victor Studios, Nashville, Tennessee** and issued April 1958 as Cad 1348, the flip



side of **'All I Have To Do Is Dream'**. **Don Everly** (guitar); **Phil Everly** (guitar); **Chester B. "Chet" Atkins** (electric guitar); **Walter "Hank" "Sugarfoot" Garland** (electric guitar); **Ray Edenton** (guitar); Roy M. "Junior" Huskey, Jr. (bass); **Murray M. "Buddy" Harman** (drums); **Floyd Cramer** (piano). Producer: **Archie Bleyer**.

While topping the charts in Britain, it was less successful in the US where it peaked at #30. The song was named after **Roy Orbison's** first wife; he also recorded it. Don & Phil had learned the song only four days prior to recording it when they played two shows with Roy in Hammond, Indiana.

Don: "We were working with Roy up in Indiana. After the show we met him downstairs; we were always asking our friends for

songs. We'd say, 'You got a song for us?' I mean, that was the day, that was the way it was. Even **Buddy Holly**. Anyway, he said, 'Yeah, I got a song about Claudette'. We worked it up right there. He sang it to us and we figured it out – bang bang bang. It sounded good, so we did it." Roy wrote the words down on a cardboard box as nothing else was available at that moment and the rest, as they say, is history. (Quote from liner notes to 2006's **STUDIO OUTTAKES**.)

Roy Orbison himself later told *Crawdaddy* magazine: "I'd just about stopped performing, but I'd gone to Indiana to do a show with the Everlys and everyone was pitching songs to them. I wouldn't do that. I just said hello and was headed for the door when they asked if had any material. I said I had one song and played them 'Claudette' and they said, 'Write the words down, Roy'. So I tore off this cardboard box top and wrote down the words to 'Claudette'."

The track's first album release was on the 1959 **THE EVERLY BROTHERS' BEST** (released in the US, Italy and Taiwan) and a year later it featured on the UK version of the album **THE FABULOUS STYLE OF THE EVERLY BROTHERS**. An excellent live version can be found on 1983's **REUNION CONCERT**.

Highest chart positions: US: 30 (#15 Country Chart); UK: 1; Canada: 26

CLEAR LAKE, IOWA – The Surf Ballroom, Clear Lake Iowa was the venue for the last performance by **Buddy Holly** in February 1959 prior to his death in an aeroplane crash on 3rd February 1959. The **EBs** performed at the same venue on 27th June 1965, their support act was The Ravons.

CLEMENT, JACK - see: 'COWBOY' JACK CLEMENT & HIS RECORDING STUDIO, THE COWBOY ARMS HOTEL & RECORDING SPA

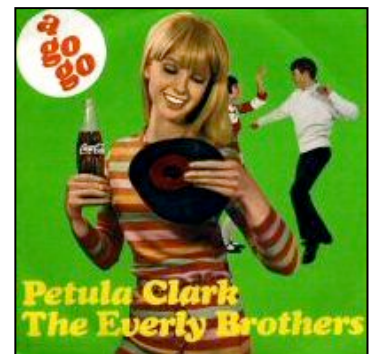
COCA-COLA - The EBs recorded three commercials for Coca-Cola – 'Things Go Better with Coke' – in 1966, possibly 11th April,



presumably in New York (however, see quote by **Snuff Garrett** below). They were produced by **Snuff Garrett** and arranger **Leon Russell** and can be found on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**. Two are variations/edits of the first and a second differently worded one – you can find all three on the **Lyric List**. It can also be found on a Various Artists compilation CD entitled *Sixties Coca-Cola Commercials 1965-'69*.

Snuff Garrett: "I did 'em for Gary Lewis and Don & Phil. I got them into the deal. I said to Coca Cola, 'How 'bout Don and Phil?' They said, 'You mean the **Everly Brothers**, f*ck yeah. We'll

pay them the same deal.' So, whatever I had gotten, it was a lot of money in those days. So, I made the deal and got Don and Phil involved. That's how it happened. But we never recorded in New York. We did it without question in **Los Angeles**." (As told to **Andrew Sandoval** for the book accompanying the **Bear Family** box set **CHAINED TO A MEMORY**, 2006.)



COCHRAN, EDDIE – (3rd October 1938 – 17th April 1960) A flashy stage dresser with a tough-sounding voice, Eddie Cochran epitomized the sound and the stance of the fifties rebel rocker. He was born Edward Ray Cochran in Albert Lea, Minnesota, but as his parents were from Oklahoma he always stated in interviews that he was too. His musical career began when his parents moved to California in 1954 and he teamed up with singer-guitarist Hank Cochran (no relation) as The Cochran Brothers, a country-rockabilly duo. As his influences were more towards Bill Haley, **Little Richard** and Carl Perkins, that is what he pursued when he went solo in the later 1950s. In songwriter Jerry Capehart he found a manager and collaborator, with whom he worked until his death.



Eddie Cochran cut his first rock record, 'Skinny Jim', for the Crest label in 1956. His big break came when he a movie producer approached him to appear in the film *The Girl Can't Help It* (the **Everly Brothers** later recorded the theme song as a Don solo for their 1965 album **BEAT 'N' SOUL**), which featured his frenetic version of 'Twenty Flight Rock'. That same year he signed with Liberty

Records, where he released 'Summertime Blues' and 'C'mon Everybody' that featured driving acoustic and electric guitars, handclaps and tambourines, and lyrics that unerringly expressed the alienated teen mindset. The label tried moulding him as a crooner, and his debut album (the only album released during his lifetime), *Singin' for My Baby*, was full of schmaltzy ballads that had been foisted upon him. Yet it is the leaner rock and roll sound, including not only the hard-rocking hits but such posthumously popular tracks as 'Jeannie Jeannie', 'Something Else' and 'Nervous Breakdown', for which he is remembered. He was a virtuoso guitarist but was also proficient on piano, bass and drums. He was especially revered in Britain, where his influence as a rock and roll original endures to this day.

Eddie Cochran was on tour in the UK when the speeding taxi en route to London in which he was a passenger blew a tire, lost control, and crashed into a lamp post on Rowden Hill, where a plaque now marks the spot (no other car was involved). Eddie, who was seated in the centre of the back seat, threw his body over his girlfriend, songwriter **Sharon Sheeley**, to shield her, was then thrown out of the car when the door flew open and taken to St. Martin's Hospital, Bath, where he died at 4.10 pm the following day of severe head injuries. Also injured in the accident was rocker **Gene Vincent**. The single Cochran released just before his death, eerily enough, was entitled 'Three Steps to Heaven'. In 1987, he was inducted into the **Rock and Roll Hall of Fame**. His pioneering contribution to the genre of rockabilly has also been recognised by the **Rockabilly Hall of Fame**.



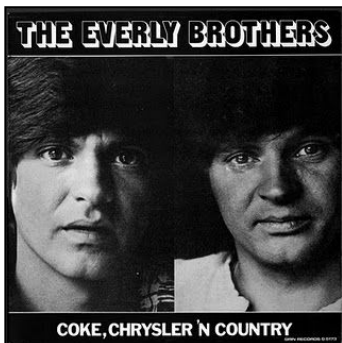
In the photo – date unknown - are **Don and Phil Everly** (left) with Don Cherry and Eddie Cochran (second from right). One of the Everlys first national bookings after the release of '**Bye Bye Love**' was at **Chicago's** Civic Opera House, 15th June 1957 (see separate entry for **Tours**) where they shared the bill with Eddie Cochran, **Chuck Berry** and **Brenda Lee**.

COFFEEN, SELBY – Selby Coffeen was a sound engineer who worked on early **Everly Brothers** recordings for **Cadence** back in the days when all recordings were cut "live" on two-channel consoles. **Phil Everly** was quick to give the engineers of those days credit: "Selby Coffeen, the engineer, I marvel now at his ability to ride the panel. In those days the engineer had to play the board almost like playing an instrument because he had to bring up the guitar at each interval for the lead rhythmic fills."



Further information on Selby Coffeen is welcome; please contact us via the email address in the introduction.

COKE, CHRYSLER 'N' COUNTRY Bootleg released in 1977 on **Grin Records** (G 5173) comprising recordings taken from singles (some then rare) and other sources of tracks unavailable on any album at that time.



TRACKS: Side 1: You're My Girl / Don't Let The Whole World Know / Give Me A Sweetheart / Follow Me / Love of the Common People / Empty Boxes / Milk Train / Lord of the Manor / Chrysler-Plymouth Commercial.
Side 2: Coca Cola Commercial / It's My Time / I'm On the Way Home Again / Cuckoo Bird / Carolina on My Mind / My Little Yellow Bird / Yves / Human Race.

The sleeve notes are very good – author unknown.

COKE, CHRYSLER AND BACK AGAIN WITH DON AND PHIL

Bootleg released in 19?? on the **Treasure Records** (LSP 1060) comprising recordings taken from singles (some then rare) and other sources of tracks unavailable on any album at that time.



TRACKS: Side 1: Everly family Radio Show 1952 / Souvenir Sampler (from BOTH SIDES

OF AN EVENING) / Don't Ask Me To Be Friends / No One Can Make My Sunshine Smile / Chrysler-Plymouth commercial / Coca Cola Commercial.

Side 2: So It Was, So It Is, So It Always Will Be / Nancy's Minuet / I'm Afraid / The Girl Sang The Blues / Love Her / Hello Amy / Don't Forget To Cry / You're The One I Love / Ring Around My Rosie / Things Go Better With Coca Cola (Takes 2 & 3).

COLD

(**Jim Steinman/Andrew Lloyd Webber**) Recorded in 1997 and the last known EB studio recording to date. The song was for an **Andrew Lloyd Webber** musical called **Whistle Down The Wind** that premiered in December 1996. An all-star show album would be released in 1998, covering twelve of the tunes used in the show, and long-time **Everly** fan ALW asked the Everlys to sing one of the songs.

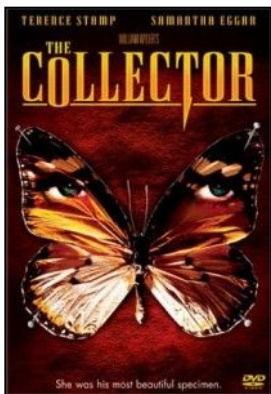
Don Everly: "Andrew has written a basic rock 'n' roll song, nothing complicated, but I explained to him that I can't work this note for note way. I grew up instinctively singing and I never had complaints from anyone else. Evidently, that turned out well too. In fact, Andrew called and said he wanted us to appear on his 50th birthday TV show. He said: 'I'll guarantee you a Top Ten record if you'll come over', but really Phil didn't want to go to the UK and I wasn't all that crazy about getting over there and doing it, so we let that pass. It could be a mistake but I think we put ourselves on this path ten years ago."

The Everlys recorded another song from the show but their version did not appear on the **Whistle Down The Wind** album: see '**A Kiss Is A Terrible Thing To Waste**'.

COLLECTOR, THE

(**Sonny Curtis**) Recorded 2nd June 1966 at **United Recording Corporation Studio A, Hollywood** for the album **TWO YANKS IN ENGLAND**. **James E Burton** (guitar); **Glen Campbell** (guitar); **Jay Lacy** (guitar); **Alvin W. "Al" Casey** (guitar); **Don Lanier** (guitar); **Terry Slater** (bass); **James Beck "Jim" Gordon** (drums); **Lawrence "Larry" Knechtel** (keyboards); **Don Randi** (keyboards). Producer: **Dick Glasser**; Engineer: **Lee Herschberg**.

This song was inspired by the book *The Collector* by John Fowles (1963). A film version (1965), directed by William Wyler, starred Terence Stamp and Samantha Eggar; there is also a stage version. In fact whilst on tour in 1965 **Sonny Curtis** composed the song in collaboration with **Don Everly** – both of whom read the book. Sonny included his own recording of 'The Collector' on his 1969 Viva album *The Sonny Curtis Style*.



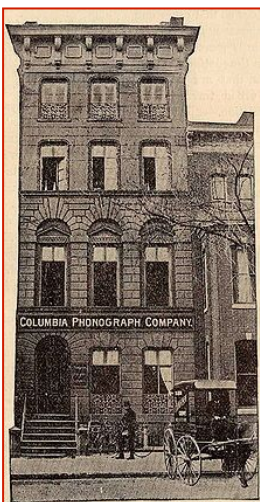
COLLINS, ALBERT

- Born in Leona, Texas, **Albert Collins** (1st October 1932 – 24th November 1993), a distant relative of the legendary **Lightnin' Hopkins**, was an American blues guitarist and singer. He became known as the "Master of the Telecaster" and "Mr Ice" for the distinctively pure "icy" tone he produced from his Fender Telecaster electric guitar. Deeply influenced by T-Bone Walker, John Lee Hooker and Gatmouth Brown, Collins absorbed the sounds of Mississippi, **Chicago**, and especially Texas. He formed his own band in 1952, packing clubs around Houston. Together with **Richard Pennimen**, better known as **Little Richard**, he wrote the massive hit '**Lucille**', recorded by the **Everly Brothers** in 1960 for their **A DATE WITH THE EVERLY BROTHERS** album. He also co-wrote '**Slippin' And Slidin'**', which the Everlys put on 1965's **ROCK 'N' SOUL**. In the early 1960s, Collins' "cool sound" instrumentals like the million-seller 'Frosty' (recorded with a young Johnny Winter and Janis Joplin in attendance at the studio) and follow-ups 'Sno Cone' and 'Thaw Out' were all over R&B radio.

In 1967 he moved to **Los Angeles**, where the blues/rock group Canned Heat helped him sign with a major record label and broaden his appeal to a young white audience. Collins added vocals in the 1970s. His 1978 album *Ice Pickin'* won Best Blues Album of the Year Award from the Montreux Jazz Festival. He won the W.C. Handy Award for best blues album for *Don't Lose Your Cool* (1983) and *Cold Snap* (1986) and captured a **Grammy** for *Showdown* (1987), recorded with Johnny Copeland and Robert Cray. Collins' other albums include *Frostbite* (1980), and *Molten Ice* (1992).

He was known for his energetic, magnetic and also humorous stage presence and live shows. After falling ill at a show in Switzerland in late July 1993, he was diagnosed in mid-August with lung cancer that had metastasized to his liver, with an expected survival time of four months. Parts of his last album, *Live '92/'93*, were recorded at shows that September. He died shortly afterwards, 24th November, at the age of 61.

COLUMBIA RECORDS - Most famously in **Everly** terms the company that in 1956 released their first single 'Keep A' Lovin'



Me'/'The Sun Keeps Shining'. The year before, the **Everly Brothers** had recorded four tracks for a 12" EP (including the above tracks) that unfortunately remained unissued until 1981, when **Bear Family** released it as **NASHVILLE, TENNESSEE 9TH NOVEMBER 1955**.

Columbia Records is an American record label, owned by Japan's Sony Music Entertainment. Columbia Records is the oldest brand name in recorded sound, dating back to 1888 when it was founded in the Washington, D.C. area by Edward Easton. Easton's firm also sold Edison phonographs and cylinders. In 1901 they began selling the records and phonographs. In 1925 Columbia was bought by its former UK subsidiary Columbia Graphophone which in 1931, after merging with the Gramophone Company to Electric & Musical Industries Ltd. (EMI), was forced to sell its American Columbia operations because of anti-trust concerns. It was bought by the Grigsby-Grunow Company, which went bankrupt in 1934 and had to sell Columbia to The American Record Company (ARC). As ARC already had other labels like Brunswick Records, Columbia was relegated to slower sellers and left essentially defunct at the end of 1936. In 1938 however, ARC, including the Columbia label in the USA, was bought by Columbia Broadcasting System (CBS) which revived the Columbia label in place of Brunswick.



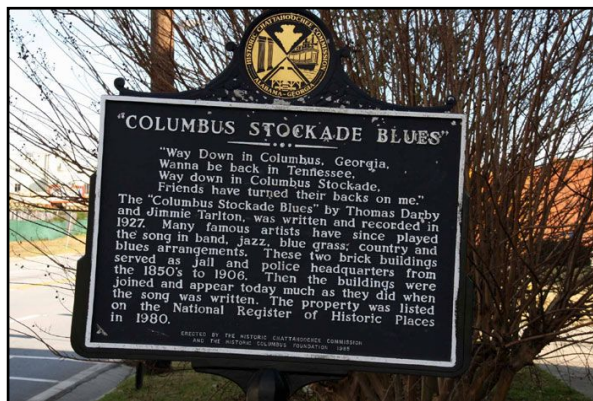
Between 1931 and 1990 the Columbia label was operated by EMI Records in all countries outside the USA and Canada except Japan. USA Columbia releases were labelled CBS in these EMI territories. In 1948 Columbia released *The Voice Of Frank Sinatra*, arguably the first concept album. Three years later they introduced the long-playing record; it featured smaller grooves and a slower rotation speed of 33 RPM (revolutions per minute). Columbia unveiled its "Walking Eye" logo, designed by Neil Fujita, in 1955. The following years saw the release of its first stereo recordings. CBS formed CBS Records in 1961 to distribute Columbia recordings outside the United States and Canada on the CBS label. In 1988 CBS Records was acquired by Sony, who rechristened the parent division Sony Music Entertainment in 1991. In 1990, EMI sold its remaining interest in the Columbia name to Sony Music Entertainment. Sony merged its music division with Bertelsmann's BMG Records unit - the old **RCA Victor** - in 2004; the combined company, Sony-BMG Music Entertainment, continued to use the Columbia Records name and Walking Eye logo in all markets except Japan, where that logo was used by CBS/Sony Records until 1988 and since then by Sony Music. In 2008 Sony bought out Bertelsmann's share of Sony BMG and renamed the company Sony Music Entertainment again.



Until 1989, Columbia Records had no connection to Columbia Pictures, which used various other names for record labels they owned, including Colpix, and later Arista (rather it was connected to CBS - which stood for Columbia Broadcasting System, the former owner). That label is now a sister label to Columbia Records through Sony Music; both are connected to Columbia Pictures through Sony Corporation of America, worldwide parent of both the music and motion picture arms of Sony.

COLUMBUS STOCKADE BLUES

(Thomas Darby/Jimmie Tarlton) Performed à cappella (except for a drum beat) by the **Everly Brothers** with **The Statler Brothers** on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**. Recorded 4th June 1970 and aired 22nd July 1970 (Show No. 3). Thomas Darby and Jimmie Tarlton wrote and recorded it in 1927 (10th November) about a prison by that name in Columbus, Georgia; it became their biggest hit and the biggest record Columbia had at the time, selling more than 200,000 copies. Unfortunately, the duo did not want to take the risk on royalties and especially Darby insisted on being paid a safe, flat fee of \$75 - a decision they came to regret over the years! The track is sometimes mistakenly credited to James Houston Davis and Eva Sargent - Jimmie Davis indeed did record it but is not its author. Covered by Willie Nelson, Bill Monroe, **Marty Robbins**, **Woody Guthrie**, Doc Watson and many others. Thomas Darby, 25th August 1891 - 20th August 1971; Jimmie Tarlton 8th May 1892 - 29th November 1979.



COMFORT AND CRAZY

(**Guy Clark**) Recorded by **Guy Clark** for his 1978 solo album *Guy Clark*. **Don** joins him and **Albert Lee** also helps out on the harmony and plays lead guitar. See also '**Fools For Each Other**'.

COMO, PERRY

Pierino Roland Como (18th May 1912 - 12th May 2001), born in Canonsburg, Pennsylvania, was one of the most durable and successful of the second generation of crooners that emerged from the 1940s. The seventh of thirteen children from Italian immigrant parents, he had his own barbershop before trying his luck as a full-time singer. In 1936 he joined the Ted Weems band and quickly gained a reputation for his warm, engaging personality and his laid-back style of singing. In the 1944 he got an offer from General Artists for his own 15-minute radio programme, *The Chesterfield Supper Club*, and a salary of \$100 a week. In the following year he signed a recording contract with **RCA Victor** (with whom he was to remain), pursuing a career as a solo artist playing in clubs and theatres. In 1943 the "singer craze" hit New York, where Como quickly became a great success. It wasn't long before he started appearing in films. Yet he never felt comfortable in films: "Doing movies was fun, but I realised then I didn't have the time to learn the craft or take the time to learn the lines."



Between 1944 and 1958 Como had 42 Top Ten hits in the **Billboard** charts, a success that was second only to Bing Crosby's. He became known affectionately as "Mr C" and "Mr Nice-Guy" (the latter being a nickname that failed to do justice to the complexity and integrity of his character). Noteworthy song titles from this period included 'Till the End of Time', 'If I Loved You' (from Rodgers and

Hammerstein's Carousel), '**Temptation**' (which he sang in the Bing Crosby film *Going Hollywood* and which **The Everly Brothers** later cut a superb version of) and 'Dig You Later', all of which received gold discs.

It was television that made him into a greater star. Between 1955 and 1963 he hosted a very popular weekly variety show, *The Perry Como Show*, and later *Perry Como's Kraft Music Hall*, from 1963 till 1967, as monthly specials. The **Everly Brothers** were guests several times (7th December 1957; 27th September 1958; 14 & 21st March 1959). Perry's television appearances reinforced some of his biggest sales including, 'Hot Diggity', 'More' (another gold disc winner), and his famous hit 'Catch a Falling Star' (with the B-side 'Magic Moments', composed by Burt Bacharach) became a No 1 hit in Great Britain and secured Como's popularity in the UK. His last gold disc for a decade went to No 22 in 1960: 'Delaware', another novelty song, which listed the American states.

From 1963 he curtailed his television appearances to seven a year, and made them from different cities. In a way, he might be regarded as one of the pioneers of the large-scale road shows. He travelled with an enormous crew of staff and with a 15' x 22' giant screen for audience viewing. The specials became so successful that he was asked to stage them worldwide. He only made occasional appearances afterwards, including the 1973 television presentation *Cole Porter* in Paris. An annual slot which became an American institution was his Christmas show. A double album set of his greatest hits sold a million copies in 1975. On a special return visit to his home town in August 1977, he was given the keys of the City of Pittsburgh, whilst his birth place on Third Street in Canonsburg was renamed Como Avenue.

He was a keen golfer (sometimes partnering boxer Rocky Marciano) and fisherman. His one extravagance was a love of sweaters, slacks and sportswear. It is claimed that he never visited the make-up room when he made television appearances, insisting that his Florida sun-tan was sufficient. When a journalist once questioned him about his easy manner he replied, "I'm not relaxed, I'm just tired!" Perry Como died in his sleep on 12th May 2001 at his home in Jupiter Inlet Colony, Florida, six days before his 89th birthday. He was reported to have suffered from symptoms of Alzheimer's disease during the final two years of his life.

COMPACT DISCS (CDs) - The first test CD was pressed in Hanover, Germany, by the Polydor Pressing Operations plant. The disc contained a recording of Richard Strauss's *Eine Alpensinfonie* (An Alpine Symphony), played by the Berlin Philharmonic and conducted by Herbert von Karajany. The first public demonstration was on the BBC television program *Tomorrow's World* when the Bee Gees album *Living Eyes* (1981) was played. In August 1982 the real pressing was ready to begin in a new factory, not far from the place where Emil Berliner had produced his first gramophone record 93 years earlier. By now, Deutsche Grammophon, Berliner's company and the publisher of the Strauss recording, had become a part of **PolyGram**. The first CD to be manufactured at the new factory was The Visitors by ABBA (1981). The first album to be released on CD was Billy Joel's *52nd Street*, which reached the market alongside Sony's CD player CDP-101 on 1st October 1982 in Japan.

The first official **Everly** release recorded for CD release was the 1983 **REUNION CONCERT**, issued on both vinyl and CD. All earlier **Everly** recordings have now of course been released on CD. Interestingly, the early recordings made on tape that were most successfully transferred to CD tended to be those that were recorded in one take, i.e. not spliced or edited in the studio as with, for example, later **Beatles** recordings etc. These 'one-take' recording were often 'cleaner' whereas the 'edited' tracks tended to reveal the glitches and editing tics once transferred to the superior sound quality of a CD. Thus the **Cadence** and **Warner Brothers** recordings sound superb on CD. One early demonstration was '**Walk Right Back**' - as good, if not better, on CD than any other format.

The debate continues of course as to whether vinyl has a better, 'warmer' sound than the pure 'steely' digital sound of a CD (including downloads). The technology improves all the time and no doubt we'll see developments in sound quality that are more and more 'real'.

COMPLETE CADENCE RECORDINGS 1957-1960, THE – Excellent 2001 compilation of all the **Cadence** recordings

on **Varèse Sarabande**, omitting many outtakes but including rare demo tracks. Producers: Cary E. Mansfield, **Andrew Sandoval**. Recorded between 1957 & 1962. Includes liner notes by **Andrew Sandoval**. Digitally re-mastered by Dan Hersch (Digiprep, **Hollywood**, California).



DISC 1: Give Me a Future / Life Ain't Worth Living / Bye Bye Love / I Wonder If I Care as Much / Should We Tell Him / Hey Doll Baby / Wake up Little Susie / Maybe Tomorrow / Brand New Heartache / Should We Tell Him / Keep a-Knockin' / Leave My Woman Alone / Rip It Up / This Little Girl of Mine / Be Bop a Lula / All I Have to Do Is Dream / Claudette / Bird Dog / Devoted to You / Sally Sunshine - (previously unreleased) / You Can Bet - (previously unreleased, demo) / I Can't Recall - (previously unreleased) / Wishing Won't Make It So - (previously unreleased, demo).

DISC 2: Roving Gambler / Long Time Gone / Lightning Express / That Silver Haired Daddy of Mine / Who's Gonna Shoe Your Pretty Little Feet / Barbara Allen/Rockin'

Alone (In an Old Rockin' Chair) / Put My Little Shoes Away / Down in the Willow Garden / Oh, So Many Years / Kentucky / I'm Here to Get My Baby Out of Jail / Problems / Love of My Life / Take a Message to Mary / Poor Jenny - (Ten O'Clock version) / Poor Jenny - (One O'Clock version) / Oh, True Love / 'Til I Kissed You / Oh, What a Feeling / Since You Broke My Heart / Let It Be Me / When Will I Be Loved / Like Strangers.

CONKLIN, JIM - James (Jim) Conkling (1st March 1915 - 12th April 1998) was the head of artists and repertory (A&R) at **Capitol Records**, the president of **Columbia Records** and the first president of **Warner Brothers Records**. He also helped create the **Grammy Awards**. In 1958, Conkling was asked by Jack Warner to create Warner Brothers Records. Conkling served as the company's first president and signed such recording artists as Bob Newhart, **the Everly Brothers**, Peter, Paul and Mary, John Raitt, and Connie Stevens. It was Conkling who signed up the **Everly Brothers to Warner Brothers** in 1960 for the 10-year contract reported to be the first million dollar record deal in history.

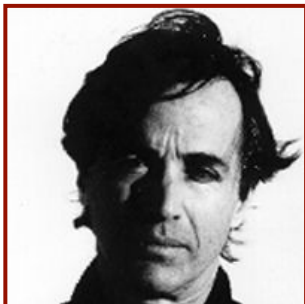
Conkling was born in East Orange, New Jersey, graduated from Dartmouth College and attended graduate school at the University of Pennsylvania. After serving in the Navy during World War II, he went to work for **Capitol**, and at the end of the 1940s was the vice president in charge of artists and repertory, working with performers like Nat (King) Cole, Peggy Lee and Stan Kenton. He became president of **Columbia Records** in 1951. There, he was instrumental in establishing the 12-inch LP as a medium for popular music, which had previously been sold on singles and 10-inch EPs. He kept the price under \$4 an LP by convincing publishers to lower their royalties temporarily for songs on LPs. In 1957, he helped found the National Academy of Recording Arts and Sciences, which awards the **Grammys**, and then became chairman of the academy. He built membership by selling discounted albums to members. "Without Jim, there would have been no academy," said the producer George Avakian, who worked with Jim Conkling at **Columbia**.

In 1958, Conkling became the first president of **Warner Brothers Records**. He stayed until 1961 at age 46 and then devoted his time to charity and public causes. He headed the Nat King Cole Cancer Foundation, was active in the NAACP, and joined the

Church of Jesus Christ of Latter-day Saints, where he served on the board of directors for its broadcast arm, Bonneville International Corp.

In 1981 he was appointed director of the Voice of America, but resigned 10 months later after criticism that he was trying to tilt the broadcast service toward anti-Communist propaganda. In the late 1980s, he visited China as a consultant to the Chinese recording industry. See also **Warner Brothers Records**.

COODER, RY - the main connection of Ry Cooder to the **Everly Brothers** is his playing bottleneck guitar on Don's first solo album *don EVERLY* and his contribution to the 1972 **RCA STORIES WE COULD TELL** album sessions – which included a veritable who's who of the then rock industry. On 'Green River' and 'Del Rio Dan' Ry Cooder played electric bottleneck guitar.



Cooder is known for his slide guitar work, his interest in blues-rock, roots music from his native North America, and for his collaborations with traditional musicians from many countries. Cooder's solo work has been an eclectic mix, taking in dust bowl folk, blues, Tex-Mex, soul, gospel, rock, and much else. He has collaborated with many important musicians, including **The Rolling Stones**, Van Morrison, **Neil Young** & Crazy Horse, Earl Hines, Little Feat, Captain Beefheart, The Chieftains, John Lee Hooker, Pops, Mavis Staples, Gabby Pahinui, Flaco Jiménez, Ibrahim Ferrer (Buena Vista Social Club), Freddy Fender and Ali Farka Touré. He formed the Little Village supergroup with Nick Lowe, John Hiatt, and **Jim Keltner**.

Cooder was ranked 8th on **Rolling Stone** magazine's list of "The 100 Greatest Guitarists of All Time." A 2010 ranking by Gibson placed him at #32.

Cooder first attracted attention in the 1960s, playing with Captain Beefheart and the Magic Band, after previously having worked with **Taj Mahal** and Ed Cassidy in the Rising Sons. He also played with **Randy Newman** at this time, including on *12 Songs*. Cooder was a guest session musician on various recording sessions with the **Rolling Stones** in 1968 and 1969, and his contributions appear on the Stones' *Let It Bleed* (mandolin on 'Love in Vain') and *Sticky Fingers*, on which he contributed the slide guitar on 'Sister Morphine'. Cooder also played slide guitar for the 1970 movie *Performance*, which contained Mick Jagger's first solo single, 'Memo from Turner'. The 1975 Rolling Stones compilation album *Metamorphosis* features an uncredited Cooder on Bill Wyman's 'Downtown Suzie', which is also the first Rolling Stones song played and recorded in the open G tuning. Ry Cooder also collaborated extensively with long-time friend and like-minded individual Lowell George of Little Feat. Cooder can be heard on the original version of Little Feat's 'Willin'.

Throughout the 1970s, Cooder released a series of **Warner Brothers Records** albums that showcased his guitar work. Cooder, like a musicologist or treasure hunter, explored bygone musical genres and found great old-time recordings which he then, as a musician, personalized with sensitive, updated reworkings.

His career has continued to flourish and develop throughout the succeeding years with individual and collaborative work. A very significant accolade came in 1997 when he worked with obscure Cuban musicians as the *Buena Vista Social Club*. The project's surprising commercial success was due reward for both Cooder and his new musical cohorts, but also landed the guitarist with a \$100,000 fine from the US state department for breaching the embargo against Fidel Castro's communist regime. Cooder oversaw two further Buena Vista releases.

As with all prominent rock musicians, there is a great deal to be found about Ry Cooder - including his work on film tracks - in books and on various websites - too extensive to fully include here. See: <http://www.ryland-cooder.com>.

COOKE, SAM - (22nd January 1931 - 11th December 1964). The **Everly Brothers** performed Sam Cooke's 'You Send Me' on both nights at their 1983 **Royal Albert Hall Reunion Concert** and recorded it for the 1985 album **BORN YESTERDAY**. The reunion concert version sounds fine but apparently Don did not consider it good enough to include on the album releases of the concert. In 1957, 'You Send Me', Cook's first release on Keen Records, (the B-side of a reworking of George Gershwin's 'Summertime') spent six weeks at #1 on the **Billboard** R&B chart. The song also had mainstream success, spending three weeks at #1 on the **Billboard** pop chart.



Born Samuel Cook (he later added an "e" onto the end of his name) in Clarksdale, Mississippi, he began his career singing gospel with his siblings in a group called *The Singing Children*. In 1961, he started his own record label, SAR Records, with J.W. Alexander and his manager, Roy Crain. Cooke then created a publishing imprint and management firm, then left Keen to sign with **RCA Victor**. One of his first RCA singles was the hit 'Chain Gang'. It reached #2 on the **Billboard** pop chart and was followed by more hits, including 'Sad Mood', 'Bring It Home To Me', 'Another Saturday Night' and 'Twistin' The Night Away'.

Like most R&B artists of his time, Cooke focused on singles; he had many hits on the pop charts, and more on the R&B charts. In spite of this, he released a well-received blues-inflected LP in 1963, *Night Beat*, and his most critically acclaimed studio album *Ain't That Good News*, which featured five singles, in 1964.

Cooke had twenty-nine top-40 hits in the U.S. between 1957 and 1964 and was among the first modern black performers and composers to attend to the business side of his career. He founded both a record label, SAR Records, and a publishing company as an extension of his careers as a singer and composer. He also took an active part in the American Civil Right Movement.

Tragedy struck the Cooke family in 1963 when his 18-month-old son, Vincent, wandered away from his mother's supervision and drowned in their front yard pool while Sam was away from the home. With their marriage already in trouble largely due to extramarital affairs from both Sam and his wife, Barbara, the distance between them deepened as Sam blamed Barbara for their son's death. Cooke retreated into a deep depression, and asked that no one wear black to the child's funeral. He found his escape in out-of-town performances, which he agreed to at every opportunity.

On 11th December 1964, Cooke was fatally shot by the manager of the Hacienda Motel in **Los Angeles** at the age of 33. At the time, the courts ruled that Cooke was drunk and distressed, and that the manager had killed Cooke in what was later ruled a justifiable homicide. Since that time, the circumstances of his death have been widely questioned.

Some posthumous releases followed, many of which became hits, including 'A Change Is Gonna Come', which is generally regarded as his greatest composition.

CORINNE CORINNA aka CORRINE CORRINA

(Trad/Bo Chatmon) **Don & Phil** join the ensemble - and sing a verse 'solo' - on this track during the finale performance on the 1987 TV special **Chet Atkins & Friends**, which is available on DVD. 'Corrine, Corrina' was first recorded by Bo Chatmon and the Mississippi Sheiks (Brunswick 7080, December 1928). However, it was not copyrighted by Chatmon until 1932. There are numerous versions and variations to this song that has traditional roots. It has become a standard in blues, rock 'n' roll, Cajun and Western swing. The Grateful Dead, Leadbelly, **Dean Martin**, Bill Haley, Steppenwolf, Paul Weller – and the list goes on – all covered it. Armenter "Bo Carter" Chatmon, 30th June 1892 – 21st September 1964.

CORNBREAD AND CHITLINGS

(**Glen D. Hardin**) Recorded in July 1962 during an abandoned **Everly Brothers** session. This interesting and very rare fun curio was recorded on **Calliope** under the name **Keestone Family Singers** comprising **Phil Everly, Glen Campbell** and **Carole King**. The song was composed by **Glen D. Hardin** of **Buddy Holly/Crickets/ Elvis Presley/Emmylou Harris** (plus many others) fame – based on the Kingston Trio's 1959 'Raspberries, Strawberries' (composed by Will Holt), to which it bears more than a passing resemblance. A tribute perhaps. See also '**Melodrama**', the A-side of the original recording. Due to only mild sales for the label's output, this is the final release, **Calliope** 6505.

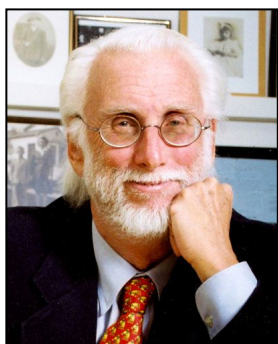


Phil: "That was done because Donald had left the studio and we had about another twenty minutes. Everybody was there so we went ahead and did it. What it amounted to was everybody could do something. That was a lot of fun, too. It was just a strange circumstance." (From interview by **Andrew Sandoval** for the box set **THE PRICE OF FAME**).

CORNBREAD & HONEY (??)

(**Phil Everly/Terry Slater**) Information wanted about this composition, date and any recording. Contact email can be found at the top of this document.

CORNYN, STAN – (born 8th July 1933) began working for **Warner Bros. Records** in 1958. He left the **Warner Music Group** in



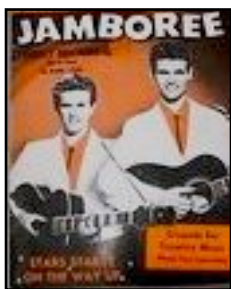
1990 to live an office-free life. During his **Warner** years, he'd advanced to Executive VP of **Warner Bros. Records**; then to Senior VP of the **Warner Music Group**; and finally Founder and CEO of **Warner New Media** within Time-Warner. He is widely remembered for his years heading up Warner-Reprise's Creative Services department, writing innovative ads and other marketing approaches. He wrote the sleeve-notes for **The Everly Brothers** albums **BEAT & SOUL, IN OUR IMAGE** and **TWO YANKS IN ENGLAND**.

He was awarded the **Grammy Award** for Best Album Notes in 1966 for Frank Sinatra's *Strangers in the Night* and again in 1967 for *Sinatra at the Sands*. He was nominated in all for five **Grammy Awards**. The literary qualities of his liner notes are discussed in *A Storied Singer: Frank Sinatra as Literary Conceit* in a chapter entitled "The Composition of Celebrity: Sinatra as Text in the Liner Notes of Stan Cornyn." He co-authored the screenplay for **Warner Bros.**' 1970 film *The Phynx*.

In 1991 he was asked to lead the short-lived computer games division of Media Vision, Inc., and was named executive vice-president and co-head of Media Vision Multimedia Publishing, heading its Westlake Village offices. Stan Cornyn is the author of *Exploding: The Highs, Hits, Hype, Heroes, and*

Hustlers of the Warner Music Group.

COUNTRY AND WESTERN JAMBOREE – MAGAZINE – more information welcome. Contact email can be found at the top of this document.



COUNTY HOEDOWN & WSM LEATHERNECK JAMBOREE - Radio programmes sometimes hosted by various personalities including **Jim Reeves**. **The Everly Brothers** appeared on both **Country Hoedown** and **WSM Leatherneck Jamboree**. Edited recordings can be found on Disc 3 of the **Bear Family's CLASSIC EVERLY BROTHERS** box set. Dates of actual recording or broadcast are unknown but are almost certainly sometime in 1957.

COUNTRY HOEDOWN:

01. Intro/**Bye Bye Love** - Don & Phil
02. Conversation/repartee with **Jim Reeves**
03. **Maybe Tomorrow** - Don & Phil
04. Conversation/repartee with **Jim Reeves**
05. Am I Losing You - **Jim Reeves**
06. Conversation/repartee with **Jim Reeves** to...
07. **Wake Up Little Susie** - Don & Phil
08. Outro with **Don & Phil** followed by **Jim Reeves**

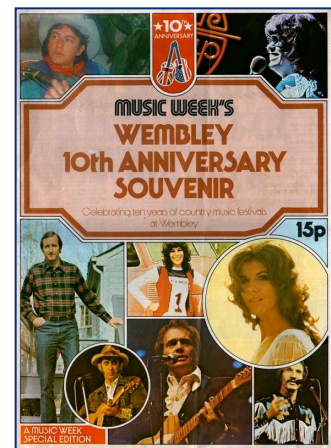
WSM LEATHRERNECK JAMBOREE:

01. Intro (announcer T. Tommy Cutrer to June Carter who is the programme host)
02. Sweet Temptation - June Carter
03. Brief conversation with host and June Carter and **Don Everly**
04. **I Wonder If I Care As Much** - Don & Phil
05. Brief words from June Carter to....
06. The World Is Waiting For The Sunrise - **Hank Garland**
07. Brief word from June Carter to....
08. **Bye Bye Love** - Don & Phil
09. Comedy chat - June Carter with T. Tommy Cutrer to
10. **Temptation** - June Carter & T.Tommy Cutrer
11. Outro June Carter to instrumental by – probably - **Hank Garland**.

The transcriptions of these recordings almost certainly come from AFRS (Armed Forces Radio Service). Many musicians and other stars recorded AFRS programmes. In addition to most AFRS programmes being directed towards entertaining and informing U.S. military personnel, there were also recruitment shows made for a general audience and syndicated to U.S. radio stations. The shows - with names such as *Leatherneck Jamboree*, *Country Style USA* and *Hootenavy* - were recorded on transcription discs at **Nashville's WSM** studios and sent to stations. The 30-minute live programs, hosted by a military spokesman, typically included sales pitches for a branch of the U.S. Armed Forces, scripted patter with a special guest, and the guest's performance.

COUNTRY MUSIC ASSOCIATION (CMA) - Formed in 1958 as the first trade association for a single genre of music, the organization's objectives are to serve as an educational and professional resource for the industry while advancing the growth of Country Music around the world. CMA brings Country Music to the world, not only through its two signature events, CMA Music Festival and the CMA Awards, but through working every day throughout the year to promote the genre, its artists and its community with initiatives and events with the sole purpose of advancing Country Music. See also: **COUNTRY MUSIC HALL OF FAME**.

COUNTRY MUSIC FESTIVAL - WEMBLEY, LONDON – **Don Everly** appeared at the festival in April 1977 (see pic with Mickey Newbury, Emmylou Harris, Wesley Rose and Don), 25th March 1978 and in 1980 (see pic). **Albert Lee** was there in 1977 and played guitar and sang harmony with Don.



COUNTRY MUSIC HALL OF FAME - **CMA** created the Country Music Hall of Fame in 1961 to recognize individuals for their outstanding contributions to the format with Country Music's highest honour. Inductees are chosen by CMA's Hall of Fame Panels of Electors, which consist of anonymous voters appointed by the CMA Board of Directors. As of 2010, there are currently 112 members of the Country Music Hall of Fame. Since 1964, Hall of Fame inductees have been recognized and honoured on the annual **CMA Awards**. Inductees are also celebrated and officially inducted at a special ceremony at the Country Music Hall of Fame and Museum and presented with bronze medallions that they can wear. The **Everly Brothers** were elected to it in 2001 – as were the **Delmore Brothers** and the **Louvin Brothers**.

'COWBOY' JACK CLEMENT & HIS RECORDING STUDIO, THE COWBOY ARMS HOTEL &

RECORDING SPA - 'Cowboy' Jack Clement Recording Studios, Nashville, Tennessee, USA. Under the producers eye of 'Cowboy' Jack Clement **The Everly Brothers** in 1988 collaborated on a 'duet' with **Johnny Cash** & Roseanne Carter for their album *Water From The Wells Of Home*.



Composer **Jack Clement**, nicknamed 'Cowboy' during this student days, is a singer, songwriter, record and film producer who wrote a number of highly successful songs that have been recorded by singing stars such as **Johnny Cash**, **Dolly Parton**, **Ray Charles**, Carl Perkins, Bobby Bare, **Elvis Presley**, **Jim Reeves**, **Jerry Lee Lewis**, **Cliff Richard**, Charley Pride, Tom Jones, Dickey Lee and **Hank Snow**. He was inducted into the **Nashville Songwriters Hall of Fame** in 1973. He also produced albums by Townes Van Zandt and **Waylon Jennings**.

Born in Whitehaven, Tennessee, on 5th April 1931, Jack Clement played a crucial part in bringing **rock 'n' roll** music to the rest of the world. During a career of treading thin lines between folk singers, polka bands, outlaw songwriters, and the commercial country music industry, this visionary maverick combined song publishing, music and film production, a record company and recording studios decades before the current trend of international conglomeration. Until recently he ran his pared-down empire from his house, *The Cowboy Arms Hotel and Recording Spa*. "I thought that a recording studio was the worst place in the world to make a record, so I built this studio at home 30 years ago," he says. "Now everyone wants one!"

Raised and educated in Memphis, Clement was performing at an early age. In 1953, he made his first record for the Sheraton label in Boston, Massachusetts but did not immediately pursue a full time career in music, instead choosing to study at Memphis State University from 1953 to 1955. He played steel guitar with a local band, and in 1956 he went to work as a producer and engineer for Sam Phillips at Sun Records. There, Clement worked with future stars such as **Roy Orbison**, Carl Perkins and **Johnny Cash**. But most importantly, he discovered and recorded **Jerry Lee Lewis** while Sam Phillips was away on a trip to Florida. While recording the first songs by Jerry Lee Lewis, Clement suggested that the musicians take a break from the country-oriented material they were working on. So, for fun, they loosened up by jamming on some stuff they had been doing in their live shows. The levels were set, and as the band launched into 'Whole Lot of Shakin' Goin' On', Jack hit the red button, mixing it on the fly. One take. They didn't even listen back until after they had finished the rest of the session. In a matter of weeks that raw sound was blasting out of car radios and black-and-white TVs toward the top of the charts, inspiring countless budding rock musicians. 'Whole Lotta Shakin' Goin' On' was selected in 2005 for permanent preservation in the National Recording Registry at the Library of Congress.

In 1957, Clement wrote the song '**Ballad of a Teenage Queen**' that became a crossover hit for **Johnny Cash**. Other Cash hits written by Clement included 'Guess Things Happen That Way', a # 1 country and # 11 pop in 1958, and the humorous 'The One on the Right Is on the Left', a # 2 country and # 46 pop hit in 1966. In 1959, Clement accepted an offer to work with **Chet Atkins** as a producer at **RCA** in **Nashville**, then the most important label in the industry. Clement went on to become a significant figure in the **Nashville** music business, establishing a publishing business, and his own recording studio, making records for stars such as Charley Pride and Ray Stevens. In 1971, he co-founded the J-M-I Record Company.

Clement was involved in a few film projects as a singer or songwriter on soundtracks, and produced the 1975 horror film *Dear Dead Delilah* that marked the last film performance by actress Agnes Moorehead.

In 1987 Clement was approached by U2 to record at legendary Sun Studio in Memphis, TN. He had never heard of U2 but took the session based on the urging of someone in his office. The result was a portion of the U2 album *Rattle and Hum* ('When Love Came To Town' with BB King, 'Angel of Harlem' about Billie Holiday, and 'Love Rescue Me' with backing vocals by **Bob Dylan**), as well as the **Woody Guthrie** song 'Jesus Christ', which appeared on 1988's *Folkways: A Vision Shared—A Tribute to Woody Guthrie & Leadbelly*. Portions of the recording sessions also appear in the film *Rattle and Hum*.

In 2005, a documentary on Clement entitled, *Shakespeare Was a Big George Jones Fan*, was created by Robert Gordon and Morgan Neville, pieced together from Clement's home videos and interviews with peers, including **Jerry Lee Lewis** and Bono. Jack Clement has been inducted into the **Rockabilly Hall of Fame** and the Music City Walk of Fame. On 25th June 2011, a fire destroyed Jack's home and studio on Belmont Blvd. in **Nashville**. Jack was unhurt, but many priceless recordings and memorabilia were lost.



CRAMER, FLOYD



Floyd Cramer, 27th October 1933 – 31st December 1997, was an American Hall of Fame pianist who was one of the architects of the **Nashville Sound**. Born in Shreveport, Louisiana, Cramer grew up in the small town of Huttig, Arkansas, teaching himself to play the piano. After finishing high school, he returned to Shreveport, where he worked as a pianist for the *Louisiana Hayride* radio show. In 1952, he made his way to **Nashville** at a time when the use of piano accompanists in country music was growing in popularity. Before long, Cramer would become one of the busiest studio musicians in the industry, playing piano for stars such as **Elvis Presley**, Brenda Lee, Patsy Cline, The Browns, **Jim Reeves**, **Roy Orbison**, **Don Gibson** and the **Everly Brothers**, and many others. Cramer played on many of the EBs **Cadence** and early **WB** recordings. It is Cramer's piano that is heard, for example, on Elvis' first national hit, 'Heartbreak Hotel'. However, Cramer remained a virtual unknown to anyone but music industry insiders until he recorded a 45 rpm single in 1960 called 'Last Date'. An instrumental, the music exhibited a relatively new concept for piano playing known as the "slip note" style. The record went to number two on the **Billboard Hot 100** pop music chart. This particular track is also used as the closing theme for renowned Australian radio broadcaster Ray Hadley on his number one syndicated show in Sydney on radio station 2GB. It was also recorded by R.E.M. in 1987 as the flipside to 'It's The End Of The World As We know It (And I Feel Fine)'. In 1961 he had

a huge hit with 'On The Rebound' on both sides of the Atlantic. By the mid-1960s, Cramer had become a respected performer, making numerous record albums and touring with guitar maestro **Chet Atkins** and saxophonist Boots Randolph, also performing with them as a member of the *Million Dollar Band*. Floyd Cramer died of lung cancer in 1997 at the age of 64 and was interred in the Spring Hill Cemetery in the Nashville suburb of Madison, Tennessee. In 2003, he was inducted into both the **Country Music Hall of Fame** and the **Rock and Roll Hall of Fame**. East Tennessee State University in Johnson City, Tennessee, offers the "Floyd Cramer Competitive Scholarship".

CRANDALL, EDDIE – Eddie Crandall was **Don** and **Phil Everly's** second manager, succeeding **Elaine Tubb**; they signed with him in October 1956. He was also **Marty Robbins'** manager. It was he who got the **Everlys** booked on the early **tent shows**, though he did not succeed in booking them anywhere else. They stayed with him until approximately mid-1957, when **Wesley Rose** took over as manager.

CRANHAM, PHIL - Phil Cranham is a British session musician who played bass on the **Everly** albums **BORN YESTERDAY** and **SOME HEARTS**, and was part of the post-reunion touring band up until the last tour the **Everly Brothers** undertook in 2005. Phil Cranham can be heard on albums by The Proclaimers, Gavin Cox, **Petula Clark**, Elaine Paige, Hot Chocolate and many more. With his producer-brother Bob he forms an independent music production company these days.

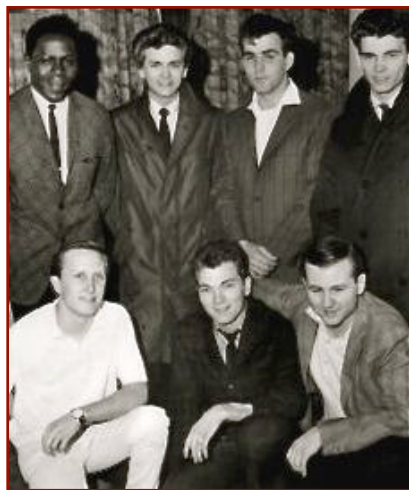
CRICKETS, THE - read in conjunction with **HOLLY, BUDDY** - The Crickets started out as pure fiction - the name a ruse by **Buddy Holly, Jerry Allison, and Joe B. Mauldin** to avoid the provisions of a 1956 contract that Holly had signed with **Decca Records**, that would have prevented the release of their then-new 1957 recording of **'That'll Be The Day'** on the Brunswick label. Rhythm guitarist Niki Sullivan was also recruited but he dropped out after a little more than one year to resume his education. The Crickets were one of the first self-contained rock bands, writing, playing, producing and recording their own material. They were among the first rock bands, too, to utilize overdubbing and multi-track recording years before it became standard practice. Above all, they were the first rock musicians to make rock and roll truly accessible to their audience; their instrumental format of guitar, drums and bass spawned thousands of garage bands worldwide – including one formed by a very young **John Lennon** and **Paul McCartney** (The Beatles' name was even Crickets-inspired) - and influenced virtually every major rock performer in the United States and abroad. Their hits **'That'll Be The Day,' 'Peggy Sue,' 'Oh Boy,' 'Not Fade Away,' 'Maybe Baby,' 'It's So Easy,' 'I Fought The Law'** and **'More Than I Can Say'** are bona fide rock classics. As **Paul McCartney** once put it, "If it wasn't for the Crickets, there wouldn't be any **Beatles**."



Phil and Don Everly became good friends with The Crickets and showed them around New York encouraging them to buy sharp suits. It was they who encouraged **Buddy Holly** to adopt the more prominent horn-rimmed glasses reasoning that if you have to wear them – make a statement! The more 'wild' **Holly** showed the boys from **Kentucky** how to have a good time! Famously, in 1958 The Crickets and **The Everly Brothers** started a 12-date 6-day Florida tour called "The Big Gold Records Stars" at the Kellogg Auditorium in Orlando, Florida. Also on the show were Bill Haley and the Comets, **Jerry Lee Lewis**, the Royal Teens, and **Jimmie Rodgers**. On 20th February The Crickets stepped in to back up the **Everlys** because their local back-up band wasn't any good.

In late 1958, **Buddy Holly** decided to move to New York and become more involved in the business side of music. **Allison and Mauldin** continued on with The Crickets, adding their old friend **Sonny Curtis** as lead guitarist and vocalist. Sonny had played guitar and fiddle in earlier groups with Buddy and J.I, so his joining was a welcome and seamless fit with the band's unique sound and approach.

After **Holly** died, **The Crickets (J. I. Allison, Joe B. Mauldin and Sonny)** backed **The Everly Brothers** on tour for a while. (Pic left, May 1960 on tour in Australia – clockwise Marv Johnson, Phil Everly, Billy



"Crash" Craddock, Don Everly, Sonny Curtis, J. I. Allison, and Joe B. Mauldin.) **Jerry Allison** became de facto leader of the group, and they were soon a quartet again, with **Sonny Curtis** on guitar and **Earl Sinks** as lead singer. In 1959, still managed and produced by Norman Petty, they recorded 'Love's Made A Fool Of You' (original composed by **Buddy Holly** for **The Everly Brothers**) backed with 'Someone, Someone', which failed to chart. David Box, a native of Lubbock, Texas and **Buddy Holly** sound-a-like, joined the group as lead vocalist for their 1960 single of 'Don't Cha Know' (A-side), and 'Peggy Sue Got Married' (B-side). David Box ironically would later die in a charter plane crash in 1964 while touring as a solo singer. The next lead singer



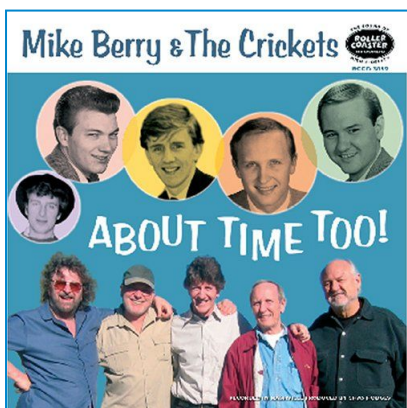
was Jerry Naylor with whom they had chart success especially in the UK with 'Please Don't Ever Change', 'My Little Girl', plus 'Teardrops Fall Like Rain', 'Don't Try to Change Me', among others.

The first Crickets' album without **Buddy Holly** was *In Style With The Crickets*, which introduced 'I Fought The Law' and 'More Than I Can Say'. With a new Crickets recording contract with West Coast-based Liberty Records, as well as a shift in focus from touring to the studio, **Los Angeles** became home base for the group for the next 15 years. In 1962 The Crickets released *Bobby Vee Meets the Crickets* with Bobby Vee singing on lead vocals. In 1964, The Crickets recorded their version of the rock and surf song 'California Sun' for their album of the same title and appeared in the movie *Girls on the Beach*, along with the **Beach Boys** and Lesley Gore, performing their special rendition of 'La Bamba', also a UK hit.

In the mid-70s, the Crickets moved to the **Nashville** area and began a long association with **Waylon Jennings** whom they had known since the early Lubbock days. In addition to touring and recording with Jennings, the group made frequent international tours. The band's line-up was often changed or augmented with other top musicians such as **Albert Lee** and Rich Grech who toured and recorded with them on the albums *Long Way From Lubbock* and *Remnants*.

Gordon Payne became the lead singer for the 1987 album *Three Piece* and *T-Shirt* – on which the title track (also a single) was produced by **Paul McCartney**. (NB: these two albums have almost identical tracks with a couple of changes.)

The group has also continued to record, issuing albums throughout the 1980s and 90s. In April of 1995, they recorded '**Not Fade Away**' with Levon Helm and The Band for a critically-acclaimed musical tribute to **Buddy Holly** entitled **Not Fade Away** released on **Decca Records**. The following year, The Crickets recorded *Too Much Monday Morning*, an album of all new material and which featured **Nanci Griffith**. It was released on the British label, Carlton. That year they also toured extensively with **Nanci Griffith** and The Blue Moon Orchestra. (The Crickets circa 1962 – **Sonny Curtis**, **Jerry Allison**, **Glen Hardin** & **Jerry Naylor**.)



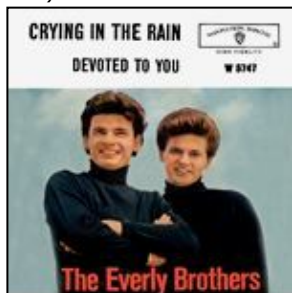
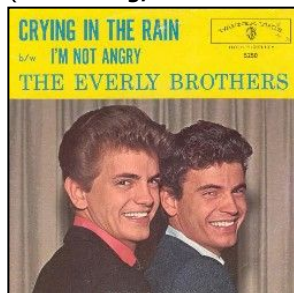
Over the years, the Crickets have appeared in motion pictures and numerous documentaries, as well as top television shows including **The Ed Sullivan Show**, **Sunday Night At The London Palladium**, **American Bandstand**, **The David Letterman Show**, **CNN**, **America's Talking**, Westwood One Radio syndicated specials, and a two-hour **Nashville** Network special shown worldwide. As the millennium approached, the Crickets were again in the studio with **Grammy**-award-winning producer Greg Ladanyi to record what may well be their most memorable album of all, *The Crickets and Their Buddies*. The album features 15 new tracks of the band's classic hits with the Crickets joined by their "buddies" – **Eric Clapton**, **Graham Nash**, **John Prine**, **Rodney Crowell**, **Albert Lee**, **Nanci Griffith**, **J.D. Souther**, **Johnny Rivers**, **Phil Everly**, **Vince Neil** (Mötley Crüe's lead singer), **Bobby Vee**, **Tonio K.** & **Peter Case**, and **Waylon Jennings** (one of his last recordings). In 2005 The Crickets recorded an album with Mike Berry - *About Time Too!*, produced by **Chas Hodges** on which for two tracks – 'Red Cadillac And A Black Moustache' on 'Summertime Blues' – he plays **Don Everly's** acoustic guitar.

For more information, see also the separate entries for **J.I. Allison**, **Sonny Curtis**, **Joe B. Mauldin** and **Glen D. Hardin**.

CRITERION STUDIOS - Criterion Studios, **Los Angeles**, California, USA. Two tracks – '**Angel Of Darkness**' and '**Brown Eyes**' from the 1988 album **SOME HEARTS** were recorded here. No other information located.

CRYING IN THE RAIN

(**Carole King/Howard Greenfield**) Recorded 14th November 1961 at **RCA Victor Studio, Nashville, Tennessee** - only days before they were to join the **Marines** - and issued as **WB 5250** on 22nd December 1961, backed with '**I'm Not Angry**'.



Harold Ray Bradley (guitar); **Walter Haynes** (steel guitar); **Murray M. "Buddy" Harman** (drums); other details unknown. Producer: no credit; engineer: **Bill Porter**.

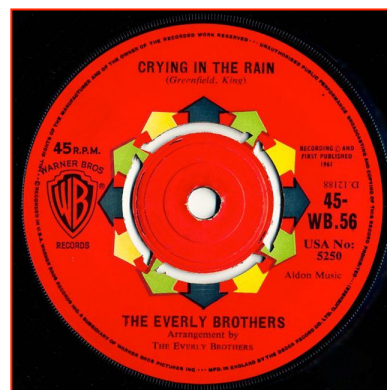
The record climbed all the way to #6 on both sides of the Atlantic in a thirteen-week chart run in the US and a fifteen-week run in the UK. It was released while Don and Phil were in the Marines.

Phil: "A buddy of mine at the time was **Lou Adler** and he worked with **Donnie**

Kirshner. I went to New York and **Howard Greenfield** and **Carole King** wrote 'Crying In The Rain' for us. The story I always knew was that it was Carole and Howie's only collaboration. Which shows you how good they were – 100%. I thought it was a hit when I heard it. It was just a good song."

Don: "**Lou Adler** brought that to us. **Carole King** was one of the great writers. She was so good. We could have pursued that even more because she was really on the edge of songwriting at that point." (Both quotes from liner notes to the 2001 reissue twofor **BOTH SIDES OF AN EVENING/INSTANT PARTY**.)

The Norwegian pop band A-Ha covered it fairly successfully in 1990 – apparently Don & Phil were so impressed that they presented the Norwegian trio with a set of guitars. The second picture (above) is of a later release; the original was backed by '**I'm Not Angry**'. During 1983's **Reunion Concerts** Don and Phil played it live both nights – it features on the album **REUNION CONCERT**.



Highest chart positions: US: 6; UK: 6; Canada: 25; Australia: 7

CRYING IN YOUR COFFEE

(**Phil Everly/Brian C Stewart**) This song is listed on the BMI website. Information wanted about this composition, date and any recording. Contact email can be found at the top of this document.

CUCKOO BIRD

(Trad. Adapted by **Terry Slater**) Recorded 9th April 1969 at **Sunwest Studios, Hollywood**. This track was issued in the US only as



WB 7290, as the B-side to '**I'm On My Way Home Again**' on 30th April 1969. There are many variations to this old song. **Ron Elliott** (guitar); **Bob Rafkin** (guitar); **Clarence White** (guitar); **Jerry Scheff** (bass); **Gene Parsons** (drums). Producer: **Lenny Waronker**; engineer: **Don Landi**.

As indicated above the **Everlys'** rendition famously has them team up with two members of the latter-day Byrds, **Clarence White** and **Gene Parsons** – not to mention Elvis' bass player **Jerry Scheff!** It features on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**.



CURB RECORDS – **Phil Everly** recorded on Curb during part of his solo years, signing in 1981. Curb Records is a record label started by Mike Curb originally as Sidewalk Records in 1963. From 1969 to 1973 Curb merged with MGM Records where Mike Curb served as President of MGM and Verve Records. A Republican, Curb served as the 42nd Lieutenant Governor of California from 1979-1983 under Democratic Governor Edmund G. "Jerry" Brown, Jr. He was acting governor of California while Brown was pursuing presidential ambitions.



Curb had major successes with such artists as the Stone Poneys (featuring **Linda Ronstadt**), Eric Burdon and War, Sammy Davis Jr., the Osmond Family, Lou Rawls, Exile, **The Righteous Brothers**, Solomon Burke, Gloria Gaynor, Lyle Lovett, **Roy Orbison**, the Electric Flag (featuring Mike Bloomfield and Buddy Miles), the Sylvers, and the Four Seasons (their comeback

album, *Who Loves You*, including 'December 1963 Oh What A Night', which was the first single to spend more than one year on the Billboard Hot 100 Chart).

Curb's roster has included many successful country music artists, such as Tim McGraw, LeAnn Rimes, Hank Williams, Jr., Wynonna, Sawyer Brown, Rodney Atkins, the Bellamy Brothers, Chris Hillman's Desert Rose Band, Lee Greenwood, Steve Holy, the Judds, Hal Ketchum, Jo Dee Messina, Rio Grand, Trick Pony (featuring Heidi Newfield), **Mel Tillis**, T.G. Sheppard, Jim Stafford and Ray Stevens. **Phil Everly** recorded two singles for Curb: '**Dare To Dream Again**' and '**Sweet Southern Love**'.

In late 2002 Curb Records also acquired a stake in Word Records from then-owners Time Warner. Curb still holds partnership in Word even though Time Warner's stake was sold to newly formed spin-off Warner Music Group in 2004. Curb Records supports charitable programs through the Mike Curb Family Foundation.

CURTIS, SONNY – (born 9th May 1937, Meadow, Texas) famed composer of '**Walk Right Back**' and member of the post-**Buddy Holly** **Crickets**. From his West Texas beginnings as the lead guitarist in **Buddy Holly's** pre-**Crickets** band, The Three Tunes, to a prolific songwriting career, Sonny Curtis is a rare talent who transcended musical genres long before the term "crossover" was coined. He has penned over 500 songs, recorded by legendary artists across the music spectrum, including Holly, Tom Petty and the Heartbreakers, Hank Williams, Jr., Bing Crosby, **The Everly Brothers**, The Grateful Dead, Green Day, **Roy Orbison**, The Clash, etc.



Sonny was born in a dugout about seven miles east of Meadow, Texas in 1937. When he was a boy, Sonny and his family would gather with neighbours for "musical Saturday nights", where anyone who played an instrument could join in the fun. Sonny learned to play before his fingers could reach across the neck of the guitar; he just played on the four high strings. He joined his older brothers, Pete and Dean, to pick at local radio stations, jamborees, and other events.

In his teens, Sonny's friends and contemporaries were fellow musicians **Buddy Holly**, **Waylon Jennings**, and future **Crickets** (**J. I. Allison**, **Joe B. Mauldin**, and **Glen D. Hardin**.)

While still in high school, Dave Stone, a local promoter, frequently used him on bills that included the young **Elvis Presley**, Carl Perkins, **Johnny Cash**, **Hank Snow**, and other stars of the day.

In 1956, Sonny accompanied **Buddy Holly** and bassist Don Guess to **Nashville**, where he played lead guitar on Buddy's recordings of 'Blue Days, Black Nights', 'Midnight Shift', and his own composition of 'Rock Around With Ollie Vee'. On those recordings, Sonny made history as the first rock 'n' roller to record playing a Fender Stratocaster. (Pic on the right shows, Sonny, Buddy, Don Guess & Dean Curtis.) Soon after, he left the band to play with Slim Whitman, and went on tour as a member of the Philip Morris Country Music Show starring **Carl Smith**, Red Sovine and Goldie Hill. Curtis was on the road when **Buddy Holly** put together **The Crickets** in 1957.



Sonny's first record as a songwriter, whilst still a teenager, was 'Someday', a chart success for Webb Pierce. One sand-stormy afternoon Sonny wrote one of his most recognized and recorded tunes, 'I Fought the Law', originally released on the album *In Style With the Crickets*. It later made stars of The Bobby Fuller Four when they recorded it in 1964. 'I Fought the Law' has since been covered by everyone!

Aged 21, Sonny rejoined the **Crickets**, just prior to Holly's tragic death in a plane crash and soon took over the lead vocalist role in addition to lead guitar. After **Holly** died, **The Crickets** (**J. I. Allison**, **Joe B. Mauldin** and Sonny) backed **The Everly Brothers** on tour. One of his classics, '**Walk Right Back**', was recorded by **The Everly Brothers** in 1961 and topped the charts in the U.S. and the UK. There are two verses to '**Walk Right Back**' but **The Everly Brothers** sang only the first verse - twice. The story goes that Curtis played them his 'work in progress' with the one completed verse. He then went off with the army to Germany where he was stationed (Sonny received his draft notice whilst on tour). Meanwhile Don and Phil were so taken with the song as it was that they recorded and released it without waiting for verse two - which Sonny subsequently mailed them. He heard the 'one verse' version on the radio and it launched his writing career. (Pic on right - April 1960. Joe B., J. I. and Sonny with The Everly Brothers on the Alma Cogan show in London.)

Sonny Curtis also composed the **Everly** recordings, '**And I'll Go**', '**I Used To Love You**', '**The Collector**' (actually composed in collaboration with **Don Everly**), '**This Is The Last Song I'm Ever Gonna Sing**' (with **J. I. Allison**) and '**Whatever Happened To Judy**'.

After his discharge from the Army, Sonny moved to **Los Angeles**. In 1965, he decided to devote more attention to songwriting and developing his career as an artist. Throughout the 1970s, Sonny applied his songwriting skills to rock, pop, country, television and radio commercials. Along with friend and songwriting companion Don Piestrup, Sonny wrote numerous nationally known jingles for clients such as McDonald's, Buick, Western Airlines, Honda, Bell Telephone,



etc. During this time, he also wrote and sang the theme song for the *Mary Tyler Moore Show*, 'Love Is All Around'. Because of its positive message for working women in the early days of feminism, the song is not only one of television's best loved themes - it's a cultural touchstone.



Sonny moved to **Nashville** in 1976 where, as a member of **The Crickets**, he toured with **Waylon Jennings** for five years. As a recording artist for **Elektra** in the early eighties, Sonny scored numerous songs in the Top 100 country charts, including 'Good Ole Girls', written by Dan Wilson, which made it into the top ten charts. With co-writer Ron Hellard, he achieved one of his biggest country music successes with 'I'm No Stranger to the Rain', a number one record for the late Keith Whitley. In 1989, the Country Music Association voted it the Single of the Year.

Sonny is a member of **BMI's** Million Airs Club in recognition for 'I Fought the Law', 'More Than I Can Say' (co-written with J.I. Allison), 'Walk Right Back', 'The Straight Life', and 'I'm No Stranger to the Rain', each of which achieved 1,000,000 air plays. His wide-ranging contributions to songwriting earned him a place in the **Nashville** Songwriters Association International (NSAI) Hall of Fame in 1991. Along with the other two Crickets, Sonny was inducted into the Music City Walk of Fame in April 2007 and The Musicians Hall Of Fame in October 2009 (see pic on left – with Keith Richards.)

He has continued to record and perform intermittently as part of the band over six decades, most recently on their album **The Crickets and their Buddies** (2004) where they reprised most of their hits with help from many noted fellow musicians including **Phil Everly** and his son **Jason Everly**. Curtis did leave the band several times to pursue his solo career but even during those periods made occasional guest appearances, in performance and on record, with **The Crickets**. His song 'The Real Buddy Holly Story' was written in response to the inaccuracies in the movie *The Buddy Holly Story*.

D

DAFFAN, TED aka FRANKIE BROWN - Theron Eugene "Ted" Daffan, 21st September 1912 – 6th October 1996, was an



American country singer, guitarist and songwriter in the Western Swing tradition of the 1930s. He used 'Frankie Brown' as a nom de plume initially for composing purposes; Brown was Daffan's mother's maiden name. '**Born To Lose**', an EB track on their album **THE EVERLY BROTHERS SING GREAT COUNTRY HITS**, was popularised by Daffan in 1944 (it sold over 7 million copies) and has since become a country standard covered by numerous artists. He also wrote '**Down The Road Of Life**'. Furthermore Ted Daffan is noted for composing one of the very first truck-driving songs, 'Truck Driver's Blues', an oft recurring theme in country music ever since. The song was subsequently featured in James Jones' best-selling novel *From Here To Eternity*. At first Daffan recorded as a solo artist, later he formed his own band The Texans. In the 1960 he left performing for what it was and formed a **Nashville**-based publishing house with **Hank Snow**.

DALEY, JACK - Personal manager of the **Everly Brothers** in 1971, successor of **Jack Real**. It was Don who had fired Real and decided to sign with Daley. Don felt "the management was responsible for the last six years of work which I didn't feel suited our personality any more. Jack Daley turned out to be more our way of thinking. He negotiated the **RCA** contract and brought **Paul Rothchild** in as a producer of our album [**STORIES WE COULD TELL**]."

In 1982, during the split, **Don Everly** signed with Jack Daley again, "My writing is better than it ever has been and Jack Daley is negotiating a record deal with a major company at the moment." This, however, did not materialise and his solo career came to a halt as a short while later Don and Phil started talking about getting back together, which then took place in 1983.

DAM (or DAMN?) THESE HARD TIMES (??)

(**Phil Everly/Duane Eddy**) Information wanted about this composition, date and any recording. Contact email can be found at the top of this document.

DANCING IN THE STREET

(William 'Mickey' Stevenson/**Marvin Gaye**) Recorded 3rd December 1964 at **Fred Foster Sound Studio A, Nashville** for inclusion on the album **ROCK 'N' SOUL**. No musician details known. Producer: **Jimmy Hilliard**; engineer: **Bill Porter**.

Don & Phil substitute 'Music City' (ref to **Nashville**) in place of 'Motor City' (Detroit). On the original Martha and the Vandellas version **Marvin Gaye** is on drums; this version went to #2 in the US in 1964, #4 in the UK in a 1969 release. A famous cover is by Mick Jagger and David Bowie for Bob Geldof's 1985 Live Aid charity movement. In just thirteen hours they had recorded the song and filmed a video. It went to #1 in the UK and #7 in the US – all profits went charity. The song has further been covered by everybody from **Little Richard** to Van Halen, and from **Neil Diamond** to the Carpenters.

DANCING ON MY FEET

(**Phil Everly**) Recorded 20th September 1962 at **United Recording Corporation Studio B, Hollywood** in a grand total of 23 takes but remained in the vault until first issued in 1977 as K56415, the B-side to '**Silent Treatment**', their 'new' single issued to promote the **NEW ALBUM**, a compilation of previously unreleased tracks.

Tommy Allsup (guitar); **Sonny Curtis** (guitar); **William Everett "Billy" Strange** (guitar); Alfred McKibbin (bass); **Earl Cyril Palmer** (drums); Raymond "Ray" Johnson (piano). Producer: no credit; supervisor: **Jimmy Hilliard**; arranger: **Neal Hefti**; engineer: **Bones Howe**.

In 1959 Phil recorded a demo version of the track finally released in 2005 on the album **TOO GOOD TO BE TRUE**, a compilation of late 1950s demo recordings.

Phil: "I don't think Donald wanted to cut that. I didn't even think it was very good. I don't know why we even tried to do it. It just wasn't working, that is why we'd have done it that many ways." (Quote Phil from the liner notes for **THE PRICE OF FAME** box set, 2005.)



DANGER DANGER

(**Frankie Miller**) Recorded May 1984 at **Maison Rouge Studios**, Fulham, London, UK. This rock song that will get your adrenaline going for sure appears on the album **EB84**, their first post-reunion release. Details in regard to each track are unknown but musicians on the **EB84** sessions include: **Albert Lee** (guitar); **Phil Donnelly** (guitar); **Dave Edmunds** (guitar); **John Giblin** (bass); **Jeff Lynne** (bass); **Terry Williams** (drums); **Gerry Conway** (drums); **Pete Wingfield** (keyboards); **Richard Tandy** (keyboards); **Gerry Hogan** (pedal steel guitar). Producer: **Dave Edmunds**.

The track was also included on 2005's **Hip-O Select's** excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**. Composer **Frankie Miller** recorded the song himself for his 1982 album *Standing On The Edge* and a good live version of him performing the track can be found on YouTube.

DANIELSON, JIM

- Jim Danielson is a boyhood friend of the Everlys from their days in **Shenandoah**. He later worked as a broadcast journalism instructor at the University of Nebraska and remained close friends with **Phil Everly**. For a time he served as their spokesman and was asked in 1986 by Don and Phil to set up a fund called '**The Everly Family Scholarship Fund**'. This fund was designed to assist students in **Shenandoah's** middle and high school grades, as well as those who are college-bound, established on the basis of need, not necessarily academic excellence.

Phil used his friend's name as an alias. Danielson is credited as a co-composer on the demos '**She Never Let Me Drink**' and '**My Mom And Dad**' but one suspects that Phil 'gave' Danielson these songs possibly to avoid a contractual commitment to **Acuff-Rose**.

(Pic shows Jim with Phil at the 1986 Shenandoah Homecoming. Phil is clearly having a wonderful time!)



DARE TO DREAM AGAIN

(**Phil Everly**) **Phil Everly** solo. Recorded November 1980 at (tbc) and issued as a single (ZS6 5401 AA-AF) coupled with '**Lonely**



Days, Lonely Nights' on the **Curb** imprint in the US, Epic in the UK. It was the first of Phil's solo releases to make the charts and peaked at #63 on the US Country chart and an even more respectable #9 on Adult Contemporary. There are three different versions around: a DJ promo without the steel guitar; the single version and a version without the harmony. The latter is included on the 1999 Curb release **RARE SOLO CLASSICS** which comprises Phil's solo singles from the 1980s and all the tracks from Don's third solo album **BROTHER JUKEBOX**. Phil first performed the song with **Emmylou Harris** at the **Palomino Club** in North Hollywood, late 1979. This was broadcast on radio and has since been around on tape. The words vary

somewhat from the later recorded single version – for more information see the **LYRIC LIST** on the **EBI** website.

Phil: "Because they didn't sell, my solo albums are failures as far as I'm concerned. I wrote all the songs – I've made a joke many times that if **Phil Everly** keeps writing these songs and they don't sell I'm going to quit using his material. I now write more honestly about how I live. The new things I'm doing like 'Dare To Dream Again' are more hopeful and more structured. This time I'm going to approach it with more of a singles attitude and I may get some outside material because I want it to be commercially successful. It's no good to sing things that you think have meaning and have no one to hear it. I'm not interested in that. It really is important that it is widespread. Otherwise it's not valid."

Phil only released two singles on **Curb** while he had an option for three and an album. Phil: "I let it all slide. Mike Curb is a very nice man and the people there were very good to me but **Curb Records** is a sub-label of **Columbia** and they just weren't big enough to promote the singles properly, which was a pity really because I got a good response to 'Dare To Dream Again'. I think it was one of the best things I've done."

Highest chart positions: US: - #9 Adult Contemporary; #63 on the Country chart; UK: -



DARLING TALK TO ME

(**Phil Everly**) Recorded by **Johnny Rivers** in 1959 and released on the Cub label (a subsidiary of MGM Records) as K 9047. **Johnny Rivers** is an American singer, songwriter, guitarist and record producer – he won a **Grammy** as the producer of the 5th Dimension, who recorded '**Aquarius/Let The Sun Shine In**' with his label Soul City Records.

DAVIS, KARL

- Karl Victor Davis, 17th December 1905 – 29th May 1979. Karl Davis and **Hartford (Harty) Taylor** (with whom he wrote **'I'm Here To Get My Baby Out Of Jail'** (see below) were boyhood pals who became Kentucky singing duo **Karl and Harty**. Karl is sometimes mistakenly spelt Carl. He was also a member of the Cumberland Ridge Runners. The Ridge Runners consisted of six members, Karl Davis, **Red Foley**, John Lair, Slim Miller, Linda Parker, and **Hartford Taylor**. Performing mainly in the 1930s, they were billed as the first authentic southern playing-singing act on the 'Barn Dance' and **WLS** radio. Karl stayed with **WLS** long after the switch to rock as a record turner. His job was to record the music played on the station to a cart. Only a member of the Musicians Union was allowed to handle the actual phonograph record.



DAY, JAMES 'JIMMY' CLAYTON

- 9th January 1934 – 22nd January 1999. Pedal steel guitar player James Clayton "Jimmy" Day was born in Tuscaloosa, Alabama, on 9th January 1934. He grew up in Louisiana, moved to Texas and then **Nashville**, Tennessee, and eventually returned to Texas permanently. As a teenager, after graduating from high school in 1951, he played non-pedal steel guitar on the *Louisiana Hayride*.



It was on the Hayride that he performed as a sideman for many future stars, such as **Jim Reeves**, Johnny Horton, **Hank Williams**, **Elvis Presley**, and Faron Young. His first recording was Webb Pierce's 1952 hit 'That Heart Belongs to Me'. Jimmy Day later became a member of Jim Reeves's band and took up the pedal steel guitar. He was influenced by steel guitar innovators such as Shot Jackson and **Buddy Emmons**. Together, Day, Jackson, and Emmons manufactured the Sho-Bud brand of pedal steel in 1957. Day named his own steel guitar "Blue Darlin'". During 1957 he played on the following **Everly Brothers** tracks for **Cadence**: **'I Wonder If I Care As Much'**, **'Should We Tell Him'** and **'Bye Bye Love'**.

Ray Price invited Day to join the Cherokee Cowboys, and Day quickly demonstrated his now legendary style on such songs as 'Crazy Arms' and 'Heartaches by the Number'. Day later teamed up

with Willie Nelson on such songs as 'Shotgun Willie'. He also made two solo LPs for Phillips in 1962 and 1963. He became a member of the International Steel Guitar Hall of Fame in 1982. He is also a member of the Texas Steel Guitar Hall of Fame and the Texas Western Swing Hall of Fame. Like most sidemen, Jimmy Day never received the fame he deserved for his contribution to shaping Texas country music. However, he helped to make many others famous; they realized the value of his contribution and sought him out. Day played with Webb Pierce, Ernest Tubbs, Skeeter Davis and Patsy Cline, as well as many other also lesser-known stars: it did not matter to Day who they were or where they were from, as long as he liked their music and could make a contribution. In addition, Day recorded another solo album for DeWitt Scott's Mid-Land label in the mid-70s.

In 1978, as Nashville studios increasingly eliminated the steel guitar from most recordings, Jimmy Day returned to Central Texas, where he believed he could find audiences that still appreciated him. He went back to **Nashville** for a short time in 1991, but returned to Texas for the remainder of his life. Jimmy Day died of cancer on 22nd January 1999 at the age of 65 and is buried in Austin. He was inducted into the Country Music Association Hall of Fame on 25th February 1999.



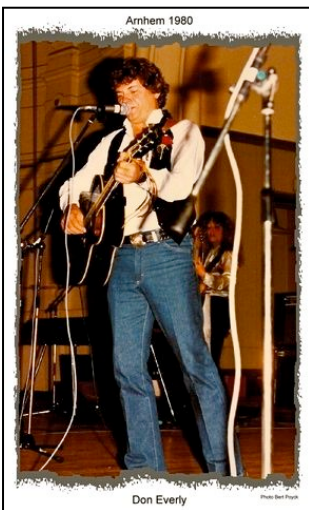
DEAD COWBOYS, THE

- **Don Everly's** backing band, inspired possibly by **Hank Williams'** band the Drifting Cowboys, during part of his solo years. It comprised **Rachel Peer** (aka Rachel Prine Peer) on bass and harmony, **Tony Newman** on percussion (previously with Jeff Beck), **Phil Donnelly** on guitar and keyboardist Lamar Hill. (Picture by Bert Poyck of Don backed by The Dead Cowboys during their 1980 tour.)

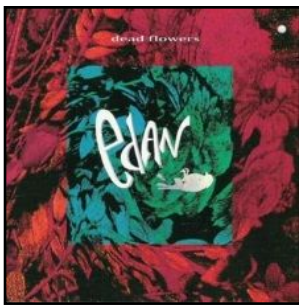
"Actually it was more like rehearsing in front of a live audience," said Don after polishing up their act over four packed nights at the 125-seat J. Austin's in **Nashville**. "I'd already been invited to make this tour abroad and decided that this time I wouldn't go without my own band. I was limited to singing country songs other musicians could lay without rehearsal."

Don and the Dead Cowboys included **Everly Brothers** material in their performances. Don was (1980) in an optimistic mood, "Well, I happen to like the direction my music's going in now, the new band, the rock 'n' roll sound we're getting. They say you can get too old for rock 'n' roll- but I don't think I ever will."

Don was looking for a new deal with a label - and there was interest - but sadly, for such a great line-up, other than brief bootlegs of live shows, Don and The Dead Cowboys never made any studio recordings. **Rachel Peer** accompanied Don on his recording **'Let's Put Our Hearts Together'**. It is possible that other Dead Cowboys also participated. We'd be grateful for any further information. Contact email can be found at the top of this document.



DEAD FLOWERS



album released on Hollywood Records in 1992 by the band Edan, fronted by (and named for) **Don Everly's** son **Edan Everly**. The band name created some confusion, making many believe it was a solo effort of Edan's, but his first solo output was not until 2006 with *For the Insanity Of It All*. Edan was an organic rock and roll band comprising Edan Everly on lead vocals and lead guitar; Alan St Lesa on lead guitar and vocals; Freddy Herrera on bass and vocals; Frank Avalon Jr. on drums and Edward Sedano on Hammond B3 and piano. The album contained the track '**I Want To Be Myself**' on which they were joined by **The Everly Brothers**.

DEAN MARTIN SHOW, THE



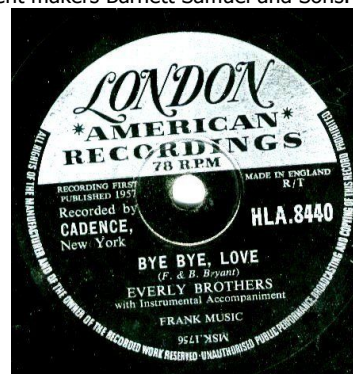
From 1965 to 1974 **Dean Martin** hosted the *Dean Martin Show*, a weekly variety show that owned Thursday nights at ten o'clock. The **Everly Brothers** appeared twice on the show: the first time on 5th November 1970 in pretaped segments from September; they performed '**Mama Tried**', '**Your Cheating Heart**' and '**Bye Bye Love**'. Other guests included Ernest Borgnine, Sugar Ray Robinson and the Goldiggers. One of the Goldiggers was **Patricia Mickey**, who would marry **Phil Everly** in July 1972. Lee Hale, the show's musical director and later producer of the Goldiggers had this to say in his book *Backstage At The Dean Martin Show* (2000): "Dean's favourite Golddigger was Pat Mickey, one of the prettiest and perhaps the least talented. He took her out a lot but finally dumped her because she wouldn't go to bed with him. She eventually married one of the **Everly Brothers**." Dean, of course, is not around anymore to verify this! The EBs appeared a second time on the show on 20th January 1972; other guest included Frank Sinatra Jr. and Jonathan Winters.

DECCA RECORDS

Decca Records is a British record label established in 1929 by Edward Lewis. The name "Decca" dates back to a portable gramophone called the "Decca Dulcephone", patented in 1914 by musical instrument makers Barnett Samuel and Sons.



That company was eventually renamed The Decca Gramophone Co. Ltd. and then sold to former stockbroker Edward Lewis in 1929. Within years Decca Records Ltd. was the second largest record label in the world, calling itself "The Supreme Record Company". Its US label was established in late 1934. Decca was noted for its development of recording methods in the United



Kingdom and for the development of original cast albums in the United States. The link between the British and the American wings was broken for several decades when in 1939, British Decca head Edward Lewis sold his interest in American Decca because of World War II. In 1942, stock in American Decca began trading on the New York Stock Exchange as Decca Records Inc. Therefore, the two Deccas became separate companies. American Decca bought Universal Pictures in 1952, and eventually merged with MCA in 1962, becoming a subsidiary company under MCA. Dissatisfied with American Decca's promotion of British Decca recordings and because American Decca held the rights to the name Decca in the US and Canada, British Decca sold its records in the United States and Canada under the label **London Records** beginning in 1947 (for more info see the entry **London American Recordings**). In Britain, London Records became a mighty catch-all licensing label for foreign recordings from the nascent post-WW II American independent and semi-major labels such as **Cadence**, ABC-Paramount, Atlantic, Imperial and Liberty. Cadence, of course, is the label the **Everly Brothers** were on from 1957 until their move to **Warner Bros**. In 1960 British Decca also made and distributed all the UK **Warner Bros** records - singles and albums - until **Pye** took over in 1965. The Decca singles were on a red records label and the albums grey/blue. The final **Everly Brothers** album on British Decca for **Warner Bros** was 1964's **GONE GONE GONE**.

In 1998 American Decca's parent company bought British Decca's parent company and both wings are now part of the Universal Music Group which is owned by Vivendi, a media conglomerate headquartered in France. Decca Records incorporates Decca Classics, Concord Records, Deutsche Grammophon, Philips and Verve Records, Blue Thumb, Rounder Records and UCI.

DECCA STUDIO

Decca Studio, 165 Broadhurst Gardens, West Hampstead, London NW6 UK. More information welcome. Contact email can be found at the top of this document.

DECK THE HALLS

(Welsh Trad.) Recorded 1st October 1962 at **Boys Town**, Omaha, Nebraska with the Boys Town Choir. The tune dates back to the 16th century Welsh winter carol 'Nos Galan'. The lyrics we sing today were added in the 19th century in America, which at the time experienced an affinity for all things English. Don & Phil sing over pre-recorded tapes of The Boys Town Choir. It was originally released on the LP **CHRISTMAS WITH THE EVERLY BROTHERS AND THE BOYS TOWN CHOIR**. The tracks are also of course on the **Bear Family** box set **THE PRICE OF FAME**. The choir comes from Boys Town, Nebraska, originally established (in Omaha) by Father Edward Flanagan (13th July 1886 – 15th May 1948) in 1917 – as a small home for homeless boys. It has grown into a nationwide organization. The 1938 film *Boys Town* starring Spencer Tracy as Flanagan tells the story of its founding.

DEEP WATER #1

(**Ron Elliot/Sal Valentino**) 1968. Recorded 19th July 1968 at **T.T. & G Studio, Hollywood**. An abortive **Beau Brummels** track for possible inclusion on the **ROOTS** album. The backing track was laid down in 21 takes and is included on the **Bear Family** box set **CHAINED TO A MEMORY** (2006). **Don Everly** (acoustic guitar); **David "Blue" Cohen** (acoustic guitar); **Ron Elliott** (acoustic guitar); **James E Burton** (dobro); **Joe Osborn** (bass); **Terry Slater** (bass); **James Beck "Jim" Gordon** (drums); **Lawrence "Larry" Knechtel** (piano). Producer: **Lenny Waronker**; engineer: Jack Hunt.

Sadly, as far as we know, no vocal was recorded. Sal Valentino, lead singer with the Beau Brummels, recorded a 'guide vocal' using this backing track which can be found on the **Beau Brummels** Rhino box set **MAGIC HOLLOW**. **Ron Elliott** of the **Beau Brummels** also wrote '**Turn Around**' and '**Ventura Boulevard**' and other EB tracks and played on various of the **ROOTS** tracks.

DEEP WATER #2

(Fred Rose) **Don Everly** solo. Recorded 10th February 1976 at **Acuff-Rose Sound Studios, Nashville, Tennessee**, and issued as a single (AH-54005) in 1976, the flipside of '**Since You Broke My Heart**'. It was included on Don's third and final solo album **BROTHER JUKEBOX**.

Thomas Grady Martin (guitar); **John Lee Christopher Jr.** (acoustic guitar); **Jerry "Chip Young" Stenbridge** (acoustic guitar); **Buddy Gene Emmons** (steel guitar); **John Alan Moore** (synthesizer); **Hargus M. "Pig" Robbins** (piano); **Michael A. Leech** (bass); **Kenneth M. Malone** (drums); Jeanine Walker, Dorothy Dillard, William Wright; Louis Nunley (backing vocals). Producer: **Wesley Rose**; engineer: **Ronnie Gant**.

Composer **Fred Rose** formed the first **Nashville**-based music publishing company in 1942 with **Roy Acuff: Acuff-Rose Music**. After his death his son, **Wesley Rose**, took over the presidency – Wesley was of course the Everlys' manager during their early days in **Nashville** and the record business. Fred wrote for many artists, sometimes collaborating with other songwriters. **Carl Smith**, **Bob Wills**, **Willy Nelson** and **George Strait** all covered this country standard.



DELANEY AND BONNIE – see: BRAMLETT

DELANOE, PIERRE - Pierre Delanoë (Pierre Leroyer) 16th December 1918, - 27th December 2006. French songwriter/lyricist who wrote many songs for singers such as Edith Piaf, Charles Aznavour, **Petula Clark**, **Johnny Halliday** and **Nana Mouskouri** among many others. After studying law, Delanoë worked as a tax collector and then a tax inspector. After World War II he met **Gilbert Bécaud** and started a career as a lyricist. He wrote some of France's most beloved songs with Bécaud, including 'Et maintenant', translated into English as 'What Now My Love', which was covered by many singers. His song 'Dors, Mon Amour' performed by André Claveau won the 1958 Eurovision Song Contest. In 1958 '**Let It Be Me**', an English version of his and **Gilbert Bécaud's** '**Je t'appartiens**', adapted by **Chet Atkins** who had recorded an instrumental version, became a hit for the **Everly Brothers**. It was subsequently recorded by many other artists.

DELIVER ME

(**Daniel Moore**) Recorded 21st June 1967 at **United Recording Corporation Studio B, Hollywood**. **Alvin W. "Al" Casey** (guitar); **Glen Campbell** (guitar); **Jay Lacy** (guitar); **Don Lanier** (guitar); **Louis "Lou" Morell** (guitar); **Donald N. Bagley** (bass); **Carol Kaye** (bass); **Terry Slater** (bass); **Hal Blaine** (drums); Norman Jeffreys (percussion); **Jack Sargent** (percussion); **Mike Melvoin** (keyboards); **Don Randi** (keyboards); Dave Duke (French horn); Norman L. Benno (reeds); **Ronald James "Jim" Horn** (reeds); backing vocals: unknown. Producer: **Dick Glasser**; engineer: **Eddie Brackett**; arranger: **Al Capps**.

This track is very reminiscent of **Neil Diamond's** 'Cherry Cherry!' Composer **Daniel Moore** remembers his first and only meeting with the EBs: "My brother, Matthew, and I met the **Everly Brothers** at the **Troubadour** restaurant in **Los Angeles** in 1967. We spent the whole night with the two Dillard brothers, Rodney and Douglas, singing old hymns a cappella. Three sets of brothers singing until dawn, and it sure was fun. Soon after that they recorded my song '**Deliver Me**'. I only met them that one time. But it was a memorable one." (Quote Daniel Moore from **CHAINED TO A MEMORY** box set liner notes.)

DELMORE BROTHERS, THE - Alton Delmore (25th December 1908 - 8th June 1964) and Rabon Delmore (3rd December 1916 - 4th December 1952), billed as The Delmore Brothers, were country music pioneers and stars of the **Grand Ole Opry** in the 1930s. The Delmore Brothers, together with other brother duets such as the **Louvin Brothers**, the **Blue Sky Boys**, the **Monroe Brothers** (Birch, Charlie and Bill Monroe), the McGee Brothers, The Stanley Brothers and ultimately of course **The Everly Brothers**, had a profound impact on the history of country music and American popular music.



The brothers were born into poverty in Elkmont, Alabama, as the sons of tenant farmers amid a rich tradition of gospel music and Appalachian folk. Their mother, Mollie Delmore, wrote and sang gospel songs for their church. The Delmores blended gospel-style harmonies with the quicker guitar-work of traditional folk music and the blues to help create the still-emerging genre of country. In addition to the regular six-string acoustic guitar, the duo was one of the few to use the rare tenor guitar, a four-string instrument that had primarily been used previously in vaudeville shows. In 1925 Alton wrote his first song 'Bound For the Shore' at the age of 13, (co-written with his mother). It was published by Athens Music Co.

The Brother's did their first recording session for **Columbia** in 1931, recording 'I've Got the Kansas City Blues' and 'Alabama Lullaby', which became their theme song. They signed a contract with Victor Record's budget label Bluebird in 1933 and became regulars on the **Grand Ole Opry** variety programme. Within three years, they had become the most popular act on the show. Disagreements with Opry management led to the brothers leaving the show in 1939. While they continued to play and record music throughout the 1940s, they never achieved the same level of success they had with the **Grand Ole Opry**. In 1941, their song 'When It's Time For The Whippoorwill To Sing' made the **Billboard** "Hillbilly" top three.

Their best-known song, '**Blues Stay Away From Me**', is regarded by some as the first rock and roll record. It was covered by **Gene Vincent** and His Blue Caps, **The Louvin Brothers** and **The Everly Brothers**. It became a regular feature in **Everly Brothers** shows from the 1983 **Reunion Concert** onwards.

Rabon died of lung cancer in 1952. Following Rabon's death, Alton suffered a heart attack, the loss of his father and his daughter Susan, all within a three-year period. He moved back in Huntsville, Alabama. He taught some guitar, did odd jobs, and devoted his creative energies to writing prose. He wrote a series of short stories and his autobiography, *Truth is Stranger than Publicity*, published posthumously in the 1970s. Over the course of their careers, the Delmores wrote more than one thousand songs. Some of the most popular were 'Brown's Ferry Blues', 'Gonna Lay Down My Old Guitar' and 'Fifteen Miles from Birmingham'.

The Delmore Brothers were inducted into the Alabama Music Hall of Fame in 1989 and the **Country Music Hall of Fame** in 2001. Their pioneering contribution to the genre has been recognized by the **Rockabilly Hall of Fame**. **Bob Dylan** was quoted in the

Chicago Tribune on 10th November 1985 as saying, "The Delmore Brothers, God, I really loved them! I think they've influenced every harmony I've ever tried to sing."

DEL RIO DAN

(**Doug Lubahn**/**Jeff Kent**/Holli Lynn Beckwith) Recorded 10th November 1971 at **Elektra Sound Studios, Los Angeles** for inclusion on the **STORIES WE COULD TELL** album.

Dennis Linde (guitar); **Jeff Kent** (guitar); **Danny Weis** (guitar); **Doug Lubahn** (bass); **Johnny Barbata** (drums); **Michael Fonfara** (keyboards). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**. First overdub session 18th November 1971: **Jeff Kent** (guitar); **Danny Weis** (guitar); **Doug Lubahn** (bass); **Michael Fonfara** (keyboards). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**. Second overdub session 20th December 1971: **Ry Cooder** (slide guitar). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**.

This song was written about a friend of the composers named C C Younger (who was present when they wrote the song) – not, as we imagine many of us thought (well we did), about a member of the Younger/James gang of outlaws. 'Dan' was CC's partner and they actually did what the song says, made a lot of money and never got caught! The town of Del Rio is the County seat of Val Verde, SW Texas bordering Mexico. 'My oh My Queens' referred to in the lyrics is apparently a term for Mexican and Texas hookers. 'Canebrake' – area of land with thick, dense vegetation - sugar cane/bamboo or similar plant material. Listen to **Ry Cooder's** incredible slide guitar playing on this track!

DENVER, JOHN – Singer-songwriter, actor, environmentalist and humanitarian John Denver was born Henry John Deutschendorf, Jr. (31st December 1943 – 12th October 1997) in Roswell, New Mexico, son of a US Air Force officer. It was his grandmother who set him on his musical journey when she gave him a **Gibson** guitar when he was eleven. He quickly learned to play well enough to perform at local clubs and eventually joined a boys' choir. He adopted the surname 'Denver' after the capital of his favourite state, Colorado, when Randy Sparks, founder of The New Christy Minstrels, suggested that "Deutschendorf" wouldn't fit comfortably on a marquee.



In 1963 he struck out on his own, moving to **Los Angeles** (he dropped out of Texas Tech School of Engineering) where he sang in the smoky underground folk clubs. He got his first major break in the music industry when he was chosen from 250 other hopefuls as lead singer for the popular Mitchell Trio. Two years and three albums later, Denver had honed his considerable vocal talent and developed his own songwriting style. He gained recognition when his song 'Leaving On A Jet Plane' was recorded by Peter, Paul and Mary, becoming their first and only number one hit. In 1969 the Mitchell Trio disbanded and John went on to pursue a solo career. His big breakthrough came in 1971 with his

album *Poems, Prayers and Promises* and the single 'Take Me Home, Country Roads'. **The Everly Brothers** recorded his song '**Poems Prayers And Promises**' in 1971 but it did not find a contemporary release. Over the next few years the hits then followed for John Denver: 'Rocky Mountain High', 'Sunshine On My Shoulder', 'Annie's Song', 'Back Home Again', 'Thank God I'm A Country Boy' and 'Calypto'. In 1975, Denver was awarded the **Country Music Association's** Entertainer of the Year award.

John was a supporter of the Democratic Party and of a number of charitable causes for the environmental movement, the homeless, the poor, the hungry, and the African AIDS crisis. He founded the charitable Windstar Foundation in 1976, to promote sustainable living. He was also dedicated to America's work in outer space and conscientiously worked to help bring into being the "Citizens in Space" programme. John Denver received the NASA Public Service Medal in 1985 for "helping to increase awareness of space exploration by the peoples of the world", an award usually restricted to spaceflight engineers and designers.

John Denver was an avid pilot and had over 2,700 hours of experience. Sadly, this did not prevent him from tragically dying in a plane crash on 12th October 1997. He had recently purchased the Long-EZ aircraft, and had taken a half-hour checkout flight with the aircraft the day before the accident. He was cremated with the 1910 Gibson guitar, given to him by his grandmother all those years ago – his ashes were later scattered in the Rocky Mountains. On 12th March 2007, Colorado's Senate passed a resolution to make Denver's trademark 1972 hit 'Rocky Mountain High' one of the state's two official state songs, sharing duties with its predecessor, 'Where the Columbines Grow'.

DeSHANNON, JACKIE - American singer-songwriter Jackie DeShannon was born Sharon Lee Myers on 21st August 1944 in Hazel, **Kentucky**. She was one of the first successful female singer-songwriters to hit the rock and pop music scene in the 1960s. Her



interpretations of the country songs 'Buddy' and 'Trouble' gained the attention of **Eddie Cochran** who arranged for her to travel to California and meet his girlfriend, singer-songwriter **Sharon Sheeley**, with whom she formed a writing partnership in 1960; they wrote '**Dum Dum**' for Brenda Lee and 'Breakaway' for Irma Thomas (in 1983 again a big hit for Tracey Ullman). Jackie had signed with Liberty Records in 1960 but her own singles did not do much on the charts initially; she broke through a little more solidly singing 'Needles and Pins' (which she did not write) and 'When You Walk in the Room' in 1963. Both reached the lower rungs of the US pop charts, but were substantial top 40 hits in Canada, where 'Needles and Pins' made it all the way to #1. 'Needles and Pins' and 'When You Walk in the Room' later became US and UK hits for The Searchers.

As a songwriter Jackie enjoyed greater commercial success than as a singer. In the fall of 1964, she went to London, England, and recorded four songs with **Jimmy Page**, which included the rousing 'Don't Turn Your Back on Me'. She co-wrote the hit song 'Come and Stay With Me' for Marianne Faithfull. Jackie collaborated with **Randy Newman** on such songs as 'Hold Your Head High' and 'Did He Call Today Mama'. In 1965 she scored her first major breakthrough hit as a singer with 'What the World Needs Now Is Love', a Burt Bacharach/Hal David tune. Jackie had a smash hit in 1969 with 'Put A Little Love in Your Heart'. Among the artists who have done covers of her songs are Tracey Ullman, Annie Lennox and Al Green (they did a duet on 'Put A Little Love in Your Heart'), Stevie Nicks, **Dolly Parton**, Pam Tillis, and Tom Petty and The Heartbreakers. Kim Carnes scored a massive number one hit in 1981 with 'Bette Davis Eyes', which Jackie co-wrote with Donna Weiss. Jackie was inducted into the Songwriters Hall of Fame on 17th June 2010.

The Everly Brothers recorded the Jackie DeShannon/**Sharon Sheeley** penned '**Baby Bye Oh**' but the recording collapsed after they got a fit of the giggles – sadly no further attempt at recording was made. Jackie appeared with Don and Phil on the 1970 **ABC** TV Show **Johnny Cash Presents The Everly Brothers** (Show No. 2) performing a medley with them comprising '**I'll Never Fall In Love Again**'/ '**You've Lost That Lovin' Feeling**'/ '**Put A Little Love In Your Heart**' as well as joining all the guests and cast in a tribute medley to **Woody Guthrie**.

DETROIT CITY

(**Mel Tillis**/Danny Dill) Performed with **Mac Davis** on the 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers*, recorded 10th June 1970 and aired 16th September 1970 (Show No. 10). Bobby Bare had a Top 10 hit with it in the summer of 1963; Tom Jones similarly took it up the charts in 1967. Originally the song was titled 'I Want To Go Home', released by country singer Billy Grammar in early 1963; he managed to reach #18 on the Country chart. Several artists have covered it, including **Dolly Parton** and **Dean Martin**. Danny Dill, 19th September 1924 – 23rd October 2008.

DETROIT MAN

(**Phil Everly**) Phil Everly wrote and recorded this song that appears on the soundtrack for the 1976 film *Moving Violation*, directed by Charles S. Dubin. In the film a young couple (Stephen McHattie, Kay Lenz) witnesses the murder of a police officer by the local sheriff (Lonny Chapman). When the sheriff figures out that they have seen him commit the crime, he tries to frame them as terrorists and the murderers of his deputy.

DEVIL'S CHILD, THE

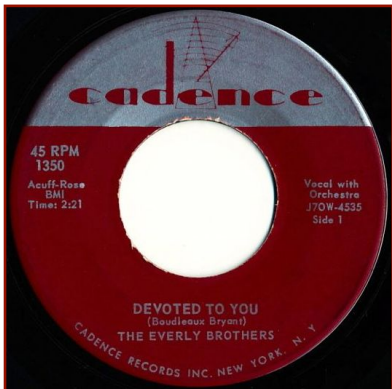
(Irwin Levine/Neil Sheppard) Recorded 8th November 1966 at **RCA Studio B, Hollywood** and released on 11th February 1967 as WB 5901, coupled with 'She Never Smiles Anymore'. It can be found on the album **THE HIT SOUND OF THE EVERLY BROTHERS**. Like many of their mid-60s recordings, it never charted while it deserved so much better; it is a great track! **Glen Campbell** (12-string guitar); **Weldon "J.J. Cale" Kale** (12-string guitar); **M.R. Ray Pohlman** (bass); **James Beck "Jim" Gordon** (drums); **Gary Coleman** (persussion); **Lawrence "Larry" Knechtel** (keyboards). Producer **Dick Glasser**; engineer: **Dave Hassinger**; arranger: **Leon Russell**.



DEVITO, HANK - Steel guitarist, songwriter and photographer, born in New York City (Staten Island); one-time member of the New York Rock Ensemble (1971-1972), **Emmylou Harris'** Hot Band, and The Cherry Bombs (formed in 1980 by and toured behind Rodney Crowell and Roseanne Cash; they briefly reunited in 2004 to record their only, self-titled, album *The Notorious Cherry Bombs*). Hank DeVito is also a well-respected **Nashville** session player and in this capacity played steel guitar on the **Everly Brothers** 1988 album **SOME HEARTS**. He wrote the smash hit 'Queen Of Hearts', recorded by Juice Newton.

DEVOTED TO YOU

(**Boudleaux Bryant**) Recorded 10th July 1958 at **RCA Victor Studio, Nashville, Tennessee**. **Don Everly** (guitar); **Phil Everly** (guitar); **Chester B. "Chet" Atkins** (electric guitar); **Ray Edenton** (guitar); Jerry Byrd (bass); **Murray M. "Buddy" Harman** (drums). Producer: **Archie Bleyer**.



It was issued 28th July 1958 as Cad 1350, coupled with 'Bird Dog' and peaked at #10 on the Billboard charts. Its first album appearance was on 1959's **THE EVERLY BROTHERS BEST** that was released in the US only; subsequently it featured on the 1960 UK version of **THE FABULOUS STYLE OF THE EVERLY BROTHERS**. Covered by a number of artistes, notably **The Beach Boys** on their *Party* album as 'The Cleverly Brothers' but also by **James Taylor** and Carly Simon who did a duet.



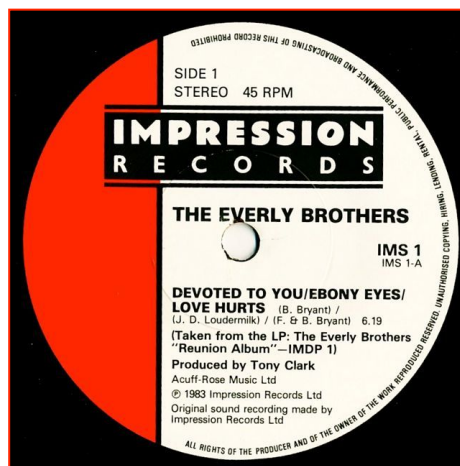
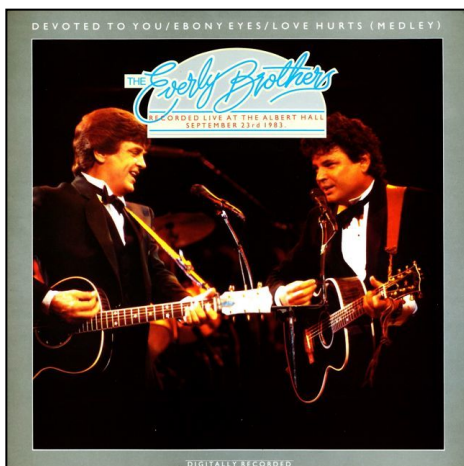
Phil: "Boudleaux worked out the harmony and taught me it. Although I'd been using fifths I didn't know a fifth from a hole in the ground but I would have spread the harmony out because I always look at harmony like water running down a mountain but the structure of the mountain determines which way the water runs and you have to flow like that. Boudleaux designed that piece for me to use more fifths to get that madrigal sound."

It was re-recorded for **Warner Bros.** on 7th March 1964 at the **Fred Foster Sound Studio, Nashville, Tennessee**, and included on **THE VERY BEST OF THE EVERLY BROTHERS**. **Don Everly** (acoustic guitar); other details unknown but likely to have been many of those playing on the original recording. Producer: no credit; engineer: **Bill Porter**. A live version can be found on 1983's **REUNION CONCERT** and a lovely version was also performed on the 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers*, recorded 23rd May 1970 and aired 29th July 1970 (Show No. 4).

Highest chart positions: US: 10 (#7 Country Chart/#2 on R & B); UK: 1 (Bird Dog); Canada: 1; Australia: 25

DEVOTED TO YOU/EBONY EYES/LOVE HURTS (medley)

(**Boudleaux Bryant**)(**John D. Loudermilk**)(**Boudleaux Bryant**) Taken from the live 2LP the **REUNION ALBUM**, and issued as IMS 1 in 1983. Don and Phil are backed on stage by the excellent Reunion band consisting of **Albert Lee** on guitar; **Pete Wingfield** on keyboards; **Mark Griffiths** on bass; **Martin Jenner** on guitar and **Graham Jarvis** on drums.



DEWOOD, MITCH - (1924-2002) Everly Brothers road manager in 1962. Born in Toledo, Ohio and possessed with a powerful



baritone voice, Mitch DeWood was one half of the comedy team Allen & DeWood. His first professional engagement was at the Flamingo Hotel in **Las Vegas** on a bill that also featured Harpo Marx. After his discharge from the Air Force he moved to **Hollywood** to increase his chances of making it in show business and while touring with Danny Thomas (his cousin) he met Marty Allen. A year later, in 1951, he and Marty decided to form a team. Their routine bore a slight resemblance to that of (Dean) **Martin** and (Jerry) Lewis. The team of Allen & DeWood broke up at some point, with Marty Allen eventually teaming up with Steve Rossi.

How Mitch came to be the **Everly Brothers** road manager in 1962 is not known to us – all we know is that he did. From 1966 to 1967 he served as assistant to the producer for 26 episodes of the *Andy Griffith show*. In the early 1970s he became entertainment director of King's Castle Hotel in Lake Tahoe and worked in the same capacity for the Aladdin Hotel in **Las Vegas** in the mid-70s. Further information would be greatly

appreciated. Contact email can be found at the top of this document.



DIAMOND, NEIL - Born Neil Leslie Diamond on 24th January 1941 in Brooklyn, New York City. Prolific and successful singer-songwriter that enjoyed many hits from the 1960s - 1980s. He started out in music as part of an **Everly Brothers**-type duo called Neil and Jack – they released two (unsuccessful) singles in 1962 before Neil went solo later that same year. He spent his early career as a songwriter in the **Brill Building** where his first successes came with 'I'm A Believer' and 'A Little Bit Me, A Little Bit You' - recorded by the Monkees, though Neil had originally written them for himself. **Elvis** then recorded 'Sweet Caroline' (written for Caroline Kennedy after seeing her on the cover of *Life*), Deep Purple did 'Kentucky Woman' and **Cliff Richard** interpreted a bunch of Neil Diamond songs, among them 'Solitary Man' and 'I'll Come Running'. 'Solitary Man' was also Neil's first hit as a solo artist when he released it in 1966. A string of hits then followed, including 'Cherry Cherry', 'I Am, I Said', 'Song Sung Blue' and 'Longfellow Serenade'. His record sales started to dwindle during the late 1980s but Neil kept touring and recording and in 2006 he released *12 Songs*, the critically acclaimed, Rick Rubin-produced album very much in the vein of **Johnny Cash's American Recordings**.



Recordings.

Neil Diamond was inducted into the **Songwriters Hall of Fame** in 1984, received the Sammy Cahn Lifetime Achievement Award in 2000 and on 14th March 2011 was inducted into the **Rock and Roll Hall of Fame**.

In 1969 the **Everly Brothers** recorded Neil's '**Glory Road**'; Neil even offered advice on lyrical phrasing but sadly the song did not find a contemporary release. Neil Diamond appeared with Don and Phil on the 1970 **ABC TV Show *Johnny Cash Presents The Everly Brothers*** (Show No. 3) and together they performed a terrific medley of his hits. He also joined in the finale with the rest of the guests and cast on a fine rendition of '**I'll Fly Away**'.

DICK CHARLES STUDIO - Dick Charles Studio, New York City. A demo recording studio on 729 Seventh Avenue, New York City, opened in the 1950s by Dick Charles, which was a pseudonym of both Richard Krieg and Richard Waldspurger. It was there that a good number of demo recordings of up and coming stars, such as **Neil Diamond**, **Carole King**, **Paul Simon**, **Doc Pomus**, **Jerry Goffin** and Barry Manilow were made before they were signed by major record labels.

DICK CLARK'S ROCK, ROLL & REMEMBER – **Phil Everly** took part in at least two of **Dick Clark's *ROCK ROLL & REMEMBER*** radio shows in which he was interviewed whilst a number of classic tracks were played. The first (as far as we know) aired on 24th April 1982 and the second on 20th -22nd July 1990. The shows can be found on LP transcription sets. The first is under The United Stations Network (a New York based radio network, founded by **Dick Clark**, providing a wide range of programmes and programming services for radio stations across the US and elsewhere) and the second UNISTAR Radio Programming (a merging of USN and Transtar Radio Networks). UNISTAR was absorbed by Westwood One in 1994 and its affiliates were switched to the Mutual Broadcasting System.

DIDDLEY, BO – Born Ellas Otha Bates (30th December 1928 – 2nd June 2008) in McComb, Mississippi, Bo Diddley was an American



rock & roll singer, guitarist, and songwriter and had a huge influence on many bands and individuals including **Buddy Holly** and **Don Everly** (Don attributes his opening riff on '**Bye Bye Love**' to Do Diddley's influence on his music). Known as 'The Originator' because of his key role in the transition from blues to rock & roll, he introduced more insistent, driving rhythms and a hard-edged guitar sound on a wide-ranging catalogue of songs. In addition to the many songs recorded by him, in 1956 he co-wrote with Jody Williams the pioneering pop song '**Love Is Strange**', a hit for Mickey & Sylvia in 1957.

He learned to play the violin as a youth but switched to guitar after seeing Johnny Lee Hooker perform. He worked as a carpenter and mechanic, but also began a musical career playing on street corners with friends. In 1951, he landed a regular spot at the 708 Club on **Chicago's** South Side, with a repertoire influenced by Louis Jordan, John Lee Hooker, and Muddy Waters. In late 1954, he teamed up with harmonica player Billy Boy Arnold, drummer Clifton James and bass player Roosevelt Jackson, and recorded demos of 'I'm A Man' and 'Bo Diddley'. The record was released in March 1955, and the A-side, 'Bo Diddley', became a #1

R&B hit. He continued to have hits through the late 1950s and the 1960s – 'Pretty Thing' (1956), 'Say Man' (1959), and 'You Can't Judge a Book By the Cover' (1962). He released a string of albums whose titles (e.g. *Bo Diddley Is A Gunslinger* and *Have Guitar, Will Travel*) - bolstered his self-invented legend. In 1963, he starred in a UK concert tour with the **Everly Brothers** and **Little Richard**. **The Rolling Stones**, then unknown, appeared much lower on the same bill.

Bo Diddley was well known for the "Bo Diddley beat", a rumba-like beat, similar to "hambone", a style used by street performers who play out the beat by slapping and patting their arms, legs, chest, and cheeks while chanting rhymes; somewhat resembling "shave and a haircut" beat. Diddley came across it while trying to play **Gene Autry's** '(I've Got Spurs That) Jingle, Jangle, Jingle'. His songs (e.g. 'Hey Bo Diddley' and 'Who Do You Love?') often have no chord changes; i.e. the musicians play the same chord throughout, so that the rhythms create the excitement. In other recordings, Bo Diddley used a variety of rhythms, from straight back beat to pop ballad style to doo-wop, frequently with maracas by Jerome Green.

Bo Diddley's trademark instrument was the rectangular-bodied Gretsch, nicknamed "The Twang Machine." Although he had other similar-shaped guitars custom-made for him by other manufacturers, he fashioned this guitar himself around 1958. In a 2005 interview on JJJ radio in Australia, Bo implied that the design sprang from an embarrassing moment. In an early gig, while jumping around on stage with a **Gibson** L5 guitar, he landed awkwardly hurting his groin. He then designed a smaller, less restrictive guitar that allowed him to keep jumping around on stage while playing his guitar. He also played the violin, which is featured on his mournful instrumental 'The Clock Strikes Twelve', a 12-bar blues.



Bo Diddley was inducted into the **Rock and Roll Hall of Fame** in 1987. He received a Lifetime Achievement Award from the Rhythm and Blues Foundation in 1996, and in 1997 his 1955 recording of 'Bo Diddley' was inducted into the **Grammy** Hall of Fame as a recording of lasting qualitative or historical significance. In 2004, Mickey and Sylvia's 1956 recording of '**Love Is Strange**' received the same accolade and he was inducted into the Blues Foundation's Blues Hall of Fame. He received a **Grammy** Lifetime Achievement Award in 1998. He received a Pioneer in Entertainment Award in 2002 from the National Association of Black Owned Broadcasters, and a **Broadcast Music Incorporated (BMI)** Icon Award. In 2003, U.S. Representative John Conyers paid tribute to Bo Diddley in the US House of Representatives describing him as "one of the true pioneers of rock and roll, who has influenced generations". In 2004, **Rolling Stone** ranked him #20 on their list of the *100 Greatest Artists of All Time*.

He spent many years in New Mexico, not only as a musician, but he served for two and a half years as Deputy Sheriff in the Valencia County Citizens' Patrol and personally donated three highway patrol pursuit cars. For the remainder of his life he resided in Archer, Florida. On 13th May 2007 Bo Diddley was admitted to intensive care following a stroke after a concert at Council Bluffs, Iowa, on 12th May. The stroke was followed by a heart attack. Bo Diddley died 2nd June 2008 of heart failure at his home in Florida.

DID IT RAIN

(**Tony Colton**/Ray Smith) **Don Everly** solo. Recorded August 1974 at **A&M Studios, Hollywood** for inclusion on Don's second solo album **SUNSET TOWERS**, named after the apartment building where he lived at the time and where jam session for the album had taken place.

Details in regard to each track are unknown but musicians on the **SUNSET TOWERS** album sessions include: **Don Everly** (acoustic guitar); **Albert Lee** (lead electric/acoustic guitar – some bass & piano); **Ray Smith** (electric/acoustic guitar); **Buddy Gene Emmons** (pedal steel guitar); **Joe Osborne** (bass); **Pete Gavin** (drums); **Jean Roussel** (keyboards, synthesizer); Lani Groves, June Williams, Shirley Brewer, Stephanie Spruill, Jessica Cleaves, Cynthia Bullens (backing vocals). Producer: **Tony Colton**.

DID YOU SEE THE SAUCERS

(Steve Cooling/Audun Tylden) **Don Everly** joins the Norwegian, **Jonas Fjeld** Band on this track from their 1977 album *The Tennessee Tapes*, recorded in Nashville. **Buddy Emmons** plays steel guitar on some tracks. During the 1990s Jonas Fjeld collaborated with Eric Andersen and the late Rick Danko from The Band, which resulted in a number of recordings. See also '**Tiger**'. Audun Tylden, 29th October 1948 – 24th January 2011.

DIGGY DIGGY LO

(J. D. Miller) The **Everly Brothers** performed it with **Doug Kershaw** as part of a medley comprising '**The Battle Of New Orleans**/'Diggy Diggy Lo'/'**Gran Mamou**' ending with a fantastic fiddle/guitar break on the **ABC TV** show *Johnny Cash Presents The Everly Brothers*, recorded 18th May 1970 and aired 19th August 1970 (Show No. 7). Doug Kershaw had recorded it the year before but it only reached #70 on the US Country chart. The song has also been recorded as 'Diggy Ligy Lo' by many others. J.D. 'Jay' Miller, 5th May 1922 – 23rd March 1996.

DIRTY GUITAR BLUES

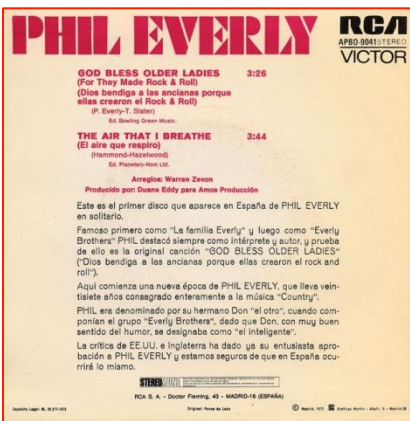
(Don Everly [sic – see below]) **Ike Everly**, recorded live 18th July 1969 at the **Newport Folk Festival** and appears together with five other songs on the 1995 CD **NASHVILLE AT NEWPORT**. The CD states “with **Don Everly**” but Phil was reportedly also present plus some tracks sound like ‘solo’ Ike. The CD attributes the composition to **Ike Everly** but a song of this title was first recorded by composer Bobby Leecan in 1926. While ‘dirty’ in blues music usually signifies lewd behaviour, in jazz it refers to a rough instrumental tone, sometimes also used for comic effect. The term, however, is now regarded as archaic by jazz musicians.

DISC (music paper) - *Disc* was a weekly British popular music paper, published between 1958 and 1975. It started out simply as *Disc*, was renamed *Disc Weekly* in 1964, and when it was incorporated with Music Echo in 1966 became *Disc and Music Echo*. Unlike the other weekly magazines of the time, it featured colour photos on its front and back pages. Contributors to the magazine included Jack Good in the early 1960s and, later in the decade, John Peel. It dropped the name *Music Echo* from its title in 1972, and continued to be published until 30th August 1975, when it merged with **Record Mirror**. All publications often featured **The Everly Brothers**.



DIOS BENDIGA A LAS ANCIANAS (PORQUE ELLAS CREARON EL ROCK & ROLL)

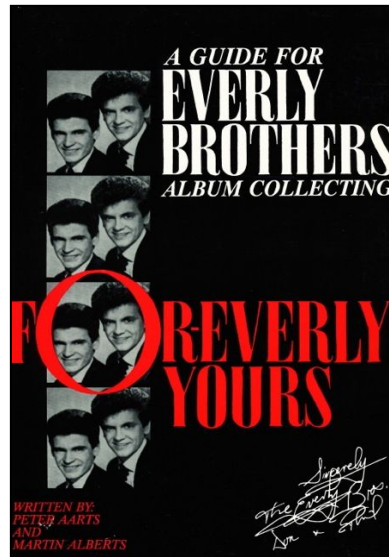
(Phil Everly/Terry Slater) This is simply a 1973 Spanish release of **Phil Everly's** solo '**God Bless Older Ladies (For They Made Rock & Roll)**' backed with '**The Air That I Breathe**'. Although the cover is in Spanish – the tracks are the ones from Phil's **STAR SPANGLED SPRINGER** album



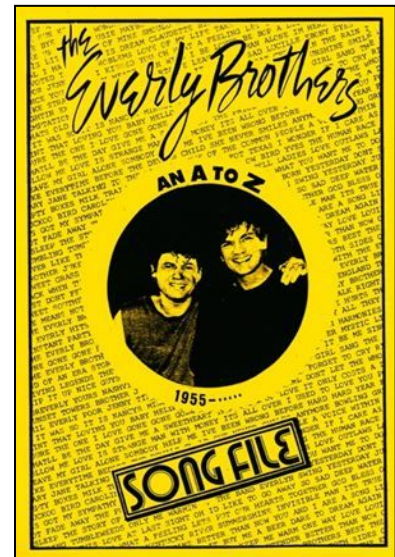
DISCOGRAPHIES - Over the years there have been a number of fine (pre-web) **Everly Brothers** discographies and songbooks. Herewith below are the key ones - known to us. Most acknowledge the great assistance and contribution of many others.



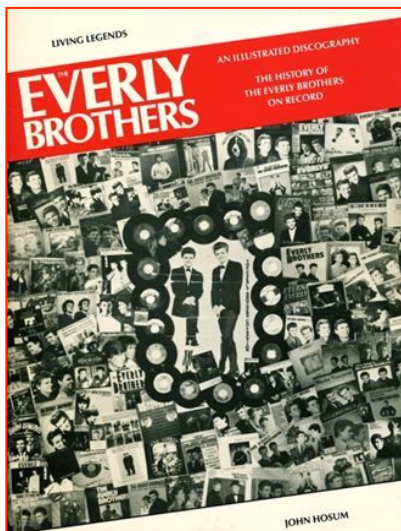
Lyric book of 119 songs to 1969 created by Martin Maas.



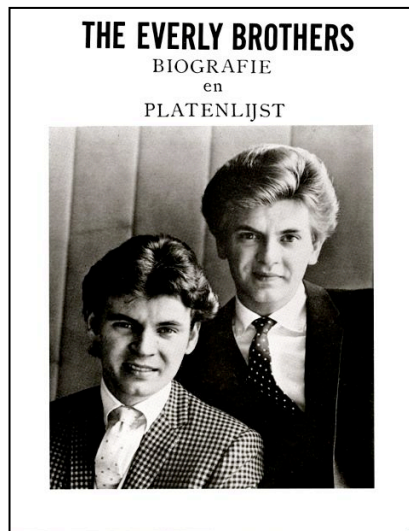
Peter Aarts/Martin Alberts album book.



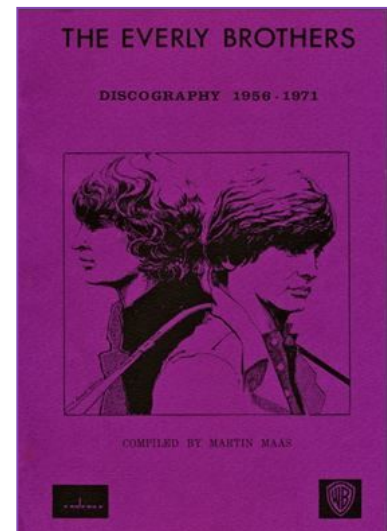
Bob Naylor's 1986 track list.



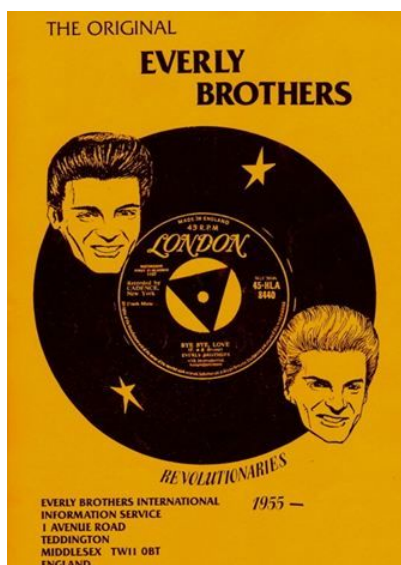
John Hosum's 'Living Legends' with every known track/recording to 1985.



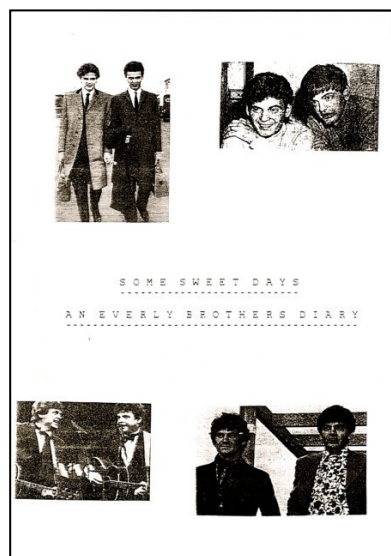
Martin Maas' 1968 Dutch language biography and discography.



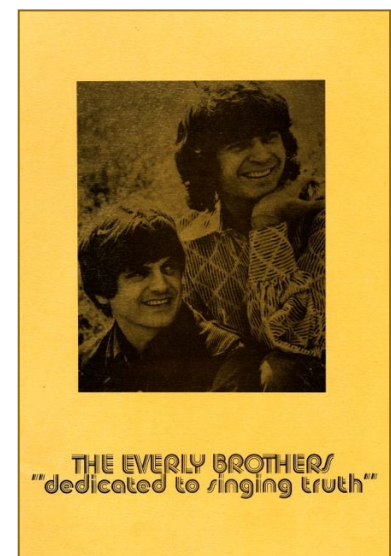
Martin Maas' 1971 Discography.



FBI re-issue of the lyric book.



Dennis Neal's 1985 US/UK releases guide. (assisted by Ken Reeves)



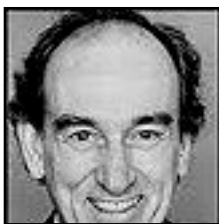
John Christopher's EB 'Diary' to 1991.

DIXIE QUEEN (??)

(**Phil Everly**) Information wanted about this composition, date and any recording. Contact email can be found at the top of this document.

DIXON, MCINTYRE

- American actor born 22nd December 1931 in Everett, Massachusetts, USA. He starred in numerous films and plays such as *Hamlet*, *Much Ado About Nothing* and *Beauty And The Beast*, as well as making episodic appearances on television series such as *All In The Family* and *Law And Order*. He was a regular performer on CBS's *Comedy Tonight* in 1970. In 1970 he also appeared on the **Johnny Cash Presents The Everly Brothers Show** as "Professor" McIntyre Dixon in show no. 2.



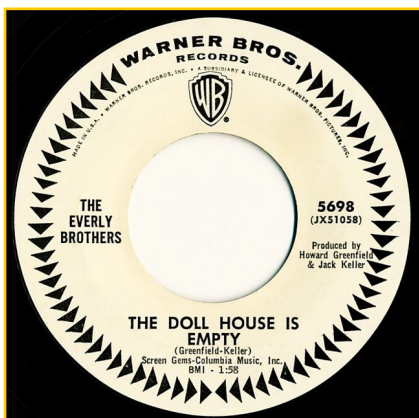
DIXON, WILLIE

- William James Dixon, 1st July 1915 – 29th January 1992, was born in Vicksburg, Mississippi, and first introduced to the blues when he served time on prison farms as a teenager. In 1936 he moved to **Chicago** where he took up boxing professionally for a brief while but quit after a fight with his manager over being cheated out of money. He then made a switch towards a musical career. He signed with Chess as a recording artist but gradually became more involved with the record label as a producer, talent scout, session musician and staff songwriter. Willie Dixon is considered one of the key figures in the creation of the Chicago blues. He was inducted into the Blues Hall Of Fame in 1980. He was best-known as a prolific and acclaimed songwriter, his compositions including 'Little Red Rooster', 'I Just Wanna Make Love To You', 'Spoonful', 'Hoochie Coochie Man', 'Evil', 'I Ain't Superstitious' and 'My Babe'. His songs were covered/recorded by Muddy Waters, Howlin' Wolf, **Bob Dylan**, Cream, Led Zeppelin, Jimi Hendrix, The Doors, The Grateful Dead, Jim Ford, and of course **The Everly Brothers**, who recorded 'My Babe' for 1965's **BEAT 'N' SOUL**, and 'Down In The Bottom' at the tail end of 1968, which was not issued until 1984. Willie Dixon died of heart failure in Burbank, California, on 29th January 1992. He was posthumously inducted into the **Rock and Roll Hall of Fame** in 1994.



DOLL HOUSE IS EMPTY, THE

(**Howard Greenfield/Jack Keller**) Recorded 22nd January 1966 at **Dick Charles Studio**, New York City for the album **IN OUR IMAGE**. Musician details not known. Producer: **Jack Keller** and **Howard Greenfield**; engineer: **Ronald Johnson**; supervisor: George Lee. This was the EBs first recording session in New York since 'Let It Be Me'. Released as WB 5689 on 2nd February 1966 with 'Lovey Kravezit' on the flip side, it failed to chart on both sides of the Atlantic.



DR. FEELGOOD – see: JACOBSON, MAX

DOMINO, FATS

- Antoine Dominique "Fats" Domino Jr. was born 26th February 1928 in New Orleans, Louisiana. He first attracted national attention with 'The Fat Man' in 1949 on Imperial Records. This song is an early rock and roll record, featuring a rolling piano and Domino doing "wah-wah" vocalizing over a strong backbeat. It sold over a million copies and is widely regarded as the first rock and roll record to do so. A series of hit records followed and in 1955 he finally crossed over into the pop mainstream with 'Ain't That A Shame'. Fats Domino recorded his signature song 'Blueberry Hill' in 1956: it topped the R&B chart for eleven weeks. Ten years later **The Everly Brothers** cut their version for their 1966 album **THE HIT SOUND OF THE EVERLY BROTHERS**. During the late fifties, Fats Domino appeared in two films: *Shake, Rattle & Rock* and *The Girl Can't Help It* (the title song of which Don and Phil also covered). He was an important influence on the music of the 1960s and 1970s. Further hit singles include 'I'm Walkin'', 'Red Sails In The Sunset', 'I Want To Walk You Home' and 'Walkin' To New Orleans' (that last one written by the late great Bobby Charles). He continued to record until about 1970 but remained a popular live act for longer.



In the 1980s Fats decided he no longer wanted to leave New Orleans, having a comfortable income from his royalties and a dislike for touring. He lived in a mansion in a predominantly working-class Lower Ninth Ward neighbourhood, where he was a familiar sight in his bright pink Cadillac. When hurricane Katrina approached in August 2005, he was encouraged to evacuate but chose to stay at home with his family, in part due to the poor health of his wife. His house was in an area that got heavily flooded. Diane Chenevert, agent, founder and president of New Orleans based Omni Attractions, e-mailed writers at the Times Picayune newspaper and the Coast Guard with the Domino's location. He wasn't heard from until 1st September when it was reported he had been rescued by a Coast Guard helicopter – like so many others, he had lost everything in the flood.

Fats Domino was inducted into the **Rock And Roll Hall Of Fame** in 1986 and awarded the **Grammy Lifetime Achievement Award** in 1987. In 1998, President Clinton awarded him the National Medal of Arts. In 2004, **Rolling Stone** ranked him #25 on their list of the 100 Greatest Artists of All Time.

don EVERLY (the album) Don Everly solo. Recorded for **Lou Adler's Ode '70** label mid-1970 at **A&M Studios, Hollywood** and released as SP 77005 12th December 1970 in the US, February 1971 in the UK. It was Don's first solo album and done while the **Everly Brothers** were still together (it would be another 2.5 years until the split on 14th July 1973).



Details in regard to each track are unknown but musicians on the sessions include: **Don Everly** (rhythm guitar); **Ry Cooder** (bottle neck guitar); **Scott McKenzie** (acoustic twelve string guitar); **Chris Ethridge** (bass); **Max R. Bennett** (acoustic bass – 'Safari'); **Sneaky Pete Kleinow** (pedal steel guitar); **Jim Keltner** (drums); **Milton Holland** (percussion); **Spooner Oldham** (keyboard); **George Clinton Jr.**, (organ); **Paul Beaver** (moog); **Curtis Amy** (sax); **Debra & Peggy Clinger, Donna Washburn, Billy Al Bengston** (backing vocals). Producer: **Lou Adler**.

Don: "An album I felt had to be done apart from my brother Phil because both of us have songs within us that, when done individually, will only enhance our sound as brothers. It's very important and necessary for the growth of the **Everly Brothers** to go on as individuals."

"The album served its purpose at the time. They were songs I had written over a period of time on my travels which really Phil and I couldn't do at all. I was frustrated musically. We weren't getting anywhere with our records at all. But it was done as an experiment only, it really was."

Phil, however, didn't quite see things this way: "I felt tremendously let down by **Lou Adler**, who was a friend of mine too. It was something Donald was doing and the private gossip between various women we knew at the time was, 'That was it! The end of the **Everly Brothers**'. I don't really know what prompted Donald to do it. I never did understand and I never understood Louis doing it because I considered him one of my closest friends and we've never had any kind of relationship since."

A truly magnificent, timeless album that did not get the attention it deserved from the public, it was however issued to critical acclaim, **Rolling Stone** magazine giving it a rave review: "**don EVERLY** is not just another who-am-I-what-am-I album...It's nearly as good as the Everly Brothers' last studio album, **ROOTS**, with some mellow country standards, '**Tumbling Tumbleweeds**' and '**When I Stop Dreaming**', beautifully sung by Don with his mildly deranged tenor.....Don's own compositions sound like '**Wake Up Little Susie**' if it had been written by the Incredible String Band.....A very fine record and Don should rest easy that he can do nearly as good as both Everlys if he chooses. He has more than earned the right to spell 'don' with a big 'D'." In Britain, as well, the reviews were enthusiastic. **Disc** and Music Echo wrote: "**Don Everly** without Phil might be compared to bread without butter or fish without chips. But wrong – the unique brotherhood still stands up divided and **don EVERLY**, the first solo **Everly** album in nearly fourteen years of hit making, is a great achievement."

TRACKS: Side 1: Tumbling Tumbleweeds / The Eyes Of Asia / Don't Drink The Water / Safari / Omaha / February 15th
Side 2: When I Stop Dreaming / My Baby/Thinking It Over / My Friend / Sweet Dreams.

DONNA DONNA

(**Boudleaux & Felice Bryant**) Recorded 13th July 1960 at **RCA Victor Studio, Nashville**, for the album **A DATE WITH THE EVERLY BROTHERS**. Musician details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**. It was released again on 1964's **GONE GONE GONE**. In Holland it was issued as a single, coupled with '**Made To Love**'.



←Picture sleeve for the Turkish release.



DONNELLY, PHIL - Phil Donnelly is a songwriter, musician, producer and legendary **Nashville** guitarist hailing from Ireland, known as 'The Clontarf Cowboy'. He is an active authority on Celtic, country, rock and blues guitar, and his unique style has been employed by some of the world's greatest recording artists for over 30 years. He began his career in the early 1960s in his home city of Dublin with a beat group named Elmer Fudd but he left them after he got an offer to tour the world with Donovan. This opened up a whole new spectrum of possibilities and afterwards he moved to **Los Angeles** where, with Lee Clayton, he created Border Music. His distinctive style of guitar playing and his fusion of Irish, Scottish and American country music attracted interest in Nashville, where he moved to in the 1980s. He became friends with influential producer Jim Rooney and **Grammy Award**-winning singer-songwriter **John Prine**. In 1982 Donnelly reached a high point in his American songwriting career when he co-wrote Crystal Gayle's no. 1 hit 'Living In These Troubled Times' and was presented with the **BMI** Song of the Year Award. During the 1990s he returned to Ireland and worked with a number of contemporary Irish acts.

During his career he has played on albums by Townes Van Zandt, **John Prine**, **Nanci Griffith**, Lee Clayton and Crystal Gayle. Phil Donnelly can be heard playing guitar on **The Everly Brothers** albums **EB84** and **BORN YESTERDAY**, and on '**Rose Connelly**' and '**Don't Let Our Love Die**'- the two tracks recorded for the 1990 BBC special **Bringing It All Back Home**.

DON EVERLY'S PRESCRIPTION DRUG PROBLEM – see: **JACOBSON, MAX**

DON'T ASK ME TO BE FRIENDS

(Gerry Goffin/Jack Keller) Recorded 11th July 1962 at **United Recording Corporation Studio B, Hollywood** and issued as WB 5297 on 26th September 1962, backed with 'No One Can Make My Sunshine Smile'. The track is noteworthy in that it contains the



very first **Phil Everly** solo ever on the bridge. In the US it managed to reach the #48 spot (#16 on **Billboard's** Adult Contemporary chart) but in the UK it made no showing at all.

Tommy Allsup (guitar); **Glen Campbell** (guitar); **William K. "Bill" Pitman** (guitar); Howard Mancel Roberts (guitar); George Sylvester "Red" Callender (bass); **Earl Cyril Palmer** (drums); Gene Garf (piano); Jesse Erlich (cello); Nathan Gershman (cello); Alexander Neiman (viola); Israel Baker (violin); Leonard Malarsky (violin); Isadora Roman (violin); Sidney Sharp (violin); Tibor Zelig (violin). Producer: no credit; engineer: **Bones Howe**; conductor: **Carole King**.



Interesting little fact re this recording: it was engineered by Bones Howe, who had just gone independent having been a staff engineer with United. Howe: "Amazing, but guys like **Lou Adler**, who had never used me before, started calling. Because they were independent producers they wanted work with somebody who worked for them, not for the studio, and that's what started my working relationship with Lou. We did an **Everly Brothers** record together, 'Don't Ask Me To Be Friends.' We did the mix and Lou took the dub home, and he called me on the 'phone and said, 'You know, this is the best mix I ever heard on any record.' The record was a minor hit, nothing major, but it was the beginning of our relationship.

Highest chart position: US: 48 (#16 on Adult Contemporary chart); UK : - ; Australia: 59

DON'T BLAME ME

(Jimmy McHugh/Dorothy Fields) Recorded 30th May 1961 at **RCA Victor Studio, Nashville, Tennessee**, and issued on 2nd September 1961 as WB 5501, coupled with 'Muskrat' as a double A-side (in the UK only, 'Muskrat' was chosen as the A-side). It peaked at #20 in both the US and the UK and features on the album **BOTH SIDES OF AN EVENING**.



Chester B. "Chet" Atkins (guitar); **Harold Ray Bradley** (guitar); **Ray Edenton** (guitar); **Walter L. "Hank" "Sugarfoot" Garland** (guitar); Samuel K. "Sammy" Pruett (guitar); Walter Haynes (steel guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); Lou "Joe Fingers Carr" Busch (percussion); Marvin H. Hughes (piano). Producer: no credit; engineer: **Bill Porter**.

Don: "That song was a classic song. **Hank Garland** played one of the prettiest guitar things that was ever recorded on our stuff – the intro. Music's always been really important, and songs too. But the way you do them is really important." (Quote Don from liner notes to the 2005 **Bear Family** box set **THE PRICE OF FAME**.)

The song was first published and recorded in 1933 by Rudy Vallee. James Francis McHugh, 10th July 1894 - 23rd May 1969. Dorothy Fields, 15th July 1905 - 28th March 1974.

Highest chart positions: US: 20; UK: 20; Australia: 26

DON'T CALL ME, I'LL CALL YOU

(Don Everly) **Don Everly** solo demo likely recorded in 1960 or shortly before for the **Acuff-Rose** publishing catalogue. It was released on the 2005 album **GIVE ME A FUTURE**, a compilation of demo recordings.

DON'T CHA KNOW

(Phil Everly/Buddy Holly) Recorded 30th September 1958 at the Beltone Recording Studio, New York City by **Lou Giordano** and



released as Brunswick 9-55115. **Phil Everly & Buddy Holly** sing backup but in falsetto voices! Phil explains: "We were paying and we didn't want to pay any women. We sang falsetto because we were both signed to other companies." In reviews it was subsequently described as "very unusual female backing"! The track was co-produced by Phil & Buddy (with the A-side Holly composition 'Stay Close To Me'); Buddy plays lead guitar and Phil acoustic guitar. It was a minor hit in Texas.



DON'T DRINK THE WATER

(Don Everly) Don Everly solo. Recorded mid-1970 at **A&M Studios, Hollywood**; it features on Don's debut solo album entitled *don EVERLY*.

Details in regard to each track on *don EVERLY* are unknown but musicians on the sessions include: **Don Everly** (rhythm guitar); **Ry Cooder** (bottle neck guitar); **Scott McKenzie** (acoustic twelve string guitar); **Chris Ethridge** (bass); **Sneaky Pete Kleinow** (pedal steel guitar); **Jim Keltner** (drums); **Milton Holland** (percussion); **Spooner Oldham** (keyboard); **George Clinton Jr.**, (organ); **Paul Beaver** (moog); **Curtis Amy** (sax); **Debra & Peggy Clinger**, **Donna Washburn**, **Billy Al Bengston** (backing vocals). Producer: **Lou Adler**.

DON'T FORGET TO CRY

(**Boudleaux & Felice Bryant**) Recorded 4th May 1964 at **Fred Foster Sound Studio A, Nashville, Tennessee** and issued as WB 5441 on 23rd May 1964, the flip side of 'The Ferris Wheel'. The A-side reached the #72 spot in the US; a more respectable #22 was reached in Britain. No musician details known. Producer: no credit; engineer: **Bill Porter**.



DON'T GIVE UP THE SHIP

(**Edan Everly**) Recorded by Edan Everly (**Don's** son), who is joined by his uncle **Phil** on this track from his album *Songs From Bikini Atoll*, released November 2010. It is available as a download on various online retailer sites, such as iTunes and Amazon.

DON'T LET OUR LOVE DIE

(**Leslie York**) 1951/1952, 1990. Performed by Don and Phil on the *Everly Family radio show* broadcast on station **KMA** (Keep Millions Advised) **Shenandoah**, Iowa, in 1951 and **KFNF** (Keep Friendly, Never Frown) in 1952. **Ike Everly** was a staff artist at **KMA** from 1945 to 1951 before moving to **KFNF** and regularly recorded his radio show for their own personal archives. A snippet from the 1952 radio show was incorporated on the album *ROOTS*.

The **Everlys** recorded the song again on 12th April 1990 and this version was included on the CD *BRINGING IT ALL BACK HOME* and the *HEARTACHES AND HARMONIES* box set. **Phil Donnelly** (acoustic guitar); Roy Huskey Jr. (bass); **Liam O'Flynn** (Irish uilleann pipes). Note the differences between the 1951, 1952 and 1990 versions.

Together with his brother George, composer Leslie formed the country music close harmony duo **The York Brothers**. Like Don & Phil they were born Kentuckians, and recorded from 1939 through the 1950s; during their career heavily influencing the **Everly Brothers**. **The York Brothers** moved to **Nashville** and played the **Grand Ole Opry** until 1950; after a short stop in Detroit they finally settled down in Dallas where, after retiring from music, George owned a nightclub.

DON'T LET THE WHOLE WORLD KNOW

(**Don & Phil Everly**) Recorded 2nd December 1964 at **Fred Foster Sound Studio A, Nashville, Tennessee**. It was issued on 13th January 1965 as the flip to 'You're My Girl' (WB US single #5600). No musician details known. Producer: **Jimmy Hilliard**; engineer: **Bill Porter**.



DON'T RUN AND HIDE

(**L. Ransford**) Recorded 14th May 1966 at **Decca Studio** in London for the album *TWO YANKS IN ENGLAND*. **James Patrick "Jimmy" Page** (guitar); **John Paul Jones** (bass); **Andy White** (drums); **Arthur Greenslade** (keyboards); other details unknown but it is believed that members of **The Hollies** played on some *TWO YANKS IN ENGLAND* tracks. Producer: **Dick Glasser**. **The Hollies** had used this song as the B-side to their classic hit 'Bus Stop'.

DON'T SAY GOODNIGHT

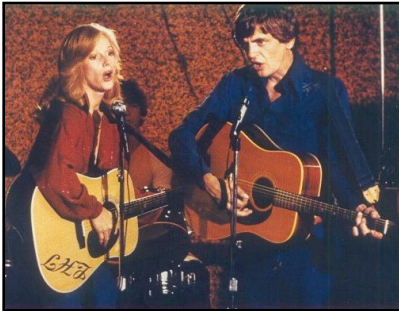
(B Neary/J Photoglo) Recorded in the spring of 1985 at **Maison Rouge Studios**, Fulham, London UK, and issued as a single (884428), the B-side of 'Born Yesterday' in the US only in January 1986. Details in regard to each track are unknown but musicians on the **BORN YESTERDAY** sessions include: **Albert Lee** (guitars); **Phil Donnelly** (guitars); **Phil Cranham** (bass); **Larrie Londin** (drums); **Pete Wingfield** (keyboards); **Liam O'Flynn** (Irish pipes, tin whistle). Producer: **Dave Edmunds**.



The track can be found on the album **BORN YESTERDAY**. The track was also included on 2005's **Hip-O Select's** excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**.

DON'T SAY YOU DON'T LOVE ME ANYMORE

(Phil Everly/Joey Paige) Recorded by **Sondra Locke** with **Phil Everly** for the 1978 **Clint Eastwood** film **Every Which Way But Loose**.



It was issued as **ELEKTRA** 46007. **Snuff Garrett** produced the music for the film and the soundtrack: "I had two weeks to make EWWBL and I picked up the phone and called Phil and asked him to come in and sing on the song he had written for the picture. So I said, 'Why don't you go in and sing on the film at the same time?'"

Phil Everly enjoyed his time on the set, even if his appearance in the film is fleeting: "Don't go out to get some popcorn or you'll miss me! I enjoyed

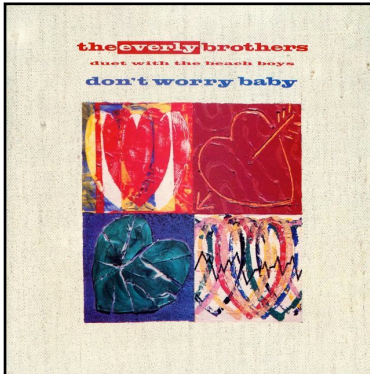
doing that. Clint and the whole cast and crew had a family atmosphere. I did a song for the sequel, **Any Which Way You Can**, and I'm in the background on some of the shots in the **Palomino**, but I didn't sing that time."

Co-writer **Joey Paige** said: "Snuff is a great producer and he was so easy to work with. It was the perfect combination for Philip at that particular time in his career – someone he had known for years and could trust. It was a good working relationship in that Snuff was very understanding - he knew where Philip was coming from, he knew it was hard for him to sing without his brother. It was a good combination for the situation at that time and it turned out extremely well. Phil happens to be a very good songwriter."



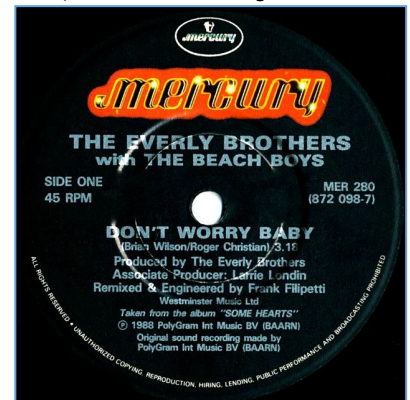
DON'T WORRY BABY

(Brian Wilson/Roger Christian) Recorded in 1987 at **New River Studios**, Fort Lauderdale, Florida, and issued as a single in



November 1988; it only charted in Australia where it made #86. It was included on the album **SOME HEARTS**.

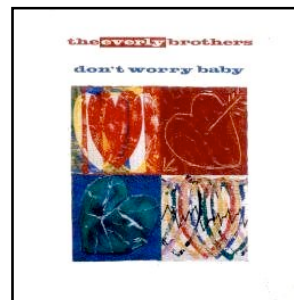
Details in regard to each track are unknown but musicians on the **SOME HEARTS** sessions include: **Albert Lee** (guitar); **Greg Harris** (guitar); **Hank Devito** (guitar & steel guitar); **Phil Cranham** (bass); **Larrie Londin** (drums); **Pete Wingfield** (keyboards); **John Hobbs** (keyboards). Producers: **Don & Phil Everly**; associate producer: **Larrie Londin**. Additional vocals/back-up harmony: **The Beach Boys**. The **Beach Boys** laid down their vocals at **Rumbo Studios, Los Angeles, California**; a remix of the track was done at **Cowboy Arms Hotel &**



Recording Spa-**Nashville Tennessee**, produced by **Jack Clement**.

Afterwards it was used in the 1988 film **Tequila Sunrise**, starring **Michelle Pfeiffer**, **Mel Gibson** and **Kurt Russell**. In the US it was backed with 'Tequila Dreams' (a non-**Everly** song) and issued on the **Capitol** label (PB44297) as both tracks were taken off the soundtrack to the film. In the UK it was backed with '**Ride The Wind**' and issued on **Mercury** (MER 280). Both mixes were also included on 2005's **Hip-O Select's** excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**.

The **Beach Boys** originally recorded 'Don't Worry Baby' for their 1964 album **Shut Down Volume 2**. Prior to recording this song, Don & Phil had appeared in the **Beach Boys Twenty-Fifth Anniversary Special** in 1986 and sang the song on stage with **The Beach Boys**.



Highest chart positions: US: - ; UK: - ; Australia: 86

DON'T YA EVEN TRY

(**Don & Phil Everly**) Recorded 2nd December 1964 at **Fred Foster Sound Studio A, Nashville, Tennessee** during the **ROCK 'N' SOUL** sessions. It remained in the vaults until **Magnum Force UK** released it on the 1984 album **NICE GUYS**. No musician details known. Producer: **Jimmy Hilliard**; engineer: **Bill Porter**.

DORFF, STEVE - an American songwriter and arranger (born 21st April 1949) whose work is mainly in the field of country music.



Dorff has written several songs for other artists, including 'Hypnotize the Moon' and 'My Heart Will Never Know' for Clay Walker, 'The Man in Love with You' and 'I Cross My Heart' by George Strait, 'Don't Underestimate My Love for You' by Lee Greenwood, '**Every Which Way But Loose**' (for the film of the same name) by Eddie Rabbitt and 'Through the Years' by Kenny Rogers. He also composed the themes for *Spenser: For Hire*, *Columbo*, *Murphy Brown*, *The Singing Bee*, *Just the 10 of Us* and others. In 1979 he was one of the arrangers and conductors (the other was **Al Capps**) for some tracks on **Phil Everly's** album **LIVING ALONE** – namely, '**You Broke It**'; '**Buy Me A Beer**'; '**California Gold**'; '**Love Will Pull Us Through**'; '**I Just Don't Feel Like Dancing**' and '**The Fall Of '59**'.

He was also the music supervisor for *Pure Country* (1992) and *Pure Country 2: The Gift* (2010). Coincidentally he composed the music for the 1999 film *Dudley Do-Right* (see the lyrics for '**Melodrama**' and you'll see why.) Since 2009, he has been the bandleader on the CMT revival of *The Singing Bee*, for which he also composed the theme music.

Dorff has been nominated for three **Grammy Awards**, five Emmy Awards and has won several **BMI TV Music** awards. His son is Stephen Dorff the actor.

DOUBLE TROUBLE LOVE (??)

(**Phil Everly/Terry Slater**) Information wanted about this composition, date and any recording. Contact email can be found at the top of this document.

DO WHAT YOU DO DO WELL/RISE AND SHINE/MUSKRAT/THAT SILVER HAired DADDY OF MINE/I NEVER PICKED COTTON – (MEDLEY)

('Do What You Do Do Well': Ned Miller);

('Rise And Shine': Carl Perkins) Carl Perkins, 9th April 1932 – 19th January 1998;

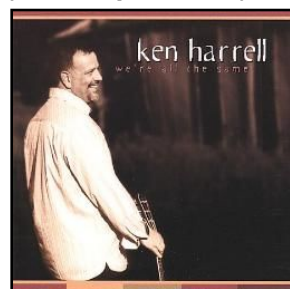
('I Never Picked Cotton': Charlie Williams/Bobby George) Charlie Williams, 20th December 1929 – 15th October 1992.

This medley was performed on the 1970 **ABC Johnny Cash Christmas Show** and included Johnny and Tommy Cash, Don, Phil and **Ike Everly**. As well as singing along with 'Do What You Do Do Well' and performing '**That Silver Haired Daddy Of Mine**', Don & Phil join in at various points – particularly on 'did' in 'I Never Picked Cotton'. Phil and **Ike Everly** play guitar throughout. Curiously Don doesn't play guitar at all. It aired 23rd December 1970. It can be found on YouTube. The '**That Silver Haired Daddy Of Mine**' segment is included on the DVD, **The Best Of The Johnny Cash Show**.

'Do What You Do Do Well' was originally recorded in 1964 by Ned Miller, a country artist best-known for writing the hit 'From A Jack To A King'. Ernest Tubbs, Sonny James, and Crazy Cavan and the Rhythm Rockers are among the artists that covered DWYDDW. 'Rise And Shine' was written by Carl Perkins for Tommy Cash, who put it on his 1970 album *Six White Horses*. '**Muskrat**' is sung by Ike Everly here, while '**That Silver Haired Daddy Of Mine**' is performed by Don and Phil. 'I Never Picked Cotton' was made famous by country musician Roy Clark in 1970 and although **Johnny Cash** sings it here, it wasn't until 1996 that he recorded it for the first time for his album *Unchained*.

DOWN IN DALLAS

(**Phil Everly/Ken Harrell**) Recorded by **Ken Harrell** with Phil providing backing vocals for his 2007 Christian CD *We're All The Same*.



Phil Everly says: "Ken has a fresh and unique approach to songwriting that attracted me to write with him right off the bat. I know the fans will enjoy his simple, positive perspective on life, and I look forward to writing with him for many years."

DOWN IN THE BOTTOM aka MEET ME IN THE BOTTOM

(**Willie Dixon**) Recorded 30th December 1968 at **Sunwest Studios, Hollywood, California**. **Ry Cooder** (guitar); **Jerry Scheff** (bass); **Earl Cyril Palmer** (drums); Mike Botts (percussion); **James Carmichael** (keyboards); **Van Dyke Parks** (keyboards); unknown (backing vocals). Producer: **Lenny Waronker**; engineer: Mark Richardson; arranger: **Jack Nitzsche**.

Don and Phil overdub their vocals later on 30th December - on the master take. A first attempt at mixing this song took place 6th January 1969 but the tapes are marked 'Do not use' by producer **Lenny Waronker**. In 1984 it finds its way to the **Magnum Force** album **NICE GUYS**. A second mixing attempt on 14th January does not provide a more satisfactory result and this, too, remained unissued until first heard on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**, on which mix #1 can also be found.

DOWN IN THE WILLOW GARDEN aka ROSE CONNOLLY

(Charlie Monroe – but see notes) Recorded during sessions that took place on 13th, 16th & 17th August 1958 at **RCA Victor Studio, Nashville, Tennessee**; it features on the album **SONGS OUR DADDY TAUGHT US**. **Don Everly** (guitar); **Phil Everly** (guitar); **Floyd T. "Lightnin'" Chance** (bass). Producer: **Archie Bleyer**.

It is a country traditional about a man who kills his lover in the town's willow garden, also known under the title '**Rose Connolly**', which is in fact the original title. When Charlie Monroe (older brother of Bill Monroe; see The **Monroe Brothers**) recorded

it in March of 1947, he changed the title to 'Down In The Willow Garden' and took the credit. It was first collected, as '**Rose Connolly**', by folk song collector Edward Bunting (1773-1843) in Coleraine, Co. Derry in the northern part of Ireland. Like many songs which have their origins in Ireland and other parts of the British Isles, it made its way to the United States where there are at least 70 known versions. This version made its way to Kentucky where **Ike Everly** taught it to his sons Don & Phil.

The earliest recorded version was found in the oil fields of Wetzel County, West Virginia, USA, in 1895. Part of one version the original lyrics are:

"I had a bottle of burgaloo wine
My love she could not know
That I would murder my darlin'
Down on the banks below"

Burgaloo (identified as a variant of *virgeliu*) wine was a type of pear wine only made in central Virginia in the late 1700s into the early 1800s. Later 'burgundy wine' was substituted in the lyrics. However, another theory says the reference to burgundy wine is thought to be a corruption of burglar's (or burgalar's) wine, a spiked drink given by Irish highwaymen to victims before being robbed. It is also said that crooked innkeepers doped wine served to travellers making it easier to steal their valuables when asleep. Art Garfunkel, Bill Monroe and Nick Cave all recorded a version. Whatever the origins it makes more sense that Rose was doped or subdued rather than poisoned to make sure that she did not resist when stabbed. This gruesome song is similar in vein to the popular 19th century murder ballad 'The Banks Of The Ohio' and 'Pretty Polly'.

The Everlys recorded the song again under its alternative title '**Rose Connolly**' in February 1990 at '**Cowboy**' **Jack Clement Recording Studios, Nashville, Tennessee**, for a television documentary called **Bringing It All Back Home** – this explored the Celtic influences in American folk music. The other song they recorded for the documentary was '**Don't Let Our Love Die**'. Both songs can be found on the BBC music compilation released in the UK in 1991, **BRINGING IT ALL BACK HOME. Phil Donnelly** (acoustic guitar); Roy Huskey Jr. (bass); **Liam O'Flynn** (Irish uilean pipes).

DOWN ON THE CORNER

(**John Fogerty**) Performed by the **Everly Brothers** on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**. Recorded 23rd May 1970 and aired 29th July 1970 (Show No. 4). Originally a 1969 #3 hit for Creedence Clearwater Revival from their album *Willy And The Poor Boys*. Willy and the Poor Boys are a fictional band that also feature in the song; CCR even once performed as this band on the **Ed Sullivan show**. Jerry Reed, The Goo Goo Dolls and Big Country are some of the artists that have covered it.

DOWN THE ROAD OF LIFE aka WANDERIN' DOWN THE ROAD OF LIFE

(**Ted Daffan**) 1951. Don and Phil performed this song on the **Everly Family Show** broadcast on **KMA** (Keep Millions Advised) **Shenandoah, Iowa**. Ike regularly recorded his radio shows for their own personal archives and this is among the tapes that have survived. A snippet can be heard on the 1968 album **ROOTS** that incorporated excerpts of a 1952 **Everly Family radio show**. Composer Ted Daffan was a songwriter, singer and guitarist in the Western Swing tradition of the 1930s, and also the writer of the first truck-driving song, 'Truck Drivin' Blues' and the much covered hit '**Born To Lose**' which the EBs recorded for their **THE EVERLY BROTHERS SING GREAT COUNTRY HITS** album.

DOWNTOWN

(**Tony Hatch**) Performed as part of a **Grammy Award** medley on **Hullabaloo** on 13th April 1965 with Steve Lawrence & Francoise Hardy and is included on the DVD with the 2006 **Bear Family** box set **CHAINED TO A MEMORY**. 'Downtown' was a huge 1964 hit for **Petula Clark** – in English, French, Italian, and German versions, topping music charts worldwide in 1964/1965.

DO YOU

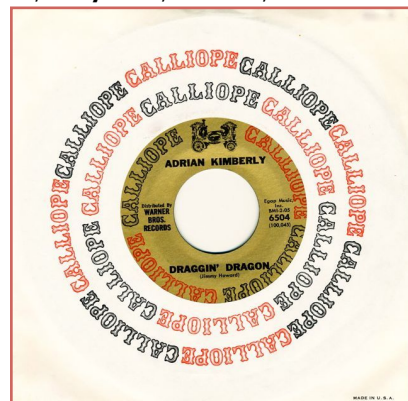
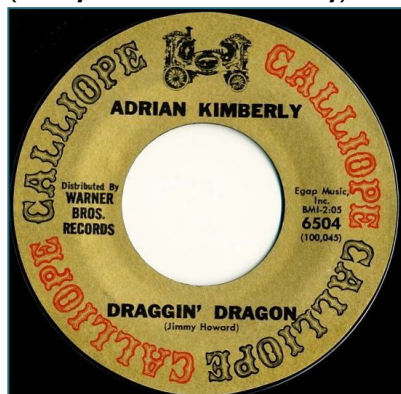
(**Terry Slater**) Recorded 10th May 1967 at **United Recording Corporation Studio A, Hollywood, California** for the album **THE EVERLY BROTHERS SING. Alvin W. "Al" Casey** (guitar); **Louis "Lou" Morell** (guitar); **Charles "Chuck" Berghofer** (bass); **Carol Kaye** (bass); **Hal Blaine** (drums); **Frank Capp** (percussion); **Mike Melvoin** (keyboards); Bernard Fleischer (reeds); **Ronald James "Jim" Horn** (reeds); Jackie Kelso (reeds); Sidney Miller (reeds); backing vocals: unknown. Producer: **Dick Glasser**; engineer: **Eddie Brackett**; arranger: **Gene Page**.

DO YOU LOVE ME

(**Don Everly**) **Don Everly** solo demo likely recorded in 1959 or 1960 for the **Acuff-Rose** publishing catalogue. It was released on the 2005 demo compilation CD **TOO GOOD TO BE TRUE**.

DRAGGIN' DRAGON

(**Jimmy Howard** aka **Don Everly**) Recorded late April/early May 1961 at **Radio Recorders, Hollywood, California**, and issued under the pseudonym **Adrian Kimberly** – an instrumental big band Don solo with the help of arranger **Neal Hefti** for the **Calliope** label.



DREAM BABY (HOW LONG MUST I DREAM)

(Cindy Walker) Sung by **Phil** in a duet with **Emmylou Harris** at **The Palomino, Los Angeles**, late 1979, a performance broadcast on a US radio station and which has since been around on tape. The show also included Phil/Emmylou duets of '**Beneath Still Waters**' (**Emmylou Harris**' hit single at the time), an early version of Phil's '**Dare To Dream Again**', '**All I Have To Do Is Dream**' and '**Walk Right Back**'. Coincidentally, the same year, **Don** duetted with **Emmylou Harris** on '**Every Time You Leave**' for her great *Blue Kentucky Girl* album. The song was a smash hit for **Roy Orbison** in 1962, peaking at #4 on the **Billboard** charts and making #2 in the UK. Composer Cindy Walker was not only a prolific songwriter but also a country singer and dancer; she was inducted into the **Country Music Hall Of Fame** in 1997. Cindy Walker, 20th July 1918 – 23rd March 2006.

DREAMER

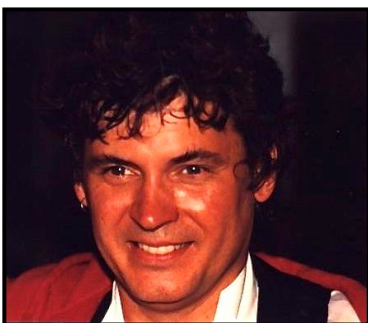
(John 'Moon' Martin) Recorded by **Johnny Rivers** in 1980 with **Phil Everly** providing harmony vocals on this track from his 1980 album *Borrowed Time*. **Johnny Rivers** is an American singer, songwriter, guitarist and record producer – he won a **Grammy** as the producer of the 5th Dimension, who recorded '**Aquarius/Let The Sun Shine In**' with his label Soul City Records. Composer John 'Moon' Martin was nicknamed Moon by his fellow musicians because so many of his song lyrics at the time had the word 'moon' in them but he is also famous for writing Robert Palmer's fantastic smash hit 'Bad Case Of Loving You' – he looks like a cross between Andy Warhol, **Warren Zevon** and **John Denver**!

DREAM I KEEP IN MY HEART (??)

(**Phil Everly/Duane Eddy/Suzanne Hicks**) Information wanted about this composition, date and any recording. Contact email can be found at the top of this document.

DREAMING

(Deborah Harry/Chris Stein) **Don Everly** sang this song with **The Dead Cowboys** as part of their live set. A very poor quality bootleg recording from 1980 is all that is around as far as we know. It was a fairly new song when they decided to include it in their stage act as Blondie (the band around lead vocalist Deborah Harry) had recorded this song for their fourth album *Eat To The Beat* and released it as a single in September 1979; it reached #2 for them on the British charts.
(The picture of Don was taken by Peter Meijboom in 1980 in Arnhem, The Netherlands.)



DR. FEELGOOD – see: **JACOBSON, MAX**

DRIVE IN DANDY

(**Phil Everly**) **Phil Everly** circa 1957(?) demo solo. This track is believed to exist but we do not have it. Any information would be gratefully appreciated. Contact email can be found at the top of this document.

DROP OUT, THE

(**Don Everly**) Recorded 23rd January 1964 at **Western Recorders, Hollywood, California** in 6 takes. The track has Don's much-favoured **Bo Diddley** beat and features on the album *GONE GONE GONE*. **James E. Burton** (guitar); **Sonny Curtis** (guitar); Joseph Robert "Bobby" Gibbons (guitar); **Don Peake** (guitar); **Lyle Ritz** (bass); **Jerry Ivan "J.I." Allison** (drums); Donald R. "Richie" Frost (drums); James Wells Gordon (keyboards or sax); Marshall C. Cram (trombone); Thomas M. Shepard (trombone); John Audino (trumpet); Oliver E. "Ollie" Mitchell (trumpet). Producer: no credit; arranger: **Jimmie Haskell**; arrangements by **The Everly Brothers**.

DU BIST NICHT SO WIE DIE ANDERN (YOU ARE NOT LIKE OTHERS)

(Charlie Niessen/Ritter) Recorded 16th & 17th September 1963 at **Teldec Studio, Hamburg, Germany** and issued as WB A 5529, c/w



'**Susie**'. It also appears on an EP entitled **THE EVERLY BROTHERS IN DEUTSCHLAND**; a release intended for the German market only. No musician details known. Producer: Wolf Kabitzky. Carl "Charlie" Niessen, 22nd August 1923 – 21st February 1990.



DUM DUM

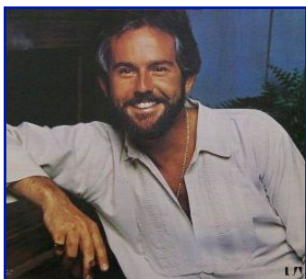
(Sharon Sheeley/Jackie DeShannon) The **Everly Brothers** performed it as a finale with Brenda Lee, **Mac Davis**, B.J. Thomas, Yvonne Wilder and the show company on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 23rd May 1970 and aired 29th July 1970 (Show No. 4). The song was a #4 hit for Brenda Lee, in 1961. Co-composer **Sharon Sheeley** was briefly in a relationship with **Don Everly** during the late fifties. She was also in the car with **Eddie Cochran** (her boyfriend) and **Gene Vincent** when it blew a tyre and slammed into a lamppost near Chippenham, Wiltshire, UK, in 1960 – an accident that killed Eddie Cochran. **Jackie DeShannon** herself appeared as a guest singer on show no. 2. (Pic shows Mac Davis, Phil and Don Everly, Brenda Lee and BJ Thomas.)



DUM DUM SONG, THE aka HOW YOU GONNA WATER YOUR FLOWERS, MAMA

(**Jimmie Rodgers**) Performed with **Jimmie Rodgers** (not to be confused with country singer 'T For Texas' Jimmie Rodgers – no relation) on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 22nd May 1970 and aired 26th August 1970 (Show No. 8). It was a single off Jimmie Rodgers' 1970 album *Troubled Times*. Don & Phil and Jimmie have fun on some of the repeated 'Dum-dums'!

DURRILL, JOHN - Born John Robert Durrill on 20th August 1941 in Houston, Texas. American keyboardist, singer and songwriter.



John Durrill was a member of the 1960s rock group The Five Americans that originated in Oklahoma in 1962. Their hit 'Western Union' soared all the way to #5 on **Billboard**. In 1964 he met **The Everly Brothers** when they headlined a show in Dallas that The Five Americans also appeared in. "I was totally amazed at their harmony communication," he later confessed. He became good friends with **Phil Everly**. After the band broke up in 1969 he was hired as organist for the instrumental group The Ventures. Songwriting successes were 'Dark Lady' for Cher and 'Misery And Gin' for **Merle Haggard**. He contributed songs to a number of soundtracks, including those for *Cannonball Run*, *Vanilla Sky*, *Bronco Billy* and of course **Any Which Way You Can** for which he co-wrote '**One Too Many Women In Your Life**' (sung by **Sondra Locke** in the film) with **Phil Everly**. With Phil he also composed '**Somewhere South In Mexico**' recorded by **Johnny Rodriguez**, and '**On Top Of The World**' which Phil sang with **Rene Shuman**. John Durrill, at the time a staff writer at Garrett Music (**Snuff Garrett's** company), also co-wrote several songs on Phil's solo album **LIVING**

ALONE, and two non-album tracks '**Love Angel**' and '**Night Rider**'. They wrote at Phil's home in **Los Angeles**. "He had his own way of doing things," John said about Phil. "Phil is a hard worker – always coming up with new ideas, and he has a great humorous side." When Don and Phil reunited after a ten-year split, John reflected, "It's a gift to the industry to have them back."

DYLAN, BOB – American singer-songwriter, Bob Dylan was born Robert Allen Zimmerman in Duluth, Minnesota, on 24th May 1941.



Dylan spent his youth listening to blues and country stations and later, early rock and roll. He formed several bands while in high school and listed his ambition in his 1959 yearbook "To follow Little Richard". His interest in folk music began during his college days at the University of Minnesota (he dropped out at the end of his freshman year) where he started performing at a coffee house not far from campus, the 10 O'clock Scholar, and became actively involved in the local Dinky Town folk music circuit. This was also when he started calling himself Bob Dylan. In August 1962 he legally changed his name – by then he was living in New York.

Much of his most celebrated work dates from the 1960s when he was an informal chronicler, and an apparently reluctant figurehead, of social unrest. Songs like 'Blowing In The Wind', 'Times They Are A-Changing', 'Like A Rolling Stone' – the first two became anthems for the US Civil Rights and anti-war movements. Others who recorded and had hits with Dylan's songs in the early and mid-1960s included The Byrds; Sonny and Cher; The Hollies; Peter, Paul and Mary; The Association; Manfred Mann and The Turtles. From acoustic folk Dylan went electric in 1965 with his album *Bringing It All Back Home*, a move not wholly appreciated by many folkies at the time. When he appeared at the Newport Folk Festival with an electric guitar the audience booed him – though there are reports that this was in reaction to the emcee's announcement that there was only enough

time for a short set. Albums released during the 1960s include *Freewheelin' Bob Dylan*, *Blonde On Blonde*, *Highway 61 Revisited* and *John Wesley Harding*. Shortly after the release of *Blonde On Blonde* Dylan was in a motorcycle accident and was forced to give up touring for a while. It turned out to be a blessing in disguise as Dylan had grown tired of that life.

1973 saw Dylan going on tour again after an absence of seven years. His career in the early '70s had been in a bit of a slump but he played like never before and the concerts went down as legendary. An acclaimed two-record live set, *Before The Flood*, was released a few months into the tour and went to #3 on the charts. Soon after he recorded one of his best albums, *Blood On The Tracks*. In the late 1970s Dylan surprised everyone by becoming a born-again Christian and releasing two albums of Christian gospel music: *Slow Train Coming* (1979, a huge success, peaking at #3) and *Saved* (1980). Songs from the 1970s include '**Lay Lady Lay**', 'Knockin' On Heaven's Door' and 'Hurricane'.

The **Everly** connection comes from Dylan's undoubted appreciation of the **Everly Brothers**. On his 1970 *Self Portrait* album he recorded '**Let It Be Me**' and '**Take A Message To Mary**' and Don & Phil recorded Dylan's '**Abandoned Love**' for their 1985 album **BORN YESTERDAY**. Although Dylan himself recorded '**Abandoned Love**' in 1975 it remained unissued: his version was not officially released until *Biograph*, a 3-CD box set, also in 1985.

He also offered them 'Lay, Lady Lay' when first composed and sang it to them whilst they were appearing at New York's **The Bitter End** in 1968. However, as Phil tells it, they misunderstood the lyrics due to Bob's distinctive style and heard 'Lay across my big bare breasts' instead of, 'Lay across my big brass bed' – and were too polite to query the words (see the entry for the song for more detail). They turned down the song as being unsuitable for the **Everly Brothers**. They did finally record a great version for the post-reunion album **EB 84** album. During the 1970 **Johnny Cash Presents The Everly Brothers** ABC TV show Don sings a nice version of 'I'll Be Your Baby Tonight' with **Melanie**. Regrettably, although perfect for their style as it obviously is, Don and Phil never recorded this song as the **Everly Brothers**. Dylan was, and likely still is, a huge Everly fan. He has been quoted saying, "We owe these guys everything!"

Dylan toured regularly during the 70s, but starting in the mid-eighties he began to tour full-time on what has been called "The Never Ending Tour". His musical output during this decade is generally not considered among his best. However, he came back in 1997 with the superb and critically acclaimed *Time Out Of Mind* that would win him three **Grammy Awards**.

The new millennium saw Dylan publishing the first part of his autobiography: *Chronicles Volume One* and releasing the excellent *Modern Times*, an album that won him another two **Grammy Awards**. He also took a shot at Yuletide tunes: 2009's *Christmas In The Heart*.

Bob Dylan's influence on popular music is incalculable. As a songwriter, he pioneered several different schools of pop songwriting, from confessional singer-songwriter to winding, hallucinatory, stream-of-conscious narratives. As a vocalist, he broke down the notions that in order to perform, a singer had to have a conventionally good voice, thereby redefining the role of vocalist in popular music. As a musician, he sparked several genres of pop music, including electrified folk-rock and country-rock. And that just touches on the tip of his achievements. Since 1994, Dylan has published three books of drawings and paintings, and his work has been exhibited in major art galleries. As a songwriter and musician, Dylan has received numerous awards over the years including Grammy, Golden Globe, and Academy Awards; he has been inducted into the **Rock and Roll Hall of Fame**, **Nashville Songwriters Hall of Fame**, and **Songwriters Hall of Fame**. In 2008, a Bob Dylan Pathway was opened in the singer's honour in his birthplace of Duluth, Minnesota. The Pulitzer Prize jury in 2008 awarded him a special citation for "his profound impact on popular music and American culture, marked by lyrical compositions of extraordinary poetic power".



Contact us re any omissions, corrections, amendments and/or additional information at:
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Everlypedia (The Everly Brothers Index (TEBI)) was first issued December 2011. Revised/updated December 2012.