



EVERLYPEDIA

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

EVERLYPEDIA PART 2

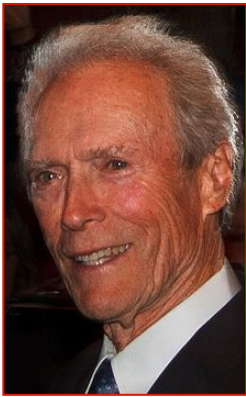
E to J

Contact us re any omissions, corrections, amendments and/or additional information at:
robindunn@btconnect.com

E

EARL MAY SEED COMPANY - see: **MAY SEED COMPANY, EARL** and also **KMA**

EASTWOOD, CLINT – Born 31st May 1930. There is a huge quantity of information about Clint Eastwood his life and career on numerous websites, books etc. We focus mainly on his connection to **The Everly Brothers** and in particular to **Phil Everly** plus brief overview of his career.



American film actor, director, producer, composer and politician. Eastwood first came to prominence as a supporting cast member in the TV series *Rawhide* (1959–1965). He rose to fame for playing the *Man with No Name* in Sergio Leone's *Dollars* trilogy of spaghetti westerns (*A Fistful of Dollars*, *For a Few Dollars More*, and *The Good, the Bad and the Ugly*) during the 1960s, and as San Francisco Police Department Inspector Harry Callahan in the *Dirty Harry* films (*Dirty Harry*, *Magnum Force*, *The Enforcer*, *Sudden Impact* and *The Dead Pool*) during the 1970s and 1980s. These roles, along with several others in which he plays tough-talking no-nonsense police officers, have made him an enduring cultural icon of masculinity.

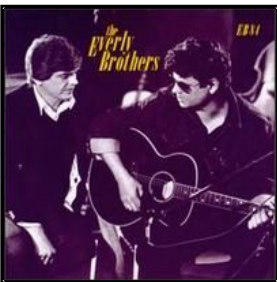
Eastwood won Academy Awards for Best Director and Producer of the Best Picture, as well as receiving nominations for Best Actor, for his work in the films *Unforgiven* (1992) and *Million Dollar Baby* (2004). These films in particular, as well as others including *Play Misty for Me* (1971), *The Outlaw Josey Wales* (1976), *Pale Rider* (1985), *In the Line of Fire* (1993), *The Bridges of Madison County* (1995) and *Gran Torino* (2008), have all received commercial success and critical acclaim. Eastwood's only comedies have been *Every Which Way but Loose* (1978), its sequel *Any Which Way You Can* (1980), and *Bronco Billy* (1980); despite being widely panned by critics, the "Any Which Way" films are the two highest-

grossing films of his career after adjusting for inflation. **Phil Everly** was involved in both films and made a cameo appearance alongside **Sondra Locke** (Eastwood's then partner) singing the **Phil Everly/Joey Paige** composition '**Don't Say You Don't Love Me No More**' – produced by **Snuff Garrett**. **Phil Everly** composed a song for the film and soundtrack, '**One Too Many Women In Your Life**', with his friend **John Durril**. However, he did not sing this time but only made a cameo appearance in the film behind **Sondra Locke** who performed the song. **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." (Quotes from *Walk Right Back* by **Roger White**.) Clint Eastwood and **Phil Everly** became good friends.

Eastwood has directed most of his own star vehicles, but he has also directed films in which he did not appear, such as *Mystic River* (2003) and *Letters from Iwo Jima* (2006), for which he received Academy Award nominations, and *Changeling* (2008), which received Golden Globe Award nominations. He has received considerable critical praise in France in particular, including for several of his films which were panned in the United States, and was awarded two of France's highest honours: in 1994 he received the Ordre des Arts et des Lettres medal and in 2007 was awarded the Légion d'honneur medal. In 2000 he was awarded the Italian Venice Film Festival Golden Lion for lifetime achievement.

Since 1967, Eastwood has run his own production company, Malpasco, which has produced the vast majority of his films. He also served as the non-partisan mayor of Carmel-by-the-Sea, California, from 1986 to 1988.

EB84 - Released as 822 431-1 M1 on the **Mercury** label in August 1984, it was the first studio album following the 1983 reunion. In the US it was released, as **EB84** while in the UK the title simply was **THE EVERLY BROTHERS**. The album includes three Don originals but no Phil compositions, as Phil explained, "I'm not too keen on any of the songs I've written lately. I judge them fairly harshly so I don't want to show them." **Dave Edmunds** produced it; he had met Don in London in 1979 when Don performed during the **Buddy Holly** week and the two had become friends. Phil said: "I went to see Donald in New York in December and we met with Dave. We have a lot of respect for his work and we share a similar appreciation of basic rock 'n' roll."



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**. **Paul McCartney** and **Dave Edmunds** additional guitars on '**On The Wings Of A Nightingale**'.

In an interview following the release of **EB84**, **Dave Edmunds** described the situation during recording: "Everybody was a bit nervous, me, the band, the engineers - but everybody was determined to give 150 per cent. I was slightly in awe of them, which isn't a good thing because it colours your judgement and attitude. The backing tracks were completed and they moved onto the vocals. Don went out into the studio and started singing but Phil stayed in the control room. I was hoping they weren't going to do the vocals separately, so I asked Phil to go out too, but he just refused and sat there. Don carried on for about twenty minutes, feeling his way around the song and when Phil was ready, and not before, he went out and started singing too.

They don't talk to each other at all in the studio. They just look straight into each other's eyes and sing. Then for twenty minutes you think this is not going to work or maybe this isn't the right song, and then suddenly it clicks. It's like they're free-falling and suddenly their parachute opens, and when that happens, look out. You've never heard singing like it. They're the best. They're natural singers, the only natural singers I've come across. All the people I've worked with, and this includes myself, have learned the musical terms and how to do it but Don and Phil don't work like that. It's fascinating to see it. When they hit their stride it's genius working. It's two and two equals five and it's wonderful when it happens."

In another interview he said, "Don and Phil are intuitive singers – they don't actually understand singing. People like myself and others that I know in the business who sing...we learned how to do it; we learned how to hold a note, or to control a vibrato, or to count bars so you know when to come in. They never did - it's all intuitive. Especially with Don - the solo bits he does. If you ask him to do them over and over again, they'll be completely different each time." (Second quote from *Ike's Boys* by Phyllis Karpp.)

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**.

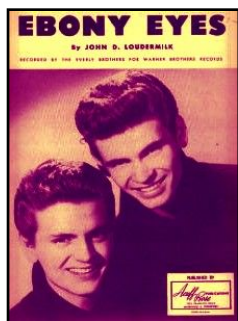
TRACKS: Side 1 (of vinyl LP): **On The Wings Of A Nightingale / Danger, Danger / The Story Of Me / Taking My Time / The First In Line.**

Side 2 (of vinyl LP): **Lay, Lady, Lay / Following The Sun / You Make It Seem So Easy / More Than I Can Handle / Asleep.**

Highest chart positions: US: 44 (#24 Country Chart); UK: 36; Canada: 90; Australia: ?

EBONY EYES/FLIGHT 1203 (US title)

(**John D. Loudermilk**) Recorded 1st November 1960 at **RCA Victor Studio** in **Nashville, Tennessee**, and issued as WB 5199 on Friday 13th January 1961, backed with '**Walk Right Back**'; in the UK the record received double A-side status. It topped the British charts while it peaked at #8 in the US (#25 on the Country charts).



The Anita Kerr Singers (vocal chorus); other details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.

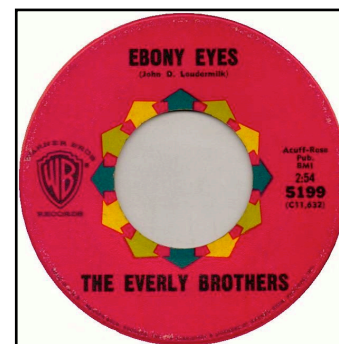
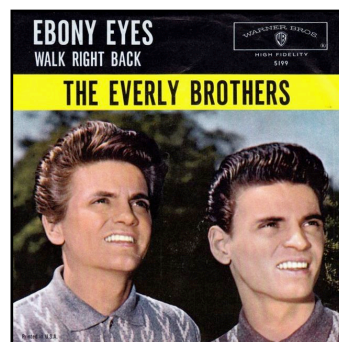
Phil: "I remember that when we were doing it **Felice (Bryant)** got on the phone and called the airlines to find out about the flight numbers, because we didn't want to use a real flight number. She's the one that settled on that 1203, you know. The **Bryants** were always there to help even though it wasn't their song."

Don: "That was the best tragedy song I'd ever heard. We were in acting school by then, so I used a little bit of my acting thing in the recitation. Also, I got to sing with the Anita Kerr singers, which I thought was a step up for us. The record was a big success. It's the most requested song we don't do." (Quote from the liner notes to the twofer **IT'S EVERLY TIME/A DATE WITH THE EVERLY BROTHERS**.)

Phil was also tried for the recitation in the middle of the song but when he heard himself on playback, Phil flatly refused: "When I heard myself saying 'The plane is overdue', I thought I sounded just like Minnie Mouse! I told them 'Forget it! Let Don do it!'" (Quote from *Ike's Boys* by Phyllis Karpp.)

The song as a whole with recitation indeed never made it to their stage act but it was part of a medley during the 1983 **Reunion Concerts** and in that form was oft-performed during their post-reunion shows and was included on 1983's **REUNION CONCERT**.

Highest chart position: US: 8 (#25 on both Country hart and R&B chart); UK: 1; Canada: 3; Australia: 8



EDDY, DUANE - (born 26th April 1938) is a **Grammy Award**-winning American guitarist. Born in Corning, New York, he began



playing the guitar at the age of five. At the age of 16 he obtained a **Chet Atkins** model Gretsch guitar, and formed a duo, Jimmy and Duane, with his friend Jimmy Delbridge (who later recorded as Jimmy Dell). While performing at local radio station KCKY they met disc jockey **Lee Hazlewood**, who produced the duo's single, 'Soda Fountain Girl', recorded and released in 1955 in Phoenix. Eddy and Delbridge performed and appeared on radio stations in Phoenix before joining Buddy Long's Western Melody Boys, playing country music in and around the city.

Eddy devised a technique of playing lead on his guitar's bass strings to produce a low, reverberant "twangy" sound. In 1957, Eddy recorded an instrumental, 'Moovin' n' Groovin', co-written with **Lee Hazlewood**. As the Phoenix studio had no echo chamber, **Hazlewood** bought a 2,000 gallon water storage tank which he used as an echo chamber to accentuate the "twangy" guitar sound. 'Moovin' n' Groovin' reached #72 on the Hot 100 in early 1958; the opening riff was copied a few years later by **The Beach Boys** on 'Surfin' U.S.A.'. The follow-up, 'Rebel-Rouser', became Eddy's breakthrough hit, reaching #6 on the chart. On 9th January 1959, Eddy's debut album, *Have Twangy Guitar Will Travel*, was released, reaching #5 and

remaining on the album charts for 82 weeks. Eddy had a succession of hits over the next few years - 'Peter Gunn', 'Cannonball', 'Shazam' and 'Forty Miles of Bad Road' but his biggest hit was the theme to the movie *Because They're Young* in 1960. Readers of the UK's **New Musical Express** voted him World's Number One Musical Personality, ousting **Elvis Presley**.

During the 1960s Eddy launched an acting career, appearing in such films as *A Thunder of Drums*, *The Wild Westerners*, *Kona Coast*, *The Savage Seven* and two appearances on the television series *Have Gun-Will Travel*. He was married to singer Jessi Colter from 1962 to 1968. In the 1970s, he produced albums for **Waylon Jennings** and **Phil Everly**, the latter's first solo album,

STAR SPANGLED SPRINGER. In 1975, a collaboration with hit songwriter Tony Macaulay and former founding member of The Seekers, Keith Potger, led to a worldwide top ten record, 'Play Me Like You Play Your Guitar'. The single, 'You Are My Sunshine', featuring Willie Nelson and **Waylon Jennings**, hit the country charts in 1977. He also recorded an album of completely acoustic music, *Songs of Our Heritage*.

A remake of 1960's 'Peter Gunn' with the Art Of Noise in 1986 became an international Top Ten record and won him the **Grammy** for Best Rock Instrumental of 1986. The following year the self-titled *Duane Eddy* was released with several of the tracks produced by **Paul McCartney**, **Jeff Lynne**, **Ry Cooder**, and Art of Noise, all of whom also played on the album. In 1991 Duane Eddy toured Europe with **The Everly Brothers**.

In the spring of 1994, Eddy was inducted into the **Rock and Roll Hall of Fame**. Eddy teamed up with Carl Perkins and The Mavericks to contribute 'Matchbox' to the AIDS benefit album *Red Hot + Country* produced by the Red Hot Organization. On 5 April 2000, at the **Ryman Auditorium, Nashville**, Tennessee, the title "Titan of Twang" was bestowed upon Duane Eddy by the mayor. In 2004, Eddy was presented with the Guitar Player Magazine "Legend Award". Eddy was the second recipient of the award, the first having been presented to Les Paul. **George Harrison**, Dave Davies (of the Kinks), Hank Marvin (of the Shadows), the Ventures, John Entwistle (of the Who), Bruce Springsteen and **Mark Knopfler** all openly acknowledged his influence.

Over the years Duane Eddy has co-composed a number of songs with **Phil Everly** – namely: '**Freedom Fighter**'; '**I Got It Real Good Today**'; '**All Your Loving Eyes**'; '**Change**'; '**Dam (or Damn) These Hard Times**'; '**Dream I Keep In My Heart**'; '**Little Tree**'; '**Lucky Me**'; '**Stranded On A Heartbreak Island**'. However none of these songs have apparently seen the light of day – or a recording studio. Any information would be greatly appreciated. A further track - '**You'll Love After I'm Gone**' was recorded and features **Phil Everly** on vocal. This was for a prospective CD provisionally titled *Artefacts Of Twang* (ten original songs and one cover; guest vocalists Phil Everly and Brian Setzer), the release of which is still awaited. In a 25th April 2009 interview with Geoff Barker on the *Saturday Night Rock and Roll Party* broadcast, **Duane Eddy** said: "Everybody [that] hears it thinks it should be a single. It's a very sad song. We got together one afternoon at Phil's house with Phil and I and a friend of ours, named **Suzanne Hicks**, who's a songwriter here in **Nashville** – and the three of us sat there that afternoon and wrote it. I came up with the melody, which is kinda **Boudleaux Bryant**-ish – which I wanted to do 'cause it was Phil. It is called 'After I'm Gone' – 'You'll Love Again After I'm Gone'".

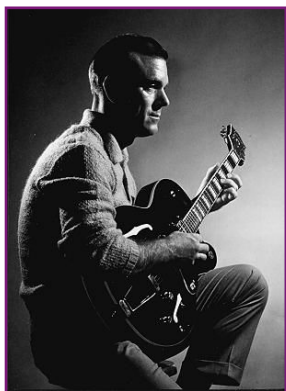
October 2010 he returned to a sold out Royal Festival Hall, London at which he was given a 10-minute standing ovation before he had played a note or spoken a word. This success promulgated the subsequent album, *Road Trip*, released 20th June 2011 and produced by Richard Hawley. He appeared at the world famous Glastonbury Festival on 26th June 2011.

Duane Eddy was the first rock and roll guitarist to have a signature model guitar. In 1960, Guild Guitars introduced the Duane Eddy Models DE-400 and the deluxe DE-500. A limited edition of the DE-500 model was reissued briefly in 1983 to mark Eddy's 25th anniversary in the recording industry. The Gretsch "**Chet Atkins** 6120" model has long been associated with Eddy. In 1997, Gretsch Guitars started production of the Duane Eddy Signature Model, the Gretsch 6120-DE. In 2004, The **Gibson** Custom Art and Historic Division introduced the new Duane Eddy Signature **Gibson** guitar. A new Gretsch G6120DE Duane Eddy Signature model was released spring 2011.

EDEN STUDIOS – Eden Studios was a commercial recording facility in west London. It opened in 1967, originally at 11 Eden Street, Kingston upon Thames, before moving to 20-24 Beaumont Road, Chiswick, London, in 1972. It was started by Philip Love, Mike Gardner and Piers Ford-Crush. Love and Gardner owned the studio and worked there as Financial and Technical Directors, respectively. The recording studios, two main SSL (Solid State Logic) rooms and a smaller post-production room, had wonderful accommodation facilities. There were three self-contained and well-equipped flats opposite their studios with capacity for about ten people. Most of **Phil Everly's** 1983 album **PHIL EVERLY** (on the **Capitol** label) was recorded at Eden Studios. Eden Studios closed in July 2007.

EDEN TO CAINAN - see: **FROM EDEN TO CANAAN**

EDENTON, RAY - Self-taught and skilled on several instruments, Ray Quarles Edenton, following a career as a touring musician, has played in **Nashville** studios since 1953, until his retirement in 1991. He could play many different instruments and often did, but rhythm guitar was his specialty. By his estimate, he played somewhere around 15,000 sessions, although he has no way to get an accurate count. He was born into a musical family on 3rd November 1926 in Mineral, Virginia, and early on learned to play fiddle, banjo and guitar. His first record session was in 1949. In 1952 he came to **Nashville** where a year later **Chet Atkins** started using him on demo sessions for **Acuff Rose** Music. Ray began playing on the **Grand Ole Opry** on a regular basis, yet he continued working on the road. He was a member of the original touring bands of both Webb Pierce and **Marty Robbins** and worked with other road bands, such as **Hank Williams**, **Ray Price** and many others. He also played bass and rhythm guitar on a radio show, *Two Guitars*, with Chet and Jerry Byrd.



Country music gradually changed when drums became acceptable in the studios. Ray's drum-like rhythm guitar was no longer required, but he had begun working with a new tuning: the high third. It was Ray's high third played in tandem with **Don Everly** on the **Everly Brothers' Cadence** recording of '**Bye, Bye Love**' and '**Wake Up Little Suzie**' that would bring Ray into his own and give him a reputation that held trade upon years to come. Ray Edenton played on many early **Everly** tracks. "Don came in with that **Gibson** jumbo in open-G tuning," remembers Edenton, "and I had my

Martin D-18 - which I preferred for recording because it didn't have a booming bass - with a high third [tuning the third string up an octave using a banjo A string]. Later on I would just double those licks he was playing, only I was playing them with regular chords. Don was very innovative. He came in and just opened up with that riff."

"Back then you couldn't get two guitars with two singers on one mic," notes Edenton. "When Don would come to do his riff, he'd just hold his guitar up higher! And I would help him out by doubling his part. But everything was going down live, and this was even before the number system came in, so it was all from memory. And if you made a mistake, everybody had to do it over. And they would definitely frown upon that."

By the early 60s Ray was experimenting with yet other tunings, and around 1966, he did a session with jazz vibraphonist, Gary Burton. This became one of the first fusions between country, bluegrass, and jazz and resulted in the *Tennessee Firebird* album. The album featured not only Ray, but also **Chet Atkins**, The Osborne Brothers, and **Buddy Emmons**. In the 1970s the trend returned to flattop, 12-string, and high string and Ray did thousands of sessions on these instruments.

Ray has done many jingles, movie soundtracks and TV shows, such as *Austin City Limits*, *Nashville On The Road*, and *The Jimmy Dean Show* with **Chet Atkins**, Boots Randolph, and **Floyd Cramer** at Carnegie Hall. He has recorded with practically all the artists from the **Grand Ole Opry** from 1953 until 1990. He worked with other artists such as: Brenda Lee, Patsy Cline, **Johnny Cash**,

Conway Twitty, **Merle Haggard**, Buck Owens, **The Everly Brothers**, and pop artists such as: Tommy Sands, The **Beach Boys**, Sammy Davis, Jr., **Perry Como**, **Andy Williams**, **Pat Boone**, Don McLean, Patti Page, **Henry Mancini**, Connie Francis, **Elvis Presley** and **Neil Young**.

Ray is a member of The Studio Musicians Hall of Fame in **RCA Studio B**. He received NARAS (National Association of Recording Arts and Sciences) awards for Most Valuable Player for rhythm guitar in 1977, 1978 and 1979, and was a member of the Superpicker Band from 1975 until 1979. In 1991 he officially went into retirement.

EDMUNDS, DAVE - Singer, guitarist and record producer David Edmunds was born 15th April 1944 in Cardiff, Glamorgan, South Wales. Although he is primarily associated with Pub rock and New Wave and had numerous hits in the 1970s and early 1980s, his natural leaning has always been towards 1950s style rock and roll, the music he discovered as a teenager. He learned to play guitar by playing with the **Everly Brothers** and **Elvis Presley** records, picking out leads by **James Burton**, **Chet Atkins** and Scotty Moore. He was also fascinated by Phil Spector's records, as well as American blues and country.



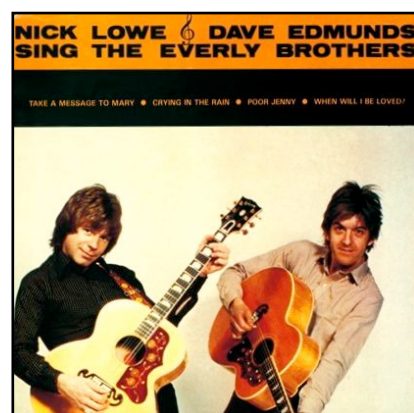
Edmunds began playing in various British blues bands in the early '60s, eventually forming Love Sculpture with bassist John Williams and drummer Bob Jones, who was later replaced by Terry Williams. He constructed the eight-track studio Rockfield in Monmouthshire, where he taught himself how to meticulously re-create the sounds of his favourite records. Featuring his vocal piped in through a telephone line, Edmunds' revamped version of Smiley Lewis' "I Hear You Knockin'" became a fluke hit, reaching the Top Ten in both America and England.

In 1974, during the recording of an album by Brinsley Schwartz he struck up a friendship with bassist Nick Lowe. Lowe helped Edmunds move away from covers and into performing new songs, largely written by Lowe, that re-created the spirit of old rock & roll. Lowe joined Edmunds' touring band Rockpile, which also featured

drummer **Terry Williams** and guitarist **Billy Bremner**. For several years, Edmunds recorded albums with Rockpile and toured relentlessly with the band, which resulted in a string of hit singles in the UK, such as 'Girls Talk', 'Get It' and 'Queen Of Hearts'.

After the group disbanded in the early 1980s, he slowly disappeared from the mainstream and focused mainly on production, working on several acclaimed records by k.d. Lang, The Stray Cats, and the Welsh Elvis, Shakin' Stevens. In 1984 he was asked to produce the **Everly Brothers** first post-reunion album, **EB84**. Dave had met Don in 1979 when Don performed at the **Buddy Holly** week in London but it was still a surprise to him when he got Don's call from **Nashville** asking him to produce the album. He said yes and started searching for material. Dave: "If pressed, I would have to admit that the **Everly Brothers** have had more influence on me than anyone else. The way Don sang those solo passages so beautifully still gets me. But most of all it was their accuracy in singing together. I once asked Don if they spend a long time working on their phrasing to achieve such perfect synchronisation on each of the many records they made over the years, to which he replied, 'Nope, we just sang them!' When I listen to their records even now, his answer still puzzles me."

Since the late 1980s Dave Edmunds has lived in Wales in semi-retirement, touring only occasionally. However, in 2007 he went on a lengthy nationwide UK tour alongside Joe Brown, made appearances on stage alongside the Stray Cats and appeared on Jools Holland's annual Hootenanny in 2008 and 2009/10.



ED SULLIVAN SHOW, THE - see: **SULLIVAN, ED**

ELEKTRA RECORDS – Phil Everly's collaboration with **Sondra Locke** for the 1979 film *Every Which Way But Loose*, 'Don't Say You Don't Love Me No More', was issued on the Elektra label. A year later Phil's solo album **LIVING ALONE** was released on Elektra.



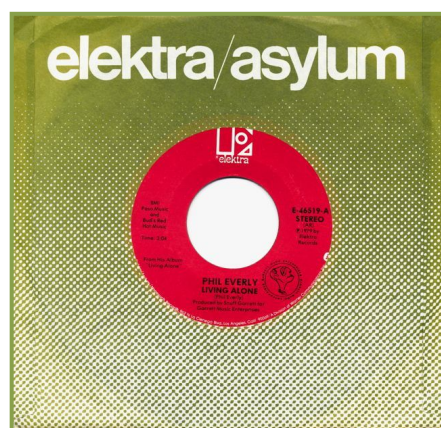
Elektra Records was started by Jac Holzman and Paul Rickolt in Holzman's St. John's College dorm room in December 1950 in New York City. Each invested \$300. During the fifties and early sixties the label concentrated on folk music recordings, releasing a number of best-selling albums by Theodore Bikel, Ed McCurdy, Oscar Brand, Judy Collins and protest singers such as Phil Ochs and **Tom Paxton**. Later Elektra expanded into ethnic music, jazz, gospel, blues, pop, and rock music. In 1963, Jac started Nonesuch as a sub-label for inexpensive classical releases.

Profits from the budget classical label made it possible for Elektra to experiment with their pop releases by the mid-1960s. In 1965, Elektra began a short-lived joint venture with Survey Music called Bounty Records which was Elektra's first foray into pop music. The most notable signing for Bounty was the Paul Butterfield Band who was moved over to Elektra when Bounty folded. Elektra was one of the first labels to sign up leading acts from the new wave of American psychedelic rock of 1966–67 such as Love, The Doors, The Stooges and Tim Buckley.

Elektra, along with its Nonesuch Records subsidiary, was acquired by Kinney National Company in 1970.



Soon afterwards Kinney consolidated their label holdings under the Warner Communications umbrella. Holzman remained in charge of Elektra until 1972, when it merged with Asylum Records to become Elektra/Asylum Records; Asylum's founder, David Geffen, would head the newly combined label. Holzman, in the meantime, was appointed senior vice president and chief technologist for Warner — ushering the company into home video and the first interactive cable system. Holzman also went on to start Discovery Records. In 1975, Geffen stepped down due to health problems. He would be replaced by **Joe Smith**, who later went on to become CEO of **Capitol Records**.



Although the company was technically listed as "Elektra/Asylum Records" on the label credits, as the years went on the company began to unofficially call itself Elektra Records again (with Asylum operating as a subsidiary label.) In 1982, Elektra launched a jazz subsidiary called Elektra/Musician. The following year, Bob Krasnow became president and CEO of Elektra; under his leadership, the label would reach its commercial peak throughout the rest of the 1980s and early to mid-1990s. In 1989, the company officially changed its name to Elektra Entertainment.

Like its sister labels, Elektra's fortunes began to wane in the mid-1990s, in part because of a series of bitter corporate battles between senior **Warner** label executives which seriously damaged the collective reputation of the group. Unhappy with major structural changes enacted by then **Warner Music Group** chairman Robert Morgado, Bob Krasnow abruptly resigned in July 1994, and others soon followed - the highly respected **Warner Bros** CEO Mo Ostin decided not to renew his contract and left in December 1994, and Ostin's friend and protege **Lenny Waronker** left early the next year. Krasnow was replaced by Sylvia Rhone and during the year the label was renamed Elektra Entertainment Group.



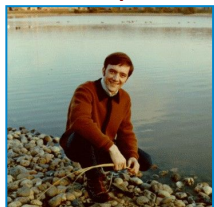
Despite having a large stable of noted acts, as the 1990s drew to a close, Elektra began to see a slump in revenue, while noticeably underperforming on the charts. It also developed a bit of a sullen reputation in the industry for not properly promoting many of its releases, thus earning the nickname "Neglektra" by many of its acts and was easily lagging behind its sister labels **Warner Bros. Records** and Atlantic Records.

In February 2004, **Warner Music Group** was sold by Time Warner to a group of private investors made up of Thomas Lee Partners, Bain & Company, and Edgar Bronfman Jr. (who assumed CEO duties). Looking for ways to save money, the new owners of WMG decided to merge Elektra and Atlantic Records.

Because it was the lesser performing label of the two, 40% of Elektra's operations were put into the new venture, while a commanding 60% of Atlantic's went in. Subsequently, the new company was called "Atlantic Records Group" with Elektra breaking off into a subsidiary that became dormant until the label was revived in 2009 when the Atlantic Records Group announced the revival of Elektra Records as an independent entity within **Warner Music**. The revived label uses a modified version (light blue logo on right) of the circa 1970s Elektra logo.

ELEKTRA SOUND STUDIOS – studio where **STORIES WE COULD TELL** and other **RCA** tracks during these sessions were recorded. Located at 962 North La Cienega Boulevard, **Los Angeles**, California.

ELLIOTT, RON – Ron Elliott, born Ronald Charles Elliott on 21st October 1943, is an American musician, composer and producer, best known as the main songwriter and lead guitarist of rock band **The Beau Brummels**. He wrote or co-wrote the Beau Brummels 1965 hits 'Laugh, Laugh' and 'Just A Little'. He was also a talented producer and arranger. In 1968 he 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*. Elliot has worked with artists such as **Randy Newman**, Van Morrison, Little Feat and **Dolly Parton**.



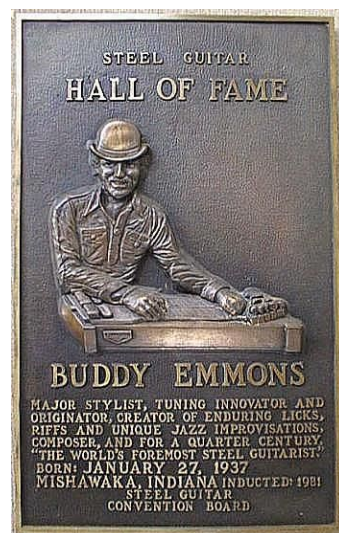
EL PASO

(**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 **Marty Robbins**' signature song from his 1959 album *Gunfighter Ballads And Trail Songs* and topped both the country and pop charts in 1960; it earned him a **Grammy Award** in the category Best Country & Western Recording in 1961. Two sequels, 'Feleena' and 'El Paso City', both of which continue the story featured in 'El Paso', followed the song. In 1998 he was awarded a Grammy Hall Of Fame Award for the song.

EMBRY, MARGARET – see: **EVERLY, MARGARET**

EMMONS, BUDDY – Born Buddie Gene Emmons on 27th January 1937 in Mishawaka, Indiana (in his mid-twenties he changed the spelling to "Buddy"). He is the world's foremost steel guitarist in genres spanning country, jazz, swing, folk and country-rock. He learned to play when he was eleven years old and his father bought him a 6-string lap steel guitar and signed him up for lessons. However, Buddy soon began to figure out on his own how to play the country music he heard on the radio. Early influences were Jerry Byrd and Herb Remington. At fifteen he began performing with local bands and at sixteen he left school, pursuing a career in music. By the age of eighteen, he was living in **Nashville** and playing with Little Jimmy Dickens' band; two of Buddy's instrumentals he recorded with them, 'Raising The Dickens' and 'Buddie's Boogie', became steel guitar standards. Not yet twenty, he formed the Sho-Bud Company with Shot Jackson to design and build steel guitars, making many steel guitar innovations over the years; he also started doing session work in **Nashville**. In 1957 he joined Ernest Tubb's Texas Troubadours and stayed with them for most of the following five years.

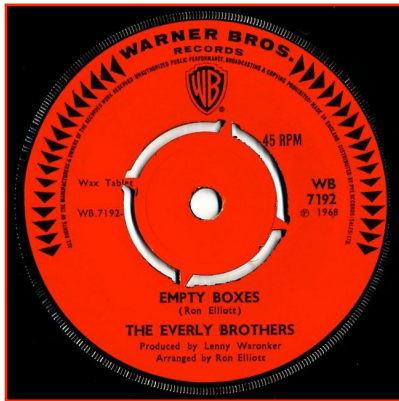
The year 1962 saw him teaming up with **Ray Price** & The Cherokee Cowboys, where he replaced his long-time friend **Jimmy Day**. He became Price's bandleader and was responsible for many of the arrangements on Price's recordings. In 1962 Buddy Emmons left Sho-Bud to form a new guitar manufacturing company called the Emmons Guitar Company; the Emmons steel guitar soon became the instrument of choice of many musicians and today are highly sought-after instruments due to their outstanding tone and durability. Another musical milestone was Buddy's *Steel Guitar Jazz* album, recorded in New York City in 1963. The first jazz album featuring a steel guitar and recorded with established jazz session players, it received praise from *Downbeat*, the highly respected jazz magazine.



His life then hit a bit of a rough spot in 1967 when, as he explains, "I spent most of my time with a drink in my hand. I couldn't get work for one thing. My wildness had peaked. I guess everybody had caught my act. I missed sessions, and I was having troubles at home with my second wife." His third wife helped straighten him out and his long-time friend **Roger Miller** offered him a job in his band in California. Buddy moved to **Los Angeles** and also got into session work there, playing on recordings by **Gram Parsons**, Judy Collins, The Carpenters, **John Sebastian** and **Ray Charles**. He played on the **Everly Brothers' STORIES WE COULD TELL** album and after Don and Phil split in 1973, Buddy contributed steel guitar on some of their solo albums: Phil's **STAR SPANGLED SPRINGER** and Don's **SUNSET TOWERS** and **BROTHER JUKEBOX**. In the 1970s he returned to **Nashville**, recorded a highly regarded tribute to western swing great **Bob Wills**. Beginning in 1974, Buddy became a regularly featured performer at the annual International Steel Guitar Convention in St. Louis, and was inducted into the Steel Guitar Hall of Fame in 1981. Throughout the 1980s/90s he continued session work for artists like John Hartford, George Strait and Ricky Skaggs. In 1990 he formed the Swing Shift Band with Ray Pennington and produced an acclaimed series of CDs that includes Big Band Swing, Western Swing and original country songs. He joined the **Everly Brothers'** touring band in 1991 and even discontinued session work in 1998 for this reason. He stayed with them until about 2001 when he began suffering from a painful repetitive motion injury to his right thumb and wrist and had to give up playing for over a year. Fortunately he fully recovered but ever since chooses to do only session work occasionally, for artists he has known a long time, like **Ray Price** and Willie Nelson.

EMPTY BOXES

(**Ron Elliott**) Recorded 21st March 1968 at **T.T. & G Studio, Hollywood, California** and released 13th April 1968 as WB 7192, as the B-side to '**It's My Time**'. **Ron Elliott** (guitar); **Don Everly** (guitar); **Terry Slater** (bass); **James Beck "Jim" Gordon** (drums). Producer: **Lenny Waronker**; engineer: Ami Adoni. It actually received its first album release on the 1969 **Warner/Reprise Loss Leader** compilation double-LP *Record Show*.



Quintessential **Everly Brothers!** The line 'A beggarly account of empty boxes' is from Shakespeare's *Romeo and Juliet* describing the myriad items and concoctions on the apothecary's shelves (Act V, Scene 1).

Phil: "If you only have time to listen to one song on this album, listen to '**Empty Boxes**'. It's pure Everly Brothers – one guitar and two voices. It's my favourite." (from the 1977 **NEW ALBUM** liner notes.)

Phil: "Still one of my favourites. I think it was a great song. I remember very clearly singing that, 'cause I loved it. (...) Strange song; it was never going to be a Top 10 hit, but it was just too pretty not to cut."

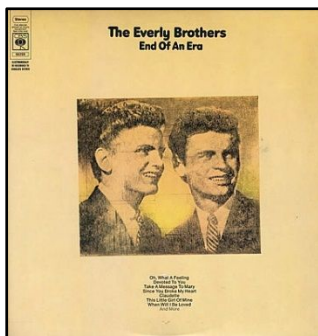
Don: "I like it. I remember recording it and really liking the song. The song was sensitive, emotional and wonderful." (Quotes from **Bear Family** box set **CHAINED TO A MEMORY** liner notes, 2006.)

END, THE

(**John Lennon/Paul McCartney**) This song was performed as part of a medley that was often included in the **Everly Brothers'** stage act during the late 1960s/early 1970s. The medley dominated all of side 2 of the original 1970 double live LP **THE EVERLY BROTHERS SHOW**.

Although credited as usual to **Lennon & McCartney**, it is really a **Paul McCartney** composition. He wrote it for **The Beatles** 1969 album *Abbey Road*; it was the final part of a long medley.

END OF AN ERA – Greatest hits package, one of the first releases of Barnaby Records, established by Andy Williams to



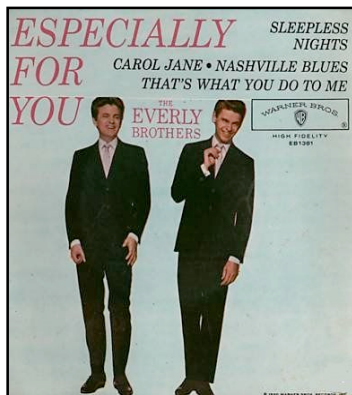
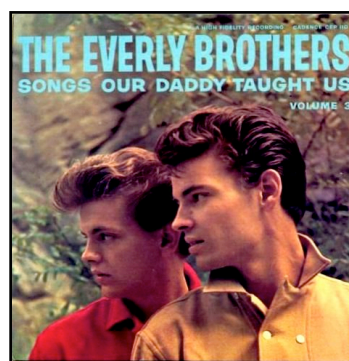
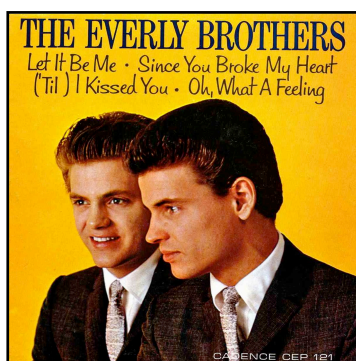
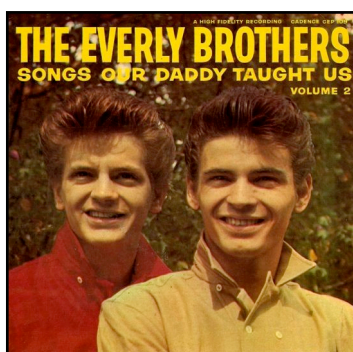
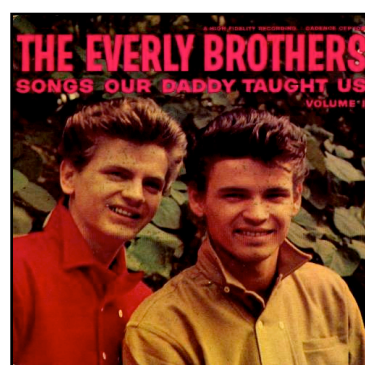
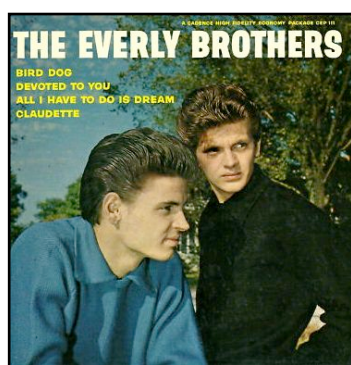
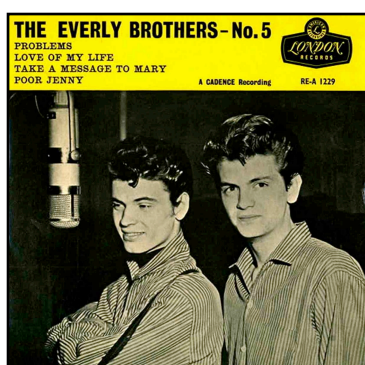
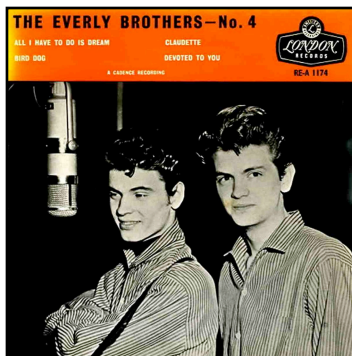
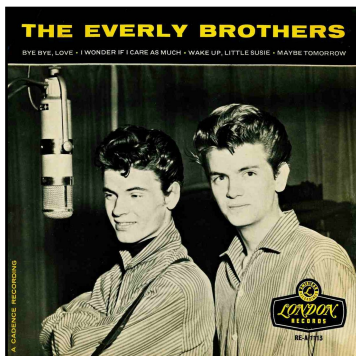
reissue the back catalogue of **Cadence Records** which he had acquired in 1964 (for the full story, see **Barnaby Records** and **Andy Williams**), and especially that of **The Everly Brothers**. **The Everly Brothers' Cadence** hits had been long out of print, but Don and Phil weren't very happy with the way **Williams** kept reissuing them. **END OF AN ERA**, a double LP released in 1971 (CBS 66259), was the second – a follow-up to **THE EVERLY BROTHERS' ORIGINAL GREATEST HITS**. The **END OF AN ERA** title particularly upset Don & Phil who regarded themselves as still very much 'of the moment' – as did all of us!

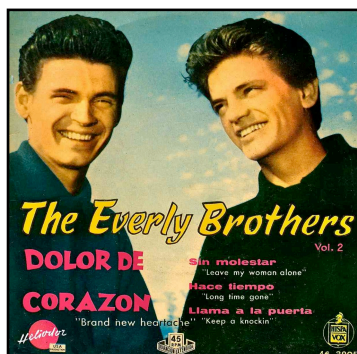
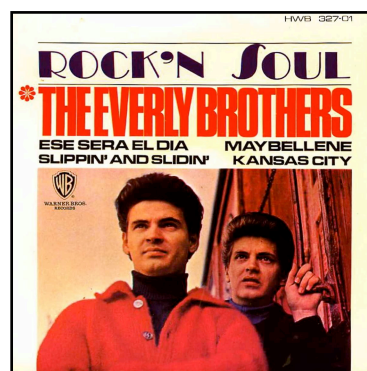
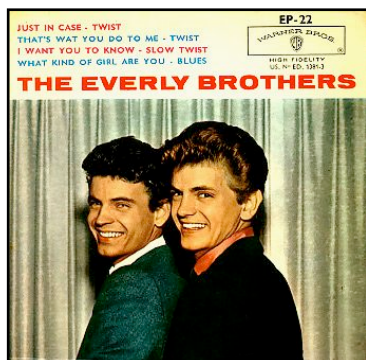
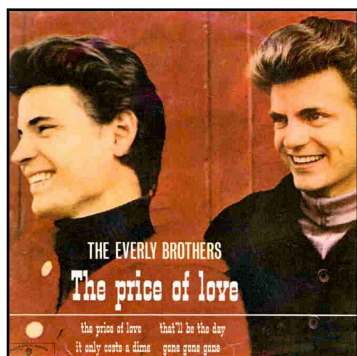
The sleeve packaging of **END OF AN ERA** featured a sentimental 'Remember the 50s?' – listing many of the fashions etc. of that time. Both albums were 'electronically re-recorded to simulate stereo' – which did nothing to enhance the quality.

ENGLISH HOUSE - British band that recorded '**Music Is The Voice Of Love**' in 1971, a track written and produced by **Phil Everly** and **Terry Slater**, which appeared on the flip side of 'Is This The Way To Amarillo'. Not much is known about this band – we have a vague feeling it could be **Terry Slater** singing but cannot say for certain. Further information therefore would be greatly appreciated. Contact email at the top of this document, and in the introduction.

EPs, THE

The Everly Brothers issued many EPs (4-track Extended Play 45 rpm records) on **Cadence** and on **Warner Brothers**. These comprised tracks taken from albums and, of course, included many of the hit singles. There are many variations of EPs released all over the world. Images of examples of some of the covers are below. See individual song entries for further details. The **London-American** EPs issued in the UK (**Heliodor** in Europe) were numbered in sequence using the same picture but with different coloured headings.





To be continued.....

ERTEL JANET aka JANET BLEYER



Janet Ertel (21st September 1913 - 22nd November 1988) was the bass singer and original member of **The Chordettes** (see also), a popular female quartet founded in 1946 in Sheboygan, Wisconsin. Locally well known and appreciated, the group sang traditional popular music, usually a cappella, and eventually changed to a harmonizing style known as barbershop harmony. They gained national fame after appearing on Arthur Godfrey's radio programme *Talent Scout* in 1949; were then featured on his daily program, and later made a number of recordings for **Columbia Records**. Their biggest hit was 'Mr. Sandman' in 1954 with **Cadence Records**, the same year that Ertel married **Archie Bleyer** (14th November), owner of **Cadence**. It sold over a million copies and spent seven weeks at No. 1 in the US charts. Although the group disbanded in 1961 after recording their final hit, 'Never On Sunday' (it reached No. 13), **The Chordettes** were inducted into The Vocal Group Hall of Fame in 2001.

In 1963, **Jackie Ertel**, Janet's daughter and **Archie Bleyer**'s stepdaughter, married **Phil Everly** in 1963. They were divorced in 1970; they have a son, **Phillip Jason Everly**.

ESCOTT, COLIN

Colin Escott (born 1949) is the author of several volumes on the early days of country music, including *The Grand Ole Opry: The Making of an American Icon*; a biography of **Hank Williams** and the book that accompanied the **BBC** series *Lost Highway: The Story Of Country Music*. He wrote sleeve-notes to many albums, including the **Bear Family** box set **CLASSIC EVERLY BROTHERS**. He is the foremost authority on Sun Records, first wrote the company's history in 1975, *Good Rockin' Tonight: Sun Records & the Birth of Rock & Roll*, and has revised and expanded it several times since. He won a **Grammy** for his work on Mercury Records' *The Complete Hank Williams*, and in 2010 received a Tony nomination for *Million Dollar Quartet*, a Broadway musical about the legendary one-night jam session of **Elvis Presley**, **Johnny Cash**, Carl Perkins, and **Jerry Lee Lewis**, which opened in London in February 2011. In 2010, he was nominated for a **Grammy** for producing *Hank Williams: The Complete Mother's Best Recordings*. Colin Escott works as a consultant to many record companies.

ETHRIDGE, CHRIS



John Christopher Ethridge II (10th February 1947, Meridian, Mississippi – 23rd April 2012), was an American country-rock bass guitarist. He was a member of the **International Submarine Band** (ISB) and The Flying Burrito Brothers and co-wrote several songs with **Gram Parsons**. Chris Ethridge began playing in local bands in the South before moving to California aged 17. He played with **Parsons** after the end of ISB, and again after **Parsons** left The Byrds, before cofounding the Burrito Brothers with him. He played bass and piano on *The Gilded Palace of Sin* but left before *Burrito Deluxe*. When **Parsons** left the Burritos, Ethridge played with him again, touring with Byron Berline, **Emmylou Harris**, **Clarence White**, **Gene Parsons**, **Sneaky Pete Kleinow**, and Roland White. After **Parsons'** death, Ethridge played in 1974 with the Docker Hill Boys, an informal group which included **Gene Parsons** and Joel Scott Hill. These three refounded the Burritos in 1975 with Sneaky Pete and Gib Guilbeau, recording *Flying Again*. Ethridge left the Burritos again in February 1976, returning to session work. He has been a session musician throughout his career, recording with many leading country-tinged acts, including Judy Collins, Johnny Winter, **Ry Cooder**, **Leon Russell**, **Randy Newman**, **Linda Ronstadt**, The Byrds and Jackson Browne. He also toured with Willie Nelson's band for almost eight years, and later played with the Kudzu Kings.

In connection to the **Everly Brothers**: he played on the 1971 **STORIES WE COULD TELL** sessions as well as **Don Everly's** 1970 eponymous debut solo album. Chris Ethridge died of pancreatic cancer 23rd April 2012, aged 65.

EVANSVILLE, INDIANA – From **Shenandoah**, Iowa, the **Everly Family** moved to Evansville for a short time before moving on to **Knoxville**, Tennessee. Again billed as The Everly Family, they took a summer job working at radio station KIKY (sponsored by the None Better Milling Company) in 1952, putting on a show similar to the one they had on **KMA** and **KFNF** – but for profoundly less pay, only \$55 a week.

Evansville is the third-largest city in the U.S. state of Indiana and the largest city in Southern Indiana. As of the 2010 census, the city had a total population of 117,429 and a metropolitan population of 358,676. It is the county seat of Vanderburgh County and the regional hub for both Southwestern Indiana and the Illinois-Indiana-Kentucky Tri-State Area. Settled in 1812, the city is situated on a gentle horseshoe bend on the Ohio River and often referred to as "River City". As testament to the Ohio's grandeur, the early French explorers named it La Belle Riviere (The Beautiful River). On 27th March 1812, Hugh McGary, Junior, bought land for the settlement which he called McGary's Landing. In 1814, to attract more people, McGary renamed his village "Evansville" in honour of Colonel Bob Evans (1783–1844), an officer under then General William Henry Harrison in the War of 1812. McGary, Evans and James W. Jones revised the 1814 town plan of lots and streets in 1817. Vanderburgh County was created in 1818, and Evansville was made the county seat. Evansville soon became a thriving commercial town, with an extensive river trade.



During World War II, Evansville was the largest inland producer of LSTs (Tank Landing Ships). Evansville also produced a specific version of the P-47 Thunderbolt known as the P-47Ds, which were assembled in a factory constructed for this purpose during the war. The factory was later used to manufacture Whirlpool appliances, primarily refrigerators. During the final third of the 20th century, Evansville became the commercial, medical, and service hub for the tri-state region. A 1990s economic spurt was fueled by the growth of the University of Southern Indiana, which now has 10,000 students. The arrival of giant Toyota and AK Steel plants, as well as Casino Aztar, Indiana's first gaming boat, also contributed to the growth of jobs.

Evansville is home to both the University of Evansville and the University of Southern Indiana. In 2008 it was voted the best city in the country in which "to live, work, and play" by the readers of Kiplinger, and in 2009 the 11th best.

EVERLYN SWING

(Don Everly) Don Everly solo. Recorded June 1974 at **A&M Studios, Hollywood, California** and issued as a single (**Ode-66046**) June 1974, the B-side to 'Warming Up The Band'. The A-side went to #110 on the **Billboard** charts. It is one of the two songs composed by Don on his second solo album **SUNSET TOWERS**. Unusual but very wonderful!



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**.

EVEN IF I HOLD IT IN MY HAND

(Don Everly) Recorded 6th January 1967 at **United Recording Corporation Studio B, Hollywood, California** but remained in the vaults until its release (take 2) on the 1994 **Rhino** box set **HEARTACHES AND HARMONIES**, likely because of its dark and suicidal lyric. Take 2 and 10 can be heard on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**. **Glen Campbell** (guitar); **Alvin W. "Al" Casey** (guitar); **Don Lanier** (guitar); **Louis "Lou" Morell** (guitar); **Charles "Chuck" Berghofer** (bass); **Terry Slater** (bass); **Hal Blaine** (drums); **Gary Coleman** (persussion); **Lawrence "Larry" Knechtel** (keyboards). Producer **Dick Glasser**; engineer: **Eddie Brackett**. The words to the last verse are as follows:

I thought that you could never hurt me
And as I lie here in my bed
There's even a doubt and a fear this gun will kill me
Even when I hold it to my head

(For the full lyrics, see: **THE EVERLY BROTHERS COMPLETE LYRICS** on the **EBI** website.)

EVERLY, ADELE (née Garza) Don's fourth wife. They met in **Nashville** where she and her twin sister Adelina had come to try to make it as a country songwriters. They were married 22nd March 1997 and to the best of our knowledge, they are still together.

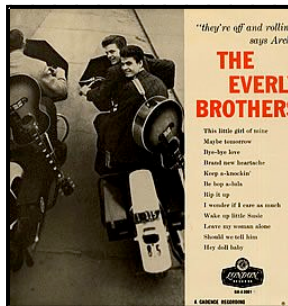


EVERLY, ANASTASIA (STACY) DAWN - born 5th May 1963, daughter to **Don Everly** and **Venitia Everly** (née **Stevenson**). Sister to **Erin Invicta Everly** and **Edan Donald Everly**. Half-sister to **Venetia Ember Everly** from Don's first marriage. She briefly dabbled in acting and had a small part as a nameless teenage junkie in the 1982 film *Vice Squad*.

EVERLY BROTHERS, THE - The formal name of the duet comprising familial brothers **Isaac Donald Everly** and **Philip Everly**. Pics show Don and Phil in their early sixties heyday.



EVERLY BROTHERS, THE (the album) Released April 1958 as **Cadence** CLP 3003 and peaked at #16 on the LPs charts in the US. The EB debut album is often referred to by fans as **THEY'RE OFF AND ROLLIN'** due to the LP's introduction by **Archie Bleyer**. An introduction was used on all early **Cadence** LPs, just as Archie Bleyer appearing on these covers! All record output at that time was aimed at the singles market which is why only a few of the tracks on the album were not originally released as a single. These filler tracks had to be recorded in between tours.



Phil: "We did a whole album in a week. We were running out of things we knew so that created a little tension because it didn't look as if we'd be able to finish the album before going back on the road."

The cover picture was shot by famous American photographer **Jack Robinson** (18th September 1928 – 15th December 1997).

Highest chart positions: US: 16; UK : ??

TRACKS: Side 1: This Little Girl Of Mine / Maybe Tomorrow / Bye Bye Love / Brand New Heartache / Keep A Knockin' / Be Bop A-Lula.

Side 2: Rip It Up / I Wonder If I Care As Much / Wake Up Little Susie / Leave My Woman Alone / Should We Tell Him / Hey Doll Baby.

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

EVERLY BROTHERS AVENUE – tba

EVERLY BROTHERS BEST, THE – US only **Cadence** 'hits' album CLP-3025 – released March 1959.



TRACKS: Side 1: Bye Bye Love / I Wonder If I Care As Much / Wake Up Little Susie / Maybe Tomorrow / Should We Tell Him / This Little Girl Of Mine.

Side 2: All I Have To Do Is Dream / Claudette / Bird Dog / Devoted To You / Problems / Love Of My Life.

EVERLY BROTHERS DAY – tba

EVERLY BROTHERS FAN CLUBS

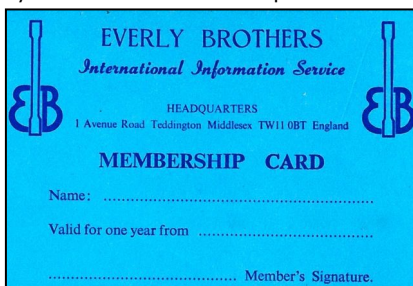
- One of the first and possibly *the* first **Everly Brothers** fan club was THE EVERLY



BROTHERS INTERNATIONAL FAN CLUB run by Susan Rose in **Nashville, Tennessee**. The US version of the album cover of **A DATE WITH THE EVERLY BROTHERS** invited fans to join for the fee of \$1 a year. For this you got a 'Members Kit' comprising an 8 X 10 glossy picture personally autographed by Don & Phil, a 4 X 5 colour shot, a membership card, an **Everly Brothers** fan club button (badge), a booklet telling you all about the club and a letter from the boys themselves.

Each country seemed to spawn its own fan club - official and unofficial. The comings and goings of the various organisations and internal wrangles gets a bit confusing - but we

try to summarise the overall position below. Please advise re any additional information and/or corrections.



In the UK leading lights were Sheena Mackay along with at different times Joyce Woods, Christine Bickerdike, Laura Williams and Sue Goodwin. A later US fan club was run by Kit Jennings. In the Netherlands the original, Dutch, **Everly Brothers** Fan Club 'Our Stars' was run by Henk Koster, Eddy Gijsman and Gerard O. Arkenbout. They worked in collaboration with the UK based fan club.

Laura Williams and Sue Goodwin, as co-presidents, maintained the UK based **Everly** fan club (then officially recognised by Don & Phil), **Everly Brothers International**, for many



years, particularly through the lean period Goodwin agreed to produce the English supplemented with an "Everly Update" **Brothers International (EBI)** events the UK and in mainland Europe. **EBI** with Sheena Mackay, Sue Goodwin, Laura and Sue finally handed over control of **EBI**

In fact, in the Netherlands, the **Everly Brothers** fan club established in Brienne (pic on right.) A further club was with one in 1966 by Willem Vonk and Henk club and was President through 1967 with card on right. It is the card of the editor of Kooiman.)

Martial subsequently maintained (<http://www.everly.net/>) with the aid of initiating the Yahoo **Everly** group email years both in the UK and in the for concerts and generally keeping

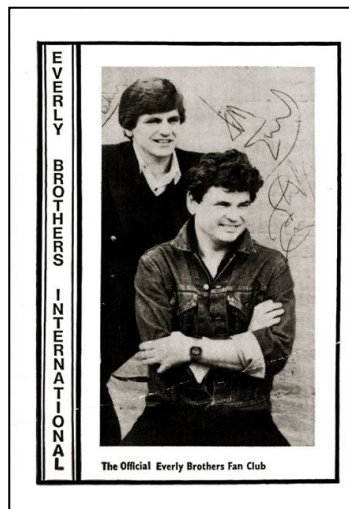
In France, Anne & Alan Fournier

was Jürgen Nowak. Other notable contributors to subsequent **EBI** as 'international co-ordinators' Zink, Beverly Bryant Wright, Ton van Leuven, Ann Thomas Lewis (Australia); Ricardo A. Mielgo Alcantara (Brazil); Freddy Smaghe (Belgium); Alex Damsted (Denmark); Alan Healy (Ireland); Skaar (Norway); Lûbomir Gulá (Slovakia), plus Wales, Alan Gilmour in Norfolk, Sheila Todd in Maureen Irinside in Scotland, and Lynda and Terry Peter Aarts, Martin Alberts and Martin Maas in The

A later US-based fan club, formed in Beehive, run by John Hosum and Janet Dagleish. It & Harmonies' and had a basic website. It ceased

The **Everly** family under the auspices of **Phil Everly** in 2011 created their own fine-looking website, 'The Official Everly Family Website' - see: <http://everlybrothers.net/>

We appreciate that many details and names may well have been overlooked or even mistaken. The history of the fan clubs is quite complex. Please advise us about anyone or anything you consider should be included in the 'roll-call' above with a note of any individual role/contribution. We would be grateful for any more information about any past **Everly Brothers** fan clubs - plus pictures. Contact email at the top of this document, and in the introduction.



EBI over the years, developing its website the wonderful web-master Bas Siewertsen plus network. **EBI** has held many gatherings over the Netherlands and aided fans with obtaining tickets everyone up to date with events.

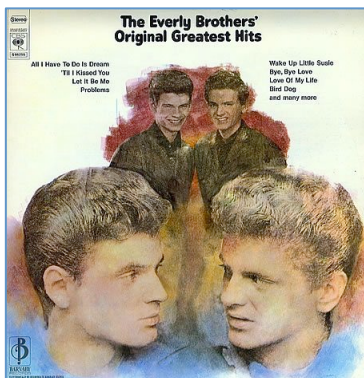
kept the **Everly** flag flying whilst in Germany it

the work of fan clubs and the include Allan McPherson (UK); Patti Rader and Heidi Ploen (USA); (Argentina); Terezinha Pires de Irene Eckertova (Czech Republic); Akinobe Kamebuchi (Japan); Frode people like John Chichester in Yorkshire, Sheila Connolly and Cumberland in Nottinghamshire, Netherlands.

2001, but with a UK link was The produced a newsletter 'Heartaches operating in 2009.

EVERLY BROTHERS INTERNATIONAL (EBI) – see above and website (<http://www.everly.net/>) for complete information.

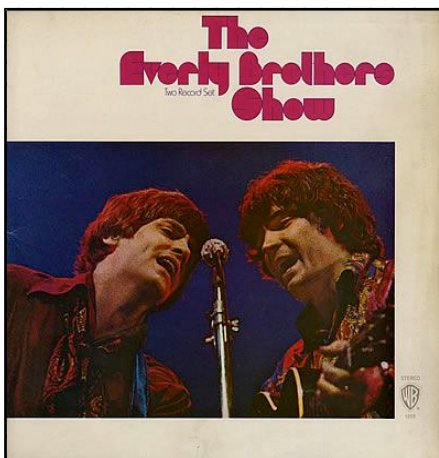
EVERLY BROTHERS ORIGINAL GREATEST HITS, THE



- Greatest hits package, one of the first releases of **Barnaby Records**, established by **Andy Williams** to reissue the back catalogue of **Cadence Records** which he had acquired in 1964 (for the full story, see **Barnaby Records** and **Andy Williams**), and especially that of **The Everly Brothers**. The Everly Brothers' **Cadence** hits had been long out of print, but Don and Phil weren't very happy with the way **Williams** kept reissuing them. **THE EVERLY BROTHERS' ORIGINAL GREATEST HITS**, a double LP (CBS 66255) released in 1970, was the first – the follow-up was **END OF AN ERA**, a title that particularly upset Don & Phil who regarded themselves as still very much 'of the moment' – as did all of us!

The sleeve packaging of **THE EVERLY BROTHERS' ORIGINAL GREATEST HITS** featured a Rock 'n Roll Quiz on the music of the fifties. Both albums were 'electronically re-recorded to simulate stereo' – which did nothing to enhance the quality.

EVERLY BROTHERS SHOW, THE



- Recorded live 6th February 1970 at the **Grand Hotel, Anaheim, California** and released on 25 June 1970 as 2WS 1858, their final obligation to **Warner Bros**. Some songs are performed at breakneck speed! On the original vinyl LP the long medley (starting with 'Rock 'n' Roll Music' and ending with 'Games People Play') occupied one entire side. The album offers the listener an idea of what their nightclub act was like at the time but neither Don nor Phil was very pleased with the final result.

Don: "That's just a record of our nightclub act at the time." Don also told biographer Roger White he never listens to it.

Phil: "Our show was interesting, but that wasn't a very good recording. We weren't able to control the master so it had to be that way."

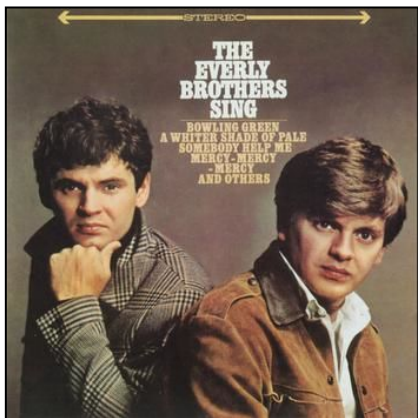
TRACKS: Side 1: Introduction / Mama Tried / Kentucky / Bowling Green / ('Til) I Kissed You / Wake Up Little Susie / Cathy's Clown / Bird Dog / Maybelline.

Side 2: Long sequence which includes elements of: Rock And Roll Music / The End / Aquarius / If I Were A Carpenter / The Price Of Love / The Thrill Is Gone / Games People Play.

Side 3: Baby What You Want Me To Do / All I Have To Do Is Dream / Walk Right Back / Medley: Susie Q-Hey Jude.

Side 4: Medley: Lord Of The Manor-I Wonder If I Care As Much-Love Is Strange / Medley: Let It Be Me-Give Peace A Chance.

EVERLY BROTHERS SING, THE



- Released in September 1967 as WS 1708. Several of the songs credit only **Terry Slater** as writer but are in fact Slater – Everly collaborations or even Everly originals. It is regarded among many Everly fans as their weakest album because of some audible distortion resulting from over-production, the use of uncharacteristic backing and heavy orchestration, none of which was particularly beneficial to the Everly harmonies – also, not everybody was very fond of some of the psychedelic influences. It is a well-known fact that much of their recording during these years was fit in around their touring schedule instead of the other way around. Yet this album contains more than worthwhile songs for those willing to give it a chance (and that it certainly deserves!) such as the Don & Phil composition 'I Don't Want To Love You' and the first Everly output to make the charts in several years, 'Bowling Green'.

TRACKS: Side 1: Bowling Green / A Voice Within / I Don't Want To Love You / It's All Over / Deliver Me / Talking To The Flowers.

Side 2: Mary Jane / I'm Finding It Rough / Do You / Somebody Help Me / A Whiter Shade Of Pale / Mercy, Mercy, Mercy.

EVERLY BROTHERS SING GREAT COUNTRY HITS, THE



- Released as WS 1513 in October 1963. It is their first album recorded entirely in **Hollywood** - in just two days - with some of Hollywood's finest session musicians who became stars in their own right not long after, like **Glen Campbell** and **Leon Russell**. Friend and **Cricket** member **Sonny Curtis** was also on board, as well as famed drummer **Hal Blaine**. Unfortunately, none of the tracks saw single release, in part perhaps because the original versions were still fresh in people's minds.

TRACKS: Side 1: Oh, Lonesome Me / Born To Lose / Just One Time / Send Me The Pillow You Dream On / Release Me / Please Help Me, I'm Falling (In Love With You).

Side 2: I Walk The Line / Lonely Street / Silver Threads And Golden Needles / I'm So Lonesome I Could Cry / Sweet Dreams / This Is The Last Song I'm Ever Going To Sing.

EVERLY BROTHERS STORY, THE – BBC RADIO 1 - 1977 - In 1977 **BBC** Radio 1 broadcast an excellent five-episode series on **The Everly Brothers** covering their careers from the early **Everly Family** days through to the solo years. It was of course broadcast well before the reunion. Presented by **Tim Rice** it includes contemporaneous interviews with **Margaret Everly**, **Chet Atkins**, **Wesley Rose**, **Terry Slater**, **Graham Nash** and many others as well as Don and Phil themselves. The programmes were written by Mike Sanderson, produced by Maggie Garrard and for EMISON (the radio jingle division of EMI) and by Hugh Macdonald and edited for Radio 1 by Johnny Beerling. Below are the Radio Times entries for each part:-

The Everly Brothers Story

A series of five programmes introduced by **Tim Rice**

Part 1

'The Everly Brothers was really a second generation act. My father worked with his brothers Chuck and Leonard and they sang harmonies, which is a tradition in Country music, families singing together and everything.'

(DON EVERLY)

Written by **MIKE SANDERSON**
Producer **MAGGIE GARRARD**

5.15 The Everly Brothers Story

Second of five programmes introduced by **Tim Rice**

'They are both small town boys and it was hard for them to believe how big their success was, and each time we stepped up the ladder we were very fortunate because every record was number one . . . I think deep inside they thought it would be a passing fancy.'

(WESLEY ROSE:

Nashville publisher)

Written by **MIKE SANDERSON**
Producer **MAGGIE GARRARD**

5.15 The Everly Brothers Story

The third of five programmes introduced by **Tim Rice**

'1960 was the turning point in a lot of things, we'd been hot for three years and we'd had a very long run'

(PHIL EVERLY)

So DON and PHIL change record labels and sign a \$1m contract with the new Warner Brothers record company. It is the first recording contract ever to reach seven figures.

Written by **MIKE SANDERSON**
Producer **MAGGIE GARRARD**

5.15 The Everly Brothers Story

The fourth of five programmes introduced by **Tim Rice**

'By the time 1963 came along The Everlys were no longer something new on the scene, they were somewhat of an old story so very few of their dates were sellouts. This was due to the fact that by 1963 The Beatles and the Liverpool sound were taking over.'

(DON ARDEN:

British Tour promoter)

Written by **MIKE SANDERSON**
Producer **MAGGIE GARRARD**

5.15 The Everly Brothers Story

Last of five programmes introduced by **Tim Rice**

'People say, "gee whiz, you sang so good together." Well that's nice, but a lot of people sing good together. It shouldn't consume your life, your personal identity, you know. I resist that and I should have resisted it years ago.'

(DON EVERLY)

Written by **MIKE SANDERSON**
Produced for EMISON by
HUGH MACDONALD
Edited for Radio 1 by
JOHNNY BEERLING

EVERLY BROTHERS WEBSITES – There are a great number of websites devoted to **The Everly Brothers** or with **Everly**-related content. The following is a selection but we will be happy to add other links if you let us know.

The Official Everly Family Fansite: <http://www.everlybrothers.net/>

Everly Music Company: <http://www.everlymusic.com/>

Everly.Net (EBI - on which EVERLYPEDIA is currently posted): <http://www.everly.net/>

Everly Brothers Complete Lyrics (aka the Lyric List): <http://www.everly.net/file/disco/lyrics.pdf>

Everly Brothers Curiosities – Martin Alberts Everly pictures filing cabinet: <http://home.hccnet.nl/wm.alberts/>

Everly Collecting.Com: <http://www.everlycollecting.com/>

The Everly Brothers – Die Pioniere des Folk, Rock und Pop (German site): <http://www.beepworld.de/members56/die-anderen/everly-brothers.htm>

Johnny Depp Zone: <http://johnnydepp-zone.com/boards/viewtopic.php?f=7&p=1502024>

Rocky 52 (discography site): http://rocky-52.net/chanteurse/everly_b.htm

Discog Fleetwood Mac – Phil Everly album: <http://discog.fleetwoodmac.net/discog.php?pid=498>

Rockabilly Hall Of Fame Scrapbook: <http://www.rockabillyhall.com/Scrapbook33eb.html>

Bert Poyck's site: <http://www.music.grupello.nl/>

EVERLY, CHARLES 'CHARLIE' BENNETT (includes LEONARD EVERLY) - Don and Phil's uncle and one of the original 'Everly Brothers' as part of the trio made up of brothers **Ike**, Charlie and **Leonard Everly** who took their country style playing and singing to the honky tonks of **Chicago** during the late 1930s. **Don Everly** explained, "There was a place on Madison Street in **Chicago** where they had a lot of honky tonks, and as far as I know, my father had the first electric guitar on Madison Street. He would work the honky tonks, and they'd open the doors and the place would fill up. He was working with his brothers (Leonard and Charlie) – they sang harmonies, which was really a tradition in country music, families singing together." Charlie and Leonard were the youngest of nine children, **Ike Everly** was the fifth. In 1934 they wrote a guitar instrumental played very fast, country style, and called it 'That's The Mood I'm In'. They didn't bother (because they didn't know!) about copyright and played it for all to hear. Edgar Hayes and his Orchestra were the first to commit it to record on the **Decca** label in 1938. In 1939, as is was of unknown origin, Joe Garland adapted it and copyrighted it under his own name. Lyrics were then added by **Andy Razof** and a year later the whole world was introduced by Glen Miller to the tune now called 'In The Mood'!

As teenagers the three brothers had won a talent contest playing with the three of them on one guitar! Don and Phil demonstrated this feat years later with **Tennessee Ernie Ford** on his show. Ike played with a thumb pick, Leonard played "take-off" with a straight pick which later would influence Don's style of playing. Charlie, finally, played rhythm guitar and with his tenor voice

sang much like Phil later did. Charlie also played banjo and the piano. They broke up the act as, according to their children, they all wanted to be boss! Ike then moved to **Shenandoah**, Iowa and persuaded his brothers to take up radio careers but Leonard and Charlie remained in **Chicago**, working the clubs.

Charlie died in 1945 of a lung disease, only 31 years old. Leonard continued to perform in **Chicago** - solo or teaming up with another musician. He, eventually too, would succumb to a lung disease – the fate of most coalminers.

EVERLY, CHRISTOPHER ISAAC - Born 25th September 1974. Phil's son by his second wife, **Patricia** (née Mickey) and half-brother of **Jason Everly**, Phil's first son by his first wife **Jackie**. Chris has recorded a number of tracks with and without his dad. Those involving **Phil Everly** are: '**Quiet**'; '**Tears Fall Down**'; '**Wisdom**' and a couple of versions of '**Blues Stay Away From Me**'. Copies of the recordings are not too easy to come by but can be downloaded from some websites.



(Picture shows cousins Edan, Jason and Chris Everly)

EVERLY, EDAN DONALD - Edan Donald Everly (born 25th August 1968) is a guitarist, musician, singer and songwriter. He is the son of **Don Everly** and **Venetia Stevenson** and of course nephew to **Phil Everly**. Edan's siblings are sisters **Erin Everly** and **Stacy Everly**. He also has a half-sister, **Venetia Ember Everly**, daughter from Don's first marriage with **Mary Sue Ingram**. Edan's grandfather was British-born writer/director Robert Stevenson. The actress Anna Lee was his grandmother – well known for her role as Lila Quartermaine in the long-running US TV soap *General Hospital*. In early 1992, Edan Everly signed to Hollywood Records. His band was appropriately named "Edan". With Julian Raymond on board as producer, the band quickly started recording tracks for their debut release, **DEAD FLOWERS**. It featured players like Al Kooper on Hammied B-3, Tom Peterson (Cheap Trick) on bass and Luis Conte on percussion on songs like 'Shot of Your Love'. **The Everly Brothers** appeared with Edan on '**I Want To Be Myself**'.



By summer of 1992, the band's video was shot and the debut CD **DEAD FLOWERS** was released. The band took their organic brand of rock out on the road. At the same time, a change in popular music genre and management started to create tension in the band. Edan was very reluctant to go along with the namesake Press Releases from the label. The band never found an audience, and as a result the band was bought out of their contract.

Edan can be heard playing guitar on The Freddie Mercury Remixes CD on the song 'The Great Pretender', remixed by Brian Malouf with additional production from Julian Raymond. Edan was not credited for his work. (Release date: 26th November 1983.) Sporadically throughout the decades, Edan has toured and played with the **Everly Brothers**.

In the mid and late 1990s, Edan Everly performed shows in and around the **Los Angeles** area playing guitar and singing harmony with different artists including legendary guitar player **Albert Lee** and Rick Rosas on bass, best known for his work with **Neil Young**. Another noted musician that Edan has worked with is Bill Spooner (The Tubes). In March of 1989 Edan and Bill did a 1950s music tribute at the DNA Lounge in San Francisco. In a newspaper (San Francisco Chronicle) article Bill said, "I'm taking Edan under my wing." Edan also laid down mandolin tracks for **Duane Eddy**. Legendary country and rock guitarist **Albert Lee** was a mentor to Edan Everly.

In September 2006, Edan self-released his first solo album, **FOR THE INSANITY OF IT ALL** on the Starwood Record label. The release was to be the brainchild of Edan's own creation, utilizing an untraditional blend of instruments from crunch guitars, banjo, mandolin, all the way to the xylophone. In November of 2010 Edan released the album **SONGS FROM BIKINI ATOLL** featuring **Phil Everly** on harmony. **Don Everly** also appears on some tracks.

From 2008 to 2012 Edan toured as a guitarist with Frankie Avalon, Fabian and Bobby Rydell. Edan sings duets with Frankie Avalon. When not touring, Edan is producing and writing music, playing guitar for various artists, and teaching music. He runs Starwood Studios in Atlanta, Georgia. Edan is also a member of the Screen Actors Guild.

EVERLY, ERIN INVICTA - Born 8th November 1965. Erin Invicta Everly was born in **Los Angeles** on 8th November 1965 to **Don Everly** and model/actress **Venetia Stevenson**, Don's second wife. Her siblings are brother, musician and music producer, **Edan Everly**, and sister **Stacy Everly**. She's half-sister to **Venetia Ember Everly** from Don's first marriage to **Mary Sue Ingram**. Actress Anna Lee was her grandmother and her grandfather was director Robert Stevenson. Actor Jeffrey Byron is her uncle.



Erin moved from **Los Angeles** to New York in 1982 to join Wilhelmina Models. She appeared in many print ads and commercials in the 1980s for the likes of Jordache, Bebe, and Guess.

In early 1986, Erin began a relationship with Axl Rose of hard rock band Guns N' Roses. He wrote the song '**Sweet Child o' Mine**' for her, and Erin appeared in the accompanying video. They were married 28th April 1990 in **Las Vegas**. According to Erin, Rose had shown up at her



home the previous day with a gun in his car and told her that he would kill himself if she did not marry him. Less than a month later, Rose first filed for divorce. The couple later reconciled but Erin left Rose in November 1990; the marriage was annulled in January 1991. Erin Everly filed a lawsuit in March 1994, accusing Rose of physical and emotional assault and sexual battery. Rose instructed his lawyers to settle Erin Everly's case out of court, reportedly agreeing to a settlement of more than \$1,000,000. In the years after the breakup with Axl, Erin has reportedly relied on family and friends for financial support. (In an interview, Erin said she even sold her wedding rings for cash.) The whole history of the relationship between Axl and Erin was the inspiration for the story *Without You* by Del James.

Relocating from **Los Angeles** to Atlanta in the early 1990s, Erin married Atlanta businessman, Jack Portman. She has three children, son Easan (1996), daughter Eres (2000) and daughter Esper (2009), and is stepmother to actress Joannah Portman. Erin has managed to guard herself and her children from the public eye for 20 years, immensely enjoying a private family life.

EVERLY FAMILY RADIO SHOW, THE – "Well, a great big howdy-do to all of our friends and neighbours. This is Dad Everly talking for the Everly Family, and we're going to play and sing you some songs, neighbours, family-style, also country-style. And we've got the whole gang on deck – Mom, Don, baby-boy Phil. And y'know mom, we ought to tell the folks just how old these youngsters are. Some of the folks probably don't know. Don, our oldest boy, is fifteen years old. Phil is thirteen. And of course, me and mom quit telling our age a long time ago."



This is how **Ike** usually opened the show; this particular snippet was included on the superb 1968 **Everly Brothers** album aptly titled **ROOTS**. Ike recorded many of his shows for his personal files – the tapes should still be around and in **Margaret Everly's** possession. Hopefully one day we will hear more of them!

Don and Phil had joined their parents **Ike** and **Margaret Everly** on their **KMA** radio shows before (recordings exist of a very young Don and Phil singing a Christmas song each in 1946, see: **Santa Claus Is Coming To Town** and **Silent Night**) but the official launch of The Everly Family Radio Show was in 1950, airing each morning from 6 to 6:30 a.m., except on Sundays. In the summer of 1952 they briefly took the show to a smaller radio station, **KFNH**, before moving to **Knoxville**, taking the show to **Cas Walker's WROL**.

It was the last time they would be billed as the Everly Family. "**Knoxville!** That's where the Everly Family lost their jobs!" Don once exclaimed. Their influences now were R&B and their music moved towards **rock 'n' roll**, a fact not appreciated by station owner **Cas Walker** who preferred "real country music". The result was that they indeed were fired, which effectively ended the Everly Family Radio Show era.

EVERLY FAMILY SCHOLARSHIP FUND, THE – designed to assist students in **Shenandoah's** middle and high school grades, as well as those who are college-bound. Don and Phil's boyhood friend **Jim Danielson** was asked to set up this fund in 1986 in **Shenandoah**, Iowa. It is a fund established on the basis of need rather than academic excellence. A similar fund was to be established in **Muhlenberg County** but we have no information that it was.

EVERLY, HATTIE – a real aunt of Don and Phil who appeared in comedy fictional form in their 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**. Allegedly Aunt Hattie introduced the well-known "drum beat" to the famous **Muhlenberg Sound**: her dad, **Isaac Medford**, had allegedly paid Charles Schultz, a black guitarist, five dollars to teach her an intricate piece on the guitar called 'The Drum Piece'. "I'm not near as good on the guitar as Ike was," she said in a 1987 interview. "He ran off and left me!"

EVERLY, ISAAC (IKE) – Ike Everly (29th April 1908 – 22nd October 1975) was the fifth child (of nine) of **Isaac Medford Everly**



and Mary Delilah Norris, born in Ohio, just over the **Kentucky** border, but the family soon moved to **Muhlenberg County**. At the age of 13 he began working in the coalmines, together with his life-long friend **Mose Rager**. The two boys were fascinated by the thumb-picking style of their guitar playing friend Kennedy Jones, who taught them how. They idolised him and Ike said in a 1971 interview, "I'd rather be him than be the President of the United States. That's how much I loved that man!" Jones had learned this particular style from a black guitarist called Arnold Schultz. Contrary to what has been said, Ike and Mose never met Schultz. Ike and Mose, in their turn, greatly influenced another Kentuckian: **Merle Travis**, who took this particular style of playing to fame but was always quick to give his friends credit.

Together with his younger brothers Leonard and Charlie, Ike formed the original Everly Brothers (see: **Everly, Charles Bennett**). Ike married **Margaret Embry**, the girl next door, on 31st August 1935; he was 27, Margaret not quite 15. They married in **Greenville** in 1935 and settled in **Brownie, Kentucky**, where on 1st February 1937 their first son, **Isaac Donald** (Don) was born. Ike retired from the mines, as did his brothers Leonard and Charlie and eventually all three families moved up to **Chicago** where they went into music full-time, playing the honky tonks and more. "I worked the WLS road show in the days when **Red Foley** and George Gobel were there, and I had the pleasure of working a few shows with them," said Ike of his **Chicago** days.

On 19th January 1939 their second son, **Phillip**, was born. Ike taught his two boys to play guitar and sing; of note is that he taught them to play right-handed while both were naturally left-handed. Reputedly, he told Don, "They'll always call you 'lefty' and it will be difficult for you to tune guitars." He and Margaret preferred to raise their children in a small rural community and initially relocated to **Waterloo**, Iowa where Ike found a job with a radio station (KASL), then in 1945 moving to **Shenandoah**, Iowa. There Ike was employed by radio station **KMA** and billed as "Cousin Ike". In time, he began incorporating the singing talent of little Donnie and baby-boy Phil into his radio show and by 1949 they appeared regularly. In 1950, **The Everly Family Radio Show** was officially launched. In 1952, they took the show from **KMA** over to **KFNF** but left in the summer for a job in Evansville, Indiana; then in the summer of 1953 moved to **Knoxville** where they were billed for the last time as the **Everly Family** before Don and Phil would take off on their own. At that point Ike relocated to Hammond, Indiana to find work in construction and later work as a barber, while Margaret became a beautician, making just enough money to pay their own bills and still send money to Don and Phil in **Nashville**.

Ike was known as a laid-back character. In a 1959 interview, when asked to describe his father, Phil said, "He's the world's most easy-going man. When he makes up his mind it's not that he changes it easily, but instead of making a big incident he'll step back to avoid an argument." Ike performed on stage with his sons a couple of

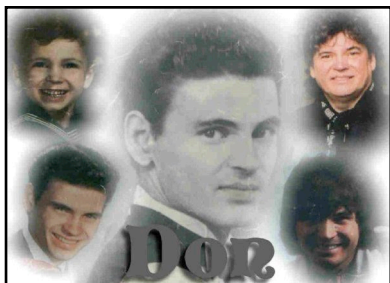


times and appeared on the 1970 **ABC** TV show **Johnny Cash Presents The Everly Brothers**; the joy and admiration on both his sons' faces are priceless. In 1971 Don and Phil went on a European tour where Ike joined them on stage. Phil said at the time, "One of the greatest pleasures I have is seeing dad wowing the audience - and he always does." One memorable night was in the **Royal Albert Hall**, a fond memory for both Don and Phil. So much so that, when considering in 1983 where the **Reunion Concerts** were to take place, each independently thought of this venue.

Don and Phil had split acrimoniously in 1973 and no doubt it hurt Ike and Margaret as it would any parent to see their children not speaking. In late September 1975, Ike and Margaret had performed in a show in **Drakesboro, Kentucky** and visited **Mose Rager**. At that time, Ike had a terrible cough. His sister Lorene Moore tells the story: "I remember when Ike took sick. I told him that he needed to go to the doctor and he said to me, 'I am. I'm going as soon as we get back home.' He called me from **Nashville**, and said the doctor told him

he had a spot on his lung and he had to have an operation. After his surgery, pneumonia set in...he died just three weeks after I saw him." The lung cancer was probably the result of years spent working in coalmines and in an asbestos factory during the Second World War. Ike died at the age of 67, on 22nd October 1975. His funeral was one of the very few, if not the only, times Don and Phil spoke and met. Ike Everly is buried in the family plot in the Rose Hill Cemetery in **Central City, Kentucky**. (Pic shows Ike with Phil and Don on stage in Amsterdam, 1972.)

EVERLY, ISAAC DONALD - This is necessarily a brief overview of Don Everly as of course this complete document is devoted to **The Everly Brothers' life and careers and all the entries point to further facts, details and relevant information about Phil and him.**



Born 1st February 1937 in **Brownie, Kentucky**, Don Everly was the first son of **Ike and Margaret Everly**. As children Don and Phil would frequently appear on their parents' radio shows and tour with them. The boys then embarked on their own in the mid-1950s when they moved to **Nashville**. **Kitty Wells** recorded Don Everly's composition '**Thou Shalt Not Steal**' in 1954, and soon the boys were making a name for themselves.

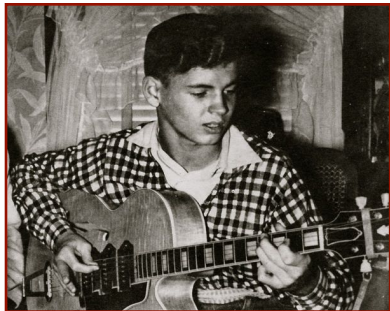


The Everly Brothers' success began in 1957 when they made **Felice and Boudleaux Bryant's** song '**Bye, Bye Love**' a major hit. The combination of folk and country with R&B influences made a certain style that even those who opposed the music of the generation enjoyed. The two went on to record '**Wake Up Little Susie**', '**All I Have To Do Is Dream**', '**Bird Dog**' and '**Devoted To You**', all **Bryant** songs.

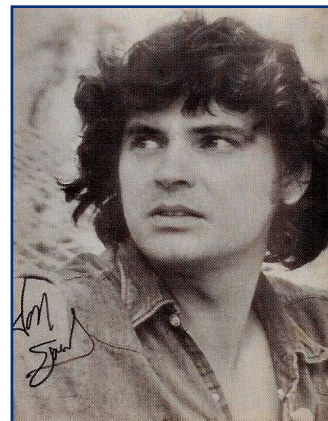
These successes made **The Everly Brothers** the number one vocal group by the end of the '50s. '**Cathy's Clown**', a single written by Don, remained number one in the U.S. for five weeks and stayed in the top of the charts in the U.K. for more than two months, selling more than three million copies. By 1961, they had achieved both fame and fortune and were continuing to produce hits such as **Sonny**

Curtis' 'Walk Right Back', and 'Temptation'. At the end of 1961, Don & Phil were both drafted into the **US Marines**, but only remained there for six months and embarked on a comeback European tour. However on one stop in London, **Phil Everly** was forced to complete the scheduled dates solo as Don recuperated from a drug overdose (see entry for **Max Jacobson**). His addiction lasted three years, during which the duo performed only occasionally. By 1965, the duo took a back seat to the new sound of the beat boom; but song as **'The Price of Love'** and **'Love Is Strange'** still scored high on the U.K. charts.

In 1973, after many well-received but commercially unsuccessful albums, the duo parted in an acrimonious way at **Knott's Berry Farm**, 14th July 1973; they would not perform together – and barely spoke – for ten long years. During this time, both brothers pursued solo careers. Don had released his first excellent eponymous solo album in 1970 already (**don EVERLY**) and the second one followed in 1974, **SUNSET TOWERS**. A third, and last, solo album followed in 1976, the country-flavoured **BROTHER JUKEBOX**. He later found success in **Nashville** with his band **Dead Cowboys** though he never recorded with this band.



In June of 1983 Don and Phil reunited and played two dates for a standing-room-only audience at London's **Royal Albert Hall** (see: **Reunion Concerts**). They achieved recognition again in 1984 with **Paul McCartney's 'Wings of a Nightingale'**. In 1986 the duo was among the first group to be inducted into the **Rock & Roll Hall of Fame**. The **Everly Brothers** stayed together to record three new albums in the mid- to late '80s and have been together ever since, sounding great and touring the world. They have declared themselves to be retired now – at least from touring and live performances.



Don used a number of aliases for composing and other purposes – these include: **Mickey**

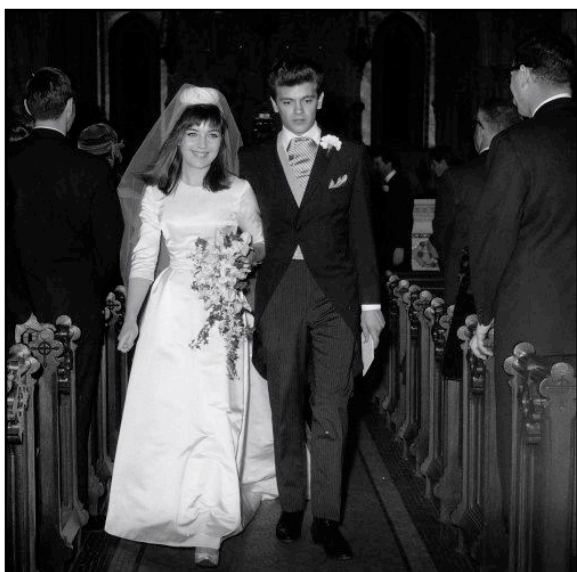
Zellman, Adrian Kimberly, Jimmy Howard, Jack Pegasus and together with Phil he used **Angel Martinez**. (See: **Aliases**)
Marriages: **Mary Sue Ingram, Venetia Stevenson, Karen Prettyman** and **Adele Garza**. Children: **Venitia Ember, Anastacia Dawn, Erin Invicta** and **Edan Donald**.

EVERLY, ISAAC MEDFORD - known as MEDFORD – Father of **Ike Everly** and grandfather to Don and Phil, called by his

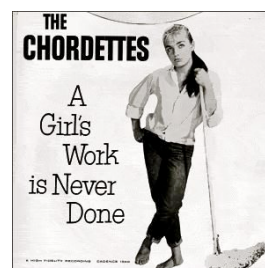


middle name Medford. Medford was a coalminer. He and his wife Mary Delilah Norris, born in **Bowling Green**, had four sons (Roland, Isaac, **Leonard** and **Charles Bennett**) and five daughters (Beatrice, Lena, **Hattie**, Lorene and Jessie) – **Ike**, born 29th April 1908, was the fifth child. Soon after Ike's birth the family moved to **Muhlenberg County, Kentucky** where there was a concentration of coalmines; however, they moved often. Medford played the violin (like his grandsons, he was naturally left-handed – though Don and Phil learned to play guitar right-handed) and French harp and Mary played as well; there was "front porch pickin'" and Saturday night dances.

EVERLY, JACQUELINE - aka JACKIE (née ERTEL) – stepdaughter of **Cadence Records** chief **Archie Bleyer** & Janet Bleyer (née Ertel) of **The Chordettes**. In 1959 Jackie featured (including the picture-sleeve) with Jeff

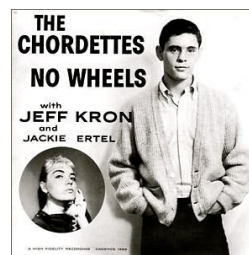


Kron on **The Chordettes' 'No Wheels' / 'A Girl's Work Is Never Done'**. The A-side is an out-and-out girl group take on the Coasters' 'Yakety Yak' chore troubles, while the B-side features Jeff Kron speaking the blues about his car troubles, accompanied by **The Chordettes**. This is one of only two **Chordettes** picture-sleeves released.



Phil Everly and Jackie married 12th January 1963 at the Little Church Around The Corner in Manhattan

(see pic). **Don Everly** served as best man. Their parents, **Ike** and **Margaret Everly**, were not present at the ceremony due to the short notice. The reception was held at the Sherry Netherlands hotel after which Phil and Jackie went on a two-week honeymoon. They were divorced in 1970; they have a son, **Phillip Jason Everly** (9th September 1966). She is also credited (as Jackie Ertel) as a songwriter on **'Shady Grove'** (although this is an adaptation of an old traditional song) and **'Bowling Green'**. Very likely however, these



credits were 'gifts' from Phil as **The Everly Brothers** were still in dispute with **Wesley Rose** over composing publishing rights.

EVERLY, JASON (PHILIP JASON) - Born 9th September 1966, **Phil Everly's**

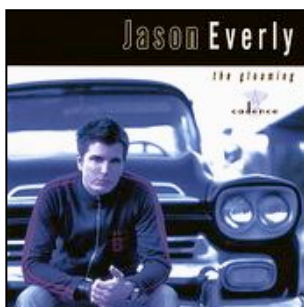


first son with his first wife **Jackie** (née Ertel) and half-brother to **Christopher Everly**. (Pic shows Phil, Jason and Jackie). Jason Everly is a **Los Angeles** based singer-songwriter raised on top 40 radio and an interesting mix of traditional **rock and roll** standards from his family. He has been a recording artist for **Polygram Records** in Europe, Sony Records in Japan and Viva Records in the Philippines. He has been seen performing everywhere from German television and radio to being a recording and film star (*Isang Tanong Isang Sagot*) in the **Philippines**. He has had songs in several movies and television shows domestically including, most recently, in the show *Providence*. He also can be seen in the recent show *Singing in the Shadows* on the hit cable channel BRAVO. Jason

can also be seen playing around **Los Angeles** either in intimate surroundings as a solo artist with his acoustic guitar or with his Les Paul and a full band at many of the local music clubs



Jason has released two albums - *No Ordinary Music* (1994) and *The Gloaming* (2005). *The Gloaming* has been re-released (2007) with additional tracks. On *No Ordinary Music* Jason is joined by his Dad, Phil, and Uncle Don on three tracks, namely, '**All I See Is You**'; '**Cecilia**' (inc. a re-mix version) and '**After Loving You**'. Jason joins **Phil Everly** on a version of **Buddy Holly's** '**Rave On**' for the CD *The Crickets and their Buddies*. He also recorded two tracks with Donna Cruz, '**Wish**' (1997) and the Christmas song '**Silver Bells**' (1997).



About his Dad and uncle Jason said to, presumably, Everly biographer Roger White in 1998: "I have so much awe and respect for them. Every time I see a show as they older, that feeling gets deeper. People say, 'Oh you've got a record out, you're going to be bigger than your dad.' No way in hell! No matter how big I became, and hopefully I'll be successful, there's no way I could compete, nor would I want to. Every year that goes by I learn more from them. I've picked up Don's guitar licks and I now realise how amazing those tight harmonies of Dad's are. I didn't notice before. It's quite a proud feeling."

Jason also runs **Everly Music**, set up with his father specialising in a range of music equipment, especially guitar strings. See: <http://www.everlymusic.com/>

EVERLY, KAREN (née PRETTYMAN)

Don's third wife; they were married 5th May 1975. Karen was an assistant producer of David Frost's television show where Don & Phil had appeared three years earlier; it was there that they first met. Karen was Don's manager until they separated in 1982. A beautiful woman - sadly afflicted with MS - she is believed to have moved to Boston (from **Nashville**, Tennessee) with her sister Mona.

EVERLY, LEONARD - see: **EVERLY, CHARLES BENNETT**

EVERLY, MARGARET (née EMBRY)



Margaret is **Don** and **Phil's** mother and came from a large coalmining family. She was born 25th November 1919 and was not quite 16 years old when she married **Ike Everly**, who was 11 years her senior, on 31st August 1935; they had known each other since Margaret was a child. They married in **Greenville** in 1935 and settled in **Brownie**, Kentucky, where Ike worked in the coalmines. Ike sang about this in the autobiographical '**Sure Looking Good To Me**' which he performed on the ABC TV show *Johnny Cash Presents The Everly Brothers*, recorded 29th May 1970; aired 8th July 1970 (Show No. 1). (Pic shows Margaret with husband Ike.)

Margaret was generally regarded as the business-like member of the family, the one that spurred on the others, eternally optimistic and ambitious. As **Phil** said, "Mother, in the tradition of southern women, had a continually positive attitude. I never considered anything negatively because my mother would always say, 'Everything's going to be A,' and she was really the mainstay in the household in that respect. It was like, if you had a hole in your pants it was the perfect place to have a hole. As I got older I became more conscious that she was telling me that to keep me with a positive attitude. It

became irritating and you'd say, 'It's still a hole!'"

It was Margaret who had her heart set on a family show, and Margaret who decided they should leave **KMA** and go over to the smaller **KFNF**. **Felice Bryant**, a close friend of Margaret, called her "...the balls of that act. She was ambitious for the boys, she had the push and desire to be successful." Warren Neilson, who emceed the programmes on **KMA**, said about her, "The drive came from Margaret. Her attitude was that if you have that much talent you should make money. She used to say, 'We're going to be successful come heck or high water.'"

In order to make ends meet, she trained and worked as a beautician when Don and Phil were in **Nashville** pursuing a career in music. This way, with Ike having found work in construction and later as a barber, they made enough to pay their bills and send money over to the boys. Margaret is credited as co-composer of '**Move Over Juanita**'. Margaret still lives in **Nashville** today in the same house Don and Phil bought for their parents.

EVERLY, MARY SUE (née INGRAM) - **Don Everly's** first wife. Sue was a secretary Don had met at the **Ryman** auditorium. As they were not yet 21, they eloped to Ringo, Georgia where they were married 22nd November 1956. Their daughter **Venitia Ember Everly** was born 16th April 1959. The marriage lasted only a short time; they divorced 23rd May 1961.

EVERLY MUSIC COMPANY - Everly Music Company is a guitar and bass string manufacturer and wholesaler of guitar accessories. The company is owned by **Phil Everly**. Everly Music manufactures guitar accessories under multiple brand names including Everly Strings, Cleartone Strings, Sevilla Strings, RED Brand Strings, Star Picks and Postal Monkey Cases. All strings are manufactured in the company's North **Hollywood**, CA facility. The company is run by **Phil Everly's** eldest son, **Jason Everly**, as acting President. See: <http://www.everlymusic.com/>



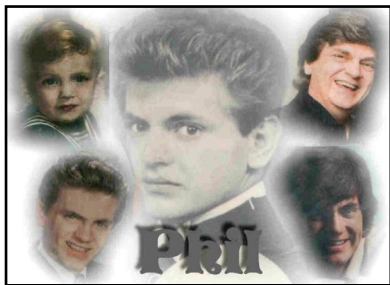
EVERLY, PATRICIA (née MICKEY) - After divorcing **Jackie Ertel** in 1970, Phil married Patricia Mickey, his second wife. They had met when **The Everly Brothers** appeared on the **Dean Martin Show**, a weekly variety show where she featured as one of the Goldiggers. The wedding took place 15th July 1972; they have one son **Christopher Isaac Everly** (25th September 1974). They were divorced in 1979. Picture shows Patti as Nurse Sharon Walters in the TV 1972 series *Emergency*.



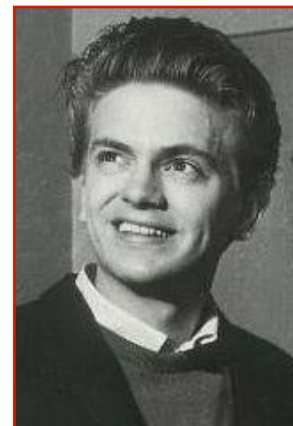
EVERLY, PATTI (née ARNOLD) - Phil's third wife; they were introduced by his son **Jason Everly** at a New Year's Eve party. Five years later they were married - 23rd August 1999 at Caesar's Palace in **Las Vegas**. Patti worked for the **Los Angeles** Police Department. Phil and Patti are still together. (Pic right was taken at **The Country Music Hall Of Fame** concert that took place 13th October 2009.)



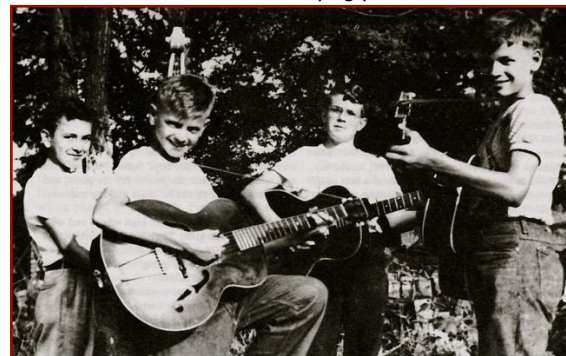
EVERLY, PHILIP - This is necessarily a brief overview of Phil Everly as of course this complete document is devoted to The Everly Brothers' life and careers and all the entries point to further facts, details and relevant information about Don and him.



Born 19th January 1939 in **Chicago**, Illinois, Phil Everly was the second son of **Ike** and **Margaret Everly**. As children Don and Phil would frequently appear on their parents' radio shows. The boys then embarked on their own in the mid-1950s when they moved to **Nashville**. **The Everly Brothers** were one of the most popular and influential rock acts of the 1950s and early 1960s. Songs like, '**Bye Bye Love**', '**Wake Up Little Susie**', '**Take a Message to Mary**' and '**Cathy's Clown**'



showcased the **Everlys'** boyish charm and inspired close harmonies. At the end of 1961, Don & Phil were both drafted into the **US Marines**, but only remained there for six months and embarked on a comeback European tour. In the early sixties the hits still came but they were not as big, though in 1965 they had a huge hit with '**The Price Of Love**' in the UK. The music they made was still just as good, but attention was shifting elsewhere, like to **The Beatles**, who were no small fans of the **Everlys** themselves. In the course of the mid to late 1960s the brothers were exploring different musical directions including pioneering the country-rock genre on **ROOTS**, an album at least five years ahead of its time. It met with critical acclaim but the record-buying public did not seem as enthusiastic and by the early 1970s



The Everly Brothers were stuck doing supper clubs and amusement parks. It was at one such gig at **Knott's Berry Farm**, 14th July 1973, where years of frustration boiled over and Phil and Don had a monumental breakup and each went solo.

Phil released his first solo record in 1973, **STAR SPANGLED SPRINGER**, which had a country-pop sound and was a small critical success. He released **PHIL'S DINER** in 1974 and **MYSTIC LINE**



in 1975, good albums but sadly neither of which sold well. He made a small cameo appearance in **Clint Eastwood's Any Which Way But Loose** and continued with songwriting. At the end of his solo years he all of a sudden had success with a duet with **Cliff Richard**, '**She Means Nothing To Me**', which subsequently appeared on his last solo album, **PHIL EVERLY**, for **Capitol** in 1983. Also in 1983, Don and Phil buried their differences after a ten-year split and reunited, playing two emotional shows (the **Reunion Concerts**) at the **Royal Albert Hall**. They achieved recognition again in 1984 with **Paul McCartney's 'On The Wings of a Nightingale'**. In 1986 the duo was among the first group to be inducted into the **Rock & Roll Hall of Fame**. **The Everly Brothers** stayed together to record three new albums in the mid- to late '80s and have been together ever since, sounding great and touring the world. They have declared themselves to be retired now – at least from touring and live performances.

Phil used a number of aliases for composing and other purposes – these include: **Ellen Carroll**, **Jim Danielson** and together with **Don** he used **Angel Martinez**. (See: **Aliases**.)

Marriages: **Jackie Ertel**; **Patricia Mickey**; **Patti Arnold**. Children: **Philip Jason Everly** & **Christopher Isaac Everly**.

See also: **NATIONAL ASSOCIATION OF MUSIC MERCHANTS (NAMM)** for a 2012 interview with Phil.

EVERLY RAG

(**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. **Ike Everly** performed a wonderful rendition on the 1970 **ABC TV Show Johnny Cash Presents The Everly Brothers**, Show No. 1, which was recorded 29th May 1970 and aired 8th July 1970.

EVERLY, STACY - see: **EVERLY, ANASTASIA (STACY) DAWN**

EVERLY, TED WAYNE (Reverend) - 19th August 1938 - 25th February 2009. Ted Everly, Don and Phil's cousin, was born in



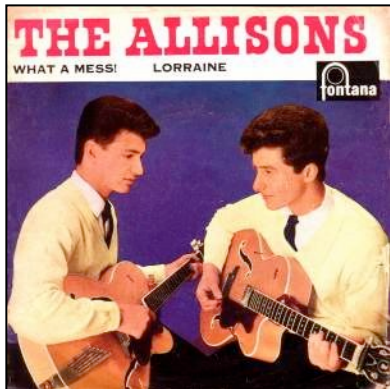
Chicago on 19th August 1938, the son of **Leonard Everly** and Mary Louise Ralph. His father, together with **Charles Bennett** (uncle Charlie) and **Isaac Milford (Ike)** was a member of the original **Everly Brothers**. All three were the children of **Isaac Medford Everly** and Mary Delilah Norris. Speaking about his father and his uncles Ted said, "Music was their recreation as well as their communication but they couldn't read music so they played by ear."

Ted Everly was the founder of The Lighthouse Baptist Church in **Central City** and served as its pastor since 1974. Prior to that he was the pastor of the Victory Baptist Church in **Chicago** and assistant pastor at Jordan Baptist Church in Oaklawn, Illinois. He also was the owner of Everly Auto Sales in Central City. He was survived by his wife, Shelby and three children. He lived at 333 **Everly Brothers Blvd., Central City, Kentucky**. Ted Everly featured in the **BBC Arena Everly Brothers** documentary **Songs of Innocence and Experience**. Ted Everly was a

member of the **Everly Brothers Foundation**. He was by all accounts a very warm, sincere and generous-hearted man. He also played guitar!

EVERLY-TYPE BROTHER ACTS - There were a number of 'Brother' acts in the fifties and sixties, many of whom aimed to emulate **The Everly Brothers**. A few significant ones are noted below. Some were 'one-hit wonders' or had relatively short careers in the limelight. Phil has often said **The Everly Brothers** do not have the monopoly on harmony. Don & Phil were influenced by earlier 'brother' acts but some of these fifties and sixties pop acts were clearly following the far superior **Everly** lead.

THE ALLISONS - The Allison brothers were an English pop duo - Bob Day (born Bernard Colin Day, 2nd February 1941, Trowbridge, Wiltshire) and John Alford (born Brian Henry John Alford, 31st December 1939, London). They were marketed as being brothers, using the same surname of Allison.



They entered a national talent competition co-sponsored by the pop newspaper **DISC** and a tape recorder manufacturer. They reached the finals at the ATV studio in Wembley despite a roster of 600 entries, and went on to win - then being invited to sing on Bert Weedon's TV programme *Lucky Dip* that same day. They also won a record test and taped several of the songs that John had previously written earlier during 1957 and 1958. These were submitted to Fontana Records in the hope of obtaining a full recording contract. Fontana were impressed and selected 'Are You Sure' for submission to the UK heats to decide Britain's entry to the Eurovision song contest.

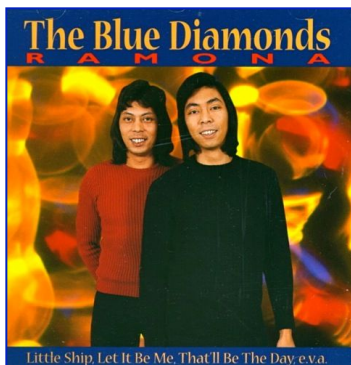
The Allison brothers represented the United Kingdom in the Eurovision Song Contest 1961 with the song 'Are You Sure?' They came in second place with 24 points. The song was released as a single on the Fontana Records label, and climbed to number 1 on the UK **NME** pop chart. However, the chart compiled by The Official Charts Company shows the song spent six weeks at #2 and a further three weeks in the top 4. 'Are You Sure' sold over one million records, earning a gold disc. In Germany the single reached #11. Despite a couple of minor follow-up hits, the duo disbanded in 1963.

Alford initially tried songwriting, but he and Day teamed up for short tours to keep The Allison name alive. Additionally, in the 1970s and 1980s Alford was joined by other "brothers" - Mike "Allison" and Tony "Allison". By the 1990s Day and Alford regularly reunited to perform in the oldies circuit. They always objected to the **Everly** comparison reckoning that the similarity was a coincidence and that they had been singing in that style before the **Everlys** hit Britain. Good act with a lousy management that messed up their burgeoning careers.

THE BEE GEES - The Bee Gees acknowledged that, when young, they would sing in the style of **The Everly Brothers** and then add a third harmony. This is evident on the Bee Gees' 1967 hit, 'New York Mining Disaster 1941'. They subsequently developed their own distinctive style.



THE BLUE DIAMONDS - The Blue Diamonds were a Dutch 1960s doo-wop duo, best known for their million-selling chart-topping



single, 'Ramona'. Indo (Dutch-Indonesian) brothers Ruud de Wolff (12th May 1941 - 18th December 2000) and Riem de Wolff (born 15th April 1943) founded the group shortly after immigrating to the Netherlands in 1949. They were born in Batavia (now Jakarta), Indonesia.

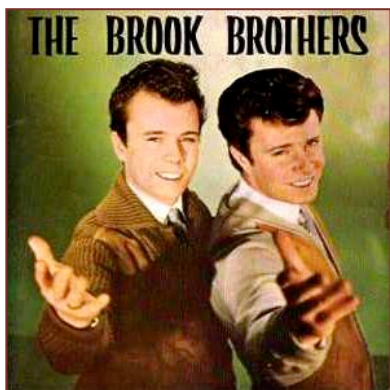
Called the 'Dutch Everly Brothers', The Blue Diamonds covered many **Everly Brothers** songs, but became famous in 1960 with their version of 'Ramona',

a song originally written for the 1928 film *Ramona*. The song was written for promotional appearances with Dolores del Río (star of the film) but not featured in the film itself. The Blue Diamonds up-tempo version of it reached the American Billboard Hot 100 at #72. It sold over 250,000 copies in the Netherlands (the first record to ever do so) and over one million copies in Germany by 1961.

Although their last hit was in 1971, they continued to perform together up until Ruud de Wolff died at the end of the year 2000. Riem de Wolff continues to perform and release albums.



THE BROOK BOTHERS - The Brook Brothers were an English pop duo composed of real brothers Geoff Brook (born Geoffrey Owen Brooks, 12th April 1943, Winchester, Hampshire) and Ricky Brook (born Richard Alan Brooks, 24th October 1940, Winchester, Hampshire).



The Brook Brothers started out as a skiffle group in 1956, and after winning a television talent show, changed their look and sound to approximate the style of **The Everly Brothers**. They signed to Top Rank Records in 1960 and released a cover of the song 'Greenfields' by The Brothers Four the same year. The tune was a hit in Italy but attracted little notice in their home country. After a few more singles were released, they switched to **Pye Records**, and their second release for them, 'Warpaint' (composed by **Howard Greenfield** and **Barry Mann**), became a UK Top 5 hit. This song was also recorded by Bill Haley among others.

Following the single's success they released a full-length album and toured with **Cliff Richard** and Bobby Rydell. They took part in the annual **NME** Readers' Poll-Winners Concert at London's Wembley Pool on 15th April 1962. They were produced by a young **Tony Hatch**, and made an appearance in the film, *It's Trad, Dad!* They also entered 'A Song For Europe' for the Eurovision Song Contest 1962, but did not advance in the contest.

After their last chart hit, 'Trouble Is My Middle Name', in 1963, the group's popularity faded, and they left public view by 1965. Their entire **Pye** recordings were reissued on CD by Castle Music in the 1990s.

CHAD & JEREMY - an English singing folk rock duo originating in the 1960s, comprising Chad Stuart (born David Stuart Chadwick, 10th December 1941) and Jeremy Clyde (born Michael Thomas Jeremy Clyde, 22nd March 1941). They were part of the British Invasion, a large influx of British rock and pop musicians to the American music scene. The duo's first single, 'Yesterday's Gone', for the Ember Records label, which was arranged by John Barry, was their only UK hit. However, Chad & Jeremy's strings-backed sound held a greater appeal in the United States, where World Artists Records released their early 1960s strain of commercial folk music.

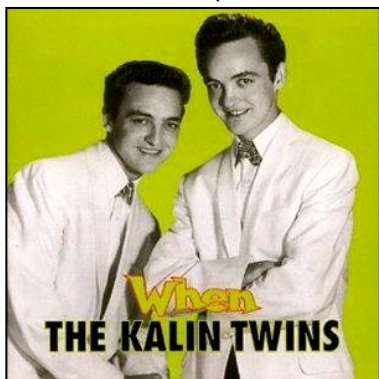


Their second single, 'A Summer Song', hit #7 on the **Billboard** Hot 100 in 1964. Follow-ups included 'Willow Weep for Me' (a 1930s song that was recorded by Paul Whiteman and Billie Holiday; with Chad & Jeremy's cover version climbing to Number 1 on the Easy Listening chart) and on **Columbia Records** in 1965, 'Before and After', reached the Top 20. In total, Chad & Jeremy had seven US Top 40 hits between 1964 and 1966. In 2003, PBS reunited Chad & Jeremy in the 60s Pop-Rock Reunion special, which also prompted a tour the next year. They have been touring ever since.

This duo, along with **Peter & Gordon** and **The Righteous Brothers** as well as many other acts, was heavily influenced by the harmonies of the **Everly Brothers** and have included **Everly** songs in their stage performances – on one occasion singing 'Bye Bye Love' with Peter &

Gordon.

THE KALIN TWINS (born 16th February 1934, Port Jervis, New York) were a pop music recording duo, comprising twin brothers Hal and Herbie Kalin (died 24th August 2005 and 21st July 2006, respectively).



The Kalin Twins remain the archetypal one-hit wonders. Their only Top 10 chart hit, 'When', may have cruelly prophesied the question of further success. Originally discovered by Clint Ballard, Jr., the writer of many hit records such as 'Good Timin'' for Jimmy Jones, and 'I'm Alive' for **The Hollies**, the sibling duo had a couple of early recording flops. However, in 1958, after searching through piles of writers' demo tapes, their management found 'When', written by Paul Evans and Jack Reardon. It topped the UK Singles Chart, got to #5 in their U.S. homeland, and sold over two million copies in the process. The track remained in the UK listings for eighteen weeks, five of which were at #1. They had no further UK chart entries.

Harold (Hal) and Herbert (Herbie) were the first set of twins to reach #1 in the UK as a duo, followed years later by The Proclaimers. They were supported by **Cliff Richard** on their only UK tour. Their second single, 'Forget Me Not', reached #12 in the US **Billboard** chart later in 1958. After two further low-ranking entries in 1959, they never reached the charts again. Eventually, disillusioned with diminishing returns, the brothers returned to their

day jobs, with each pursuing college degrees.

They did not perform again until 1977, when a mutual friend booked them to appear at his new nightclub. Sometimes they performed with their younger sibling, Jack, and thus appeared as the Kalin Brothers. They disappeared again as a performing act, until 1989. Then, their one-time support act, **Cliff Richard**, invited them to play at his Wembley Stadium "The Event" concerts, as part of a sequence paying homage to the 1950s television pop show, *Oh Boy!*

KING BROTHERS - The King Brothers were a British pop vocal trio popular in the late 1950s and early 1960s. They are best remembered for their cover versions of 'Standing on the Corner' and '**A White Sport Coat (And A Pink Carnation)**'.



The group was composed of three (real) brothers who first performed together professionally in the 1950s on the children's television show *All Your Own*. Initially performing as The King Three, they appeared on the BBC Television early in their career on Six-Five Special, and by 1957 had been named "top vocal group" in the reader's poll of **NME**. Their first hit on the UK Singles Chart was their cover of 'A White Sport Coat', which hit #6 in 1957. In 1957 they covered **The Everly Brothers'** '**Wake Up Little Susie**', reaching #22 in the UK charts. In October 1960, they were again voted "top vocal group" in the **NME** reader's poll. They rapidly became a popular singing act, and despite their youth became favourites with older listeners and viewers. They had a string of successful singles through 1961, after which time they continued recording but found their popularity waning.

Group leader Denis King later worked in composition for television, film, and musicals; among other things, he wrote the theme music for *The Adventures of Black Beauty* and *Lovejoy*.

PETER & GORDON - see separate entry.

PAUL & BARRY RYAN aka THE RYANS - The identical twin sons of pop singer Marion Ryan and Fred Sapherson, Barry and his brother Paul began to perform at the age of fifteen. In 1965 they signed a recording contract with **Decca** and brought out singles such as 'Don't Bring Me Your Heartaches' (1965), 'Have Pity on the Boy' (1966), and 'Missy Missy' (1966).



When it turned out that Paul, allegedly on the verge of a nervous breakdown, was unable to cope with all the stress connected with show business, the brothers decided on a new division of labour: Paul would write the songs and Barry would interpret them as a solo artist. Their greatest success as a composer-singer duo, now for MGM Records, was 'Eloise' (1968), composed by Paul, melodramatic and heavily orchestrated. Later singles included 'Love Is Love' (also 1968), 'The Hunt' (1969), 'Magical Spiel' (1970) and 'Kitsch' (1970).

Barry Ryan was very popular in Germany, promoted by *Bravo*, the German youth magazine. Ryan also recorded a number of songs in German, for example 'Die Zeit macht nur vor dem Teufel halt' ('Time Only Stops For The Devil').

Barry Ryan stopped performing in the early 1970s. There were rumours that an accident occurred in the recording studio and that he suffered serious burn wounds in the face and could no longer appear in public. However, he made a comeback in the late 1990s when a

two-CD set with his, and his brother's, old songs was published. Ryan was also part of the 'Solid Silver 60s Tour' of the UK in 2003, singing 'Eloise' backed by The Dakotas.

Paul Ryan composed the 1971 hit 'Who Put The Lights Out?' for Dana and another of his songs, 'I Will Drink the Wine', was a UK hit single for Frank Sinatra. New wave band The Damned reached number 3 in the UK charts in 1986 with their version of 'Eloise'.

THE RIGHTEOUS BROTHERS - see separate entry.

SIMON & GARFUNKEL - see separate entry.

THE WALKER BROTHERS - an American 1960s and 1970s pop group, comprising Scott Engel (eventually known professionally as Scott Walker), John Walker (born John Maus, but using the name Walker since his teens; 12th November 1943 - 7th May 2011) and Gary Leeds (eventually known as Gary Walker). After moving to Britain they had a number of top ten albums and singles there in the mid-1960s, including the #1 chart hits 'Make It Easy on Yourself' and 'The Sun Ain't Gonna Shine (Anymore)', both of which also made the US top twenty. Their first single, 'Pretty Girls Everywhere', had little success, but radio stations picked up on the follow-up '**Love Her**' with Scott Walker's baritone vocals, and it made the Top 20 in the UK Singles Chart in June 1965. The song was originally recorded by **The Everly Brothers** and released as B-side to their single '**The Girl Who Sang The Blues**'.



Formed in 1964, the three unrelated musicians adopted the Walker Brothers name as a show business touch - "simply because we liked it". They provided a unique counterpoint to the British Invasion in that they were a group

from the United States that achieved much more substantial success in the United Kingdom than in their home country, during the period when the popularity of British bands such as **The Beatles** dominated the US. After breaking up all three continued to release solo records, with Scott (who first recorded solo in 1967) being by far the most successful and creating a large cult following.

EVERLY, VENETIA (née STEVENSON) - Don's second wife, British-born actress (born 10th March 1938), daughter of director Robert Stevenson and soap actress Anna Lee.



Venetia's photogenic beauty was apparent from the start. As part of the youthful **Hollywood** scene, she was quickly discovered and moved with ease into junior modelling work. This, plus her parents' connections, led to a natural progression into acting. Self-admittedly, she was never a confident actress. Making her TV debut playing a corpse on *Matinee Theatre*, she also appeared with her mother and the husband/wife team of Fernando Lamas and Arlene Dahl in a 1955 Arizona stage production of *Liliom* in order to gain experience. Signed with RKO, Venetia took acting lessons and posed for publicity stills but she made little progress there. **Warner Brothers** eventually took her on and she made several guest appearances on TV, including as **Ricky Nelson's** girlfriend on the popular *Ozzie and Harriet* series. Other WB series work included roles on *Cheyenne* and *77 Sunset Strip*.



Venetia made her film entrance with a decorous, second-lead femme role in the WB war picture *The Young Invaders* (1958), starring James Garner, Peter Brown and Edd Byrnes. As part of the **Hollywood** dating swirl, there were obvious set-ups with such big stars as Tab Hunter, Anthony Perkins and even **Elvis Presley**. Such a set-up led to a 1956 marriage to up-and-coming actor/dancer Russ Tamblyn but the bloom quickly fell off the rose and the couple divorced a year later. For the most part Venetia was cast as a beautiful distraction in action-adventure and crime movies.



For over 50 years she has been the face of Sweetheart Stout; her picture

has appeared on its cans and bottles since 1958. **Don Everly** met Venetia on the **Ed Sullivan Show** (4th August 1957) and married her 13th February 1962 at the North Chapel within the ranks of their naval training centre. Just prior to this, Don and Phil completed their twelve weeks of boot camp. Phil served as best man. Don's honeymoon doubled as a promotional tour for '**Crying In The Rain**'. They had three children: **Anastasia 'Stacy' Dawn Everly** (5th May 1963), **Erin Invicta Everly** (8th November 1965) and **Edan Donald Everly** (25th August 1968). They were divorced in 1970. In later years Venetia became a script reader for Burt Reynolds's production company, and subsequently became vice-president of Cinema Group, a production company that made several films in the 1980s. She has never remarried. (Pic bottom right was taken in 2001.)

EVERLY, VENITIA EMBER - born 16th April 1959. Don's daughter by his first wife **Mary Sue Ingram**. It seems to be a coincidence that her name is same as that of Don's second wife.

EVERYBODY IS SOMEBODY

(Winston Bailey aka The Mighty Shadow) Don and Phil, with **Albert Lee**, join Taj Mahal during a performance on **Garrison Keillor's Lake Wobegon Spring Weekend** (for Minnesota Public Radio - 16th May 1987) available (in an edited version) on the HighBridge DVD **A Prairie Home Collection**, broadcast from the Fitzgerald Theatre St Paul, Minnesota. Taj Mahal recorded the song for his album *Taj*.

EVERY TIME YOU LEAVE

(**Charlie & Ira Louvin**) **Don Everly** duets with **Emmylou Harris** on her 1979 album *Blue Kentucky Girl*. The song was originally written and recorded by **The Louvin Brothers**. Emmylou Harris has interpreted several of their songs, having been turned onto the Louvin's music by her mentor **Gram Parsons**.

EVERY WHICH WAY BUT LOOSE - A 1978 **Clint Eastwood** film directed by James Fargo and produced by Robert Daley.



After a string of spaghetti westerns and Dirty Harry roles, **Clint Eastwood** is seen in an uncharacteristic comedy role playing Philo Beddoe, an easy-going trucker and a great fist-fighter. With two friends - Orville, who promotes prize-fights for him, and Clyde, the orang-utan he won on a bet - he roams the San Fernando Valley in search of cold beer, country music and the occasional punch-up. But he is floored himself by a dainty little country and western singer, played by **Sondra Locke** (**Clint Eastwood's** wife at the time) who gives him the slip when she realizes he's getting too serious. Philo, Clyde and Orville set off in pursuit, pestered by bikers. The film went on to become an enormous success. **Phil Everly** co-wrote one of the songs for the film and soundtrack, '**Don't Say You Don't Love Me Anymore**', and sings it with **Sondra Locke** in the film in which he also made a cameo appearance. See also the entry for the song for more information.

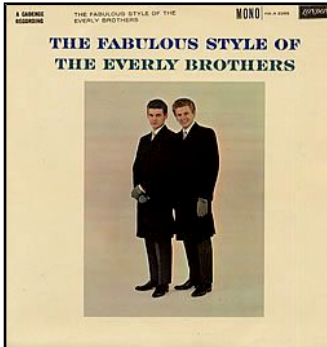
EYES OF ASIA, THE

(**Don Everly**) **Don Everly** solo. Recorded mid-1970 at **A&M Studios** in **Hollywood**, California for inclusion on Don's debut solo album **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**.

F

FABULOUS STYLE OF THE EVERLY BROTHERS, THE Released May 1960 as **Cadence** CLP 25040 in the US and as **London** HA-A 2266 in the UK. In a nineteen-week stay on the **Billboard** LPs charts this magnificent album peaked at #23 while in the UK it reached #4 in an eleven-week run. The UK edition features a different track line-up.



TRACKS:

US version - Side 1: Like Strangers / Since You Broke My Heart / Let It Be Me / Oh What A Feeling / Take A Message To Mary / Brand New Heartache.
Side 2: When Will I Be Loved / Rip It Up / 'Til I Kissed You / Hey Doll Baby / Poor Jenny (Ten O'clock version) / Be Bop A Lula.

UK version - Side 1: Like Strangers / All I Have To Do Is Dream / Claudette / Oh What A Feeling / Take A Message To Mary / Devoted To You.
Side 2: When Will I Be Loved / Bird Dog / 'Til I Kissed You / Problems / Poor Jenny (One O'clock version) / Love Of My Life.

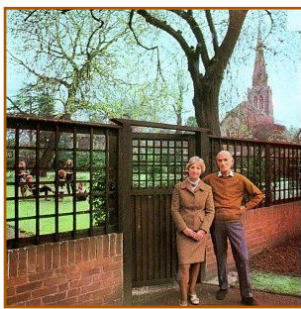
Highest chart positions: US: 23; UK: 4

FACTS OF LIFE, THE

(Don Everly) Recorded 16th January 1964 at **Western Recorders, Hollywood, California** in 24 takes. A track on **GONE GONE GONE** that, due to the big band feel, is somewhat reminiscent of a number of songs Don recorded earlier (1961) under the pseudonym of **Adrian Kimberly**.

Glen Campbell (guitar); **Sonny Curtis** (guitar); **William Everett "Billy" Strange** (guitar); **M.R. Ray Pohlman** (bass); **Jerry Ivan "J.I." Allison** (drums); **Hal Blaine** (drums); **Russell "Leon Russell" Bridges** (keyboards); **Harold Diner** (trombone); **Kenneth Shroyer** (trombone); **John Audino** (trumpet); **Anthony Terran** (trumpet). Producer: no credit; arranger: **Jimmie Haskell**; arrangements by **The Everly Brothers**.

FAIRPORT CONVENTION



- UK folk-rock/electric-rock band formed in 1967. They took their name from the house in Fortis Green, Muswell Hill, North London where founder member, rhythm guitarist Simon Nicol grew up (very near where Ray & Dave Davies of The Kinks grew up and went to school). Fairport Convention's album *Unhalfbricking* shows the garden of Fairport (see pic). They extensively employed harmony in their singing and included at least two **Everly Brothers** numbers in their early act - namely '**Gone Gone Gone**' and '**Some Sweet Day**', fine versions which can be found on **BBC** recordings. The original line-up was Ashley Hutchings, bass; Simon Nicol, rhythm guitar; Richard Thompson, guitar; Shaun Frater, drums (quickly replaced by Martin Lamble, killed in a road accident in 1969, an event that seriously traumatised the surviving members). Their first female singer was Judy Dyble, later replaced by Sandy Denny (who died in 1978 following a fall down a staircase). The band has undergone numerous fluctuations in line-up - some joining and leaving only to later re-join and re-leave again often crossing to other similar folk-rock bands such as Steeleye Span (formed by Ashley Hutchings, Tim Hart and Maddy Prior) and/or performing and/or recording solo. These and other similar bands/personnel represent a sort of family tree of British folk/rock.

FALL OF '59, THE

(Phil Everly/John Durrill) **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**.

FARRELL, WES - Wes Farrell (21st December 1940 - 29th February 1996), born in New York was a musician, songwriter and record producer. In **Everly Brothers** history, he produced '**Lord Of The Manor**', '**Milk Train**' and '**We Can Change The World**'.



Farrell was one of the most prolific and influential songwriters, producers, publishers, and music executives of the 1960s and 1970s. He was part of the legendary **Brill Building** school of songwriting. He co-wrote several songs for the Shirelles (among them 'Boys', later covered by the **Beatles**), 'Baby Let Me Take You Home' for the Animals, 'Come A Little Bit Closer' and 'Let's Lock The Door (And Throw Away The Key)' for Jay and The Americans, and his biggest chart hit, the classic 'Hang On Sloopy' which went to #1 in 1965 and became the Official Rock Song of the state of Ohio.

In the mid-Sixties, Farrell set up his own company, the Wes Farrell Organisation, and signed upcoming writers such as Chip Taylor ('Wild Thing'), Neil Diamond, and Tommy Boyce and Bobby Hart ('Last Train To Clarksville'). Over the years, the Wes Farrell Organisation grew into a massive operation, with affiliates around the world, a jingles company and labels like Chelsea Records, which became one of the leading labels of the disco era. Farrell also tried his hand at producing and was involved in film scoring.

Between 1970 and 1973, Farrell hit big with The Partridge Family, co-writing not only 'C'mon On, Get Happy' (with Danny

Janssen) - the theme to their television series - but nearly 30 songs for their seven studio albums.

He was briefly married to Tina Sinatra, Frank's daughter, during the 1970s. In 1992, he set up Music Entertainment Group Incorporated, quickly acquiring the Benson Music Group, a Nashville-based company with one of the largest Christian catalogues in the

world. Wes Farrell died from cancer in 1996, only 56 years old. (Pic shows Wes Farrell, Phil and Don Everly in A&R Studio, New York, July 1968.)

FEATHER BED

(**Phil Everly/Terry Slater**) **Phil Everly** solo. Recorded August 1974 at **Pye Studios**, in London, UK. This upbeat up-tempo track would easily have made a fine single release but sadly was not considered. It appears on Phil's second solo album **PHIL'S DINER** (US title)/ **THERE'S NOTHING TOO GOOD FOR MY BABY** (UK title).

Details in regard to each track are unknown but musicians on **PHIL'S DINER/THERE'S NOTHING TOO GOOD FOR MY BABY** sessions include: **Joe Moretti** (guitar); **Foggy Little** (guitar); **Tony Campo** (bass); **Barry Morgan** (drums); **Kenny Clayton** (piano/arrangements). Producers: **Phil Everly & Terry Slater**.

FEBRUARY 15th

(**Don Everly**) **Don Everly** solo. Recorded mid-1970 at **A&M Studios, Hollywood**, California for inclusion on Don's debut solo album **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**.

This lovely track has some unusual and interesting rhythmic changes: about 50 seconds into it, it turns into a whole new song and then a few changes occur further on, seemingly the song comes to a halt, then continues again. Very effective – a must hear!

FELDER, JEROME SOLON – see: **POMUS, DOC**

FERRIS WHEEL, THE

(**Ronald & Dewayne Blackwell**) Recorded 4th May 1964 at **Fred Foster Sound Studio A, Nashville**, Tennessee and issued as US single WB 5441; in the UK, WB 135 on 23rd May 1964 (3rd July in the UK). No musician details known. Producer: no credit; engineer: **Bill Porter**; arrangement by **The Everly Brothers**.

It was the second single taken from the album **GONE GONE GONE** with on the flipside 'Don't Forget To Cry'. The press release at the time boasted that "This will be one of the fastest rising hits this summer."

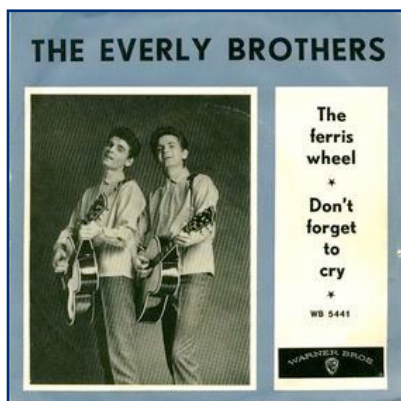
Unfortunately it only reached #72 in the US but did better in the UK, reaching the #22 position. The track was not a favourite of either Don or Phil's.

Don: "I wasn't real crazy about it."

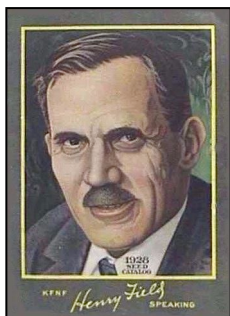
Phil: "It is not one of my favourite songs. That's more a piece of business then when you find a 'Dream' or 'Let It Be Me'. I was surprised at its success in Britain, I really was."

Don: "'Ferris Wheel' I know exactly what it is, it's just – I don't know – not one of my favourites at all. It was kind of coercion to do it. I never did like it when we did it."

Highest chart positions: US: 72; UK: 22



FIELD SEED COMPANY, THE HENRY - see also: **KFNF** – Henry Arms Field was born in Page County, Iowa, 6th



December 1871. Inspired by the old Vivk's Floral Guide, the story goes that he gathered seed from his mother's garden, packaged them in homemade envelopes and sold them to his aunt.

As a young boy, Henry would carry baskets of produce two miles into Shenandoah where he sold them door to door. By then his business expanded to strawberry plants, seed potatoes and pansies. During the winter of his 15th year, he worked at the Livingston Seed Company in Des Moines, Iowa. This gave him hands on experience at running a seed

business. He graduated from **Shenandoah** High School in May of 1889 and attended Western Normal College in Shenandoah, Iowa from 1889 to 1891. Henry was a hardworking, driven man who while juggling several careers, knew that the seed trade was his path. On 24th November 1892, Henry married a college classmate, Annie Hawxby who also was a gardener and had an interest in the seed business. They established a truck farm on the edge of town and were so successful in their yields, area farmers began seeking out his seeds. These face-to-face encounters with farmers taught him how to successfully sell in short, succinct, plain English conversations. A characteristic he used throughout his career in letters, catalogue descriptions and eventually on the radio.

At the encouragement of his friends, Henry incorporated the company as the Henry Field Seed Company in 1907. The company grossed \$63,000 that year. He grew the business beyond the boundaries of **Shenandoah** by expanding into a mail order business. His slogan was, "Seeds that Yield are Sold by Field".



In 1924 he became a pioneer in broadcast radio by building a station **KFNF** on top of his seedhouse. He began broadcasting country entertainment, information and of course, using the medium to inform folks about his wares. His company expanded their product offerings to include everything that his rural customer's might want – including the radios to listen to his broadcasts on! To put this into context, this use of the brand new technology of broadcast radio put Field on the cutting edge and one of less than 300 radio stations operating in the country at the time. The slogan of the call letters his station was assigned, **KFNF**, was "Keep Friendly, Never Frown".



Henry's family personal life had a rough start. A son was born, Frank, but sadly, Annie became sick and died from complications of scarlet fever 28th April 1899. He pressed onwards, converted a room in his house into an office and the barn into his first seed-house. "I was the whole thing," he once said of the early years of his company, "from catalogue to delivery wagon." In 1900, Henry married Edna Thompson and the couple produced ten children: Faith, Hope, Philip, Josephine, Jessie, Mary, Ruth, Georgia, John, and Celestia (Letty). Henry was a family man first and foremost. He never missed a mealtime or nights with the family. And although he



regularly worked long fourteen to sixteen hour days, he was usually nearby in the gardens or seed-house and accessible to the children.

Edna died in 1925 of Bright's Disease and Henry became a single parent. He dedicated himself to this endeavour for four years until marrying a company employee, Bertha McCullen, in 1929. Although they lived modestly, Field's company was ranked as one of the largest seed businesses in the country. During the peak season, hundreds of townspeople were on his payroll and two-thirds of the postal volume for Shenandoah was attributed to his business.

In 1938, at the age of 67 years, Henry retired from actively managing the company but he retained the title of president until his death on 17th October 1949. At the time of his death, the company had sales of approximately \$3,000,000 annually from a million customers. The radio station changed ownership and location several times over the years, is now an FM station, and was most recently acquired by McCook Radio Group in Nebraska. The most famous celebrities in **KFNF**'s history were the **Everly Brothers**, Don and Phil. In 1952, having moved from **KMA**, the brothers and their parents would appear on **KFNF** to sing as "**The Everly Family**". Singing on the radio shows gave the brothers their first exposure to the music industry. See: **KFNF** and **KMA** for more details.

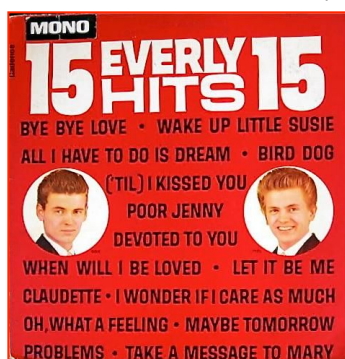
FIFI THE FLEA

(**L. Ransford**) **Don Everly** solo. Recorded 14th May 1966 at **Decca Studio**, London for the album **TWO YANKS IN ENGLAND** and released as a special tie-in single (WB #5857) in September 1966 with the album release, coupled with '**Like Every Time Before**' (Phil solo). **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.



The single label reads 'Don Everly Brother' and 'Phil Everly Brother'. Although both good songs, they fell on deaf ears like so many of the Everlys' other excellent 1960s tracks. Don: "Nada. Didn't ever hear one cut on the radio, not one. They wouldn't play us. It just simply did not fit with the '60s. We were too associated with the '50s and goody-good to ever fit into the '60s."

15 EVERLY HITS CLP-3062/CLP-25062 - 15 Everly Hits 15 - Everly Brothers [11/62]

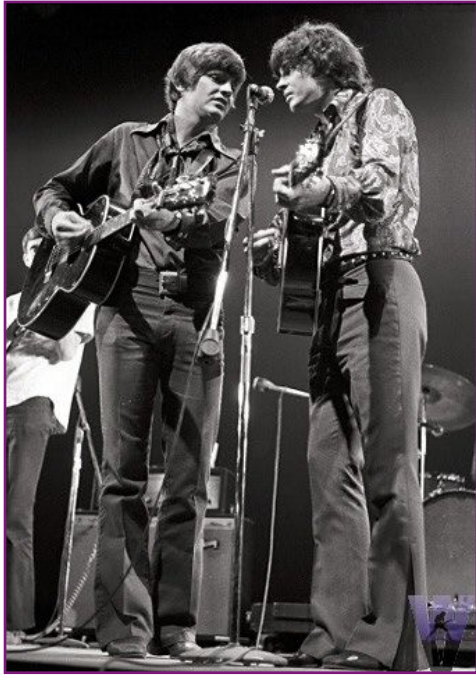


TRACKS: Side 1: Wake Up Little Susie / All I Have To Do Is Dream / Bird Dog / Devoted To You / ('Til) I Kissed You / I Wonder If I Care As Much / Claudette / Oh What A Feeling.

Side 2: Let It Be Me / Bye Bye Love / Take A Message To Mary / Problems / Maybe Tomorrow / When Will I Be Loved / Poor Jenny.

FILLMORE EAST - Rock venue that was located on 105 Second Avenue at East Sixth Street in New York City, run by legendary rock promoter Bill Graham. Opened on 8th March 1968 and closed 27th June 1971, it was known as "The Church of Rock 'N' Roll". See also **Fillmore West** below.

FILLMORE WEST - Fillmore West, San Francisco, USA. Historic music venue started by legendary rock promoter Bill "Wolfgang" Graham (8th January 1931 – 25th October 1991). The original location was at the intersection of Fillmore Street and Geary Boulevard in San Francisco – here Bill Graham opened the Fillmore Auditorium in 1966.



A deteriorating neighbourhood and modest capacity of the hall caused Graham to move the venue in July 1968 to the Carousel Ballroom on 10 South Van Ness Avenue and rename it **Fillmore West**, in contrast with his **Fillmore East** venue in the East Village in New York City (opened 8th March 1968). It was the focal point for the counterculture and psychedelic music during the late 1960s and the list of bands that performed there is endless: The Grateful Dead, Big Brother and the Holding Company, Janis Joplin, Jefferson Airplane, The Doors, Jimi Hendrix Experience, to name but a few. Poetry readings were also held there. The venue had a legendary ambience as well as stellar performances. During the late 1960s, early 1970s it was the place to be.

Graham closed the venue on 4th July 1971. "I'm closing the Fillmores for a combination of reasons", he said in a 1971 interview, "They've been a 52-week a year operation and I'm tired of the anguish and lack of time for myself and for other activities as a result of having to work that way. You become a victim of your own creation. I want to get out of the grasp of the monster I created. But I'm not



getting out of the business. When we want to do a show, I can use Winterland Civic Auditorium or Berkeley Community Theater and put on a show. But I won't have the pressure of a weekly hassle." He retreated to a Greek island but soon found the quietude disconcerting and returned to promoting and organising concerts. During his lifetime he also organised many charity concerts, including the American portion of Live Aid at the JFK Stadium in Philadelphia on 13th July 1985.

The original Fillmore Auditorium located at 1805 Geary Boulevard had gone on as The Elite Club but in the mid-1980s Graham reopened it as The Fillmore. Unfortunately, it sustained substantial damage a few years later during the October 1989 Loma Pieta earthquake and had to be closed down. Sadly, Bill Graham himself then died in a helicopter crash on 25th October 1991. Those close to him decided to carry out his final wish to retrofit and re-open the original Fillmore. On the 27th April 1994 it was re-opened and today is still one of the hotspots on the West Coast with a capacity of 1199.

The Fillmore West (and East) was famous for its psychedelic concert posters done by leading poster artists of the time, such as Rick Griffin and Wes Wilson; they were handed out free of charge to concert goers as they exited the venue. Another tradition, carried on to this day, was a large tub of free apples for concertgoers positioned near the entrance. The **Everly Brothers** played the Fillmore West 1st -3rd August 1969. The concert from the 3rd can be heard for free on the website of Wolfgang's Vault (<http://www.wolfgangsvault.com/>) - the picture above was taken that same day.

FILM - The **Everly Brothers'** music has featured extensively in films (e.g. *Indiana Jones and the Kingdom of the Crystal Skull*; *The Right Stuff*; *A Nightmare on Elm Street*; *Tequila Sunrise*) on television (e.g. *American Idol*; *Cold Case*; *Quantum Leap*) and in advertisements (as themselves - see: **Things Go Better With Coca Cola** and **Chrysler** or their music - *Sleepy's The Mattress Professionals*; *Sunday Express*) etc. Check out <http://www.imdb.com/name/nm2149016/> and other relevant websites for more information/details. There is also a 1995 film entitled *Bye Bye Love* that of course features **Everly** tracks.

FIRE IN HIS EYES – see: **ROSE IN PARADISE**

FIRST IN LINE, THE

(Paul Kennerley) Recorded May 1984 at **Maison Rouge Studios**, Fulham, London, UK, and issued as a single November 1984 (**Mercury** 880 423-7) coupled with 'The Story Of Me' (in the UK, 'The Story Of Me' was c/w 'Following The Sun'). It features 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**.

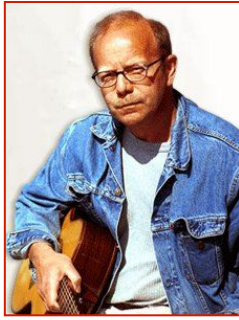
The track was also included on 2005's **Hip-O** Select's excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**.

Highest chart positions: US: - (#44 Country chart); UK: -

FIRST NOEL, THE

(English Trad.) Recorded 1st October 1962 at **Boys Town**, Omaha, Nebraska with the Boys Town Choir. In the 13th and 14th centuries, mystery plays were quite popular with the birth of Jesus Christ a favourite topic. 'The First Noel' stems from these plays that were often orchestrated. In 1833, words to this traditional English carol were written by William B. Sandys with extra lyrics added by Davies Gilbert. William Sandys published a collection of seasonal carols, *Christmas Carols Ancient And Modern* (1833) which also included 'God Rest Ye Merry Gentlemen'. 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.

FJELD, JONAS



Jonas Fjeld (born Terje Lillegård Jensen; 24th September 1952 in Bodø, Norway) is a Norwegian singer, songwriter and guitarist. Since he started in music almost 40 years ago, Jonas Fjeld has done everything from crazy comedy to heartfelt love ballads, from rough country rock to successful variety theatre with Norwegian poet, writer and singer Ole Paus.

Fjeld's first recording contract was with the Jonas Fjeld Rock 'n' Rolf Band, a comedy band which included Herodes Falsk, in 1972. The following year he switched to acoustic folk after listening to Eric Andersen's album *Blue River*. His first solo album, *Take Two Aspirins and Call Me in the Morning*, was released in 1975 under the name Dr. Jonas Fjeld. In 1977, he teamed up with producer Audie Ashworth, known for his work with singer/songwriter and "Tulsa Sound" legend **J.J. Cale**. Jonas traveled to **Nashville**, where the Jonas Fjeld Band recorded *The Tennessee Tapes* (1977) and *Back in the USA* (1978), both produced by Ashworth. It is *The Tennessee Tapes* that is of particular interest to us as **Don Everly** popped in to the studio to join Fjeld on backup on two tracks: **'Did You See The Saucers'** and **'Tiger'**. During the 1980s Fjeld recorded in **Nashville**, solo and with the Jonas Fjeld Band (disbanded in 1987) before returning to Norway as the decade drew to a close.

In 1990 Fjeld was introduced to Rick Danko by Eric Andersen, whom he had met again in a guitar workshop store in Oslo. Danko, Fjeld and Anderson started doing concerts in September 1990 and recorded the eponymous *Danko/Fjeld/Andersen* album in Norway in 1991. This album included a bilingual version of 'Engler i sneen' (Angels in the Snow) and two more songs co-written by Fjeld, 'When Morning Comes to America' and 'Blue Hotel'. The collaboration lasted throughout much of the 1990s. Fjeld was introduced to Chatham County Line in 2005, and was sufficiently impressed with them to invite them to Norway for some concerts. They have toured together and recorded two albums, both of which went gold in Norway. Fjeld has received four Spellemannprisen, the Norwegian equivalent of a **Grammy**.

FLIGHT 1203 - see: EBONY EYES

FLY AWAY

(Edan Everly) Recorded by **Edan Everly**, son of **Don Everly**, who is joined by his uncle **Phil** on this track from his self-released 2006 album *For The Insanity Of It All*. It is available on iTunes.

FOLEY, RED – Red Foley (17th June 1910 – 19th September 1968) was born Clyde Julian Foley in Blue Lick, **Kentucky**. Nicknamed "Red" because of the colour of his hair, he was one of the biggest stars in country music during the post-war era, a silky-voiced singer who sold some 25 million records between 1944 and 1965 and whose popularity went far in making country music a viable mainstream commodity. He began playing guitar and harmonica at a young age and by the time he was 17 had taken first prize in a state-wide talent competition. While attending college in 1930, he was spotted by a talent scout from **Chicago's WLS** radio and was tapped to sing with producer John Lair's Cumberland Ridge Runners, the house band on the **National Barn Dance**.



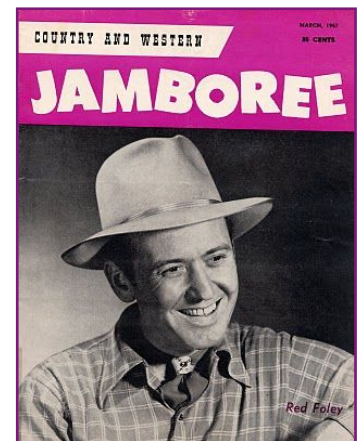
After seven years with the Ridge Runners, Lair created a new show, *Renfro Valley Barn Dance*, especially to showcase Foley's talents. The singer remained with the program until late 1939, performing everything from ballads to boogie to blues. At the same time, he became the first country artist to host his own network radio program, *Avalon Time* (co-hosted by comedian Red Skelton), and performed extensively in theatres and clubs and at fairs. After exiting the Renfro Valley Barn Dance, Foley returned for another seven-year stint at the *National Barn Dance* show. In 1941, the same year he made his film debut with **Tex Ritter** in the Western *The Pioneers*, he signed a lifetime contract with **Decca Records**. His first chart single, 1944's 'Smoke on the Water', topped the charts for 13 consecutive weeks; in 1945, he was the first major performer to record in **Nashville**.

In 1946, Foley signed on to emcee and perform on *The Prince Albert Show*, a segment of the **Grand Ole Opry** programme broadcast on NBC; his popularity with listeners is often credited with establishing the Opry as country's pre-eminent radio show. Beginning in 1947, he began recording with his backing band, the Cumberland Valley Boys, earning another number one single with 'New Jolie Blonde (New Pretty Blonde)'. With the group, he recorded seven Top Five hits between 1947 and 1949, including 'Tennessee Saturday Night', a chart-topper in 1948. Again recording solo in 1950, he issued the song that would become his trademark tune, 'Chattanooga Shoe Shine Boy', which stayed in the number one position for 13 weeks.

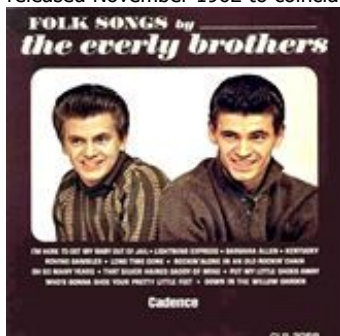
He continued to release hit after hit in a variety of musical styles, including rockabilly and R&B. '(There'll Be) Peace in the Valley (For Me)', a 1951 smash, was the first record ever to sell one million copies on the gospel charts. In the same year, he also released his first LP, *Red Foley Souvenir Album*. After several years spent in virtual retirement, Foley was named in 1954 to host *The Ozark Jubilee*, a country showcase for **ABC** television; the show was a hit and ran through 1960. Also in 1954, he recorded the chart-topping 'One By One', the first of many duets with **Kitty Wells**.

After *The Ozark Jubilee* went off the air, he spent one season co-starring with Fess Parker in the program *Mr. Smith Goes to Washington*. Although Red Foley continued recording throughout most of the 1960s, his hit-making days were largely behind him. In 1967 he was inducted into the **Country Music Hall of Fame**, which called him "one of the most versatile and moving performers of all time" and "a giant influence during the formative years of contemporary Country music." After a performance in Fort Wayne, IN, on 19th September 1968, Foley died of a heart attack.

The Everly Brothers no doubt grew up listening to Red Foley and performed a very moving version with Garrison Keillor of the Foley classic, **'Old Shep'**, on Garrison Keillor's *Lake Wobegon Spring Weekend*.



FOLK SONGS BY THE EVERLY BROTHERS Cadence re-packaged/re-issue of *SONGS OUR DADDY TAUGHT US*, released November 1962 to coincide with the early sixties new folk-wave. The tracks were as *SODTU* but re-ordered.

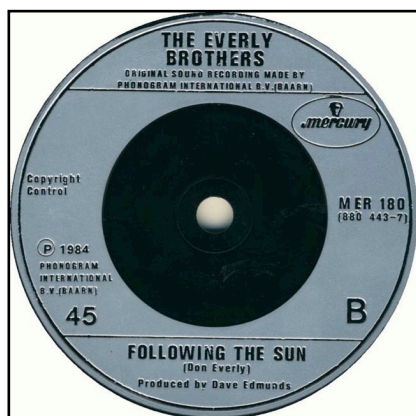


TRACKS: Side 1: *I'm Here To Get My Baby Out Of Jail* / *Down In The Willow Garden* / *Long Time Gone* / *Barbara Allen* / *Oh So Many Years* / *Kentucky*.
Side 2: *Lightning Express* / *Roving Gambler* / *Who's Gonna Shoe Your Pretty Little Feet* / *That Silver Haired Daddy Of Mine* / *Rockin' Alone In An Old Rockin' Chair* / *Put My Little Shoes Away*.

FOLLOWING THE SUN

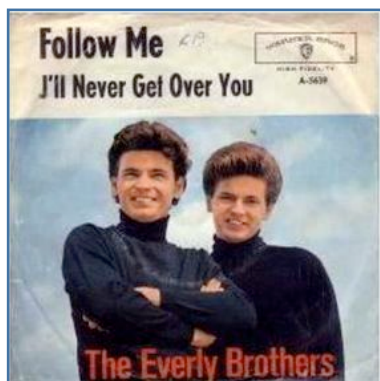
(Don Everly) Recorded May 1984 at **Maison Rouge Studios**, Fulham, London, UK. This introspective ballad shows off their harmonies quite beautifully and appears on the album **EB84**, their first post-reunion release. Details in regard to each track are unknown but musicians on the **EB84** sessions 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**.

It was released as **Mercury** 880 443-7, the B-side to 'The Story Of Me' (in the US, the flip of 'The Story Of Me' was 'The First In Line'). 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**.



FOLLOW ME aka (LOVE IS THE KEY) FOLLOW ME

(Boudleaux Bryant/Don Everly) The only **Bryant/Everly** composition; recorded 4th April 1965 at **Fred Foster Sound Studio A** in **Nashville, Tennessee** and issued on 2nd June of that year as the flip side to 'I'll Never Get Over You' (WB US single #5639). **Don Everly** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.



FOOLISH DOUBTS

(Bill Giant aka Harvey Zimmerman aka Bill Zimmerman/**Bernie Baum**) Recorded 14th September 1962 at **United Recording Corporation, Studio A, Hollywood**, California, but the track did not see contemporary release. Two takes finally saw the light of day in 2005 on the box set **THE PRICE OF FAME**.

Joseph Robert "Bobby" Gibbons (guitar); Howard Mancel Roberts (guitar); **William Everett "Billy" Strange** (guitar); Alfred McKibbin (bass); **M.R. Ray Pohlman** (bass); Norman Jeffreys (drums); Emil "Richards" Radocchia (percussion); Charles Kennedy (alto saxophone); Joseph Maini, Jr. (alto saxophone); Gilbert M. Falco (trombone); Lewis "Lew" McCreary (trombone). Producer: no credit; supervisor: **Jimmy Hilliard**; arranger: **Neal Hefti**; engineer: **Bones Howe**.

Officially the credits are "unknown" but there are records of a musical work composed by Bill Giant and **Bernie Baum**, who wrote several songs for **Elvis Presley** including the hit 'Devil In Disguise' – it is possible they also composed this track.

FOOLS FOR EACH OTHER

(**Guy Clark**) **Don Everly** joins **Guy Clark** for this track originally from his 1978 album *GUY CLARK*. **Albert Lee** also helps out on the harmony and plays lead guitar. See also 'Comfort And Crazy'.

FORD, TENNESSEE ERNIE - Ernest Jennings Ford (13th February 1919 – 17th October 1991), better known as Tennessee

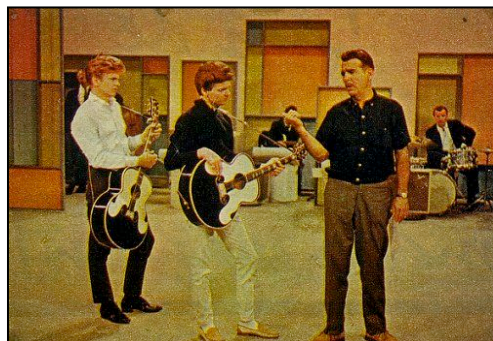


Ernie Ford, was an American recording artist and television host who enjoyed success in the country & western, pop and gospel music genres.

Throughout his career spanning over 50 years, Ernie Ford's early successes as a radio personality led to his signing with **Capitol Records** in 1949.

Through 1976, he released a total of eighty-three albums on the label - and literally scores of single records, including his classic version of **Merle Travis'** timeless anthem to the working man, 'Sixteen Tons', at the time of its release the fastest selling single in **Capitol's** history.

Over the years, Ford sold more than 60 million records worldwide - an astonishing number, even by today's standards. Even more astonishing: to date, more than 40 million of that number represent the body of



work he became best known for: gospel, hymns and spirituals. His first album of inspirational music, entitled simply, *Hymns* - released in 1956 - remained on **Billboard** magazine's Top Album chart an unbelievable 277 consecutive weeks, and in November of 1963 was recognized as the largest-selling LP ever recorded by a **Capitol** artist.

From 1956 to 1965, Ford's top-rated television series for both NBC and **ABC** (the title came from the Ford motor company that sponsored the show – not from Tennessee's name) brought not only his voice, but Ernie himself in to the living rooms of homes across the country every week. Through his natural, unaffected charm, friendliness and honesty, Ernie became much more than just a host for his own prime-time variety shows, he became a cherished member of millions of American families - families from every corner of the country, from every walk of life. It was on this show that the **Everly Brothers** made an early television appearance - noteworthy is the time Don, Phil and Ernie played on one guitar together (see pic), performing a fine version of '**Rattlesnake Daddy**'! A clip can be found on YouTube.

Consistently among the highest rated, NBC's *The Ford Show* featured all the ingredients of the top variety shows of the day; **Hollywood's** greatest guest stars, top-of-the-line production, and terrific music. But one simple element separated it from all others: Ford closed virtually every show with a hymn, a spiritual or a song of faith. For the time, it was a bold and powerful statement for a popular entertainer of Ford's stature to be making on live television, especially in the face of the initial objections from Madison Avenue and the network. But it was a statement that would become the trademark of his career, and in many ways, the mark of his life. It would earn him the distinction of almost single-handedly bringing inspirational music into the mainstream of American entertainment; an enduring legacy of the lasting impact that one man's expression of faith can have on millions of people.



In September 1991, Ernie taped an extended television interview in **Los Angeles** with his long-time friend, Dinah Shore. Sadly, it was to be his last television appearance. In October, after attending a State Dinner at the White House with then-President and Mrs. Bush, he fell ill while en route to Dulles International Airport. His condition was grave, and though he rallied for a brief time, with his sons at his side, Ernest Jennings Ford passed away 17th October 1991.

In 1994, The **Nashville** Network's broadcast of *The Life and Times of Tennessee Ernie Ford* became one of the network's and cable television's highest-rated shows of the season. **Capitol Records'** 1995 re-release of the LP 'Sixteen Tons', marking the 40th Anniversary of the release of the single, generated nearly as many sales of the album as when it was originally released in 1959.

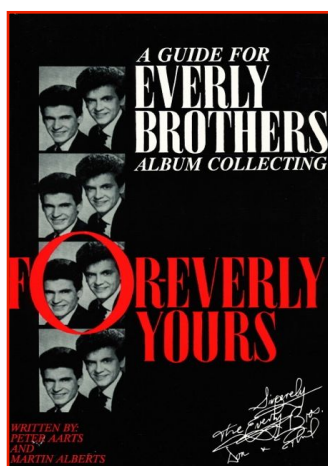
Tennessee Ernie Ford's half-century legacy is staggering. His unprecedented achievements earned him *three* stars in The **Hollywood Walk of Fame**: for Radio, Records and Television. His *Great Gospel Song* LP with The Jordanares was 1964's **Grammy** winner for Best Inspirational Recording. He was the third recipient of The Minnie Pearl Award, for his lifetime of contributions to both Country and Popular music. On 26th March 1984, President Ronald Reagan presented Ernie with The Presidential Medal of Freedom; the highest honour a sitting President can bestow upon a civilian on behalf of his country. On 18th October 1990, he was inducted in the **Country Music Hall of Fame**, and in 1994 he was posthumously inducted into the Gospel Hall of Fame.

FOREVERLY YOURS (the album) - MMCC-502 – 1964 European (Dutch) 10-inch LP released by Artone records. Very rare. One of very few **Everly Brothers** 10 inch album known to be issued to the public anywhere in the world - others are the **Warner Brothers** 10 inch **Everly Brothers** promotional record for *BOTH SIDES OF AN EVENING* and a 10 inch LP of their 1963 Paris, **Olympia** concert *LIVE IN PARIS*.

TRACKS: Side 1: ('Til) I Kissed You / Let It Be Me / Be Bop A-Lula / Poor Jenny / When Will I Be Loved / Bye Bye Love.
Side 2: Bird Dog / Problems / All I Have To Do Is Dream / Wake Up Little Susie / Brand New Heartache / Long Time Gone.



FOREVERLY YOURS – a guide for Everly Brothers album collecting (the book) – A comprehensive



discography of **Everly Brothers** releases worldwide from the start of their career up until 1991, both as a duo and solo. It lists different pressings and also quite a number of songs to which Don and Phil have contributed in some way, either as composers or by lending their vocals or playing guitar on the track. A must-have for Everly fans! Compiled by true **Everly** devotees Peter Aarts and Martin Alberts from The Netherlands.

Peter Aarts (pictured right with Don) has contributed many articles on the **Everly Brothers** to **Kentucky Magazine** as well as a few other international publications (*Discovery* is one of them) and has been a fan from the start in 1957 when **'Bye Bye Love'** first hit the Dutch airwaves. He has been interviewed (radio/TV/magazines) several times regarding his work for Kentucky and because of his extensive knowledge on the Everly Brothers' career.

Martin Alberts (pictured right with Phil) is a professional photographer

(<http://www.martinalberts.com/> & <http://home.hccnet.nl/wm.alberts/>) and became an Everly fan in 1984 after seeing the **Reunion Concert** on television. Everly-fever struck hard and he instantly decided to join **EBI**. In the years that followed many of the photographs appearing in **Kentucky** magazine were taken by him. Like Peter, he has met Don and Phil several times, attended many of their concerts, travelling to the UK and US, during which time he was allowed to shoot back stage as well. He and his wife often stayed at **Everly Lake Malone Inn** before, sadly, the place burned to the ground.



FOR THE INSANITY OF IT ALL - First solo album of **Edan Everly**, son of **Don Everly**, on Starwood Records, released in December 2006. On two tracks, **'Fly Away'** and **'It Don't Stop Here'**, on Edan is joined by his uncle **Phil Everly**. The album was to be the brainchild of Edan's own creation, utilizing an untraditional blend of instruments from crunch guitars, banjo, mandolin, all the way to the xylophone. He wrote all the tracks, played most of the instruments, and also produced the album himself. It is available on iTunes.

FOSTER, FRED and FRED FOSTER SOUND STUDIO – Born Fred Luther Foster on 26th July 1931 in Rutherford County,



North Carolina, Foster struggled to support his mother after the death of his father. At the age of 17, Foster moved to Washington, D.C. Whilst working in the Hot Shoppe restaurant chain he - on the side - penned lyrics for a local publisher's melodies. The McGuire Sisters' **'Picking Sweethearts'** was his first recorded song. His earliest studio experience was with Jimmy ('Big Bad John') Dean. Moving further into the record industry, Foster became a promo man for **Mercury** and then **ABC**, jobs that kept him on the road. Near his North Carolina origins, he produced George Hamilton IV's hit **'Rose And A Baby Ruth'** (written by **The Louvin Brothers'** cousin **John D. Loudermilk** using the penname Johnny Dee) for Colonial Records. When the song's success grew too much for Colonial to handle, he got **ABC** to buy it and sign Hamilton. Similarly, R&B man Lloyd Price was then living in DC and had released **'Just Because'** on his own label. Foster brought the song and Price himself to **ABC**, where he subsequently scored with folk-based **'Stagger Lee'** and teen-oriented **'Personality'** and **'I'm Going To Get Married'**.

In March 1958, Foster used his life savings and formed Monument Records with minority partner, Buddy Dean (a disc jockey at WTTG). In 1959, Dean sold his stock back to Foster, and Foster re-located the label to **Nashville**, Tennessee in 1960. Foster remained active with the label until 1983. Foster is credited with the development of **Roy Orbison's** career, producing many of Orbison's major hits, including: **'Oh, Pretty Woman'**, **'Only the Lonely'**, **'Running Scared'**, **'In Dreams'**, **'Crying'**, **'It's Over'**, **'Mean Woman Blues'**, **'Candy Man'** and **'Blue Bayou'**. According to legend, Foster produced **Roy Orbison's** hit **'It's Over'** in a matter of a few hours. The song was mastered on the spot, pressed overnight and on **Nashville** radio stations - still warm from the oven - the next morning. Foster lost **Orbison** in the mid-'60s to MGM Records. **Orbison's** career went into a tailspin in 1965, and although his early MGM releases really don't sound too different from the Monument ones, it is unquestionable that he was never able to recapture the excellence of his Foster-produced work.

Foster also played a significant role in **Dolly Parton's** early career, signing her to Monument in 1964, shortly after her arrival in **Nashville**, and overseeing her recordings, culminating with her first top 40 country hit **'Dumb Blonde'** in 1967. Foster also produced Billy Grammer, Ray Stevens, **Kris Kristofferson**, **Tony Joe White**, Larry Gatlin, Charlie McCoy, Al Hirt, Boots Randolph, Jerry Byrd, Billy Joe Shaver, Grandpa Jones, The Velvets and Robert Mitchum.

In 1963, Foster expanded his label, forming the soul and R&B imprint called Sound Stage 7. Its roster of artists included Joe Simon, The Dixie Belles, Arthur Alexander, and **Ivory Joe Hunter**. Foster co-wrote (with **Kris Kristofferson**) **'Me and Bobby McGee'**, which was a hit for **Kristofferson**, plus **Bobbie Gentry** and **Janis Joplin**. In 1964 he purchased a studio at 319 7th Avenue North, **Nashville**, Tennessee, originally owned by Sam Phillips, and re-named and launched it as Foster Sound Studio. Foster knew the studio would be a good acquisition. "It was one of the best studios in town," he once said. "It was flexible for doing custom work as well as our [Monument's] own." He hired **Bill Porter** as engineer and later Mort Thomason and young apprentice Brent Maher. It operated from 1964 to 1969, when the building was torn down to make way for an insurance office.

Considered one of **Nashville's** key studios, along with facilities run by **RCA** and **Columbia**, Fred Foster Sound hosted a number of A-list artists throughout its short five-year life. **Fats Domino**, **Jerry Lee Lewis** and **Johnny Cash** all recorded there plus of course **The Everly Brothers**, along with lesser-known names like Sandy Posey and Ronnie Dove. **The Everly Brothers** recorded **'The**



Ferris Wheel, **'Don't Forget To Cry'**, **'You're The One I Love'**, **'Honolulu'**, **'Ring Around My Rosie'**, the six 1964 re-recorded **Cadence** hits included on **THE VERY BEST OF THE EVERLY BROTHERS** album, **'Follow Me'**, **'It Only Cost A Dime'**, **'I'll Never Get Over You'** and **'The Price Of Love'** at this studio.

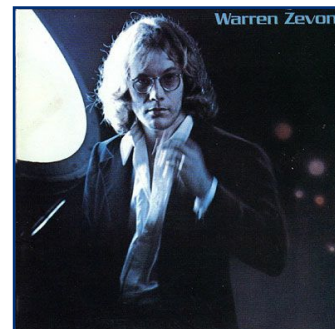
The studio's three-track Ampex recorder was top-of-the-line for the early 1960s. The many hits cut at Foster Sound Studio included 'Single Girl' by Sandy Posey; 'Right Or Wrong' and 'One Kiss For Old Time's Sake' by Ronnie Dove; 'What'd I Say', Jerry Lee Lewis; 'Mohair Sam', Charlie Rich; 'Hey, Paula', Paul and Paula; 'Down At Papa Joe's', the Dixie Belles; 'GTO', Ronnie and the Daytonas; and 'Yakety Sax', Boots Randolph.

Foster produced Willie Nelson's 2006 **Grammy Award** nominated *You Don't Know Me: The Songs of Cindy Walker*, and Nelson's collaboration with **Merle Haggard** and **Ray Price**, *Last of the Breed* (2007). The latter was the winner of 2008 **Grammy** for Best Country Collaboration for the track 'Lost Highway'. Foster was inducted into the Musicians Hall of Fame on 12th October 2009.

FRANK AND JESSE JAMES

(**Warren Zevon**) In 1976 **Phil Everly** provided harmony on this track from **Warren Zevon's** 1976 debut album *Warren Zevon*. **Warren Zevon** was a pianist and bandleader for **The Everly Brothers** during their early 1970s tours; for a short while, he and his then wife Crystal even lived with **Phil** and **Patricia** in **Los Angeles**.

Warren maintained that the composition was inspired by **Don & Phil Everly**. In fact, in a 1976 interview with a Belgian magazine named *Humo*, Warren also admits that Phil contributed a few lines to the track. Why no co-composing credits? Well, according to Warren in this interview (and please keep in mind that this is an English translation of a Dutch translation of an originally English interview): "Frank and Jesse James' is, in fact, the scenario condensed to a song of a western I wanted to make with Don and Phil for the lead roles." He also tried to get them to play one of his songs but, "They didn't think it was good enough. They were very straightforward in that sort of thing. When I played them a song they didn't beat around the bush; rather Phil would get up in the middle and say, 'Warren, this really stinks, you know' or 'Part of the melody is good but you stole that of course. The lyrics suck.' That was rough sometimes but I appreciate that kind of honesty. I did co-write some songs for Phil's solo albums – sometimes I only handed him one line and he'd be really pleased, adding my name to the credits. That's the kind of generosity I'm not capable of at all. Take 'Frank And Jesse James' on my album, Phil contributed a few lines but I never gave him credit for it." The song can be found on **Warren Zevon's** self-titled debut album; an alternate version appears on the 2009 Asylum 2-CD *Warren Zevon*, which is in effect a remastered and expanded version with many unreleased tracks.



FREED, ALAN – Albert James Freed, 15th December 1921 - 20th January 1965. Freed was an American disc jockey, most famous



for coining the phrase **"rock and roll"** in the early 1950s for the musical genre we have all come to love. On 11th July 1951, calling himself "Moondog", Freed went on the air and became among the first to program black rhythm and blues for a white teenage audience. Other small stations followed, eventually forcing the larger stations to join in. Due to the prejudices of the times, Freed began calling the rhythm and blues records he played "rock 'n' roll" because "it seemed to suggest the rolling, surging beat of the music." What is ironic is that the term Freed was using to make rhythm and blues more acceptable to a white audience was slang for sex

in the black community!

His interest in radio started while attending Ohio State University,



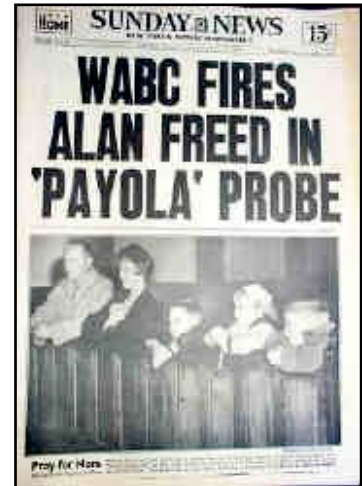
and when he served in the army during World War II, he worked as a DJ on WKBN Armed Forces Radio. Following WW II he landed jobs at a number of small stations which eventually took him to WJS in Cleveland where he started his show *The Moondog House*, billing himself as "The King Of All Moondoggers". That is when he started playing black R&B records, following the suggestion of Leo Minz, owner of Record Rendezvous, who had noticed an increased interest in these records in his shop. In contrast to many of his contemporary radio presenters, Freed's on-air manner was energetic. He started to promote dances and concerts of the music he played on his show; he was one of the organisers of what is considered the first rock and roll concert ever: a five-act show called "The Moondog Coronation Ball" on 21st March 1952 at the Cleveland Arena. The concert was shut down as crowds far beyond the venue's capacity showed up and a near-riot took place – in effect gaining Freed notoriety and an increased popularity. Not long after, tapes of Alan Freed's show began to air in the New York City area.

Alan Freed went to New York City, and radio station WINS, in 1954. WINS became an around-the-clock rock and roll station until it changed to a news outlet in 1965. In 1956 Freed began recording a weekly half-hour segment of the **Radio Luxembourg** show called *Jamboree* that was aired on Saturday nights at 9:30 P.M., Central European Time. The billing of his segment in the 208 magazine programme guide described him as "the remarkable American disc-jockey whose programmes in the States cause excitement to the fever pitch". Radio Luxembourg could be heard throughout much of Europe and so introduced European audiences to Freed and black R&B artists like

Little Richard and **Chuck Berry**. In New York, Freed also started promoting all-star shows at Brooklyn's **Paramount Theatre**. The **Everly Brothers** were part of some of these shows (see the separate entry for **Tours**) in 1957 and 1958. The **Everly Brothers** also performed at the Alan Freed 1957 Christmas Show at the Paramount Theatre in **New York City**.



In 1957 Freed briefly hosted a prime-time TV series, *The Big Beat*, which was cancelled after only four episodes as Frankie Lymon had been seen dancing on television with a white girl from the audience. Apparently, it had offended the management of ABC's local affiliates in the southern states who clearly were not very open-minded yet. Freed then went on to host a local version of the show on WNEW-TV in New York but was fired after payola accusations against him surfaced. Around the same time in 1959 he got fired from WABC as well during a dispute where he refused to sign a statement certifying that he had never accepted payola (a contraction of the words "pay" and "Victrola", an LP record player): payments from record companies in exchange for airplay for their records – highly controversial at the time. However, "The cancer of payola cannot be pinned on rock and roll," **Billboard Magazine** claimed. **Billboard** stated payola was rampant during vaudeville of the 1920s, and the big band era of the 1930s and 1940s. Payola was made illegal in 1960, but due to a legal loophole it still exists today: rather than going directly to radio stations, record companies hire "indies" (independent promoters) to "promote" their albums – meaning: provide payment as inducement to play their albums. The hearings, however, had more of a witch hunt and in 1962 Alan Freed, although he steadfastly maintained he never played a record he didn't like, pleaded guilty to two charges of commercial bribery. He received a fine and a six months suspended sentence but his career was in tatters as the negative publicity made that no prestigious radio station would employ him anymore. He moved to the West Coast where he worked at a local radio station and two years later did the same in Miami, Florida, but that lasted only two months. He became a broken man and turned to alcohol. Freed truly loved rock and roll and never forgot where the music came from. However, he was a flawed man who claimed songwriting credits that weren't his, paid performers on his tours very little and associated with questionable individuals.



Alan Freed died in 1965 in a hospital in Palm Springs, only 43 years old, from uremia and cirrhosis of the liver brought on by alcoholism. In 1986 he was posthumously part the first group inducted into the **Rock and Roll Hall of Fame**; in 1988 he was posthumously inducted into the Radio Hall of Fame. On 10th December 1991 he was given a Star on the **Hollywood Walk of Fame**. On 26th February 2002, Freed was honoured at the **Grammy Awards** with the Trustees Award. On 21st March 2002 his ashes were moved from Hartsdale, New York, to Cleveland, Ohio, at the **Rock and Roll Hall of Fame**.

FREEDOM FIGHTER

(**Phil Everly/Duane Eddy**) Information wanted about this composition, date and any recording. Contact email at the top of this document, and in the introduction.

FRIEND, LOVER, WOMAN, WIFE

(**Mac Davis**) The EBs performed this terrific song with **Mac Davis** on the 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers*, which was recorded 23rd May 1970 and aired 29th July 1970 (Show No. 4). FLWW was a minor 1969 hit for O.C. Smith. **Mac Davis** started out as a songwriter (he wrote 'In The Ghetto', which **Elvis** of course made famous) but he had his biggest hit as a singer in 1972 with 'Baby Don't Get Hooked On Me'.

FRIENDS

(**Phil Everly/Terry Slater**) **Phil Everly** solo. Recorded August 1975 at **Pye Studios**, London, UK, for inclusion on Phil's third solo album **MYSTIC LINE**. Phil wrote the song one late night at **Terry Slater**'s house and it clearly shows how he valued their friendship.

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**.

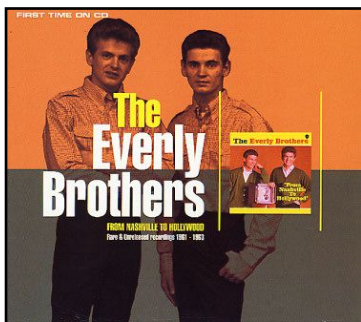
FRIZZELL, LEFTY - born William Orville Frizzell (31st March 1928 - 19th July 1975) in Corsicana, Texas. Lefty Frizzell was an American country music singer and songwriter of the 1950s, and a proponent of honky tonk music. He got the nickname "Lefty" at age 14 after a schoolyard scrap, although his record company falsely suggested he had won a Golden Gloves boxing match. His relaxed style of singing was an influence on later stars such as **Merle Haggard**, Willie Nelson, **Roy Orbison**, George Jones and John Fogerty. "I'm not really a lazy guy, but I get tired of holding notes for a long time. Instead of straining, I just let it roll out and it feels good to me," Lefty said of his vocal style. **Don** and **Phil Everly** grew up listening to Lefty and were huge fans. A prolific songwriter, Lefty had four songs in the country top ten at the same time in 1951—a feat that would not be repeated on any chart until **The Beatles** had five songs on the pop chart in 1964. In the early 1970s, Frizzell changed record labels and moved to Bakersfield, California, where he recorded several more country music hits and became the first country singer to perform at the **Hollywood Bowl**. Alcoholism by then, however, was a problem: mood swings and irrational anger became a trademark, and his constant failure to meet recording commitments strained his relationship with his recording company. In 1972, he was inducted into the **Nashville Songwriters Hall of Fame**, and his song "If You've Got the Money I've Got the Time" earned him a **Grammy Hall of Fame Award**. Success and money only added to his alcohol addiction; he chose alcohol over taking medication needed for high blood pressure, causing the stroke that took his life 19th July 1975, at age 47. In October 1982, Lefty Frizzell was posthumously inducted into the **Country Music Hall of Fame**.



FROM EDEN TO CAANAN

(Robert J. Kessler/Robert William Scott) Recorded 15th April 1969 at **United Recording Corporation, Hollywood** but did not escape the vaults until its release on **Magnum Force's NICE GUYS** in 1984 (incorrectly titled 'From Eden To Cainin'); take 2 and 4 can be heard on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**. **Bob Rafkin** (guitar); **Clarence White** (guitar); **Jerry Scheff** (bass); **Gene Parsons** (drums). Producer: **Lenny Waronker**; associate producer: **Andy Wickham**; engineer: John Neil.

FROM NASHVILLE TO HOLLYWOOD – This 2005 **Rhino** release contains a collection of B-sides, rarities, alternative and remastered versions of songs of which some were previously released on **THE NEW ALBUM** in 1977 and on the **NICE GUYS** and **SUSIE Q** albums of the 1980s. When Don & Phil recorded songs for **Warner Bros.**, they kept recording the song until the last complete take was considered to be the best and was therefore chosen to be released as a single or as an album track. But, often, the other takes are quite interesting and different.



TRACKS:

Temptation - Hollywood version / **Little Hollywood Girl** - Nashville version / **How Can I Meet Her** / **Burma Shave** - Nashville version / **I Can't Say Goodbye To You / I'm Afraid** / **Nancy's Minuet** - version 1 / **Nice Guy** - remastered alternate version / **Dancing On My Feet** / **Chains** / **What About Me** / **Foolish Doubts** / **No One Can Make My Sunshine Smile** - Hollywood version / **Hi-Lili, Hi-Lo** - alternative version / **(So It Was..So It Is) So It Will Always Be** / **Don't Ask Me To Be Friends** / **Muskrat** - remastered single & LP version / **The Sheik Of Araby** / **Whatever Happened To Judy** / **Nancy's Minuet** - take 5 / **I'm Afraid** - take 1 / **(So It Was..So It Is) So It Will Always Be** - alternate version / **No One Can Make My Sunshine Smile** - Hollywood version / **Little Hollywood Girl** - Hollywood version / **Burma Shave** - Nashville version.

FUGITIVE, THE - see: **WANTED MAN**

G

GALLANT, RALPH – see: **LONDIN, LARRIE**

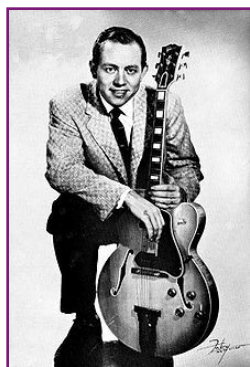
GAMES PEOPLE PLAY

(Joe South) The EBs regularly sang snatches of this song as part of a long medley/instrumental in their early seventies live shows. It appears on their double live album from 1970, entitled **THE EVERLY BROTHERS SHOW**. A full version was recorded on 6th December 1970 for a **Petula Clark ABC** network television special when Don & Phil sang with her; it is included on the DVD that accompanies the 2006 **Bear Family** box set **CHAINED TO A MEMORY** but an audio version appears on the **Petula Clark CD Duets**. They also performed **'Let It Be Me'**. Other guests on that show were **Dean Martin** and **Peggy Lee**.

Composer Joe South recorded it for his debut album *Introspect* in 1968, it featured as the title of his second album in 1969 and in 1970 won a **Grammy Award** for Song of the Year. 'Games People Play' is basically a protest song: its lyrics protest against hate, inhumanity and intolerance, both on an interpersonal and social level. **Waylon Jennings**, **Jerry Lee Lewis**, **Tesla**, **Ike & Tina Turner** and of course **Petula Clark** covered the track.

GARFUNKEL, ART – see: **SIMON AND GARFUNKEL**

GARLAND, WALTER 'HANK' 'SUGARFOOT' - Born in Cowpens, South Carolina, on 11th November 1930 as Walter Louis



Garland but better known as Hank "Sugarfoot" Garland. He picked up the guitar at the age of six; appeared on local radio shows at 12; was discovered at 14; moved to **Nashville** at 16 where he roomed with upright bassist Bob Moore and fiddler Dale Potter, and had his first million-selling hit with 'Sugarfoot Rag' at the age of 19. The song earned him the nickname "Sugarfoot". An instrumental version was the opening theme for **ABC-TV's Ozark Jubilee** from 1955–1960. Garland appeared on the *Jubilee* with Grady Martin's band, and on **Eddy Arnold's** network and syndicated television shows.

Hank worked with all the greats from the late 1950s to early 1960s, from country to rock to jazz, from Brenda Lee to **Marty Robbins**, **Roy Orbison**, **Mel Tillis**, **Don Gibson**, Webb Pierce, Conway Twitty and Charlie Parker. "He was one of those guys who you could play a lick for and he'd come back like an echo," said **Chet Atkins**. "He had such a good ear. Sometimes I'd pick something with fingers that he couldn't just to irritate him. He didn't play finger style, but he could have if he'd wanted." Along with **Chet Atkins**, **Harold Bradley**, and Grady Martin, Hank was among the first true guitar virtuosos to emerge from the **Nashville** studios a player who helped define the standards by which other **Nashville** session guitarists are judged. He was part of the legendary **Nashville** group of session musicians called the **A-Team** and as such appeared on practically all of the **Everly Brothers' Cadence** recordings (minus

SONGS OUR DADDY TAUGHT US) and the early **Warner Bros** albums up to **INSTANT PARTY**. But he is perhaps best known for his work with **Elvis Presley** from 1957 to 1961, which resulted in hits as 'Little Sister', 'Are You Lonesome Tonight' and 'Big Hunk O' Love'. In addition to his session work he also released some solo albums, including *After The Riot At Newport* (with the Nashville All-Stars, 1960), *Velvet Guitar* (1960) and *Jazz Winds From A New Direction* (1961).

Hank Garland's professional career spanned only 15 years; he was playing on the soundtrack for Elvis' movie *Follow That Dream* in 1961 when, at the age of thirty, a car crash put him in a coma for weeks. Finally, when he awoke, Grady Martin brought him a guitar. A few minutes later, Martin emerged in tears. Hank could not maintain his coordination. The crash injuries and a series of 100 shock treatments administered at a **Nashville** hospital left him a shadow of his former self. Severe brain damage claimed most of his motor functions and co-ordination; he had to



relearn everything from walking and talking to playing the guitar, though he never recovered sufficiently to return to the studios. His aggressive personality changed; he could play well for only brief periods before losing his train of musical thought, a consequence of the injury. For the next year, as financial problems closed in on the Garlands, his friends on the **A-Team** signed his name on Musicians' Union cards to guarantee the family had something to live on. Given the scope of his musical contributions, it is doubtful the deception upset even the record companies. After years of inactivity, Garland appeared at an **Opry** old-timers show in 1975, where he managed to pick out 'Sugarfoot Rag'.

Hank Garland epitomized the image of the **Nashville** picker: the guitarist able to walk into a studio, tune up, hear a run-through of the songs to be recorded, and invent a creative and sympathetic backing on the spot; the consummate musician who would leave the last session of the day for a night of jamming in a Printers Alley night-club; the inveterate experimenter interested in the latest guitar model and addicted to trying out new sounds, licks, and devices; the person for whom the instrument was not just an end in itself, but a means to the end of creating music. Hank's influence extended far beyond the studios of Nashville. His 1960 *Jazz Winds From A New Direction* had a considerable effect on players throughout the country. The album gave **Nashville** musicians new admiration and stature in the jazz world. It was almost as if Garland had smothered the "hillbilly" stereotypes with chorus upon chorus of brilliant, bop-flavoured jazz.

Hank Garland died on 27th December 2004 of a staph infection in Orange Park, Florida. (Pic on right: Don and Phil with Hank Garland and Chet Atkins in the studio.)

GARRETT, SNUFF - Born Thomas Leslie Garrett on 5th July 1939, in Dallas, Texas, retired American record producer whose most famous work was during the 1960s and 1970s. His nickname is a play on Garrett's Snuff, a brand of snuff.



At seventeen, he was a disc jockey in Lubbock, Texas, where he met **Buddy Holly**. He is often still mentioned on the Lubbock oldies station KDAV on a program hosted by his friend Jerry "Bo" Coleman. It was during his time in Lubbock that he first met **Don** and **Phil Everly**, as Snuff himself explains: "I was a disc jockey in Lubbock, Texas, where I was good friends with **Buddy Holly** and the **Crickets**. When they went on their first tour, they met Don and Phil and really liked them a lot – they came back home talking about them. So one night we called them...that's how I first met them, over the phone. And we hit it off really well." Garrett also worked in radio in Wichita Falls, Texas, where he performed on-air stunts. On 3rd February 1959, Garrett presented a tribute show to **Buddy Holly** after he was killed.

In 1961 Don and Phil formed **Calliope Records**. Snuff was to be involved as well but: "We talked about setting up a label together. Originally, it was the intention that the company would be owned jointly by Don, Phil and me, but Al Bennet of Liberty Records wouldn't let me be a part-owner of the label so it didn't materialise." During this time the three of them and **Lou Adler** were inseparable: "We got to be very, very good friends. We hung out together all the time. We had a lot of laughs and a lot of good times." In 1966 Garrett and **Leon Russell** produced the Everlys on 'Things Go Better With Coke' – the **Coca Cola** commercial.

Among Garrett's artists were Bobby Vee, Gene McDaniels, Gary Lewis and the Playboys ('This Diamond Ring'), Johnny Burnette, and later Sonny & Cher. He was a staff producer at Liberty Records during the 1960s, and was responsible for hiring Phil Spector as a producer for Liberty. Later he had his own record label, Snuff Garrett Records. In 1966/67 Garrett and **J J Cale** co-produced *A trip down the Sunset Strip*, attributed to the Leather Coated Minds, a compilation of psychedelic covers together with four instrumentals of Cale's own composition.

Many of Garrett's hit singles came from songs by the **Brill Building** songwriters in New York City. His long-time assistant was future recording star **Leon Russell**. Garrett was invited early on to produce The Monkees, but a test session did not go well, with the Monkees preferring to work with Boyce and Hart, writers of 'Last Train to Clarksville' and the Monkees' theme song. Garrett worked regularly with The Ron Hicklin Singers on many projects, and was responsible for the new sound of The Ray Conniff Singers in the early 1970s (which employed the Hicklin Singers), producing two albums with Conniff. In 1976, Garrett set up a sub-label of Casablanca Records called Casablanca West. The label released just one album and two singles before folding. In 1978, Garrett produced the country-oriented soundtrack of **Clint Eastwood's** *Every Which Way but Loose*, which appeared on Garrett's latter-day label, Viva Records, and featured **Phil Everly** and **Sondra Locke** singing **Phil Everly & Joey Paige's** composition '**Don't Say You Don't Love Me No More**.' Garrett was Music Supervisor on the 1980 follow-up *Any Which Way You Can* and numerous other films in a similar genre – including some compositions. In 1979 he produced Phil Everly's solo album *LIVING ALONE* on **Elektra**.

Garrett retired to Arizona in 1983 following a stroke. Among his other interests are American Western art, and he shares his collection with the public through prints.

GAYE, MARVIN – (2nd April 1939 – 1st April 1984) Singer, songwriter and drummer (he started out as a session drummer) Marvin



Gaye was born Marvin Pentz Gay Jr. on 2nd April 1939 in Washington, D.C. He started his career as a member of the doo-wop group The Moonglows in the late 1950s, arrived in Detroit on tour with the band and never left; the group disbanded and Marvin was signed to Tamla (a subsidiary of Motown) in 1960 just based on raw singing talent, having a three-octave vocal range. He wanted to sing jazz, to croon Tin Pan Alley standards, but that did not pan out. Motown founder Berry Gordy encouraged Marvin to sing R&B, and once he sang the soulful (and autobiographical) 'Stubborn Kind Of Fellow' in 1962, stardom enveloped him. Hits such as 'How Sweet It Is (To Be Loved by You)', 'Ain't That Peculiar', and the magnificent 'I Heard It Through the Grapevine', not to mention his duet singles with singers such as Mary Wells, Kim Weston ('It's Takes Two') and Tammi Terrell ('Ain't No Mountain High Enough') brought him world fame. In **Everly Brothers** history he is mentioned here as he co-wrote '**Dancing In The Street**' that Don and Phil recorded for 1965's **ROCK 'N' SOUL**, and he joined them on stage at the

Detroit Roostertail night club during a 1966 **Four Tops** concert for a fantastic rendition of '**I Can't Help Myself**'.

The year 1971 saw the release of his deeply personal, socially aware masterpiece, *What's Going On*, which produced three hit singles: the title track, 'Inner City Blues (Make Me Wanna Holler)' and 'Mercy Mercy Me (The Ecology)'. The passionate *Let's Get It On* was next, followed by 1976's sensual *I Want You*. Marvin left Motown in 1981 and after a self-imposed European exile in the early 1980s (he lived in Belgium for a while), he returned in 1982 with the hit, 'Sexual Healing' on Columbia and the *Midnight Love* album.

'Sexual Healing' won Gaye his first two **Grammy** Awards including Best Male Vocal Performance, in February 1983, and also won Gaye an American Music Award for Favourite Soul Single.

On 1st April 1984, Marvin's father fatally shot him when Marvin intervened in an argument between his parents over misplaced business documents. Ironically, the gun had been given to him by his son four months previously. Marvin Gaye would have celebrated his 45th birthday the next day. Charges of first-degree murder were dropped when it was revealed that Marvin had beaten his father before the killing. Mr Gaye sr. was sentenced to five years of probation after pleading guilty to voluntary manslaughter. Marvin Gaye was posthumously inducted into the **Rock and Roll Hall of Fame** in 1987 and was given a star on the **Hollywood Walk of Fame** in 1990.

GEE BUT IT'S LONELY

(**Phil Everly**) Recorded by **Pat Boone** in 1958, who put it on the flipside of 'For My Good Fortune', and released as DOT 15825. Not recorded by **The Everly Brothers**.

Phil: "We were always concerned about the quality of the songs that we did. We didn't record songs if we couldn't agree on them. Donald didn't care for one of my songs, 'Gee, But It's Lonely'. I took his opinion and gave it to **Pat Boone**." **Pat Boone** then went on to have a #21 hit with it in the US in 1958. Pic left is the UK label; pic right the US label.



GELD, GARY – Born 18th October 1935. Composer, songwriter ('Sealed With a Kiss'), author, publisher and producer, educated at New York University (BS degree) and Juilliard. He co-founded Geld-**Udell** Music Corporation in 1959, and Geld-Udell Productions in 1962. He was a writer and producer for Connie Francis, Brian Hyland, Jackie Wilson, Gene Pitney, and Skeeter Davis. Joining **ASCAP** in 1961, his chief musical collaborators included **Peter Udell** with whom he composed **The Everly Brothers**' '**Nothing Matters But You**'. His other popular-song compositions include 'Ginny Come Lately', 'Let Me Belong to You', 'The Tear of the Year', 'Save Your Heart for Me', 'Wherever You Are, I Love You', 'Getting Married Has Made Us Strangers', 'Warm-Over Kisses', 'The Way I Am', and 'He Says the Same Things to Me'. Gary Geld was twice nominated for Broadway's Tony Award: in 1970, for his music as part of Best Musical nominee *Purlie*; and in 1975, as Best Score, his music with **Peter Udell**'s lyrics, for *Shenandoah*.

GET BACK

(**John Lennon/Paul McCartney**) Performed on the 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers*, which was recorded 22nd May 1970 and aired 26th August 1970 (Show No. 8). Reprised on Show No. 10, recorded 10th June 1970 and aired 16th September 1970. **The Beatles** released this famous song themselves 11th April 1969; it topped the charts for six weeks in the UK and for five weeks in the US. It is officially credited to **The Beatles** with **Billy Preston** – a rare occurrence as **The Beatles** never credited collaborating musicians! It also was their first single release in the US in true stereo. Officially credited to the partnership of Lennon/McCartney, it is really mostly a **Paul McCartney** composition. **The Everly Brothers** perform a terrific rendition.

GET ON DOWN HOME

(**Roy Wood**) **Phil Everly** sings the chorus on this track from 1975 from **Roy Wood**'s album *Mustard*. The story goes that Phil was working on his **MYSTIC LINE** album in the same studio as Roy and was persuaded to join him for this one track. Roy Wood plays all the instruments on the backing - not all at once - although it sounds like it!



GET READY HERE I COME

(K Phyllis Powell/Dewayne Orender) In 1975 **Don Everly** joined **Don Gibson** and **Sue Thompson** on this track from their album *Oh How Love Changes*. Don also wrote the sleeve notes. It was released in March 1976 as a single on the **Hickory** label (H 367) backed with '**Once More**'.

K. Phyllis Powell, 15th March 1940 – 13th April 2011.

GIBSON, DON - Donald Eugene Gibson (3rd April 1928 - 17th November 2003) was born in Shelby, North Carolina, into a



poor working-class family, and he dropped out of school in the second grade. As a teenager, he worked at a variety of jobs, including one in the textile mills in his native North Carolina, "hopping curbs and even delivering baby diapers," he recalled. He worked to make enough money to finance his efforts to be an entertainer and songwriter. His first band was called Sons of the Soil, with whom he made his first recording in 1948. Unsurprisingly he was heavily influenced by the likes of **Hank Williams, Hank Snow, Ernest Tubbs, Lefty Frizzell** et al.

He was still a youngster when he moved to **Knoxville** to perform on the **WNOX Tennessee Barn Dance** and *Middy Merry-Go-Round*. He soon organized his first band in the area. He then met **Wesley Rose**, president of **Acuff-Rose Publishing** in **Nashville** – also **Don & Phil Everly's** then song publisher. **Rose** heard some of Gibson's songs and sought him out. Gibson signed a songwriting contract with **Rose** and a recording contract with **RCA**. His first single was 'Too Soon to Know', and the second, in 1957, '**Oh Lonesome Me**' with 'Can't Stop Loving You' on the flip. The afternoon session resulted in a double-sided hit on both the country and pop charts. It won several major awards in the country music field in 1958. During this period, Gibson joined the

Grand Ole Opry as a regular.

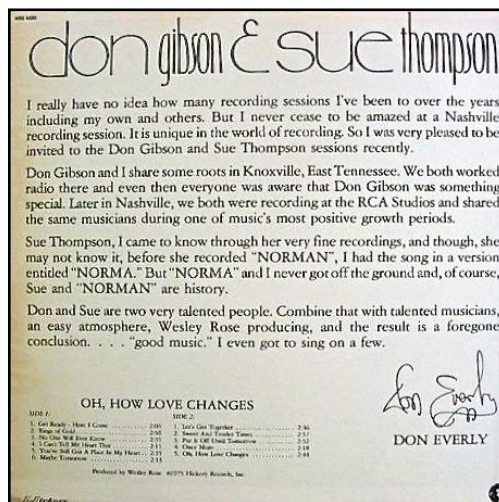
'**Oh Lonesome Me**' set the pattern for a long series of other **RCA** hits – many produced by **Chet Atkins** and often involving many of the same session musicians that played on **Everly** recordings. 'Blue Blue Day', recorded prior to '**Oh, Lonesome Me**' was a #1 hit in 1958. He recorded a nice version of the **Felice Bryant** composition '**We Could**' in 1957. Later singles included 'Look Who's Blue' (1958), 'Don't Tell Me Your Troubles' (1959), '**Sea of Heartbreak**' (1961 – later covered by the **Everly Brothers** along with '**I'd Be A Legend In My Time**' on the album **THE HIT SOUND OF THE EVERY BROTHERS**); 'Lonesome No. 1', 'I Can Mend Your Broken Heart' (1962) and 'Woman (Sensuous Woman)', a # 1 country hit in 1972.

Gibson recorded a series of successful duets with Dottie West in the late 1960s and early 1970s, the most successful of which were the #2 country hit 'Rings of Gold' (1969) and the top 10 hit 'There's a Story Goin' Round' (1970). West and Gibson released an album together in 1969, titled *Dottie and Don*. He also recorded several duets with **Sue Thompson**, among these being the Top 40 hits, 'I Think They Call It Love' (1972), 'Good Old Fashioned Country Love' (1974) and '**Oh, How Love Changes**' (1975). **Don Everly** also sings on this and a number of other tracks on the Don Gibson/**Sue Thompson** album of the same title and for which he wrote the sleeve notes (see pic to the right). The Everly-penned '**Maybe Tomorrow**' was also included on the album; Gibson had recorded his own version in 1959.

A talented songwriter, Gibson was nicknamed *The Sad Poet* because he frequently wrote songs that told of loneliness and lost love. His first hit single in 1956, '**Sweet Dreams**', was a major 1963 crossover hit for Patsy Cline; it was also covered by the **Everly Brothers** (along with '**Just One Time**' and '**Oh Lonesome Me**') on their 1963 album **GREAT COUNTRY HITS – Don Everly** later put a version on his first, self-titled, solo album (1970). 'I Can't Stop Loving You' has been recorded by over 700 artists, most notably by **Ray Charles** in 1962. More than 150 artists have recorded this classic, including **Elvis Presley** three times. Gibson's reap from the song even includes a gold record for the **Ray Charles** version. Gibson knew he had something special the day he composed 'I Can't Stop Loving You'. He thought less of '**Oh, Lonesome Me**', written the same afternoon. "I thought it was nothing at all, so I sent it to **Nashville** and said, 'Give it to **George Jones**.' I had no idea I'd ever cut it, but **Chet Atkins** and **Wesley Rose** said that was the one they wanted me to record. I said, 'I don't want to do that junk. I thought you'd given it to George.' Well they insisted, so I said, 'I'll do it if you let me put 'I Can't Stop Loving You' on the back. I think it's the best song.' They didn't want to. Then they said they would but weren't going to push it and they didn't."

Roy Orbison was a great fan of Gibson's songwriting, and in 1967 he recorded an album of his songs simply titled *Roy Orbison Sings Don Gibson*. Gibson's wide appeal was also shown in **Neil Young's** recorded version of '**Oh Lonesome Me**' on his 1970 album *After The Gold Rush*, which is one of the few songs **Young** has recorded that he did not write. After two Top Ten hits in 1974, 'One Day at a Time' and 'Bring Back Your Love to Me', Don Gibson settled into a string of minor hits that ran until 1980's 'Love Fires'. During the '80s and '90s, he continued to tour and perform at the **Grand Ole Opry**. He was inducted into the **Nashville Songwriters Hall of Fame** in 1973, and in 2001, he was inducted into the **Country Music Hall of Fame**. Following his death from natural causes on 17th November 2003, he was buried in the Sunset Cemetery in his hometown of Shelby, North Carolina.

GIBSON EPIPHONE DON EVERLY SQ-180 – Under the brand Epiphone, Gibson produced the SQ-180 **Don Everly**. The acoustic guitar has a maple body with select spruce top, mahogany neck, a deep gloss ebony finish and a symmetrical custom very dark brown pickguard that really blends in and gives it a classy and elegant look. The crème body and neck binding is quite attractive against the black finish of the neck and body, and it has chrome Grover tuners and chrome strap buttons. Finally, a rosewood fingerboard with pearloid star inlays. The small, narrow neck (1.65" at the nut) make for easy, fast playing. The guitar was produced from 1990-2000 and 2002-2004.

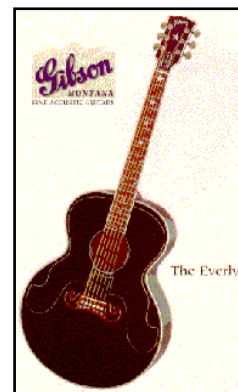


GIBSON EVERLY BROTHERS FLATTOP – It is a signature acoustic guitar model produced by the **Gibson Guitar Corporation**. (photos: the 1962 Gibson Everly Guitar.)



Many believe the J-180 to be the most gorgeous Gibson acoustic guitar you can buy. It offers maximum tone, maximum pickguard and a super-curve shape. The roots of the J-180 lie in the J-185. The J-185 was introduced by Gibson in 1951, intending to offer something in-between the dreadnought J-45 and the fabled Super Jumbo J-200. The subtle size-reduction made a difference to many players. The J-185's 16-inch jumbo body shape was 1-inch narrower than a J-200, and was 20 ¼-inches long (the J-200 is 21-inches). The first J-185 guitars were built for only eight years, until 1959. The J-185 featured figured maple back and sides, a spruce top, two Maltese cross inlays on the bridge, a 19-fret rosewood fingerboard with double parallelogram inlays, a mahogany neck, binding on body and neck, Kluson tuners and a choice of natural or sunburst finishes.

But then came the **Everly Brothers**. Don and Phil hit it big from 1957 with '**Bye Bye Love**', '**Wake Up Little Susie**' and '**I Wonder if I Care as Much**', mostly played on larger Gibson J-200s, some customized with dual white pickguards. Gibson approached the young stars about a



signature acoustic, and the Gibson **Everly Brothers** signature acoustic was born... now commonly known as the J-180. The Gibson **Everly Brothers** flattop featured a thin J-185-style body and an adjustable bridge. But it also featured five-point star inlays on the rosewood fretboard and a large double tortoiseshell pickguard, which covered most of the top of the body. As the pickguard covered most of the top of the guitar, it limited the vibration of the top, thus limiting the sound of the guitar. The standard finish on the guitar was black, though a few models were natural or sunburst finish. **Don Everly** devised the double tail-fin pickguards that extended below

the bridge, to protect the top from his vigorous strumming. The bridge on the **Everly Brothers** model was actually designed by father **Ike Everly**, at the suggestion of Phil, a perpetual string breaker. (Ike Everly reputedly taught **Merle Travis** the fingerpicking guitar style for which he became famous.) The bridge was also an 'oversized' rosewood design and pinless - the strings ran through the bridge instead of using bridge pins. Phil's string-snapping habit would ultimately lead to his 1995 formation of the **Everly Music Co.**, a business dedicated to the production of long-lasting strings. The **Everly Brothers** used these guitars throughout the 1960s, both live and in the recording studio.



From 1962 to 1971 (the Everly Brothers Flattop was discontinued in 1972), only 488 **Everly Brothers** models were made. Depending on condition, sale value of one of these can reach \$15,000. **Albert Lee** is now the owner of **Don Everly's** original **Everly Brothers** model. The English session guitarist was Musical Director on the duo's 1983 reunion concert at London's **Royal Albert Hall**, and Lee was presented with the guitar by **Don Everly** himself. **Elvis Presley** was the owner of a late '60s **Everly Brothers** guitar, but one with a natural finish and with only one pickguard. Auctioned by George Gruhn guitars for \$25,000 in the 1990s, it was previously in the possession of Elvis expert Jim Curtin, who was given the instrument by Vernon Presley, Elvis' father, in 1975 in appreciation for another guitar Curtin had made for Elvis. Curtin said that he was at a jam session at Graceland in 1968 and, unbelievably, Elvis didn't have a guitar. So Elvis sent an aide out to buy a new

Gibson **Everly Brothers**. Elvis used it at Graceland through 1969. **Jimmy Page** owns an early black 1962 Gibson **Everly Brothers**, but he says he has never played it on a recording or live - it is just for home use.

The **Everly Brothers** model was reissued by Gibson in 1986 under the name J-180. In 1992 it was again designated the **Everly Brothers** guitar until 1994 when the name went back to the J-180. Serial numbers will give you an exact year of manufacture, of course, but as a rough guide, 1960s **Everly Brothers** signatures with tortoiseshell pickguards are pre-'68. Black pickguard models are from '68 onwards. **Paul McCartney**, **Bob Dylan**, **Neil Diamond**, Cat Stevens, Roger Daltrey and even Madonna have played an **Everly Brothers** J-180 live.

The Gibson Dwight Yoakam Y2K was a limited run of 100 produced in honour of the country star in 1999. It is essentially a combination of the J-180, with its smaller body and double pickguards, and the J-200 ('mustache' bridge, crown inlays and figured maple back and sides). The Billie Joe Armstrong J-180 is the latest version of this legendary guitar. The Green Day leader has always favoured Gibson acoustics, and his signature model is sumptuous indeed. It features a modified V-profile neck to Armstrong's specifications. The Billie Joe Armstrong J-180 also adds a Fishman Matrix VT preamp and piezo pickup system; an under-saddle acoustic pickup along with active volume and tone controls in a soundhole-edge-mounted preamp. It also has a traditional pin bridge.

Gibson's J-180s (and many other acoustics) are made in the company's Bozeman, Montana, facility.

The **Everly Brothers** made the J-180 legendary. Keith Richards told *Guitar Player* magazine that the brothers were a key influence. "I realized that one of the best rhythm guitarists in the world ever is **Don Everly**, who always used open tuning. Don is the killer rhythm man... the **Everly Brothers** stuff was so hard, because it was all on acoustic."



GIBSON EVERLY BROTHERS OWNERS CLUB - Gibson guitar collector Bert Poyck started the Gibson **Everly Brothers**



Owners Club (GEBOC) in the late 1970s. He got the idea a few years prior when ordering a **Gibson Everly Brothers Flattop** (see entry above) and being told production had stopped in 1972. He discussed the idea with **Phil** when visiting him in **Los Angeles**, and a little later **Don** gave him the go-ahead as well. Bert's aim was to find out how many of the 488 **Gibson Everly Brothers Flattop guitars** originally produced between 1963 and 1972 were still around and who owned them. (Over the years, he himself was the proud owner of no less



than three of these!) Bert went on to build an impressive list of people who owned or had once owned a Gibson **Everly Brothers** guitar, recording serial number, year, condition and adding a photograph. The instruments have become coveted collector's items going for as much as \$18,000 at one point. The majority are now in the hands of collectors, many of them rock 'n' roll musicians, including Roger Daltrey, Keith Richards, **Neil Diamond**, Cat Stevens and **Dave Edmunds**. **Elvis Presley** once owned one too. Gibson later produced copies of the **Everly Brothers** flattop with names such as "The Everly", "J180" and recently "Billie Joe Armstrong" but GEBOC includes only the originals from the period 1963-1972; at present approximately 220 are listed. Don and Phil themselves played this guitar up until the infamous split on 14th July 1973; Don continued to use it during his performances with **The Dead Cowboys**. From the **Reunion concerts** (22nd & 23rd September 1983) onwards they have played the **Steineger Ike Everly** guitar. In addition Bert Poyck has the production files of all 59 Steineger **Ike Everly** guitars that were produced. For Bert's story, see <http://www.everly.net/file/guitars/bert/bert.htm> and <http://www.music.grupello.nl/> See also **Ode To Don And Phil**. (Pics show Bert Poyck with Don and Phil Everly.)

GIORDANO, LOU - Lou Giordano is a record producer and recording engineer who worked at Radiobeat Studios and Fort Apache Studios. He has produced a wide variety of bands, including Husker Du, the Goo Goo Dolls and many others. While he was a student at MIT and a member of the local band The Vacuum Heads he created two famous guitar effect pedals for seminal post-punk act Mission of Burma: the Vacu-Fuzz ("a Big Muff Pi on steroids") and the Vacu-Trem, a souped up Tremolo unit. Both units are often cited as key to the Mission of Burma sound.



In 1956/7 **Buddy Holly** and **Phil Everly** were joint producers on his debut record '**Stay Close To Me**/**'Don't Cha Know**', a minor hit in Texas. '**Don't Cha Know**' was composed by **Buddy Holly** & **Phil Everly**, both of whom sang falsetto as a backing as they could not afford girl singers. Recorded 30th September 1958 at the **Beltone Recording Studio**, New York City, New York, USA.

GIRL CAN'T HELP IT, THE

(**Bobby Troup**) **Don Everly** solo, recorded 7th June 1965 at **United Recorders Studio B, Hollywood**, California for the album **BEAT 'N' SOUL**. Originally a 1957 hit for **Little Richard** and the title song for the Jayne Mansfield film of the same name, it is perhaps Don's best rock lead vocal track ever! **James E Burton** (guitar); **Sonny Curtis** (guitar); **Glen Campbell** (guitar); **Lawrence "Larry" Knechtel** (bass); **James Beck "Jim" Gordon** (drums); **William Everett "Billy" Preston** (keyboards). Producer: **Dick Glasser**.

GIRLS GIRLS GIRLS (WHAT A HEADACHE)

(**Gary Usher**) Recorded 20th April 1963 at **Radio Recorders, Hollywood**, California, with vocal overdubs on 12th June. **Glen Campbell** (guitar); **Ervan F. "Bud" Coleman** (guitar); **William Everett "Billy" Strange** (guitar); George Sylvester "Red" Callender (bass); **M.R. Ray Pohlman** (bass); **Earl Cyril Palmer** (drums). Producer: no credit; supervisor: **Jimmy Hilliard**; arranger: Don Ralke.

The liner notes of the 2005 reissue twofer **THE EVERLY BROTHERS SING GREAT COUNTRY HITS/GONE GONE GONE**, where it appears for the first time, sort of credit the composition to Phil: "Meanwhile, the harmless fun of **Phil Everly's** 'Girls Girls Girls (What A Headache)' has never officially been issued in any form and contains lyrical allusions to many of the brothers' past hits." However, the credits on the track listing say 'unknown' but it is more likely that **Gary Usher** is the actual writer: he wrote a song with this exact title in 1963 and is listed as composer on the **BMI** and other websites. Gary Usher, 14th December 1938 – 25th May 1980.

GIRL SANG THE BLUES, THE



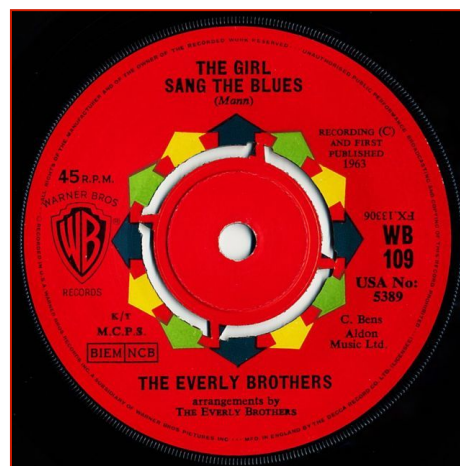
(Barry Mann/Cynthia Weil) WB U.S. single #5389/U.K.#WB 109. Recorded 6th September 1963 at **United Recorders, Hollywood, California**. **Glen Campbell** (guitar); **Sonny Curtis** (guitar); **William Everett "Billy" Strange** (guitar); **Bert Dodson** (bass); **Hal Blaine** (drums); **Russell "Leon Russell" Bridges** (keyboards). Producer: no credit; supervisor: **Don Everly**; arranger: **Jimmie Haskell**.

It was issued 18th September (4th October in the UK to coincide with their UK tour) with 'Love Her' on the flipside. It reached #25 in the UK but failed to make the charts in the US. This rollicking number was inspired by an idea of Don's. "I was just getting out of the hospital for a period," says Don of this still emotionally turbulent time. "I wrote that with Barry Mann and Cynthia. That was my idea and my song basically."

Don said at the time: "It's strange. It's the flipside 'Love Her' that's moving in the States – and I thought that would be the one over here. I like it much better."

'Love her', in fact, didn't move that much, only reaching #117 on **Billboard** in a mere two weeks on the chart. (Quote Don from liner notes to **THE EVERLY BROTHERS SING GREAT COUNTRY HITS/GONE GONE GONE**.)

Highest chart positions: US: -; UK: 25; Australia: 39



GIRL THAT I LOVE, THE

(**Phil Everly**) **Phil Everly** demo solo. This track is believed to exist. Any information would be gratefully appreciated. Contact email at the top of this document, and in the introduction.

GIVE ME A FUTURE (the album) Released as **Varèse Sarabande** 302 066 681 2 in 2005. It is a collection of unreleased demos recorded for the **Acuff-Rose** publishing catalogue during the late 1950s to 1960, and three solo demos by Don that he recorded in 1972 and 1975. With the exception of the first three tracks, all these demos are solo recordings by either Don or Phil.



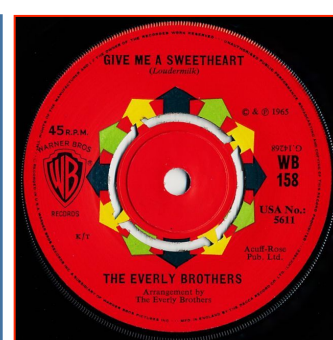
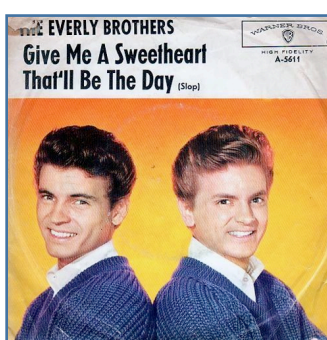
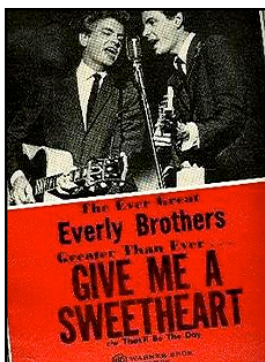
TRACKS: Give Me A Future / Maybe Tomorrow / How Did We Stay Together / Since You Broke My Heart / You're The One / Will I Ever Have A Chance Again / Who's To Be The One / Don't Call Me, I'll Call You / Captain Captain / You Can Fly / Her Love Was Meant For Me / Hello Amy / I'll Bide My Time / Oh What A Feeling / Turned Down / I'm Tired Of Singing My Song In Las Vegas / I'm Gonna Make Real Sure / Only Me.

GIVE ME A FUTURE (the song)

(**Don Everly**) Demo likely recorded late 1956/early 1957 for the **Acuff-Rose** publishing catalogue. One version was released on **TOO GOOD TO BE TRUE**, another one on **GIVE ME A FUTURE** – both 2005 compilations of unreleased demos. The track is especially noteworthy as its intro was later used on 'Bye Bye Love'. **Boudleaux Bryant** heard Don play it and said, "That's it, let's put that on as the introduction." (See 'Bye Bye Love' for more information.)

GIVE ME A SWEETHEART

(**John D. Loudermilk**) Recorded 2nd December 1964 at **Fred Foster Sound Studio A, Nashville, Tennessee**. Issued as the B-side to 'That'll Be The Day' (WB US single #5611 on 24th February 1965; UK #WB 158). No musician details known. Producer: **Jimmy Hilliard**; engineer: **Bill Porter**.



GIVE PEACE A CHANCE

(**John Lennon/Paul McCartney**) In the early seventies the EBs regularly sang the chorus of this song at the end of live concerts, segueing from '**Let It Be Me**'. Included on the 1970 live 2LP **THE EVERLY BROTHERS SHOW**. **Phil Everly** joined **Dean Reed** and guests singing the full version on the finale of Reed's 1981 TV show *Sing Dean, Sing!* The words (including name-checks) vary a little from the original – see the **LYRIC LIST** on the **EBI website** for the full lyrics. On the same show Phil also sang solo: '**When Will I Be Loved**' and '**Cathy's Clown**'.

GLASSER, DICK - Richard Eugene "Dick" Glasser (aka Dick Lory) (8th December 1934 - 10th July 2000) was a singer, songwriter, and record producer.



He was born in Canton, Ohio. His biggest hit as a songwriter was 'Angels in the Sky', which he recorded and released on Jack Gale's Triple-A label in early 1954. **RCA Records** subsequently made an offer to Gale for the song and gave it to their singer Tony Martin that same year. The deal also involved Gale pulling the Glasser original off the market. The following year, the song was revived by The Crew Cuts on **Mercury** and their version sold a million copies.

Glasser went on to release many excellent recordings during the mid to late '50s on Dot, Argo, then **Columbia**, before moving to Liberty in 1960 where he was taken on as an artist, in-house writer and producer as well as being appointed head of Metric Music, Liberty's song publishing arm. He supplied a string of B-sides for Liberty artists including Buddy Knox, Bobby Vee and The Fleetwoods. Aside from running Metric, Glasser also released eight singles for the label, the pick being 'Handsome Guy', a 1962 recording produced by **Snuff Garrett** and written by PJ Proby under his real name, James Marcus Smith. The record was a top 10 hit for him that year in Australia. He also did session work for the label as a

guitarist, in addition to producing a number of recordings for other acts including Vic Dana, The Fleetwoods and The Ventures. He signed **Jackie DeShannon** to Metric Music and produced her first two hits, 'Needles and Pins' and 'When You Walk In The Room'.

From Liberty he moved to **Warner Brothers Records** in early 1965 where he produced a number of recordings for **The Everly Brothers**, including **BEAT 'N' SOUL**, **IN OUR IMAGE**, **TWO YANKS IN ENGLAND**, **THE HIT SOUND OF THE EVERLY BROTHERS**, **THE EVERLY BROTHERS SING**. After **Warner Brothers** he moved to Reprise in the mid-60s where he produced a series of hits by The Vogues. He also formed Dick Glasser Productions in league with Ernie Freeman. By the 1970s he had accepted the position of managing MGM's country music division in **Nashville** and there he produced C.W. McCall's #1 record 'Convoy', a worldwide hit for the company. Among artists who recorded his songs were Bobby Vee, PJ Proby, **Chet Atkins**, Walter Brennan, **Glen Campbell**, Billy Fury, **Dean Martin** ('I Will' – the song proved to be one of Glasser's most valuable copyrights), Buddy Greco, **The Kingston Trio** and Ruby Winters. Among the artists whose recordings he produced were Vic Dana, Gary Puckett and the Union Gap, and The Ventures.

He was a general manager of Dolton Records, an A&R director for **Warner Brothers Records**, and started Richbare Music. He died of lung cancer on 10th July 2000. (Pic shows Don Everly, Dick Glasser and Phil Everly in London during the recording sessions for **TWO YANKS IN ENGLAND**.)



GLITTER AND GOLD

(**Barry Mann/Cynthia Weil**) Recorded 7th January 1966 at **United Recording Corporation, Hollywood, California**. Album track on **IN OUR IMAGE**. **Glen Campbell** (guitar); **James E Burton** (guitar); **Alvin W. "Al" Casey** (guitar); **Don Lanier** (guitar); **Donald N. Bagley** (bass); **Lyle Ritz** (bass); **Hal Blaine** (drums); **James Beck "Jim" Gordon** (drums); **Gene P. Estes** (percussion); **John "Don" Abney** (keyboards); **Lawrence "Larry" Knechtel** (keyboards). Overdub session 8th January 1966: **Ken Bloom** (guitar); **James E Burton** (guitar); **Don Lanier** (guitar). Producer: **Dick Glasser**; engineer: **Lee Herschberg**; arranger: **Jack Nitzsche**. Gene Pitney recorded a cover version of the song.

GLORY ROAD

(**Neil Diamond**) Recorded 28th March 1969 at **Western Recorders, Hollywood, California** but remained unissued. Take 9 & 10 appear on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**. **Neil Diamond** (acoustic guitar); **Ron Elliott** (acoustic guitar); **Terry Slater** (bass); **Jack Sargent** (drums); Alan Estes (percussion). Producer: **Lenny Waronker**; engineer: **Lee Herschberg**.

Neil Diamond, who composed the song, had recorded it for his *Brother Love's Travelling Salvation Show* and played acoustic guitar on the EBs version; he also offered advice on lyrical phrasing but the track nevertheless never found a contemporary release.

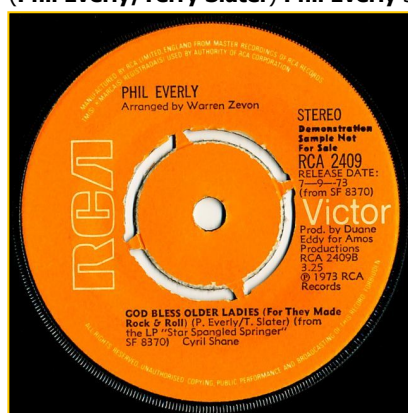
GOD BLESS AMERICA

(Irving Berlin) Recorded late April/early May 1961 at **Radio Recorders, Hollywood**, California, and issued under the pseudonym **Adrian Kimberly** - a big band Don solo with the help of arranger **Neal Hefti** for the **Calliope** label. Irving Berlin wrote the tune in 1918 and revised it in 1938 when he decided to revive it as a peace song in view of the rise of Hitler. It became an instant hit, sung by Kate Smith. Apparently at least one person did not like the song: **Woody Guthrie**, who was prompted to write '**This Land Is Your Land**' as a response! Irving Berlin, 11th May 1888 – 22nd September 1989.



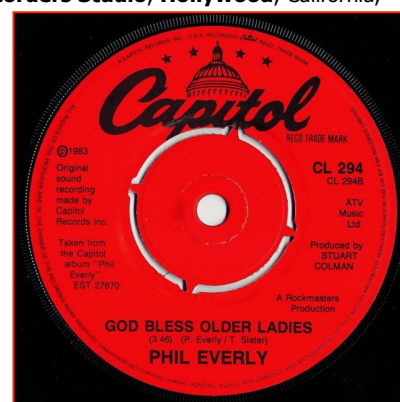
GOD BLESS OLDER LADIES (For They Made Rock & Roll)

(Phil Everly/Terry Slater) **Phil Everly** solo. Recorded June 1973 at **Hollywood Sound Recorders Studio, Hollywood**, California,



and issued as a single (APBO-0064) (date tba), backed with the wonderful '**Sweet Grass County**'. Sadly it failed to chart. It features on Phil's debut solo album **STAR SPANGLED SPRINGER**. The track was also used as the B-side to '**The Air That I Breathe**' (RCA 2409), released in 1973.

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**.

In 1982 he recorded another version at **Eden Studios** in London, UK, for this final solo album, 1983's **PHIL EVERLY**. This rendition was subsequently released as the B-side of '**Oh Baby Oh (You're The Star)**' on **Capitol**, CL 294. It was also included on the 1987 album **LOUISE** (effectively a re-release of **PHIL EVERLY** but with two extra tracks - see **LOUISE**.) **Roger McKew** (acoustic guitar); **Mark Knopfler** (lead guitar); **Stuart Coleman** (bass); **Howard Tibble** (drums); **Pete Wingfield** (keyboards); **Miriam Stockley** (backing vocals). Producer: **Stuart Coleman**.

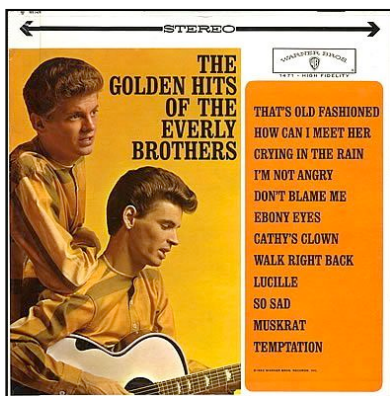
GOD REST YOU MERRY GENTLEMEN

(English Trad.) Recorded 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. This 18th century carol is often attributed as English traditional. 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.

GOLDBERG, BUDDY – The **Everly Brothers** road manager in 1963. Any information on Buddy Goldberg would be greatly appreciated. Contact email at the top of this document, and in the introduction.

GOLD STAR RECORDING STUDIOS - Gold Star Recording Studios, 6252, Santa Monica Boulevard, Hollywood, California.

GOLDEN HITS OF THE EVERLY BROTHERS, THE Released on 6th June 1962 as WS 1471, it is a compilation of previously issued **Warner Bros.** singles and one of their biggest selling albums ever. It reached #34 on the **Billboard** charts in a seventeen-week run. It featured a rich golden-glow sleeve picture.



TRACKS: Side 1: That's Old Fashioned / How Can I Meet Her / Crying In The Rain / I'm Not Angry / Don't Blame Me / Ebony Eyes.
Side 2: Cathy's Clown / Walk Right Back / Lucille / So Sad (To Watch Good Love Go Bad) / Muskrat / Temptation.

GOMM, IAN - Ian Robert Gomm (born 17th March 1947, Chiswick, West London) a British singer-songwriter, who was the rhythm guitarist for Brinsley Schwarz from 1970 to 1974. He was named "Best Rhythm Guitarist" by **NME** in 1971.

After Brinsley Schwarz folded, Gomm moved to Wales, where he built his own recording studio and recorded sessions by The Stranglers, Amon Duul, and Alexis Korner. He also released his own solo debut album, *Summer Holiday* in 1978. The following year, Stiff/Epic issued the album retitled as *Gomm with the Wind* in the United States. From it he scored a Top 40 hit on the U.S. **Billboard** Hot 100 chart in 1979 with the song 'Hold On' which reached #18 in the autumn of that year. This led to a gig supporting Dire Straits on their *Sultans of Swing* tour. Gomm also co-wrote with Nick Lowe the song 'Cruel to be Kind', which reached #12 in both the US and UK for Lowe also in 1979.

Subsequent solo albums included *What a Blow*, *The Village Voice* (which included 'Louise', a song that became **Phil Everly's** first solo hit) and 1986's *Images*, his final release of the 1980s. Gomm spent the rest of the decade building a new studio, Mountain Sound, and writing more songs. Producing and engineering work kept him busy until 1997, when he released *Crazy for You*. In 2000, he returned to the studio with Jeff "Stick" Davis of the Amazing Rhythm Aces, plus Pat McInerney of **Nanci Griffith's** Blue Moon Orchestra, to record *Rock 'N' Roll Heart*. It was released in 2002. 2010 saw the release of *Only Time Will Tell* with American singer/songwriter Jeb Loy Nichols.

GONE GONE GONE (the album) Released January 1965 as WS 1585. No sessions were held specifically for the recording of this album; rather it turned out to be a grab bag of tracks, some songs having been taped four years prior to release. The title song is of course a terrific track, as is 'Ain't That Lovin' You Baby', but listen also to them do **John Loudermilk's** 'It's Been A Long Dry Spell' – fantastic!



TRACKS: Side 1: Donna, Donna / Lonely Island / The Facts Of Life / Ain't That Lovin' You Baby / Love Is All I Need / Torture.
Side 2: The Drop Out / Radio And TV / Honolulu / It's Been A Long Dry Spell / The Ferris Wheel / Gone Gone Gone.

GONE GONE GONE (the song)

(**Don & Phil Everly**) Recorded 8th September 1964 at **Fred Foster Sound Studio, Nashville, Tennessee**. Third single taken from the album **GONE GONE GONE** and issued as WB 5478 (#WB 146 in the UK) on 23rd September of that year; it reached #31 in the US (**Billboard**) and #36 in the UK. The song opens with one of Don's guitar introductions. No musician details known. Producer: no credit; engineer: **Bill Porter**; arrangement by **The Everly Brothers**.



Don: "I started playing electric guitar on the sessions about that time and did a lot on that particular track."

Phil: "I really pushed that song on the recording session. I knew it would be a hit but not everyone agreed." Phil later said, "I had written the choruses to 'Gone Gone Gone' and I went over it with Donald. I thought that had a shot, you know. 'Cause it had the old guitar thing and this, that and the other and it did fairly well."



Don: "We were back on our feet. We had an outlet again, or it seemed like. We started writing together really a lot then. We were living in **Hollywood** and Phil would come over and we would trash things out with electric guitar in a room over the garage." An excellent live version is included on 1983's **REUNION CONCERT**. The track was covered by Robert Plant and Alison Kraus for their 2007 album *Raising Sand*. (Pic right is the picture sleeve for the German release.)

Highest chart positions: US: 31; UK: 36; Canada: 19; Australia: 3

GOODBYE LINE

(Phil Everly/Terry Slater) **Phil Everly** solo. Recorded August 1974 at **Pye Studios**, London, UK, and issued (most likely a UK/European release only) as a single (**Pye 45415**) November 1974, the B-side of 'Sweet Music'. It can be found on Phil's second solo album **PHIL'S DINER** (US title)/ **THERE'S NOTHING TOO GOOD FOR MY BABY** (UK title).



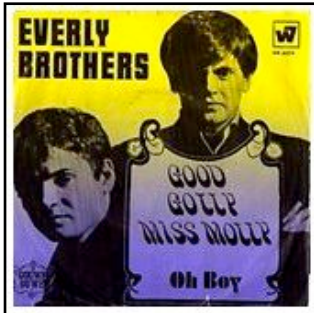
Details in regard to each track are unknown but musicians on the **PHIL'S DINER/THERE'S NOTHING TOO GOOD FOR MY BABY** sessions include: **Joe Moretti** (guitar); **Foggy Little** (guitar); **Tony Campo** (bass); **Barry Morgan** (drums); **Kenny Clayton** (piano/arrangements). Producers: **Phil Everly & Terry Slater**.

GOODBYE SUMMER SUN

(**J. Danielson** (aka **Phil Everly**)/**Terry Slater**) Recorded 1st October 1968 at **Western Recorders, Studio 2, Hollywood**, California. Phil sings back up and plays acoustic guitar on the two takes recorded of this demo, while Terry takes the lead vocal on this quite lovely song; sadly, the track remains in the vaults but a bootleg recording is around. **J. Danielson** is an alias for **Phil Everly**; it is the name of an old boyhood friend of Phil's and one suspects that he 'gave' this song to **Jim Danielson**.

GOOD GOLLY MISS MOLLY

(**Robert Blackwell/John Marascalco**) Recorded 5th January 1967 at **United Recording Corporation Studio B, Hollywood**,



California for the album **THE HIT SOUND OF THE EVERLY BROTHERS**. It was issued as a single in Europe only as WB 6074. **Glen Campbell** (guitar); **Alvin W. "Al" Casey** (guitar); **Don Lanier** (guitar); **Louis "Lou" Morell** (guitar); **Donald N. Bagley** (bass); **Terry Slater** (bass); **James Beck** "Jim" Gordon (drums); **Gary Coleman** (persuasion); **Lawrence "Larry" Knechtel** (keyboards). Producer **Dick Glasser**; engineer: **Eddie Brackett**; arranger: **Al Capps**.



Originally a hit for **Little Richard** in 1956, it has since become a rock 'n' roll standard. Don & Phil did a fantastic live version during the Reunion concerts on 22nd & 23rd September 1983 at the **Albert Hall** in London, which can be found on the **REUNION CONCERT** album and DVD. In Britain it was released as a single in January 1970. That year they also performed it live on the **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 9th May 1970 and aired 2nd September 1970 (Show No. 9). There it was part of a medley they performed with **Rick Nelson**, comprising 'Slippin' and Slidin'/'I'm Walking'/'Good Golly Miss Molly'/'Hello Mary Lou'/'My Babe'/'Maybelline'/'My Bucket's Got A Hole In It'/'Oh Boy'/'I'm Movin' On' – Rick sang his songs, the Everlys theirs with the exception of 'My Babe' which Rick did solo. He joined them at the end of 'I'm Movin' On' and together they sang 'Good Golly Miss Molly' and 'Hello Mary Lou'.

GOOD-HEARTED WOMAN

(**Waylon Jennings/Willie Nelson**) Recorded 26th July 1972 at **RCA Victor Studio, Nashville**, Tennessee and is featured on the album **PASS THE CHICKEN & LISTEN**. **Chester B. "Chet" Atkins** (guitar); **Herman Bland "Pete" Wade** (electric guitar); **Robert Watford** (electric guitar); **Paul T. Yandell** (rhythm guitar); **Steve Schaffer** (bass); **Ralph "Larrie Londin" Gallant** (drums); **Hargus M. "Pig" Robbins** (piano/organ); **John P. "Johnny" Gimble** (fiddle/mandolin). Producer: **Chester B. "Chet" Atkins**; associate producer: **David M. Kershbaum**; engineer: **Les Ladd**.

It was a #3 hit on the Country chart for **Waylon Jennings** in early 1972. In 1987, **Don** and **Phil** provided chorus back-up for **Waylon Jennings** on this track during his performance on the TV special **Chet Atkins & Friends**, which is available on CD and DVD.

GORDON, JIM – James Beck Gordon, 14th July 1945, is a **Grammy** Award winning American musician, songwriter, recording artist



and one of the most sought-after session drummers during the late 1960s-70s. He was a protégé of legendary session drummer **Hal Blaine** and began his career backing **The Everly Brothers** in 1963 at age 17. They heard him play and were so impressed that they asked him to go on tour with them. He stayed with the EBs for about three years.

Jim Gordon can be heard on many of the time's notable albums, such as the Beach Boys' superb *Pet Sounds*, The Byrds' *The Notorious Byrds Brothers* and the Mason Williams hit 'Classical Gas'. In 1969-1970 he toured as part of the backing band of **Delaney and Bonnie**, of which Eric Clapton was also a member. He was part of Derek And The Dominoes that Clapton then formed, co-writing the classic smash hit 'Layla'. The band split up in 1971 and Gordon joined Joe Cocker on the *Mad Dogs And Englishmen* tour. Throughout his career he has played on albums by Alice Cooper, Harry Nilsson,

George Harrison, Frank Zappa (who nicknamed him Skippy), Steely Dan, **John Sebastian**, Tom Petty, Mel Tormé, Johnny Lee Hooker – the list is sheer endless. Gordon was also the drummer on the Incredible Bongo Band's *Bongo Rock* album, released in 1972. His drum break on the LP's version of 'Apache' has been repeatedly sampled by rap music artists. Jim is seen playing sax with the The Band in the Martin Scorsese 1978 film *The Last Waltz*.

In the late 1970s, Gordon complained of hearing voices in his head – primarily his mother's denying him food, sleep and any kind of relaxation. Even though he had a well-documented history of mental problems, his physicians nevertheless failed to diagnose his mental illness as acute paranoid schizophrenia and instead treated him for substance abuse (sources vary whether this was cocaine or alcohol abuse). Consequently, his condition worsened. The sad part is that it led to his brutally bashing his mother's head in with a hammer and then stabbing her to death with a butcher's knife on 3rd June 1983. It was only then, during his trial, that he was properly diagnosed. Because California had recently severely restricted the insanity defence he was unable to use it and was thus convicted for second-degree murder and sentenced to sixteen years to life in prison. Of the crime itself he said in a 1994 article in the *Washington Post*: "When I remember the crime, it's kind of like a dream. I can remember going through what happened in that space and time, and it seems kind of detached, like I was going through it on some other plane. It didn't seem real. I was in a real strange place then. What I was imagining and what was real - I still don't know the answer to that...but something always confronted me and didn't allow me to go along the lines I wanted to go along. And well, it just ruined my life." He was twice denied parole. In 2009 an on-line petition to get him paroled was held (he had another parole hearing that year); whether Jim is now a free man again we do not know – please inform us if you happen to know more!

GOTTLIEB, CARL - An American screenwriter, actor and comedian born 18th March 1938 in New York City, New York, USA, and best-known for co-writing the screenplay to *Jaws*. He also contributed to the comedies *All In The Family*, *The Bob Newhart Show* and *The Odd Couple*. Of note is that he co-wrote David Crosby's two autobiographies: *Long Time Gone* and *Since Then*. In Every context, he appeared as a comedian on show no. 10 of the 1970 *Johnny Cash Presents The Everly Brothers Show*.



GRACELAND

(**Paul Simon**) Recorded by **Paul Simon** in 1985 for his award-winning album *Graceland*; **Don** and **Phil** provide backing vocals. They did not go in together for the harmonies, as **Don Everly** explains: "We recorded that separately. He had me in for an afternoon. He and Phil got along a lot better. He had me do it over and over and over. I told him, 'I don't do windows, I'm the lead singer'. [Laughs] Phil's good at parts and he and Paul worked it out and got the timing. I'm not that well-disciplined. I have my nuances, I can't note for note it. It's a little different every time." **Paul Simon**'s only regret was that he had written too many words into the line the **Everlys** had to sing.

GRAMMY AWARDS - In 1997, **The Everly Brothers** were awarded the Grammy Lifetime Achievement Award. **Buddy Holly** gained his (posthumous) award at the same ceremony. The Grammy Lifetime Achievement Award is awarded by the Recording Academy to "performers who, during their lifetimes, have made creative contributions of outstanding artistic significance to the field of recording". This award is distinct from the Grammy Hall of Fame Award, which honours specific recordings rather than individuals, and the Grammy Trustees Award, which honours non-performers. In 1998 **The Everly Brothers** were entered in the Hall of Fame for '**Bye Bye Love**'.



A Grammy Award (originally called Gramophone Award) - or Grammy - is an accolade by the National Academy of Recording Arts and Sciences of the United States to recognize outstanding achievement in the music industry. The annual awards ceremony features performances by prominent artists, and some of the awards of more popular interest are presented in a widely viewed televised ceremony. It is the music equivalent to the Emmy Awards for television, the Tony Award for stage and the Academy Awards for film. The first Grammy Awards ceremony was held on 4th May 1959, to honour musical accomplishments by performers for the year 1958. The gold-plated trophies, each depicting a gilded gramophone, are made and assembled by hand by Billings Artworks in Ridgway, Colorado. In 1990 the original Grammy design was revamped, changing the traditional soft lead for a stronger alloy less prone to damage, and making the trophy bigger and grander. The trophies with the recipient's

name engraved on them are not available till after the award announcements, so "stunt" trophies are re-used each year for the broadcast.

The "General Field" are four awards that are not restricted by genre.

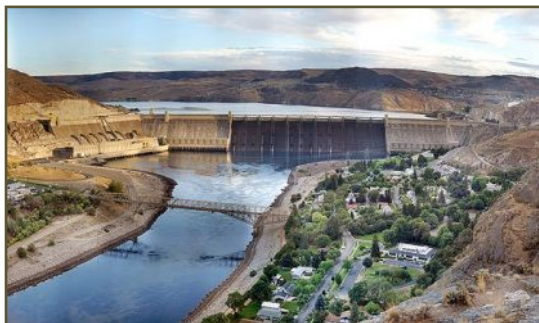
- Album of the Year is awarded to the performer and the production team of a full album.
- Record of the Year is awarded to the performer and the production team of a single song.
- Song of the Year is awarded to the writer(s)/composer(s) of a single song.
- Best New Artist is awarded to a performer who releases, during the Eligibility Year, the first recording that establishes the public identity of that artist (which is not necessarily their first proper release).

Other awards are given for performance and production in specific genres, as well as for other contributions such as artwork and video. Special awards are given for longer-lasting contributions to the music industry.

In 1959 under Best Country & Western Performance **The Everly Brothers** were nominated for '**All I Have To Do Is Dream**'. In 1987 under the Best Country & Western Performance - Duo or Group with Vocal category they were nominated for '**Born Yesterday**'.

GRAND COULEE DAM

(**Woody Guthrie**) This song was part of a tribute medley to **Woody Guthrie** (whose birthday was the day before the broadcast), performed with **Arlo Guthrie**, **Marty Robbins** and **Jackie DeShannon** 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 medley comprised 'The Grand Coulee Dam'/'**Old Rattler**'/'**Mail Myself To You**'/'**This Land Is Your Land**'/'**So Long, It's Been Nice To See Yuh**'.



Grand Coulee is an ancient riverbed in the Columbia River in the US state of Washington, created during the Ice Age. Construction of the dam commenced in 1933 and was completed in 1942. It is the largest electric power-producing facility and the largest concrete structure in America. Woody Guthrie was commissioned by the Bonneville Power Administration to write songs for a documentary about the Columbia Basin Project; the songs 'Roll On Columbia, Roll On' (which was later declared the

official folk song of the state of Washington) and 'Grand Coulee Dam' are part of that series that was released in 1941 as *Columbia River Ballads*. As Woody Guthrie sang: "Woodwork and steel, and cement and sand/Biggest thing built by the hand of a man."

GRANDFATHER'S CLOCK – see: MY GRANDFATHER'S CLOCK

GRAND HOTEL - Grand Hotel, 7 Freedman Way, Anaheim, California, USA. The location where the **EBs** 1970 **WB** double live album *THE EVERLY BROTHERS SHOW* was recorded. See the relevant **Chronology of Everly Brother Recordings** on the **EBI** website for detailed information.



GRAND OLE OPRY, THE – The ambition of every young country musician is to make it to the stage of The Grand Ole Opry. The



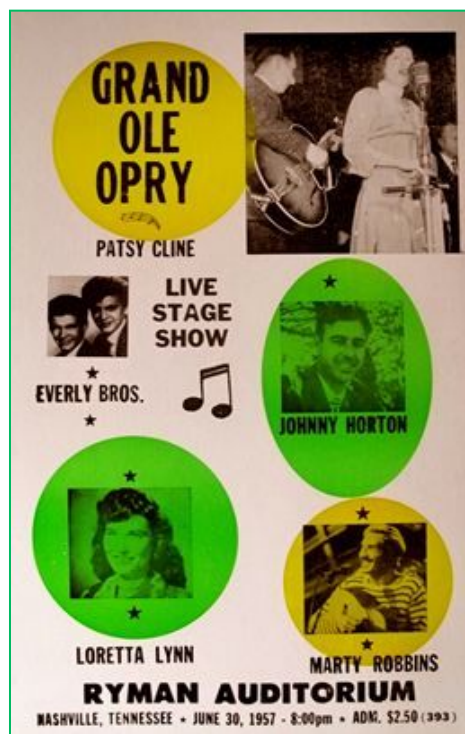
building known as the Mother Church of Country Music began life as the Union Gospel Tabernacle. Built by Captain Thomas G. Ryman, owner of a riverboat fleet headquartered in

Nashville, through the inspiration of evangelist Sam Jones. In May of 1892 the auditorium opened its doors for religious services and events. It was able to seat a crowd of over 2500 people after a second floor was added to honour Confederate veterans in 1897. As an institution

though, the actual site of the Grand Ole Opry has been moved several times before it found its way to the building on Fifth Avenue North in **Nashville**. In fact, the **Ryman** didn't become a show to this country showcase until 1943. The Grand Ole Opry and the legends known for enhancing its stature in the entertainment world began a few blocks and worlds away from where it is now.

The parent station of *the Grand Ole Opry*, radio station **WSM**, signed on 5th October 1925. The first radio director at **WSM**, George D. Hathaway from **WLS** radio in **Chicago**, began putting local people with a folk music flair into the station's programming. The stories that explain the actual beginnings of the Opry vary from who tells the tale. There are many, though, that believe the true inspiration for the Grand Ole Opry came on 28th November 1925 when Uncle Jimmy Thompson began fiddling tunes for the world to hear through the airwaves. The musical inspiration left by this 77-year-old fiddler prompted many listeners to write **WSM** for more features like his to be aired. As a result, radio director Hay decided to make country music a regular part of the Saturday night broadcast. Besides Uncle Jimmy Thompson, many of the legends of country music began their journey at this time. People like Deford Bailey, Uncle Dave Macon, The Gully Jumpers, the Fruit Jar Drinkers and the Binkley Brothers' Dixie Clodhoppers were hired to be regulars during the **WSM Barn Dance**, which is what this country performance troupe was called in the early years. The **WSM Barn Dance** began its life a short distance from the **Ryman Auditorium** on the fifth floor of the National Life and Accident Insurance Company in Studio A. As the audience grew, the show moved to the expanded Studio B, which seated around 200 people.

Harry Stone came to **WSM** in 1928 as an announcer. His management and communication talents took him toward management quickly at **WSM**. By 1930, Stone had taken up the role of supervisor of the Opry. Hay was moved to the role of artist services, which developed and booked acts for the Opry. Harry and his brother David began to institute a more reliable way to develop talent in what many consider a 'star system'. During the time of Stone's influence, such artists like Pee Wee King, **Roy Acuff**, **Bill Monroe**, Minnie Pearl, **Eddy Arnold**, Ernest Tubbs, **Hank Williams**, **Hank Snow** and the **Delmore Brothers** began their Opry careers. The *Opry* moved from Studio B to Studio C in 1934. Then it made another move from there to the Hillsboro Theatre later in



1934. From there, the *Opry* went to the Dixie Tabernacle on Fatherland Street in 1936. After that, the *Opry* moved to the War Memorial Auditorium in July of 1939. In October of 1939, the *Opry* became a regular feature on the **NBC** Radio Network. Prince Albert Smoking Tobacco was the sponsor, and the show was known as *The Prince Albert Show*. With this major broadcast network arrangement, the *Opry* became the most listened to country radio show in America. In fact, Republic Pictures produced a movie called *The Grand Ole Opry* in 1940, which featured many of the talent on the show like Uncle Dave Macon, **Roy Acuff** and Judge Hay. June 1943 the *Opry* made its way to the **Ryman Auditorium**. In 1948, the *Opry* began its Friday show, and from there the *Opry* became a regular weekend event.

Through the 1950s, the *Opry* was buffeted by several major challenges. **Rock and roll** attracted more of the youth market, which the *Opry* was appealing toward early in its life. *The Opry* was also dropped as a regular television feature, only seeing brief exposure between 1955 and 1956 on **ABC** television. Another bombshell was losing **Elvis Presley** to the **Louisiana Hayride** after he was invited to play the *Opry* in October 1954. The release of '**Bye Bye Love**' sent the **Everly Brothers** spiralling towards stardom and, on 11th May 1957; the boys fulfilled a lifelong dream by appearing on the *Grand Ole Opry* at the **Ryman Auditorium** in **Nashville**. When they sang '**Bye Bye Love**', they got a huge ovation from the crowd of 4,000 and **Roy Acuff** had to call them back to take a bow.

They became regulars (meaning they were obliged to appear one weekend out of four) 10th June 1957. Their time as *Opry* regulars lasted two years, until 1959, when they could no longer fit the *Opry* appearances into their busy schedule. Don: "When I was little Donnie my ambition was to be on the *Grand Ole Opry* and when I had just turned twenty I made it. It was one of my biggest thrills. Everything after that was gravy as far as ambition was concerned." Two *Opry* traditions were broken: Don and Phil appeared in suits rather than cowboy apparel (that was because they only owned one outfit each!), and they were the first act to introduce drums on stage - hitherto the use of drums in country music had been deemed unnecessary.

Even though the *Opry* did manage to sign the **Everly Brothers**, attracting more rock and roll artists to play the *Opry* met with failure. With falling attendance, the *Opry* met with even more problems when some of its biggest stars, like Patsy Cline and **Jim Reeves**, perished in accidents.

For many years a controversy raged over allowable instrumentation, especially the use of drums and electrically amplified instruments. Some purists were appalled at the prospect; traditionally a string bass provided the rhythm component in country music and percussion instruments were seldom used. Electric amplification, then new, was regarded as the province of popular music and jazz in 1940s. Though the *Opry* allowed electric guitars and steel guitars by World War II, the no-drums/horns restrictions continued. The restrictions chafed many artists, particularly those popular with the newer and younger fans. These restrictions were largely eliminated over time, alienating many older and traditionalist fans, but probably saving the *Opry* long-term as a viable on-going enterprise.

Also, controversially, in the mid-1960s the *Opry* management decided to more strictly enforce the requirement that members must perform on at least 26 shows a year to keep their membership active. This imposed a tremendous financial hardship on members who made much of their income from touring and could not afford to be in or near **Nashville** every other weekend. This was aggravated by the fact that the *Opry*'s appearance fee paid to the artist was essentially a token (\$44 at the time). This requirement has been lessened over the years, but artists offered membership are expected to show a dedication to the *Opry* with frequent attendance. The *Opry* asked 12 members of its cast to leave in 1964 for making too few appearances on the show. Some of these artists returned later, but only about half of them. The 1960s and early 1970s did not see much real development of new talent on the *Opry*.

In the 1960s, as the hippie counterculture movement spread, the *Opry* maintained a straight-laced, conservative image with "longhairs" not being featured on the show. The Byrds were a notable exception. Country-rock pioneer **Gram Parsons**, who at that time was a member of The Byrds, was in **Nashville** to work on the band's country-rock album, *Sweetheart of The Rodeo*. The band's record label, **Columbia**, had arranged for The Byrds to be allowed to perform at the Ryman on 15th March 1968, a prospect that thrilled Parsons. However, when the band took the stage the audience's response was immediately hostile, resulting in derisive heckling, booing and mocking calls of "tweet, tweet". The Byrds further outraged the *Opry* establishment by breaking with accepted protocol when they performed Parsons' song 'Hickory Wind' instead of the **Merle Haggard** song 'Life in Prison', as had been announced by compare Tompall Glaser.

However, in 1974, the stringent requirements for *Opry* appearances were relaxed. From 1974 to the early 1990s, the *Opry* attracted a lot of new talent like Reba McEntire, Garth Brooks, Alan Jackson, Clint Black, **Vince Gill**, Ronnie Milsap and a host of other artists known for their contribution to country music's development.

The **Ryman** was home to the *Opry* until 1974, when the show moved to the 4,400-seat Grand Ole Opry House, located nine miles east of downtown Nashville on a new site that was part of the Opryland USA theme park. The *Opry* House stage includes a large circle of wood cut from the original stage at the Ryman. While the theme park was closed in 1997 and replaced by the Opry Mills mall, *Opry* House itself was left intact and incorporated into the new facility. Currently the *Opry* plays several times a week at the Grand Ole Opry House, except for an annual winter run at the **Ryman Auditorium**.

In 1985, the **Nashville** Network began televising a half hour of the *Opry* every weekend. This was the *Opry*'s first exposure on television since the 1960s. Even with the new exposure to larger markets, the *Opry* has somehow remained the same reliable entertainment for the past 75 years. The **Nashville** Network was bought and moved to New York in 2000 by Viacom. But still, the *Opry* as an institution will survive and move ahead propelled by artists who believe in the simple clear idea that was broadcasted from **WSM** Studio A long ago.

GRAN MAMOU

(Trad/unknown) Recorded 1st September 1961 at **RCA Victor Studio, Nashville**, Tennessee, during the **INSTANT PARTY** sessions but not released until 1977's **NEW ALBUM**. **Harold Ray Bradley** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.

Don & Phil also 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 song is in Cajun French. Mamou is a town at the heart of Louisiana's Cajun country; in fact, it bills itself as "The Cajun Music Capital of the World".

GREAT BALLS OF FIRE

(Otis Blackwell/Jack Hammer aka Earl Burroughs) Performed by the **Everly Brothers** on **Shindig!**, 9th June 1965. It can be found on YouTube.

Jerry Lee Lewis had recorded it in 1957 for Sun Records during his first recording session for the label, and on the 11th November it was released with 'You Win Again' on the flip; it soared to #2 on the **Billboard** charts and topped the UK pop charts. The tune contains a lot of sexual innuendo, which was shocking for a southern musician in 1957. Lewis grew up in a religious household and was conflicted over whether or not he should record this. Surprising perhaps, but **Johnny Cash** attested to the fact that Lewis, who

was devoutly Christian, was also troubled by the sinful nature of his own material, which he firmly believed was leading himself and his audience to hell. This aspect of Lewis' character was depicted in Waylon Payne's portrayal of Lewis in the 2005 film *Walk the Line*, based on **Cash's** autobiographies. The song featured in the 1957 film *Jamboree* (known as *Disc Jockey Jamboree* in the United Kingdom), with Jerry Lee and his band performing it but in a slightly different version to the single. The **rock 'n' roll** flick also starred Carl Perkins, **Fats Domino**, Buddy Knox, Frankie Avalon, Slim Whitman and **Dick Clark**. Several artists have cut a cover, including **The Crickets**, Gary Lewis and The Playboys, **Dolly Parton** and Johnny Winters. Co-composer Otis Blackwell was one of the greatest R&B writers of all time and has also penned **Elvis Presley's** 'Don't Be Cruel' and 'All Shook Up' and the magnificent 'Fever'. Otis Blackwell, 16th February 1932 - 6th May 2002.

GREENFIELD, HOWARD - Howard Greenfield, 15th March 1936 – 4th March 1986. A Brooklyn, New York born American lyricist and songwriter (known among his friends as "Howie") who for several years in the 1960s worked out of the famous **Brill Building**. He is best known for his series of successful songwriting collaborations, including one with Neil Sedaka from the late 1950s to the mid-1970s, and a near-simultaneous (and equally successful) songwriting partnership with **Jack Keller** throughout most of the 1960s.



Greenfield co-wrote four songs that reached #1 on the US **Billboard** charts: 'Breaking Up Is Hard to Do', as recorded by Neil Sedaka; 'Everybody's Somebody's Fool' and 'Breakin' In A Brand New Broken Heart', both as recorded by Connie Francis, and 'Love Will Keep Us Together', as recorded by The Captain & Tennille. He also co-wrote numerous other top 10 hits for Neil Sedaka (including 'Oh! Carol', 'Stairway to Heaven', 'Calendar Girl', 'Little Devil', 'Happy Birthday Sweet Sixteen' and 'Next Door to an Angel'); Connie Francis (including the 'Theme to Where The Boys Are' and 'My Heart Has a Mind of Its Own'). **The Everly Brothers** recorded '**Crying In The Rain**' co-composed with **Carole King**, plus '**The Doll House Is Empty**' and '**Lovey Kravezit**', both co-composed with **Jack Keller**. Other recording artists were Jimmy Clanton ('Venus In Blue Jeans') and The Shirelles ('Foolish Little Girl'). As well, Greenfield co-wrote the theme songs to numerous 1960s TV series, including *Bewitched*, *The Flying Nun*

and *Hazel*. In 1986, aged 49, Greenfield died in **Los Angeles**, California from complications due to AIDS. In 1991, Howard Greenfield was inducted into the Songwriters Hall of Fame.

In 2005, 'Is This The Way To Amarillo', a song Greenfield had written with Sedaka in the early 1970s, reached #1 on the UK charts in the original 1971 version by Tony Christie. The record stayed at #1 for 7 weeks, and became the UK's best-selling record of the millennium to that time.

GREEN RIVER

(**Don & Phil Everly**) Recorded 27th August 1971 at **Elektra Sound Studios, Los Angeles**. The EBs recorded an early version on 1st July 1968 - possibly for inclusion on the **ROOTS** album. This track has never been issued and is presumed lost. The 1971 version can be found on the **STORIES WE COULD TELL** album; it is the last Don-Phil songwriting collaboration that was issued. As noted below **Ry Cooder** provides some amazing slide guitar on this track. **Ry Cooder** (guitar); **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 20th December 1971: **Ry Cooder** (slide guitar). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**.

Don: "'Green River' is my favourite off that whole thing. 'Green River' to me...that's me and Phil at that particular time, just the sound of it. I decided to go back to G-tuning. (...) I remember having sort of an idea (for the song and) telling Phil about it in Canada. We were in Canada somewhere and I showed him (sings intro). I don't know how enthusiastic he was about it – you'll have to ask him. I had this riff and stuff going on the guitar."

Phil: "I don't think Don and I were in tune as much as we should have been. That was like in a waning period. There were other lyrical verses that I would like to have done. But, the idea was, you know - we were just on the verge of being smart. We were just this far away from it. It's still one of my favourite things when the band goes into that big long thing at the fade. That could have gone on forever as far as I was concerned – I loved that part." (Quotes from the **CHAINED TO A MEMORY** box set liner notes, 2006.)

GREENSLEEVES

(Trad.) Recorded late April/early May 1961 at **Radio Recorders, Hollywood** and issued under the pseudonym of **Adrian Kimberly** – an instrumental big band Don solo for their newly formed label **Calliope**. It is a traditional English folk song dating back to the late 1500s when it was called 'A New Northern Ditty of the Lady Greene Sleeves'. The hymn 'What Child Is This', which most people would think of, is actually a different set of lyrics set to the 'Greensleeves' tune. The original was likely not a very religious song – the word 'green' having sexual connotations in the late 16th century: a 'green gown' would refer to the grass stains on a lady's dress if she'd made love outside! Whichever version Don had in mind, he turned it into an instrumental big band rendition with the help of sometime Sinatra arranger **Neal Hefti**.

GREENVILLE, KENTUCKY - Greenville is a city in and the county seat of **Muhlenberg County, Kentucky**.



In 1795, a small group of soldier-settlers under the leadership of Colonel William Campbell and General William Russell, having served in the Revolutionary War under General Nathaniel Greene, came to this area to claim their land grants given to them in payment for their service in the war. This group came from Virginia, North Carolina and a few from Pennsylvania. They first settled a mile and a half west of the site that would later become the central business district of Greenville, building several temporary buildings. "Caney Station", as the settlement was called, was located in an area that was quickly determined by the settlers to be too low and too far from their fresh water supply. In 1799 they moved to a "site on seven hills" where there were two good springs and where two old Indian trails met. They named their new location Greenville in honour of General Nathaniel Greene. In the decade that followed Alney McLean (Captain in the Kentucky Detached Militia in the War of 1812 and the Battle of New Orleans), **Muhlenberg County's** first surveyor and lawyer, drew the plans, laying out Greenville as a town and by 1812 had secured their

incorporation and charter as a "city" by the state.

Greenville and **Muhlenberg County** have been known as the largest coal producing county in the USA and home of the largest shovel (see: **Paradise**) in the world. Although coal mining has waned a bit, the county continues to be among the most

beautiful with lots of hunting and fishing and the home of very friendly people. **Merle Travis** was born near Greenville. **Ike Everly's** autobiographical composition '**Sure Looking Good To Me**' alludes in the first verse to marrying in Greenville (Ike married **Margaret Embry** on 31st August 1935):

*Last time I was in Greenville
I took myself a wife
Kentucky girl in my home town
I'd known her most of my life
She walked me through pleasures
Spiced with a little strife
We were wed in '35
And married all of our life*

Full lyrics can be found in the **Lyric List**. He sang the song with Don & Phil on the 1970 **ABC** TV show **Johnny Cash Presents The Everly Brothers**; recorded 29th May 1970; aired 8th July 1970.

GRIFFITH, Nanci – Nanci Caroline Griffith, born 6th July 1953, Seguin, Texas is an American singer, guitarist and songwriter. Her career has spanned a variety of musical genres, predominantly country, folk and what she terms "folkabilly". She began writing



songs at the age of six, though doesn't remember many of these early songs anymore. A campfire turn when she was 14 at the Kerrville Folk Festival caught the ear of singer-songwriter Tom Russell, and she was on her way. Her high school boyfriend, John, died in a motorcycle accident after taking her to the senior prom, and subsequently inspired many of her songs.

Besides original material, Nanci Griffith has always skilfully chosen the songs by other writers that she covers. She was the first artist discerning enough to record Julie Gold's classic 'From A Distance' (later a huge commercial success for Bette Midler). When asked what she looks for in a song to cover, she says, "I have to feel like: 'man, I wish I'd written that.'" Other artists in turn have covered her songs and occasionally achieved greater success with them than she did herself. For example, Kathy Mattea had a country music top five hit with a 1986 cover of Nanci's 'Love at the Five and Dime', and Suzy Bogguss had one of her largest hits with Nanci's and Tom Russell's 'Outbound Plane'.

Nanci won a **Grammy Award** for Best Contemporary Folk Album in 1994 for her recording, *Other Voices, Other Rooms*, an album featuring her covering the songs of artists who are

her major influences.

Phil Everly joined Nanci on '**You Made This Love A Teardrop**' for her 1989 album *Storms* (on which Albert Lee plays guitar) and provided backup vocals on '**It's Just Another Morning**' from her 1991 album *Late Night Grand Hotel*. In 1996 she opened on many dates for **The Everly Brothers** during their US tour (Rita Coolidge opened for their **Las Vegas** dates and **Pat Alger** opened others). On her 1998 CD *Other Voices Too (A Trip Back To Bountiful)* Nanci duets with **Sonny Curtis** on '**Walk Right Back**'. Nanci has in recent years toured with various other artists including **Buddy Holly's** band, **The Crickets**, **John Prine**, Iris DeMent, Suzy Bogguss and Judy Collins. Griffith has recorded duets with many artists, among them **Emmylou Harris**, Mary Black, **John Prine**, Don McLean, Jimmy Buffett, Dolores Keane, Willie Nelson, Adam Duritz (singer of Counting Crows), The Chieftains, and Darius Rucker (singer of Hootie & the Blowfish). In addition she has contributed background vocals herself on many other recordings. Nanci Griffith is a survivor of breast cancer which was diagnosed in 1996, and thyroid cancer in 1998.

GRIFFITHS, MARK – Mark Griffiths is a British musician who started out on lead guitar with Matthews Southern Comfort (of



'Woodstock' fame). On his first ever U.S. tour, he heard the ground-breaking album *What's Going On* by Marvin Gaye. The bass parts by the late, great James Jamerson inspired him to take up the bass. His move to bass almost eclipsed his guitar playing for the majority of his career. He played bass when he joined **Cliff Richard's** band, touring and recording - a band that also comprised **Martin Jenner** and **Graham Jarvis**. The three of them were part of the Reunion Band for the **Everly Brothers'** legendary **Reunion Concerts** 22nd and 23rd September 1983 at the **Royal Albert Hall** in London. Because they had contractual duties with Cliff, they did not tour or record any further with the **Everlys**. From 1986 onwards, he has been playing bass with The Shadows. In addition he was a member of Plainsong, formed by Iain Matthews after Matthews Southern Comfort disbanded, and he has toured with Neil Innes in his touring ensemble of the fictional **Beatles** parody The Rutles where he performs Rutles songs and

others from his career such as his songs from the Bonzo Dog Doo-Dah Band. Throughout his career he has played with many artists including Al Stewart, **Sonny Curtis**, **Duane Eddy**, **Mark Knopfler**, David Essex, Sherman Robertson, Tom Hall, Steve Gibbons, Sammy Rimmington, Bonnie Tyler, Mike Berry, Billy Connolly, Deniece Williams, **Jeff Lynne**, Neil Innes, The Rutles, Johnny Boston, Gallagher & Lyle, Nina Hagen, Dennis Loccoriere and Iain Matthews.

GROUND HAWG

(Trad., Arr. **Ike Everly**) Recorded 30th August 1961 at **RCA Victor Studio, Nashville, Tennessee**. First released on the album **INSTANT PARTY**. **Harold Ray Bradley** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**. There are many variations to this old traditional bluegrass song.

GUTHRIE, ARLO



Arlo Davy Guthrie (born 10th July 1947 in Coney Island, Brooklyn) is an American folk singer. One of Guthrie's better-known works is 'Alice's Restaurant Massacree', a satirical talking blues song about 18 minutes in length. The song lampoons the Vietnam War draft. However, Guthrie stated in a 2009 interview with Ron Bennington that the song is more an "anti-stupidity" song than an anti-war song, adding that it is based on a true incident. In the song, Guthrie is called up for a draft examination, and rejected as unfit for military service as a result of a criminal record consisting in its entirety of a single arrest, court appearance, fine and clean-up order for littering and creating a public nuisance on Thanksgiving Day in 1965, when Arlo was 18 years old. On the DVD commentary for the film, Guthrie states that the events presented in the song all actually happened. For a short period of time after its release in 1967, 'Alice's Restaurant' was heavily played on U.S. college and counter-culture radio stations. It became a symbol of the late 1960s and for many it defined an attitude and lifestyle that were lived out across the country in the ensuing years. Many stations across the States have made playing 'Alice's Restaurant' a Thanksgiving Day tradition. A 1969 film, directed and co-written by Arthur Penn, was based on the true story told in the song, but with the addition of a large amount of fictional scenes. This film, also called *Alice's Restaurant*, featured Arlo portraying himself. However, the part of his father Woody Guthrie was played by an actor, Joseph Boley.

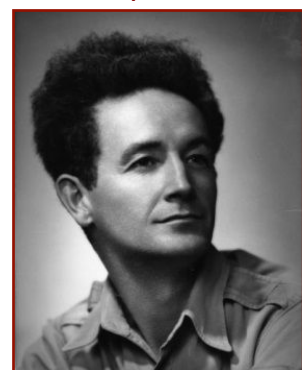
In 1970, Arlo was a guest on the **ABC TV** show *Johnny Cash Presents The Everly Brothers* (show No. 2); he performed his song 'I Could Be Singing', with **Don** and **Phil Everly** sang the Beatles hit 'Hey Jude' and joined in with the other guests and the cast in a tribute medley to his father, whose birthday it was the day before the broadcast.

Like his father, **Woody Guthrie**, Arlo often sings songs of protest against social injustice. He collaborated with poet Adrian Mitchell to tell the story of Chilean folk singer and activist Víctor Jara in song. He regularly performed with folk legend Pete Seeger, one of his father's long-time partners. A number of musicians from a variety of genres have joined Guthrie on stage, including Pete Seeger, David Bromberg, Cyril Neville, **Emmylou Harris**, Willie Nelson, Judy Collins, **John Prine**, Wesley Gray, Josh Ritter and others.

Arlo has had minor roles in several movies and television series. Usually, he has appeared as himself, often performing music and/or being interviewed about the 1960s, folk music and various social causes. His television appearances have included a broad range of programs from *The Muppet Show* (1979) to *Politically Incorrect* (1998). A rare dramatic film part was in the 1992 movie *Roadside Prophets*. Arlo's memorable appearance at the 1969 Woodstock Festival was documented in the Michael Wadleigh film *Woodstock*.

In 1981 **Phil Everly** sang harmony on Arlo's track 'The Power Of Love' from the album of the same title. Alongside his thriving performing career, Arlo launched his own record label Rising Son Records in 1983. As a singer, songwriter and lifelong political activist, he carries on the legacy of his legendary father. He was awarded the Peace Abbey Courage of Conscience award on 26th September 1992. Over the last four decades he has toured throughout North America, Europe, Asia, Africa and Australia winning a wide, popular following. In addition to his accomplishments as a musician, playing the piano, six and twelve-string guitar, harmonica and a dozen other instruments, Arlo Guthrie is a natural-born storyteller, whose tales and anecdotes figure prominently in his performances.

GUTHRIE, WOODY



Woodrow Wilson Guthrie, 14th July 1912 - 3rd October 1967. Woody Guthrie was born in Okemah, a small town in Okfuskee County, Oklahoma. His parents named him after Woodrow Wilson, then Governor of New Jersey and the Democratic candidate soon to be President of the United States. He was a singer-songwriter and folk musician, and wrote nearly 3,000 song lyrics, published two novels, created artworks, and authored numerous published and unpublished manuscripts, poems, plays, letters and even news articles. These documents are found in the "Woody Guthrie Archives" in New York City. His best-known song is beyond a doubt 'This Land Is Your Land', his answer to Irving Berlin's 'God Bless America'. He frequently performed with the slogan "This Machine Kills Fascists" displayed on his guitar.

Woody travelled with migrant workers from Oklahoma to California and learned traditional folk and blues songs. Many of his songs are about his experiences in the Dust Bowl era during the Great Depression, earning him the nickname the "Dust Bowl Troubadour". By the late 1940s, Woody's health was declining, and his behaviour was becoming extremely erratic. Guthrie suffered from Huntington's disease, a progressive genetic neurological disorder

he had inherited from his mother, though it wasn't until 1952 that he was properly diagnosed. He was first told it was alcoholism or schizophrenia - which it wasn't. Woody, increasingly unable to control his muscles, was hospitalized at Greystone Park Psychiatric Hospital from 1956 to 1961, at Brooklyn State Hospital until 1966, and finally at Creedmoor Psychiatric Center until his death. During his later years, in spite of his illness, Woody served as a figurehead in the folk movement, providing inspiration to a generation of new folk musicians, including mentor relationships with Ramblin' Jack Elliott and **Bob Dylan**. Woody died of complications of Huntington's disease on 3rd October 1967. By the time of his death, his work had been discovered by a new audience, introduced to them in part through **Bob Dylan**, Pete Seeger, Ramblin' Jack Elliott, **Tom Paxton**, his ex-wife Marjorie, other new members of the folk revival and his son **Arlo Guthrie**. Many of his recorded songs are archived in the Library of Congress. Woody Guthrie was inducted into the Oklahoma Music Hall of Fame in 1997. On the 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers* (recorded 28th May 1970 and aired 15th July 1970; Show No. 2), Don and Phil paid tribute to Woody, whose birthday it was the day before the show, with a long medley of his songs, joined by **Arlo**, **Jackie DeShannon**, **Marty Robbins** and the show's cast. The medley comprised 'The Grand Coulee Dam'/'Old Rattler'/'Mail Myself To You'/'This Land Is Your Land'/'So Long, It's Been Nice To See Yuh'.



H

HABERSHON, ADA RUTH - Ada Ruth Habershon, 8th January 1861 – 1st February 1918. Composer of '**Will The Circle Be Unbroken**', which the **Everly Brothers** performed live as a finale with the show company and guests on 1970's **Johnny Cash Presents The Everly Brothers Show**.



Ada Ruth Habershon was born in Marylebone, England, and raised in Chelsea, London, in a Christian home; her whole life would be devoted to God's service. In her twenties, she was a member of the circle surrounding Charles Spurgeon. She met Dwight L. Moody and Ira D. Sankey in 1884 during their preaching tour of England. At their urging, she visited the United States, delivering a series of lectures on the Old Testament that were later published. Ada first starting writing hymns in the German language in 1899; her first English language hymns came in 1901, which she wrote whilst ill. In 1905, Charles M. Alexander and Ruben A. Torrey toured the UK, and Alexander asked Ada to write some gospel songs for use during this evangelistic tour, the Torrey-Alexander Mission. Within a year, Ada Habershon supplied him with 200! A few of the hymns she wrote include 'Are You Ready For The Coming', 'Meet Me In The Homeland', 'My Sins Are Forgiven', 'Soon Will Our Saviour From Heaven Appear' and, of course, '**Will The Circle Be Unbroken**'.

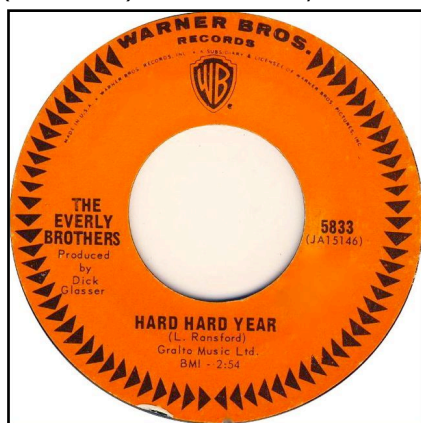
HAPPY TOGETHER

(Garry Bonner/Alan Gordon) **Don** performed this song with **Evie Sands** 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). The Turtles originally recorded and released it in February 1967; it topped the **Billboard** charts for three weeks. Cover versions are numerous; a few would include **Petula Clark**, Donny Osmond, and Captain and Tenille. Alan Gordon, 22nd April 1944 – 22nd November 2008

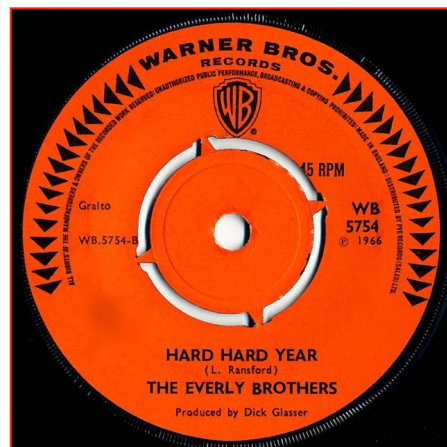
HARD DAY'S NIGHT/HOME ON THE RANGE ('mix') - see: HOME ON THE RANGE

HARD HARD YEAR

(**L Ransford**) Recorded 14th May 1966 at **Decca Studio**, 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. It was released as WB 5833 in June 1966 coupled with '**Somebody Help Me**' as a US-only release (pic left), but never made the charts. In the UK, where '**Somebody Help Me**' had just been a hit for the Spencer Davis Group, it was issued as WB 5754, coupled with '**I've Been Wrong Before**' (pic right).



Jimmy Page and John Paul Jones were of course of future Led Zeppelin fame.

HARK THE HERALD ANGELS SING

(William Hayman Cummings adapted from Felix Mendelssohn/Charles Wesley/George Whitfield/Martin Madan) 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. The melody was originally part of a cantata Felix Mendelssohn composed in 1840 and dedicated to Johannes Gutenberg, the inventor of the printing press. In 1855 W.H. Cummings fitted words written in 1739 by Charles Wesley, a renowned Methodist poet, to this melody. It was originally released on the LP **CHRISTMAS WITH THE EVERLY BROTHERS AND THE BOYS TOWN CHOIR**. NB: the words of the **EB** version have been adapted by partly merging two original verses (second and third) and thus missing a complete verse of words. The tracks are also of course on the 2005 **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.

William Hayman Cummings 22nd August 1831 – 10th June 1915. Charles Wesley 18th December 1707 – 29th March 1788. George Whitfield 16th December 1714 – 30th September 1770. Martin Madan 1726 – 2nd May 1790. All these are credited with having a hand in composing the tune and words. Jakob Ludwig Felix Mendelssohn Bartholdy, 3rd February 1809 - 4th November 1847.

HARLAN, BILLY – Billy Harlan was born William Charles



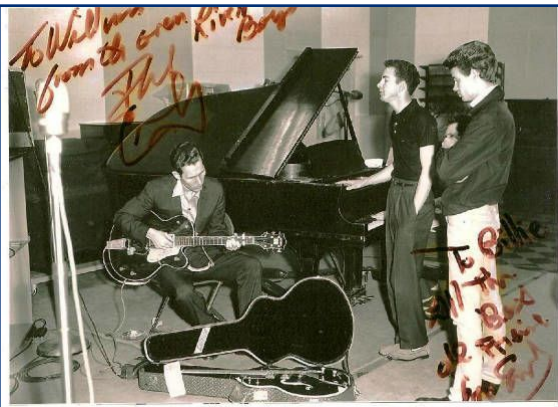
Harlan on 24th March 1937 and came from a musical family. He grew up in Cleaton, **Muhlenburg County**, Kentucky. He was one of **Don** and **Phil Everly's** boyhood friends; they met when Phil was ten and Don and Billy both twelve years old. They have maintained their friendship over the years. Buddy teamed up with Tommy "Red Top" Payne under the name of The Green River Valley Boys and performed at various amateur shows at



Central City's State Theater, staged by WFMW radio. They often shared the stage with Don and Phil. In 1954, Billy joined Dave Rich in The Melody Ranch Hands. A little later Billy started to work with **Ray Price** and joined The Cherokee Cowboys. He also backed Jerry Reed for his first recording session for **Capitol** in **Nashville**. Late 1955/early 1956, Hawkshaw Hawkins recorded a song co-written by Billy and Dave Rich titled 'My Fate Is In Your Hands'.

Billy toured Europe with **Jim Reeves** as a member of Jim's band The Wagonmasters (Jim would change the name to Blue Boys a year later – Billy and Royce Morgan were two of the original members and continue to work together today), also backing other **Grand Ole Opry** stars on that tour in 1957. The first thing he did when he received his paycheck was go out and buy a Ford Fairlane 500! His first recording was 'Schoolhouse Rock', backed with 'I Wanna Bop', in 1958 on Brunswick Records. When in 1958 Billy's first son was born he named him Phillip Don, after his friends. Also that year, Marlin Greene recorded Billy's composition 'Never Been Kissed', a great track. Late 1958, **Jim Reeves** gave leave to his band and Billy Harlan joined The Wilburn Brothers. In 1959 **Don Everly** played guitar on 'Teen Jean Jive', a "Bo Diddley-rhythmmed" **RCA** recording although the CD on which it was finally first issued, **Bear Family's** 2002 compilation album *The Drugstore's Rockin'*, does not list him as musician. When asked, Billy explained to us in June 2011: "Don played **Chet Atkins'** guitar on 'Teen Jean Jive'. Phil was there and made some suggestions to the drummer. Other than that Phil just watched. I asked Don to help with the session. Don did not sign the session sheet to get paid, that is why there is no mention of him on the session."

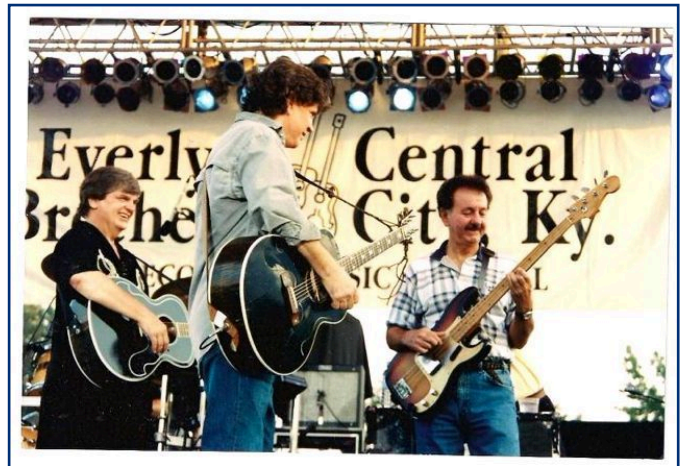
The year before, **Billy Harlan** had written a song for the EBs, 'One Soda Pop And Two Straws', which he hoped would be the flipside to 'Bird Dog', but 'Devoted To You' was chosen instead. "Don and Phil did rehearse 'One Soda Pop and Two Straws' but did not record it," Billy explained, adding, "I personally think 'Devoted to



You' is one of their best records." The fact that Billy was signed to another publishing company, Tree Music, may have had everything to do with it as EB manager **Wesley Rose** actively discouraged the use of any material by non-**Acuff-Rose** writers. In the end the song went unrecorded by anybody. Another composition Billy hoped his friends would do was 'This Lonely Man', which he recorded himself. The song

has got a lovely melody and would have fit the **Everly Brothers'** harmonies perfectly.

By August 1959, Billy, exhausted by the work on the road, put an end to his career as a recording artist. He worked as a dee-jay for WMTA and WNES, and served as chairman of the **Merle Travis** Music Center, as well as executive director on the board of the National Thumb Pickers Hall of Fame. Billy is still performing live and if fact appeared in **Las Vegas** at Tom Ingrams Viva Las Vegas show held at the Orleans Casino in 2012.



(Picture top right shows **Phil Everly** with bass, Billy Harlan, Tommy Payne and **Don Everly**, taken the summer of 1949; bottom left shows **Chet Atkins** playing guitar while Billy sings and Don looks on, circa 1959; bottom right was taken during the Home Coming Concert in Central City, Kentucky, 1999.)

HARMAN, MURRY MIZZELL 'BUDDY' Jr. –Buddy Harman (23rd December 1928 – 21st August 2008) was the **Nashville** based drummer who provided the beat for everyone from **Elvis Presley** to **Dolly Parton**. His brilliance on studio sessions was recognised quickly, and his subtle, yet distinctive, rhythms can be heard on such popular classics as **Roy Orbison's** 'Oh, Pretty Woman', the **Everly Brothers' 'Cathy's Clown'**, **Simon and Garfunkel's** 'The Boxer' and Tammy Wynette's 'Stand By Your Man'. He played on over 18,000 studio sessions and helped pioneer rock 'n' roll and what is called "the Nashville sound" – a richly textured approach to recording country music that would bring rural, white southern music (once called "hillbilly") international appeal.



He was born Murray Mizzell Harman Jr. in **Nashville**. Both his parents played instruments, with his mother the drummer in the family band. He drummed in military bands while in the navy. Upon returning to **Nashville** he went to university, but it quickly became clear that Buddy – who had borrowed his nickname from his hero, the jazz drummer Buddy Rich – was determined to make a living from music. His parents sent him to **Chicago** to study at the Roy Knapp school of percussion. Returning to **Nashville** in 1951, Harman first got studio work on a Moon Mullican session. Mullican's pumping piano predated rock 'n' roll and Harman's ability to play alongside him while locking in comfortably with the more experienced studio musicians established him. Not that times were initially easy for Harman; **Nashville** was

developing as a recording centre, yet drums were forbidden on many country music

recordings, the more extreme of **Nashville's** old guard considering the instrument "too Negro". Buddy Harman: "Few people would let me express myself. Don and Phil wanted me to play more and so I worked on it. They were looking for something different but didn't know how to tell me what they wanted me to do. They would explain what they were looking for and I would adapt it and develop the idea. They probably got more out of me than anybody else in those days. (...) I think that between them, the **Everlys** and Elvis played the biggest part in the development of country music to what we have today."

Harman soon joined the country singer **Carl Smith's** band, yet when they came to play at the **Grand Ole Opry**, the **Nashville** theatre where live performances were broadcast on Saturday nights, management refused to let Harman set up his kit. Even when he became the Opry's first staff drummer a few years later, he was viewed with suspicion and, for a time, had to play behind a curtain. The drums became more acceptable in **Nashville** through **rock 'n' roll** sessions recorded there and Harman's ability to play both a soft shuffle behind a crooning country singer and a thumping **rock 'n' roll** beat made him **Nashville's** most in-demand drummer. An imaginative musician as well as an easy-going, good-humoured man, Harman was willing to play a cardboard box, guitar neck or whatever else he felt had the right sound. This led to him joining **Nashville's A-Team** – a crack line-up of session musicians who can be heard on many famous recordings from the 1960s and 70s, including Patsy Cline's 'Crazy' and **Johnny Cash's** 'Ring of Fire'. During the 1980s, Harman toured Europe several times as part of the **Nashville Superpicker Band** and **Jerry Lee Lewis' band**.

"It's a pleasure to work with so many talented performers and be a part of some of the music industry's most memorable recordings," Harman said of his achievements. When asked for a career highlight, he said: "Having the privilege of performing for four of our nation's presidents." They were John F. Kennedy, Gerald Ford, Jimmy Carter and Ronald Reagan. Buddy Harman died at his home in Nashville in 2008 from congestive heart failure at the age of 79.

HARMONY – **Don** and **Phil Everly** are both competent guitarists, and use a simple style of harmony mostly based on parallel thirds. With this approach, each line can often stand on its own as a plausible melody line. This is in contrast to classic harmony lines which, while working well alongside the melody, would sound strange if heard by themselves. One of the best examples of their close-harmony work is their recording of '**Devoted to You**'. The duo's approach to harmony singing had a strong influence on the rock and roll groups of the 1960s. For example, both **The Beatles** and **The Beach Boys** developed their early singing style by performing **Everly** covers. The Beatles based the vocal arrangement of their song 'Please Please Me' directly upon that of '**Cathy's Clown**'.

HARRISON, GEORGE – George Harrison, MBE (25th February 1943 – 29th November 2001), was a British rock musician, guitarist, singer-songwriter, actor and film producer who achieved international fame as lead guitarist of **The Beatles**. He was known as "the quiet Beatle" and was a great admirer of Indian culture and Hinduism. It was he who introduced the other **Beatles** to it. Compositions of his hand recorded by the Beatles include the lovely '**Here Comes The Sun**', '**Something**' (both songs were performed live by **The Everly Brothers** on their 1970 **ABC TV show Johnny Cash Presents The Everly Brothers**) and the magnificent 'While My Guitar Gently Weeps'. After **The Beatles** disbanded in 1970, he pursued a successful solo career; from his first solo album, *All Things Must Pass*, came the hits 'My Sweet Lord' and 'What Is Life'.



During the late 1980/early 1990s he was part of the supergroup, The Traveling Wilburys (other members were **Bob Dylan**, **Roy Orbison**, Tom Petty and **Jeff Lynn**. It is said that **Phil Everly** was considered and possibly approached as a member following the death of **Roy Orbison**.) Besides being a musician, he was also a record producer and co-founder of the production company HandMade Films. In his work as a film producer, he collaborated with people as diverse as the

members of Monty Python and Madonna. George Harrison died of lung cancer at his Hollywood Hills mansion 29th November 2001, at the age of 58. He was cremated at Hollywood Forever Cemetery and his ashes were scattered in the Ganges River by his close family in a private ceremony according to Hindu tradition.

HASSINGER, DAVE – Sound engineer on several mid-sixties **Everly Brothers** recording sessions for **Warner Brothers** – primarily the **IN OUR IMAGE** and associated sessions.



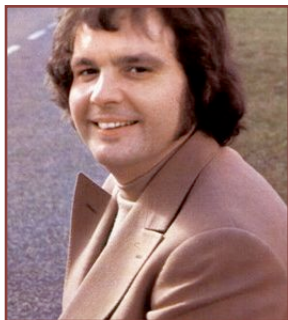
As a staff engineer at **RCA's Hollywood** studios in the 1960s, Dave Hassinger worked on a number of important and classic recordings. From November 1964 until August 1966 he was the engineer for the **Rolling Stones**, working on all of their albums recorded in that period. He also worked on the first two Jefferson Airplane albums, along with efforts by **Sam Cooke**, Love, the Monkees, the Byrds (their first attempt at 'Eight Miles High', re-recorded later for official release), Crosby, Stills, Nash & Young, and others. Hassinger discovered, signed, managed and produced The Electric Prunes, an experimental psychedelic group in the late 1960s, engineering all their recordings from their second single and first hit until their breakup in the early 1970s. (Picture shows him on far right in the white shirt,

with members of the Electric Prunes.) He formed his own independent production company, purchased the Moonglow Records building in **Hollywood** and renamed it The Sound Factory; it went on to become one of the most popular recording studios in **Hollywood**. As producer he was on board for the first Grateful Dead album. He continued to work as an engineer throughout the 1970s and '80s. In that capacity he worked with the Jackson 5, George Strait and Seals & Croft.

HASTEN DOWN THE WIND

(**Warren Zevon**) In 1976 **Phil Everly** provided harmony on this track from **Warren Zevon's** 1976 debut solo album *Warren Zevon*. **Warren Zevon** was a pianist and band leader for the EBs during their early 1970s tours; for a short while, he and his then wife Crystal even lived with Phil and Patricia in **Los Angeles**. An alternate version appears on the 2009 Asylum 2-CD *Warren Zevon*, which is in effect a remastered and expanded version with many unreleased tracks.

HATCH, TONY - Tony Hatch (born 30th June 1939) is an English composer, songwriter, pianist, music arranger, and producer. He wrote **Petula Clark's** big hit '**Downtown**', which **The Everly Brothers** sang together with **Steve Lawrence** and Francoise Hardy as part of a **Grammy Award** medley on *Hullabaloo* in 1965. On 2nd May 1965, they recorded Tony's composition '**To Show I Love You**', also produced by Tony - later it was a minor hit for **Peter & Gordon**. During that same recording session at **PYE Studios** in London, the Everlys made a second attempt at committing '**Kiss Your Man Goodbye**' to record. **Don Everly** later said, "The session was fine. I think Tony Hatch has better success with girl singers. I remember the session but haven't heard it since." Both songs did not find a contemporary release. (For more info, see the separate entries for each song.)



Tony Hatch was born Anthony Peter Hatch in Pinner, North London, went to the Royal Academy of Music but left school in 1955 and found a job with Robert Mellin Music in London's Tin Pan Alley. He started writing songs and making a name for himself within the recording industry. Hatch began his own recording career with a cover version of Russ Conway's piano instrumental 'Side Saddle'.

Although Tony Hatch had success in various segments of the entertainment industry from the '60s onwards, he will be best remembered for his work as a producer and songwriter for several British pop and rock stars in the 1960s. As a staff producer at **Pye Records**, Hatch worked with the Searchers; **Petula Clark**; his wife, Jackie Trent, and on several mid-'60s singles by David Bowie, long before that singer would become famous. Hatch's productions boasted a clean and well-arranged sound that, particularly on his collaborations with **Petula Clark**, displayed some traces of mainstream pop and Broadway. Hatch also recorded some duets with Jackie Trent and made some instrumental recordings under his own name, which gathered some belated hipness when they were included on some CD compilations geared toward the lounge revival crowd. During the 1970s, he and Trent wrote a couple of musicals that had London runs, and eventually moved to Australia. Hatch also wrote some television music, including work for the British soap opera *Crossroads* and the theme song to the Australian soap opera *Neighbors*.

HAVE YOU EVER LOVED SOMEBODY

(**L. Ransford**) Recorded 14th May 1966 at **Decca Studio**, 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.

HAWKINS, DALE - Delmar Allen "Dale" Hawkins (22nd August 1936 – 13th February 2010) was a pioneer American rock singer, songwriter and rhythm guitarist who was often called the architect of swamp rock boogie. Fellow rockabilly pioneer Ronnie Hawkins was his cousin.



In 1957, Hawkins was playing at Shreveport, Louisiana clubs. His music was influenced by the new **rock and roll** style of **Elvis Presley** and the guitar sounds of Scotty Moore. Hawkins impressed a local music impresario, Stan Lewis, who recommended him to the **Chicago** record label Chess. Although it mainly catered to black audiences, Chess had recently promoted another white teenager (when they invited him over the phone to come to Chicago they actually thought he was black) from Louisiana, Bobby Charles. It signed Hawkins, whose first record, produced by Lewis at WKWH, was 'See You Soon Baboon', an "answer" record to Charles' legendary composition 'See You Later Alligator', which had become a million-

seller for Bill Haley and his Comets. This was only a minor hit, but it was soon followed by '**Susie Q**', in which Hawkins' impassioned singing combined perfectly with fellow Louisiana guitarist **James Burton's** atmospheric guitar riff and a persistent cowbell percussion sound. One music historian has written of Hawkins' performance that "never had a white person sounded so crazed on a record before". Like Bobby Charles, Hawkins blended the uniquely heavy blues sound of black Louisiana artists for his recording of this swamp-rock classic.

James Burton apparently co-composed '**Susie Q**' but other listed writing credits were Stan Lewis and Eleanor Broadwater, wife of DJ Gene Nobles on **Nashville's** R&B radio giant, WLAC. In the fifties and sixties powerful DJs often used to get a cut of the royalties as a bribe to play songs (the Payola scandal – see **Alan Freed** entry). Lewis took his part it is assumed, for his efforts in getting the recording to Chess. It became a favourite of later generations of musicians. In the 1960s, '**Susie Q**' (sometimes with a variant spelling such as Suzy-Q, **Suzie Q** or Susie-Q) was recorded by, among others, José Feliciano, the **Rolling Stones** and Creedence Clearwater Revival, whose version was the most faithful to the original and was a top 20 US hit in 1968 helping launch their career and today is probably the best known version. The song was chosen as one of **The Rock and Roll Hall of Fame's** 500 Songs that Shaped Rock and Roll. '**Susie Q**' was recorded by **The Everly Brothers** for their 1965 album *ROCK 'N' SOUL*. They regularly performed it and there are a number of recordings including an Italian version in 1965. This is merely a vocal overdub of the original backing track with Don and Phil singing phonetically in Italian.

In 1958 Hawkins recorded a single of Willie Dixon's '**My Babe**' at the Chess Records studio in **Chicago**, featuring Telecaster guitarist Roy Buchanan. It was also recorded by **The Everly Brothers** for their 1965 *BEAT 'N' SOUL* album.

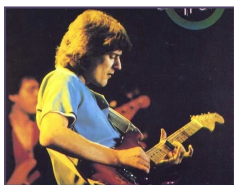
In 1998, Ace Records issued a compilation album, *Dale Hawkins, Rock 'n' Roll Tornado*, which contained a collection of his early works and previously unreleased material. Other recordings include the cult classic 'LA, Memphis and Tyler, Texas', and a 1999 release, 'Wildcat Tamer', of all-new recordings that garnered Hawkins a 4-star review in **Rolling Stone**.

However, his career was not limited to recording or performing. He hosted a teen dance party, *The Dale Hawkins Show*, on WCAU-TV in Philadelphia. He then became a record producer, and found success with The Uniques' 'Not Too Long Ago', the Five Americans' 'Western Union', Jon & Robin's 'Do It Again - A Little Bit Slower'. He served as executive vice president of Abnak Records;

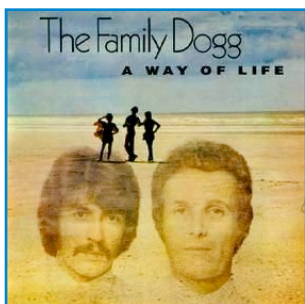
Vice President, Southwest Division, Bell Records (here he produced Bruce Channel, Ronnie Self, James Bell, the Festivals, the Dolls, and the Gentrys); and A&R director, **RCA** West Coast Rock Division, working with Michael Nesmith and Harry Nilsson. In the 1990s, he produced 'Goin Back to Mississippi' by R. L. Burnside's slide guitarist, Kenny Brown. Hawkins' pioneering contributions have been recognized by the **Rockabilly Hall of Fame**.

In 2005, he was diagnosed with colon cancer and began chemotherapy while continuing to perform in the US and abroad. In October 2007, The Louisiana Music Hall of Fame honoured Dale Hawkins by inducting him into The Louisiana Music Hall Of Fame. At the same time, he released his latest recording, 'Back Down to Louisiana', inspired by a trip to his childhood home. It was recognized by UK's music magazine, Mojo, as #10 in the Americana category in their 2007 Best Of issue, while 'LA, Memphis and Tyler, Texas' was awarded #8 in the reissue category. Hawkins died on 13th February 2010 from colon cancer in Little Rock, Arkansas.

HAYWORTH, BRYN - Bryn Haworth is a British singer-songwriter who in 1974 converted to the Christian faith which brought a strong gospel influence into his music, and with his wife Sally has engaged in extensive musical and evangelical work in prison settings. Throughout his career he has collaborated with a number of well-known artists such as Chris de Burgh, Joan Armatrading, Gerry Rafferty and toured Europe supporting Traffic, Bad Company and **Fairport Convention**. **Don Everly** provides backing vocals for 'Woman Friend' on Bryn Haworth's 1978 solo album *Grand Arrival*.



HAZELWOOD, MIKE – Born 1941 - died 6th May 2001. Co-composer, with **Albert Hammond**, of 'The Air That I Breathe' featured on **Phil Everly's** first solo album **STAR SPANGLED SPRINGER**. Phil also recorded 'We're Running Out' for his second solo album **PHIL'S DINER** (US title)/**THERE'S NOTHING TOO GOOD FOR MY BABY** (UK title).



Educated at Hazelwick School, in West Sussex, Hazelwood began his career as a DJ at the radio station **Radio Luxembourg** in the early 1960s. In 1966 he founded the group The Family Dogg, together with **Albert Hammond** and Steve Rowland. In addition, he often wrote songs in collaboration with **Hammond** such as 'Little Arrows' for Leapy Lee and 'Gimme Dat Ding' for The Pipkins.

'The Air That I Breathe' was later recorded by and was a huge hit for **The Hollies**. It was one of pop's all-time finest ballads. It was the **Phil Everly** version that producer Ron Richards, the man who'd signed **The Hollies** to EMI back in 1963, then brought into EMI Studios at Abbey Road for the band to work from. "Ron heard **Phil Everly's** version and he said 'That is a huge hit,'" says Alan Parsons, who engineered **The Hollies'** recording. "That was his special skill. He just

knew."

Hazelwood's collaboration with **Hammond** resulted in co-composed songs for the latter such as 'It Never Rains in Southern California' and 'The Free Electric Band'. Hazelwood and **Hammond** also wrote the international hit song 'Make Me An Island' for the late Irish singer Joe Dolan in 1969, as well as its follow-up singles, 'Teresa' and 'You're Such a Good Looking Woman'. The latter became a signature hit for Dolan, topping the Irish charts twice - in 1970 and in 1997 when he re-recorded it with Dustin the Turkey.

Hazelwood and **Hammond** are credited as co-writers of the 1992 Radiohead song 'Creep', which borrows heavily from the unusual chord progression and haunting melody of 'The Air That I Breathe'. During the late 1980s, Hazelwood held the theatrical rights to Mervyn Peake's novel *Mr. Pye*, and had completed an ambitious musical theatre version of the book in collaboration with Howard Lee Sloan, the American-born pianist and composer. On 6th May 2001, Hazelwood died from a heart attack, during his holidays in Florence, Italy.

HEADS, HANDS & FEET - A progressive British country rock band – considered Britain's answer to **The Flying Burrito**



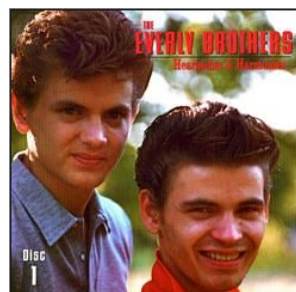
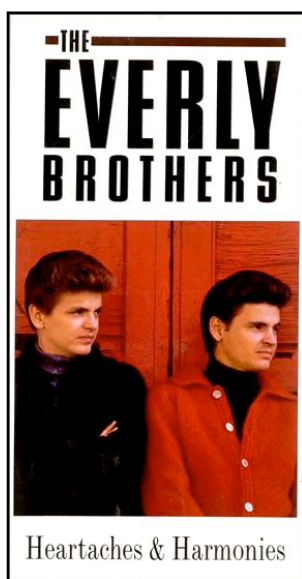
Brothers and The Nitty Gritty Dirt Band - consisting of **Tony Colton** (singer), Ray Smith (guitar), **Albert Lee** (guitar), Pete Gavin (drums), **Chas Hodges** (bass, violin, vocals) and Mike O'Neil (keyboards). As session musicians they had contributed to countless hit records already by Wilson Pickett, **Jerry Lee Lewis** and Shirley Bassey to name but a few. Heads, Hands & Feet was formed in 1970 (the name was picked by Pete Gavin) following the demise of Poet And The One Man Band in 1969 that had included **Tony Colton**, Ray Smith and **Albert Lee**. It took just one gig to land them a very lucrative record deal with Island Records: half a million dollars up front, unheard of in those days. They started out heavily influenced by American country music but after their self-titled debut album proceeded more towards rock. They had actually recorded an album in 1970 already, which for some reason was shelved by the record company and did not see the light until 1996 (*Home Away From Home*). In 1971 a self-titled album

was released as their debut, as a double album in the US but only a single album in the UK, followed by the rockier *Tracks* in 1972. Mike O'Neil had left in 1971. Interpersonal conflicts eventually split up the band in 1973, before the release of their third album, *Old Soldiers Never Die*. **Chas Hodges** went on to form the duo Chas & Dave, best known internationally for their 1982 hit 'Ain't No Pleasing You', while **Albert Lee** has been involved in too much to summarize here; therefore please check out the separate entry for the great musician below. Pete Gavin quit the recording business altogether and became a construction worker in Ohio! **Tony Colton** eventually moved to **Nashville** and has since written for Celine Dion, Trisha Yearwood and Garth Brooks.

In 1974 the members of Heads, Hands & Feet were involved in the writing and recording of **Don Everly's** second solo album **SUNSET TOWERS**: Pete Gavin, Ray Smith and **Albert Lee** played on the album. **Tony Colton** served as producer, though not quite to **Don's** satisfaction (see entry for the album below).

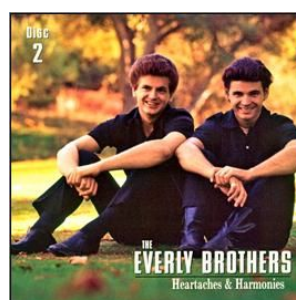
HEARTACHES & HARMONIES

- Excellent 1994 102-track 4-CD box set - a comprehensive look at the extensive recording history of **the Everly Brothers**; chronologically listing songs from 1951 to 1990, and includes much of their latter output. Each disc is presented in its own picture sleeve, and the set is presented in a 12" x 6" box, complete with 64-page colour booklet on the duo's career and gives a detailed analysis of each track included in the collection.



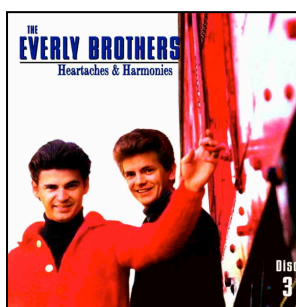
Disc: 1

Don't Let Our Love Die [1951 Version] / **Keep A' Lovin' Me** / **Bye Bye Love** / **I Wonder If I Care as Much** / **Hey Doll Baby** [Demo Version] / **Wake Up Little Susie** / **Maybe Tomorrow** / **All I Have to Do Is Dream** / **Claudette** / **Brand New Heartache** / **Bird Dog** / **Devoted to You** / **Problems** / **Long Time Gone** / **I'm Here to Get My Baby Out of Jail** / **Kentucky** / **Poor Jenny** / **Take a Message to Mary** / **('Til I Kissed You** / **Let It Be Me** / **Since You Broke My Heart** / **When Will I Be Loved** / **Like Strangers**



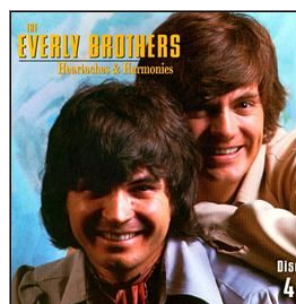
Disc: 2

Cathy's Clown / **Always It's You** / **So Sad (To Watch Good Love Go Bad)** / **That's What You Do to Me** / **Price of Love** / **Sleepless Nights** / **Carol Jane** / **Lucille** / **Made to Love** / **Stick With Me Baby** / **Love Hurts** / **So How Come (No One Loves Me)** / **Donna Donna** / **Ebony Eyes** / **Walk Right Back** / **Why Not** / **Temptation** / **Don't Blame Me** / **Muskrat** [Single Version] / **Crying in the Rain** / **I'm Not Angry** / **Step It Up and Go** / **That's Old Fashioned (That's the Way Love Should Be)** / **How Can I Meet Her** / **Nancy's Minuet** [Alternate Version] / **Nice Guys** [Alternate Take] / **Don't Ask Me to Be Friends** / **No One Can Make My Sunshine Smile** / **(So It Was...So It Is)** / **So It Always Will Be** / **I'm Afraid** / **Girl Sang the Blues** / **Love Her** / **The Ferris Wheel** / **Things Go Better With Coke**



Disc: 3

Gone, Gone, Gone / **Torture** / **You're My Girl** / **It Only Costs a Dime** / **Love Is Strange** / **Man With Money** / **To Show I Love You** / **I'll See Your Light** / **It's All Over** / **I Used to Love You** / **And I'll Go** [The first release] / **Power of Love (You Got)** / **Leave My Woman Alone** / **Somebody Help Me** / **So Lonely** / **Kiss Your Man Goodbye** / **The Collector** / **Even If I Hold It in My Hand (Hard Luck Story)** [The first release] / **Bowling Green** / **I Don't Want to Love You** / **Mary Jane** / **Love of the Common People** / **You're Just What I Was Looking for** / **Today**



Disc: 4

Empty Boxes / **Love With Your Heart** / **Milk Train** / **Lord of the Manor** / **Mama Tried** / **T for Texas (Blue Yodel No. 1)** / **I Wonder If I Care as Much** [ROOTS Version] / **You Done Me Wrong** / **Turn Around** / **Omaha** / **I'm on My Way Home Again** / **Cuckoo** / **Carolina in My Mind** / **My Little Yellow Bird** / **Stories We Could Tell** / **Green River** / **Poems, Prayers and Promises** / **Paradise** / **On the Wings of a Nightingale** / **Why Worry** / **Arms of Mary** / **Born Yesterday** / **Don't Let Our Love Die** [1990 Version]

HEART I GAVE AWAY

(Phil Everly/Duane Eddy/Susan Manning) Information wanted about this composition, date and any recording. Contact email at the top of this document, and in the introduction.

HEFTI, NEAL – Neal Hefti (29th October 1922 – 11th October 2008) was an American jazz trumpeter, composer, tune writer, and arranger born in Hastings, Nebraska, son of a traveling salesman. He received a trumpet as a Christmas present when he was 10 years old and by the time he was out of high school, he was arranging and playing for local bands in order to contribute to the household. Known as a jazz trumpeter in the 1940s and 1950s, Neal Hefti was much admired and much in demand as an arranger, conductor and occasional record producer; he worked with Frank Sinatra (pic to the left shows Hefti and Sinatra in 1961), Doris Day, Mel Tormé and Tony Bennett among others. He also led his own bands, and he was active as a player until 1960. But his greatest sphere of influence was as an arranger and composer for other jazz artists. His early travels with jazz bands took him to New York, where he was mesmerized by the bebop playing of Dizzy Gillespie, and joined the Herman band - known as First Herd - in 1944. He was influential in moving that band from its swing roots in the direction of bebop.



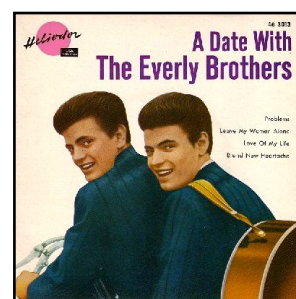
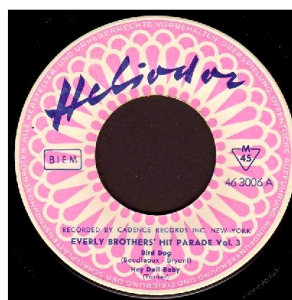
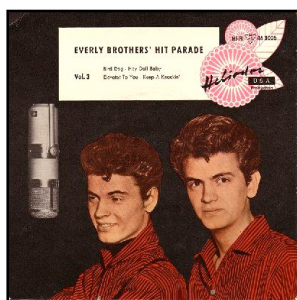
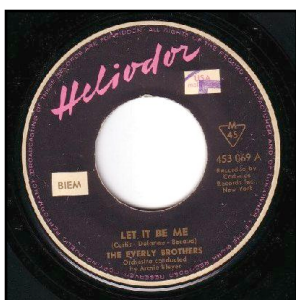
He toured with Harry James and arranged tunes for Buddy Rich. Though he also toured and recorded with his own bands, sometimes with his wife, he never achieved real success as a bandleader.

For him, the decade of the 1950s was characterized by his association with the Count Basie band, for which he wrote perhaps his best known jazz tunes, including 'Splanky', 'Little Pony', 'Li'l Darlin'', whose tempo Basie famously slowed down to a luscious and sensual crawl, and the perky 'Cute'. Neal produced the **Grammy Award**-winning album *Basie*, known as "Atomic Basie" because of the atomic explosion pictured on the cover. As head of A&R at Reprise in the early '60s, he arranged and conducted *Sinatra and Basie: A Historical Musical First* and *Sinatra and Swingin' Brass*.

Neal Hefti arranged the big band instrumentals that **Don Everly** recorded under the pseudonym **Adrian Kimberly** for the **Everly Brothers'** newly formed **Calliope Records** in 1961: '**Black Mountain Stomp**', '**Draggin' Dragon**', '**God Bless America**', '**Greensleeves**', '**Pomp And Circumstance**' and '**When You Wish Upon A Star**'.

Starting in the 1960s, Neal Hefti found great success writing television and film scores, such as *The Odd Couple* and *Batman*. The theme for the latter won him a **Grammy**. He himself felt his true work was done for the movies and television where he was not restricted by a band's instrumentation and he could write for whatever combo, for whatever musicians he wanted. He retired in 1976. Neal Hefti died 11th October 2008 at the age of 85 of an undetermined cause.

HELIODOR RECORDS – The German record label licenced to issue the **Cadence** recordings.



The Deutsche Grammophon Gesellschaft registered the name Heliodor on 29th July 1914. With the beginning of the production of vinyl records in 1953/1954 the label re-founded. Initially the label was mainly used to sell records of less well-known up and coming artists at a cheaper price than its sister label Polydor. Numerous artists later made careers at Polydor or with other labels, e.g. Bert Kaempfert.

Around 1953 Deutsche Grammophon bought the distribution rights of some US labels. Among the artists where several **rock 'n' roll** and pop musicians on the **London** and **TELDEC** label. Since the end of 1953 Deutsche Grammophon owned licenses of the US labels Brunswick and Coral. As releases directly by these labels where not possible for legal reasons, recordings were issued with Heliodor catalogue numbers.

Due to well-known **rock 'n' roll** and pop musicians like Frankie Avalon, **The Chordettes**, **The Everly Brothers**, Fabian, Johnny & The Hurricanes, Ray Peterson, Del Shannon or Johnny Tillotson, Heliodor developed as a popular label among teenagers. Deutsche Grammophon owned additional licenses and under the Heliodor label also released recordings by **Fats Domino**, **Ricky Nelson** and April Stevens. At the same time DG stopped releasing German titles which were mainly taken over by Polydor. All the **Everly Brothers'** **Cadence** recordings were released on Heliodor through the UK **London American** label.

As the market for music in English was quite small in the 1950s, fewer singles where produced by Heliodor than on its sister label Polydor. Many US titles released on Heliodor in Germany only became successful after German cover versions from Polydor stars like Ted Herold, The Honey Twins or Peter Kraus emerged. The few English titles that looked to be successful were released on Polydor. Therefore not many records from Heliodor made it into the charts.

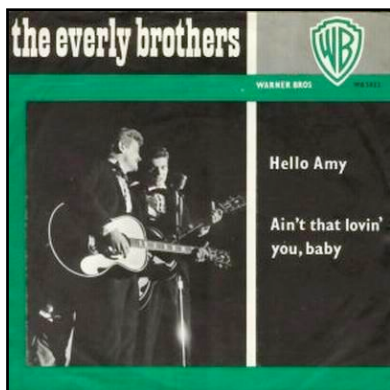
The first hit on the label was the instrumental title 'Chi Chi' from the studio band John Buck And The Blazers. The recording made it into the top-ten on 30th January 1960, and stayed there for nine weeks, reaching No. 7. The German version 'Tränen in deinen Augen' from Ralf Paulsen was also very successful and was released on Polydor. Johnny & The Hurricanes reached No. 32 with 'Down Under'. In February 1961 Ray Peterson made it to No. 6 with 'Corinna', the best ever for a Heliodor single. A little later Johnny Tillotson reached No. 38 in Germany with 'Poetry in Motion'.

While the singles on Heliodor where exclusively used to publish pop music, Deutsche Grammophon released only classical albums. Until the second half of the 1970s, Heliodor mostly released older recordings from Deutsche Grammophon. When the Beat music from England entered the German charts around the mid-sixties, Deutsche Grammophon halted the release of singles on Heliodor. From 1965 onwards, British pop music on licence was generally released on Polydor.

MGM, the US distributor of Deutsche Grammophon, also used the Heliodor label to release a budget series of Deutsche Grammophon recordings in the US pressed by MGM, whilst the full-price items where imported from Germany with the original catalogue numbers and label.

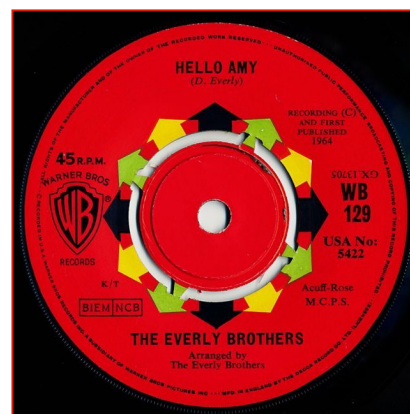
HELLO AMY

(**Don Everly**) Recorded 19th February 1964 at **Western Recorders, Hollywood, California** and issued as the B-side to '**Ain't That Lovin' You Baby**' 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**.

Don told *NME*: "We were looking for the soft sound, for a song like 'Dream'. That sold two million. We hoped for a sort of talking-narration-singing. We communicate this way. We have found that to convey an intimate story we must



narrate it. No belting out."

Don later recorded an excellent demo version circa 1975 for a possible single and/or for inclusion on a solo album; it can be found on the 2005 release **GIVE ME A FUTURE**.

HELL OF A GUY

(**Edan Everly**) Recorded by **Edan Everly** (**Don's** son), who is joined by his dad **Don** and 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.

HELLO MARY LOU

(Cayet Mangiaracina/Gene Pitney) Performed on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 9th May 1970 and aired 2nd September 1970 (Show No. 9), with **Rick Nelson** as part of a medley comprising '**Slippin' and Slidin'**'/ '**I'm Walking**'/ '**Good Golly Miss Molly**'/ '**Hello Mary Lou**'/ '**My Babe**'/ '**Maybelline**'/ '**My Bucket's Got A Hole In It**'/ '**Oh Boy**'/ '**I'm Movin' On**' - Rick sang his songs, the **Everlys** theirs with the exception of '**My Babe**' which Rick did solo. He joined them at the end of '**I'm Movin' On**' and together they sang '**Good Golly Miss Molly**' and '**Hello Mary Lou**'.

An interesting thing about this song is that it was originally 'Merry Merry Lou', by Cayet Mangiaracina (now a Jesuit priest). Bill Haley and the Comets and **Sam Cooke** liked the song so much they recorded their own versions. Then in 1961, **Ricky Nelson** released 'Hello Mary Lou' by Gene Pitney. As it was a dead ringer for 'Merry Merry Lou', the publishers filed suit and Mangiaracina was given co-authorship with Pitney. Royalties from the song went to the priest's mother until her death in 1988, and have since been forwarded to the Dominicans' Southern province.
Gene Pitney, 17th February 1941 – 5th April 2006.

HELPLESS WHEN YOU'RE GONE

(**Don Everly**) **Don Everly** solo. Recorded August 1974 at **A&M Studios, Hollywood, California**, and features on Don's second solo album **SUNSET TOWERS**. It is one of the two Don-penned tunes on the album, the rest being **Heads, Hands & Feet** compositions. The lyrics are typically Don: intense and a bit brooding, **Albert Lee's** gorgeous melancholy melodic guitar playing enhancing the words.

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**.

HERE COMES THE SUN/SUN KING ('mix')

(**George Harrison**) & (**John Lennon/Paul McCartney**) The **Everlys** performed this lovely 'mix' (the songs are interlaced) on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 17th May 1970 and aired 12th August 1970 (Show No. 6). 'Here Comes The Sun' is off the **Beatles'** 1969 album **Abbey Road**. As **George Harrison** explained in *The Beatles Anthology*: "'Here Comes the Sun' was written at the time when Apple was getting like school, where we had to go and be businessmen: 'Sign this' and 'sign that'. Anyway, it seems as if winter in England goes on forever, by the time spring comes you really deserve it. So one day I decided I was going to sag off Apple and I went over to Eric Clapton's house. The relief of not having to go see all those dopey accountants was wonderful, and I walked around the garden with one of Eric's acoustic guitars and wrote 'Here Comes the Sun'".

'Sun King' is also from **Abbey Road**, written by **John Lennon** but credited as usual to Lennon/McCartney. Originally they had wanted to call it 'Here Comes The Sun King' but as that could have led people to confuse it with the George Harrison tune, they settled on 'Sun King'.

HERE WE ARE AGAIN

(**Don Everly**) First recorded and released by **Anita Carter** in 1955 as **RCA 47-6228** and again by **Wanda Jackson** in 1958. Don: "I wrote 'Here We Are Again' for **Kitty Wells** as a follow up for 'Thou Shalt Not Steal'. I thought: well, I've got a hit, let's do another one. It's a real cheating song about two married people meeting in a restaurant. It's a lot better country song, I think." The Everlys never recorded it.



HER LOVE WAS MEANT FOR ME

(**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.

HER NAME IS MELODY

(**Phil Everly** - albeit credited on record to **Bernie Schwartz/Terry Slater**) A hypnotic raga recorded 18th July 1966 by **Adrian Pride** aka **Bernie Schwartz** aka **Bernie Ballantine** aka **Don Atello** (why go by one name when you can have several?). **Don & Phil Everly** produced the track that was released as WB 5867, b/w 'I Go To Sleep' on 5th October 1966. On the original release **Schwartz** is credited as co-writer but he has later admitted it was really Phil, alongside **Terry Slater**. Giving away the credits was, of course, regularly done by Don & Phil at the time to deprive their music publisher, **Acuff Rose**, of Everly-generated income. According to a source who claims to have it from **Bernie Schwartz** himself (we've not been able to verify this), it was Phil who made up the name **Adrian Pride**, though Bernie no longer remembers why. This track can be found on the WB/Rhino CD compilation *Hallucinations: Psychedelic Nuggets From The WEA Vault*.



HERNANDO'S HIDEAWAY

(Richard Adler/Jerry Ross) Recorded 1st September 1961 at **RCA Victor Studio, Nashville**, Tennessee, during the **INSTANT PARTY** sessions but not included on the album. In fact, it remained unissued until its inclusion as a bonus track on the 2001 reissue twofer **BOTH SIDES OF AN EVENING/INSTANT PARTY**. **Harold Ray Bradley** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.

The song was originally featured in the 1954 musical *The Pyjama Game*. **Archie Bleyer's Cadence Records** produced and released a 1954 #2 version by Julius La Rosa.

But 'Hernando's Hideaway' has also got another meaning, viz. that of being the nickname of the smoking room for British MPs in the House Of Commons. On 14th February 2006, the Labour MP Stephen Pound told the House during a smoking debate: "I refer the House to the dystopic hell - 'Hernando's Hideaway' - that is the smoking room on the Library Corridor. It is like the Raft of the Medusa most nights, with great groups of people crammed into it." ('The Raft of the Medusa' is an oil painting by Théodore Géricault depicting the aftermath of the wreck of the French naval frigate *Méduse*. Some 147 people were set adrift on a hurriedly constructed raft, enduring starvation, dehydration, cannibalism and madness.) Jerry Ross, 9th March 1926 – 11th November 1955.

HERSCHBERG, LEE



– Lee Herschberg is an engineer who began his career with **Decca** in 1956, moved to **Warner Bros.** in 1966 and became Warner's Director of Engineering in 1969. He has worked on recordings of such artists as Frank Sinatra, **Dean Martin**, **James Taylor**, Gordon Lightfoot, Peter Paul & Mary, **Arlo Guthrie**, **Fats Domino**, **Randy Newman**, Van Halen, **Paul Simon** and Alice Cooper. He worked on many of the **Everly Brothers'** mid to late 1960s WB recordings in **Los Angeles**.

Further information would be greatly appreciated. Contact email at the top of this document, and in the introduction.

HE'S GOT MY SYMPATHY

(**Gerry Goffin/Jack Keller**) Recorded 14th November 1961 at **RCA Victor Studio, Nashville**, Tennessee, only days before they were to join the Marines. Take 14 of this date was released on 1977's **NEW ALBUM**. **Harold Ray Bradley** (guitar); Walter Haynes (steel guitar); **Murray M. "Buddy" Harman** (drums); other details unknown. Producer: no credit; engineer: **Bill Porter**.

A second attempt at capturing the song took place on 11th July 1962 at **United Recording Corporation Studio B, Hollywood**, California. **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**.

HE STOPPED LOVING HER TODAY

(R. V. Braddock and C. Putman, Jr.) This **George Jones** classic is often performed live in concert by **The Everly Brothers** but unfortunately no official version has been released. It can be found on various bootlegs. An excellent live recording was made by Smooth Operations for BBC Radio 2 at **The Apollo**, Manchester on 31st May 1997.

HEY DOLL BABY

(**Titus Turner**) Recorded 15th August 1957 at **RCA Victor Studio, 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); **Ray Edenton** (guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); **Floyd Cramer** (piano). Producer: **Archie Bleyer**. Don & Phil found the track on the B-side of The Clovers' 'Devil Or Angel'. An excellent demo version, with Don, Phil and a guitar (Don), appears on the **Bear Family** box set **CLASSIC EVERLY BROTHERS** and other CDs. It is believed that this demo was significant in securing the **Cadence** recording deal.

Phil: "We were doin' 'Hey Doll Baby' when we played. What we were doin' was a little left of country music, you know."

Don: "I had been listening to all these blues stations. So that was what that was all about. We were definitely influenced by a lot of black music, just as our father was. Then a lot of country music, what I consider the greatest of the greatest: the golden age of country. **Lefty Frizzell**, **Hank Williams** and people like that." (Both quotes from liner notes to 2006's **STUDIO OUTTAKES**.)

Interestingly, the Everly version inspired a young **Paul Simon and Art Garfunkel** to write their very first hit. Still in school, Forest Hills High School to be precise, they were trying to learn the Everlys' 'Hey Doll Baby' from memory but inadvertently came up 'Hey Schoolgirl' in half an hour instead. While they were putting it on tape in a Manhattan studio, Sid Prosen, owner of a local indie label with the presumptuous name of Big Records, overheard them. In the immediate way in which the early rock and roll business worked, he offered to make a record out of it on the spot. Prosen spoke with their parents, cut a deal, and, two days later, shipped fifty thousand copies of 'Hey, Schoolgirl' to record stores and jukeboxes. Simon & Garfunkel have always acknowledged the **Everly Brothers** as a huge influence.

HEY GOOD LOOKIN'

(**Hank Williams**) Recorded 21st September 1967 at **Western Recorders Studio 1, Hollywood, California**. This track (CD 3 track 1 of the **Bear Family** box set **CHAINED TO A MEMORY**) is listed as Take 7 of 'You're Just What I Was Looking for Today'. In reality most of it is taken up with a regrettably very short (incomplete), impromptu and fun rendition of this Hank Williams favourite.

HEY JUDE

(**John Lennon/Paul McCartney**) Performed by the EBs with **Arlo Guthrie** (see pic) on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**. It was recorded 28th May 1970 and aired 15th July 1970 (Show No. 2). It is also included on 1970's double live album **THE EVERLY BROTHERS SHOW** as part of a medley.



Paul McCartney started out writing a song to comfort Julian Lennon, John and Cynthia Lennon's son, who was having a tough time with his parents' divorce. It was originally called 'Hey Jules', but changed to 'Hey Jude' as that was easier to sing. Released on 26th August 1968, it topped the charts for nine weeks in the US and two in the UK.

"I started with the idea 'Hey Jules'," said **Paul McCartney**, "which was Julian, don't make it bad, take a sad song and make it better. Hey, try and deal with this terrible thing. I knew it was not going to be easy for him. I always feel sorry for kids in divorces.... I had the idea [for the song] by the time I got there. I changed it to 'Jude' because I thought that sounded a bit better." It wasn't until almost twenty years later that Julian Lennon discovered the song had been written for him. He remembered being closer to McCartney than to his father: "Paul and I used to hang about quite a bit—more than Dad and I did. We had a great friendship going and there seem to be far more pictures of me and Paul playing together at that age than there are pictures of me and my dad."

The Beatles version has a surprise element: exactly 2:56 into the song you can hear someone exclaim "Whoa", followed a second or two later by "F**king hell!" There is some dispute as to whether it was **Paul McCartney** or **John Lennon** but it was left in as it had been mixed with the main vocal and could not be removed (unless they recorded it again, of course). Most people will not notice it but put on your headphones and pay attention and you can't miss it!

HEY MY LOVE

(Mark Radice) Recorded by **Dion** (Dion DiMucci) in 1976 and included on his *Streethart* album on which the sleeve notes specifically state that **Phil Everly** contributes backing singing albeit his voice is not readily identifiable. Composer Mark Radice recorded the song in 1971 for his self-titled debut album. This singer/musician/producer has collaborated with Aerosmith, Cheap Trick, **Dave Edmunds** but also wrote many songs for The Muppets and is currently involved with Sesame Street.

HICKORY RECORDS - a US record label run by **Acuff-Rose** Music from 1954 to the late 1970s. Based in **Nashville**, it was an independent label throughout its entire run, but went through several distributors. From its inception in 1955 to 1973, Hickory was distributed independently. **Don Everly**



recorded for the label as a solo artist with **BROTHER JUKEBOX** in 1977 and **Wesley Rose** (with whom he was now reconciled after years of acrimony) producing. Donovan, the UK folksinger, recorded with Hickory as did, Buffy Sainte-Marie, The Newbeats, **Bob Luman**, **Joe Melson**, **Roy Acuff**, **Don Gibson** and **Sue Thompson** among many others. MGM distributed the label in 1973, then ABC Records distributed it four years later. The Hickory label was discontinued and its catalogue pulled before ABC merged with MCA in 1979. The entire Hickory output is now owned by Sony/ATV Music Publishing which owns the **Acuff-Rose** catalogue and revived the Hickory label in 2007 with an album by Elliott Yamin.



HIDING

(**Steven Rhymer**) **Don Everly** provides harmony on this track from **Albert Lee**'s 1979 debut solo album **HIDING**. **Buddy Emmons** plays steel guitar. Composer Steven Rhymer (who died in 2006) came from Nova Scotia and often wrote with his wife Elizabeth. A famous song of theirs is a Christmas number called 'Light Of The Stable' sung by **Emmylou Harris** on an album of the same title.

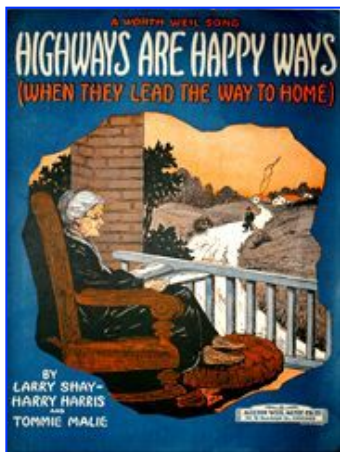
HIGGINS, JOE - Joseph H. Higgins was born in Logansport, Indiana, USA, on 12th July 1925. He was an American actor and played recurring roles in TV series such as *The Rifleman* (1958), *Flipper*, *My Favourite Martian*, *Gunsmoke*, *Green Acres* and *The Monkees*. In 1969 he appeared in an automobile commercial as a gravel-voiced sheriff and gained enormous popularity, even won the CLIO award twice for commercial actors. He also made an appearance in almost all episodes of the 1970 **Johnny Cash Presents The Everly Brothers Show**, playing The Parking Guard in a comic sketch, scolding Don and Phil as "You summer replacement boys" and of course using his famous tag line from the commercial: "You in a heap of trouble, boys!"



In addition to his acting he earned a Ph.D. in Aviation Education from Embry-Riddle Aeronautical University. On 15th June 1998 he died of a heart attack in **Los Angeles**.

HIGHWAYS ARE HAPPY WAYS

(Larry Shay/Harry Harris/Tommie Malie) All or part of this Depression era song was performed by Don & Phil and broadcast on radio station **KMA** (Keep Millions Advised), **Shenandoah**, Iowa. **Ike Everly** was a staff artist at **KMA** from 1945 to 1951 before moving to **KFNF** (Keep Friendly, Never Frown); he regularly recorded his radio shows for their own personal archives.



This 1927 song featured in the 1939 **Gene Autry** film *Mountain Rhythm* and the 1943 Roy Rogers film *Silver Spurs*. The Royal Troubadours recorded it in 1927; Harry Reser's Rounders did the same in 1928.

Larry Shay, 10th August 1897 – 22nd February 1988; Harry Harris, 12th February 1901 - ???; Tommie Malie – no info.

HI HEEL SNEAKERS

(Robert Higgenbotham) **Don Everly** 1965 solo on EB album **BEAT 'N' SOUL**. Recorded 8th & 9th June 1965 at **United Recorders Studio B, Hollywood**, California. It was a hit for both Tommy Tucker (aka Robert Higgenbotham) and **Jerry Lee Lewis** in 1964; José Feliciano magnificently covered it twice, first a folk version and then a jazzy rendition. **James E Burton** (guitar); **Sonny Curtis** (guitar); **Glen Campbell** (guitar); **Lawrence "Larry" Knechtel** (bass); **James Beck "Jim" Gordon** (drums); **William Everett "Billy" Preston** (keyboards); unknown (harmonica). Producer: **Dick Glasser**. Robert Higgenbotham (professionally known as Tommy Tucker), 5th March 1933 – 22nd January 1982.

HI-LILI, HI-LO

(Bronislaw Kaper/Helen Deutsch) Recorded 31st May 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**.

This song was first featured in the 1953 film *Lili* starring Leslie Carron. The version included on the album **BOTH SIDES OF AN EVENING** is somewhat dreary. During the same session they cut a much jazzier rendition that is absolutely worthwhile and one wonders why that wasn't used. This jazzy version wasn't issued until 2005 when it appeared on the CD **FROM NASHVILLE TO HOLLYWOOD**, a wonderful compilation of outtakes. It can also be found on the **Bear Family** box set **THE PRICE OF FAME**. Several artists recorded the song, including **Gene Vincent**, Manfred Mann and Anne Murray. Bronislaw Kaper, 5th February 1902 – 26th April 1983; Helen Deutsch, 21st March 1906 – 15th March 1992.

HILL & RANGE - Hill & Range (originally Hill and Range Songs, Inc.) is a music publishing company that was particularly responsible for much of the country music produced in the 1950s and 1960s. They revolutionized the business of music publishing by creating small, subsidiary publishing companies for individual artists who signed with the firm. They guaranteed clients not only a share of the profits, but also a more active role in controlling their careers.

The company was founded in **Los Angeles** in 1943 by Austrian-born Julian Aberbach and his business partners Milton Blink and Gerald King, who owned Biltmore Music. Aberbach's brother Jean joined in the early 1950s after working for Chappell Music, and thereafter the two shared control of the company, with Jean Aberbach being based in the **Brill Building** in New York City. After initially finding success representing Spade Cooley and **Bob Wills**, the company became active in the country music industry, particularly in **Nashville**. Aberbach found himself flying back and forth between L.A. and **Nashville** at least once a week, negotiating publishing contracts with country superstars including Ernest Tubb, Bill Monroe, **Eddy Arnold**, **Johnny Cash**, **Lefty Frizzell**, and **Hank Snow** - at one point in time, roughly 75 per cent of the music coming out of Music City was represented by Hill & Range. In 1955, the Aberbachs were responsible for setting up an unprecedented arrangement in which the publishing rights to all songs recorded by emerging star performer **Elvis Presley** were split 50:50 between the Hill & Range company and **Presley** and his management.

The Aberbach brothers established their younger cousin, Freddy Bienstock, as head of **Elvis Presley Music** - in effect, a subsidiary of Hill & Range. It also employed writers (including **Leiber and Stoller**) to provide songs for **Presley's** films and albums. This arrangement effectively precluded **Presley** from recording material not licensed to Hill & Range (and by many regarded as the beginning of his long creative descent), from the mid-1950s through to the early 1970s, a situation very similar to the one existing between **The Everly Brothers** and **Acuff-Rose** in the late 1950s /very early 1960s. **Don Everly** was briefly signed to Hill & Range before the onset of their career. **Elaine Tubb**, eighteen-year-old daughter of Ernest and sister to **Justin**, acted as their manager in 1956 and arranged for the songwriting contract with Hill & Range - even negotiated a \$200 advance. It was short-lived, as Don got out of the contract when **Wesley Rose** became their manager in 1957 and they signed with **Acuff-Rose**.

Hill & Range gradually expanded to become the largest independent music publishing company, with worldwide interests, boasting offices in London, Amsterdam, Hamburg, Rome and Paris by the early 1970s. The company employed many of the top pop songwriters of the day, including **Doc Pomus**, **Mort Shuman** and Phil Spector, as well as **Leiber and Stoller**. In 1964, it bought Progressive Music, the publishing company operated by Atlantic Records. In 1973, Julian Aberbach suffered an incapacitating heart attack. Aberbach remained in critical condition for six weeks, and as his health failed to turn around, a panicked Jean decided to sell the company to **Warner Chappell**, then a subsidiary of the **PolyGram** organization, although it retained control of the companies connected to **Presley**. From his hospital bed, Julian recommended that Hill & Range maintain 25 per cent of its 3,500 songs already administered by **Warner Bros.**, as well as 50 per cent of the **Elvis Presley** catalogue, and all of the **Hank Williams** songbook; it was a deal as shrewd and prescient as any in the company's history. Julian Aberbach was inducted into the **Songwriters Hall of Fame** in 2000, and named a member of the French Legion of Honour three years later. Aberbach died of heart failure in Manhattan on 17th May 2004.

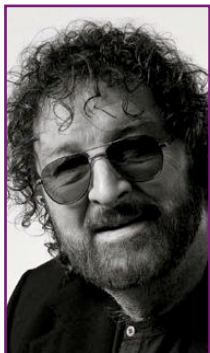
HIT PARADE HALL OF FAME – The Hit Parade Hall Of Fame was created by John Rook and Bill Gateman. Gateman is a former recording executive; Rook is an American radio programmer who was named "Radio's Man of the Year" by **Variety** as well as "Program Director of the Year" at the Gavin Report convention in 1969 and had a long tenure at **Chicago's WLS**. The Hit Parade Hall Of Fame is an association that highlights musical performers who have been responsible for big hit records over the years; also included are numerous artists who have had big national hit records that don't fall under the strict genre rules of other awards associations. Examples of these would be **Pat Boone**, Chubby Checker, Frankie Lane, Nat King Cole and Frank Sinatra. A nominating committee of more than thirty leading radio and recording industry executives including **Joe Smith**, Rick Dees, Russ Regan, Al Coury, Wink Martindale, Red Robinson, Erica Farber, Kent Burkhart and Rollye James is restricted to selecting artists or groups that have attained at least two top ten records according to **Billboard** or **Cashbox** magazines in any genre. In January of each year voting begins for a new group of nominees, focusing on three decades beginning in 1950. After nominations are unveiled, the public can vote for their choice online. Besides voting for recording stars already nominated, visitors to the Hit Parade Hall of Fame website are also encouraged to suggest the names of future nominees. In 2007, fans gave the nominating committee more than five hundred names to consider. Once nominated a recording artist has three years to gain enough votes for induction into the Hit Parade Hall of Fame. Among the first inductees in 2007 were **Elvis Presley**, Paul Anka, Tony Bennett, **Roy Orbison**, Connie Francis, Chubby Checker and Frank Sinatra. **The Everly Brothers** were inducted in 2008.

HIT SOUND OF THE EVERLY BROTHERS, THE - Released in February 1967 as WS 1676. Although this album does not contain an **Everly** original, there are nevertheless some strong tracks on it: covers of rock 'n' roll greats such as **Fats Domino**, **Little Richard** and **Buddy Holly** - done **Everly** style. Yet sadly, this album never entered the charts.



TRACKS: Side 1: Blueberry Hill / Movin' On / The Devil's Child / Trains And Boats And Planes / Sea Of Heartbreak / Oh, Boy!
Side 2: (I'd Be) A Legend In My Time / Let's Go Get Stoned / Sticks And Stones / The House Of The Rising Sun / She Never Smiles Anymore / Good Golly, Miss Molly.

HODGES, CHAS - Chas Hodges, born Charles Nicholas Hodges in Edmonton, UK, on 28th December 1943, was a one-time member of **Heads Hands & Feet** and subsequently formed one half of the duet Chas & Dave; they recorded the international hit 'Ain't No Pleasing You'.



Chas learned to play guitar at age 12. A year later, 1957, he joined his first band, The Horseshoe skiffle group. When **Jerry Lee Lewis** played at The Edmonton Regal in 1958, Chas was in the audience, and from that point aspired to become a piano player. In 1959 Chas bought a Hofner bass guitar (the first electric bass in north London, which he still has and records with) and began playing in various rock 'n' roll bands around the area. At the age of 16 he turned fully professional. One of his first paying gigs was the summer season at Butlins, Filey with Billy Gray & the Stormers in 1960. The following year, the same band, minus Billy Gray became The Outlaws with new singer Mike Berry, and the legendary Joe Meek as their record producer & engineer. Chas became the major session bass player for the next two years up at Joe Meek's famous home studio, with the Outlaws practically becoming Meek's 'house band'. Chas played on numerous hits such as 'Tribute to **Buddy Holly**', with Mike Berry, 'Johnny Remember me' with John Leyton, and 'Just Like Eddie' with Heinz. (Along with new Outlaw member, Ritchie Blackmore).

In 1963 Chas went on tour in Britain and Europe as bass player for **Jerry Lee Lewis**. The same year The Outlaws also backed another legend, **Gene Vincent**, with Chas taking on the role of musical director. The tour included a week at the famous Star Club, Hamburg, where they found themselves on the same bill as Cliff

Bennett & the Rebel Rousers. After returning home, Bennett asked Chas to join the band. Chas accepted and in 1966, after **The Beatles** last European tour, **Paul McCartney** took Bennett and the band into Abbey Road and produced 'Got To Get You Into My Life', which reached No. 6 in the UK singles chart.

In 1970 **Heads, Hands & Feet** were formed around Chas' friend **Albert Lee**. On Albert's recommendation, Chas joined the band and he spent the next two years recording and gigging with them including an extensive tour of America. It was in America that Chas began to get ideas about writing his own songs and singing in his own accent. 'It seemed okay singing in an American accent at home, but in America it felt wrong. I felt like a fraud.' His friend Dave Peacock shared his views and so Chas & Dave got together at the end of 1972. Chas & Dave recorded their first album in 1974. After a couple of well-received albums they finally broke big with 'Gertcha', their first top 20 hit in 1979. For **Albert Lee**'s debut 1979 solo album *Hiding* he wrote '**Billy Tyler**' together with John Ware; **Don Everly** provides harmony on this track. The following year, Chas was in the producer's chair for his old mate Mike Berry. The resulting single 'Sunshine Of Your Smile' was a top ten hit and remains a live favourite for Chas & Dave. Chas and Mike followed up this success with an album of the same name. He also played piano for a short-lived band called The Rockers, which featured **Roy Wood**, Phil Lynott and John Coghlan. In 2005 he produced *About Time Too!* an album with Mike Berry and **The Crickets**, on which for two tracks - 'Red Cadillac And A Black Moustache' and 'Summertime Blues' - Hodges plays **Don Everly**'s acoustic guitar.

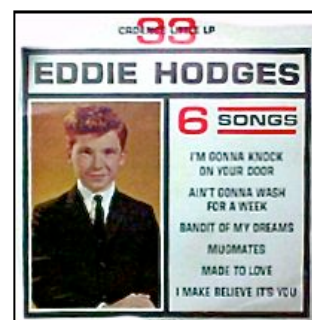
In addition to releasing a book about his time as part of Chas & Dave, he has also written a book on growing your own vegetables, *Chas's Rock 'n' Roll Allotment*. Chas is still famous and popular with supporters of Tottenham Hotspur Football Club owing to singles he has released as Chas & Dave. These include 'Glory Glory Tottenham Hotspur', 'Hot Shot Tottenham', 'When the Year Ends in One', 'Spurs Medley' and 'Ossie's Dream' also known as 'Spurs are on their way to Wembley'.

HODGES, EDDIE - Eddie Hodges (born 5th March 1947) is an American former child actor, recording artist, songwriter and producer who left show business as an adult. He was born in Hattiesburg, Mississippi, and travelled to New York City with his family in 1952. He made his professional acting debut on stage in Wilson's 1957 Broadway musical *The Music Man* at the tender age of ten. His film debut followed soon in the 1959 Frank Sinatra/Edward G. Robinson flick *A Hole in the Head* in which Hodges and Sinatra performed a song called 'High Hopes'; however he is not the one singing on the recording of the song. Hodges made eight feature films and numerous TV guest appearances. In 1960 he played the title role in Michael Curtiz's 1960 film *The Adventures of Huckleberry Finn*; he also appeared in the 1963 Disney film *Summer Magic* and the 1967 film *The Happiest Millionaire*. Guest appearances on network TV productions included *Bonanza*, *Gunsmoke*, *Cimarron Strip* and *The Dick Van Dyke Show* among others.



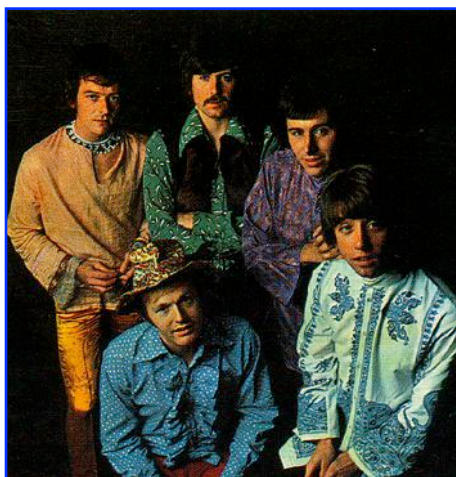
In 1961, still only 14 years old, he recorded his biggest hit for **Cadence Records**, 'I'm Gonna Knock On Your Door'. A minor hit

followed with the **Phil Everly**-penned 'Girls Girls Girls (Made To Love)' that the **Everly Brothers** had recorded a year earlier under the title '**Made To Love**' and put on their album **A DATE WITH THE EVERLY BROTHERS**. Eddie later collaborated with Tandy Almer ('Along Comes Mary') with whom he wrote and published several songs and owned his own music publishing business. Eddie became disillusioned with show business after his discharge from the army (late 1960s), returned to his native Mississippi and went back to university; he received his B.A. in psychology and an M.S. in counselling and became a mental health counsellor. Hodges continues to write songs today but is unable to play guitar due to spinal nerve injuries. He makes occasional appearances around the USA but is no longer involved in the music business.



HOGAN'S HEROES - see: **ALBERT LEE AND HOGAN'S HEROES**

HOLLIES, THE - As we aim to keep it brief here, for further information on the Hollies' long career and personnel changes please



consult other, more comprehensive sources such as the band's official site, other websites and various books.

The Hollies are an English pop-rock group, part of the first wave of British Invasion acts, formed in Manchester in the early 1960s and known for their bright vocal harmonies. Their name came from their admiration for **Buddy Holly**. The original line-up consisted of **Allan Clarke** as lead vocalist, **Graham Nash** as guitarist and vocalist, Vic Steele on guitar, Eric Haydock on bass guitar and Don Rathbone on drums. Steele left in April 1963, **Tony Hicks**, who replaced Steele, and Bobby Elliott, who replaced Don Rathbone, joined the band in quick succession in 1963. Bernie Calvert replaced Haydock in 1966. They were hugely influenced by **The Everly Brothers'** harmonies. Most of their 1960s hits were written by band members **Allan Clarke**, **Tony Hicks** and **Graham Nash** (who later went on to form Crosby, Stills, Nash and Young) under the joint pseudonym **L. Ransford**. Hits include 'Bus Stop', 'We're Through', 'I Can't Let Go', 'Look Through Any Window', 'Just One Look', 'Carrie-Anne', 'Listen To Me', 'The Day That Curly Billy Shot Down Crazy Sam McGee', 'Long Cool Woman In a Black Dress' and the major hits '**The Air That I Breathe**' and 'He Ain't Heavy, He's My Brother'. **Graham Nash** left in December 1968, relocated to **Los Angeles** to join forces with David Crosby, Stephen Stills and **Neil Young**. Frontman **Allan Clarke** left exactly three years later; he was replaced by

Swedish singer Mikael Rickfors but rejoined the Hollies in 1973.

During the 1970s they continued to make the charts, mostly in the UK and New Zealand. They also released an album of **Buddy Holly** covers aptly named *Buddy Holly*. During the early 1980s, the original band members re-grouped and a live album featuring the Clarke-Hicks-Elliott-Nash line-up, *Reunion*, was recorded at Kings Island Amusement Park in Ohio, during a USA tour that followed in 1983. It was finally first issued in 1997 as *Archive Alive*, then retitled *Reunion* (with two extra tracks) in 2004. The Hollies were awarded an Ivor Novello Award in 1995 for Outstanding Contribution to British Music. They were inducted into the Vocal Group Hall of Fame in the USA in 2006 and the **Rock and Roll Hall of Fame** in 2010. In 2011 The Hollies were still touring with two original members, Hicks and Elliott.

In 1966 **The Everly Brothers** came to London and with members of the Hollies recorded the appropriately titled **TWO YANKS IN ENGLAND**. Most of the songs were written by the Hollies, with Clarke, Hicks & Nash and future Led Zeppelin guitarist **Jimmy Page** playing on the album and according to **Graham Nash**, also Elton John.

Graham Nash: "This was an utterly brilliant moment. The Hollies were playing at the London Palladium and right before the sound check the phone rings backstage and Rod Shields our Road Manager answers it and goes, 'Yeah....yeah.....hold on a second,' hands me the phone and says, 'It's **Phil Everly**'. And I thought somebody was ***** with me but it was Phil and he says, 'I'm over here with Don. We're trying to make a record and we wanted to know if you had any songs.' So I'm in heaven now because it is **Phil Everly**."

The compositions were once again credited to the pseudonym **L. Ransford**. **Graham Nash** still has warm memories, "What a great feeling it was that our two heroes, Don and Phil, were recording about eight of our songs for this record. It had only been six years since Allan Clarke and I had waited for them after their concert at the Free Trade Hall in Manchester in 1960. They were so sweet and encouraging to us both. We'll never forget it."

HOLLY, BUDDY see also: **CRICKETS, THE** – Charles Hardin Holley (7th September 1936 - 3rd February 1959), known professionally as Buddy Holly, was an American singer-songwriter and a pioneer of rock and roll. He was born in Lubbock, Texas and called "Buddy" by his family because he was so nice to everyone. Aged five, his young voice and exuberance won him a talent contest singing a then-popular song, 'Have You Ever Gone Sailing (Down the River of Memories)'. In 1949, he recorded a bluesy solo rendering of **Hank Snow's** 'My Two Timin' Woman' on a wire recorder borrowed by a friend who worked in a music shop.



In 1952, he met **Bob Montgomery** at Hutchinson Junior High School; they teamed up as Buddy and Bob. They sang bluegrass harmony duets at local clubs and high school talent shows and performed on a local radio station KDAV Sunday broadcast that made them a top local act.

Holly saw **Elvis Presley** sing in Lubbock in 1955, and began to incorporate a rockabilly style that had a strong rhythm acoustic and slap bass. On 15th October 1955, he opened the bill for **Presley** in Lubbock. Holly's transition to



rock continued when he opened for Bill Haley & His Comets. **Decca Records** signed Holly to a contract in February 1956, misspelling his name as "Holly". He thereafter adopted the misspelled name for his professional career.

Among the tracks he recorded was an early version of '**That'll Be The Day**'. Aside from Buddy Holly on vocal and guitar, the other musicians were, **Sonny Curtis**: guitar; Don Guess: bass; **Jerry Allison**: drums. **Decca** released two singles, 'Blue Days, Black Nights' and 'Modern Don Juan', that unfortunately failed to make an impression. **Decca** informed Holly his contract would not be renewed, insisting, however, that he could not record the same songs for anyone else for five years.

The Crickets - then comprising Holly (lead guitar and vocals), Niki Sullivan (guitar), **Joe B. Mauldin** (bass), and **Jerry Allison** (drums) - hired Norman Petty as manager. Petty got Brunswick Records, a subsidiary of **Decca**, to sign **The Crickets** on 19th March 1957. Holly signed as a solo artist with another **Decca** subsidiary, Coral Records. This put him in the unusual position of



having two recording contracts at the same time. On 27th May 1957, '**That'll Be The Day**' was released as a single, credited to **The Crickets** to try to bypass **Decca's** claimed legal rights. When the song became a hit, topping the charts, **Decca** decided not to press its claim.



Reputably Buddy Holly composed '**Not Fade Away**' with **The Everly Brothers** in mind, using that famed **Bo Diddley** rhythm. However they decided not to record it then as they had '**All I Have To Do Is Dream**' – although the timing does not fit as '**Not Fade Away**' was composed and recorded by **The**



Crickets in 1957 and '**All I Have To Do Is Dream**' did not appear until March 1958. '**Not Fade Away**' originally appeared on the first (1957) **Crickets** album *The Chirping Crickets* and was not recorded by **The Everly Brothers** until their 1972 **RCA** album *PASS THE CHICKEN AND LISTEN*. It has been covered by many artists, most famously of course in 1964 by **The Rolling Stones** who had a huge hit with it.

Phil and **Don Everly** became good friends with **The Crickets** and showed them around New York encouraging them to buy sharp Ivy League suits. It was they who encouraged Buddy 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 twelve-date six-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 was not up to the job. In a 2011 interview for a Buddy Holly documentary, **Phil Everly** explained, "The one time – really was a fun time – we were doing a Florida tour. **Jerry Lee Lewis** was on it, we were on it, Buddy was on it and **The Crickets**. It was Bill Haley promotion and Don and I didn't travel with a band – it was that early, you know, and we didn't have our own band. We usually would pick up three pieces and work at it. Well, when we got there, the three pieces they had were three high school kids that played and they were like 16, 15 and you know, and the older one was like 17, maybe a senior, I don't know. And they - *could not play*. I mean, they really could not play at all on this set. And we were saying, 'Well, this won't work.' And Bill Hailey had run a.....it was his production thing, and he had just spent as little money as possible. I don't know; he probably gave them the opportunity and not any money at all. But anyway, Buddy stepped up and **The Crickets** stepped up and they played – for us, you know. We were closing the show and we followed Jerry Lee; it was Buddy Holly, then Jerry Lee, then us. Jerry Lee was the best of all but when normally it would've been a difficult thing [it was] impossible with that band, with those three kids. Buddy then played with us and it was *un-believable*, you know, how good it was. After Buddy died, **Jerry Allison** and **Joe B.** and **Sonny Curtis** came to play for us for about a year and a half, two years."

In mid-1958 period Holly also composed and demoed two songs intended for **The Everly Brothers** – '**Wishing**' (composed with **Bob Montgomery**) and '**Love's Made A Fool Of You**' (again using Buddy's and **Don Everly's** favoured **Bo Diddley** style); sadly they have not recorded either song. Holly even double-tracked on the demos to help give an **Everly** 'sound'. There are numerous theories as to why these songs did not get recorded by Don & Phil when first composed. One is that **Wesley Rose** blocked them as they were not published by **Acuff-Rose** and he never even let Don & Phil know about them. There may be some truth in this as **Roy Orbison** switched publishers in order to enable Don & Phil to record '**Claudette**'. It is also said that '**Wishing**' was passed up because



the Holly version was so good that it was likely to be released in competition with any **Everly** version. Both Holly versions of these excellent tracks were released posthumously.

Holly became increasingly interested in the New York music/recording/publishing scene, while the other Crickets (Sullivan had already left) wanted to return to Lubbock. As a result, the group split up in late 1958. Buddy and his wife Maria Elena settled in Greenwich Village, New York, in the new Brevoort apartment block at Ninth Street and Fifth Avenue. Here he recorded the series of acoustic songs, including 'Crying, Waiting, Hoping' and 'What to Do,' known as the "Apartment Tapes", which were released after

his death.

In addition to 'True Love Ways', during the October 1958 sessions at **Decca's** Pythian Temple, Holly also recorded two other songs, 'It Doesn't Matter Anymore' and 'Raining In My Heart' (original composed by **The Bryants** for **The Everly Brothers**). The songs were to be his last formal recording studio sessions.

Holly was having continual trouble getting his royalties from Norman Petty (who also insisted on claiming co-composition credits on many Holly songs for which he made little or no contribution), so he hired the noted lawyer Harold Orenstein at the recommendation of his friends **The Everly Brothers**, who had engaged Orenstein following disputes with their own manager, **Wesley Rose**. Yet, with the money still being withheld by Petty and with rent due, Buddy was forced to go back on the road.





Holly was offered a spot in the Winter Dance Party, a three-week tour across the Midwest opening on 23rd January 1959, with other notable performers such as **Dion** and the Belmonts, Ritchie Valens, and J. P. "The Big Bopper" Richardson. He assembled a backing band consisting of **Tommy Allsup** (guitar), **Waylon Jennings** (bass) and Carl Bunch (drums), and billed as **The Crickets**. The tour turned out to be a miserable ordeal for the performers. Following a performance at the Surf Ballroom in Clear Lake, Iowa, on 2nd February 1959, Holly chartered a



small airplane to take him to the next stop on the tour. When their plane crashed soon after taking off from nearby Mason City in the early morning hours of 3rd February, Holly, Valens, Richardson and the pilot were killed. Band-mate **Waylon Jennings** had given up his seat on the plane, causing Holly to jokingly tell Jennings, "I hope your ol' bus freezes up!" Jennings shot back facetiously, "Well, I hope your ol' plane crashes!" It was a statement that would haunt Jennings for decades.

Holly's funeral was held on 7th February 1959, at the Tabernacle Baptist Church in Lubbock. The service was officiated by Ben D. Johnson, who had presided at Holly's wedding just months earlier. The pallbearers were **Jerry Allison**, **Joe B. Mauldin**, Niki Sullivan, **Bob Montgomery**, **Sonny Curtis**, and it is often said **Phil Everly** – however, Phil has said that he was not a pallbearer. Holly's body was interred in the City of Lubbock Cemetery in the eastern part of the city. His headstone carries the correct spelling of his surname (Holley) and a carving of his Fender Stratocaster guitar.

2011 represented the 75th anniversary of Buddy Holly's birth. This was marked by a **Hollywood Walk of Fame** star and a couple of all-star tribute albums with artists like Stevie Nicks, **Brian Wilson**, Ringo Starr, Kid Rock, Lou Reed, My Morning Jacket and Chris Isaak paying homage. Speaking at the event **Phil Everly** said: "When we were interviewed in the '50s, the first, second or third question would be "What are you going to do when it's over?" The people writing the articles hated the music. Whether it was Buddy or **Eddie Cochran** or Don and myself, none of us thought it would last because that was what we kept getting told. Inside the perimeter, what we were thinking was - and this is what we loved - the cool thing was to do something original. That was important to all of us. I'm only here because Buddy was my friend. My great respect for his music has never diminished." At the concert Phil joined in the finale singing '**That'll Be The Day**', commenting afterwards that it was his last live performance (see picture with Chris Isaak and Michelle Branch).

HOLLYWOOD - see: **LOS ANGELES**

HOLLYWOOD WALK OF FAME - see: **WALK OF FAME, HOLLYWOOD**

HOMEcoming, THE EVERLY BROTHERS CENTRAL CITY – The Everly Brothers returned to **Muhlenberg**



County on 25th August 1988. They returned to their "hometown" of **Central City**, a little town in **Kentucky** about 92 miles the north of **Nashville**. Like in



Shenandoah two years earlier, there was a welcome home parade to celebrate their return. Hundreds of people from all around gathered and waved at "the boys" as they returned to their roots.


"Some of the guys in the band have accused us of having too many hometowns! 'Oh, another hometown, huh?' they've asked from time to time," said **Don Everly** with a laugh. "But we travelled around a lot! So we're from Iowa, and we're from Chicago. We're from a lot of places... from **Nashville**... and from LA." The

celebration was organized because the townspeople wanted to show their appreciation to Don and Phil who had given **Central City's** Police Department a check for \$7,500 to fund the purchase of radios for their patrol cars. Don explained, "I saw that the city was in



need while watching a television report. I just couldn't sit there and not call Phil up. It was easy enough for us to help out." It was Phil then who suggested a concert to benefit the community.

Mayor Hugh Sweatt proclaimed that **Central City's** Chestnut Street "would henceforth be known as **Everly Brothers Boulevard**" and presented souvenir street signs to Don and Phil. The Homecoming Music Festival in Central City became an annual event since that first one in 1988. The main event on Labor Day weekend was the Saturday night concert held at the athletic field behind Central City's elementary school. Besides Don and Phil, **John Prine** was a regular performer. His parents were **Muhlenberg County** natives and his song about **Paradise** was recorded by **The Everly Brothers** in 1973. The annual Festival featured such artists as **Chet Atkins**, **Bo Diddley**, **Sonny Curtis**, John Hartford, **Duane Eddy**, Marty Brown, Thom Bresh, Tammy Wynette, and Marty Stuart.



HOMECOMING V
CENTRAL CITY, KY
SEPTEMBER 5, 1992

In 1988 the Everly Brothers generously responded to the economic concerns of their home area by offering to present an annual benefit concert. Their desire was to establish a perpetual trust fund, the earnings of which could provide academic scholarships and grant financial assistance to deserving community causes for generations to come.

Thanks to Don and Phil's efforts and the generosity of their invited guests, the Everly Brothers-Central City Music Festival has evolved from its humble beginning into an international event which attracted 22,000 fans in 1991. Held annually on Saturday night of Labor Day weekend, fans from Kentucky, dozens of states across the nation, and several foreign countries visit Central City for our homecoming activities. Hundreds of dedicated volunteers not only give of their time and energies to make the event a success, but even purchase a concert ticket for the privilege of working, seldom having an opportunity to view any of the show.

Proceeds from the first three concerts have enabled the Everly Brothers Foundation to meet its goal of establishing a perpetual scholarship trust fund in the amount of \$100,000.00. Earnings from this trust will permanently guarantee that deserving Muhlenberg county students will be assisted in their desire to attend college. With the granting of eight awards this spring, a total of seventeen scholarships have been awarded in just three years.

In addition to scholarships, the Everly Brothers Foundation recently announced the purchase of 89 acres of land between the Western Kentucky Parkway and Everly Brothers Boulevard in Central City. Preliminary plans call for the development of an Everly Brothers Museum and Music Complex to honor the rich heritage of Muhlenberg County music.

Thank you for helping make the Everly Brothers dream of establishing long-term financial assistance to their home a reality. See you next year at Homecoming V on Saturday, September 5. **SEE YOU IN '92**

EVERLY BROTHERS INFORMATION CENTER (502) 754-9603
P.O. BOX 309 CENTRAL CITY, KY 42330-0309



MUSIC FESTIVAL '91
August 31st

HOMECOMING

The Everly Brothers 1991 Guests:
Thom Bresh
Lane Brody
Kentucky Headhunters
and other special guests.

The Central City Music Festival evolved from humble beginnings in 1988, when it was just a one-day affair, to an international three-day event that has attracted up to 22,000 fans. A whole range of activities were included such as a thumb picking contest, a 5K run, a talent show and a golf tournament – the highlight of course being the Saturday night show. Hundreds of dedicated volunteers gave of their time and energy to make the event a success each year. Proceeds from the first three concerts enabled **The Everly Brothers Foundation** to meet its goal of establishing a perpetual scholarship trust fund in the amount of \$100,000. The earnings from this trust guaranteed that deserving **Muhlenberg County** students will receive financial assistance to attend college, and 53 \$1,000 scholarships have been awarded through 1996. In addition to awarding scholarships, The Foundation purchased 83 acres of land between the Western Kentucky Parkway and **Everly Brothers Boulevard** in **Central City**. Plans at the time called for the development of an **Everly Brothers Museum**, an amphitheatre, and classroom buildings for Madisonville Community College Extension. The Homecoming festival ran until 2002.

HOMECOMING, SHENANDOAH - In July 1986, Don and Phil triumphantly returned to their main hometown **Shenandoah**,



Iowa for a **Homecoming Concert**. This is where they spent their formative years. The town organized a parade in their honour and "the boys" received handshakes, hugs, kisses, and carnations all along the parade route as they were greeted by their childhood



friends. Iowa's governor was also on hand to welcome them back home and the event's organizer, Bill Hillman, dedicated "**Everly Brothers Avenue**" (Highway 59) during a public ceremony.

(The picture above left shows Don & Phil outside their childhood home; and right, meeting their former teacher Mamie Ruth.)

HOME ON THE RANGE/HARD DAY'S NIGHT ('mix')

(Brewster Higley/Daniel E. Kelley) (**John Lennon/Paul McCartney**) **Don Everly** performed a great rendition of both songs as a mix on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, which was recorded 10th June 1970 and aired 16th September 1970 (Show No. 10). 'Home On The Range' has been the official state song of Kansas since 1947 and was written by Brewster Higley in the early 1870s. He first wrote it as a poem entitled 'My Western Home'; his friend Daniel Kelley then put it to music in 1873. The song was adopted by settlers and cowboys and over the years its lyrics were adapted. In 1933 it gathered more fame when several newspapers reported that President Franklin D. Roosevelt declared it to be his favourite song. As from 2005, 'Home On The Range' features as the state slogan on Kansas vanity license plates.

'Hard Day's Night', sung by Don in a wonderful slowed-down version, was written by John Lennon but credited to Lennon/McCartney and recorded by the **Beatles** 16th April 1964; it was released in July that year. It was a chart topper in the US and UK and many more countries. The title of the song came from something Ringo Starr had said: "We went to do a job, and we'd worked all day and we happened to work all night. I came up still thinking it was day I suppose, and I said, 'It's been a hard day...' and I looked around and saw it was dark so I said, '...night!' So we came to 'A Hard Day's Night'." (As told to disc jockey Dave Hull in 1964.) Dr. Brewster Higley, 30th November 1823 – 9th December 1911; Daniel E. Kelley, February 1845 – 1905.

HONEYCOMB

(Bob Merrill) Performed with **Jimmie Rodgers** (not to be confused with country singer 'T For Texas' **Jimmie Rodgers** – no relation) as part of a medley comprising 'Kisses Sweeter Than Wine' (Jimmie solo)/ 'Honeycomb'/ '**Uh-oh I'm Fallin' In Love Again**' on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 22nd May 1970 and aired 26th August 1970 (Show No. 8). 'Honeycomb' was a monster hit for Jimmie Rodgers in 1957 on Roulette Records and became his signature song; 'Kisses Sweeter Than Wine' was his follow-up hit. Bob Merrill wrote a number of hit tunes, such as 'How Much Is That Doggie In The Window', 'Mambo Italiano', 'My Truly Truly Fair' and the Streisand hit 'People' that he co-wrote with Jules Styne. The EBs recorded another of his songs for their **INSTANT PARTY** album: '**Love Makes The World Go Round**'. Bob Merrill, 17th May 1921 – 17th February 1998.

HONEY COME BACK

(**Jimmy Webb**) **Phil Everly** performed this song solo on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers** as part of a comedy spot with **Joe Higgins**. It was recorded 18th May 1970 and aired 19th August 1970 (Show No. 7). **Glen Campbell** recorded this **Jimmy Webb**-penned tune and released it in January 1970; it climbed to the #2 position on the US Country chart.



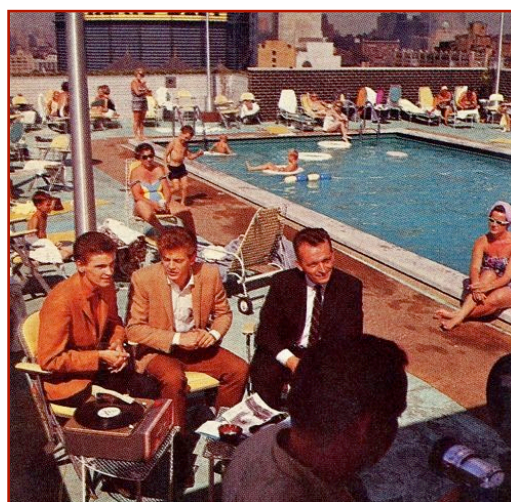
HONKY TONK WOMEN

(Mick Jagger/Keith Richards) Performed on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, which was recorded 18th May 1970 and aired 19th August 1970 (Show No. 7). This song featured regularly in the EBs 1971 tour. It had been a hit for the **Rolling Stones**, topping the charts in the US and UK in 1969. Mick and Keith wrote the song while on holiday in Brazil and it was originally an acoustic country song as Keith explained: "It was originally written as a real **Hank Williams/Jimmie Rogers/1930s** country song." At the time, Keith was best buddies with the legendary **Gram Parsons** who introduced Keith to country music. The Stones recorded two versions: the hit version and a honky-tonk one entitled 'Country Honk', the latter has slightly different lyrics and was released on their album *Let It Bleed*. Gram Parsons also recorded 'Honky Tonk Women' which was posthumously released in 1976 on a rarities compilation *Sleepless Nights*.

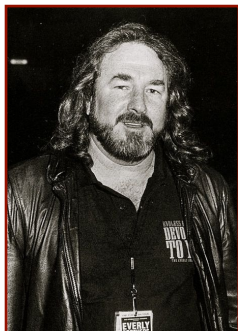
HONOLULU

(**Boudleaux Bryant**) Recorded 5th May 1964 at **Fred Foster Sound Studio, Nashville, Tennessee**. It was likely to have been inspired by Don's love for Hawaiian music at the time and can be found on **GONE GONE GONE**. No musician details known. Producer: no credit; engineer: **Bill Porter**; arrangement by **The Everly Brothers**.

(Pic shows Don & Phil being interviewed in 1961, location unknown.)



HOOVER, DWAYNE "HOOTER" – **Everly Brothers'** road manager from 1987 through to the early nineties. More information is welcome. Contact email at the top of this document, and in the introduction.



HOUND DOG

(**Jerry Leiber/Mike Stoller**) Recorded 1st December 1964 at **Fred Foster Sound Studio A, Nashville, Tennessee**. No musician details known. Producer: **Jimmy Hilliard**; engineer: **Bill Porter**.

It can be found on **ROCK 'N' SOUL**. It was of course a huge **Elvis Presley** #1 hit on *all* three Billboard charts (pop, country & western, R&B) in 1956, but was originally recorded in 1952 by Big Mama Thornton and the first record **Leiber & Stoller** produced themselves which had Johnny Otis on drums. According to legend, 'Hound Dog' came together when Leiber started beating a rhythm on the roof of Stoller's 1937 Plymouth with his right hand and tapping on the dashboard with his left. "I kinda liked the beat and it felt good," Leiber later told Reuters. "I started yelling: 'You ain't nothing but a hound dog!' Mike said: 'I like that.'" A hit was born!

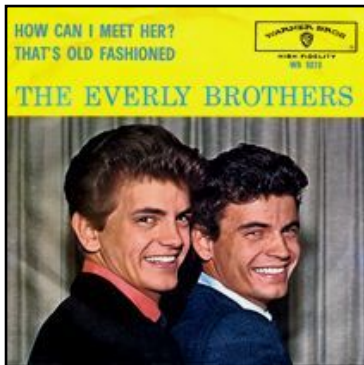
HOUSE OF THE RISING SUN, THE

(**Alan Price**) **Don Everly** solo on an EB album. Recorded 6th January 1967 at **United Recording Corporation Studio B, Hollywood, California**. **Glen Campbell** (guitar); **Alvin W. "Al" Casey** (guitar); **Don Lanier** (guitar); **Louis "Lou" Morell** (guitar); **Charles "Chuck" Berghofer** (bass); **Terry Slater** (bass); **Hal Blaine** (drums); **Gary Coleman** (percussion); **Lawrence "Larry" Knechtel** (keyboards). Producer **Dick Glasser**; engineer: **Eddie Brackett**.

In part due to the Hammond organ playing of Larry Knechtel this Don solo has a particularly haunting, even slightly ominous feel to it. It can be found on **THE HIT SOUND OF THE EVERLY BROTHERS**. The Animals took it to #1 in 1964. NB: Don's plea to Phillip in verse two! (For the complete lyrics, see: **The Everly Brothers Complete Lyrics** aka **The Lyric List** on the **EBI** website.) The EBs version has some vocal twists and turns that some mistook to be Arabian influences but according to **Don** when he spoke with Andrew Sandoval for the **CHAINED TO A MEMORY** box set liner notes: "I was a little over the top on 'House Of The Rising Sun'. But I enjoyed those sessions, though. I enjoyed those kinds of things, lots of melodic changes. I was influenced a lot – don't know whether you can tell or not – at that point with a lot of foreign music, especially Greek singers. The twists and turns I was doing, I can remember listening to things like that."

HOW CAN I MEET HER

(**Gerry Goffin/Jack Keller**) Recorded 4th April 1962 at **RCA Victor Studio, Nashville, Tennessee** during weekend leave from the



Marines and issued as WB 5273 on 18th April 1962, coupled with '**That's Old Fashioned (That's The Way It Should Be)**'. **Chester B. "Chet" Atkins** (guitar); **Walter Haynes** (steel guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.

The same session produced the fantastic '**Burma Shave**'. In Britain, 'How Can I Meet Her' was chosen for the A-side and peaked at #12 in a ten-week chart run; in the US it made it no higher than #75. It is an up-tempo number with a busy arrangement including a harmonica, which, at the time, was still very unusual in pop music.



Highest chart positions: US: 75; UK: 12; Canada: 18; Australia: 8

HOW DID WE STAY TOGETHER

(**Don Everly**) Demo likely recorded late 1956/early 1957 for the **Acuff-Rose** publishing catalogue and again in 1958. The first version was released on the 2005 demo compilation CD **TOO GOOD TO BE TRUE**, the 1958 one on **GIVE ME A FUTURE**.

HOW DO YOU DO IT

(**Mitch Murray**) During TV's **Shindig!** (16th June 1965) the EBs join Gerry (Marsden) and The Pacemakers in a fun medley 'swapping' songs. G&TPs sing extracts from '**Bye Bye Love**' and '**Be Bop A Lula**' whilst the EBs sing '**How Do You Do It**' and '**I Like It**'. Together they sing the 1953 Nat King Cole hit '**Pretend**' during which Gerry Marsden's guitar string snaps and hits Don in the eye. It can be found on YouTube. 'How Do You Do It' was Gerry and The Pacemakers debut single produced by George Martin – they took it to #1 on the British charts in 1963. It peaked at #9 on the American charts the following year. **The Beatles** initially reluctantly recorded 'How Do You Do It' as a possible single but 'Love Me Do' was released instead. Their version finally saw release on the Anthology 1 CD in 1995.

HULLABALOO - an American musical variety series that ran on **NBC** from 12th January 1965 to 29th August 1966. The **EBs** appeared on it many times.

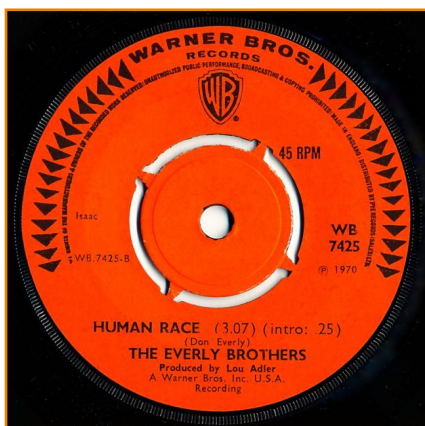


In contrast to **American Bandstand**, it ran during prime time and was directed by Steve Binder, who went on to direct **Elvis Presley's '68 Comeback Special**. *Hullabaloo* served as a big-budget, quality showcase for the leading pop acts of the day, and was also competition for another like-minded television showcase, **ABC's Shindig!**. A different host presided each week - among these were Sammy Davis Jr., **Petula Clark**, Paul Anka, Jack Jones, and Frankie Avalon - singing a couple of his or her own hits and introducing acts such as Dionne Warwick, **The Rolling Stones**, Sonny and Cher, the Supremes, Herman's Hermits, The Animals, and Marianne Faithfull. Many early episodes included segments taped in the UK and hosted by Brian Epstein.

Many of the programs in the series were videotaped at **NBC Studios** in Burbank, California. Others were taped in New York City at **NBC's Studio 8-H**, and in **NBC's** studio in the Midwood section of Brooklyn. Much of the series' colour videotaped footage was later dubbed over to kinescope on film - as such copied in black and white.

HUMAN RACE

(**Don Everly**) Recorded 9th January 1970 ** at **Western Recorders, Hollywood**, California, and issued as WB 7425 on 12th September 1970, as the flip-side of '**Yves**'. It was the Everlys final studio session for **Warner Bros**. The lyrics were altered in places for this version (for the complete lyrics, see: **THE EVERLY BROTHERS COMPLETE LYRICS** on the **EBI** website). An earlier attempt at recording this social commentary had been made on 27th November 1968 * at United Recording Corporation in Hollywood, take 9 from this first session appears on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**.



*27th November 1968 (unissued): **Don Everly** (guitar/banjo); **Ron Elliott** (guitar); **Sam McCue** (guitar); **Terry Slater** (bass); **James Beck "Jim" Gordon** (drums); **Jack Sargent** (percussion); **Lawrence "Larry" Knechtel** (keyboards). Producer: **Lenny Waronker**; engineer: **Lee Herschberg**.

** 9th January 1970: **Don Everly** (guitar); **Sam McCue** (guitar); **Scott McKenzie** (guitar); **James E Burton** (dobro); **Robert Knigge** (bass); **Albert "Tiny Rogers" Snider** (drums); unknown (piano/organ). Producer: **Lou Adler**; engineer: **Mic Lietz**.

As said, this song is a social commentary. **Don** later commented on his songwriting (in an Associated Press interview dated 21st May 1972): "I prefer to write about love and fantasy, but sometimes the things I dislike come out in my writing." That would apply to '**Human Race**'.

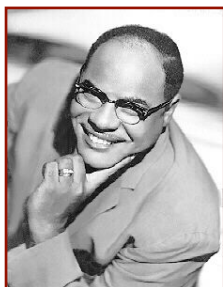
HUMMINGBIRD

(Unknown) Recorded 30th August 1971 at **Elektra Sound Studios, Los Angeles** as part of the **RCA STORIES WE COULD TELL** sessions but never issued and is presumed lost. **Wayne Perkins** (guitar); **Clarence White** (guitar); **Chris Ethridge** (bass); **Johnny Barbata** (drums); **Buddy Gene Emmons** (steel guitar). Producer: **Paul A. Rothchild**.

THEORY #1: There is a 1955 song called 'Hummingbird' composed by Don Robertson. The best-known version was a recording by Les Paul and Mary Ford (1955) which reached #7 on the **Billboard** chart. It was also recorded at about the same time by Frankie Laine and by **The Chordettes (Cadence Records)**. On the **Cash Box** magazine Best-Selling Record chart, where all versions were combined, the song reached #6 in 1955. In view of the history it is reasonable to consider (with the usual caveats - main one being that most SWCT tracks were recent/original compositions) that the **EBs** recorded it.

THEORY #2: Possibly more credible. **Leon Russell** wrote a song with the same title which was recorded by B.B. King for his 1970 album *Indianola Mississippi Seeds*. It's a great song and would fit in perfectly with the other tracks on **STORIES WE COULD TELL**. **Leon Russell** of course worked with the **EBs** as a session musician in the 60s. His original name was Russell Bridges. He played on '**The Facts Of Life**' and he was on the **BEAT 'N' SOUL** sessions. He also arranged the '**Things Go Better With Coke**' sessions (1966). He was probably on other sessions although not on **STORIES**.

HUNTER, IVORY JOE - Ivory Joe Hunter 10th October 1914 - 8th November 1974. "Ivory Joe" was actually his birth name, not a nickname. He was an American R&B singer, songwriter and pianist, born in Kirbyville, Texas. He came from a musical family: his father played guitar and his mother was a gospel singer. His very first recording was for Alan Lomax and the Library of Congress in 1933.



As a songwriter it is estimated he wrote more than 7,000 songs. His songs have been recorded/covered by **Elvis Presley**, **Jerry Lee Lewis**, Sonny James, **Pat Boone** and the list goes on. In 1950, he recorded '**I Almost Lost My Mind**' and took it to #1 on the R&B chart - the **Everlys** later covered it for their **BEAT 'N' SOUL** album. 'Since I Met You Baby' (a cross-over hit on the Pop chart in 1956) and 'I Need You' are two other famous compositions from that time. Besides the R&B scene, he also got noticed by the country community. Around 1960 his popularity began to decline but he came back as a country artist in the late 1960s, appearing regularly at **the Grand Ole Opry**. He died in Memphis, Tennessee, from lung cancer at the age of 60.

HUSBANDS AND WIVES

(**Roger Miller**) Recorded 27th July 1972 at **RCA Victor Studio, Nashville**, Tennessee for the album **PASS THE CHICKEN & LISTEN**. **Thomas Dale Sellers** (electric guitar); **Paul T. Yandell** (electric guitar); **Weldon M. Myrick** (steel guitar); **Steve Schaffer** (bass); **Ralph "Larrie Londin" Gallant** (drums); **Dennis McCarthy** (mallets); **Hargus M. "Pig" Robbins** (piano/organ); **John P. "Johnny" Gimble** (fiddle/mandolin). Producer: **Chester B. "Chet" Atkins**; associate producer: **David M. Kershnerbaum**; engineer: **Les Ladd**.

A hit on both the pop and country charts for **Roger Miller** in 1966; **Neil Diamond** and Ringo Starr also recorded it in the mid-1970s.

I

I ALMOST LOST MY MIND

(**Ivory Joe Hunter**) Recorded 8th & 9th June 1965 at **United Recorders Studio B, Hollywood**, California, for the album **BEAT 'N SOUL**. Originally a #1 R&B hit for **Ivory Joe Hunter** in 1950; the song topped the Pop charts in 1956 with **Pat Boone**'s recording. **James E Burton** (guitar); **Sonny Curtis** (guitar); **Glen Campbell** (guitar); **Lawrence "Larry" Knechtel** (bass); **James Beck "Jim" Gordon** (drums); **William Everett "Billy" Preston** (keyboards). Producer: **Dick Glasser**.

I BELIEVE I'M ENTITLED TO YOU

(Chester Rice/Clifford T. Carlisle/Mel Foree) 1947. All or part of this song, made popular by Ernest Tubbs, was performed by Don & Phil on the **Everly Family radio show** and broadcast on radio station **KMA** (Keep Millions Advised), Shenandoah, Iowa. **Ike Everly** regularly recorded his radio shows for their own personal archives and this is among the tapes that have survived.

Composer Clifford T. Carlisle sang both country and blues and was known for his yodelling; Mel Foree, besides being a songwriter, was also the first full-time songplugger in **Nashville**. No information can be found on Chester Rice. Chester Rice – no info; Clifford T. Carlisle, 6th May 1903 - 5th April 1983; Mel Foree, 1917 - 1990.

I BELIEVE IN MUSIC

(Mac Davis) In 1981 **Phil Everly** sang this song with his friend **Dean Reed** during Dean's show, *Sing Dean, Sing!*, which included other Everly hits, recorded 20th – 31st August 1981 at the Palast der Republik, Berlin, East Germany. Phil also sang solo: **'When Will I Be Loved'** and **'Cathy's Clown'**. It was broadcast on TV 26th December 1981. Composer Mac Davis is a country singer/songwriter and actor; 'I Believe In Music' is considered his signature song but he also wrote 'In The Ghetto' for **Elvis Presley**. Donny Hathaway and B.J. Thomas both cut a cover.

I CAN'T BE MYSELF

(**Merle Haggard**) Recorded 24th July 1972 at **RCA Victor Studio, Nashville**, Tennessee for possible inclusion on **PASS THE CHICKEN AND LISTEN** but remained unissued until its appearance on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**. **Herman Bland "Pete" Wade** (electric guitar); **Weldon M. Myrick** (steel guitar); **Paul T. Yandell** (rhythm guitar); **Steve Schaffer** (bass); **Ralph "Larrie Londin" Gallant** (drums); **Jerry D. Smith** (piano). Producer: **Chester B. "Chet" Atkins**; associate producer: **David M. Kershbaum**; engineer: **Les Ladd**.

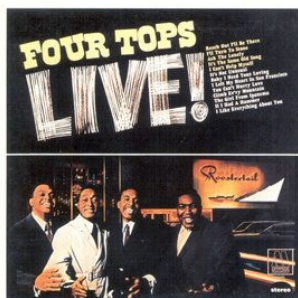
Merle Haggard did his own version of the song for his album *Hag* and took it to #3 on the Country charts in 1970.

I CAN'T BREATHE

(**Don Everly**/Robbie Grey/Charles Theodore Mason) This track is performed by **Modern English** on their 1996 CD *Everything's Mad*. However the tune is **'Cathy's Clown'** but with new lyrics and changed arrangement by band members Robbie Grey and Ted Mason. There is no indication that Don was involved in any other way with the track or CD. This is **Modern English** in its third incarnation: the band formed in 1979 but split up twice. Robbie Grey is the only permanent member and he still tours with yet another line-up. Their biggest hit was 'I Melt With You' in 1982, reissued in 1990.

I CAN'T HELP MYSELF

(Lamont Dozier/Brian Holland/Edward Holland Jr.) **The Everly Brothers**, along with **Marvin Gaye** and the **Supremes**, join the **Four Tops** on this song during a live concert in Detroit at the Roostertail nightclub in 1966. Available on the LP/CD *The Four Tops Live!* The Four Tops had recorded it in April 1965 and that summer the song topped both the **Billboard** R&B and Hot 100 charts.



I CAN'T RECALL

(**Phil Everly**) **Phil Everly** solo demo recorded circa 1958 for the **Acuff-Rose** publishing catalogue and issued on **THE COMPLETE CADENCE RECORDINGS 1957-1960**, a **Varèse Sarabande** release.

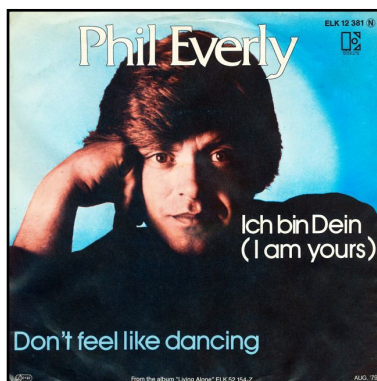
I CAN'T SAY GOODBYE TO YOU

(**Gerry Goffin/Carole King**) Recorded 17th September 1962 at **United Recording Corporation, Studio B, Hollywood**, California but none of the 36 takes were deemed worthy of release. One take finally leaked out on 1977's **NEW ALBUM** and more can be found on 2005's **Bear Family** box set **THE PRICE OF FAME**.

Tommy Allsup (guitar); **Sonny Curtis** (guitar); **William Everett "Billy" Strange** (guitar); **Alfred McKibbin** (bass); **Earl Cyril Palmer** (drums); **Frank Capp** (percussion); **Raymond "Ray" Johnson** (organ). Producer: no credit; supervisor: **Jimmy Hilliard**; arranger: **Neal Hefti**; conductor: **M. Hy Lesnick**.

ICH BIN DEIN (I AM YOURS)

(Vernon Bohannon/John Durrill/Phil Everly) **Phil Everly** solo. Recorded in 1979 at **Britannia Studios, Hollywood, California**, and



issued as a single (ELK 1238) coupled with 'I Just Don't Feel Like Dancing'. Look for it 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**. The girl singer with Phil is **Carol Chase**.

Phil also sang this song with his friend **Dean Reed** (22nd September 1938 – June 1986) during a TV concert in East Berlin called *Der Mann Aus Colorado*, which included other Everly hits, recorded February 1979 at Karl-Marx-Stadt, East Germany and broadcast 13th October 1979



He also spoke a few words of German.

Phil: "Dean is a really good friend going way back to the early 1960s. We met at the **Warner Brothers** studios where we were both acting students. We don't share the same political views [Dean Reed was a communist] but he's still an honest and interesting man to me."

(I'D) BE A LEGEND IN MY TIME

(**Don Gibson**) Recorded 5th January 1967 at **United Recording Corporation Studio B, Hollywood, California** for the album **THE HIT SOUND OF THE EVERLY BROTHERS**. **Glen Campbell** (guitar); **Alvin W. "Al" Casey** (guitar); **Don Lanier** (guitar); **Louis "Lou" Morell** (guitar); **Donald N. Bagley** (bass); **Terry Slater** (bass); **James Beck "Jim" Gordon** (drums); **Gary Coleman** (persussion); **Lawrence "Larry" Knechtel** (keyboards). Producer **Dick Glasser**; engineer: **Eddie Brackett**; arranger: **Al Capps**.

Don also sings harmony on a 1974 version of this song with Bob Neuwirth (album: *Bob Neuwirth*). It was also recorded by **Roy Orbison** and **Ray Price**.

In a 7th September 1973 interview in **Nashville**, Tennessee, later reprinted in the book *Sing Your Heart Out, Country Boy* (1976), **Don Gibson** said about writing the song: "This song was written on the road to **Knoxville**, Tennessee, in a car with Mel Foree. I was reading an article in a magazine I had picked up about an entertainer. He was talking about show business and his career and how he would like to be a legend in his time. I told Mel that that would be a good title for a song, so I started humming." Gibson was nicknamed 'The Sad Poet' because loneliness and lost love so often were the topics of his songs.

I'D DO ANYTHING FOR YOU

(**Phil Everly**) **Phil Everly** solo demo. Recorded in 1978, location unknown, this demo was – along with others – a possible song for Phil's album **LIVING ALONE**. Possibly, Phil co-composed this song with other(s) but no information is available. The song was also recorded by Jacky Ward and released in 1979 on a US **Mercury** single 57103, where the song is credited to Casey Kelley [sic] and Julie Didier (the misspelling of Casey Kelly's name is presumably just an error). However, the publishing credit is: Bobby Goldsboro Music Inc. (ASCAP)/Everly & Songs [sic] Music (BMI), which suggests that Phil probably had a hand in the writing. The track also appears on the **Mercury** album SRM-1-5021 *The Best Of Jack Ward...Up 'Til Now*.

I DIDN'T MEANT TO GO THIS FAR

(**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**.

I DON'T WANT TO LOVE YOU

(**Don & Phil Everly**) Recorded 22nd March 1967 at **United Recording Corporation Studio A, Hollywood, California** and issued as



the B-side to 'Bowling Green' on 5th April 1967 as WB 7020. **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** (harpischord); **Jules Jacob** (reeds); **Jay Migliori** (reeds); backing vocals: unknown. Producer: **Dick Glasser**; engineer: **Eddie Brackett**; arranger: **Al Capps**. (Unissued/lost version recorded 15th March 1967: **Jay Lacy** (guitar); **Terry Slater** (bass); **Jack Sargent** (drums).)

It climbed to the #40 spot on **Billboard** and appeared on the album **THE EVERLY BROTHERS SING**.

Phil: "I always liked it. I remember Don and I in a car working on that song. For some reason it's a flash in my mind."

Don: "That might be one of my favourites of that period. The song itself though... I remember the record didn't turn out, that's all I know. The song was better than what the record was and that's terrible. It's like when you go and get your picture taken and you look worse than you really do." (Both quotes from **CHAINED TO A MEMORY** box set liner notes.)

Somebody certainly liked it, for Johnny Farnham covered it in 1968 and put it on the B-side of his Australian hit single 'Jamie'. As John Farnham he later joined the famous Little River Band in 1982. Patsy Fuller recorded a cover, as did Barry Lee Show in 1967/68, a Norfolk band from Aylsham, Australia, previously known as Barry Lee and The Planets.

I FEEL FOREVER COMING ON

(**Phil Everly**/Bobby Tomberlin/Andrew Dorff) Information wanted about this composition, date and any recording. Contact email at the top of this document, and in the introduction.

IF HER LOVE ISN'T TRUE

(**Don & Phil Everly**) Recorded 9th November 1955 at **Castle Studio** at the **Tulane Hotel, Nashville, Tennessee**, with **Don Law** producing. **Don Everly** (guitar); **Phil Everly** (guitar); Samuel Pruett (guitar); James M. "Jimmy" Smith (guitar); John Neil "Johnny" Sibert (steel guitar); Roy M. "Junior" Huskey, Jr. (bass); Dale Potter (fiddle). Producer: **Don Law**. NB: the backing musicians were members of The Tunesmiths (see **Carl Smith and The Tunesmiths**).

Coupled with '**That's The Life I Have To Live**', it was destined to be the follow up to '**The Sun Keeps Shining**'/'**Keep A-Lovin' Me**' but was never released. In fact, it was assumed the masters had been destroyed until **Bear Family** released the four Columbia tracks on an EP entitled **NASHVILLE TENNESSEE 9TH NOVEMBER 1955** in 1981; they can also be found on the **Bear Family** box set **CLASSIC EVERLY BROTHERS**.

Phil: "My brother did all of the writing and he got a deal with **Hill and Range**. They gave us two hundred dollars in advance, which was not great money but it was still money. We took that two hundred dollars and invested in a promotional thing – two thousand cards to send out to the disc jockeys for our second release; it was a very fancy card that cost ten cents apiece, so it took the whole two hundred dollars. So here we had these two thousand cards printed up, announcing our next single, but it was never released!" (Quote from **IKE'S BOYS** by Phyllis Karpp.) They had signed for a six-month option but before that time was up **Columbia** had already released them from their contract.

IF I CAN JUST GET THROUGH TONIGHT

(Peter Anders) Recorded by **Dion** (Dion DiMucci) in 1976 and included on his *Streetheart* album on which the sleeve notes specifically state that **Phil Everly** contributes backing singing albeit his voice is not readily identifiable. Composer Peter Anders (born Andreoli) is perhaps best known for the song he recorded with The Videls, entitled 'Mr. Lonely'. After a 38-year absence from recording, he released a new album in 2010.

IF I WERE A CARPENTER

(Tim Hardin) Featured in 1970's live shows as part of a long medley and as such on the album **THE EVERLY BROTHERS SHOW**. **Don Everly** performed a wonderful solo version on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, which was recorded 22nd May 1970 and aired 26th August 1970 (Show No. 8). Composer and folksinger Tim Hardin finally cut it for inclusion on his 1967 album *Tim Hardin 2* but Bobby Darin had had a # 8 hit with it in the US the year before; it reached #9 in the UK. It has been covered by numerous artists, including The Four Tops (another hit version), Joan Baez, **Emmylou Harris** & Johnny Halliday and Robert Plant. Tim Hardin, 23rd December 1941 - 29th December 1980.

I GOT A WOMAN

(**Ray Charles**) Recorded 1st December at **Fred Foster Sound Studio A, Nashville, Tennessee**. No musician details known. Producer: **Jimmy Hilliard**; engineer: **Bill Porter**.

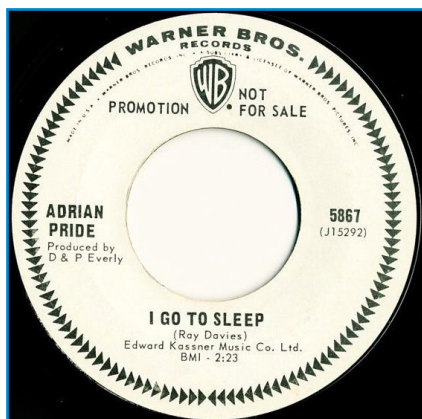
Album track on **ROCK 'N' SOUL**. **Ray Charles** wrote and recorded it in 1954 and had a #1 hit with it on the R&B charts. The song has been covered by many artists, including **Johnny Cash**, José Feliciano, **Elvis Presley**, **Roy Orbison** and even Jo Stafford – with slight adaptation to the words of course in her case, changing it to 'I Got A Sweetie'.

I GOT IT REAL GOOD TODAY

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

I GO TO SLEEP

(**Ray Davies**) Recorded 18th July 1966 by **Bernie Schwartz** with **Don** and **Phil Everly** producing; it was coupled with '**Her Name Is Melody**' and released as WB 5867 on 5th October 1966. **Ray Davies** is of course of the Kinks, who recorded it during sessions for their 1965 album *Kinda Kinks* but it was not released until the 1998 re-issue CD version of this album included the demo recording of 'I Go To Sleep' as a bonus track. Several artists cut it, including Cher and Peggy Lee. It was a #7 hit in the UK for The Pretenders in 1981 (Chrissie Hynde of the Pretenders and Ray Davies were an item at the time).



I GOTTA BE WITH YOU

(**Phil Everly**) **Phil Everly** 1978 demo. This demo was - along with others - a possible song for Phil's album **LIVING ALONE**. Possibly, Phil co-composed this song with other(s) but no information is available.

I GOT THE FEELIN' (OH NO, NO)

(Neil Diamond) The **Everly Brothers** performed this song with **Neil Diamond** as part of a medley comprising 'I Got The Feelin'/'Solitary Man'/'Kentucky Woman' on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 4th June 1970 and aired 22nd July 1970 (Show No. 3). Neil had released the song in November 1966 and it had gone to #16 on the US charts.

I GOT YOU BUT ALL YOU GOT IS ME

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

I JUST DON'T FEEL LIKE DANCING

(John Durrill/Phil Everly/Joey Paige) **Phil Everly** solo. Recorded in 1979 at **Britannia Studios, Hollywood, California**, and



issued as the B-side of '**Living Alone**' (E-46519). It was again released as the B-side of '**Ich Bin Dein**' (ELK 1238) and features on Phil's solo album **LIVING ALONE**. Fits right in with the late 1970s disco craze. Recorded by a few other artists.

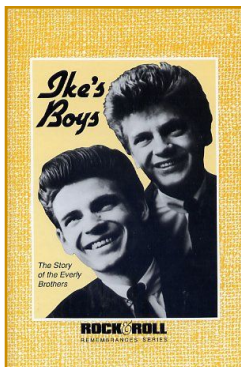
Possibly **Phil Everly** (guitar); possibly **Joey Paige** (guitar); possibly **John Durrill** (keyboards). Producer: **Snuff Garrett**; engineer: **Greg Venable**; arranged and conducted by **Steve Dorff**.



I KEEP FORGETTING

(Jerry Leiber/Mike Stoller/Michael McDonald/Ed Sanford) **Don & Phil** with **Emmylou Harris** provide chorus back-up for Michael McDonald on this track during his performance on the 1987 TV special **Chet Atkins & Friends** which is available on DVD and CD. Michael McDonald originally recorded it in 1982 for his album *If That's What It Takes*; it was a big hit for him in the US, reaching the #4 spot on **Billboard**.

IKE'S BOYS – title of an affectionate and nostalgic biography of **The Everly Brothers** by **Phyllis Karpp**, published by Pierian Press in 1988.



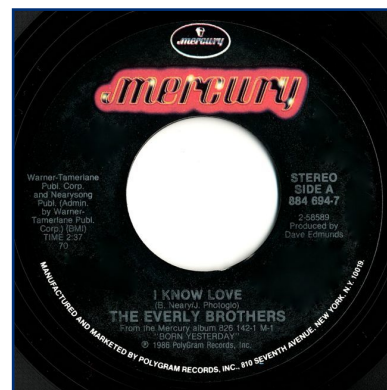
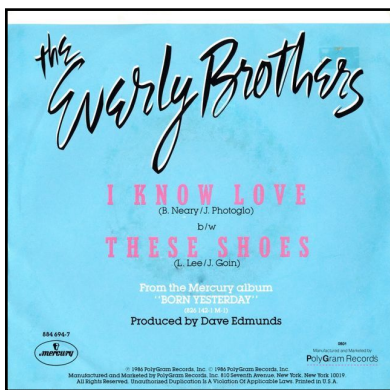
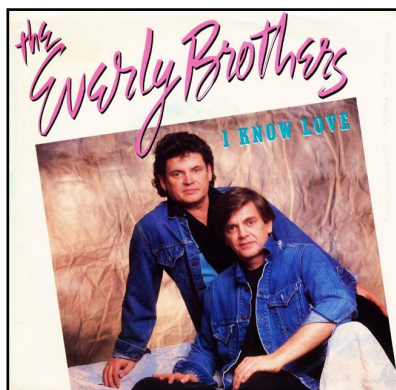
I KNOW LOVE

(B Neary/J Photoglo) Recorded in the spring of 1985 at **Maison Rouge Studios**, Fulham, London, UK, and issued as a single July 1986 (884 694) backed with 'These Shoes'.

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 managed to climb to the #56 spot on the US Country chart but failed to chart in the UK. It is included 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**.

Highest chart positions: US: - (#56 on the Country chart); UK: -



I LIKE IT

(Mitch Murray) During TV's **Shindig!** (16th June 1965) the EBs joined Gerry (Marsden) and The Pacemakers in a fun medley 'swapping' songs. G&TPs sing extracts from 'Bye Bye Love' and 'Be Bop A Lula' whilst the EBs sing 'How Do You Do It' and 'I Like It'.

Together they sing the 1953 Nat King Cole hit 'Pretend' during which Gerry Marsden's guitar string snaps and hits Don in the eye. It can be found on YouTube. 'I Like It' was the follow up to G&TPs debut single 'How Do You Do It' in 1963 and also produced by George Martin; it reached the #1 position on the British charts.

I'LL BE GONE

(Unknown) Recorded 16th March 1967 at **United Recording Corporation Studio A, Hollywood**, California. It is likely to be an **Everly** original but no credits are officially known. It is a backing track only as the vocals were never laid down; it can be heard for the first time on the **Bear Family** box set **CHAINED TO A MEMORY** (2006). **Alvin W. "Al" Casey** (guitar); **Jay Lacy** (guitar); **Terry Slater** (bass); **Jack Sargent** (drums); **Glen D. Hardin** (keyboards).

I'LL BE YOUR BABY TONIGHT/ANNIE LAURIE ('mix') - see: ANNIE LAURIE/.....

I'LL BIDE MY TIME

(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, and is slightly reminiscent of **Buddy Holly's** writing, with whom Phil was good friends.

I'LL FLY AWAY

(Albert E. Brumley) The **Everly Brothers** performed this as a finale with **Neil Diamond**, **The Statler Brothers** and **Evie Sands** and the show company 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).

Albert E. Brumley wrote this hymn in 1929. It is one of the most recorded gospel songs ever and is usually associated with American Baptists and the Church Of Christ. Among the artists that have covered it are **Johnny Cash**, **Jerry Lee Lewis**, **Mississippi John Hurt** and a duet by **Alison Kraus** and **Gillian Welch**. Albert E. Brumley, 29th October 1905 – 15th November 1977.

I'LL GIVE YOU ALL I'VE GOT

(Thomas Cain) Recorded by **Dion** (Dion DiMucci) in 1976 and included on his **Streetheart** album on which the sleeve notes specifically state that **Phil Everly** contributes backing singing albeit his voice is not readily identifiable. In 2008 composer **Thomas Cain**, also a musician, songwriter, publisher and **BMI** Senior Director, received the Heroes and Legends Award, an accolade designed to spotlight key role models in the arts industries whose accomplishments inspire their peers and guide generations.

ILLINOIS

(**Randy Newman**) Recorded 30th September 1968 at **Western Recorders, Hollywood**, California; this fantastic track is included on the album **ROOTS**. **Ron Elliott** (guitar); **Buddy Gene Emmons** (steel guitar); **Terry Slater** (bass); **Earl Cyril Palmer** (drums); **James Beck "Jim" Gordon** (drums – overdubbed at a later date); **Randy Newman** (piano). Producer: **Lenny Waronker**; engineer: **John Neil**.

Although **Randy Newman** played piano on it he never put the song on one of his own albums; in 1968 he was also still barely known as a solo artist.

I'LL MEND YOUR BROKEN HEART

(S. Blandamer) **Phil Everly** solo (with **Cliff Richard**). Recorded in September 1982 at **Eden Studios**, London, UK. It can be heard on Phil's final solo album **PHIL EVERLY**. **Cliff Richard** (lead & backing vocals); **Mark Knopfler** (lead guitar); **Billy Bremner** (acoustic &

tremolo guitar); **Mickey Gee** (electric rhythm guitar); **Stuart Coleman** (bass); **Terry Williams** (drums); **Pete Wingfield** (piano). Producer: **Stuart Coleman**.

When Cliff heard Phil was in London he asked to be on the album and brought this song with him. Phil had guested on a **Cliff Richard** TV documentary a year earlier, which garnered enthusiastic response from the public. For more information, see the entry for '**She Means Nothing To Me**', the other Phil-Cliff collaboration on the album and a successful single release. It was also included on the 1987 album **LOUISE** (effectively a re-release of **PHIL EVERLY** but with two extra tracks - see **LOUISE**).

I'LL NEVER FALL IN LOVE AGAIN

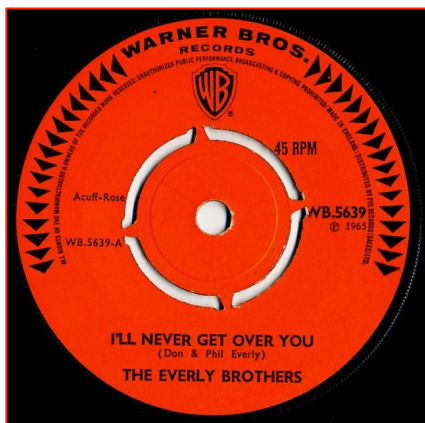
(Burt Bacharach/Hal David) Performed with **Jackie DeShannon** as part of a medley comprising 'I'll Never Fall In Love Again'/'You've Lost That Lovin' Feeling'/'Put A Little Love In Your Heart' on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 28th May 1970 and aired 15th July 1970 (Show No. 2). The song was originally written for the 1968 musical *Promises Promises* and was recorded first by Bobby Gentry (of 'Ode To Billy Joe' fame – composed by the late great Jim Ford), who had a UK #1 hit with it, then by Dionne Warwick in 1969. This famous version was arranged and produced by Burt Bacharach himself. Many artists have recorded a version over the years, including **Chet Atkins**, The Carpenters, **Emmylou Harris** and Dusty Springfield.

I'LL NEVER GET OVER YOU

(**Don & Phil Everly**) Recorded 4th April 1965 at **Fred Foster Sound Studio A, Nashville, Tennessee**, and issued as WB 5639 on 2nd June 1965, the A-side coupled with '**Follow Me**'. **Don Everly** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.

It climbed to the # 35 position on the British charts. It was the follow-up to '**The Price Of Love**' and can be found on **IN OUR IMAGE**.

Highest chart positions: US: -; UK: 35



I'LL SEE YOU IN MY DREAMS

(Isham Jones/Gus Kahn) The EBs joined the cast of **Garrison Keillor's A Prairie Home Companion 2nd Annual Farewell Performance** on an instrumental version of this song - broadcast live from **Radio City Music Hall** in New York City on 4th June 1988. The EBs also perform a medley of hits and '**Long Time Gone**' as well as joining the cast on '**Remember Me**', '**Miss The Mississippi And You**' and '**The Lord Will Make A Way**'. **Chet Atkins** and **Albert Lee** are there on guitar on all the songs. It is available on cassette and DVD.

The song was first published and recorded in 1924 by Isham Jones and topped the charts for several weeks in 1925. It was also the title song of a movie of the same name, a musical biography of Gus Kahn. **Merle Travis** and **Chet Atkins** recorded instrumental versions and it has since been a standard guitar showpiece.

I'LL SEE YOUR LIGHT

(Bodies Chandler/Edward Mackinder) Recorded 18th September 1965 at **United Recording Corporation Studio B, Hollywood, California**, but not issued until **THE NEW ALBUM** in 1977. Hear an alternate take on **THE PRICE OF FAME** box set. It was first recorded by a band called The Motleys, while the comedian Jerry Lewis issued a version on the DOT label. The **EBs** overdubbed their voices on the music track, presumably on 25th September. **Don**: "It's a strange title. It's interesting. I like the sound of it; the sound of that period."

James E Burton (guitar); **Louis "Lou" Morell** (guitar); **Sonny Curtis** (guitar); **Alvin W. "Al" Casey** (guitar); **Arthur Wright** (guitar); **Charles "Chuck" Berghofer** (bass); **Lyle Ritz** (bass); **James Beck "Jim" Gordon** (drums); **Gene P. Estes** (percussion/mallets); **William Everett "Billy" Preston** (keyboards). Producer: **Dick Glasser**; engineer: **Eddie Brackett, Jr.**

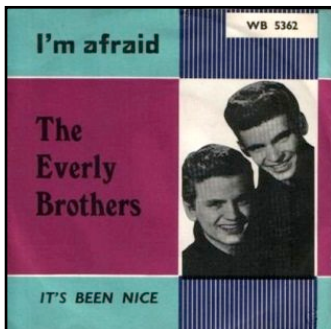
I'LL THROW MYSELF AT YOU

(**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**.

I'M AFRAID

(Jay Gordon-Tintle) Recorded 28th January 1963 at **RCA Victor Studio, Nashville, Tennessee** (Don & Phil later overdub their vocals) and issued as WB 5362 on 1st May 1963, backed with '**It's Been Nice (Goodnight)**'.

The track is sometimes mistakenly credited to **Jim Gordon**, the EBs drummer during the mid-sixties. **Ray Edenton** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.



I'M ALONE BECAUSE I LOVE YOU

(Ira Schuster/Joe Young) Recorded 27th July 1972 at **RCA Victor Studio, Nashville, Tennessee** for possible inclusion on **PASS THE CHICKEN AND LISTEN**. It can be heard on the **Bear Family** box set **CHAINED TO A MEMORY** (2006); unreleased until then. **Thomas Dale Sellers** (electric guitar); **Paul T. Yandell** (electric guitar); **Steve Schaffer** (bass); **Ralph "Larrie Londin" Gallant** (drums); **Hargus M. "Pig" Robbins** (piano/organ); **John P. "Johnny" Gimble** (fiddle/mandolin). Producer: **Chester B. "Chet" Atkins**; associate producer: **David M. Kershnerbaum**; engineer: **Les Ladd**.

Nat 'King' Cole, **Fats Domino** and **Eddie Cochran** also recorded the tune. Ira Schuster, 13th October 1889 - 10th October 1945; Joe Young, 4th July 1889 - 21st April 1939.

I'M FINDING IT ROUGH

(**Patrick Campbell-Lyons/Chris Thomas**) Recorded 22nd June 1968 at **United Recording Corporation Studio B, Hollywood, California**, for the album **THE EVERLY BROTHERS SING**.

Glen Campbell (guitar); **Alvin W. "Al" Casey** (guitar); **Jay Lacy** (guitar); **Don Lanier** (guitar); **Louis "Lou" Morell** (guitar); **William Everett "Billy" Strange** (guitar); **Donald N. Bagley** (bass); **Carol Kaye** (bass); **Terry Slater** (bass); **Hal Blaine** (drums); **Gary Coleman** (percussion/mallets); **Jack Sargent** (percussion); **Mike Melvoin** (keyboards); **Don Randi** (keyboards); **Ronald James "Jim" Horn** (reeds); **Warren C. "Champ" Webb** (reeds); backing vocals: unknown. Producer: **Dick Glasser**; engineer: **Eddie Brackett**; arranger: **Billy Strange**.

I'M FREE

(**Edan Everly**) Recorded by Edan Everly (**Don's** son), who is joined by his dad **Don** and 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.

I'M GONNA MAKE REAL SURE

(**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.

I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN

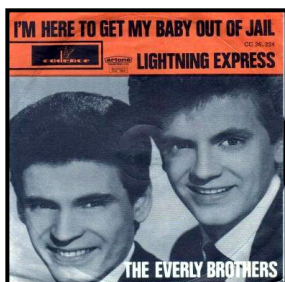
(**Andy Razaf/William Weldon/Roy Jacobs**) Recorded 13th November 1961 in **Nashville, Tennessee**, but not released until 1965's **ROCK 'N' SOUL**. **Harold Ray Bradley** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.

Ray Charles and **Rod Stewart** covered this terrific track, excellently cut by the **Everlys**.

Andriamanantena Paul Razafinkarefo (Andy Razaf), 16th December 1895 - 3rd February 1973; William Weldon, 10th July 1909 - ???

I'M HERE TO GET MY BABY OUT OF JAIL

(**Karl Davis/Harty Taylor**) Recorded during sessions that took place on 13th, 16th & 17th August 1958 at **RCA Victor Studio,**

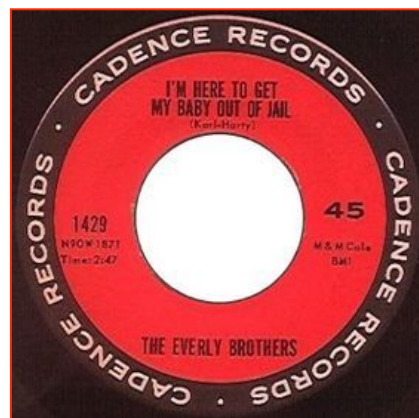


Nashville, Tennessee. **Don Everly** (guitar); **Phil Everly** (guitar); **Floyd T. "Lightnin'" Chance** (bass). Producer: **Archie Bleyer**.

The only single taken off the album **SONG OUR DADDY TAUGHT US** and issued as Cad 1429 in September 1962 during a folk revival in the US, backed with 'Lightning Express'; it peaked at #76 on the **Billboard** charts. Also recorded by **Johnny Cash, Marty Robbins** and **Hank Snow**.

Karl and Harty, boyhood pals, became a **Kentucky** singing duo **Karl and Harty**, with Karl playing mandolin and Harty guitar. They were real mountain

boys, which is reflected in their songs. Their most successful recording period spans from 1934 to 1947. 'Karl' is sometimes mistakenly spelt 'Carl'. Composer of 'Kentucky' (see below), **Karl Davis** 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** of **WLS** radio in **Chicago**. He 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.



Highest chart positions: US: 76; UK: -; Australia: 94

I'M MOVIN' ON

(**Hank Snow**) Recorded 5th January 1967 at **United Recording Corporation Studio B, Hollywood, California**, for the album **THE HIT SOUND OF THE EVERLY BROTHERS**. **Glen Campbell** (guitar); **Alvin W. "Al" Casey** (guitar); **Don Lanier** (guitar); **Louis "Lou" Morell** (guitar); **Donald N. Bagley** (bass); **Terry Slater** (bass); **James Beck "Jim" Gordon** (drums); **Gary Coleman** (percussion); **Lawrence "Larry" Knechtel** (keyboards). Producer **Dick Glasser**; engineer: **Eddie Brackett**; arranger: **Al Capps**.

A huge hit on the Country charts for country great **Hank Snow** who took it to #1 where it stayed for a record-breaking 21 weeks in 1950. **Ray Charles** took it up the R&B charts as well as the pop charts. The song has been covered by everyone from **Emmylou Harris** to Tina Turner; and from **Elvis Presley** to Steppenwolf. It is a great track! Don and Phil did a terrific live rendition on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 9th May 1970 and aired 2nd September 1970 (Show No. 9). There it was part of a medley they performed with **Rick Nelson**, comprising 'Slippin' and Slidin'/'I'm Walking'/'Good Golly Miss Molly'/'Hello Mary Lou'/'My Babe'/'Maybelline'/'My Bucket's Got A Hole In It'/'Oh Boy'/'I'm Movin' On' - Rick sang his songs, the **Everlys** theirs with the exception of 'My Babe' which Rick did solo. He joined them at the end of 'I'm Movin' On' and together they sang 'Good Golly Miss Molly' and 'Hello Mary Lou'.

I'M NOT ANGRY

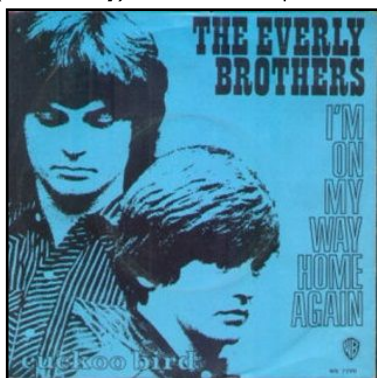
(**Don & Phil Everly**, under pseudonym **Jimmy Howard**) Recorded 14th November 1961 at **RCA Victor Studio, Nashville, Tennessee** - only days before they were to join the **Marines** - and issued as WB 5250 on 22nd December 1961, the B-side to '**Crying In The Rain**'. **Harold Ray Bradley** (guitar); **Walter Haynes** (steel guitar); **Murray M. "Buddy" Harman** (drums); other details unknown. Producer: no credit; engineer: **Bill Porter**.

In order to avoid their ten-year publishing deal, which would subsequently benefit **Acuff Rose**, Don and Phil increasingly used pseudonyms or gave songs away to friends.



I'M ON MY WAY HOME AGAIN

(**Don Everly**) Recorded 15th April 1969 at **United Recording Corporation, Hollywood, California**, and issued in the US only as WB



7290 on 30th April 1969 backed with '**Cuckoo Bird**'. An earlier attempt took place on 2nd April when a demo was recorded of this fantastic song: take 2 of this demo saw its first release on the **Bear Family** box set **CHAINED TO A MEMORY** in 2006. Listen to the 'whooh-whooh's' - the harmonies are spot-on!

2nd April 1969 session (unissued):
Sam McCue (guitar); **Terry Slater** (bass);
Jack Sargent (drums). Producer: **Jack Rael**.

15th April 1969 session: **Bob Rafkin**
(guitar); **Clarence White** (guitar); **Jerry Scheff** (bass); **Gene Parsons** (drums).
Producer: **Lenny Waronker**; associate producer: **Andy Wickham**; engineer: **John Neil**.



Overdub session 22nd April 1969: **Gram Parsons** (unknown - possibly guitar but most likely not used on the final product). Producer: **Lenny Waronker**.

As indicated above the final (single) version famously includes the playing of **Clarence White** on guitar and **Gene Parsons** on drums and banjo (double-tracking) - both of latter-day Byrds fame. Apparently **Gram Parsons** also provided overdubs - probably additional guitar - but it is very doubtful these made the final cut. It actually received its first album release on the 1970 **Warner/Reprise Loss Leader** compilation double-LP **Big Ball** and subsequently also on **Schlagers**. *Schlager* is a German word, in this case it can be loosely translated as "hit".

Rolling Stone magazine gave it a rave review on its release: "Oh mama, what a great record!" and "...and it's a pure f***** gas (...) **The Everly Brothers** can sing, really sing. Their close harmonies are a stone groove, especially on the "whooh whooh's". The composition was originally credited to **Terry Slater** but is actually a **Don Everly** song. Never released outside the US. Shame!!

I'M SO LONESOME I COULD CRY

(**Hank Williams**) Recorded 21st June 1963 at **Radio Recorders, Hollywood, California**, in five takes for inclusion 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**.

Hank Williams' original recording of the song dates back to 1949 and was a (posthumous) hit for him again in 1966, as it was for **B.J. Thomas**, who took it to #8 that year. It has been covered by many artists including **Dean Martin**, **Ray Charles**, **Johnny Cash** and **Little Richard**. Don was a big **Hank Williams** fan when young: whenever he had a solo on the **Everly Family Radio Show** it was usually a Hank Williams song. He has even admitted that when he was little he dreamed of growing up to be Hank Williams!

I'M TAKIN' MY TIME

(**Rick Beresford** & **Patrick Alger**) Recorded May 1984 at **Maison Rouge Studios, Fulham, London, UK** and included on the EBs first post-reunion release **EB84**. 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**.

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**.

I'M THINKING IT OVER - see: THINKING IT OVER

I'M TIRED OF SINGING MY SONG IN LAS VEGAS

(Don Everly) **Don Everly** solo 1971. Recorded 5th September 1971 at **Elektra Sound Studios, Los Angeles** for inclusion on the **STORIES WE COULD TELL** album. **Gerry McGee** (guitar); **John Sebastian** (guitar); **Chris Ethridge** (bass); **Johnny Barbata** (drums); **Spooner Oldham** (keyboards); **Warren Zevon** (keyboards); unknown (harmonica). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**.

Don recorded a solo demo a year later in 1972 which can be found on the 2005 album **GIVE ME A FUTURE**, a compilation of demo recordings. Don's feelings about playing **Las Vegas** culminated in this song: he disliked it to such a degree that he was heard saying on Australian television in 1971: "If you happen to be in Vegas in three weeks' time do drop in at the **Landmark**. Oh, I do hate it there."

Terry Slater explained a little further on **The Everly Brothers Story**, a 1977 five-part series on BBC radio 1: "Don didn't like playing Vegas but Phil and the rest of us did. Don wanted to play the **Fillmore East** and the **Fillmore West**. There were a lot of events outside of his affections at that time. He got into that jeans and T-shirt brigade, as I call it, which is okay, it's his view and you must respect him for it. At the time Phil liked the tuxedo and the bright light appearance and the cleanliness of Vegas, which is his opinion and what's wrong with that? They just happened to be brothers that performed together so that was the problem."

Note: The **Fillmore West** (in San Francisco) and **Fillmore East** (in New York) were operated by legendary rock promoter Bill Graham (8th January 1931 – 25th October 1991) and during those days the centre of psychedelic music and the counterculture in general.

I'M WALKING PROUD

(**Gerry Goffin/Carole King**) Recorded 20th April 1963 at **Radio Recorders, Hollywood, California**, a backing track only as Don & Phil never laid down their vocals. **Glen Campbell** (guitar); **Ervan F. "Bud" Coleman** (guitar); **William Everett "Billy" Strange** (guitar); **George Sylvester "Red" Callender** (bass); **M.R. Ray Pohlman** (bass); **Earl Cyril Palmer** (drums). Producer: no credit; supervisor: **Jimmy Hilliard**; arranger: **Don Ralke**. Take 14 is included on **THE PRICE OF FAME** box set (2005) for the very first time. **Steve Lawrence** recorded a version that same year and took it up the **Billboard** chart.

I NEVER FINISH WHAT I START

(Candi Carpenter/**Phil Everly**/Bobby Tomberlin) **Phil Everly** co-wrote this track from Candi Carpenter's 2009 album *House Of*

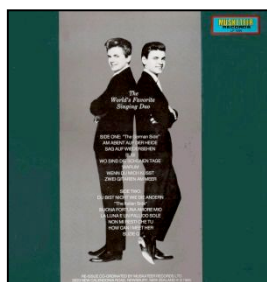
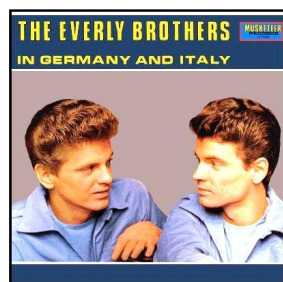


Dysfunction. According to Phil, speaking (in part) regarding another track, 'Crazy People', for which he is not formally listed as a co-composer but about which was clearly consulted, "I write with quite a few writers in **Nashville**, and one of the things that stand out about her is, she doesn't write your average song - she has a different direction. She brought in a song called 'Crazy People' and I didn't know where she was going with this but she'd written most of it anyway. And all I did was kinda stand around and try to correct the spelling - but I was wrong. One thing that's great about her writing is, that - if you give her an idea she'll write the song for you. And so you feel a little embarrassed to say you wrote the song with her - she's so good at it. If her future is as bright as her talent, this is gonna be a very big star."

I NEVER PICKED COTTON – see: DO WHAT YOU DO DO WELL

INGRAM, MARY SUE – see: EVERLY, MARY SUE

IN GERMANY AND ITALY – 1986 bootleg on Musketeer Records (LP 1056) of the tracks **The Everly Brothers** recorded in Germany and Italy during the sixties.



TRACKS: Side 1: "The German Side": Am Abent Auf Der Heide / Sag Auf Wiedersehen / Susi/Wo Sind Die Schönen Tage / Warum / Wenn Du Mich Kusst / Zwei Gitaren Am Meer.

Side 2: Du Bist Nicht Wie Die Andern / "The Italian Side": Buono Fortuna Amore Mio / La Luna E Un Pallido Sole / Non Mi Resti Che Tu / How Can I Meet Her / Suzie Q (Italian version).

IN MY ROOM

(**Brian Wilson**/Gary Usher) **Phil Everly** sings this song with Bill Medley and **Brian Wilson** on Bill Medley's 2007 CD *Damn Near Righteous*. Originally recorded by **The Beach Boys** for their album *Surfer Girl* and released as a single in 1963 as the B-side of 'Be True To Your School'. "**Brian Wilson** was always saying that his room was his whole world," co-writer Gary Usher said. **Brian Wilson** confirmed this: "I had a room, and I thought it was my kingdom. And I wrote that song, very definitely, that you're not afraid when you're in your room. It's absolutely true." In 1969 Gary Usher recorded it himself with his band Sagittarius for their album *Blue Marble*; it was released as a single and became a minor hit, peaking at #86. Gary Usher, 14th December 1938 – 25th May 1990.

IN OUR IMAGE Released in March 1966 as WS 1620. Highly rated album comprising all new compositions by Don & Phil, Sonny Curtis and others. See entries for individual tracks.



TRACKS: Side 1: Leave My Girl Alone / (Why Am I) Chained To A Memory / I'll Never Get Over You / The Doll House Is Empty / Glitter And Gold / (You Got) The Power Of Love.

Side 2: The Price Of Love / It's All Over / I Used To Love You / Lovey Kravezit / June Is As Cold As December / It Only Costs A Dime.

INSTANT PARTY Released, while Don and Phil were in the **Marines**, in January 1962 as WS 1430, the follow-up to **BOTH**



SIDES OF AN EVENING and similarly filled with old standards and show tunes. Though it can boast of containing 'Jezebel', 'Autumn Leaves', 'Step It Up And Go' and 'Trouble In Mind' – each in itself a great track – the rest is not much to write home about, to say the very least – with 'Oh! My Papa' the all-time-low. In Britain, the mediocre 'Love Makes The World Go Round' was replaced by the superb 'Temptation'. Perhaps that helped it chart in the UK and make it to the #20 position in a one-week chart run.

Phil: "I think that was one of the biggest mistakes we made in recording. Instead of going to Tree Publishing or getting some other writers, which we could have done, we went ahead and hurried and did an album. There were plenty of songs around by better writers than either one of us that we could have gotten to." "When Wesley refused to let us have more **Bryant** songs, we should have gone to New York more. We'd had 'Crying In The Rain' from **Howie Greenfield**, so it was an area that we could have explored in greater detail." (Last quote from Phil from liner notes by Gavin Martin for the 2001 reissue twofer **BOTH SIDES OF AN EVENING/INSTANT PARTY**.)

TRACKS: Side 1: Step It Up And Go / Theme From "Carnival" (Love Makes The World Go Round) / Jezebel / True Love / Bye Bye Blackbird / When It's Night-time In Italy It's Wednesday Over Here.

Side 2: Oh! My Papa (O Mein Papa) / Trouble In Mind / Autumn Leaves / Long Lost John / The Party's Over / Ground Hawg.

Highest chart positions: US: -; UK: 20

IN THE CALIFORNIA SUN

(**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.

IN THE GOOD OLD DAYS (WHEN TIMES WERE BAD)

(**Dolly Parton**) Recorded 9th January 1970** at **Western Recorders Studio 3** in **Hollywood**, California, but this version remained unissued and is presumed lost. An earlier attempt had been made on 27th December 1968* at **Sunwest Studio A** in **Hollywood** but was not deemed good enough for contemporary release. Mixed on the 6th January 1969, the tapes were marked 'Do not use' by producer **Lenny Waronker**. **Magnum Force** released this mix (#1) on their compilation **NICE GUYS** in 1984. The final mixing took place on 14th January, also not issued at the time, and appears for the first time on the **Bear Family** box set **CHAINED TO A MEMORY** (2006), on which is also featured mix #1.

*27th December 1968: **Don Everly** (guitar); **Ry Cooder** (guitar); **JayDee Maness** (steel guitar); **Jerry Scheff** (bass); **Earl Cyril Palmer** (drums); **James Carmichael** (keyboards); **Van Dyke Parks** (keyboards); unknown (backing vocals). Producer: **Lenny Waronker**; engineer: Mark Richardson; arranger: **Jack Nitzsche**.

** 9th January 1970 (unissued/lost): **Don Everly** (guitar); **Sam McCue** (guitar); **Scott McKenzie** (guitar); **James E Burton** (dobro); **Robert Knigge** (bass); **Albert "Tiny Rogers" Snider** (drums). Producer: **Lou Adler**; engineer: Mic Lietz.

The song was definitely suitable for Don and Phil but one can easily reach the conclusion that the final result would have been infinitely better had they done away with the redundant female backing – which is even louder on the choruses in mix #2. **Dolly Parton** recorded it in 1968 and took it to #15 on the Country charts the following year.

IN THE PINES aka BLACK GIRL aka WHERE DID YOU SLEEP LAST NIGHT

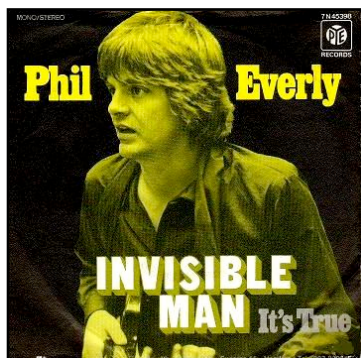
(Variously - Trad or Jimmie Davis/Clayton McMichen or Leadbelly) Performed live 29th April 1998 when **Chet Atkins** joined Don & Phil for his final appearance with them at the **Ryman Auditorium** singing 'In The Pines'. There are numerous variations to this very old song of faithless love. It has traditional roots and dates back to at least the 1870s and is believed to have its origins in the Southern Appalachians (there is some speculation of it even having a Scottish heritage), but is also credited as above. **The Louvin Brothers** included a great yodel version on their 1956 album *Tragic Songs Of Life* which also includes their version of 'Kentucky'.

Like many folk songs, 'Where Did You Sleep Last Night' was passed on from one generation and locale to the next by word of mouth. The first printed version of the song, compiled by English folk song collector Cecil Sharp, appeared in 1917, and comprised just four lines and a melody. Folk music archivist and promoter Alan Lomax has reported that Leadbelly likely picked up parts of the song from someone who had taken it from the 1917 Sharp version and other parts from a 1925 cylinder recording. Leadbelly recorded a couple of versions in the 1940s. In 1927 (10th November, to be precise) Thomas Darby and Jimmie Tarlton, from '**Columbus Stockade Blues**' fame, recorded a version entitled 'Lonesome In The Pines'. Leadbelly may well have known and used this too – though there is no evidence to support this. In all, around 160 different versions of the song exist. Unfortunately the EBs sing only an extract and the chorus. It is available only on bootleg tapes and sadly the recording is short and quite poor. Joan Baez, the Grateful Dead, Pete Seeger, **Dolly Parton** and Nirvana all recorded or performed a version.

James (Jimmie) Houston Davis (famous for 'You Are My Sunshine' and twice elected Governor of Louisiana), 11th September 1899 - 5th November 2000; Clayton McMichen 26th January 1900 - 4th January 1970; Huddie William Ledbetter (Leadbelly) 20th January 1888 - 6th December 1949.

INVISIBLE MAN

(**Phil Everly/Terry Slater**) **Phil Everly** solo. Recorded August 1974 at **Pye Studios**, London, UK, and issued as a single (PYE



7N45398, a UK/European and Australasian release only) September 1974, backed with 'It's True'. It was the first single of the album and features on Phil's second solo album **PHIL'S DINER** (US title)/**THERE'S NOTHING TOO GOOD FOR MY BABY** (UK title).

Details in regard to each track are unknown but musicians on **PHIL'S DINER/THERE'S NOTHING TOO GOOD FOR MY BABY** sessions include: **Joe Moretti** (guitar); **Foggy Little** (guitar); **Tony Campo** (bass); **Barry Morgan** (drums); **Kenny Clayton** (piano/arrangements). Producers: **Phil**



Everly & Terry Slater.

This up-tempo song was inspired by Phil's prolonged separation from his second wife **Patricia**.

IN YOUR EYES

(**Phil Everly/Joey Paige**) **Phil Everly** solo. Recorded 1981 at (tba) and issued as the B-side of 'Sweet Southern Love' (ZS6 02116 AA-AF) on the **Curb** label. **Curb** released a compilation of solo tracks by Don and Phil in 1999, **RARE SOLO CLASSICS**, on which this song can be found.

Phil Everly: "The type of song I try to do is something that will relate to what people really live, to what life's really about. The only thing I can do is sing and if I don't get down to the essence of my life and my heart, then what have I really done? Nothing. I have a song called 'In Your Eyes', and if I can affect one couple with my song I'm satisfied. That's what counts to me. The rest of it would be wonderful – to have millions of people listening to it - but if not, I can understand that too."

I SHALL NOT BE MOVED/SWING DOWN SWEET CHARIOT - see: SWING DOWN SWEET CHARIOT

IT DON'T STOP HERE

(**Edan Everly**) Recorded by **Edan Everly**, son of **Don Everly**, who is joined by his uncle **Phil** on this track from his self-released 2006 album **For The Insanity Of It All**. It is available on iTunes.

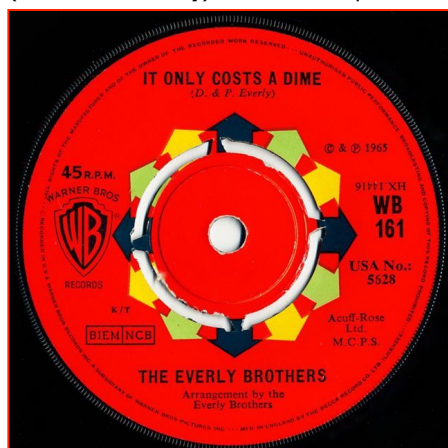
I THINK OF ME

(**Don Everly**) Recorded 23rd January 1964 at **Western Recorders, Hollywood**, California, but remained in the vaults until 2005 when it was issued as a bonus track on the 2005 reissue of **THE EVERLY BROTHERS SING GREAT COUNTRY HITS/ GONE GONE GONE**. It is also included on the 2005 **Bear Family** box set **THE PRICE OF FAME**.

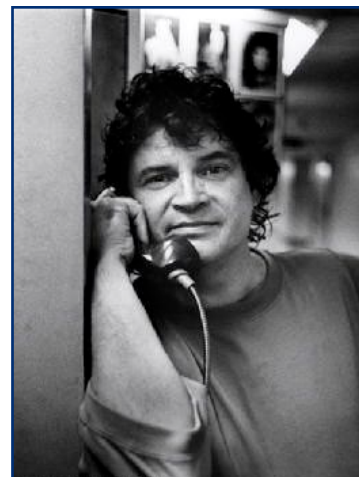
James E. Burton (guitar); **Sonny Curtis** (guitar); Joseph Robert "Bobby" Gibbons (guitar); **Don Peake** (guitar); **Lyle Ritz** (bass); **Jerry Ivan "J.I." Allison** (drums); Donald R. "Richie" Frost (drums); James Wells Gordon (keyboards or sax). Producer: no credit; arranger: **Jimmie Haskell**.

IT ONLY COSTS A DIME

(**Don & Phil Everly**) Recorded 4th April 1965 at **Fred Foster Sound Studio A, Nashville**, Tennessee, and issued as WB US single #



5639 on 21st April 1965, coupled with A-side, 'The Price Of Love'. It can be found on the album **IN OUR IMAGE**. **Don Everly** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**. (Pic of Don is of course from a much later date.)



IT PLEASES ME TO PLEASE YOU

(Phil Everly/Terry Slater) **Phil Everly** solo. Recorded June 1973 at **Hollywood Sound Recorders Studio, Hollywood, California**, for inclusion on Phil's debut solo album **STAR SPANGLED SPRINGER**.

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's then wife, **Patricia** (nee Mickey), joined him on backup – she was a former Golddigger on the **Dean Martin** Show, which is where they met.

An earlier attempt took place 29th December 1971 at **Elektra Sound Studios** in **Los Angeles** but this remained unissued until it saw the light on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**. **Phil Everly** (guitar); **John Sebastian** (guitar); **Waddy Wachtel** (guitar); **Robert Knigge** (bass); **Jim Keltner** (drums); Marshall Gunnels (drums); **Warren Zevon** (keyboards). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**.

IT'S ALL OVER

(**Don Everly**) Recorded 12th November 1965 at **RCA Victor, Studio B, Hollywood, California**, and issued 1st December 1965 as WB US single # 5682, coupled with 'I Used To Love You'. Versions appear on both 1966's **IN OUR IMAGE** and 1967's **THE EVERLY BROTHERS SING**



although regrettably with much redundant overdubs on the latter *. The track is notable for the fact that Phil sings the lead and Don a lower harmony. **James E Burton** (guitar); **Sonny Curtis** (guitar); **Dorris "Dale" Hallcom** (bass); **James Beck "Jim" Gordon** (drums); **Jerry Ivan "J.I."** **Allison** (drums); **Don Randi** (harpsichord); **James A. "Jim" McMullin** (unknown). Producer: **Dick Glasser**; engineer: **Dave Hassinger**.

* Overdub session 23rd June 1967 for inclusion on **THE EVERLY**



BROTHERS SING: **James E Burton** (guitar); Victor Feldman (percussion); backing vocals: unknown. Producer: **Dick Glasser**.

Don: "That is one of my favourites. But, I thought that maybe the record was too belaboured. Too drone-like or drudgery. The song was, you know... I remember playing it, recording and then asking the engineer (**Dave Hassinger**) what did he think. He said, 'Well, that's good, do you want to hear the new **Rolling Stones** record?' (laughs) I went away thinking, 'Oh shit.' I was on the wrong track, I felt."

A year after its release **Cliff Richard** had a Top Ten hit with the song. **Don Everly** recorded a solo demo most likely during the sessions for his solo album **BROTHER JUKEBOX** in 1976 – a lovely version that appears on the album **TOO GOOD TO BE TRUE**, a compilation of demos issued in 2005.

IT'S A SMALL WORLD AFTER ALL

(Robert B. Sherman/Richard M. Sherman) Performed by the **Everly Brothers** as a finale with **Jimmie Rodgers**, Debbie Lori Kaye, Bill Medley and the show company on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, which was recorded 22nd May 1970 and aired 26th August 1970 (Show No. 8).

'It's A Small World' is of course a popular attraction at several Walt Disney theme parks where the song is played incessantly overhead – bound to drive anyone over the age of ten barmy! The Sherman Brothers (Robert B. Sherman, 19th December 1925 – 6th March 2012; Richard M. Sherman, born 12th June 1928) originally wrote the song (while working as staff writers for Walt Disney Studios) for the 1964 New York World's Fair.

IT'S BEEN A LONG DRY SPELL

(**John D. Loudermilk**) Recorded 8th September 1964 at **Fred Foster Sound Studio, Nashville, Tennessee**, for inclusion on the album **GONE GONE GONE**. An excellent track that would have made a fine single but regrettably was not considered for single release. No musician details known. Producer: no credit; engineer: **Bill Porter**; arrangement by **The Everly Brothers**.

IT'S BEEN NICE

(**Doc Pomus/Mort Shuman**) Recorded in 17 takes on 3rd May 1961 at **Radio Recorders, Hollywood**, California, but not issued until 1st May 1963, backed with '**I'm Afraid**', as WB 5362.



John Gray (guitar); William K. "Bill" Pitman (guitar); Allan J. Reuss (guitar); Howard Mancel Roberts (guitar); **Thomas J. "Tommy" Tedesco** (guitar); Alvino Rey (steel guitar); Alfred McKibbin (bass); **Earl Cyril Palmer** (drums); **Frank Capp** (percussion); **Ernest A. "Ernie" Freeman** (keyboards); unidentified (vocal chorus). Producer: no credit; arranger: **Neal Hefti**.

It barely made a dent in the **Billboard** charts, #101 spot, but did considerably better on the other side of the Atlantic where it reached #26 in the UK. Marty Wilde had recorded it in 1959; **Gene Vincent** did the same in 1963 for his album *The Crazy Beat Of Gene Vincent*.

Highest chart positions: US: 101; UK: 26; Australia: 98

IT'S EVERLY TIME Released 1st April 1960 (no joke!) as WS 1381, along with the EPs *Especially For You* and *Foreverly Yours*.

IT'S EVERLY TIME ascended to the # 9 position on **Billboard**'s Top LPs chart and climbed all the way to the #2 spot in the UK in a twenty-three-week chart run. It is Don and Phil's first album on the **Warner Bros** label and contains the Everly classic – and Don-penned – '**So Sad (To Watch Good Love Go Bad)**'. The **Bryants** contributed no less than six compositions, including the superb '**Nashville Blues**'.



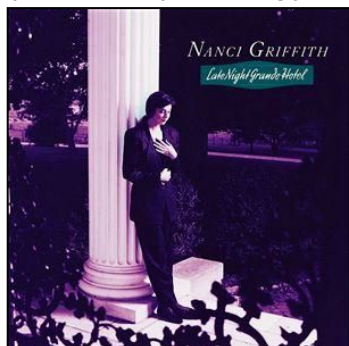
TRACKS: Side 1: So Sad (To Watch Good Love Go Bad) / Just In Case / Memories Are Made Of This / That's What You Do To Me / Sleepless Nights / What Kind Of Girl Are You.

Side 2: Oh, True Love / Carol Jane / Some Sweet Day / Nashville Blues / You Thrill Me (Through And Through) / I Want You To Know.

Highest chart positions: US: 9; UK: 2; Canada: ??; Australia: ??

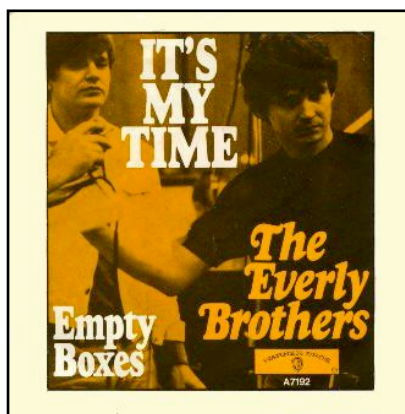
IT'S JUST ANOTHER MORNING HERE

(**Nanci Griffith**) **Phil Everly** joins **Nanci Griffith** on this track originally on her 1991 album *Late Night Grande Hotel*, released on MCA and produced by Rod Argent and Peter Van Hooke. It is now available on a number of best of/complete type collections. **Nanci Griffith** comes from a folk background, then turned to country but this album is slightly more pop-oriented.



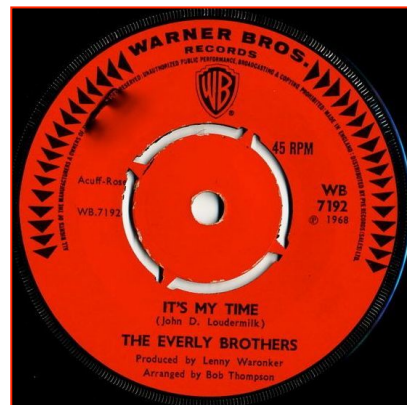
IT'S MY TIME

(**John D. Loudermilk**) Recorded 14th March 1968 at **Western Recorders Studio 1, Hollywood**, California, and issued as WB 7192



on 13th April 1968, coupled with '**Empty Boxes**'. **Ron Elliott** (guitar); Emil "Richards" Radocchia (percussion); other details not known. Producer: **Lenny Waronker**; engineer: **Lee Herschberg**; arranger: Bob Thompson.

It only made it to #112 on the **Billboard** charts in a two-week chart run in the US but spent a slightly more respectable six weeks on the British charts, climbing to #39. It was the first release with **Lenny Waronker** as producer and received a **Grammy** nomination in February 1969 in the category of Best Performance By A Country Duo Or Group. Composer **John D. Loudermilk** himself took it to #51 up the country charts in 1967.



Highest chart positions: US: 112; UK: 39; Canada: 28

IT'S TOO LATE TO SAY GOODBYE

(Don Everly) **Don Everly** 1957 solo 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**.

IT'S TRUE

(Phil Everly/Terry Slater/Warren Zevon) **Phil Everly** solo. Recorded August 1974 at **Pye Studios**, London, UK, and issued as a single (PYE 7N45398, a UK/European and Australasian release only) September 1974, the flipside of '**Invisible Man**'.



Details in regard to each track are unknown but musicians on **PHIL'S DINER/THERE'S NOTHING TOO GOOD FOR MY BABY** sessions include: **Joe Moretti** (guitar); **Foggy Little** (guitar); **Tony Campo** (bass); **Barry Morgan** (drums); **Kenny Clayton** (piano/arrangements). Producers: **Phil Everly & Terry Slater**.

The track clearly shows **Warren Zevon's** hand in its composition and arrangement: slightly haunting, a magnificent song. It appears on Phil's second solo album **PHIL'S DINER** (US title)/**THERE'S NOTHING TOO GOOD FOR MY BABY** (UK title).

IT TAKES A LOT O' HEART

(Don Everly) Written by Don and recorded by **Justin Tubb** (20th August 1935 - 24th January 1998) in 1956. Released on **Decca** (9-30062). **Justin Tubb** was the oldest son of legendary country singer Ernest Tubb. Not recorded by the **Everly Brothers** themselves.

I USED TO LOVE YOU

(Sonny Curtis) Recorded 12th November 1965 at **RCA Victor Studio B, Hollywood**, California, and released as WB US single # 5682 on 1st December 1965. It was coupled with '**It's All Over**' and deserved a much better fate - as it failed to chart.

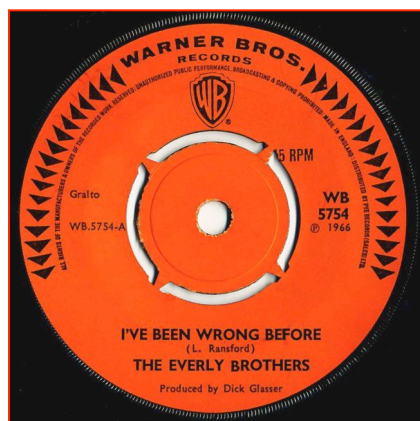
James E Burton (guitar); **Sonny Curtis** (guitar); **Dorris "Dale" Hallcom** (bass); **James Beck "Jim" Gordon** (drums); **Jerry Ivan "J.I." Allison** (drums); **James A. "Jim" McMullin** (unknown). Producer: **Dick Glasser**; engineer: **Dave Hassinger**.

I'VE BEEN IN LOVE

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

I'VE BEEN WRONG BEFORE

(L. Ransford) Recorded 2nd June 1966 at **United Recording Corporation Studio A, Hollywood**, California. It is an album track on **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**.



I WALK THE LINE

(Johnny Cash) Recorded 21st June 1963 at **Radio Recorders, Hollywood**, California. It made its appearance 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**.

Johnny Cash wrote and recorded the song in 1956, scoring his very first #1 hit. He originally wrote it as a slow ballad – it was producer **Sam Phillips** who preferred a faster arrangement. Don and Phil stay fairly close to the original arrangement. During Show No. 1 of the **ABC TV** show **Johnny Cash Presents The Everly Brothers** Don and Phil sang it with **Johnny Cash**, only with alternative lyrics! See the **LYRIC LIST** on the **EBI website** for the full lyrics (<http://www.everly.net/file/disco/lyrics.pdf>).

I WANT TO BE MYSELF

(Julian Raymond) **Don & Phil Everly** join Don's son **Edan Everly** on this track from the 1992 album *Dead Flowers* he recorded with his band Edan (it was not a solo effort) which was produced by Julian Raymond. Composer/producer Julian Raymond was vice-president A&R of **Capitol Records** and is also a musician, songwriter and artist. He now owns a record label called The Record Company. Artists he has worked with include **Glen Campbell**, Cheap Trick, Duran Duran and Fleetwood Mac.

I WANT TO HOLD YOUR HAND

(**John Lennon/Paul McCartney**) Performed as part of a **Grammy Award** medley on *Hullabaloo* on 13th April 1965 with Jackie and Gayle and is included on the DVD with the 2006 **Bear Family** box set *CHAINED TO A MEMORY*. Need we add that it is originally a Beatles song? **The Beatles** recorded it in 1963 and it went on to be their first #1 hit on the **Billboard** Hot 100 in the US in early 1964.

I WANT YOU TO KNOW

(**Fats Domino/Dave Bartholomew**) Recorded 18th March 1960 at **RCA Victor Studio** in **Nashville**, Tennessee. It appears on the album *IT'S EVERLY TIME*. **Murray M. "Buddy" Harman** (drums); other details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**. Co-composer **Fats Domino** took it to #32 in early 1958.

I WAS TOO LATE FOR THE PARTY

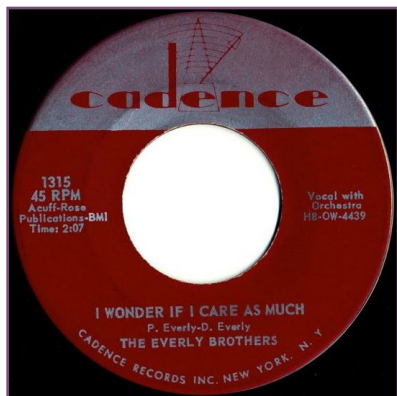
(**John Durrill/Phil Everly**) **Phil Everly** solo. Recorded in 1979 at **Britannia Studios, Hollywood**, California, for inclusion on Phil's solo album *LIVING ALONE*. Possibly **Phil Everly** (guitar); possibly **Joey Paige** (guitar); possibly **John Durrill** (keyboards). Producer: **Snuff Garrett**;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

I WONDER IF I CARE AS MUCH #1

(**Don & Phil Everly**) Recorded 1st March 1957 at **RCA Victor Studio, Nashville**, Tennessee. Take 6 was issued as a single (Cad 1315) 6th March 1957, the flipside to '**Bye Bye Love**', and features on their 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); **Ray Edenton** (guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); **James Clayton "Jimmy" Day** (steel guitar). Producer: **Archie Bleyer**.

An earlier demo version from 1957 appears on the 2005 compilation album *TOO GOOD TO BE TRUE*. As part of a medley it was performed live on 1970's double live album *THE EVERLY BROTHERS SHOW* and during 1983's *REUNION CONCERT* – and subsequently on the album of the same name.

Don: "Phil and I were different in everything at that point. Our material wasn't mainstream so much as it became a little later maybe. You know, we were right from the heart, just what was going on around us." (Quote from the liner notes for *STUDIO OUTTAKES* - 2006).

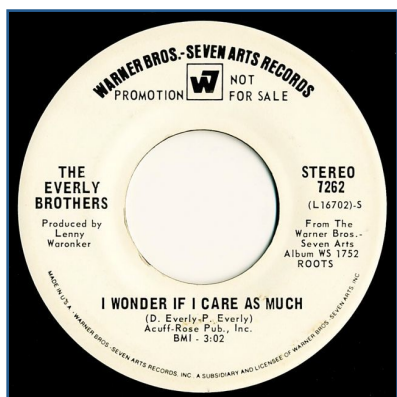


I WONDER IF I CARE AS MUCH #2 (ROOTS version)

(**Don & Phil Everly**) Recorded 17th September 1968 and issued as WB 7262 in January 1969, as the B-side to '**T For Texas**'. **Don Everly** (acoustic guitar); **David "Blue" Cohen** (guitar); **Ron Elliott** (acoustic guitar); **Sam McCue** (guitar); **Joe Osborn** (bass); **M.R. Ray Pohlman** (bass); **Terry Slater** (bass); **Hal Blaine** (drums). Producer: **Lenny Waronker**; engineer: **Lee Herschberg**.

Overdub session 19th September 1968: **Buddy Gene Emmons** (steel guitar). Producer: **Lenny Waronker**.

A reworking of what originally was a country waltz, this track undergoes some dramatic changes in 1968 when recorded for inclusion on the *ROOTS* album - a version some view as superior to the original recorded in 1957 for the album *THE EVERLY BROTHERS* (among fans also known as *They're Off And Rollin'*), with added steel guitar by **Buddy Emmons**, a different arrangement, considerably slowed down tempos and a change in lyrics. On the album *ROOTS* this song is cross-faded with '**T For Texas**'. Both songs are given specially created intro pieces for the single release.



JACK DANIELS OLD NO. 7

(**Tony Colton**/Ray Smith/**Albert Lee**/Gavin/**Hodges**) **Don Everly** solo. Recorded August 1974 at **A&M Studios, Hollywood, California**, and features on Don's second solo album named after the apartment building where he lived at the time, **SUNSET TOWERS**. The track is beautifully cross-faded with '**Melody Train**' on the album.

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**.

JACOBSON, MAX – Max Jacobson, aka 'Miracle Max' or 'Dr. Feelgood' (3rd July 1900 – December 1979), was a German-born New



York physician who administered dangerous levels of mood-altering drugs to several high profile clients including American President John F. Kennedy. (The photo shows Jacobson [standing to the right] with JFK.) By the late 1930s he had established a general practice on the Upper East Side of Manhattan where he treated a number of famous names including Marlene Dietrich, Anthony Quinn, Tennessee Williams, Truman Capote, Eddie Fisher, Cecil B. DeMille and Nelson Rockefeller. The treatment consisted of "vitamin injections" (note the quotation marks!) to boost their mood and give them seemingly limitless energy, but in fact the injections contained amphetamines - the mood-elevating neural energizers also known as speed - mixed with multivitamins, steroids, enzymes, hormones, solubilized placenta, bone marrow and animal organ cells. By the late 1960s, Jacobson's behaviour became increasingly erratic as his own amphetamine usage increased. He began working 24-hour days, sometimes for days on end. In 1969, one of Jacobson's clients, Presidential photographer Mark Shaw, died at the age of 47. An autopsy showed that Shaw had died of "acute and chronic intravenous amphetamine poisoning". Years of medical malpractice were catching up to Dr. Jacobson. New York Times reporter Boyce Rensberger exposed Dr. Jacobson in his 4th December 1972 article, which

prompted first the New York County Medical Society to take action and then the New York State Board of Regents, who were responsible for issuing medical licenses to physicians in New York. On 26th April 1975, the regents voted unanimously to revoke Dr. Jacobson's medical license, finding him guilty of 48 counts of unprofessional conduct in 11 specifications and one count of fraud or deceit.

During the early 1960s Max Jacobson counted among his clientele **The Everly Brothers**. Phil ended up with this man because, as he tells it: "It was **Archie Bleyer** that started it. I got locked in because I was staying at his house in New York [Phil was engaged to **Jackie Ertel**, Archie's stepdaughter] and I was hysterical one night and I wound up there. The doctor was very famous at the time, treating all of these famous people you wouldn't believe. (...) You were supposed to note psychologically how it kept you and strive to be like that when you weren't involved with it. With me, the idea was just to use it as a guide to make myself more stable, better able to handle my own pressures. I don't know if it worked for me but I could see from what it was doing to Donald that it was dangerous to mess with." The Everlys' then manager, **Jack Real**, later said, "I think that whoever sent Don and Phil to this guy did not do them any favours. Don reacted terribly to it. I don't know what the drug was but it wasn't heroin. It was on prescription and the police never bothered them because it was all legitimate."

Legitimate or not, it wasn't your average medicine this doctor was feeding them. Don: "In those days people didn't realise that amphetamines were drugs and that they were addictive. Unbeknownst to me I got involved. I saw Eddie Fisher in his office loads of times. I saw pictures of the doctor with John F. Kennedy and I figured, 'Hell this fella can't be wrong', but he was. It didn't seem to be an unusual thing to do either. I had the drug on prescription and I injected myself. At the beginning you don't realise what's happening but finally you catch on that you're awake for three days on B12. I got to a point where I couldn't go on stage without it. If you'd go searching for him, he'd be there."

In October 1962, the Everly Brothers went to London for a series of concerts. However, Don broke down during one of the rehearsals and was taken to Charing Cross hospital. He discharged himself after six hours but the following day was hospitalised again at Middlesex Hospital: it turned out he had overdosed in a second attempt to kill himself. "I was so high it didn't matter whether I went on living or not," Don later explained. He was flown back to the States and Phil finished the tour by himself. It took a long time for Don to convalesce: "It is a habit that catches and there was no treatment for it. It was administered by a doctor of medicine supposedly curing me but it was giving me the psychosis. It took two or three years to get it out of my system. I spent quite a bit of time in two or three hospitals but they didn't do anything. They treated me for being crazy rather than for drug addiction and just locked me up....when I got out I just went back to the doctor again. I did get off it finally. I realised it was killing me."

JAMBALAYA

(**Hank Williams**) The **Everly Brothers** performed this song with Brenda Lee as part of a medley comprising 'Jambalaya' & '**(Won't You Come Home) Bill Bailey**' on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 23rd May 1970 and aired 29th July 1970 (Show No. 4). 'Jambalaya' was Brenda Lee's first single, released on 17th September 1956 (she was not yet 12!), but had of course been a huge hit for composer **Hank Williams** in 1952, topping the US Country chart for fourteen non-consecutive weeks. That same year Jo Stafford covered the song to popular acclaim, making the song well-known to the general public, not just country music fans. Although Hank Williams gets sole composing credits, there are sources that claim it was a co-composition of him and Moon Mullican – Hank has stated Moon Mullican was one of his favourite artists. The melody was based on a Cajun song entitled 'Grand Texas', Hank only changed the lyrics, keeping the Cajun theme since he sings in part about stereotypical Cajun foods such as "Jambalaya, crawfish pie, filé gumbo". Many artists since have covered it, including Brenda Lee, **Jerry Lee Lewis**, John Fogerty and **Dolly Parton**. **Don Everly** was of course a huge fan; in fact, he once dreamed of growing up to be Hank Williams!

JANUARY BUTTERFLY

(**Phil Everly/Warren Zevon**) **Phil Everly** solo. Recorded August 1975 at **Pye Studios**, London, UK; a lovely ballad that 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**.

Warren Zevon wrote the song with Phil while in London in August; **Terry Slater** had arranged for Warren to stay at Mick Fleetwood's house while the latter was on tour - the following is an excerpt from Warren's journal:

"August 5, 1975. Spent all day at the Benifold (the [Fleetwood] Mac) house working on 'January Butterfly' fortified by vitamin C & Heineken's - eventually drifted into a lyrical Dm9-Em7-Bflat add 4 passage that pulled me out of the junkyard of poorly-faked Debussyan cacophony (slight reminiscence of '**Snowflake Bombardier**', however)... Took me precisely the length of *The Evil Of Frankenstein* to draw the score neatly." (Quote from *I'll Sleep When I'm Dead - The Dirty Life And Times Of Warren Zevon* by Crystal Zevon.)

JARVIS, GRAHAM - Graham Jarvis was a British drummer. He did not belong to any particular band but worked as a session drummer with various artists during his career, though he is most closely associated with **Cliff Richard** (in whose band he played quite a number of years, together with **Martin Jenner** and **Mark Griffith**) and **The Everly Brothers**. He was part of the **Everlys'** Reunion Band and played the legendary **Reunion Concerts** on 22nd & 23rd September 1983. He died in 1986.



JENNER, MARTIN - Martin Jenner was as a top-ranking session guitarist in England from the early 1970s to the late 1980s. Virtually unknown to the public, he enjoyed an excellent reputation in the business both as a rhythm and lead player. He just as easily switched from country to raw blues to orchestral pop, whilst keeping a special fondness for old-time rock 'n' roll. Playing left-handed, Martin Jenner was quite capable of lunging into flashy solos. His considerable technique and self-taught musical erudition informed his guitar work with a detailed clarity and a talent for changing attitude and tone on a dime. Additionally, he was proud of the exposure, albeit limited, that his compositions and songs received. With his writing as with his guitar playing, he did not like to push himself forward, but he enjoyed the respect of his peers.

The bulk of Martin Jenner's musical contributions will remain discreetly embedded in hundreds of records by diverse artists of his day. His career includes performances and/or recordings for a dizzying number of artists, including **Paul McCartney**, Eric Clapton, Elton John, **Cliff Richard** (Martin played in his band for twelve years), Elkie Brooks, **The Everly Brothers**, Chris Rea, David Bowie, Bonnie Tyler, **Andrew Lloyd Webber**, Paul Anka, Smokey Robinson, The Platters, Gilbert O'Sullivan, Olivia Newton-John, **The Righteous Brothers**, Barbara Dickson, Sting, Howling Wolf and many more.

Martin Jenner was part of the Reunion Band during **The Everly Brothers'** legendary **Reunion Concerts** 22nd and 23rd September 1983 at the **Royal Albert Hall** in London. He died of cancer in Western Australia in 2003.

JENNINGS, WAYLON - Waylon Arnold Jennings 15th June 1937 - 13th February 2002. Composer of '**Good-Hearted Woman**'.



Born in Littlefield, Texas, Jennings was an influential American country music singer, musician and composer. A self-taught guitar player, he rose to prominence as a bass player for **Buddy Holly** following the initial break-up of **The Crickets**. He escaped death in the 3rd February 1959 plane crash that took the lives of **Buddy Holly**, Ritchie Valens and J. P. "The Big Bopper" Richardson when he gave up his seat to the latter.

After several years of inactivity, during which time he moved from Texas to Arizona and continued working in radio, Jennings began performing and recording again, this time in Phoenix, Arizona. He performed at a newly-opened nightspot called JD's. He signed a contract with Herb Alpert's newly-formed **A&M Records**, and he had a few hit singles on local radio in Phoenix, including 'Four Strong Winds and Just To Satisfy You'. **Duane Eddy** and Bobby Bare recommended Jennings to producer **Chet Atkins**, who signed Waylon to **RCA Victor**. Jennings packed up and moved to **Nashville**, Tennessee in 1965.

By the 1970s, he had become associated with the so-called "outlaws", an informal group of musicians who worked outside of the **Nashville** corporate scene. A series of duet albums with Willie Nelson in the late 1970s culminated in the 1978 crossover hit, 'Mamas Don't Let Your Babies Grow Up to Be Cowboys'. In 1979, he recorded the theme song for the hit television show *The Dukes of Hazzard*, and also served as the narrator ("The Balladeer") for all seven seasons of the show.

He continued to be active in the recording industry, forming the group The Highwaymen with Willy Nelson, **Johnny Cash**, and **Kris Kristofferson** in the mid-1980s. Jennings released his last solo studio album in 1998. In 2001, he was inducted into the **Country Music Hall of Fame**. Waylon Jennings suffered from worsening diabetes and on 13th February 2002 died in his sleep of diabetic complications.

JERRY LEE LEWIS IN BRIAN MATTHEW'S SATURDAY CLUB - This is a bootleg vinyl LP (Star – Shark 501) oddly entitled **JERRY LEE LEWIS IN BRIAN MATTHEW'S SATURDAY CLUB**, the second side of which features six tracks by **The Everly Brothers**. The brief note on the back cover also states "Great Live Performances Done During Their First Appearance On BBC Radio" (sic) – which cannot be correct as the **Everly** set includes '**The Price Of Love**'; thus it must be 1965 or later and we know they broadcast on the BBC prior to that. The quality of the recording is pretty poor so only of real interest to die-hard collectors of all things **Everly**.



The **Everly** Tracks are: **Walk Right Back / So Sad / Till I Kissed You / Cathy's Clown / The Price Of Love / Gone Gone Gone**.

JE T'APPARTIENS – French title of '**Let It Be Me**'. Originally composed by **Pierre Delanoë** and **Gilbert Bécaud**.

JEZEBEL

(Wayne Shanklin) Recorded 30th 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**.



First cut by Frankie Laine in 1951 and a #2 hit for the singer; **Gene Vincent** and Herman's Hermits later recorded their versions of the track. The Everlys make it their own and do a very fine rendition on an otherwise dreary album. In The Netherlands it was issued as a single coupled with '**True Love**'.

Wayne Shanklin, 6th June 1916 – 16th June 1970.

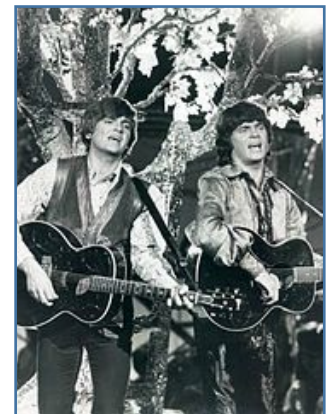
JINGO'S SONG aka NOBODY LOVES A COWBOY

(Phil Everly/Don Peake) **Phil Everly** recorded this song for **The Black Oak Conspiracy** in 1977, a film about small town corruption and revenge; Jingo is the lead character played by Jesse Vint, who also co-produced the film. Directed by Bob Kelljan.

JOHNNY CASH PRESENTS THE EVERLY BROTHERS



- A one-hour musical variety show on the **ABC television network**, running for ten weeks in 1970 as the summer replacement for *The Johnny Cash Show* and filmed at the ABC studios in **Hollywood**. See dates below. Every episode started with **Don & Phil** singing part of '**Bye Bye Love**' - followed by an introduction of the guests on the show, who sang a solo or a duet with Don and Phil, or both. Then a humorous Q & A section (member of the audience: "Do you find that girls are always chasing you?" Phil, pointing to Don: "They're always chasing him. That's what I've been finding!" Don: "I'm pretty easy to catch!"); sketches with actor **Joe Higgins** as "The Parking Guard" forever scolding Don and Phil as "you summer replacement boys"; actress **Ruth McDevitt**'s routine as their aunt Hattie, telling fictional tales about their relatives back in **Muhlenburg County, Kentucky**, and another comedy spot filled by either **Albert Brooks, Fred Smoot, Carl Gottlieb, Bruce Kirby** or **Dick Clair & Jenna McMahon**. At the end of each show they sang a song with all the guests and show company joining in, then thanked their guests and regulars and closed with '**Let It Be Me/Give Peace A Chance**'.



The EB's then manager **Jack Rael**: "The show was just fantastic. It was the epitome of the years I spent with them – that I was able to get them to the top of the heap without a big, big record. Everyone we had on that show was hand-picked, and I just thought it was a thrilling, thrilling show. It made the world know the **Everly Brothers** were back and they were in charge, which was great."

They sang a great variety of songs on the shows, not just their own. There were also solos by the brothers, and duets with the guests. Don: "The way television works, we didn't have as much time to choose our songs as we wanted. We would have a weekly meeting and we would go down to a little trailer on the back lot and rehearse them during the day. The music went out on that show live, which was a little bit difficult in the time available, but we accomplished it. They don't give you much time to do a summer replacement series." And Phil: "The material was picked mostly because of the speed with which we had to produce the shows. We did two shows a week. They were done very fast and there was a tremendous amount of music and we had never varied our act much, or we had but we'd always had to do the hits because that's what people really wanted. So it was difficult and quite pressured really. But the music always came out pretty good, I think. It was hectic to do – but there's nothing as powerful as television. It was important for us."

The show was broadcast nationwide and was very well received; there were suggestions for another series the following year but regrettably nothing materialised.

Show No. 1 – recorded 29th May 1970; aired 8th July 1970 – **Johnny Cash, Kenny Rogers & The First Edition, Melanie, Ike Everly**.

Show No. 2 – recorded 28th May 1970; aired 15th July 1970 – **Jackie DeShannon, Marty Robbins, Arlo Guthrie.**
 Show No. 3 – recorded 4th June 1970; aired 22nd July 1970 – **Neil Diamond, Evie Sands, The Statler Brothers.**
 Show No. 4 – recorded 23rd May 1970; aired 29th July 1970 – Brenda Lee, B.J. Thomas, Yvonne Wilder, **Mac Davis.**
 Show No. 5 – recorded 5th June 1970; aired 5th August 1970 – Ike & Tina Turner Revue, **Melanie,** Bobby Sherman.
 Show No. 6 – recorded 17th May 1970; aired 12th August 1970 – Stevie Wonder, **Linda Ronstadt,** Dennis Weaver.
 Show No. 7 – recorded 18th May 1970; aired 19th August 1970 – The Lennon Sisters, Doug Kershaw, Michael Parks.
 Show No. 8 – recorded 22nd May 1970; aired 26th August 1970 – **Jimmie Rodgers,** Debbie Lori Kaye, Bill Medley.
 Show No. 9 – recorded 9th May 1970; aired 2nd September 1970 – **Merrilee Rush, Rick Nelson, The Carter Family.**
 Show No. 10 – recorded 10th June 1970; aired 16th September 1970 – Tony Joe White, Mac Davis, Bobbi Martin, **Ike Everly.**

Running order of each show is as follows (see also each song in EVERLYPEDIA):

**JOHNNY CASH PRESENTS THE EVERLY BROTHERS Show No. 1 –
 Recorded 29th May 1970; aired 8th July 1970**

BYE BYE LOVE - Don & Phil.
BOWLING GREEN - Don & Phil.
 WHAT IS TRUTH/BYE BYE LOVE - **Johnny Cash.**
SING ME BACK HOME - Don & Phil with **Johnny Cash.**
I WALK THE LINE - Don & Phil with **Johnny Cash** (alternative lyrics!).
 Questions & answers – Don & Phil.
 TELL IT ALL – Kenny Rogers & The First Edition.
 Comedy spot/BYE BYE LOVE with 'parking guard' **Joe Higgins.**
 LAY DOWN (CANDLES IN THE RAIN) – Melanie.
THE LAST THING ON MY MIND - Solo by Phil.
 Comedy spot - **Albert Brooks.**
RUBY TUESDAY - Don with Melanie.
WAKE UP LITTLE SUSIE - Don & Phil.
 Comedy spot – Aunt Hattie played by **Ruth McDevitt** (Uncle Milford sketch).
LET IT BE /WILL THE CIRCLE BE UNBROKEN - Don & Phil.
EVERLY RAG - **Ike Everly.**
SURE LOOKING GOOD TO ME - Don & Phil with **Ike Everly.**
LET IT BE ME/GIVE PEACE A CHANCE - Don & Phil.

**JOHNNY CASH PRESENTS THE EVERLY BROTHERS Show No. 2 –
 Recorded 28th May 1970; aired 15th July 1970**

BYE BYE LOVE - Don & Phil.
OB-LA-DI, OB-LA-DA - Don & Phil.
 Questions & answers - Don & Phil.
 MEDLEY with **Jackie DeShannon:**
CARELESS LOVE
I'LL NEVER FALL IN LOVE AGAIN
YOU'VE LOST THAT LOVIN' FEELING
PUT A LITTLE LOVE IN YOUR HEART.
 Comedy Spot with **Joe Higgins.**
 AT TIMES - **Marty Robbins.**
 I COULD BE SINGING - **Arlo Guthrie.**
HEY JUDE - Don & Phil with **Arlo Guthrie.**
TICKET TO RIDE - Solo by Don.
 Comedy spot - 'Professor' **MacIntyre Dixon.**
 MEDLEY with **Marty Robbins:**
SINGING THE BLUES
A WHITE SPORT COAT
EL PASO.
WALK RIGHT BACK - Don & Phil.
 Comedy spot - Aunt Hattie played by **Ruth McDevitt** (Aunt Nelta sketch).
LONELY WEEKENDS - Don & Phil.
 YOU KEEP ME HANGIN' ON/HURTS SO BAD - **Jackie DeShannon.**
 WOODY GUTHRIE TRIBUTE - the cast.
GRAND COULEE DAM
OLD RATTLER
THIS LAND IS YOUR LAND
MAIL MYSELF TO YOU
SO LONG, IT'S BEEN GOOD TO KNOW YOU.
LET IT BE ME/GIVE PEACE A CHANCE - Don & Phil.

**JOHNNY CASH PRESENTS THE EVERLY BROTHERS Show No. 3 –
 Recorded 4th June 1970; aired 22nd July 1970**

BYE BYE LOVE - Don & Phil.
PROUD MARY - Don & Phil.
 Questions & answers - Don & Phil.
 MR BOJANGLES - **Neil Diamond.**
 Comedy spot with **Joe Higgins.**
 TAKE ME FOR A LITTLE WHILE - Evie Sands.
THE 33rd AUGUST (aka SATURDAY BOUND) - Solo by Phil.
 Comedy spot - **Fred Smoot.**

A LITTLE LESS OF ME - The Statler Brothers.
COLUMBUS STOCKADE BLUES - Don & Phil with The Statler Brothers.
SWEET CAROLINE - Neil Diamond.

MEDLEY with Neil Diamond:

I GOT THE FEELIN'
SOLITARY MAN
KENTUCKY WOMAN.

KENTUCKY - Don & Phil.

Comedy spot - Aunt Hattie played by Ruth McDevitt (Cousin Prock sketch).

MEDLEY - Don & Phil:

ROCK 'N' ROLL MUSIC
AQUARIUS
PRICE OF LOVE.

HAPPY TOGETHER - Don with Evie Sands.

I'LL FLY AWAY - the cast.

LET IT BE ME/GIVE PEACE A CHANCE - Don & Phil.

JOHNNY CASH PRESENTS THE EVERLY BROTHERS Show No. 4 –
Recorded 23rd May 1970; aired 29th July 1970

BYE BYE LOVE - Don & Phil.

DOWN ON THE CORNER - Don & Phil.

THE LETTER - Brenda Lee.

Questions & answers - Don & Phil.

DEVOTED TO YOU - Don & Phil.

Comedy spot with Joe Higgins.

I JUST CAN'T HELP BELIEVIN' - B.J. Thomas.

OH HAPPY DAY - Don & Phil with B.J. Thomas and the cast.

SOMETHING - Solo by Phil.

Harp instrumental - Yvonne Wilder.

HALF AND HALF (SONG FOR SARAH) - Mac Davis.

I LOVE BIG DUMB DOGS??/ ??/EVER SINCE I MET YOU BABE/HAMBONE (excerpts) - Mac Davis.

FRIEND, LOVER, WOMAN, WIFE - Don & Phil with Mac Davis.

LUCILLE - Don & Phil.

Comedy spot - Aunt Hattie played by Ruth McDevitt (Uncle J.W. sketch).

SHADY GROVE - Don & Phil.

MEDLEY with Brenda Lee:

JAMBALAYA
(WON'T YOU COME HOME) BILL BAILEY
SWEET NOTHIN'S with B.J. Thomas.

RAINDROPS KEEP FALLING ON MY HEAD - B.J. Thomas.

DUM DUM - the cast.

LET IT BE ME/GIVE PEACE A CHANCE - Don & Phil.

JOHNNY CASH PRESENTS THE EVERLY BROTHERS Show No. 5 –
Recorded 5th June 1970; aired 5th August 1970

BYE BYE LOVE - Don & Phil.

LADY MADONNA - Don & Phil.

Questions & answers - Don & Phil.

WHY CAN'T WE BE HAPPY - Ike & Tina Turner Revue.

Comedy spot with Joe Higgins.

TUNING MY GUITAR - Melanie.

SWEET BABY JAMES - Don solo.

HEY, MR SUN - Bobby Sherman.

TENNESSEE BIRD WALK - Don & Phil with Bobby Sherman.

CHRISTOPHER ROBIN - Don & Phil with Melanie.

Comedy spot - Fred Smoot.

I WANT TO TAKE YOU HIGHER - Ike & Tina Turner Revue.

THAT'LL BE THE DAY - Don & Phil.

Comedy spot - Aunt Hattie played by Ruth McDevitt (Aunt Claudelia sketch).

PEOPLE GET READY - Don & Phil.

OKLAHOMA CITY TIMES - Bobby Sherman.

THIS LITTLE LIGHT OF MINE - the cast.

LET IT BE ME/GIVE PEACE A CHANCE - Don & Phil.

JOHNNY CASH PRESENTS THE EVERLY BROTHERS Show No. 6 –
Recorded 17th May 1970; aired 12th August 1970

BYE BYE LOVE - Don & Phil.

LODI - Don & Phil.

SIGNED SEALED DELIVERED I'M YOURS - Stevie Wonder.

Questions & answers - Don & Phil.

LOVE SICK BLUES - Linda Ronstadt.

HERE COMES THE SUN/SUN KING - Don & Phil.

Comedy spot with Joe Higgins.

Chat with Dennis Weaver.

LONG TIME BLUES - Dennis Weaver.
ANNIE LAURIE - Don solo.
I'LL BE YOUR BABY TONIGHT - Don with **Linda Ronstadt**.
 Comedy Spot - 'Jealousy' husband & wife routine by **Dick Clair** and **Jenna McMahon**.
 BRIDGE OVER TROUBLED WATER - Stevie Wonder.
CATHY'S CLOWN - Don & Phil.
 Comedy spot - Aunt Hattie played by **Ruth McDevitt** (Uncle Zerko sketch).
YOU DONE ME WRONG - Don & Phil.
 Stevie Wonder - Comedy chat.
UPTIGHT - Stevie Wonder, Don & Phil and the cast.
LET IT BE ME/GIVE PEACE A CHANCE - Don & Phil.

**JOHNNY CASH PRESENTS THE EVERLY BROTHERS Show No. 7 –
 Recorded 18th May 1970; aired 19th August 1970**

BYE BYE LOVE - Don & Phil.
HONKY TONK WOMEN - Don & Phil.
 Questions and answers - Don & Phil.
 COME SATURDAY MORNING - The Lennon Sisters.
ANYTHING GOES - Don & Phil with The Lennon Sisters.
TAKE A LETTER, MARIA - Don & Phil.
 Comedy spot - **Joe Higgins** leading into:
HONEY COME BACK - solo by Phil.
 RITA PUT YOUR BLACK SHOES ON - Doug Kershaw.
 Comedy spot - **Albert Brooks** 'Flying lesson' sketch.
LONG LONESOME HIGHWAY - Don & Phil with Michael Parks.
 Recital: e.e. cummings 'When serpents bargain for the right to squirm' - Michael Parks.
 I CAN'T HELP IT IF I'M STILL IN LOVE WITH YOU - Michael Parks.
(TIL) I KISSED YOU - Don & Phil.
 Comedy spot - Aunt Hattie played by **Ruth McDevitt** (Uncle Blue sketch)
MY GAL SAL - Don & Phil.
 MEDLEY with Doug Kershaw:
 BATTLE OF NEW ORLEANS
 DIGGY DIGGY LO
 GRAN MAMOU.
THE MIDNIGHT SPECIAL - The Cast.
LET IT BE ME/GIVE PEACE A CHANCE - Don & Phil.

**JOHNNY CASH PRESENTS THE EVERLY BROTHERS Show No. 8 –
 Recorded 22nd May 1970; aired 26th August 1970**

BYE BYE LOVE - Don & Phil.
GET BACK - Don & Phil.
 Questions & answers - Don & Phil.
 TROUBLED TIMES - **Jimmie Rodgers**.
 Comedy spot - **Bruce Kirby** 'President New Jersey EB Fan Club' sketch.
 BREAK MY MIND - Debbie Lori Kaye.
IF I WERE A CARPENTER - Solo by Don.
 Comedy spot - **Joe Higgins** leading into 'campaign song' sung by Don & Phil.
GAMES PEOPLE PLAY - Bill Medley.
STICKS AND STONES - Don & Phil with Bill Medley.
ALL I HAVE TO DO IS DREAM - Don & Phil.
 Comedy spot - Aunt Hattie played by **Ruth McDevitt** (Uncle Roland sketch).
T FOR TEXAS - Don & Phil.
 MEDLEY with **Jimmie Rodgers**:
 KISSES SWEETER THAN WINE
 HONEYCOMB
 UH-OH I'M FALLIN' IN LOVE AGAIN
 THE DUM DUM SONG.
IT'S A SMALL WORLD - the cast.
LET IT BE ME/GIVE PEACE A CHANCE - Don & Phil.

**JOHNNY CASH PRESENTS THE EVERLY BROTHERS Show No. 9 –
 Recorded 9th May 1970; aired 2nd September 1970**

BYE BYE LOVE - Don & Phil.
KEEP THE CUSTOMER SATISFIED - Don & Phil.
SOMETHING - Don & Phil.
SOMETHING IN THE WAY SHE MOVES - Don & Phil with **Merrilee Rush**.
 THE VIOLETS OF DAWN - **Rick Nelson**.
 Comedy spot - Phil and **Merrilee Rush** leading into next song:
WHEN I'M SIXTY-FOUR - Phil with **Merrilee Rush**.
 COTTON FIELDS - The Carter Family.
ROCKY TOP - Don & Phil with **The Carter Family**.
BIRD DOG - Don & Phil.
MAMA TRIED - Don & Phil.
 YOU TOOK ME BY SURPRISE - **Merrilee Rush**.
 MEDLEY EBs with **Rick Nelson**:

SLIPPIN' and SLIDIN' - Don & Phil only

I'M WALKIN' - RN only

GOOD GOLLY MISS MOLLY - All

HELLO MARY LOU - All

Chat with **Rick Nelson**; continuing medley:

MY BABE - RN only

MAYBELLINE - Don & Phil only

MY BUCKET'S GOT A HOLE IN IT - RN only

OH BOY - Don & Phil only

I'M MOVIN' ON - all

I SHALL BE RELEASED - Rick Nelson.

LUCILLE to 'Officer Higgins' comedy spot with **Joe Higgins**.

SWING LOW/I SHALL NOT BE MOVED - EBs and Co.

LET IT BE ME/GIVE PEACE A CHANCE - Don & Phil.

JOHNNY CASH PRESENTS THE EVERLY BROTHERS Show No. 10 –

Recorded 10th June 1970; aired 16th September 1970

BYE BYE LOVE - Don & Phil.

T FOR TEXAS - Don & Phil.

Questions & answers - Don & Phil.

SAVE YOUR SUGAR FOR ME - Tony Joe White.

Comedy spot with **Joe Higgins**.

I'LL PAINT YOU A SONG - Mac Davis.

DETROIT CITY - Don & Phil with Mac Davis.

HOME ON THE RANGE/A HARD DAY'S NIGHT - Solo by Don.

Comedy spot - **Carl Gottlieb** 'Dan Sportster' sketch.

POKE SALAD ANNIE - Don & Phil with Tony Joe White.

GIVE A WOMAN LOVE - Bobbi Martin.

BOWLING GREEN - Don & Phil.

ALL I HAVE TO DO IS DREAM - Don & Phil.

Comedy Spot - Aunt Hattie played by **Ruth McDevitt**.

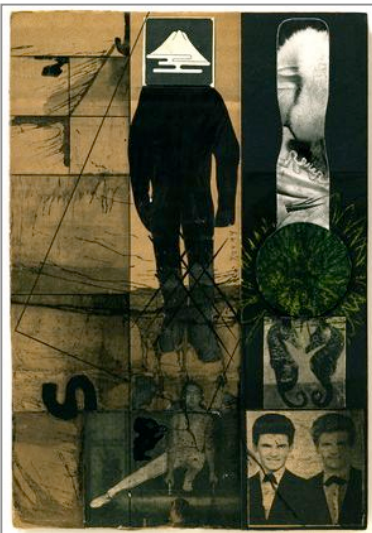
GET BACK - Don & Phil.

WHERE COULD I GO BUT TO THE LORD - Don & Phil with **Ike Everly**.

LET IT BE ME/GIVE PEACE A CHANCE - Don & Phil.

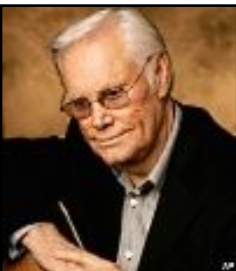
JOHNSON, JIMMY – **Everly Brothers'** road manager from 1984 till 1986. He also served as tour manager for the bands Chicago and Berlin in the mid-1980s. Additional info is more than welcome.

JOHNSON, RAY – This collage, *Untitled (Moticos with Everly Brothers)*, is part of New York's Museum of Modern Art (MOMA) collection – currently (2012) not on display. It is an assemblage of printed paper, gelatine silver print, paperboard, ink, coloured pencil, and gouache on cardboard; 11 x 7 1/2" (27.9 x 19.1 cm).



Raymond Edward Johnson (16th October 1927– 13th January 1995) was known primarily as a collagist and correspondence artist, and a seminal figure in the history of Neo-Dada and early Pop art. He was once called "New York's most famous unknown artist". By 1953 he turned to collage and began to create small, irregularly shaped works incorporating fragments from popular culture, most notably the Lucky Strikes logo and images from fan magazines of such movie stars as **Elvis Presley**, James Dean, **Marilyn Monroe** and Shirley Temple. In the summer of 1955, he coined a term for these small collages: "moticos". He carried boxes of moticos around New York, showing them on sidewalks, at cafes, in Grand Central Station and other public places; he asked passers-by what they thought of them, and recorded some of their responses. He began mailing collages to friends and strangers, along with a series of manifestos, mimeographed for distribution, including "What is a Moticos?", excerpts of which were published in an article by John Wilcock in the inaugural issue of the Village Voice.

JONES, GEORGE – George Glenn Jones, born 12th September 1931 in Saratoga, Texas, is an American country music artist often referred to as "the greatest living country singer". Throughout his long career, George Jones made headlines often as much for tales of his drinking, stormy relationships with women and violent rages as for his prolific career of making records and touring. His wild lifestyle led to Jones missing many performances, earning him the nickname "No Show Jones". With the help of his fourth wife, Nancy, he has been sober for many years. Jones has had more than 150 hits during his career, both as a solo artist and in duets with other artists. The shape of his nose and facial features have given Jones the nickname "The Possum".



George Jones co-wrote '**You Done Me Wrong**', which the **Everly Brothers** gave a circus treatment and recorded for inclusion on **ROOTS** – an excellent rendition. The Everlys often performed '**He Stopped Loving Her Today**' during their post-reunion live shows; George did not write it himself but it was a #1 hit for him in 1980.

JULIANNE

(**Pat Alger**/J. Fred Knobloch) Recorded in 1987 at **New River Studios**, Fort Lauderdale, Florida. It appears 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**.

JUNE IS AS COLD AS DECEMBER

(**Marge Barton**) Recorded 7th January 1966 at **United Recording Corporation**, Hollywood, California. Album track on **IN OUR IMAGE**. **Glen Campbell** (guitar); **James E Burton** (guitar); **Alvin W. "Al" Casey** (guitar); **Don Lanier** (guitar); **Donald N. Bagley** (bass); **Lyle Ritz** (bass); **Hal Blaine** (drums); **James Beck "Jim" Gordon** (drums); **Gene P. Estes** (percussion); **John "Don" Abney** (keyboards); **Lawrence "Larry" Knechte** (keyboards). Overdub session 8th January 1966: **Ken Bloom** (guitar); **James E Burton** (guitar); **Don Lanier** (guitar). Producer: **Dick Glasser**; engineer: **Lee Herschberg**; arranger: **Jack Nitzsche**. Gene Pitney recorded a cover version.

JUST IN CASE

(**Boudleaux Bryant**) Recorded 22nd March 1960 at **RCA Victor Studio**, Nashville, Tennessee. It was first released on the album **IT'S EVERLY TIME**. Musician details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.

JUST ONE TIME

(**Don Gibson**) Recorded 20th June 1963 at **Radio Recorders**, Hollywood, California; it can be found 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**.

A #2 hit on the Country charts for composer **Don Gibson** in 1960.

Contact us re any omissions, corrections, amendments and/or additional information at:
robindunn@btconnect.com

NOW GO TO EVERLYPEDIA PART 3

EVERLYPEDIA (The Everly Brothers Index (TEBI)) was first issued December 2011. Revised/updated December 2012.