



EVERLYPEDIA

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



EVERLYPEDIA PART 3

K to Q

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K

KANSAS CITY

(**Jerry Leiber/Mike Stoller**) Recorded 3rd December 1964 at **Fred Foster Sound Studio A, Nashville, Tennessee**. No musician details known. Producer: **Jimmy Hilliard**; engineer: **Bill Porter**.

Written in 1952, it had first been recorded by Little Willie Littlefield with Ralph Bass from his record company Federal Records changing the title to 'K C Lovin' as he thought that sounded hipper than the original **Leiber & Stoller** title. It was a #1 hit for Wilbert Harrison in 1959. Other artists that recorded the song include **Little Richard**, Hank Ballard, Herman's Hermits, Bill Haley and **The Beatles**. It is an album track on **ROCK 'N' SOUL**. In 2005 the city of Kansas City adopted it as its official song.

KARL & HARTY - Karl & Harty are more important for their influence over other groups such as **The Blue Sky Boys** (The Bolick Brothers), **The Monroe Brothers** and **The Everly Brothers** - who recorded their '**I'm Just Here to Get My Baby Out of Jail**' - than for their own career. Though not related, Karl & Harty were a pseudo 'brother' act, performing regularly on **Chicago's National Barn Dance** in the 1930s. The performances led to a recording contract with the American Record Corporation (later **Columbia**) in 1934, where Karl penned his best work including 'I'm Just Here' and '**Kentucky**', a beautiful ode to his home state also recorded by **The Everly Brothers** who regularly performed it in concert. The duo later recorded for **Capitol** in the late '40s but retired from music not long after. **The Everly Brothers**' versions of '**Kentucky**' and '**I'm Here To Get My Baby Out Of Jail**' both first appeared on the **Cadence** album **SONGS OUR DADDY TAUGHT US** - which no doubt **Ike Everly** did.



Karl Victor Davis and Connecticut 'Harty' Taylor were both born in Mount Vernon, **Kentucky** in 1905. In 1929, Doc Hopkins enlisted Davis and Taylor for the Krazy Kats, a string-band that featured folk songs and pop tunes in their repertoire. Following a year with WHAS in Louisville, Davis and Taylor moved to **WLS** in **Chicago** where they became part of the Cumberland Ridge Runners on the **National Barn Dance** radio show. Davis and Taylor were originally known as the Renfro Valley Boys and they recorded under that name for Paramount in 1932. It was because of their radio work that they became known as Karl & Harty.

In 1937 Karl & Harty joined WJJD's Suppertime Frolic in **Chicago** and then returned to **WLS** in 1947. In 1951 the duo split up amicably and Davis continued to write songs including the 1967 top ten hit for **Hank Locklin**, 'The Country Hall Of Fame'.

KARPP, PHYLLIS - author of an affectionate and nostalgic biography of the EBs - **IKE'S BOYS**, published by Pierian Press in 1988.



KASL - Radio station based in **Waterloo, Iowa** where in 1944 **Ike Everly** secured a job before moving to **KMA** in **Shenandoah** in 1945. He felt that radio would eventually create a future for him and his family. Ike tried to persuade his two younger brothers to also take up careers in radio, but they chose to remain in **Chicago** and continue to perform in the clubs there.

KAYE, CAROL - Carol Kaye was born 24th March 1935 in Everett, Washington to musician parents, Clyde and Dot Smith, both



professionals. She has played and taught guitar professionally since 1949 and played bebop jazz guitar in dozens of nightclubs around **Los Angeles** with top groups (also in Bob Neal's jazz group with Jack Sheldon backing Lenny Bruce, with Teddy Edwards, Billy Higgins etc.). **Bumps Blackwell** asked her to do some studio dates late 1957 with **Sam Cooke** and this set off her career as a studio musician - on guitar for the first five years of studio work in Hollywood.

In 1963, when a Fender bassist didn't show up for a record date at **Capitol Records**, she picked up the Fender bass (as it was called then) and augmented her busy schedule playing bass and grew quickly to be the No. 1 call with record companies, movie and TV film people, commercials (ads), and



industrial films. She recorded for hundreds of recording artists as part of the legendary L.A.

Wrecking Crew. She has commented that during her peak as a session musician, she earned more per year than the President! Drummer **Hal Blaine** has called her "the sweetheart of the Wrecking Crew" – she was the only female member! Her bass playing can be heard on the sessions for **THE EVERLY BROTHERS SING** and related sessions at the time.

Beginning in 1969, she wrote her first of many bass tutoring books, *How To Play The Electric Bass*, effectively changing the name of Fender Bass to Electric Bass and began teaching hundreds of Electric Bass students, many of them now famous themselves. She stepped out to perform live with the Hampton Hawes Jazz Trio in the mid-1970s, has given many seminars all over the USA, and is a leader in Electric Bass education.

KAYE, FLORENCE – Florence Kaye (19th January 1919 - 12th May 2006) was a member of a song-writing trio that also included Harvey Zimmerman (better known as **Bill Giant**) and **Bernie Baum**. She was born in New York City. She performed on a radio show in Georgia and entertained troops for United Service Organizations. The three built a significant list of credits, including a large number of songs recorded by **Elvis Presley**. The majority of their tunes were used in **Presley's** musicals. Their work was also credited in the American version of *Kimba the White Lion* (1965). The only hit song by the trio was Elvis' 'Devil in Disguise', in 1963. The trio composed **The Everly Brothers' 'That's Old Fashioned (That's The Way Love Should Be)'**.

KEEP A-KNOCKIN'

(**Richard Penniman [aka Little Richard]**) Recorded 3rd November 1957 at **RCA Victor Studio, Nashville, Tennessee**, for inclusion 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); **Walter "Hank" "Sugarfoot" Garland** (electric guitar); **Ray Edenton** (guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); **Floyd Cramer** (piano). Producer: **Archie Bleyer**.

Little Richard had adapted it from a Louis Jordan song, but the original dates back to the early 1930s, written by Perry Bradford. However, Little Richard no doubt had the biggest hit with it: #2 on the R&B charts in 1957.

Don: "Archie [Bleyer] was what you would call a skitterish New Yorker. Nothing laid back about Archie, let me tell you. His lower lip used to quiver and he was carrying on all the time. We needed an album and he wanted that album now, so we cut everything that we had prepared and there just wasn't enough. So, Phil and I reached into our little bag that we had been playing with and cut 'Keep A-Knockin'.'" (Quote from liner notes to 2006's **STUDIO OUTTAKES**.)

KEEP A-LOVIN' ME

(**Don & Phil Everly**) Recorded 9th November 1955 at **Castle Studio at the Tulane Hotel in Nashville, Tennessee**, with **Don Law**

producing. They were backed by **Carl Smith's Tunesmiths**. **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**).

It was the first recording on **Columbia**, 21496, and released 6th February 1956 as the EBs first single c/w **'The Sun Keeps Shining'** but to no success whatsoever. The track later appeared on a 1981 EP comprising the four Columbia recordings: **NASHVILLE TENNESSEE 9th NOVEMBER 1955**; they can also be found on the **Bear Family**



box set **CLASSIC EVERLY BROTHERS**.

KEEP FRIENDLY, NEVER FROWN - see: **KFNF** and/or **FIELD, HENRY ARMS**

KEEP MILLIONS ADVISED - see: **KMA** and/or **MAY, EARL**

KEEP THE CUSTOMER SATISFIED

(**Paul Simon**) **Don** and **Phil** performed this great song on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 9th May 1970 and aired 2nd September 1970 (Show No. 9). **Simon & Garfunkel** had recorded this Paul Simon-penned track on 27th October 1969 for their sublime album *Bridge Over Troubled Water*, released in 1970. An album, by the way, that also contained the duo's cover of **'Bye Bye Love'**!

KEILLOR, GARRISON – “These two guys, who were big stars, starting back when I was in high school – back when they should have been in high school – are two guys who taught a whole generation of people to sing in sweet harmony – in two-part brotherly harmony. We all sang their songs and all practiced those intervals. We owe them a great debt. Someday they’ll be on stamps.”

Garrison Keillor, **A Prairie Home Companion; The 2nd Annual Farewell Performance**, 4th June 1988.



Gary Edward (later Garrison) Keillor was born 7th August 1942 in Anoka, Minnesota, into a family that adhered to a fundamentalist Christian sect, the Plymouth Brethren, and had a childhood he describes as “very happy”. He graduated from the University of Minnesota, receiving his B.A. in 1966, and did graduate work from 1966 to 1968. He began his career in student radio (notably, one of his first on-air appearances was to report news of the Kennedy assassination), this led to what would later become APHC in the 1970s, and has spread to work as a columnist and humourist. The **Everly Brothers** appeared on a number of his shows singing (accompanied by **Chet Atkins**, **Mark Knopfler** and **Albert Lee** among others) and joining in some of the sketches and ‘serials’ – notably *Buster The Show Dog*.

A devotee of the **Grand Ole Opry**, Keillor began hosting the weekly **A Prairie Home Companion** on Minnesota Public Radio, and soon the show went national. With his instantly identifiable voice, Keillor tells homespun tales set in the fictional Minnesota town of Lake Wobegon. For years this location has served as a fertile springboard for Keillor’s praise of the ordinary men and women that form the classical concept of the

American Ideal. Keillor has spent most of his professional and personal life headquartered in St. Paul Minnesota. His work is closely associated with Midwestern values including a working-class concept of the word “democrat”. Always humble, erudite and reliably witty, Keillor is one of the most famous radio personalities of all time. He was greatly influenced by relatives who gave “long, meandering talks” at family gatherings. As his success grew, and the books inspired by his show lingered on the bestseller lists, Keillor grew more and more ambivalent about celebrity status and losing touch with his Midwestern roots. He detested the onslaught of shopping malls and encroaching urbanization of his hometown. He shocked his following in 1984 when he closed **A Prairie Home Companion**. He moved to Denmark in 1987 with his second wife, but eventually returned to the U.S. (until 1992 he was a staff writer at The New Yorker).

KELLER, JACK - Jack Keller, 11th November 1936 – 1st April 2005. Jack Keller was born in Brooklyn, New York, son of a



professional musician. The first time he set foot in the famous **Brill Building** was at the age of 17: he would sing and play the compositions songwriters brought in to Jack Benanti (general manager of Barton Music), who would then decide to send the song to Sinatra or not based on Keller’s performance. He got his big break two years later when he was introduced to Cathy Lee; she had written three lyrics to which he was to write the music. One of those was ‘Just Between You And Me’, which became a Top 20 hit for the **Chordettes** in 1957.

Noel Sherman taught Jack to write songs for a living, and together the two got 23 recordings over the next year and a half for artists such as Johnny Nash, Peggy Lee, The Four Lads and The Four Aces. In mid-1959, he was signed to Aldon Music, founded the year before, where all the writers worked as duos. Other writing duos employed there were Neil Sedaka and **Howie Greenfield**; **Carole King** and **Gerry Goffin**; and **Barry Mann** and **Cynthia Weil**. In

claustrophobic cubicles filled only with a piano and two chairs the duos would write from ten till five. When Neil Sedaka went on the road to promote his music, lyricist Howie Greenfield found himself without a partner and he and Jack Keller teamed up for the next six years, Mondays and Wednesdays. Together they wrote the Connie Francis hit ‘Everybody’s Somebody’s Fool’. On Tuesdays and Thursdays Jack frequently collaborated with Gerry Goffin. The **Everly Brothers** recorded their ‘**How Can I Meet Her**’, ‘**Don’t Ask Me To Be Friends**’ and ‘**No One Can Make My Sunshine Smile**’.

When Aldon Music was taken over by Columbia/Screen Gems in 1963 it secured a lot of film and television assignments for Keller and Greenfield: they co-wrote the themes for *Bewitched* and *Gidget*. The duo even moved to **Los Angeles** in 1966, the city that, by that time, had become the nation’s leading musical centre. It was there he became a producer: his first project was the Monkees’ debut album.

In 1984 he moved to **Nashville** where he basically had to start from scratch again as he was virtually unknown there. Yet he was successful once again with hits for Reba McEntire, Crystal Gayle and **Eddie Arnold**. He lived and worked there until his death from leukaemia in 2005 at the age of 68.

KELLY, CASEY - Casey Kelly grew up in Baton Rouge, Louisiana. He cites artists such as **Elvis**, **Buddy Holly**, **The Everly**



Brothers, **the Beatles**, Jackson Browne, **James Taylor** and Joni Mitchell as being some of his musical influences. While attending LSU all he wanted to do was play and sing and after filling in for a band member who was under the weather, he became one of the founding members of the legendary local rock band, the Greek Fountains.

After leaving Baton Rouge, Kelly moved to New York City and worked for Shelby Singleton, where he was part of Singleton’s production team. He played on the records, led the sessions, sang background vocals and helped with mixing. He moved on to tour with Tom Rush, playing guitar, harmonica, and piano. He then went to **Los Angeles** where he signed a recording deal with producer Joe Wissert who took him to **Warner Brothers Records**. After releasing a single at Warner Brothers Records, Casey moved on to **A&M Records** and formed the Luziana Band which was recorded by Jim Hilton. His next label deal was at **Elektra Records** where he worked with producer Richard Sanford Orshoff, recording two more albums. He toured

extensively promoting his records, opening shows and performing with virtually every popular music act of the time from the mega-hit group America to Frank Zappa.

Around 1975, Kelly was working for **Phil Everly**, who suggested he pursue trying to get his songs recorded in **Nashville**. He signed with House of Gold Music Publishing Company and found out he had already had cuts in Nashville and he had even received ASCAP awards, but was unaware of it. “Phil was right,” he said. “Many of my songs were well-suited for the country music market and with **Bob Montgomery** pitching them I had many cuts right away.” Recruited by famous publisher/producer **Bob Montgomery**, Casey Kelly moved to **Nashville**, writing top-selling songs for artists in various genres of music. His many hit songs include: ‘Anyone Who Isn’t Me Tonight’ by Kenny Rogers and Dottie West, ‘Soon’ by **Tanya Tucker**, ‘Somewhere Down the Line’ by T G Shepherd and country music standard ‘The Cowboy Rides Away’ by George Strait. He continues to work as a session player and singer and performs for audiences in Europe and throughout the US. A frequent panellist, workshop contributor and songwriters’



rights activist, Casey is a member of **ASCAP**, **NARAS** and **NSAI**. He is currently (2012) a Songwriters Guild of America Board of Councillors member, and serves as elected Vice President of that organization, representing the South-eastern Region. In addition he has written a book entitled *The Complete Idiot's Guide to the Art of Songwriting*.

In terms of Everly history, in 1977 Casey recorded '**Where You Been**', a track he had co-written with **Phil Everly**. Together with Phil, he provided backup chants for **Johnny Rivers**' '**Pride**' in 1980. He was also mistakenly credited for '**I'd Do Anything For You**' (with Julie Didier), a track recorded in 1979 by Jackie Ward and most likely composed (or co-composed) by Phil. Phil had recorded a demo in 1978 – possibly it was considered for his album **LIVING ALONE** (for details see separate entry).

KENT, JEFF - Music Producer, composer, lyricist, arranger, singer, keyboardist, guitarist, music journalist. In 1970, Kent formed his first band Dreams, a trio that included Billy Cobham (Mahavishnu Orchestra) and **Doug Lubahn** (bassist - on recordings - for The Doors).



After Dreams, Jeff focused on songwriting. He wrote music for Bette Midler, the song 'Daytime Hustler' on her debut album entitled *The Divine Miss M*. **The Everly Brothers** recorded '**Del Rio Dan**' (composed with **Doug Lubahn** and **Holli Beckwith**) on their **RCA** 1972 **STORIES WE COULD TELL** album. **Jeff Kent** sang and played guitar on it and **Doug Lubahn** sang on it. The song was written about a friend of theirs. His name was C.C Younger (not T C Younger as in the lyrics); "Dan" was his partner. They actually did what is in the song: "Back-packin' kilos [of drugs of course] across the Rio Grande", and made a lot of money. They never got caught.

Blood, Sweat & Tears recorded 'Almost Sorry' and 'Velvet' and their *No Sweat and New Blood* albums, and **The Saturday Night Live Band** recorded 'Lost in a Wonderland'.

Kent has continued a career as a composer and producer working on many music projects including films and commercials and with numerous people including legendary songwriter Ellie Greenwich; they wrote together - Cyndi Lauper recorded their 'Right Track, Wrong Train', the B-side to 1984's 'Girls Just Wanna Have Fun'. He has worked with Robin Beck in the 1980s and with the hard rock band, House of Lords.

KENTUCKY (the EBI magazine) – the excellent magazine produced by **Everly Brothers International (EBI)**, the long established **Everly Brothers** fan club. Starting out as a typed and duplicated newsletter, it was later produced on high quality glossy paper. Throughout there were good and informative articles, and in the 'glossy' good pictures – many contributed by fans from around the world.



Edited by **Martial Bekkers**, it (the glossy Kentucky 58 editions) ran from 1970 to 1997 ending with the advent of the internet and the creation of Everly.net. Articles appeared in both Dutch and English. Contributors included, Heide Ploen, **John Hosum**, Miep van der Meijs, Laurie Recktenwald, Rupert Blake, Barbara Vaingat, **Phyllis Karp**, Yvon van Rooijen, **Peter Aarts**, **Martin Alberts**, Sue Barnes, Jurgen Nowak, Ton van Leuven, Connie Konefes and Alain Fournier and many more. The original versions of Kentucky were produced in 1970 in a duplicated form with the help of Gerard O. Arkenbout, Martin Maas, Cor van den Maagdenberg and Maureen Lo. Kentucky was supplemented by regular 'Updates.'

KENTUCKY (the song)

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

This wonderful song features on the album **SONGS OUR DADDY TAUGHT US** and was sung live numerous times, including on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**; recorded 4th June 1970 and aired 22nd July 1970 (Show No. 3). Another live rendition was included on 1970's double live album **THE EVERLY BROTHERS SHOW**.

Karl Davis wrote the song in 1942 as a tribute to his home state of **Kentucky**. Karl and Hartford (Harty) Taylor (with whom he wrote '**I'm Here To Get My Baby Out Of Jail**' - see above) were boyhood pals who became the **Kentucky** singing duo Karl & 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, sometimes mistakenly spelt Carl, was also a member of the Cumberland Ridge Runners, consisting 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. Recorded by many artists including the **Louvin Brothers**, **Osborne Brothers** and **The Blue Sky Boys**.

KENTUCKY (the state) - **Don Everly** was born in **Brownie, Muhlenberg County**, Kentucky, where the **Everly** family had lived for generations. The Commonwealth of Kentucky is located in the East Central US. Kentucky is normally included in the group of Southern states (in particular the Upland South), but it is sometimes included, geographically and culturally, in the Midwest. Kentucky is one of four U.S. states officially known as a commonwealth. Originally a part of Virginia, in 1792 it became the 15th state to join the Union. It is the 37th largest state in terms of land area, and ranks 26th in population.

Kentucky is known as the "Bluegrass State", a nickname based on the fact that bluegrass is present in many of the lawns and pastures throughout the state. It is a land with diverse environments and abundant resources, including the world's longest cave system, the greatest length of navigable waterways and streams in the Lower 48 states, and the two largest man-made lakes east of the Mississippi River. It is also home to the highest per capita number of deer and turkey in the United States, and the nation's most productive coalfield. Kentucky is also known for thoroughbred horses, horseracing, bourbon distilleries, bluegrass music, automobile manufacturing, tobacco and college basketball.

Kentucky borders states of both the Midwest and the Southeast. Kentucky's northern border is formed by the Ohio River and its western border by the Mississippi River; however, the official border is based on the courses of the rivers as they existed when Kentucky became a state in 1792.

The origin of Kentucky's name (variously spelled *Cane-tuck-ee*, *Cantucky*, *Kain-tuck-ee*, and *Kentuckee* before its modern spelling was accepted) has never been definitively identified. The most likely etymology is that it comes from an Iroquoian word for

"meadow" or "prairie" (c.f. Mohawk *kenhtà:ke*; Seneca *kěhta'keh*). Other possibilities also exist: the suggestion of early Kentucky pioneer George Rogers Clark that the name means "the river of blood"; a Wyandot name meaning "land of tomorrow"; a Shawnee term possibly referring to the head of a river, or an Algonquian word for a river bottom.

Kentucky was a border state during the American Civil War. Although frequently described as never having seceded, a group of Kentucky soldiers stationed at Russellville did pass an "Ordinance of Secession" under the moniker "Convention of the People of Kentucky" on 20th November 1861, establishing a Confederate government of Kentucky with its capital in **Bowling Green**. Though Kentucky was represented by the central star on the Confederate battle flag, the legitimacy of the Russellville Convention may well be questioned. Only a year earlier, philosopher Karl Marx wrote in a letter to Friedrich Engels that the result of a vote deciding how Kentucky would be represented at a convention of the border states was "100,000 for the Union ticket, only a few thousand for secession". Kentucky officially remained "neutral" throughout the war due to Union sympathies of many citizens. Even today, however, Confederate Memorial Day is observed by some in Kentucky on Confederate President Jefferson Davis' birthday, 3rd June. Ironically, Abraham Lincoln was born (12th February 1809) in Hardin County, Kentucky (now part of LaRue County), the first president born outside the original Thirteen Colonies.

KENTUCKY WOMAN

(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 recorded it in 1967; it was released in October and peaked at #22 on the US charts. Deep Purple covered it in 1968. **Waylon Jennings** and Gary Puckett and the Union Gap have also recorded it.

KERR SINGERS, THE ANITA - see: ANITA KERR SINGERS, THE

KFNF - Radio Station KFNF (**Keep Friendly, Never Frown**), **Shenandoah**, Iowa. The radio station from where many **Everly Family Radio Shows** aired/broadcast from 1952. See the relevant **Chronology of Everly Brother Recordings** on the **EBI** website for detailed information.



In 1924, pioneering **Shenandoah** seedsman **Henry Arms-Field** built a radio station 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". The radio station changed ownership and location several times over the decades and was most recently acquired by McCook Radio Group in Nebraska.

KINCAID, WILLIAM BRADLEY - William Bradley Kincaid, 13th July 1895 – 23rd September 1989, was an American folk singer and radio entertainer. In a manner similar to Alan Lomax, William Bradley "The **Kentucky** Mountain Boy" Kincaid was one of the great American musicologists and collectors of American folk, country and parlour songs, and helped preserve a rich heritage through publication of his songbooks. He was born in Point Level, **Kentucky**, but built a music career in the northern states. He worked as a waiter, rode a corn planter, worked in a wheel factory and was district secretary of the YMCA in Lebanon, **Kentucky**, before his first radio appearance in 1926 when he performed on the **National Barn Dance** show on **WLS-AM** in **Chicago**, Illinois. He stayed at **WLS** for four years, his most requested song being '**Barbara Allen**'. Kincaid was so popular as a performer that he annually received over 100,000 fan letters during his time at **WLS**. A prolific composer of folk and country music tunes, the first edition of his 1928 songbook called *My Favorite Mountain Ballads* sold more than 100,000 copies; later editions brought the total to 400,000. Over the course of the next twenty years, Kincaid would publish a total of thirteen different songbooks. He recorded on Gennett Records.



In 1935 he was working at WBZ-AM in Boston, Massachusetts, where he performed with a band that included the young singer and banjo player Marshall Jones. Kincaid teased the 22-year-old fellow Kentuckian for always being grumpy when he came to the studio to do the early morning broadcast, nicknaming him "Grandpa" Jones. The moniker became permanent for the future **Grand Ole Opry** star. "I had the good fortune of playing up and down the New England Coast with Bradley," said Grandpa Jones. "I'd watch the audience when he'd sing a ballad and you could hear a pin drop. They wanted to know how the story went and his voice was perfect for the song. They were spell bound when he'd sing those songs."

Kincaid moved to **Nashville**, Tennessee, in 1945 where he performed on the **Grand Ole Opry** for the next five years. Although he largely retired from performing in 1950, Bradley continued to issue commercial recordings well into the 1970s. His repertoire consists of 322 songs that he either recorded or appeared in his songbooks. The young **Don & Phil Everly** would doubtless have heard him on numerous occasions. In 1971, he was inducted into the **Nashville Songwriters Hall of Fame**. Bradley Kincaid died in 23rd September 1989 in Springfield, Ohio.

On the **Everly Brothers** album **SONGS OUR DADDY TAUGHT US** he was credited with having written '**Lightning Express**' but this turned out to be an error.

KIRBY, BRUCE - American character actor born as Bruno Giovanni Quidaciolu on 24th April 1928 in New York City, New York, USA. He appeared in many television series, including *I Dream Of Jeannie*, *Ironside*, *Bonanza*, *Night Court*, *L.A. Law*, *Matlock*, *Hillstreet Blues*, *Columbo* Lou Grant, *Murphy Brown* and *The Sopranos*. He appeared as himself on show no. 8 of the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**.



KING, CAROLE - Carole King (born Carole Klein in Brooklyn, New York, 9th February 1942) is an American singer, songwriter, and pianist. She began playing piano at the age of four, and formed her first band, the vocal quartet the Co-Sines, while in high school. While attending Queens College, she fell in with budding songwriters **Paul Simon** and Neil Sedaka (in 1959, Sedaka scored a hit with 'Oh! Carol', written in her honour) as well as **Gerry Goffin**, with whom she forged a writing partnership. She and Goffin eventually married and worked at the famed **Brill Building** in New York. In 1961, they scored their first hit with the Shirelles' chart-topping 'Will You Love Me Tomorrow'; their next effort, Bobby Vee's 'Take Good Care of My Baby', also hit number one, as did 'The Locomotion', recorded by their babysitter, Little Eva. Together, the couple wrote over 100 chart hits in a vast range of styles, including the Chiffons' 'One Fine Day', the Monkees' 'Pleasant Valley Sunday', the Drifters' 'Up on the Roof', the Cookies' '**Chains**' (later covered by the **Beatles** but the **Everly Brothers** also recorded a very fine rendition), Aretha Franklin's '(You Make Me Feel) Like a Natural Woman', and the Crystals' controversial 'He Hit Me (And It Felt Like a Kiss)'. As a solo artist she initially scored only one hit in 1962 with 'It Might As Well Rain Until September' and concentrated on writing.



After her marriage with **Gerry Goffin** had dissolved, she moved to the west coast with her second husband where she met **James Taylor**; they became close friends and she gave him his first No. 1: 'You've Got A Friend'. In 1970 she resumed her solo career with *Writer* but the album failed in the charts. However, the landmark *Tapestry* from 1971 put her on the map forever: it topped the US album chart for 15 weeks and remained on the charts for more than six years. The early 1970s were her most successful years as a solo performer. Carole reunited with **Gerry Goffin** in 1976 to write *Thoroughbred*, which also featured contributions from **James Taylor**, David Crosby, and **Graham Nash**. During the early '80s, she moved to a tiny mountain village in Idaho, where she became active in the environmental movement. Carole joined long-time friend **James Taylor** for a co-starring show at L.A.'s famed **Troubadour** venue in 2007, and the pair followed it with several more shows, resulting in the *Live at the Troubadour* release in 2010. She has made 25 solo albums, wrote or co-wrote 118 pop hits on the **Billboard** Hot 100, has won four **Grammy Awards** and was inducted into the **Songwriters Hall of Fame** and the **Rock and Roll Hall of Fame** for her songwriting. She holds the record for the longest time for an album by a female to remain on the charts and the longest time for an album by a female to hold the No.1 position, both for the brilliant *Tapestry*.

The **Everly Brothers** recorded several Carole King compositions and co-compositions, including the smash hit '**Crying In The Rain**', '**I Can't Say Goodbye To You**', '**I'm Walking Proud**' (backing track only, vocals were not laid down), '**Nice Guy**', '**What About Me**' and '**You're Just What I Was Looking For Today**'. Together with **Phil Everly** and **Glenn Campbell**, she formed the **Keystone Family Singers** in 1962 during a studio session break – just a fun intermezzo! They recorded two songs that were released on **Calliope Records**: '**Melodrama**' and '**Cornbread and Chitlings**'.

KISS ME ONCE

(**Don Everly**) **Don Everly** 1958 demo solo recorded in 1958 for the **Acuff-Rose** publishing catalogue. It was released on the 2005 demo compilation CD **TOO GOOD TO BE TRUE**.

KISS MY GRITS - A 1982 feature film directed by Jack Starrett. Billed as a drama, comedy, action and adventure, and starring Anthony Franciose & Susan George. A 'good ole boy's' attempt to rescue his son from his trashy wife lands the hero in a great deal of trouble. Both the Mafia and the police are after him. **Phil Everly** co-wrote a song for the film with **John Durrill** and **Snuff Garrett**, '**Somewhere South In Mexico**'; **Johnny Rodriguez** recorded it.

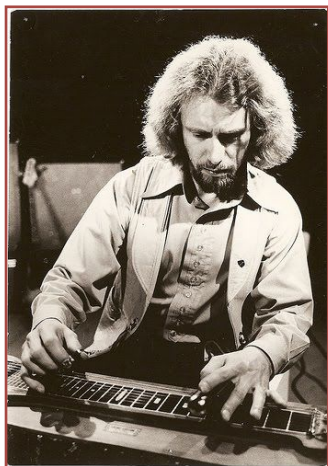
KISS YOUR MAN GOODBYE

(**Don & Phil Everly**) Third version (see below) recorded 2nd June 1966 at **United Recording Corporation Studio A, Hollywood, California**. Album track on **TWO YANKS IN ENGLAND**. #3: **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); **William Edward "Billy" Liebert** (organ). Producer: **Dick Glasser**; engineer: **Lee Herschberg**. Overdub session 3rd June 1966: **James E Burton** (guitar); **Glen Campbell** (guitar); **Ervan F. "Bud" Coleman** (guitar); **Jay Lacy** (guitar); **Terry Slater** (bass); **Leslie Milton** (drums); **Don Randi** (keyboards). Producer **Dick Glasser**; engineer: **Lee Herschberg & Eddie Brackett**.

It was previously taped on 3rd December 1964 with the **ROCK 'N' SOUL** sessions (no musician details known. Producer: **Jimmy Hilliard**; engineer: **Bill Porter**) and again on 2nd May 1965. (Musician details not known. Producer: **Tony Hatch**.)

Don: "Isn't that neat? We never got the right record of it though, I don't think. We cut it two or three times. It was a good idea but, I don't know. It got close. That's me slapping the hell out of an electric guitar in G tuning, I think." (Quote from Don from liner notes to **CHAINED TO A MEMORY** box-set.)

KLEINOW, SNEAKY PETE - Sneaky Pete Kleinow (20th August 1934 – 6th January 2007) was born Peter E. Kleinow in South Bend, Indiana, USA. He was an American country-rock steel-guitarist, an original member of The Flying Burrito Brothers, songwriter and a motion picture special effects artist. In **Everly Brothers** context he played on **Don Everly's** eponymous 1970 solo debut album.



Influenced by the music of Jerry Byrd, he took up the steel guitar at the age of 17. Pete relocated to **Los Angeles** in 1957, "I was a kid from Indiana and Michigan. I thought California would be the place to make money playing music." Asked how he'd acquired the nickname 'Sneaky' he explained, "The first band I was in, all the members thought it'd be cool to or that was the thing to do. We each got a nickname. At that time, there was a 'shoot 'em up' guy named Sneaky Pete. I didn't like it, but accepted the name." He became a regular performer on the city's club circuit but also found work composing jingles and even wrote the theme music for the children's series *Gumby*. In addition, he began working in **Hollywood** as a special effects artist and stop motion animator for movies and television. Eventually, he met



up with Chris Hillman and **Gram Parsons**, then of The Byrds, and helped the group to replicate their newly country-oriented sound onstage with banjoist Doug Dillard.

After leaving the Byrds, in 1968, Parsons and Hillman invited Kleinow to join their new band, the Flying Burrito Brothers. He decided to leave his career in visual effects behind and spent the next thirteen years as a professional musician. One of the first pedal steel players to work in a rock context, Kleinow incorporated liberal use of electronic innovations like the fuzzbox and backwards recording techniques. As such, his style of playing was immediately influential upon second-generation players such as Jerry Garcia, Buddy Cage of the New Riders of the Purple Sage and session man **Al Perkins**. Finding session work to be more lucrative, he left the Flying Burrito Brothers in 1971 and worked with artists as Joan Baez, Jackson Browne, **Delaney and Bonnie** and Friends, The Byrds, Joe Cocker, Rita Coolidge, The Eagles, **George Harrison**, **John Lennon**, The Steve Miller Band, Joni Mitchell, **The Rolling Stones**, Stevie Wonder, Fleetwood Mac, Spencer Davis, **Linda Ronstadt**, Frank Zappa and many others.

In 1974, Kleinow briefly joined the band Cold Steel; the following year, he signed on with a reformed Flying Burrito Brothers for the album *Flying Again*. He cut his first solo record, *Sneaky Pete*, in 1978. Following one final Burritos album in 1981, *Hearts on the Line*, he gradually withdrew from the music industry to focus on creating special effects again; the films he worked on included *The Empire Strikes Back*, *The Right Stuff*, *Gremlins* and both *Terminator* features. In 1983, his work on the television miniseries *The Winds of War* earned him an Emmy Award for Special Visual Effects. He occasionally returned to music, performing with diverse artists like Leonard Cohen, Medicine and the Golden Palominos. In 1994, he released his second solo effort *The Legend and the Legacy* and led a new Burritos line-up on a tour of Europe.

In 2000, Kleinow formed a group called Burrito Deluxe (also the name of a 1970 Flying Burrito Brothers album) with Garth Hudson, former organist of The Band. The group recorded three albums which feature his last studio recordings. Kleinow's last performance was at a 2005 **Gram Parsons** tribute "Gram Fest" concert in Joshua Tree, California, the town Gram Parsons had died in. Sadly, Kleinow was diagnosed with Alzheimer's shortly after in 2006 and died 6th January 2007, aged 72, at a convalescent home near the nursing facility in Petaluma, California, where he had been living the last months.

Both interview quotes above are taken from very likely the final interview Sneaky Pete Kleinow gave and can be found at: <http://www.kollektionist.net/Sneakypetekleinowinterview/>

KMA - see also: **EARL MAY SEED COMPANY** - Radio Station KMA (Keep Millions Advised), **Shenandoah**, Iowa. The radio station from where many **Everly Family Radio Shows** aired/broadcast – 1946-51. See the relevant **Chronology of Everly Brother**



Recordings on the **EBI** website for detailed information.

← **The current KMA radio station, over the road from the original.**

KMA is a radio station licensed to serve **Shenandoah**, Iowa. With a colourful history, it is one of the few radio stations in the country tracing back to its original 1925 owners. The station was founded in 1925 by seed salesman **Earl May**. May and **Henry A. Field** of Shenandoah were rivals in the seed business. In

1925 **Field** of **Field's Nursery** founded radio station **KFNF** while **May** founded KMA. While both stations offered farm news, the two were to become most competitive by offering live productions of hillbilly music. According to KMA's website, more than a million people travelled to small town **Shenandoah** to hear the music.

May built the station headquarters and Mayfair Auditorium (demolished in 1964

Spring Is Here!

What is a better sign of spring than to see kites in the air? Here Don and Phil Everly (sons of entertainer Ike Everly) are shown flying their kites on the outskirts of town. They had the first kite in the air in Shenandoah (March 16) and on the very first evening had 500 feet of string out before they had to pull the cord in and eat supper.

As usual, the excitement ran high at the Everlys, and you would think you were talking to a couple of aeronautical engineers to hear Phil ask Don if the kite 'had too much dihedral' (we think that means too much bow or arch in it). The boys didn't need any tail on the kite because Phil had tied the string at just the right spot for this windy day.

Of course, one of the 'tricks of the trade' in raising the kite is to pull the string back with your arm and as you let your arm go forward, let a foot or two of string slip out. Don shows how to do this and Phil is busy letting string out from the stick.

Conversation at the Everlys has now centered around box kites, nylon cord, and other 'trade lingo.'

So, watch out for the expression "Go Fly A Kite." If you tell Don and Phil Everly to do that, they'll gladly oblige.



due to it being declared structurally unsafe) across the street from the nursery business. Between music sets, May would pitch his seeds and tell nostalgic stories. Its website says in 1926 that May won "Radio Digest" gold cup for being voted the "World's Most Popular Radio Announcer" by over 452,000 people throughout the United States.

The KMA shows which were broadcast in the afternoons were called the "KMA Country School" and according to the format emanated from the fictional KMA District No. 9 school with the shows beginning with the ringing of a school bell. Performers would often go to Council Bluffs, Iowa, after the show where they would perform at night.

The most famous celebrities in KMA's history were the **Everly Brothers**, **Don and Phil**. In their early teen years, the brothers and their parents would appear on KMA to sing as **The Everly Family**. With the high visibility KMA operated on a slogan of "Keep Millions Advised". **KFNF** was to operate on "Keep Friendly, Never Frown". In 1949 May Broadcasting company started KMTV in Omaha, Nebraska (the second oldest television station in Nebraska, and one of the very first NBC television affiliates; it is currently CBS-affiliated). It originally wanted to call it KMA-TV. However, the FCC would not permit the name since the cities of **Shenandoah** and Omaha were too far apart (61 miles (98 km)). May Broadcasting sold KMTV in 1986.

The county school shows were discontinued in the 1950s but the station continued to offer its farm show and farm house wife shows until the late 1990s. The current format revolves around ABC Radio news at the top of each hour, with some agricultural news, regional high school sports and their famous "Elephant Shop" where farmers can sell their used farm

RADIO STATION KMA		
930 kilo.	2500 watts daytime	322.4 meters
	1000 watts night time	
Broadcasting Schedule for Each Day		
6:00 a.m.	Musical Program	
6:30	Markets, News, Weather	
6:40	Music	
7:15	Morning Watch, Edythe Sterlin	
7:30	Silent	
9:30 a.m.	Weather, Markets	
9:35	Home Hints	
9:45	Music	
10:00	Markets—Earl E. May	
10:10	News—Earl E. May	
10:20	Music—Earl E. May	
10:45	Flower and Garden talks—Earl E. May	
11:00	Silent	
12:30 noon	Musical Program	
12:40	Markets, News, Weather, Earl E. May	
1:00	Music	
1:15	News	
1:30	Music	
1:45	Flower and Garden talks	
2:00	Silent	
3:30 p.m.	Music	
3:40	Country School Dist. No. 9, Thursday, Friday and Saturday	
4:00	Toby and Lindy, Tuesday and Wednesday	
4:10	News	
4:20	Music	
4:45	Flower and Garden talks	
5:00	Silent	
6:30 p.m.	Music	
6:40	Market Summary	
6:45	Music	
7:30	Markets, News, Weather, Earl E. May	
8:00	Music	
8:30	Silent	
(Thursdays, SILENT after 5 p. m.)		
ADDITIONAL NIGHT TIME BROADCASTING		
Monday Night—8:30 to 12 midnight.	Musical Variety Program.	
Wednesday Night—10:00 to 12 midnight.	Musical Variety Program.	
Friday Night—10:00 to 12 midnight.	Musical Variety Program.	
SUNDAY PROGRAMS		
8:00 to 9:15 a.m.	Morning Sacred Service, Edythe Sterlin.	
11:15 to 1:30 p.m.	Mixed Musical Program.	
1:30 p.m.	Silent.	
3:00 to 3:45 p.m.	Country School Dist. No. 9.	
3:45 to 4:30 p.m.	Musical Program.	
4:30 p.m.	Silent.	
6:00 to 7:00 p.m.	Radio Church Hour, Edythe Sterlin.	
7:00 p.m.	Silent.	
8:30 to 11:00 p.m.	News Review. Musical Program.	

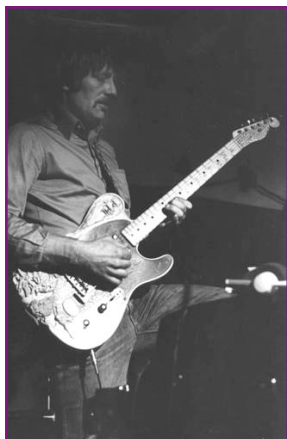


equipment on the air, and ending the broadcast day with six hours of ESPN Radio. May Broadcasting has an FM station KKBZ in neighbouring Clarinda, Iowa and owns Hometown Cable in southwest Iowa. The Earl May Seed and Nursery Company is still family owned, May's granddaughter, Betty Jean Shaw, is the current head of the company. Field eventually sold KFNF and its seed business.

In the book *The Bridges of Madison County*, which sold more than 60 million copies, the characters listen to KMA. In the 1995 movie directed by **Clint Eastwood** references to the station were removed and the format of the radio was switched to jazz.

KNECHTEL, LAWRENCE 'LARRY'

- Lawrence 'Larry' Knechtel, 4th August 1940 - 20th August 2009. Larry was a legendary session keyboardist and bassist with a music career that spanned over 50 years. Born in Bell, California, he learned to play the piano before the age of ten and as he was gifted with perfect pitch; he could play by ear as well as from sheet music. Early on he joined an inner-city youth band and recorded his first single when he was 16, an instrumental titled 'Pigeon-Toed'. He frequently played on demo session for other local artists.



He went to college to study electronic engineering, but when **Duane Eddy** offered him a job touring with the Rebels in 1959, he quit school and hit the road. During this time he learned to play bass and soon was the official bassist of the band. After several tours he returned to **Los Angeles** to start a family. It was then that saxophonist and former band-mate Steve Douglas asked him to play on the Ronnettes' Christmas album. He subsequently played keyboards on many of Phil Spector's Wall of Sound sessions. In 1964 he was hired to play bass in the house band of the TV music show *Shindig!*. He became a highly sought-after session player and together with other session musicians, including guitarist **Glen Campbell**, pianist **Leon Russell**, drummer **Hal Blaine**, bassists Joe Osbourne and **Carol Kaye** formed the famous **Wrecking Crew** that played on many hit records during the mid to late 1960s. It was during this time that he played on most of the **Everly Brothers** recordings, from sessions for **BEAT 'N' SOUL** through to **ROOTS**—possibly also the **ROCK 'N' SOUL** sessions but for these no details are known. Some of Larry's notable achievements were

that he appeared with four different artists at the Monterey Pop Festival, he played bass for **Elvis Presley's** Comeback TV Special in 1968, played Hammond B-3 organ on the **Beach Boys'** fabulous *Pet Sounds* album and played bass on the debut albums of the Doors and The Byrds. He earned a **Grammy Award** for arranging and playing on **Simon & Garfunkel's** superb *Bridge Over Troubled Water*.

In 1971 he was asked to join the group Bread and Larry played bass and keyboards on their next two albums, as well playing the distinctive guitar solos on the hit single 'Guitar Man'. During Bread's live shows he primarily played bass. When Bread broke up due to an acrimonious falling-out between founding members David Gates and James Griffin, Larry continued to record and tour with David Gates on his solo projects. During the 1980s the music scene in L.A. changed radically and did not offer much opportunity; Larry moved to **Nashville** in 1988 where he was signed by Universal as a solo artist. His two solo records did not garner the response the label had hoped for and he was dropped. However, his luck turned when Elvis Costello asked him to play on one his albums which was followed by a world tour and more albums. In 2005 he served as keyboardist on a track on **Neil Diamond's** album *12 Songs*, produced by Rick Rubin, from which followed a more extensive involvement in another of Ruben's projects with the Dixie Chicks, *Taking The Long Way*: he recorded and toured with them. In 2007 he was inducted into the Musicians Hall Of Fame, along with other members of **The Wrecking Crew**. Two years later Larry Knechtel died from an undiagnosed heart condition at the age of 69.

KNOPFLER, MARK



- Mark Freuder Knopfler, born 12th August 1949 in Glasgow, Scotland, is a highly well-known musician (singer, guitarist, songwriter and band leader) originally with Dire Straits. He graduated with a degree in English and initially worked as a reporter and later part-time lecturer at Loughton College while performing with pub bands all over town, hoping to make it in music. After having moved to London, he formed Dire Straits in 1977; their self-titled debut was released the following year and 'Sultans Of Swing' was an almost instant chart success. During the 1980s Mark Knopfler got involved in other projects such as the scores he wrote for the films *Local Hero*, *Cal*, *Comfort And Joy* and *The Princess Bride*. Dire Straits' superb 1985 album *Brothers In Arms*, which contained 'Why Worry' that the Everly Brothers recorded that same year, also spawned the hit 'Money For Nothing' - its video the first ever music video to be played on MTV in Britain. The album further holds the honour of being the first CD (as opposed to LP) to sell a million copies and largely aided in launching the compact disc format. Dire Straits never officially broke up but from 1996 on Mark Knopfler has been pursuing a very successful solo career, releasing brilliant albums such as *Golden Heart* (1996), *Sailing To Philadelphia* (2000), *The Ragpicker's Dream* (2002), *Shangri-La* (2004), *Kill To Get Crimson* (2007), *Get Lucky* (2009) and *Privateering* (2012). He ranked #27 on *Rolling*

Stone's list of 100 Greatest Guitarists of All Time.

Two things are of note: one is that, like the Everlys, he is naturally left-handed but plays guitar right-handed. Secondly, he is a known Everly fanatic: he wrote 'Why Worry' with the Everly Brothers in mind and also plays guitar on Phil Everly's solo album **PHIL EVERLY** - it is on record that he even offered to waive his fee if the budget did not allow for his inclusion - so eager was he to play on the album when he heard about the sessions being held! Mark Knopfler was also one of the "friends" on the 1987 TV show **Chet Atkins and Friends**.

KNOXVILLE, TENNESSEE



- Knoxville is home to a rich arts community and has many festivals throughout the year. Its contributions to old-time, bluegrass and country music are numerous, from Flatt & Scruggs and Homer & Jethro to **The Everly Brothers** who lived there from 1953 until 1955 - initially working as **The Everly Family** on **Cass Walker's** radio station **WROL**, their salary \$95 a week. Don and Phil attended West High School, situated by the railroad. With their long hair combed into ducktails, up-turned collars and tapered trousers they stuck out like a sore thumb. Phil claims that he spent half his sophomore year considered an ugly delinquent and the other half a handsome dude. The family were fired from **WROL** in 1954 and initially were unable to find another job but made ends meet somehow until Don graduated from West High in 1955, after which they moved to **Madison**, Tennessee. It was from then that Don & Phil began to establish their own careers away from the

'family' label, meeting up with **Chet Atkins** in **Nashville**, where the boys moved to – an event that was to change their lives.

Before European settlement, the valley was the hunting grounds of the Cherokee Indians. The first major recorded Euro-American presence in the Knoxville area was the Henry Timberlake expedition, which passed through the confluence of the Holston and French Broad into the Tennessee River in December 1761. The end of the French and Indian War and confusion brought about by the American Revolution led to a huge increase in Euro-American settlement west of the Appalachians. Founded in 1786, Knoxville is the third-largest city in the U.S. state of Tennessee, U.S.A., behind Memphis and **Nashville**, and is the county seat of Knox County. It is the largest city in East Tennessee, and the second-largest city (behind Pittsburgh) in the Appalachia region. Of Tennessee's four major cities, Knoxville is second oldest to **Nashville**, which was founded seven years earlier. After Tennessee's admission into the Union in 1796, Knoxville was the state's first capital, in which capacity it served until 1819, when the capital was moved to Murfreesboro, prior to **Nashville** receiving the designation. The city was named in honour of the first Secretary of War, Henry Knox.

During the Civil War, Knoxville was an important and strategic point for both Union and Confederate forces. The sympathies of Knoxville inhabitants were divided and several battles were fought in the area including the battle of Campbell's Station, 16th November 1863, and at Fort Sanders 29th November 1863. The Siege of Knoxville followed and was an important Union victory.

In 1901, train robber Kid Curry (real name Harvey Logan), a member of Butch Cassidy's Wild Bunch was captured after shooting two deputies on Knoxville's Central Avenue. He escaped from Knoxville Jail and rode away on a horse stolen from the sheriff.

One of Knoxville's nicknames is The Marble City. In the early 20th century, a number of quarries were active in the city, supplying Tennessee pink marble (actually Ordovician limestone of the Holston Formation) to much of the country. Notable buildings such as the National Gallery of Art in Washington are constructed of Knoxville marble. The National Gallery's fountains were turned by Candoro Marble Company, which once ran the largest marble lathes in the United States. Knoxville's reliance on a manufacturing economy left it particularly vulnerable to the effects of the Great Depression. The Tennessee Valley also suffered from frequent flooding, and millions of acres of farmland had been ruined by soil erosion. To control flooding and improve the economy the federal government created the Tennessee Valley Authority in 1933. Beginning with Norris Dam, TVA constructed a series of hydroelectric and other power plants throughout the valley, bringing flood control, jobs and electricity to the region.

Knoxville was once also known as the Underwear Capital of the World. In the 1930s, no fewer than 20 textile and clothing mills operated in Knoxville, and the industry was the city's largest employer. In the 1950s, the mills began to close, causing an overall population loss of 10% by 1960.

Knoxville is also the home of the University of Tennessee's flagship campus. The university's sports teams, called the "Volunteers" or "Vols", are extremely popular in the surrounding area. In recognition of this popularity, the telephone area code for Knox County and eight adjacent counties is 865 (VOL). Knoxville is also the home of the Women's Basketball Hall of Fame, almost entirely thanks to the popularity of Pat Summitt and the University of Tennessee women's basketball team.

KNOTT'S BERRY FARM – scene of the EBs 'break-up' performance on 14th July 1973.



Knott's Berry Farm is a brand name of two separate entities: a theme park in Buena Park, California, and a manufacturer of food specialty products (primarily jams and preserves) based in Placentia, California. Together, the two entities have almost a 90-year legacy in the United States. In addition, Knott's has developed three Soak City USA water parks in Southern California. Originally established by Walter Knott, the theme parks are now owned and operated by Cedar Fair Entertainment Company, and the food products are now part of ConAgra Foods.

In the 1920s, Walter Knott (11th December 1889 – 3rd December 1981) and his family sold berries, berry plants and pies from a roadside stand beside State Route 39, near the small town of Buena Park. In 1934, to make ends meet, Knott's wife Cordelia (1890–1974) reluctantly began serving fried chicken dinners on their wedding china. For dessert, Knott's trademark boysenberry pie was also served to guests dining in the small tearoom. As Southern California developed, Highway 39 became the major north-south connection between **Los Angeles** County and the beaches of Orange County, and the restaurant's location was a popular stopping point for drivers making

what at the time was a two-hour trip. Within a few years, lines outside the restaurant were often several hours long. To entertain the waiting crowds, Walter began to build a ghost town in 1940, using buildings relocated from real old west towns such as Calico, California, and Prescott, Arizona. They added attractions such as a narrow-gauge train ride, a pan-for-gold area, and the Calico Mine Ride. When Disneyland was built in nearby Anaheim, the two attractions were not seen as direct competitors, due to the different nature of each.

Walt Disney visited Knott's Berry Farm on a number of occasions, and hosted the Knotts at his own park (including inviting the Knotts to Disneyland's opening day). The two Walters had a cordial relationship, and worked together on a number of community causes. In 1968, the Knott family fenced in the property and charged an admission fee for the first time. In contrast to the early rustic days of Knott, the vicinity of the park is now heavily suburbanized and thus some visitors to the park may perceive the phrase "berry farm" as something of a misnomer.

KRISTOFFERSON, KRIS – in the EB context composer of '**Casey's Last Ride**'; '**Breakdown (A Long Way From Home)**' that the **Everly Brothers** recorded for 1972's **STORIES WE COULD TELL** and '**Somebody Nobody Knows**' that they put on 1973's **PASS THE CHICKEN AND LISTEN**. It is believed that they also recorded '**Lovin' Her Was Easier Than Anything I'll Ever Do Again**' for **STORIES WE COULD TELL** but the recording is lost. Kristofferson also introduced **Don Everly** to **John Prine's 'Paradise'** prompting **The Everly Brothers** to record it for **PASS THE CHICKEN AND LISTEN**.



Kris Kristofferson was born Kristoffer Kristian Kristofferson in Brownsville, Texas, to parents Mary Ann (née Ashbrook) and Lars Henry Kristofferson, a U.S. Army Air Corps (later U.S. Air Force) Major General. Kristofferson's paternal grandfather was also an officer (in the Swedish Army). When Kristofferson was a child, his father pushed him toward a military career. Like most "military brats", Kristofferson moved around frequently as a youth, finally settling down in San Mateo, California, where he graduated from San Mateo High School. He earned a Rhodes Scholarship to the University of Oxford in the UK. While at Oxford he began

writing songs. With the help of his manager, Larry Parnes, he recorded for Top Rank Records under the name Kris Carson. Parnes was working to sell Kris as "a Yank at Oxford" to the British public and Kristofferson was willing to take that sell with the end goal of becoming a novelist. This early phase of his music career was unsuccessful.

In 1960, Kristofferson graduated with a BPhil in English literature. Under pressure from his family, he joined the U.S. Army and achieved the rank of Captain. He became a helicopter pilot after receiving flight training at Fort Rucker, Alabama, and also completed Ranger School. During the early 1960s, he was stationed in West Germany as a member of the 8th Infantry Division. It was during this time that he resumed his music career and formed a band. In 1965, when his tour of duty ended, Kristofferson was offered a position as a professor of English Literature at West Point. Instead, he decided to leave the Army and pursue songwriting. His family disowned him due to this decision and they never reconciled with him. They saw it as a rejection of everything they stood for while Kristofferson has stated that he was greatly influenced by the poet William Blake while at Oxford, who had proclaimed that if one has a God-given creative talent then one should use it, or else reap sorrow and despair.

After being honourably discharged from the Army in 1965, Kristofferson moved to **Nashville** where he got a job sweeping floors at **Columbia Studios** in **Nashville**. He also worked as a commercial helicopter pilot at that time for a south Louisiana firm called Petroleum Helicopters International (PHI), based in Lafayette, Louisiana. In 1966, Dave Dudley released a successful Kristofferson single, 'Viet Nam Blues'. In 1967, Kristofferson signed to **Epic Records** and released a single, 'Golden Idol'/'Killing Time', but the song was not successful. Within the next few years, several of his songs performed by other artists hit the charts. Furthermore, he achieved some success as a performer himself, resulting from **Johnny Cash's** introduction of Kristofferson at the **Newport Folk Festival**.

Kristofferson signed to Monument Records as a recording artist. His debut album for Monument in 1970 was *Kristofferson*. Sales were poor, although this debut album would become a success the following year when it was re-released under the title *Me & Bobby McGee*. Kristofferson's compositions, however, were in high demand. **Ray Price** ('For the Good Times'), **Waylon Jennings** ('The Taker'), Bobby Bare ('Come Sundown'), **Johnny Cash** ('Sunday Morning Coming Down') and Sammi Smith ('Help Me Make It Through the Night') all recorded successful versions of his songs in the early 1970s. In 1971, Janis Joplin, who dated Kristofferson for some time until her death, had a #1 hit with 'Me and Bobby McGee' from her posthumous album *Pearl*. Kristofferson released his second album, *The Silver Tongued Devil and I* in 1971; the album was a success and established Kristofferson's career as a recording artist in his own right. Soon after, Kristofferson made his acting debut in *The Last Movie* (directed by Dennis Hopper) and appeared at the Isle of Wight Festival.

For the next few years, Kristofferson focused on acting. He appeared in *Blume in Love*, *Pat Garrett and Billy the Kid*, *Convoy*, *Alice Doesn't Live Here Anymore*, *A Star Is Born* (with Barbra Streisand) for which he received a Golden Globe Award for Best Actor (and which he noted had been an experience "worse than boot camp"), to name but a few. Unfortunately, Kristofferson's solo musical career headed downward with his non-charting ninth album, *Shake Hands with the Devil*. In 1986, he starred in *The Last Days of Frank and Jesse James* with **Johnny Cash**.

With Willie Nelson, with whom Kristofferson had worked before, **Waylon Jennings** and **Johnny Cash** he formed the supergroup The Highwaymen. Their first album, *Highwayman* was a huge success and the supergroup continued working together for a time. In 1985, Kristofferson released *Repossessed*, a politically aware album that was a country success, particularly 'They Killed Him' (also performed by **Bob Dylan**), a tribute to his heroes, including Martin Luther King, Jr., Jesus, and Mahatma Gandhi. Kristofferson also appeared in *Amerika* at about the same time; the miniseries was controversial, hypothesizing life under communist domination.

Kristofferson's solo recording career slipped significantly in the early 1990s, though he continued to record successfully with the Highwaymen. *Lone Star* (1996 film by John Sayles) reinvigorated Kristofferson's acting career, and he soon appeared in *Blade*, *Blade II*, *Blade: Trinity*, *A Soldier's Daughter Never Cries*, and several more.

The **Songwriters Hall of Fame** inducted Kristofferson in 1985, as had the **Nashville Songwriters Hall of Fame** in 1977. In 2004, he was inducted into the **Country Music Hall of Fame**. In 2006, he received the Johnny Mercer Award from the **Songwriters Hall of Fame** and released his first album full of new material in 11 years, *This Old Road*. On 21st April 2007, Kristofferson won CMT's Johnny Cash Visionary Award. On 10th November 2009, Kristofferson was honoured as a **BMI** Icon at the 57th annual BMI Country Awards. Throughout his career, Kristofferson's songwriting has garnered 48 **BMI** Country and Pop Awards. He continues to record and tour today.

L

LACY, JAY – Guitarist who toured as part of the **Everly Brothers'** backing band circa 1967 plus playing on recording sessions for **TWO YANKS IN ENGLAND** and **THE EVERLY BROTHERS SING**.



Jay Lacy is the owner and author of the Jaybird Music Co. Instruction books for guitar and bass. He has been writing method books and teaching people of all ages how to play the guitar for over 40 years. Some of the students that he taught were John Schneider ('Bo Duke' in *The Dukes Of Hazard*), James Dickey (author of the movie *Deliverance*), Bob Eubanks (host of the *Newlywed* show), Ted Green (author of *Chord Chemistry*) and many more TV and movie celebrities. Jay has toured and recorded with the likes of **The Everly Brothers**, Michael Nesmith, **Emmylou Harris**, **Tina Turner**, **Elvis Presley**, Ian Matthews, and Liberace.

(Picture shows Don and Phil with Terry Slater to the left and Jay Lacy to the right.)

LADIES LOVE OUTLAWS (the song)

(Lee Clayton) Recorded 27th July 1972 at **RCA Victor Studio** in **Nashville**,



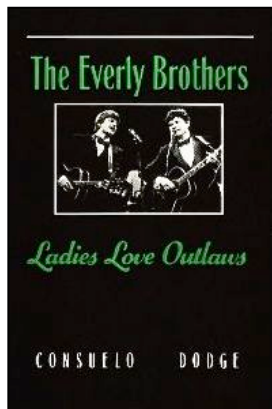
Tennessee, and issued as **RCA 74-0091** in May 1973, as the flip side of '**Not Fade Away**'. Though it did not make the charts, this is a great country song; it can be heard on the album **PASS THE CHICKEN & LISTEN**. **Thomas Dale Sellers** (electric guitar); **Paul T. Yandell** (electric guitar); **Weldon M. Myrick** (steel guitar); **Steve Schaffer** (bass); **Ralph "Larrie Londin" Gallant** (drums); **Hargus M. "Pig" Robbins** (piano/organ); **John P. "Johnny" Gimble** (fiddle/mandolin). Producer: **Chester B. "Chet" Atkins**; associate producer: **David M. Kershenbaum**; engineer: **Les Ladd**.



LADIES LOVE OUTLAWS (the book) – 1991 unauthorised biography by Consuelo Dodge. To say that this book had mixed

reviews would be an understatement. Reviewer, Barry Miller, Austin P.L., Texas comments: "...this 'fanzine' masquerading as an unauthorized biography does not do them justice. Dodge, an actress, has a capacity for inane comments that is exceeded only by her inability to articulate them. Verily, readers will need a John Deere combine to harvest all the corn-fed prose sown here. What useful information she provides is marooned in platitudes and censorial judgments on everything from swamp music to marriage."

Other readers reviews on Amazon, where it can be found for a rather high price, are similar. However, Dodge clearly loves the **Everly Brothers**. In an interview she said: "I don't think anyone can compare to **The Everly Brothers**. They invented that close harmony and others still try to emulate it. I don't think anyone has reached their level yet. Being brothers, you at least have that family thing, that fraternal blend along with the same breathing patterns and pronunciations and all that. In my opinion, and I'm not alone in saying this, I think they're the greatest harmony singers of all time."



LA DIVORCE

(**Phil Everly**) **Phil Everly** solo. Recorded June 1973 at **Hollywood Sound Recorders Studio** in **Hollywood**, California, for inclusion on Phil's debut solo album **STAR SPANGLED SPRINGER**. The song deals with Phil's divorce from his first wife, **Jackie Ertel**. It starts out as a ballad, then 1:20 minutes into the song it changes to an up-tempo country track.

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: "I was looking at the divorce document and the opening line is 'In the Superior Court...' and I put that in the song. The bit I liked was, 'He can send the cheque from hell or heaven' because I had to insure my life in case I should die so that the alimony got paid. That's the standard form but I always thought that it was crazy. Alive or dead you're going to pay. It's hard to sing that song."

LADY ANNE #1/BLUE BALLOON (medley)

(**Phil Everly/Terry Slater**) 1968. Recorded 30th September 1968 at **Western Recorders, Hollywood**, California. This demo (take 6) by just Phil and Terry was not released until 2006 on the **Bear Family** box set **CHAINED TO A MEMORY**. **Phil Everly** (lead vocal/guitar); **Terry Slater** (bass). Producer: **Lenny Waronker**.

LADY ANNE #2 ('Chained To A Memory' demo version)

(**Phil Everly/Terry Slater**) **Phil Everly** demo solo, recorded on 1st October 1968 at **Western Recorders, Hollywood**, California, and not issued until 2006 when take 3 was included on the **Bear Family** box set **CHAINED TO A MEMORY**. **Phil Everly** (lead vocal/acoustic guitar); **Terry Slater** (acoustic guitar/backing vocal).

LADY ANNE #3 (Star Spangled Springer version)

(**Phil Everly/Terry Slater**) **Phil Everly** solo. Recorded June 1973 at **Hollywood Sound Recorders Studio, Hollywood**, California; it subsequently was released on Phil's debut solo album **STAR SPANGLED SPRINGER**.

Details re each track are unknown but musicians on the **STAR SPANGLED SPRINGER** 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 Mickey** sings backup on this track. She was a former Golddigger on the **Dean Martin** Show, where they met.

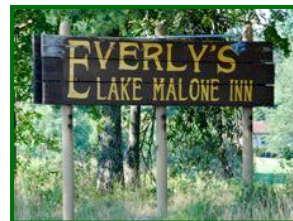
LADY MADONNA

(John Lennon/Paul McCartney) **The Everly Brothers** performed this on the 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers*, which was recorded 23rd May 1970 and aired 5th August 1970 (Show No. 5). 'Lady Madonna' was the last **Beatles** single to be released on the Parlophone label in the UK, and Capitol in the US; all subsequent releases would be on their own label, Apple Records, distributed by EMI. The song topped the charts in the UK and peaked at #4 in the US.

LAKE MALONE INN - location of **Don Everly's** Lake Malone Inn. In 1974, developer Ray Ryan built a rustic stone and wood lodge, in the countryside of Southern **Muhlenberg County**, near Lake Malone State Park. The lodge opened in the spring of 1975 and was open year round for many years. The resort boasted the same amenities as the **Kentucky State Resort Park**. In 1997, **Don Everly** purchased the inn: The Everly's Lake Malone Inn had fifty-five air-conditioned rooms, a spacious lobby with a stone fireplace, several parlours with fire places, a candle-lit dining room, conference room, full tennis courts, and outdoor seating and

playground. Don filled it with Everly and rock memorabilia.

On Sunday 10th July 2005, around 1:40 a.m., the Inn caught fire and continued to burn until all that remained was the stone chimneys and parts of the foundation. Fortunately, Don having sold the property, all the Everly and related items had been removed. Local newspapers reports from the week of the fire stated that the ruins were expected to be cleared later that same week. Almost five years from the date of the fire, the remains were finally torn down and removed July 2010. This is a bittersweet fact as the only evidence of the famous resort and restaurant that stands today is the sign by the road.



LA LUNA E UN PALLIDO SOLE (THE MOON IS A PALE SUN)

(Ingrosso/Mogul) Recorded 17th April 1965 in Milan, Italy with Don and Phil singing phonetically in Italian and issued as WB Italian



single #1009 (b/w 'Non Mi Resti Che Tu') for the European market only. This time their backing band joins in. **Sonny Curtis** (guitar); **Marshall Leib** (bass); **James Beck "Jim" Gordon** (drums); Orchestra G.F. Intra. Arranger: G.F. Intra; producer: unknown.

Sonny Curtis: "They used us on one three-hour recording session; I guess just because they could. What a strange experience that was."



LANDMARK HOTEL AND CASINO



In 1961, Frank Carroll bought a 22 acres (8.9 ha) lot at the corner of Convention Center Drive and Paradise Road in **Las Vegas**, Nevada. The original plan was to build a 15-story tower, the tallest in Nevada. This was increased to 31 stories when The Mint hotel downtown decided to add more floors to its tower to claim the height record. In the end, the title went to the Landmark. Unfortunately, in December 1962, Carroll ran out of funding. His creditors refused to loan him additional money to complete the tower and work halted. The tower sat 80% complete - an empty shell. In 1966, after four years of dormancy, the Teamsters Union Pension Fund awarded Carroll \$5.5 million to complete the Landmark. Work resumed and the tower was completed by early 1967. The Jetsons-esque architecture was both loved and hated in the community. The Landmark announced the opening of its main showroom and lounges on New Year's Eve 1967 but due to lack of funding it did not open on time.

On 17th January 1969, reclusive billionaire Howard Hughes purchased the Landmark and agreed to pay off the nearly three dozen creditors and contractors Frank Carroll owed money to. Finally, after eight years in the construction phase, The Landmark Hotel & Casino opened on 1st July 1969 with a celebration of 500 invited guests and Danny Thomas headlining the main showroom. With just 525 rooms, the Landmark was small in comparison to the newer **Las Vegas** megaresorts. It played host to famous celebrities such as Danny Thomas, **Elvis Presley**, Frank Sinatra and Freddy Fender's first appearance. Many top performers, such as Liberace, George Burns, Pat Cooper and Phyllis Diller have performed at the hotel. The hype was short lived when it became apparent that the Landmark was not bringing in much profit.

Throughout the 1970s, continuing financial troubles and bad publicity plagued the Landmark. In 1970 Hughes fled **Las Vegas**, leaving control of his hotels to his company, Summa Corp. Ed and Zula Wolfram of Grand Rapids, Ohio, purchased the Landmark from Summa Corp during the late 1970s. Even though the hotel failed to bring in much profit, it made enough to remain open throughout the 1980s, but with the opening of the city's first megaresort, The Mirage, in 1989, The Landmark's fate was sealed. Without the money necessary to renovate the rooms and certainly not enough to pay the creditors - and the Las Vegas Convention Center needing more parking - The Landmark closed its doors 8th August 1990. In 1995 it became the second major property in Las Vegas to be imploded. The actual implosion can be seen in one of the scenes from *Mars Attacks*. It also had its last hurrah a month or two before the implosion by being the outside version of the fictional casino

the Tangiers in Martin Scorsese's film, *Casino*. The 22-acre plot is still a surface parking lot that is becoming more valuable as time goes on.

The Everly Brothers performed several lengthy nightclub stints at the Landmark from 1969-71, not always to Don's liking (see separate entries for '**I'm Tired Of Singing My Song In Las Vegas**', '**Las Vegas**' and '**Tours**'). On Australian television in 1971 he was heard to remark, "If you happen to be in Vegas in three weeks' time, do drop in at the Landmark. Oh, I do hate it there." According to **Terry Slater**, Phil did like the cleanliness and bright light appearances of **Las Vegas**, as did the other members of their band.

LAST THING ON MY MIND, THE

(**Tom Paxton**) Phil performed this song solo on the 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers*. It was recorded 29th May 1970 and aired 8th July 1970 (Show No. 1). Very touchingly, Phil appears to break down towards the end of this emotional song of regret.

Composer (and singer-songwriter) **Tom Paxton** wrote it during the early sixties and recorded it for his 1964 **Elektra** album *Ramblin' Boy*. It has been covered by many artists, including **Dolly Parton** & Porter Wagoner who took it #6 on the US Country chart, José Feliciano, The Dillards, **Gram Parsons**, Peter Paul and Mary, and Judy Collins.

LAS VEGAS, NEVADA

- Las Vegas is the most populous city in Nevada, United States and the seat of Clark County. Las Vegas is an internationally renowned major resort city for gambling, shopping, and fine dining. The city bills itself as The Entertainment Capital of the World, and is famous for its casino resorts and associated entertainment.



Las Vegas was established as a railroad town on 15th May 1905, when 110 acres (45 ha) owned by the San Pedro, Los Angeles and Salt Lake Railroad was auctioned off in what is now downtown Las Vegas. Among the railroad's most notable owners and directors were Montana Senator William A. Clark, Utah Senator Thomas Kearns, and R.C. Kerens of St. Louis. Las Vegas was part of Lincoln County until 1908, when it became part of the newly established Clark County. Las Vegas became an incorporated city in 1911.

Las Vegas started as a stopover on the pioneer trails to the west, and became a popular railroad town in the early 20th century. It was a staging point for mines in the surrounding area, especially those around the town of Bullfrog, which shipped goods to

the rest of the country. With the proliferation of the railroads, Las Vegas became less important, but the completion of the nearby Hoover Dam in 1935 resulted in growth in the number of residents and increased tourism. The dam, located 30 mi (48 km) southeast of the city, formed Lake Mead, the US' largest man-made lake and reservoir.

The legalization of gambling in 1931 led to the advent of the casino hotels for which Las Vegas is famous. Major development occurred in the 1940s, due almost entirely to the influx of scientists and staff from the Manhattan Project, an atomic bomb research project of World War II. Atomic test watching parties were sometimes thrown. American organized crime figures such as Benjamin "Bugsy" Siegel and Meyer Lansky managed or funded most of the original large casinos. The rapid growth of Las Vegas is credited with dooming Galveston, Texas; Hot Springs, Arkansas, and other major gaming centres in the 1950s. The city's tolerance for various forms of adult entertainment earned it the title of Sin City, and this image has made Las Vegas a popular setting for films and television programmes. There are numerous outdoor lighting displays on Fremont Street, as well as elsewhere in the city. The name Las Vegas is often applied to unincorporated areas that surround the city, especially the resort areas on and near the Las Vegas Strip. The 4.2 mi (6.8 km) stretch of Las Vegas Boulevard known as the Strip is mainly in the unincorporated communities of Paradise, Winchester, and Enterprise.

Las Vegas has always attracted big names, the most famous of them **Elvis Presley** who first performed there in 1956 and appeared many times at the Hilton during his Vegas years. And of course there was the legendary Ratpack (Frank Sinatra, **Dean Martin**, Sammy Davis Jr., Joey Bishop and Peter Lawford) who reigned at the Sands Hotel and Casino during the 1960s and individually the following decades at various hotels. In 1995, following the death of **Dean Martin** on Christmas Day, the lights along the Strip were dimmed in a sign of respect to him. This was repeated in 1998 in honour of the then recently deceased Frank Sinatra. Historic hotels and casinos were The Dunes, The Sands, the Stardust, **The Landmark** and the Sahara, some of them torn down long ago. Famous Las Vegas hotels and casinos today are the MGM Grand, The Mirage, The Golden Gate and The Golden Nugget.

The Everly Brothers performed here many times, doing several lengthy nightclub stints at **The Landmark** from 1969 - 1971, and appeared at **Caesar's Palace** 10th - 23rd December 1970. Whereas Phil enjoyed the tuxedos and the 'show-biz' bright lights environment, Don clearly preferred venues like the **Fillmore West** - at least he did pre-split! He was heard to exclaim at the time "If you happen to be in Vegas in three weeks' time, do drop in at the Landmark. Oh, I do hate it there," and of course the aptly titled '**I'm Tired Of Singing My Song In Las Vegas**' on 1972's *STORIES WE COULD TELL* sums up his feelings quite plainly. Don may have changed his views post-split.

LAW, DON FIRTH

- 24th February 1902 - 20th December 1982. As the head of **Columbia Records'** country music division



through the 1950s and 1960s, Don Law was among the most important and successful producers in the annals of country music. Among the top-selling artists he worked with at **Columbia** were **Carl Smith**, **Lefty Frizzell**, **Ray Price**, Johnny Horton, and **Johnny Cash**, to name but a few. Prior to that, as the protégé of record industry pioneer Art Satherley, Law had been instrumental in bringing to **Columbia** such major pre-World War II talents as Bob Wills and Al Dexter - including blues legend Robert Johnson, whose landmark recordings Law produced. Popular with most of his acts, Law was, as **Ray Price** once put it, a producer who "let an artist be an artist".

An Englishman by birth, Law sang with the London Choral Society as a young man. After various jobs overseas, he emigrated to the United States in 1924, eventually arriving in Dallas, Texas, where he worked as a bookkeeper for Brunswick Records. When the American Record Corporation (ARC) bought Brunswick in 1931, Law met ARC executive Satherley. When **Columbia** merged with ARC, both men wound up working for **Columbia**.

In 1942 Law was called to **Columbia's** New York office to oversee the children's music division, but wasn't there long. At some point after World War II, **Columbia** divided its country division in two, with Law in charge of all

territory east of El Paso and Satherley everything west of it. "Right off the bat we got Little Jimmy Dickens, **Carl Smith**, and **Lefty Frizzell**," Law later remarked. He found **Frizzell** in 1950 through the Jim Beck studio in Dallas, where Law often recorded such artists as **Frizzell**, **Price**, Billy Walker, and **Marty Robbins**. Although Law also utilized **Nashville** studios and others out west, he always maintained close ties with Texas. It was only after Beck died, in 1956, that Law really focused his attention on Music City. By that point he was sole head of the country division at **Columbia**, Satherley having retired in 1952.

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

The audition took place in a hotel room with **Don Law** and his girlfriend present. **Phil** said: "I could give you a load of stories about how it happened but I really think it was because we sang for them in this hotel suite and she said, 'Ain't they cute?' and we were on records. We weren't of any consequence to anyone at that time and we wouldn't have been recording at all if it wasn't for that girl. We were lucky to get that." The recording session took only twenty-two minutes in all, including a practice run!

Don: "It was hardly a session, it was so quick. We didn't have much to say. We were told to go into the studio and cut as quickly as possible which is what they wanted at that time. We couldn't direct the style at all. I wanted a pedal steel guitar on it very badly but we didn't get it."

Phil: "When we left, Don and I were walking around just like you do when you first get laid, you know, like you're surprised that there is so much talk about it. In fact, it probably was more like a French whorehouse, a real professional job. I asked Don, 'Do you think they'll think it's a new sound with all that sharp singing I did?'"

Along with **Chet Atkins** at **RCA**, Owen Bradley at **Decca**, and Ken Nelson at Capitol, Law was instrumental in re-establishing country's commercial viability during the so-called **Nashville** Sound era. Like **Atkins** and Bradley, Law headed a division amassing numerous country-pop crossover hits during the late 1950s/early 1960s. But unlike those two, he did not rely so much on the strings and smooth vocals associated with the **Nashville** Sound. Rather, **Columbia** churned out such musically diverse crossover hits as **Marty Robbins**' '**El Paso**' and '**Don't Worry**', Johnny Horton's '**The Battle of New Orleans**' and '**North to Alaska**', Stonewall Jackson's '**Waterloo**', and Jimmy Dean's '**Big Bad John**'. He also produced his share of rockabilly and rock 'n' roll - The Collins Kids, Ronnie Self, Billy Brown, Billy "Crash" Craddock, and Carl Perkins whilst at **Columbia**. In February 1962, in the wake of all this success, **Columbia** bought Owen Bradley's **Nashville** recording studio on Sixteenth Avenue South and opened a permanent office there.

As successful as he was, Law fell victim to changes sweeping through American music in the late 1960s. In March 1967, he was made to take mandatory retirement from **Columbia**. Law's place at the **Nashville** office was taken by Bob Johnston, who had produced **Bob Dylan**'s *Blonde on Blonde* sessions in Music City the year before. Some **Columbia** artists, notably **Ray Price**, continued working with Law as an independent producer. Calling his company Don Law Productions, he scored an immediate crossover hit as an independent with Henson Cargill's '**Skip a Rope**'. But by the 1970s Law's role in the business was rapidly diminishing; by the end of the decade he had fully retired. He died in 1982 in a suburb of Galveston, Texas.

LAY, LADY LAY

(**Bob Dylan**) Recorded May 1984 at **Maison Rouge Studios**, Fulham, London, UK, for **EB84**. 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**.

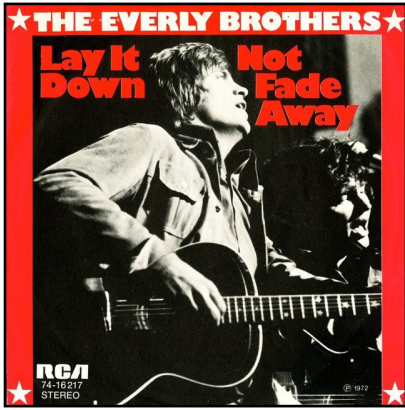
Bob Dylan once said about Don and Phil, "We owe these guys everything - they started it all!" The **Everlys** had a chance to record this song when it was first written in 1968 but turned it down for a rather curious - and funny! - reason. **Phil** explained: "We were playing at the **Bitter End** in New York and **Bob Dylan** came down. During the course of a meeting after the show, we were all standing around and talking in a very small office. Because of the respect I have for his writing ability, which is monumental, I said to Bob, 'Do you have any songs?' and he said, 'Well, yeah.' So we passed the guitar around - there really wasn't a lot of room. He sang 'Lay, Lady Lay' and you couldn't quite make out what he was singing - he talks very much like he sings, only a little less so. And I misinterpreted the lyrics as 'Lay, lady lay across my big breasts babe' [instead of 'across my big brass bed'!!]. Now, I'm not going to ask him to enunciate, and nobody else said anything when he had finished, so there was a kind of pregnant silence. Finally I said, 'Well, I don't think we can get away with that!' He didn't ask why not. At least I had the audacity to say that we couldn't get away with the lyrics. Donald didn't say anything. I don't know how he interpreted the lyric, but I definitely had it wrong, because when the song came out, I said, 'Ahh!'"

Don recalls the moment too. "I wasn't quite sure he was offering it to us or not. It was one of those awestruck moments." (Both quotes from *Ike's Boys* by Phyllis Karpp.) The Everlys were able to make up for a missed opportunity by finally putting a very fine rendition on their first post-reunion release, **EB84**. 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**.

Bob Dylan himself recorded it for his 1969 album *Nashville Skyline* and went on to have a huge hit with it, reaching #7 in the US and #5 in the UK. It has since been covered by numerous artists, including **Melanie**, The Isley Brothers, **The Byrds** and Ben E. King. Even Duran Duran cut a cover in 1995!

LAY IT DOWN

(Gene Thomas) Recorded 24th July 1972 at **RCA Victor Studio** in **Nashville**, Tennessee, and issued as **RCA 74-0849** in March 1973,



coupled with 'Paradise'. An earlier attempt at recording had been made on 9th November 1971 at **Elektra Sound Studios** in **Los Angeles** but this track was never issued and is presumed lost. The song features on the album **PASS THE CHICKEN & LISTEN**.

Dennis Linde (guitar); **John Sebastian** (guitar); **Danny Weis** (guitar); **Chris Ethridge** (bass); **Johnny Barbata** (drums); **Michael Fonfara** (keyboards). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**. Overdub session 18th November 1971: **Jeff Kent** (guitar); **Danny Weis** (guitar); **Doug Lubahn** (bass); **Michael**

Fonfara (keyboards). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**.

Phil: "It's the nearest to what we were feeling at the time."



LAY ME DOWN

(**Dennis Linde**) Recorded 9th November 1971 at **Elektra Sound Studios**, **Los Angeles** for possible inclusion on **PASS THE CHICKEN AND LISTEN** but did not enjoy a contemporary release.

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. Kershensbaum**; engineer: **Les Ladd**.

The track is mis-titled on the 2006 **Bear Family** box set CD **CHAINED TO A MEMORY**, where it first appeared, as 'Lay It Down' but is correct in the book.

LEATHERNECK JAMBOREE - see: **COUNTRY HOEDOWN**

LEAVE MY GIRL ALONE

(**Kenny Lynch**/**Bill Giant**/**Bernie Baum**/**Florence Kaye**) Recorded 3rd February 1966 at **United Recording Corporation** in



Hollywood, California, for the album **IN OUR IMAGE**. Issued as **WB 5808** on 23rd March 1966, it was coupled with '(You've Got) The Power Of Love' but did not make the charts.

Glen Campbell (guitar); **Alvin W. "Al" Casey** (guitar); **Don Lanier** (guitar); **William K. "Bill" Pitman** (guitar); **Charles "Chuck" Berghofer** (bass); **James Beck "Jim" Gordon** (drums); **Hal Blaine** (drums); **Lawrence "Larry" Knechtel** (keyboards); **Don Randi** (keyboards). Producer: **Dick Glasser**; engineer: **Eddie Brackett**.

Don had this to say years later in the book accompanying the **Bear**

Family box set **CHAINED TO A MEMORY**: "Don't know it. I haven't heard it in a long time. Probably I just don't have an album that it's on around here."

The latter three composers above wrote a number of songs for **Elvis Presley**.

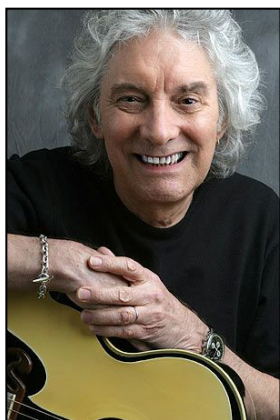


LEAVE MY WOMAN ALONE

(**Ray Charles**) Recorded 3rd November 1957 at **RCA Victor Studio** in **Nashville**, Tennessee, for inclusion 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); **Walter "Hank" "Sugarfoot" Garland** (electric guitar); **Ray Edenton** (guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); **Floyd Cramer** (piano). Producer: **Archie Bleyer**.

One of the few tracks on this album that has not been released as a single. Both Don and Phil were great admirers of **Ray Charles**. A demo version (mistakenly titled on the box as 'Leave My World Alone') appears on the **Bear Family** box set **CLASSIC EVERLY BROTHERS** and other CDs.

LEE, ALBERT - see also: **ALBERT LEE AND HOGAN'S HEROES** - This brilliant guitarist and multi-talented **Grammy** award winning musician was born 21st December 1943 in Leominster, Herefordshire, England. Growing up in Blackheath, London, the son of a father who played piano and accordion, Albert started out studying piano at the age of seven. At the age of twelve, heavily into **Jerry Lee Lewis** and later **Buddy Holly**, he switched to guitar, was given a Hofner President acoustic arch-top though he soon longed for an electric.



Albert Lee: "My first real guitar was a Grazioso which was the forerunner of the Hofner Futurama. I paid £85 second-hand for it, so it was really expensive...but I always used to wish that I'd bought a Fender instead."

His style was R&B, country and of course rock 'n' roll. His heroes included the **Everly Brothers**, **James Burton**, **Buddy Holly**, Scotty Moore and Jerry Reed to name but a few. He left school at 16 to play full-time with a variety of bands, even though at first he had to work various day jobs as well, such as making blue prints, working in a laundry and spray painting.

Albert Lee: "Trying to make it as a rock musician was a very haphazard business in the early sixties - and it was pretty dangerous too...you could get caught up in all manner of things. I was lucky because I could always go home to my parents - it was just a question of hopping onto the tube. I often wonder if I'd ever have become a professional musician if I'd been living somewhere like Cornwall, because I wasn't the sort to move into some sleazy digs and endure all that stuff, even

though I was soon spending a lot of time living in small cupboards adjoining unsavoury clubs spread around Germany!"

Commercial success came with Chris Farlowe and the Thunderbirds in 1964 but Albert Lee had his heart set on playing country music and consequently left the Thunderbirds in 1968.

Albert Lee: "In May 1964, I joined Chris Farlowe and I stayed with him four years. I thought it was a great band - the best in Britain at what we did...but we never got much in the way of recognition or public acclaim. It was very frustrating; we'd support bands like The Animals, who were terribly ragged in comparison, with very little feeling or finesse - and they'd go down a storm while we got a smattering of applause from the few punters who weren't in the bar. I've got tapes of some of our gigs and they still stand up - some of our stuff was killer! Farlowe was a dynamite singer! But there was practically no crowd reaction. We worked solidly for years...tours, one-nighters, all-nighters, doubles, trips to Germany and Scandinavia - we went all over the place, but we never cracked it beyond a certain level."

The following years saw Albert part of various bands - one of them called Country Fever - supporting visiting American folk and country artists on European tours. In 1968 Poet And The One Man Band was formed, lasting only a short time before breaking up.

The breakup lead to the nucleus of that group, **Tony Colton**, **Ray Smith** and Albert Lee, next putting together **Heads, Hands & Feet** in 1970. This outfit did not live very long either and they split in 1973, before the release of their third album. The band, however, reached cult status and was obviously very influential as Albert Lee later found: "What amazes me is how many musicians in **Nashville** have a copy of our first album in their personal record collections, and still ask me what happened to the band." The members, in this case, got together and played on **Don Everly's** second solo album **SUNSET TOWERS** (1974), writing ten of the twelve tracks with singer **Tony Colton** producing the album. Albert Lee would have toured with **Don** but got a call from Joe Cocker to do a tour with him - Albert signed up.



That same year, having relocated to **Los Angeles**, Albert joined the **Crickets**, at the time including **Jerry Allison** and **Sonny Curtis**. Albert Lee: "I happened to meet Ric Grech at some press reception and he was about to go on the road with the Crickets...he persuaded me to do a couple of gigs with them since **Glen D. Hardin** was finishing up some dates with **Elvis**. I ended up doing the whole tour - and played with them on the next one too. Not long after the first Crickets tour, they flew me out to LA because they'd got a record deal...and then we drove the 2000 odd miles to **Nashville** - all at one go! Drove there non-stop in three and a half days! Blimey...I don't ever want to do that again!"

With the **Crickets** he cut three albums before joining **Emmylou Harris's** Hot Band in 1976, replacing his hero **James Burton**. Ricky Skaggs and **Rodney Crowell** were sometime members of the Hot Band as well. In between he had been working on his solo album *Hiding* (with a guess spot for **Don Everly** on the title track and **'Billy Tyler'** and **Emmylou Harris**) which was finally completed 1978 and issued on **A&M** in 1979.

Albert Lee: "I worked on my album, on and off, for the rest of '75 - flying in **Chas Hodges** and Dave Peacock and using them along with **Pete Gavin** and **JayDee Maness** - but it didn't really turn out the way I wanted it to...which was my fault entirely: I didn't really do enough preparation and made the mistake of trying to produce it myself. The results were shelved until 1978, when I did most of it again - with Brian Ahern producing. Only 2 tracks survive from the earlier sessions, the rest is new."

The year 1978 also saw the beginning of five years working with Eric Clapton, who has been widely quoted as stating that Albert Lee is "the greatest guitarist in the world". In 1982 his second solo album was released on Polydor, simply titled *Albert Lee*. Albert was one of the driving forces behind the 1983 Everly Brothers **Reunion Concert** at the **Royal Albert Hall** in London, for which he also served as musical director. A close friend of Don's, he continued to play with them live for over twenty years as lead guitarist in the EBs' main touring band. His solo career continued through it all with two instrumental albums: 1987's *Speechless* and 1988's *Gagged But Not Bound*. Both albums met with much critical acclaim. Since 1987, when he was asked to front them, he has been touring regularly and recording with his own band **Albert Lee and Hogan's Heroes** (originally formed by steel guitarist Gerry Hogan, specifically to back Albert); in addition he is a member of Bill Wyman's Rhythm Kings and fronted this band at the O2 Arena on the night of the Led Zeppelin reunion concert, 10th December 2007. To top it off he has played with the inimitable Eddie Van Halen, Steve Luthaker and Steve Morse



in a supergroup called the Biff Baby All-Stars. Throughout his career he has remained a much in-demand session player and has contributed to many recordings.

In the industry, Albert Lee is known as the 'guitar player's guitar player', admired for his speed of playing and his virtuosity, while at the same time he is one of the most melodic on the slow parts. No wonder he is a five times consecutive winner of Guitar Player Magazine's "Best Country Guitarist". He is often described by fellow musicians as a complete gentleman who does not know the meaning of the word ego. Earl Scruggs has stated: "Albert is in every sense of the word, a genuine guitar wizard."

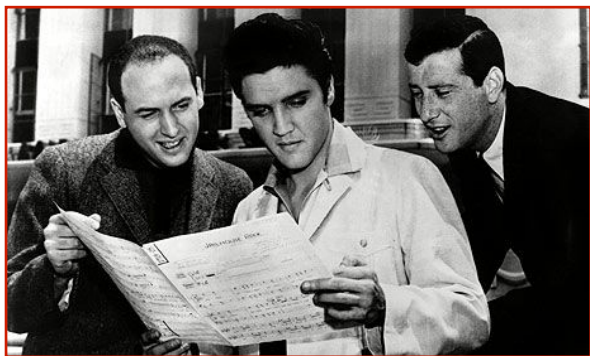
LEHNING, KYLE - an American record producer whose work is mainly in the field of country music. He has produced virtually every album released by Randy Travis, who describes their partnership "an interesting relationship".



Lehning produced three tracks for **Phil Everly: 'When I'm Dead And Gone'** – which featured on Phil's self-titled 1983 album **PHIL EVERLY**, plus **'Who's Gonna Keep Me Warm'** and **'One Way Love On A Two-Way Street'**, which were issued as a single in the U.S. and subsequently appeared on a re-issue of **PHIL EVERLY** in 1987 re-titled **LOUISE** on **Magnum Force Records** (MFLP 053). In 2011 **PHIL EVERLY** was re-issued in re-mastered form with the two extra tracks above.

Lehning has also produced for Dan Seals (and England Dan and John Ford Coley), **George Jones**, Alexis, Joy Lynn White, Neal McCoy, Bryan White, Restless Heart, and others.

LEIBER AND STOLLER – Songwriting duo Leiber and Stoller were a vital force in the transformation of popular music in the second half of the 20th century, writing such songs as **'Hound Dog'**, **'Love Potion No 9'**, **'Yakety Yak'**, **'Stand By Me'**, **'Spanish Harlem'**, **'Kansas City'** (covered by more than 500 artists and named official song of Kansas City, Missouri) and **'Jailhouse Rock'**.



Jerome (Jerry) Leiber was an American lyricist, record producer and song publisher (25th April 1933 - 22nd August 2011). No one sold black culture to white kids like Jerry Leiber. He was born in Baltimore to Jewish parents whose origins were in Poland and Russia. The family lived in a Polish Catholic district, where Leiber encountered anti-Semitism; his mother's grocery shop was on the edge of the black quarter. "Of the two areas, I dug the ghetto more," he said. "That for me was where it was happening. I identified with the blacks. I felt very sympathetic to them, and they were sympathetic to me." He was five years old when his father died, and 12 when the family – including his two older sisters – moved to **Los Angeles**. As a 16-year-old pupil at

Fairfax high school, he began scribbling down lyrics, and at 17 he was introduced by a schoolmate to **Mike Stoller**, whose own family had moved from New York. (Picture shows Jerry Leiber, Elvis Presley and Mike Stoller.)

Mike Stoller, born 13th March 1933 (same year as Jerry) in Belle Harbor, Long Island, also came from a Jewish family and he too was a devoted follower of black culture and music and one of its defining forces. His mother had been an actress and a member of the chorus in Gershwin's *Funny Face*. She gently guided her son towards classical piano lessons with the great James P. Johnson; Stoller instead rebelled and began playing boogie woogie and bebop jazz in his teens and frequenting the R&B clubs of Harlem's 52nd Street. When he was 16 the family moved to **Los Angeles** and, soon after, the naturally shy Mike Stoller met an outgoing hipster named Jerry Leiber.

They discovered a mutual love for boogie-woogie and the blues and so teamed up and started writing songs, with Jerry contributing the lyrics and Mike the music, at the tender of age of 17. Their co-compositions were ingenious miniature soap-operas. By the time they were 20, in just three years of working together, their early songs had been recorded by a collection of true all-stars in the rhythm and blues genre including Jimmy Witherspoon, Little Esther, Amos Milburn, Charles Brown, Little Willie Littlefield, Bull Moose Jackson, Linda Hopkins, **Ray Charles** and Willie Mae (Big Mama) Thornton who actually first recorded **'Hound Dog'** in 1952. 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.'" Atlantic Records executives, Ahmet Ertegun and Jerry Wexler among them, were impressed by their accomplishments, and in 1955 signed them to the first independent production deal, forever changing the course of production in the record industry; Leiber and Stoller were, in effect, the very first independent producers.

By the mid-1950s they had hit songs for **Elvis Presley**, The Drifters and The Coasters under their belt. To secure their own interests, Leiber and Stoller founded their own publishing company and, after moving to New York in 1957, they set up offices first at 1650 Broadway and then at the nearby **Brill Building**. Starting with Phil Spector, they established a stable of protégés, including the gifted young writers and producers George "Shadow" Morton and the husband-and-wife team of **Jeff Barry** and **Ellie Greenwich**. They concentrated on producing the Drifters, bringing in songs from other sources, including the partnerships of **Doc Pomus** and **Mort Shuman** ('Save the Last Dance for Me') and **Burt Bacharach** and Bob Hilliard ('Please Stay'), to turn the group into the pre-eminent R&B vocal outfit of the early '60s. When Ben E King, the lead singer on the Drifters' biggest successes, left for a solo career in 1961, Leiber and Stoller produced three of his hits: 'Spanish Harlem', 'Stand By Me' (on which King helped the writers to rearrange an old gospel hymn), and 'I (Who Have Nothing)', originally an Italian song, for which Leiber created a new lyric.

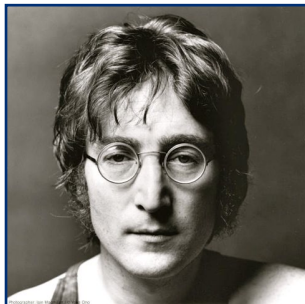
In 1964, in partnership with George Goldner, an old-time New York music business hustler, they created a new label, Red Bird, on which to showcase material aimed at a younger audience. In 1967 they composed 'Jackson' for Johnny and June Cash in collaboration with Billy Ed Wheeler. However, the hits were winding down by the late 1960s. Leiber and Stoller remained partners, producing records for artists like Stealers Wheel, Procol Harum and Elkie Brooks. In 1985 they were inducted into the Songwriters Hall of Fame and in 1987 into the **Rock and Roll Hall Of Fame**. They received the **ASCAP** Founders Award in 1991 and the National Academy of Songwriters Lifetime Achievement Award in 1996. In 1995 their work was celebrated in a successful Broadway musical, *Smokey Joe's Cafe*, named after one of their earliest hits.

The **Everly Brothers** recorded two Leiber & Stoller compositions: **'Hound Dog'** and **'Kansas City'** for 1965's **ROCK 'N' SOUL**, and performed **'I Keep Forgetting'** with **Michael MacDonald** and **Emmylou Harris** on the 1987 TV special **Chet Atkins and Friends**.

In the 2009 memoir *Hound Dog: The Leiber & Stoller Autobiography*, Leiber jokingly described their songwriting partnership as "the longest-running argument in show business". Jerry Leiber died 22nd August 2011 at Cedars-Sinai Medical Centre in **Los Angeles**

from cardio-pulmonary failure, at the age of 78. His partner, Mike Stoller, paid tribute: "He was my friend, my buddy, my writing partner for 61 years. He had a way with words. There was nobody better. I'm going to miss him."

LENNON, JOHN - John Lennon (9th October 1940 – 8th December 1980) was of course the founder member of **The Beatles**



(preceded by a local Liverpool skiffle band The Quarrymen). There are numerous books, DVDs and websites devoted to John Lennon and **The Beatles** so we will not dwell on details here. Suffice to say that **The Beatles** were heavily influenced by early **Everly Brothers** recordings and emulated their harmonies. As with various other 'harmony' acts, they fully acknowledged the **Everly** influence. Prior to their rise to fame **The Beatles** included a number of **Everly** songs as part of their stage repertoire. Some of these recordings can be found on the CD set *The Beatles At The BBC*. **The Beatles** first release 'Love Me Do' is very Everly-esque. The **Everly Brothers** sang the chorus of Lennon's 'Give Peace A Chance' as part of their early seventies stage performances segueing from 'Let It Be Me'. Don & Phil sang a number of **Beatles** songs during their 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers*. See the entry for **The Beatles** and for songs for more information.

LESS OF ME

(Glen Campbell) Recorded 16th July 1968 at **T.T. & G Studio** in **Hollywood**, California. **James E. Burton** (dobro); **David "Blue" Cohen** (acoustic guitar); **Ron Elliott** (acoustic guitar); **Joe Osborn** (bass); **Terry Slater** (bass); **James Beck "Jim" Gordon** (drums); **Lawrence "Larry" Knechtel** (keyboards); Scott Hambley (unknown). Producer: **Lenny Waronker**; engineer: Jack Hunt.

Glen Campbell had played on many Everly tracks in the past and by this time was enjoying a career as a songwriter/performer in his own right with such hits as 'By The Time I Get To Phoenix'. He recorded 'Less Of Me' twice, once as a duet with Bobby Gentry that went up the country charts not long before the Everlys recorded their country rendition, which is featured on the album **ROOTS**.

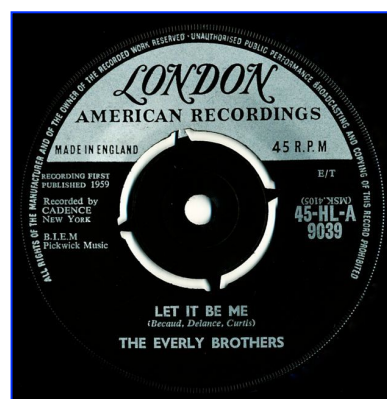
LET IT BE ME

(Mann Curtis/**Gilbert Bécaud**) Recorded 15th December 1959 at **Bell Sound Studio** in New York and issued as a single (Cad 1376) before the end of December 1959, coupled with 'Since You Broke My Heart'. **Don Everly** (guitar); **Phil Everly** (guitar); Howard Collins (guitar); Barry Galbraith (guitar); Mundell Lowe (electric guitar); Lloyd Nelson Trotman (bass); **Jerry "J.I." Allison** (drums); Hank Rowland (piano); unknown (string section). Producer & conductor: **Archie Bleyer**.

It appears on the US edition of the album **THE FABULOUS STYLE OF THE EVERLY BROTHERS** but both sides were not included on the UK version. It was originally a French song, 'Je t'appartiens' ('I belong to you') of which the French lyrics were written by **Pierre Delanoë**. Reputedly Don had found it on a **Chet Atkins** LP and **Archie Bleyer** went in search of the English lyrics. Jill Corey had scored a minor hit with it in 1957. This beautiful EB track reached the #7 spot in the US and #13 in the UK. Of note is that it is the first time the **Everlys** recorded in New York City. **Phil** has named this as his favourite EB song; he also sings a solo version (circa 1981) which is included on **RARE SOLO CLASSICS**. **Phil**: "I love to sing 'Let It Be Me'. I love the lyric – I love what it says." (Quote from **IKE'S BOYS** by Phyllis Karpp.)

Live versions can be found on the 1970 double live album **THE EVERLY BROTHERS SHOW** and 1983's **REUNION CONCERT**. It has been covered by many singers including **Bob Dylan**, **Elvis Presley**, Brenda Lee, **Tanya Tucker**, Willie Nelson (who took it to #2 on the country charts in 1982), Tom Jones and **George Harrison** with **Jeff Lynn**. Mann Curtis aka Manny Kurtz (born Emanuel Kurtz), 15th November 1911 – 6th December 1984.

Highest chart positions: US: 7; UK: 13; Canada: 8; Australia: 24



LET IT BE ME/GIVE PEACE A CHANCE

(Mann Curtis/**Gilbert Bécaud**)/(John Lennon/**Paul McCartney**) In the early seventies the EBs regularly sang the chorus of 'Give Peace A Chance' at the end of live concerts, segueing from 'Let It Be Me'; it is included on the live 1970 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. On the 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers* Don and Phil ended every show with 'Let It Be Me' and then one line (the title) from 'Give Peace A Chance'. Although formally credited as a Lennon/McCartney song, 'Give Peace A Chance' was a John Lennon only composition. Mann Curtis aka Manny Kurtz (born Emanuel Kurtz), 15th November 1911 – 6th December 1984.

LET IT BE/WILL THE CIRCLE BE UNBROKEN ('mix')

(John Lennon/**Paul McCartney**)/(Ada Ruth Habershon/Charles H. Gabriel/A.P. Carter) This 'mix' was performed on the 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers*, which was recorded 29th May 1970 and broadcast 8th July 1970 (Show No. 1). The words of each song are slightly altered. Although credited to **Lennon/McCartney**, 'Let It Be' is generally accepted to be a

Paul McCartney composition. **The Beatles** had a huge with it in 1970, reaching the #1 spot on **Billboard** and peaking at #2 in the UK. 'Will The Circle Be Unbroken' is a country-folk song reworking by A.P. Carter of the hymn first published in 1908 by **Ada Ruth Habershon** (lyrics) and Charles H. Gabriel (music). The song was made popular by the **Carter Family** in 1935 and has been covered by many artists, including **Bob Dylan**, Johnny Lee Hooker, **Johnny Cash**, The Black Crowes and Jeff Buckley. The EBs version can be found on some bootlegs.

LET'S GO GET STONED

(Nicholas Ashford/Valarie Simpson/Josephine Armstead) Recorded 5th January 1967 at **United Recording Corporation Studio B** in **Hollywood**, California. An album track on **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**.

It topped the R&B charts for **Ray Charles**. Composers Ashford and Simpson are best known as the writers of such smashes as 'Ain't Nothing But The Real Thing' by Marvin Gaye and Tammi Terrell and 'I'm Every Woman' by Chaka Khan, and as singers themselves they had a huge hit in 1984 with 'Solid'. Nicholas Ashford, 4th May 1941 – 22nd August 2011.

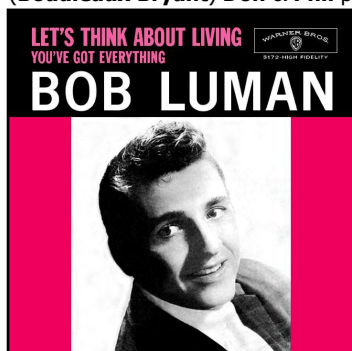
LET'S PUT OUR HEARTS TOGETHER

(**Don Everly**) **Don Everly** 1981 'solo' duet with female singer **Rachel Peer** who played bass and sang with Don in **Dead Cowboys** concert performances. Recorded August 1981 at (tbc) and issued as a single (POSP 315) in 1976, backed with a live version of '**So Sad**' on the British **Polydor** label; it never charted. With his band Don had cut some demos and sent them out to various record companies in order to obtain a recording contract: it was **Polydor** in the UK that expressed an interest. However, it remains Don's only release on **Polydor** as he was bitterly disappointed with the label's lack of promotional efforts: "I thought I could've got the group [**The Dead Cowboys**] over [to the UK] and done some television. I could've got something done but they didn't do that. I was over in the UK with the group but they didn't put the record out and then they put it out when we'd come back to the States. It was illogical." The contract was subsequently dissolved.



LET'S THINK ABOUT LIVIN'

(**Boudleaux Bryant**) **Don & Phil** play guitar on **Bob Luman's** hit and are of course mentioned in the lyrics along with '**Cathy's Clown**'. Originally released as WB 5172.



Don: "Sometimes he [Boudleaux] would write songs just totally about writing songs. After we wrote '**Cathy's Clown**' he wrote a song called 'Let's Think About Livin'". He had lyrics in there, '**Cathy's Clown** has Don and Phil where it feels like they're gonna die!' All that shit (laughs). We gave that to **Bob Luman**, 'cause we didn't want to sing about ourselves." (Quote from liner notes to 2006's **STUDIO OUTTAKES**.)

LETTIN' GO

(**Sanger D. Shafer**) **Don Everly** solo. Recorded 6th August 1976 at **Acuff-Rose Sound Studios** in **Nashville**, Tennessee. Lovely country song that was included on Don's third and final solo album **BROTHER JUKEBOX**.

Reggie Young (lead guitar); **John Lee Christopher Jr.** (acoustic guitar); **Jerry "Chip Young" Stenbridge** (acoustic guitar); **Buddy Gene Emmons** (steel guitar); **Bobby R. Wood** (piano); **Michael A. Leech** (bass); **Kenneth M. Malone** (drums); John Alan Moore, David Vanderpool, Virginia Christensen, Steven Maxwell Smith, Marilyn Kay Smith (strings); Lea Jane Berinati, Janie Fricke, Ginger Holliday, Bobby Harden, J. Alan Moore (backing vocals). Producer: **Wesley Rose**; engineer: **Ronnie Gant**.

LEWIS, JERRY LEE – Born 29th September 1935, in Ferriday, Louisiana, Jerry Lee, nicknamed "The Killer", had only one or two



piano lessons, the teacher whacking him when he wanted to play in his own style right from the start. Instead, Jerry taught himself from the radio and jukebox, soaking up the styles of **Hank Williams**, **Jimmie Rodgers**, Al Jolson and other artists. Lewis main influence growing up was Moon Mullican. Another major influence came from sneaking into Haney's Big House, the black blues club in Ferriday, where the songs were revelatory both in subject matter and beat to a boy who had been raised in the tightly buttoned tradition of Assembly of God Christianity.

After a brief try at Bible college (expelled for playing the piano boogie-woogie style), and a disastrous episode selling vacuum cleaners door to door, Jerry noticed some interesting new music on the radio, most of which seemed to be emanating from Sun Records. He and his father, Elmo Lewis, pooled their extremely limited funds and drove to Memphis where Jerry announced himself at Sun and demanded an audition in November 1956. Label owner Sam Phillips was in Florida, but

producer and engineer **Jack Clement** recorded Lewis' rendition of **Ray Price's** 'Crazy Arms' and his own composition 'End of The Road'. During December 1956, Lewis began recording prolifically, as a solo artist and as a session musician for such Sun artists as Carl Perkins and **Johnny Cash**. His distinctive piano can be heard on many tracks recorded at Sun during late 1956 and early 1957. Sun owner Sam Phillips had signed Jerry in hopes of replacing **Elvis Presley**, whose contract he had recently sold to **RCA**. Even without **Presley**, Sun had a stellar roster with **Johnny Cash**, Carl Perkins and **Roy Orbison**. Jerry soon eclipsed them all with two monster hit singles in 1957: 'Whole Lotta Shakin' Goin' On' (in 2005 selected for permanent preservation in the National Recording Registry at the Library of Congress) and '**Great Balls of Fire**' (performed by the **Everly Brothers** on **Shindig!**, 9th June 1965). His debut appearance on *The Steve Allen Show* on 28th July took early rock to a stunning and unsurpassed level of intensity. On 4th December 1956, **Elvis Presley** dropped in on Phillips to pay a social visit while Perkins was in the studio cutting new tracks with Lewis backing him on piano. **Johnny Cash** was also there watching Perkins. The four started an impromptu jam session, and Phillips left the tape running. These recordings, almost half of which were gospel songs, survived, and have been released on CD under the title Million Dollar Quartet. During 1957 and 1958 he went on several package tours that in most cases also included **The Everly Brothers**, **Buddy Holly** and **Eddie Cochran** (see: **Tours**).

The following year Jerry went on his now legendary, then catastrophic tour of England. The press discovered that he had married his 13-year-old second cousin Myra Brown and hounded him out of the country. When he returned to the States, he found his career in ruins, with most DJs refusing to play his records. Jerry was always able to make a living, playing clubs, but he did not have another major hit until 1968 with the classic country ballad 'Another Place Another Time'.

Although the country audience was the first to forgive and welcome back Jerry after his marriage to Myra, his continued **rock & roll** behaviour always made him a suspect figure to the **Nashville** establishment. Whether broadcasting to millions or singing to a few dozen fans in a small club, Jerry was liable to mouth off at any moment, lacing into his backup musicians for a wrong note or spelling out what is mostly implied in the original 'Whole Lotta Shakin' lyric. Also fast with his hands, he has been known to bash unruly fans in the face with his mike stand and not miss a note of his piano solo.

With the revival of interest in 50s music during the 1970s, Jerry kept one foot in rock and blues and one foot in country, where he continued to have hit singles like 'What's Made Milwaukee Famous (Has Made a Loser Out of Me)'. In 1989, a major motion picture based on his early life in **rock & roll**, *Great Balls of Fire!*, brought him back into the public eye, especially when he decided to re-record all his songs for the film soundtrack. In 1998 he toured Europe with **Chuck Berry** and **Little Richard**.

Despite a vast recording career, Jerry rarely got to enjoy the fruits of his labour in the form of royalties because of an endless string of lawsuits, outright theft and simple inattention to detail during the early part of his career.

Together with **The Everly Brothers**, Jerry Lee Lewis was one of the first inductees into the **Rock and Roll Hall of Fame** in 1986; his pioneering contribution to the genre has also been recognized by the **Rockabilly Hall of Fame**. On 12th February 2005, he was given a Lifetime Achievement Award by the Recording Academy. Jerry kept actively touring and recording into the new millennium, releasing his first studio album since 1995, *The Last Man Standing*, in 2006 - with more following. (Pic: Phil Everly standing; Jerry Lee Lewis sitting down.)



LIFE AIN'T WORTH LIVING

(**Don & Phil Everly**) Demo likely recorded late 1956/early 1957 for the **Acuff-Rose** publishing catalogue. It was released on the 1992 box set **CLASSIC EVERLY BROTHERS** and the 2005 demo compilation CD **TOO GOOD TO BE TRUE**.

LIGHTNING BY GLOVE

(**Don Everly**) According to the biography *Walk Right Back* by **Roger White** this was the first song Don ever wrote at the age of thirteen or fourteen (1950-1951) but which he no longer can remember – thus no recording or lyrics available! Don: "I wrote novelty things at first. I was amazed I could even write a song and then I got more serious about it."

LIGHTNING EXPRESS

(**Bradley Kincaid** – but see notes) Recorded during sessions that took place on 13th, 16th & 17th August 1958 at **RCA Victor Studio, Nashville, Tennessee**, and issued as a single (Cad 1429) in September 1962 coupled with '**I'm Here To Get My Baby Out Of Jail**'. **Don Everly** (guitar); **Phil Everly** (guitar); **Floyd T. "Lightnin'" Chance** (bass). Producer: **Archie Bleyer**.

It appears on the album **SONGS OUR DADDY TAUGHT US**. Interestingly the EBs sang this rarely performed song with **Garrison Keillor** on his *Lake Wobegon Spring Weekend* (for Minnesota Public Radio - 16th May 1987). It was regularly performed live as part of a medley during their post-reunion stage act and as such can also be found on 1983's **REUNION CONCERT**.

On the EBs album **SONGS OUR DADDY TAUGHT US**, the composition of this song is credited to folk/country singer/composer **Bradley Kincaid**. However, as will be seen from the copy of the sheet music cover (pic to the left), it appears to have been written by J. Fred Helf (words) & E. P. (Edward Paul) Moran (music), prolific late 19th/early 20th century composers. Bradley Kincaid was three years old when the song was originally published and copyrighted 17th December 1898 as 'Please Mr. Conductor! The earliest known recording is by Byron G. Harlan from 1899. The copyright was never renewed and in 1925 Triangle Music Company then copyrighted the song under the new title 'The Lightning Express', crediting it to E.V. Body, meaning that they felt it belonged in the public domain. The first hillbilly recording was made in 1924 by the blind singer/guitarist Riley Puckett but for some reason never issued. Less than two months later a blind street singer from North Carolina, a fellow by the name of Ernest Thompson, cut the song which was released probably in July 1924 on **Columbia**. From then on we see numerous versions appear. None of the early ones, however, give the composing credits, they all

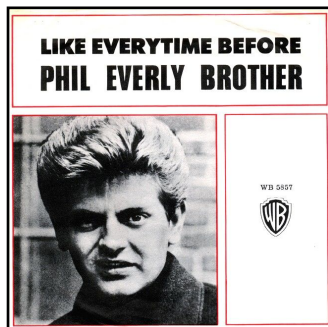
read "no known writer". It seems that **Bradley Kincaid** was simply one of the numerous artists that recorded the song.



J. Fred Helf, 1870(?) – 1915 (?); E.P. Moran, no info.

LIKE EVERYTIME BEFORE

(**L. Ransford**) Phil Everly solo. Recorded 14th May 1966 at **Decca Studio** in London for the album **TWO YANKS IN ENGLAND** and issued as WB 5857 in September 1966 coinciding with the album release. It was issued as a special tie-in single, coupled with 'Fifi The Flea', the Don solo recording on this album. The song is slightly reminiscent of another later superb Hollies hit, 'We're Through'. However, it failed to make the charts.



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.

LIKE STRANGERS

(**Boudleaux Bryant**) Recorded 18th February 1960 at **RCA Victor Studio** in **Nashville**, Tennessee. **Don Everly** (guitar); **Phil Everly** (guitar); **Chester B. "Chet" Atkins** (electric guitar); **Walter "Hank" "Sugarfoot" Garland** (electric guitar); **Luther Brandon** (guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); **Floyd Cramer** (piano). Producer: **Archie Bleyer**.



Take 11 was issued May 1960 as Cad 1388, backed with 'Brand New Heartache'. Peaking at #22 in the US, it reached a more respectable #11 in the UK. It was released after Don and Phil had already swapped **Cadence** for **Warner Brothers** and appears on the album **THE FABULOUS STYLE OF THE EVERLY BROTHERS** (on both US and UK versions). **Emmylou Harris** did a version on her 1992 live album *At The*



Ryman.

Highest chart positions: US: 22; UK: 11; Canada: 32; Australia: 39

LINDE, DENNIS - Dennis Linde (18th March 1943 – 22nd December 2006) was a singer, musician and songwriter. Born in Abilene, Texas, he started playing guitar at 15 when his grandmother gave him a \$14 guitar. During the late 1960s he played in a St Louis band called the Starlighters at night and by day drove a dry cleaning delivery truck. He racked up quite a string of speeding tickets and lost his licence for six months, which ironically was what made him turn to writing – in his own words, "How much time can you kill when you can't drive around? So, I started writing songs."



He moved to **Nashville** and became a staff writer at Combine Music, a publishing company also home to **Kris Kristofferson**, **Billy Swan** and **Wanda Jackson**. He cut five solo albums in the seventies but was perhaps best known for writing 'Burning Love', first released by Arthur Alexander but of course made famous by **Elvis Presley**, who recorded several of Linde's songs. He wrote for a great number of artists, as diverse as **Garth Brooks**, **Sammy Kershaw**, **Don Williams**, **Blue Oyster Cult**, **Teresa Brewer**, **Randy Travis**, **The Fifth Dimension**, **Oak Ridge Boys**, the **Dixie Chicks** - and of course the **Everly Brothers** recorded his excellent 'Christmas Eve Can Kill You', 'Three-Armed Poker Playin' River Rat' and 'Ridin' High' for their 1971

album **STORIES WE COULD TELL** and 'Lay Me Down', which was recorded during the same sessions.

Dennis Linde was known as a reclusive figure in the **Nashville** country scene, preferring not to be photographed or interviewed and only rarely attending industry events. As **Nashville** manager **Scott Siman** once said: "If you ever saw Dennis Linde it was amazing, because you didn't get that opportunity very often." Of note is that he once vowed to write a song for every letter in the alphabet – he did just so, including 'u' and 'x'!

On 22nd December 2006, Dennis Linde died of idiopathic pulmonary fibrosis at Vanderbilt University Medical Centre in Nashville, 63 years old.

LION AND THE LAMB

(**Phil Everly/Warren Zevon**) **Phil Everly** solo. Recorded August 1975 at **Pye Studios** London, UK. Terrific rock song that features on Phil's third solo album **MYSTIC LINE**. Co-writer **Warren Zevon** was also responsible for the arrangement.

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**.

LITTLE HOLLYWOOD GIRL #1 (Hollywood version)

(**Gerry Goffin/Jack Keller**) Recorded on 31st March 1962 at United Recording Corporation, Studio B, in **Hollywood**, California. **Tommy Allsup** (guitar); **Nick C. Bonney** (guitar); **Glen Campbell** (guitar); **Richard "Dick" Glasser** (guitar); **William K. "Bill" Pitman** (guitar); **George Sylvester "Red" Callender** (bass); **Frank Capp** (drums); **Russell "Leon Russell" Bridges** (piano); unidentified (vocal chorus on take 1). Producer: no credit; supervisor: **Jimmy Hilliard**; engineer: **Eddie Brackett, Jr.**

Don and Phil recorded several takes with a gaggle of girl backing singers before shifting gears and arranging the song as a slow, brooding blues. Take 2 was first issued on 2005's **FROM NASHVILLE TO HOLLYWOOD**; take 17 ended up on 1977's **NEW ALBUM**. All takes are included on 2005's **Bear Family** box set **THE PRICE OF FAME**.

LITTLE HOLLYWOOD GIRL #2 (Nashville version)

(Gerry Goffin/Jack Keller) However, only days later on 3rd April 1962 they decided to recut it in **Nashville** at **RCA Victor Studio**. **Harold Ray Bradley** (guitar); **Murray M. "Buddy" Harman** (drums); other details unknown. Producer: no credit; engineer: **Bill Porter**.

Another ten takes of the song were laid down, resulting in two more variant arrangements. Again, none of the takes recorded saw release in the 1960s but remained in the vault until another take 2 (from 3rd April this time) was issued on **FROM NASHVILLE TO HOLLYWOOD** – a slowed-down rendition that starts off with a dramatic piano run and has a distinctly menacing feel. All takes are included on 2005's **Bear Family** box set **THE PRICE OF FAME**.

LITTLE OLD LADY

(Hoagy Carmichael/Stanley Adams) Recorded 1st June 1961 at **RCA Victor Studio** in **Nashville**, Tennessee. It is featured on the album **BOTH SIDES OF AN EVENING**. **Chester B. "Chet" Atkins** (guitar); **Harold Ray Bradley** (guitar); **Ray Edenton** (guitar); **Walter L. "Hank" "Sugarfoot" Garland** (guitar); Samuel K. "Sammy" Pruett (guitar); Walter Haynes (steel guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); Lou "Joe Fingers Carr" Busch (percussion); Marvin H. Hughes (piano). Producer: no credit; engineer: **Bill Porter**.

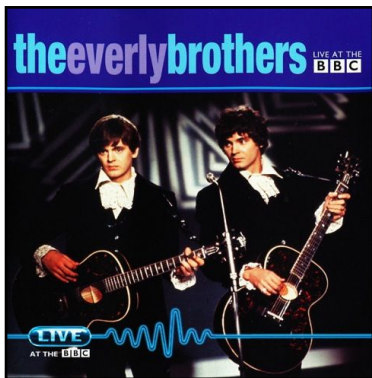
Song written in 1937 for the Broadway musical *The Show Is On*. Stanley Adams, 14th August 1907 – 27th January 1994.

LITTLE RICHARD – see: PENNIMAN, RICHARD

LITTLE TREE

(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.

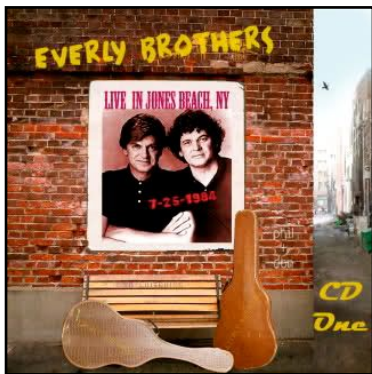
LIVE AT THE BBC, THE EVERLY BROTHERS - CD set of recordings from BBC's *Saturday Club* from 1963 (*Saturday Club* 5th Anniversary, 7th September 1963, broadcast in October) and 3rd May 1968 plus excerpts from the **ARENA** broadcast of the 1983 **Reunion Concert** transmitted 23rd December 1983.



TRACKS:

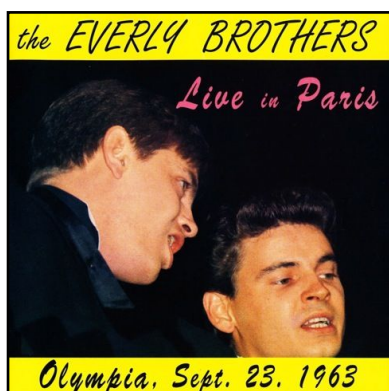
1963: Wake Up Little Susie / Baby What You Want Me To Do / All I Have To Do Is Dream; **1968:** Walk Right Back / Let It Be Me / Lucille / Bowling Green / Susie Q / Bye Bye Love **1983:** Crying In The Rain / Cathy's Clown / When Will I Be Loved / Bird Dog / 'Till I Kissed You / Temptation.

LIVE IN JONES BEACH NY – 1984 bootleg double CD of a concert at **Jones Beach Theatre**, Jones Beach State Park, Jones Beach Island, Nassau County New York state. The most unique thing about this recording is that **The Everly Brothers** perform an actual new song. This concert takes place shortly before they go into the studio to record **EB84**. They perform the reggae-tinged new **Don Everly** composition, '**You Make It Seem So Easy**'. Immediately after though, they make a near-fatal mistake: **Don Everly** proceeds to tell the audience that **Paul McCartney** has penned a song especially for the forthcoming album - but "we're not going to do that one for you right now." The audience practically riots, demanding that they play it! "I'm sorry I said anything!" says Don - not to mention learned the song, '**On The Wings Of A Nightingale**', before the show. The concert recording has a rather distant sound, with crowd noise and chat somewhat more prominent than the music. Available for download on various websites.



The set/album list is as follows: **The Price of Love** / **Walk Right Back** / **Claudette** / **Crying in the Rain** / **Love is Strange** / **When Will I Be Loved** / Band intro s/ **Bowling Green** / **So Sad (To Watch Good Love Go Bad)** / **Bird Dog** / **Be Bop A-Lula** / **Bye Bye Love** / **Gone Gone Gone** / **All I Have To Do is Dream** / **You Make It Seem So Easy** / **Wake Up Little Susie** / **Devoted to You** / **Ebony Eyes** / **Love Hurts** / **Cathy's Clown** / **'Til I Kissed You** / **Lucille** / **Let It Be Me** / **The Price of Love** (vamp) / **Good Golly Miss Molly** / **You Send Me** / **The Price of Love** (vamp) / Bonus track: **Paul McCartney's** original 1984 demo of '**On The Wings Of A Nightingale**'.

LIVE IN PARIS – OLYMPIA SEPT. 23. 1963 – The Everly Brothers kicked off their 1963 European Tour with a



concert at the **Olympia**, Paris. The concert was taped by radio station Europe 1 for their Musicorama programme and is a rare example of an early good quality live recording.

The set was: Intro / **Lucille** / **Wake Up Little Susie** / **Cathy's Clown** / **Rip It Up** / A few words from Don / **Bye Bye Love** / **All I Have To Do Is Dream** / **Baby What You Want Me To Do** / **Be-Bop-A-Lula**.

The Everly Brothers were making one of their first appearances in France and, thankfully, the show was taped and



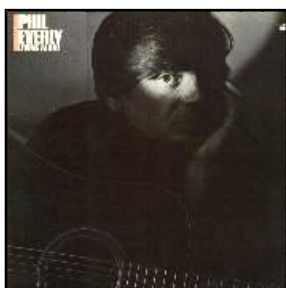
is available on CD - with the agreement of the brothers. The running time is short by today's standards but in the early sixties, acts often lasted only twenty to twenty-five minutes.

This recording is especially important because there are not many live recordings of Don & Phil at their near prime and there is good music on this CD. '**Be-Bop-A-Lula**' and '**Lucille**' are taken at frantic pace but rock! Taken at a pace similarly faster than the recorded versions are '**Wake Up Little Susie**' and '**Rip It Up**' - a virtually unique live rendition. '**Cathy's Clown**' and '**Bye Bye Love**' are close to the recordings but with added excitement. The harmonies on '**All I Have To Do Is Dream**' are excellent as is Jimmy Reed's '**Baby What You Want Me To Do**' (often heard post-reunion) with its slow heavy thumping treatment.

The sleeve notes to the 1997 CD (and original 10" LP – picture on right) on Big Beat Records are by Alan Fournier.

LIVE SHOWS & PERFORMANCES - see: TOURS

LIVING ALONE (the album) **Phil Everly** solo. Released as **ELEKTRA** 6E-213 in 1979 in the US only. Phil wrote all the songs



with co-writers and friends **John Durrill** and **Joey Paige**. Details of musicians etc not fully known but, possibly includes **Phil Everly** (guitar); **Joey Paige** (guitar); **John Durrill** (keyboards). Producer: **Snuff Garrett**; engineer: **Greg Venable**; arranged and conducted by **Al Capps** (on some tracks) and **Steve Dorff** (on others.) See individual tracks.

Joey Paige remembers how he got involved: "It was kind of funny, the way I got involved with that album: Phil had called me one day and asked if I'd ever thought about writing songs. I told him that I had tried my hand at it, but without much success. But he suggested that we get together on it, and he sort of became my teacher. In the meanwhile, Phil had started a project where he was re-roofing his house. Well, I'd go up to write, and we'd decide that we didn't feel too creative that day, deciding instead on some manual labour. Then we'd go up on the roof, work for a couple of hours, and then, oddly enough, we'd get some of our most creative thoughts together – up there on the roof. One of us would say, 'Hey, I've got an idea for a song – think it sounds great'. So, Phil got a

roof out of it, and I became a songwriter! After writing for about six to eight months, we got several songs together, and Bud Dean came over to the house one day - he worked for **Snuff Garrett** at that time – and he was just knocked over about them. So we took the songs over to Snuff's ranch and he thought they were great, and he got the deal with **Elektra**." (**Joey Paige** quote from **Ike's Boys** by **Phyllis Karp**.)

The album was not a commercial success and Phil feels he was to blame, as he said in 1981: "I was not really emotionally sound (he had got divorced from his second wife **Patricia**). I had been getting a lesson in life and I was still a little sick, a little not together with the divorce back and forth. Usually, if I've written the songs by myself, it's straight from what I've lived. If I've written with somebody, I'm maybe doing a piece of specialised material with a little essence of what I think. The songs could've been done better – I do them better on stage and so I know I could've recorded them better – and that is not a reflection on Snuff but it's a reflection on me because Snuff can't get me to do what I couldn't do at the time."

TRACKS: Side1: I Was Too Late For The Party / Ich Bin Dein / You Broke It / Living Alone / Buy Me A Beer.

Side 2: California Gold / Love Will Pull Us Through / I Just Don't Feel Like Dancing / Charleston Guitar / The Fall Of '59.

LIVING ALONE (the song)

(**Phil Everly/Joey Page**) **Phil Everly** solo. Recorded in 1979 at **Britannia Studios, Hollywood, California**, and issued as a single



(E-46519) backed with '**I Don't Feel Like Dancing**' - sadly it underwent the same fate as Phil's other 1970s solo singles: it never went anywhere near a chart at all. Possibly **Phil Everly** (guitar); possibly **Joey Paige** (guitar); possibly **John Durrill** (keyboards). Producer: **Snuff Garrett**; engineer: **Greg Venable**; arranged and conducted by **Al Capps**.

It is a straightforward pop song and features on Phil's solo album **LIVING ALONE**. **Johnny Rivers** also recorded it with Phil in 1980 for his album **Borrowed Time**; **Dean Reed** cut a version for his 1982 album **Country**.



LIVING TOO CLOSE TO THE GROUND

(**Terry Slater**) **Don Everly** solo. Recorded on 7th October 1968 at **United Recording Corporation, Hollywood, California**, for the album **ROOTS. Don Everly** (acoustic guitar); **Ron Elliott** (acoustic guitar); details regarding concertina, bass, steel guitar and additional guitars unknown. Producer: **Lenny Waronker**; engineer: John Neil. The credits go to **Terry Slater** but it is suspected that this may in fact be a Don original – it certainly sounds like Don.

LLOYD WEBBER, ANDREW - Sir Andrew Lloyd Webber (born 22nd March 1948) is the most successful composer of musicals of his generation and also a breaker of molds for the type. His predecessors were, for the most part, American: New York-based songwriters steeped in the Broadway tradition. Lloyd Webber saw his share



of shows as a child, too, but he was born in London, the son of William Lloyd Webber, Director of the London College of Music and was trained at the Royal Academy of Music, hardly the sort of place where you'd be likely to hear *Oklahoma!*

Nevertheless, Lloyd Webber hooked up with lyricist **Tim Rice**, and the two began work on what would be a typical project for them, a musical based on the Biblical story of Joseph and his coat of many colours. Titled *Joseph & the Amazing Technicolor Dreamcoat*, it brought in a strong rock & roll influence. After writing a second unproduced musical, the two hit on the idea of writing a musical based on the life of

Jesus Christ from the point of view of Judas (not the sort of idea likely to occur to a Broadway composer) and, again, imbued with rock. Unable to finance a stage version, Lloyd Webber and Rice did manage to record their show, and *Jesus Christ Superstar* went on to sales in the millions all over the world. The hit musical version followed.

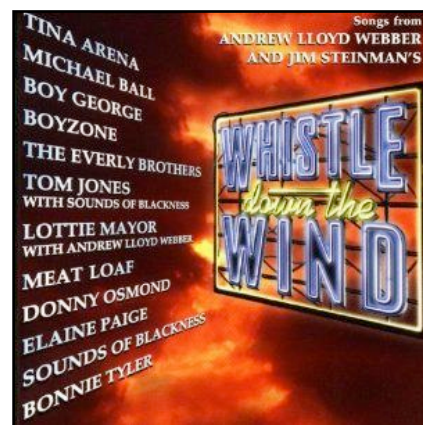
Lloyd Webber and Rice then split, with the composer writing film scores and working on an abortive musical with playwright Alan Ayckbourn (*Jeeves*), after which Rice returned with another audacious idea: a musical based on the life of Argentine dictator (or dictator's wife, depending on how you look at it) Eva Peron. *Evita* (1976) repeated the pattern of *Jesus Christ Superstar*, with its hit record album followed by a successful theatrical run in the West End and then on Broadway.

The Lloyd Webber-Rice partnership, having proved itself again, was severed (Rice went on to write *Chess*), and Lloyd Webber next wrote a musical revue based on T.S. Eliot's whimsical poems about cats - *Cats* (1981). This time, the show came before the album, and is still running. By this time, Lloyd Webber had largely abandoned the rock elements of his work in favour of what critics found a pastiche style that borrowed from classical and opera sources. He had also become a brand name (and a corporation, the Really Useful Company) that assured at least a modest success for subsequent shows, though critics were often unimpressed with his efforts.

Downgrading the status of his lyricists, Lloyd Webber went on to a series of successful shows (*Song and Dance*, *Starlight Express*) before scoring another long - (and still) running hit in 1987 (1988 in New York) with a musical adaptation of *The Phantom of the Opera*. *Aspects of Love* (1989-1990) was less successful, however. Lloyd Webber debuted a musical adaptation of the Billy Wilder film *Sunset Boulevard* in the early 1990s, and it proved to be one of his rare disappointments, failing to earn either good reviews or healthy ticket sales. In 1996, Alan Parker adapted *Evita* for the screen.

Both Webber and Tim Rice are known to be huge fans of **The Everly Brothers**. Webber composed with American lyricist **Jim Steinman** the 1998 musical version of the 1961 film *Whistle Down The Wind* that included two songs - '**A Kiss Is A Terrible Thing To Waste**' and '**Cold**' (see separate entries). A version of '**A Kiss Is A Terrible Thing To Waste**' was recorded by **the Everly Brothers** in 1986 for possible inclusion on the **SOME HEARTS** album. The lyrics are completely different to those used for the later musical. The **Everlys'** version of '**Cold**' was recorded in 1997 and included on a concept album of twelve *Whistle Down The Wind* songs recorded by artists not connected to the stage production and produced by Webber and **Jim Steinman** (a cast recording from the show was released later the same year). Interestingly the album included a revised version of '**A Kiss Is A Terrible Thing To Waste**' by Meatloaf. Webber wanted to release '**Cold**' as single but sadly Don & Phil were apparently reluctant or not available to promote it. To date '**Cold**' is Don & Phil's last known studio recording as **The Everly Brothers**.

Andrew Lloyd Webber has gone to produce many musical productions including numerous revivals. There is lot of information on various websites detailing his career.



LOCKE, SONDRA - American actress, singer and film producer, born 28th May 1947 in Shelbyville, Tennessee. She had a fourteen-year relationship with **Clint Eastwood** that began in 1975 when she was cast in *The Outlaw Josey Wales* and starred in several films with him. Two of those films were **Every Which Way But Loose** and its sequel **Any Which Way You Can**. For the first, **Phil Everly** co-wrote '**Don't Say You Don't Love Me Anymore**', which he sings with Sondra in the film - he also makes a cameo appearance. For the sequel Phil co-wrote '**One Too Many Women In Your Life**', sung solo by Sondra in the film - Phil again making a cameo appearance with co-writer **John Durrill**. For more information, see the entries for those songs and films.



LODI

(**John Fogerty**) **Don** and **Phil** performed it on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 17th May 1970 and aired 12th August 1970 (Show No. 6). 'Lodi' was originally a #52 hit for Creedence Clearwater Revival in 1969, cut for their third studio album *Green River*. The town of Lodi was only 70 miles from John Fogerty's hometown of Berkeley, California, but he had never been there prior to writing the song, just thought it had "the coolest sounding name". The EBs do a terrific rendition, a shame they never recorded it themselves.

LONDIN, LARRIE – Born as Ralph Gallant (Larrie Londin was his stage name), 15th October 1943 - 24th August 1992. He was a native of Norfolk, Virginia. He claimed his drumming career started by accident, being exposed to **rock 'n' roll** all the time from a very early age on as his mother was a roller-skating waitress in one of the drive-in hamburger restaurants in town.



With his brother Lonnie, who played bass, he was a member of The Headliners, one of the very few white acts signed to Motown in the early sixties; they released two singles.

But mostly he was a musician's musician, and played on literally thousands of sessions – his work covers the complete musical spectrum. He played on the **Everly Brothers'** 1972 **PASS THE CHICKEN AND LISTEN** sessions. He spent nine years recording and often touring with **Elvis Presley**. He went from being the *only* drummer in country music to country music's top session drummer. He mentored younger musicians and promoted innovations in the session business. **Chet Atkins** said in 1991, as he introduced Larrie during the Guitar Masters tour,

"Larrie Londin is the greatest drummer in the world, at least that's my opinion, and it should be yours too." Londin toured with Don & Phil on the 1984 reunion tour and during the late eighties and early nineties. He also played drums on the 1985 **BORN YESTERDAY** album and 1988's **SOME HEARTS**, for which he was also Associate Producer.

On 24th April 1992, Larrie Londin collapsed following a drum clinic at North Texas State University. Never waking up from his coma, he died four months later, only 48 years old.

LONDON AMERICAN RECORDINGS - America was the first country in which a London label appeared. It was the flagship of British **Decca's** American operations as far back as 1934. In Britain, the London logo made its



debut in 1949 releasing material culled from its American namesake in the early 1950s. Soon after rock 'n' roll broke through and the label released all sorts of wondrous 45s: LaVern Baker, Joe Turner, Bill Haley & His Comets, The Coasters, **Eddie Cochran**, **Gene Vincent** etc., plus of the **Cadence** recordings of **The Everly Brothers**. The label and

record cover was very distinctive going through different styles.

London arose from the split in ownership between the British branch of **Decca** Records and that same company's USA branch; the American London label released British **Decca** records in the USA, since it could not use the '**Decca**' name there. They were noted for their classical albums made in then state-of-the-art stereo. Such artists as Georg Solti, Joan Sutherland and Luciano Pavarotti made many, if not all, of their recordings for the company.

The London name was also used by British **Decca** in the UK market to release American labels which British **Decca** licensed, such as Imperial, Chess, Dot, Atlantic, Speciality, Sun and of course **Cadence** as well as well as the first two UK releases from Motown. In the sixties more licensing deals were made with Big Top, Monument, Parrot, Phillies and Hi and London Atlantic, London Monument and London Dot became subsidiaries.



In 1954, a new prefix (HL) and numbering system (8001) was introduced and it is this series that gave the London American label its legendary status. As rock 'n' roll took hold in America, new labels sprung up by the bucket load and **Decca's** reputation for honest, straightforward dealing meant the new label entrepreneurs could trust Decca to pay its advances and deliver regular royalty statements and payments so the stature of the London American label grew rapidly. The centre of the 45s varied and collectors look for the 'round' and 'triangle' centres both of which could be 'knocked out' for playing on US style record players/jukeboxes. Collectors also seek out the variety of record sleeves.

In America, the label was best known as the American imprint of the pre-1971 recordings of **The Rolling Stones**. The label also originally issued some early LPs and singles by Texas-based band ZZ Top (whose

catalogue went to **Warner Brothers** when the band moved there).

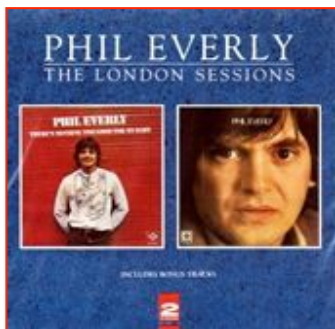
In the late seventies London signed deals with the legendary Bomp! Records and with Big Sound in Connecticut. This changed the label in the eyes of many from a backwater into something a little more "edgy" compared to the pedestrian contemporary releases from parent company Decca.

After British **Decca** was acquired by **PolyGram** in 1979, London followed a more independent course with subsidiary labels as Slash, Pete Tong's Essential Records and FFRR. Universal Music Group (the owner of American **Decca**) acquired **PolyGram** in 1998; however, by this time, London Records had become a semi-independent label within the **PolyGram** group operated by Roger Ames. When Ames moved to the **Warner** Music Group he took the label with him, and so almost all of London's recent back catalogue was acquired by Warner, which also acquired the London name and trademark from **Decca** (which still owns pre-PolyGram back catalogue). The name is still used, mainly for UK-based artists, and for ex-Factory Records artists. Notable artists released by the current incarnation of London, called London Records 90, include New Order, Happy Mondays, and Shakespeare's Sister.

After **PolyGram** took over British **Decca**, classical-music albums recorded by British **Decca** continued to be released on the London label in the U.S., with a logo similar to the **Decca** classical label logo, until American **Decca** owner MCA Records bought British **Decca** owner **PolyGram** in 1998, which formed Universal Music, after which they were all reissued on the original British **Decca** label in the U.S. The London pop music catalogue owned by Universal Music is now managed by **Polydor Records**, with US distribution handled by **Mercury Records**.



LONDON SESSIONS, THE - a **Phil Everly** compilation CD - with excellent sleeve notes - issued in 1991 by **Sequel Records** comprising Phil's two **Pye** albums, 1974's **THERE'S NOTHING TOO GOOD FOR MY BABY** (aka **PHIL'S DINER** - U.S. title) and 1975's **MYSTIC LINE** - with two additional (then unreleased) bonus tracks - the unfinished, 'The Three Bells' and 'Baby You Know Me'. It was reissued in 1991 on the **Select** label as **THE SOLO YEARS**.



LONELY AVENUE

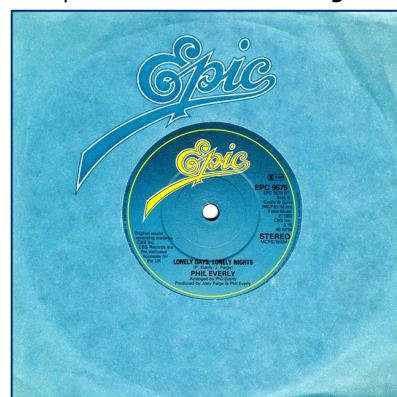
(**Doc Pomus**) Recorded 8th June 1965 at **United Recorders Studio B, Hollywood, California**, for the album **BEAT 'N' SOUL**. **James E Burton** (guitar); **Sonny Curtis** (guitar); **Glen Campbell** (guitar); **Lawrence "Larry" Knechtel** (bass); **James Beck "Jim" Gordon** (drums); **William Everett "Billy" Preston** (keyboards). Producer: **Dick Glasser**. Covered by everyone from **Ray Charles** to **The Crickets**.

LONELY DAYS, LONELY NIGHTS

(**Phil Everly/Joey Paige**) **Phil Everly** solo. Recorded November 1980 at (tbc) and issued as the flipside to 'Dare To Dream Again'



(ZS6 5401 AA-AF) on **Curb Records** in the US, **Epic** in the UK. In 1999 **Curb** released a compilation of Don and Phil's solo tracks, **RARE SOLO CLASSICS**, on which it is included.



LONELY ISLAND

(**Boudleaux Bryant**) Recorded 1st November 1960 at **RCA Victor, Nashville, Tennessee**, during the same session that brought forth 'Ebony Eyes', but was not released until 1965 as a track on **GONE GONE GONE**. **The Anita Kerr Singers** (vocal chorus); other details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.

Don: "He (**Boudleaux Bryant**) came up with that 'Lonely Island'. I said, 'Jesus, write me something that sounds like Hawaii.' And he did. He could do that. He was a hell of a tunesmith." (Don quote from liner notes to 2005's **Bear Family** box set **THE PRICE OF FAME**.)

LONELY STREET

(**Kenny Sowder/Carl Belew/W.S. Stevenson**) Recorded 21st June 1963 at **Radio Recorders, Hollywood, California**, for 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**.

Don Everly had wanted to record 'Lonely Street' during their **Cadence** days. He mentioned the song to **Archie Bleyer**, who went behind his back and took it to **Andy Williams** (then with **Cadence**) who had a #5 hit with it in 1959. W.S. Stevenson was a pseudonym for record company president William A. (Bill) McCall who credited himself as co-songwriter on tunes that he owned and sometimes made changes to. These not only include songs that Bill McCall bought outright, but also those written by songwriters who were under contract to his Pasadena-based label, **Four Star**.

Don told **Andrew Sandoval** for the liner notes to the 2005 reissue of **THE EVERLY BROTHERS SING GREAT COUNTRY HITS/GONE GONE GONE**: "One time I told **Archie [Bleyer, head of Cadence Records and Phil's father-in-law at one time]** about a song called 'Lonely Street' I was gonna do. Archie, unbeknownst to me, went behind my back and got a copy of it and took it to **Andy Williams**. I think he lifted the song right out our hands without asking us or telling us and gave it to **Andy Williams**. Which I thought was a rotten thing, actually."

Andy Williams was not the only one to record a version, **Patsy Cline** and **Carl Perkins** covered the song too. **Carl Robert Belew**, 21st April 1921 – 31st October 1990; **W.S. Stevenson** (born **William Aubrey McCall, Jr.**), circa 1915 – 1978.

LONELY WEEKENDS

(**Charlie Rich**) Recorded 2nd December 1964 at **Fred Foster Sound Studio A, Nashville, Tennessee**, for inclusion on the album **ROCK 'N' SOUL**. No musician details known. Producer: **Jimmy Hilliard**; engineer: **Bill Porter**.

It was **Charlie Rich**'s debut hit in 1960; he is best known for his hits 'Behind Closed Doors' and 'The Most Beautiful Girl In The World'. The **Everlys** did a very good live rendition on **Hullabaloo**, 13th April 1965. On Show No. 2 of the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, **Don** and **Phil** again performed this song live. It was recorded 28th May 1970 and aired 15th July 1970. These are the only two live versions of which we are aware.

LONG LONESOME HIGHWAY

(James Richard ('Jim') Hendricks) Performed by the **EBs** with Michael Parks on the 1970 **ABC TV** show **Johnny Cash Presents The**



Everly Brothers, recorded 18th May 1970 and aired 19th August 1970 (Show No. 7). It is the ending theme song to the NBC TV show *Then Came Bronson*, which ran from 17th September 1969 until 9th September 1970. Actor/singer Michael Parks played Jim Bronson in the series' 26 episodes and sang the ending theme song, taking it to #20 on the **Billboard** chart – it is included on his debut LP of the same name.

LONG LOST JOHN

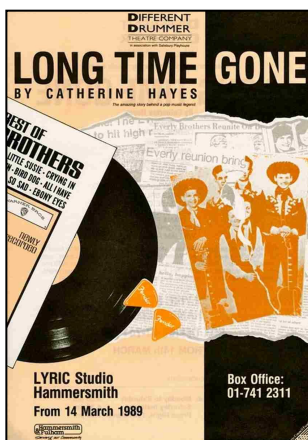
(Trad. Arr. **Ike Everly**) Recorded 31st August 1961 at **RCA Victor Studio, Nashville, Tennessee**, for the album **INSTANT PARTY**. It is a spirited bluegrass traditional adapted by father Ike. **Harold Ray Bradley** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.

LONG TIME GONE (the song)

(Frank Hartford & **Tex Ritter**) Recorded during sessions that took place on 13th, 16th & 17th August 1958 at **RCA Victor Studio, Nashville, Tennessee**, for inclusion on the album **SONGS OUR DADDY TAUGHT US**. **Don Everly** (guitar); **Phil Everly** (guitar); **Floyd T. "Lightnin'" Chance** (bass). Producer: **Archie Bleyer**.

This wonderful track was also part of the **SONGS OUR DADDY TAUGHT US** medley in the Everlys' post-reunion stage act, as well being included on the **REUNION CONCERT** album. It was a 1946 hit for co-composer **Tex Ritter**, who was one of the best-known singing cowboys in low-budget westerns during the late 1930s and 1940s. He also wrote the theme to the film *High Noon* (1952). Frank Hartford – details unknown.

LONG TIME GONE (the play) - by Catherine Hayes and directed by Debbie Shewell. It was first performed at The National



Theatre (by the NT Company) in London with four public performances in the Cottesloe Theatre. It subsequently transferred to The Lyric, Hammersmith in March 1989 with Different Drummer Theatre Company in Association with Salisbury Playhouse (where it was also staged) and starred Colin Bruce (Phil) and Jack Galloway (Don). It was performed 'in the round' - for the uninitiated that means with the audience on all four sides of the 'stage'. The play employed simple settings - a few tables and chairs – and used recordings of **Everly** music.

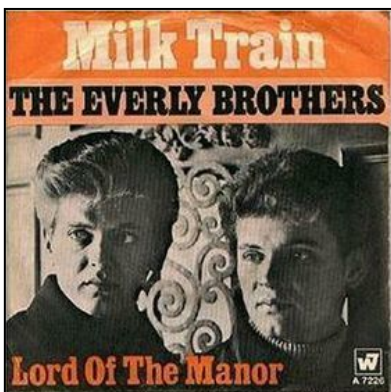
The programme note by the author comments: "This is a play, not a biography. My intention had been to write a piece exploring the theme of Reconciliation, and I tried several unsuccessful approaches when, with no dramatic purpose in mind, I read an account of the **Everly Brothers'** career, and then shortly afterwards, a novel called *Gemini* by Michael Tournier, a tale of twin brothers and their separate and joint identities. The one appeared to be a literary version of the other. The **Everlys'** story seemed yet another reworking of the universal brothers/twins myth: Cain and Abel, Romulus and Remus, John and Paul, Don and Phil. It's the same thing.

I chose what facts I fancied and invented others. Most characters in the play exist in name but their true personalities are unknown to me. If you write a play you don't want to be hemmed in by days and dates and sequences – but I've kept the overall rise and fall of the **Everly Brothers'** story. The plot is theirs and therefore the names have remained."

The Guardian newspaper (theatre critic Nicholas de Jongh) was very critical of Hayes' comments: "This pretentious drivel is one thing, but it is quite another to dramatise and exploit the lives of well-known, living people, inventing facts to explain the crucial details of their lives, while interpreting the brothers' feud as the epitome of fraternal enmity. It would have been more honourable to have done without the Everlys' names." Otherwise, reviews of the production and performances were good and analytical without being ecstatic.

LORD OF THE MANOR

(**Terry Slater**) Recorded 27th February 1968 at **Gold Star Recording Studios, Hollywood, California**, and released on 31st July 1968 as the flipside of '**Milk Train**' (WB 7226). **James E Burton** (guitar); **Sonny Curtis** (guitar); **Terry Slater** (bass); **Jerry Ivan "J.I." Allison** (drums); **Leon Russell** (keyboards). Overdub session 29th January 1968: **James E Burton** (guitar); **Sonny Curtis** (guitar); **Terry Slater** (bass); **Jerry Ivan "J.I." Allison** (drums); **William Everett "Billy" Preston** (keyboards). Producer: **Lenny Waronker**. Overdub session 1st July 1968: no details known. Producer: **Wes Farrell**; engineer: Roy Cicala;



arranger: **Tony Romeo**. Its first album release was actually on the 1969 **Warner/Reprise Loss Leader Songbook** compilation double-LP where it immediately followed/joined '**T For Texas**' in the same fashion as '**T For Texas**' and '**I Wonder If I Care As Much**' on **ROOTS**.

Depending on which book you read, either Don or Phil had a strong hand in writing this unusual song from 1968 – but evoking a time long before that. **Terry Slater** is adamant he didn't write it. It became something of an underground/cult hit being played on various FM stations in the US but never managed to climb up the charts. They included it as part of their live act and as such it was featured on the 1970 double live album **THE EVERLY BROTHERS SHOW**.

Don: "That's Phil's song, actually. Phil worked it out upstairs in my attic, you know. Phil came in with that song. Maybe I worked on it with him too, I don't know. 'Lord Of The Manor' became kind of an underground thing for us."

Phil: "Don and I wrote it. As I recall, I wrote the lyric. We used to go up to Donald's house and fool around. I've always had kind of an affinity for that. It was '60sish, kind of English. It's about the upstairs maid and all that rigmarole. I always thought it was a well-written lyric." Phil's affinity with all things English also comes through in another song he penned, '**Lady Anne**'. (Both quotes from liner notes to the 2006 **Bear Family** box set **CHAINED TO A MEMORY**).

LORD WILL MAKE A WAY, THE

(Thomas A. Dorsey) The EBs sang this with the cast of **Garrison Keillor's A Prairie Home Companion 2nd Annual Farewell Performance**, broadcast live from **Radio City Music Hall** in New York City on 4th June 1988. It is available on cassette and DVD. 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 an instrumental of '**I'll See You In My Dreams**'. **Chet Atkins** and **Albert Lee** are there on guitar on all the songs.

Composer Thomas A. Dorsey was known as the "father of black gospel music". Other artists that recorded this song include Aretha Franklin and Al Green. Rev. Thomas Andrew Dorsey (Georgia Tom) 1st July 1899 – 23rd January 1993.

LOS ANGELES, CALIFORNIA



Los Angeles, also known as the 'city of the angels' or simply by its initials LA, is the most populous city in state of California and the second most populous in the United States, after New York City. As the home base of Hollywood, it is also known as the "Entertainment Capital of the World". The city's inhabitants are referred to as "Angelenos".

The Los Angeles coastal area was first settled by the Tongva (or Gabrieleños) and Chumash Native American tribes thousands of years ago. Juan Rodríguez Cabrillo, a Portuguese-born explorer, claimed the area of southern California for the Spanish Empire in 1542. In 1771, Franciscan friar Junípero Serra directed the building of the Mission San Gabriel Arcangel, the first mission in the area. On 4th September 1781, a group of forty-four settlers known as "Los Pobladores" founded the town named El Pueblo de Nuestra Señora la Reina de los Ángeles del Río de Porciúncula (The Town of Our Lady the Queen of the Angels of the Porciúncula River). The settlement remained a small ranch town for decades, but by 1820 the population had increased to about 650 residents. It became a part of

Mexico in 1821 following the Mexican War of Independence. In 1848, at the end of the Mexican–American War, Los Angeles and the rest of California were purchased as part of the Treaty of Guadalupe Hidalgo, thereby becoming part of the United States. Los Angeles was incorporated as a municipality on 4th April 1850, five months before California achieved statehood. Railroads arrived with the completion of the Southern Pacific line to Los Angeles in 1876. Oil was discovered in 1892, and by 1923, the discoveries had helped California become the country's largest oil producer, accounting for about one-quarter of the world's petroleum output. Hollywood was annexed in 1910. After the Second World War, the city grew more rapidly than ever, sprawling into the San Fernando Valley. Today, the city is a world centre of business, international trade, entertainment, culture, media, fashion, science, technology, and education and one of the most substantial economic engines within the United States. In 1969, Los Angeles became one of the birthplaces of the Internet, as the first ARPANET transmission was sent from the University of California, Los Angeles (UCLA) to SRI in Menlo Park. Los Angeles hosted the 1932 and 1984 Summer Olympics. The city is also home to renowned universities such as the University of Southern California and the University of California, Los Angeles.

Los Angeles is subject to earthquakes due to its location on the Pacific Ring of Fire. The geologic instability has produced numerous faults, which cause approximately 10,000 earthquakes annually. One of the major faults is the San Andreas Fault. Located at the boundary between the Pacific Plate and the North American Plate, it is predicted to be the source of Southern California's next big earthquake. Nevertheless, all but a few quakes are of low intensity and are not felt.

The Everly Brothers relocated to Los Angeles in the early 1960s, after their move from **Cadence** to **Warner Brothers**. Initially it was to be for six months while they attended **Warner Brothers** acting school. However, as Phil put it, "Spend six months in California and you'll never leave." Indeed, they didn't – Phil stayed the longest while Don moved back to **Nashville** in 1975. They worked under famous acting coach and radical thinker Paton Price. Acting school is also where Phil met **Dean Reed** and they struck up a lifelong friendship. As for their acting careers – the only film that was ever shot was a screen test! Phil: "**Wesley [Rose]** somehow managed to get a screen test through an agency – which cost him a lot of money. I think, at the time, it was about 25,000 dollars. They strapped guns on Don and I, and Donald was Black Bart and I was Kind Charlie, in brown. Anyway, I looked like the clean-cut, he looked like Lash La Rue! They had us in a real cabin and we had the director from *Bonanza*, I think, or *Wagon Train*, somebody like that. When things are going bad on a set it gets real quiet and it was so quiet there that you could hear everything, like squeaking shoes and so on. Donald is supposed to be a stranger and he comes by the cabin window. I'm sitting in the cabin and I'm saying, 'These are the words of a frontier lad, who lost his love when he went bad.' And then we sing '**Take A Message To Mary**' together and he says, 'Howdy stranger,' and I say, 'Howdy stranger' – and we just sang this duet together! Then he asks me a bunch of things, and this flubs around for...oh I don't know, five or ten times. Donald had a line but couldn't remember it and it suddenly got so stiff and quiet – everything became very tense. The line is: 'And bravely dare the danger that nature shrinks from'. Good line, huh? How's that, do you like that one? They finally wound up writing it down on the table on a piece of paper and on about the eleventh take and Donald's last line is, 'Well, I'll be seeing you.' And I said, 'Not in the movies!' and that is the way it worked out. We weren't that interested in a movie career anyway. Wesley tried to buy the film a couple of years later, and they said they had destroyed it. I said, 'Thank you!'" Don agreed, "I never really wanted to be in the movies. Because you're a great recording artist doesn't make you a great movie actor. It's not where my abilities lie but they kept pushing it as a natural progression. It was a lesson-learning experience which can't be bad. I remember applying all that experience to the recitation on '**Ebony Eyes**'. It all had a value." In another interview he said, "Everyone said, 'Gotta put them in the movies' – well I didn't want no part of the movies and I found that out right away! I mean, me being an actor! They were more successful putting actors into singing positions than putting singers into acting positions." "We also

had a good time in California," Phil interjected. "Yeah, goofing off!" was Don's view. Phil: "We went to that acting school for three months and we weren't touring, so it was like a party to us." They certainly made the most of this time and hung out with **Snuff Garrett** and **Lou Adler**.

The majority of their 1960s **Warner Brothers** output, from circa 1963 onward, was recorded in Hollywood recording studios such as **RCA Victor Studio B**, **Radio Recorders**, **United Recording Corporation studios A and B**, **Western Recorders**, **Wally Helder Recording Inc**, **Gold Star Recording Studios**, **Skyhill Studios** (technically, located in Studio City) and **Sunwest Studios** (see separate entries for all; see also all song entries for details on where they were recorded). They worked with many of the legendary session men (and one woman: **Carole Kaye**!) later nicknamed **The Wrecking Crew** by **Hal Blaine**. They recorded the 1972 **RCA** album **STORIES WE COULD TELL** in Los Angeles, before returning to **Nashville** and **Chet Atkins** for their last pre-split 1973 album **PASS THE CHICKEN AND LISTEN**. Two tracks for 1988's **SOME HEARTS** were laid down at **Criterion Studios** in **Los Angeles**.

LOSS LEADERS - see: **WARNER/REPRISE LOSS LEADERS**

LOUDERMILK, JOHN D. - An American singer and songwriter born 31st March 1934 in Durham, North Carolina. Loudermilk grew up in a family who were members of the Salvation Army faith and was influenced by the church singing. His cousins **Ira** and **Charlie Loudermilk** were known professionally as the **Louvin Brothers**. As a boy he learned to play the guitar, and while still in his teens wrote a poem that he set to music. Loudermilk is a graduate of Campbell College (now Campbell University), a private Southern Baptist college in Buies Creek, North Carolina. The owners of the local television station, where he worked as a handyman, allowed him to play it on air resulting in country musician George Hamilton IV putting it on record. After **Eddie Cochran** had his first hit record with Loudermilk's song, 'Sittin' in the Balcony', his career path in music was firmly set. Loudermilk recorded some of his songs, including 'Sittin' in the Balcony', under the stage name Johnny Dee, and had a British Top 20 hit in his own name with 'Language of Love' in 1962, but it was as a songwriter that he made his mark. Working out of country music capital **Nashville**, Tennessee, John D. Loudermilk became one of the most productive songwriters of the 1960s and 1970s, penning country and pop music hits for the likes of the **Everly Brothers** ('**Ebony Eyes**', '**Give Me A Sweetheart**', '**It's My Time**'),



Johnny Tillotson, **Chet Atkins**, The Nashville Teens, Paul Revere & the Raiders, **Johnny Cash**, Marianne Faithfull, Stonewall Jackson, **Sue Thompson** and others. There where UK hits of his compositions – 'Anela Jones' by Michael Cox (1961; producer Tony Meek) and 'Tobacco Road' by The Nashville Teens (1964; producer Mickie Most). John D. Loudermilk was inducted into the **Nashville Songwriters Hall of Fame** in 1976.

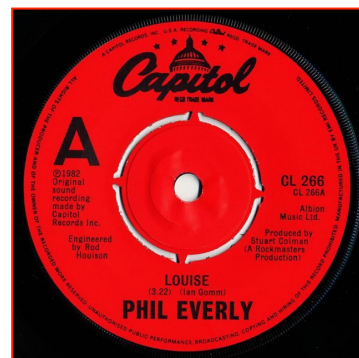
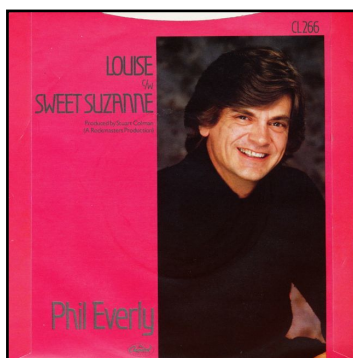
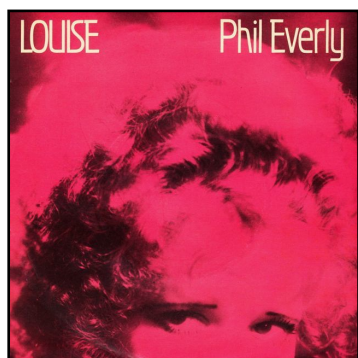
LOUISE (the single)

(**Ian Gomm**) **Phil Everly** solo. Recorded in May/June 1982 at **Eden Studios**, London, UK, and issued as single, (**Capitol**) CL 266, backed with '**Sweet Suzanne**' in September 1982.

Phil Everly (rhythm guitar & backing vocals); **Billy Bremner** (rhythm guitar & 6-string bass solo); **Stuart Coleman** (bass); **Terry Williams** (drums); **Pete Wingfield** (keyboards & backing vocals). Producer: **Stuart Coleman**.

A strong and commercially viable track, it was received well and made it to the #52 spot in Britain. It subsequently featured on Phil's final solo album **PHIL EVERLY**. Composer **Ian Gomm** recorded it himself for his album *The Village Voice*. It was also included as the title track on the 1987 album **LOUISE** (effectively a re-release of **PHIL EVERLY** but with two extra tracks - see **LOUISE**).

Highest chart positions: US : - ; UK : 52



LOUISE (the album) This is effectively a 1987 UK only re-release/track re-ordering of **Phil Everly**'s 1983 solo album **PHIL EVERLY** but with two additional tracks - '**Who's Gonna Keep Me Warm**' and '**One Way Love**' - two tracks released as a single in 1983. It was coordinated by **Nigel Molden** and released on **Magnum Force** MFPL 053. On this album '**A Woman And A Man**' (as on **PHIL EVERLY**) is mistakenly entitled '**A Man And A Woman**'. **PHIL EVERLY** was re-released on CD in 2011 with the additional tracks included.

LOUISIANA HAYRIDE - Louisiana Hayride was a radio and later television country music show broadcast from the Shreveport Municipal Auditorium in Shreveport, Louisiana, that during its heyday from 1948 to 1960 helped to launch the careers of some of the greatest names in American music. **Elvis Presley** performed on the radio version of the program in 1954, and made his first television appearance on the TV version on 3rd March 1955.



The Everly Brothers appeared on the show in 1957 with **Jim Reeves** (see: **Country Hoedown & WSM Leatherneck Jamboree**). No doubt other appearances occurred but we have no information.

Louisiana Hayride, known as "Cradle of the Stars", first hit the KWKH airwaves on 3rd April 1948. The line-up for the inaugural broadcast included The Bailes Brothers, Johnnie and Jack and The Tennessee Mountain Boys with **Kitty Wells**, The Four Deacons, Curley Kinsley, The Tennessee Ridge Runners, Harrie Smith, The Ozark Mountaineers, The Mercy Brothers and Texas and the Texas Playboys. Horace Logan was the show's original producer and emcee and the programme was broadcast from the Municipal Auditorium in downtown Shreveport, LA. Inspired by and modelled on such seminal "barn dance" radio programs as **The Grand Ole Opry** from **Nashville** and the **WLS Barn Dance** out of **Chicago**, the Hayride evolved into a true phenomenon. Beginning with the successful first show, Louisiana Hayride ranked second only to **Nashville's Grand Ole Opry** in terms of importance until **ABC** began telecasting Ozark Jubilee in 1955.

From its earliest days, the Hayride featured performances by a string of legendary artists such as **Hank Williams** (who first appeared in August 1948), **Johnny Cash**, The Willburn Brothers, Webb Pierce, **Jim Reeves**, Faron Young, Slim Whitman, **Lefty Frizzell**, **Tex Ritter**,

Johnny Horton, **George Jones**, The Maddox Brothers and Rose, **Floyd Cramer**, **Hank Snow** and many others including of course **Don & Phil Everly**.

During its heyday the Hayride was broadcast nationwide and, for a time, was even heard overseas on Armed Forces Radio. With the market increasingly chipped away at by the combined effects of television's growing influence and the boom of **rock and roll**, *The Louisiana Hayride's* popularity began to erode. The immediate and enormous demand for more of **Elvis Presley's** new kind of rockabilly music actually resulted in a sharp decline in the popularity of the Louisiana Hayride that until that point had been strictly a country music venue. On 3rd March 1955, **Presley** made his first television appearance on the TV version of the programme.

In the 1960s the show went first from a weekly show to monthly and finally to a quarterly broadcast before ending its initial run in 1969. Attempts to revive it have been made since with mixed success. In August 2009, *the Louisiana Hayride* (1948 - 1960) was inducted into The Louisiana Music Hall of Fame.

LOUVIN BROTHERS, THE - The Louvin Brothers were a close harmony country music brother act emerging from the late 1930s from the Appalachian Mountains in Alabama. Ira Lonnie Loudermilk (21st April 1924 – 20th June 1965) and Charles Elzer Loudermilk (7th July 1927 – 26th January 2011), as their birth name was, started out in gospel music, coming from a Baptist background and having sung gospel hymns in church. Ira played mandolin and Charlie the guitar; Ira had an incredibly high tenor voice, Charlie a smooth melody tenor. They were frequently heard on a local radio station's morning show. Their influences were other family acts such as the **Delmore Brothers** and the **Monroe Brothers**.



Their career was interrupted in the early 1940s when Charlie joined the army. Upon his return they moved to **Knoxville**, Tennessee, and got a regular spot on a radio show. This is when they adopted the stage name Louvin, deciding it sounded better than Loudermilk. (Their cousin **John D. Loudermilk** obviously thought differently.) They cut a song for Apollo Records and one for **Decca** in 1949, later a string of twelve songs for MGM but those failed to make any kind of impact. During the day they worked as postal clerks while playing gigs and radio shows at night. They had, however, managed to attract the attention of **Acuff-Rose**, where they were signed to a publishing contract, **Fred Rose** getting them a recording contract with **Capitol Records**. Their debut single for the label, 'The Family Who Prays', was moderately successful and later became a gospel standard. Charlie, by this time, was recalled by the army and served in the Korean war, their career once again at a standstill.

After Charlie's discharge from the army and their subsequent relocation to Birmingham, they planned a restart of their career but unfortunately another duo had filled their intended spot, even singing some of the Louvin songs. It was Capitol's Ken Nelson to the rescue who managed to convince the **Grand Ole Opry** to hire them, where they became regulars up until their breakup in 1963, even if at the time they were still known as gospel artists. Ira and Charlie decided to switch to secular music – though not totally abandoning gospel – and it was then that their career really took off. They wrote '**When I Stop Dreaming**' which was a Top Ten hit for them in the autumn of 1955 and eventually became a country standard: **Don Everly** recorded a wonderful version for his first self-titled solo album in 1970. The duo scored a chart topper in early 1956 with 'I Don't Believe You've Met My Baby', and more successful singles plus two albums followed, which is all the more impressive as **rock 'n' roll** was breaking big by then. This new music did affect them eventually and they were pressured by the record company to update their sound; it was suggested that they abandon the mandolin to appeal more to the same audiences as the **Everly Brothers** who by then were starting to make their mark. The Louvin Brothers made an attempt at **rockabilly** but it did not work out. They did continue to record and put out singles, even scored two moderate hits in 1961 with 'I Love You Best Of All' and 'How's The World Treating You' but they had started fighting more and more, Ira having a reputation for having a short temper (he had been known to smash his mandolin on stage if things were not to his liking) and heavy drinking, his alcoholism now growing worse. They eventually split up in 1963, their last single together was 'Must You Throw Dirt In My Face'.

Both brothers tried out as solo artists though Charlie more successfully so – he scored a hit with his debut solo single 'I Don't Love You Anymore' in 1964. He managed to continue doing well if rarely making the Top 40. Ira did not fare quite so well; during one of his drunken rages he was nearly killed when his third wife shot him after he tried to strangle her with a telephone cord. He survived and with his fourth wife formed a duo; they were booked for a week of concerts in Kansas City in 1965 when ironically a drunk driver hit their car head-on and they were both killed. At the time a warrant for Ira's arrest was out on a drunk-driving charge. The single 'Yodel, Sweet Molly' was a posthumous hit. Even forty-plus years after his death, Charlie still missed his brother. "Anytime and every time I sing a song," he told an interviewer in 2007, "I can hear his part, even though he's not there. I ain't never found nobody who can duplicate Ira's part. A lot of people imitate him, but no one can sing a harmony like he could. I hope someday the Japanese invent something that I can wear on my head, and whatever I hear in my head will come out. That would be great." On his solo album released that year, he recorded a song about his brother, aptly entitled 'Ira'. "I wrote that song 'Ira,'" he explained, "about a year-and-a-half ago with the Laclaire Twins, a couple of good entertainers from around here who sound a lot like The Louvin Brothers and The

Everly Brothers. They came over to my house one day and asked me, 'Why haven't you ever written a song about your brother in heaven?' I told them, 'Because I never associated Ira with heaven.' (...) When he was straight, he was golden, as nice a person as you could ever meet, and probably as good a songwriter as ever lived. But he couldn't stay straight for long. If we were out for 10 days, after the second day, he'd be drinking and ready to go home. It got to the point where I'd say, 'You're not getting a red cent till the tour is over and you go home with me.' I never did learn how to handle a drunk. You can knock them down—and there was some of that, too—but that doesn't solve it." Well into his 80s, Charlie continued to record and perform until his death from complications from pancreatic cancer on 26th January 2011 – his last release, *The Battle Rages On*, dates from late 2010.

Their influence on modern artists remained strong, the **Everlys** have always been fans and **Gram Parsons** recorded two of their songs: 'The Christian Life' with the Byrds for *The Sweetheart Of The Rodeo* album, and 'Cash On The Barrel Head' as a solo artist. Among other artists who covered their songs were Elvis Costello and **Emmylou Harris**, who had her first hit with the Louvin's 'If I Could Only Win Your Heart'. The Louvin Brothers were elected to the **Country Music Hall Of Fame** in 2001.

LOVE ANGEL

(**Phil Everly/John Durrill**) **Phil Everly** solo. Recorded circa 1981 at (tbc) for **Curb Records**. Terrific track, which Phil vocally gives exactly what it needs, included on the 1999 Curb release **RARE SOLO CLASSICS** which comprises Phil's 1980s solo singles and all tracks from **Don Everly's** **BROTHER JUKEBOX**.

LOVE AT LAST SIGHT

(**Sanger D. Shafer**) **Don Everly** solo. Recorded 6th August 1976 at **Acuff-Rose Sound Studios, Nashville, Tennessee**, and issued



as a single (AH-54002) in 1976, backed with 'Oh, I'd Like To Go Away'. It appears on Don's third and final solo album **BROTHER JUKEBOX**.

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

vocals). Producer: **Wesley Rose**; engineer: **Ronnie Gant**; string arrangement: **Alan Moore**.



LOVE AT LAST YOU CAME

(**Phil Everly**) **Phil Everly** circa 1956(?) demo solo. This track is believed to exist; any information would be gratefully appreciated. Unreleased. Contact email at the top of this document, and in the introduction.

LOVE HER

(**Barry Mann/Cynthia Weill**) Recorded 6th September 1963 at **United Recording Corporation Studio A, Hollywood, California**; issued as the B-side to 'The Girl Sang The Blues' on 18th September 1963 in the US (WB 5389); in the UK as WB 109 on 4th October, to coincide with their UK tour. It is a lovely song and surprisingly only made it to #117 in the US. The Walker Brothers reached the #20 spot with it in the UK in 1965.



Glen Campbell (guitar); **William K. "Bill" Pitman** (guitar); **William Everett "Billy" Strange** (guitar); **Clifford A. Hils** (bass); **Hal Blaine** (drums); **Frank Capp** (percussion); **Donald Robertson** (piano); **Vincent DeRose** (French horn); **William Alfred "Bill" Hinshaw** (French horn); **Richard E. "Dick" Perissi** (French horn); **John Audino** (trumpet); **Carroll "Cappy" Lewis** (trumpet); **Emmet Sargeant** (cello); **Joseph Saxon** (cello); **Milton "Milt" Thomas** (viola); **Robert "Bob" Barene** (violin); **John Peter DeVoogt** (violin); **Elliott Fisher** (violin); **Bill Kurasch** (violin); **Leonard "Lenny" Malarsky** (violin); **Stanley Plummer** (violin); **Sidney Sharp** (violin); **Darrell Terwilliger** (violin); **Tibor Zelig** (violin). Producer: no credit; supervisor: **Jimmy Hilliard**; arranger: **Jimmie Haskell**.

Highest chart positions: US: 117; UK: -

LOVE HURTS

(**Boudleaux Bryant**) First recorded 13th July 1960 at **RCA Victor Studio** in **Nashville, Tennessee** for the album **A DATE WITH THE EVERLY BROTHERS**. Musician details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.



It was re-recorded on 3rd December 1964 at **Fred Foster Sound Studio A** in **Nashville** with a different, more rocky arrangement for the **ROCK 'N' SOUL** album. No musician details known. Producer: **Jimmy Hilliard**; engineer: **Bill Porter**.

A live version (as part of a medley) is included on 1983's **REUNION CONCERT**. Covered by many artists among whom **Roy Orbison**, who put it on the flip side of his 1961 single 'Running Scared'. A well-known version is by **Gram Parsons** and **Emmylou Harris**, recorded shortly before Parson's death in 1973 and released ten years later in 1983 - it received a **Grammy** nomination. The hard rock band **Nazareth** had a big hit with it in 1975, topping the charts in several countries, including Holland, and taking it to the Top Ten in the US. The EBs were the first to record the track that had been specifically written for them

but, oddly, their rendition was never given a single release - a missed chance! Don and Phil had the following to say about it:

Phil: "That's surprising, isn't it?" (That it wasn't a single)

Don: "We got into a squabble with **Wesley (Rose)**. He wasn't going to license anything that we had in the can. Then he immediately got **Roy Orbison** to cover it. Which I thought was a rotten deal. It was the type of thing I wouldn't have done to Roy at that point. He became Wesley's boy then. He regretted it later."

Phil: "When I first heard 'Love Hurts', it really struck a poignant note with me. Maybe I was going through something at the time, who knows. The fact that it was recorded by many people shows you how good the song is; it carries through the years. I think it's a mark of Boudleaux's brilliance." (All three quotes from liner notes to the 2001 reissue twofers **IT'S EVERY TIME/A DATE WITH THE EVERLY BROTHERS**.)

LOVE IS ALL I NEED

(**Felice & Boudleaux Bryant**) Recorded 8th September 1964 at **Fred Foster Sound Studio, Nashville, Tennessee**. No musician details known. Producer: no credit; engineer: **Bill Porter**; arrangement by **The Everly Brothers**. Album track on **GONE GONE GONE** and released as a single in Turkey only, coupled with 'Donna Donna'.

LOVE IS STRANGE

(Mickey Baker/**Ethel Smith**/Sylvia Vanderpool) Recorded 7th June 1965 at **United Recorders Studio B, Hollywood, California**. It



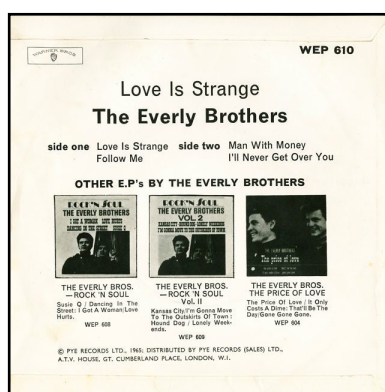
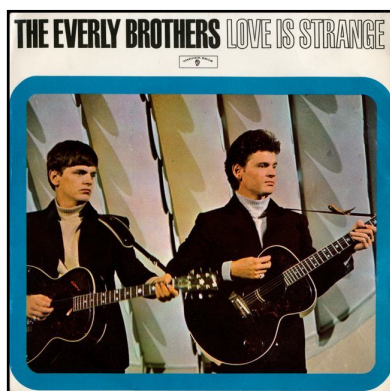
was issued as WB US single #5649 (UK #WB 5649) on 28th July climbing to #128 in the US but found much more success on the other side of the Atlantic where it reached the #11 position in the UK in a nine-week chart run. **James E. Burton** (guitar); **Sonny Curtis** (guitar); **Glen Campbell** (guitar); **Lawrence "Larry" Knechtel** (bass); **James Beck "Jim" Gordon** (drums); **William Everett "Billy" Preston** (keyboards). Producer: **Dick Glasser**.

Originally a top 40 hit for Mickey & Sylvia in 1957. **Ethel Smith** was **Bo Diddley's** then wife who got a writing credit albeit **Bo Diddley** was the actual co-composer. The song can be found on the album **BEAT 'N' SOUL**. As part of a medley it features on the 1970 double live album **THE**

EVERLY BROTHERS SHOW. And of course also in another terrific live rendition on 1983's **REUNION CONCERT**.

Highest chart positions: US: 128; UK: 11

Pics below and to the right are of the EP entitled **Love Is Strange**.



LOVE IS WHERE YOU FIND IT

(Nacio Herb Brown/Earl K. Brent) Recorded 31st May 1961 at **RCA Victor Studio, Nashville, Tennessee**. It took 21 takes to get this down and it appears on the album **BOTH SIDES OF AN EVENING**.



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

The song comes from two 1948 MGM Technicolor films:

(i) *A Date With Judy* starring **Wallace Beery**, **Jane Powell** (who sings the song) and sixteen year old **Elizabeth Taylor**. It also featured **Carmen Miranda**.

(ii) *The Kissing Bandit*, starring **Frank Sinatra** and **Kathryn Grayson** (who sings the song). This film was actually released in early 1949.

'Love Is Where You Find It' was also used in the 1983

stage revival of *Singing in the Rain*.

The story goes that Don & Phil were watching one of these films late at night on TV and



were attracted to the song and rearranged it for the album recording.
 Ignacio Herb Brown, 22nd February 1896 – 28th September 1964. Earl K. Brent 21st June 1914 – 8th July 1977.

LOVE MAKES THE WORLD GO 'ROUND

(Bob Merrill) Recorded 13th November 1961 at **RCA Victor Studio, Nashville**, Tennessee, only days before they were to join the Marines. **Harold Ray Bradley** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.

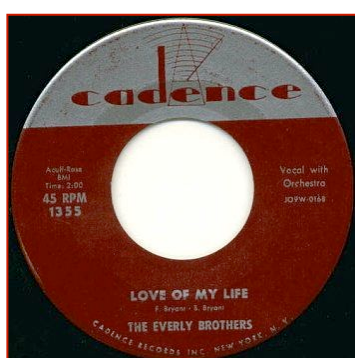
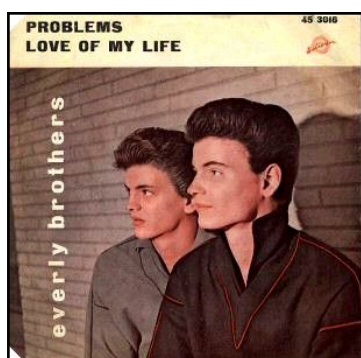
From the 1961 musical *Carnival*. This appeared on the US edition of **INSTANT PARTY** but was replaced on the UK version with the superb track '**Temptation**', which was a UK hit.
 Bob Merrill, 17th May 1921(or 23) - 17th February 1998.

LOVE OF MY LIFE

(**Boudleaux & Felice Bryant**) Recorded 13th October 1958 at **RCA Victor Studio** in **Nashville**, Tennessee, and issued October/November 1958 as Cad 1355, the B-side of '**Problems**'. **Don Everly** (guitar); **Phil Everly** (guitar); **Chester B. "Chet" Atkins** (electric guitar); **Walter "Hank" "Sugarfoot" Garland** (electric guitar); **Ray Edenton** (guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); Marvin M. Hughes (piano). Producer: **Archie Bleyer**.

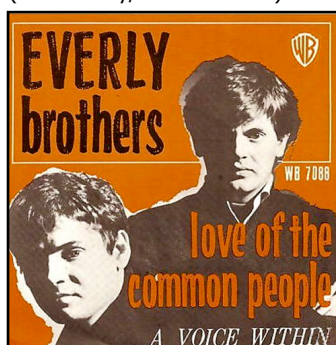
It peaked at #40 in the US. Appears on 1959's **THE EVERLY BROTHERS BEST** (released in the US only) and the UK version of **THE FABULOUS STYLE OF THE EVERLY BROTHERS**.

Highest chart positions: US: 40; UK: -; Canada: 5 (Country chart)



LOVE OF THE COMMON PEOPLE

(John Hurley/Ronnie Wilkins) Recorded 14th September 1967 at **United Recording Corporation Studio A, Hollywood**, California; issued as WB 7088 on 7th October 1967 with '**A Voice Within**' on the flip-side.



Dennis Budimir (guitar); **James E. Burton** (guitar); **Glen Campbell** (guitar); Carl West (steel guitar); Bob West (bass); **Hal Blaine** (drums); Stanley Levey (mallets); **Lawrence "Larry" Knechtel** (keyboards); **Mike Melvoin** (keyboards); horns: unknown. Producer: **Dick Glasser**; engineer: **Lee Herschberg**; arranger: Bill Justis.

Overdub sessions 20th & 21st September 1967: **Alvin W. "Al" Casey** (guitar); **Sonny Curtis** (guitar); **Don Lanier** (guitar); **Thomas J. "Tommy" Tedesco** (guitar); **Lawrence "Larry" Knechtel** (bass);

Hal Blaine (drums); Lincoln R. Mayorga (keyboards); **Gary Coleman** (percussion); **Mike Melvoin** (keyboards); Gene "Clip" Cipriano (reeds); **Ronald James "Jim" Horn** (reeds); Jules Jacob (reeds); Joseph "Joe" DiFiore (viola); Harry A. Hyams (viola); William Kurasch (violin); Leonard Malarski (violin); Ralph Schaefer (violin); Sidney Sharp (violin). Producer: **Dick Glasser**; engineer: **Lee Herschberg**; arranger: **Al Capps**.

The final result has some audible distortion due to over-production. It had a very brief, two-week, **Billboard** chart run, peaking at #114. The song was recorded by everyone from **Pat Boone** to Paul Young, the latter scored a hit with it in 1983. The duo that composed it also wrote the Dusty Springfield smash hit 'Son Of A Preacher Man'.

Highest chart positions: UK: 114; UK: -; Canada: 4; Australia: 70



LOVER GOODBYE

(**Phil Everly/Joey Paige**) Recorded by **Tanya Tucker** with **Phil Everly** in 1978. It was issued as a single on MCA coupled with 'I'm The Singer, You're The Song' (MCA 41005) and can be found on her album *TNT*.

LOVE'S MADE A FOOL OF YOU

(**Buddy Holly/Bob Montgomery**) A song **Buddy Holly** wrote especially for the **Everlys** but which they regrettably never recorded – possibly because they never heard the demos he had made of this and one other song, '**Wishing**'.

LOVE WILL PULL US THROUGH

(**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 **Steve Dorff**.

LOVE WITH YOUR HEART

(Angel Martinez aka **Don & Phil Everly**) Recorded in a staggering total of 39 takes on 21st March 1968 at **T.T. & G Studio, Hollywood, California**. **Ron Elliott** (guitar); **Don Everly** (guitar); **Terry Slater** (bass); **James Beck "Jim" Gordon** (drums). Producer: **Lenny Waronker**; engineer: **Ami Adoni**. It finally escaped the vaults in 1987 when **Magnum Force** released it on their compilation **SUSIE Q**. A second attempt at recording the song was made on 30th December 1968 and this can be heard on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**. **Ry Cooder** (guitar); **Jerry Scheff** (bass); **Earl Cyril Palmer** (drums); **Mike Botts** (percussion); **James Carmichael** (keyboards); **Van Dyke Parks** (keyboards); unknown (backing vocals). Producer: **Lenny Waronker**; engineer: **Mark Richardson**; arranger: **Jack Nitzsche**.

Don: "I don't know who wrote it. I think it might be mine."

LOVEY KRAVEZIT

(**Howard Greenfield/Jack Keller**) Recorded 22nd January 1966 at **Dick Charles Studio, New York City** for the album **IN OUR IMAGE** and released as WB 5698 on 2nd February of that year but failed to make the charts. It was the B-side to '**The Doll House Is Empty**'. Musician details not known. Producer: **Jack Keller** and **Howard Greenfield**; engineer: **Ronald Johnson**; supervisor: **George Lee**.

The label of the LP **IN OUR IMAGE** states that this song was 'Inspired by the **Columbia** Picture *The Silencers*'. A character in the film, which stars **Dean Martin** as **Matt Helm**, is named **Lovey Kravezit** (played by **Beverly Adams**) and is **Matt Helm**'s girlfriend. The song does not feature in the film but is included on the sound track *Dean Martin Sings Songs From The Silencers* (only the title is sung – not by **Dean Martin**).



LOVING HER WAS EASIER THAN ANYTHING I'LL EVER DO AGAIN

(**Kris Kristofferson**) According to interviews with **Don Everly** at the time, this track was recorded circa 1971/2 for possible inclusion on the **STORIES WE COULD TELL** album. However, it has never been released and is presumed lost. Apparently the **Everly Brothers** did sometimes perform it live during this period. The tune was written and recorded originally by **Kris Kristofferson** for his 1971 album *The Silver Tongued Devil and I*. **Roger Miller** released a version that same year and ten years later **Tompall & the Glaser Brothers** did the same. Apparently **Nana Mouskouri** also covered it.

LUBAHN, DOUG - **Douglass Lubahn** (born 20th December 1946) is a psychedelic-rock/jazz-rock bassist who has played with some internationally famous bands. His work is featured on several albums recorded by **The Doors**.



Lubahn joined **Clear Light** in **Los Angeles** in 1966 when it was originally formed. **Clear Light** was originally formed by **Bud Mathis** as **The Brain Train**, but when it was signed to **Elektra Records** the name was changed to **Clear Light** and **Bud Mathis** was fired. *Clear Light* was the only album that the band ever created before they split up. Their top song, 'Mr. Blue', has been referred to as "long and a bit overbaked, but it does have an odd appeal". A review by **Matthew Greenwald** stated that they "combined folk, rock, psychedelia, and even a touch of classical to their sound" and he continued to say that "The end result, though, is a little ponderous and pretentious, but strangely listenable."

One day, **Clear Light**'s producer, **Paul Rothchild**, came to **Doug Lubahn** and told him of **The Doors** and that they were looking for a bassist to play on some of their albums. Lubahn decided that he would try it out and he played on three of their albums, *Strange Days*, *Waiting For The Sun* and *The Soft Parade*. It got to the point that the band as a whole actually invited Lubahn to join **The Doors** using **Paul Rothchild** as the messenger. A combination of factors including that Lubahn did not want to leave **Clear Light** made him decline the offer.

Doug Lubahn eventually created a jazz-rock band named **Dreams** along with **Jeff Kent**. The band evolved from being a trio to a more horn-based band. Unfortunately, **Dreams** was short lived and only lasted a year with only two albums - *Dreams* (1969) and *Imagine My Surprise* (1970). Lubahn also

played with American rock band **Riff Raff**, which released *Vinyl Futures* on **Atco Records**. The album came out in 1981 and features the song 'Treat Me Right' which was later recorded by **Pat Benatar** and used in the film *An Officer and a Gentleman* (**Jack Nitzsche** composed the music for the film).

Lubahn, along with **Jeff Kent** and **Holli Beckwith**, composed '**Del Rio Dan**' that **The Everly Brothers** recorded for their **RCA** 1972 **Paul Rothchild** produced **STORIES WE COULD TELL** album. **Doug Lubahn** sang on the album on which **Jeff Kent** also sang and played guitar. The song was written about a friend of theirs. His name was **C.C. Younger** (not **T.C. Younger** as in the lyrics); 'Dan' was his partner. They actually did what the lyric described: "Back-packin' kilos (of drugs of course) across the **Rio Grande**" - and made a lot of money. They never got caught.

LUCILLE

(**Albert Collins/Richard Penniman**) Recorded 8th July 1960 at **RCA Victor Studio, Nashville, Tennessee** and issued as the B-side to '**So Sad**' on 15th August 1960 (WB 5163). **James Clayton "Jimmy" Day** (guitar); other details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.



It was also the last **Everly** and **Warner Brothers** (through **Decca Records**) record in the UK to be released on 78 rpm (WB 19). See: **78 RPM Releases**. It rose to #21 on the US Billboard charts and #4 in the UK, where it had been issued as a double A-side. It features on the album **A DATE WITH THE EVERLY BROTHERS**. Co-composer **Little Richard** had a hit with it in 1957. The track was covered by everybody from **The Beatles** to Van Halen; **Peter and Gordon** to AC/DC and Bill Haley to **Waylon Jennings**, who had a #1 hit with the recording on the **Billboard** country chart in 1983.

Phil: "We had eight guitar players playing that one riff that sounds like one guitar. That's eight electric guitar players all doing the same thing in unison, very much like an orchestra would do. The instrumental part of that is **Jimmy Day** on steel."

Don: "We were playing all these big shows with all these **rock 'n' roll** acts and we needed some real heavy **rock 'n' roll**. We used every guitar player in **Nashville** on that session. I remember them all sitting there. Everyone of 'em in **Nashville** said, 'Well, nobody else is recording, we're all here!' We had like eight guitar players all tuned a little differently to give it that big sound. They were all helpful. I think they enjoyed recording

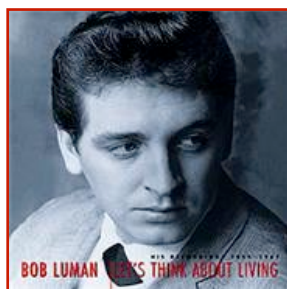
with Phil and I." (Both quotes from liner notes to 2005's **Bear Family** box set **THE PRICE OF FAME**.) The song was often performed live and a terrific rendition can be found on 1983's **REUNION CONCERT** album; they also sang it on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 23rd May 1970 and aired 29th July 1970 (Show No. 4) and reprised on Show No. 9, recorded 9th May 1970 and aired 2nd September 1970.

Highest chart positions: US: 21; UK: 4; Canada: 18; Australia: 1

LUCKY ME

(**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.

LUMAN, BOB - Bob Luman, 15th April 1937 – 27th December 1978. Singer of '**Let's Think About Livin**'. The **Everly Brothers** heard him in 1959 at a concert one night when he announced that he was ready to quit and try professional baseball; he had an offer from the Pittsburgh Pirates, and his musical career had been less than spectacular to date.



Bob Luman relocated to **Nashville**, joining **Wesley Rose** and **Acuff-Rose**. He next entered the studio, in **Nashville**, armed with a new song from **Boudleaux Bryant**, who was of course providing the **Everly Brothers** with a lot of their hits. The **Everly Brothers** play rhythm guitars on the recording session. Luman, as was customary in his interviews, simplified the story thus: "I was working the Town Hall Party and just about to quit the business because I'd been to **Vegas** for about 18 months and I knew I was to be drafted. I was staying at the Knickerbocker Hotel in **Hollywood** and the Everlys called me and said they wanted to see me the next morning. I went over and met them and **Lester Rose**; he said they had a song that Wesley has by **Felice** and **Boudleaux Bryant**. I think Mark Dinning had cut it as a demo thing. I told them I was quitting and they said, give this a try before you go. So I went to **Nashville** and **Wesley Rose** picked me up. I stayed in

Nashville for a couple of weeks, learned the song and we went and cut it on time and Wesley said that's it, let's do the B-side and he puffed his lil' pipe and smoke signals went up and that's how it all happened!" For his part, **Boudleaux Bryant** reckoned that Luman hated the song and didn't want to cut it. His attitude no doubt changed once the single was released. The song was a hit, and so were a number of others which followed. A regular performer for several years on the **Grand Ole Opry**, Luman suffered a heart attack aged 39, and died of pneumonia aged 41.

LYNNE, JEFF - Jeffrey "Jeff" Lynne (born 30th December 1947) is an English songwriter, composer, arranger, singer, multi-instrumentalist and record producer who gained fame as the leader and sole constant member of the Electric Light Orchestra (ELO) and was a co-founder and member of The Traveling Wilburys together with **George Harrison**, **Bob Dylan**, **Roy Orbison**, and Tom Petty (see pic below: **Dylan, Lynne, Petty, Orbison, Harrison**). Lynne has produced recordings for artists such as **The Beatles**, **Brian Wilson**, **Roy Orbison**, **Dave Edmunds**, Del Shannon and Tom Petty. He has co-written songs with Petty and also with **George Harrison**, whose 1987 album *Cloud Nine* was co-produced by Lynne and Harrison.



In 1966, Lynne joined the line-up of The Nightriders as guitarist. The band would soon change their name to The Idle Race, a name allegedly given to them sarcastically by his grandmother. Despite recording two critically acclaimed albums with the band and producing the second, success eluded him. In 1970, Lynne accepted a lifeline from friend **Roy Wood** to join the line-up of the more successful band The Move. Lynne contributed many songs to The Move's last two albums while formulating, with **Roy Wood** and Bev Bevan, a band built around a fusion of rock and classical music. This project would eventually become the highly successful Electric Light Orchestra (ELO). Problems led to **Roy Wood**'s departure in 1972, after the band's eponymous first album, leaving Lynne as the band's dominant creative force. There followed a succession of band personnel changes and increasingly popular albums: 1973's *ELO II*



and *On The Third Day*, 1974's *Eldorado* and 1975's *Face the Music*. The pinnacle of ELO's chart success and worldwide popularity was the expansive 1977 double album *Out of the Blue*, which was largely conceived in a Swiss chalet during a two-week writing marathon.

During his time in the Electric Light Orchestra, Lynne released a few recordings under his own name. In 1976, Lynne covered **The Beatles** songs 'With a Little Help from My Friends' and 'Nowhere Man' for *All This and World War II*. In 1977, Lynne released his first solo single, the disco-flavoured 'Doin' That Crazy Thing' / 'Goin' Down To Rio'. Despite ELO's high profile at that time, it received little airplay and failed to chart. In 1984 Lynne and ELO keyboardist **Richard Tandy** contributed two original songs 'Video!' and 'Let It Run' to the film *Electric Dreams*.

Among the many compositions to his credit are such well-known hits as 'Livin' Thing', 'Evil Woman', 'Turn to Stone', 'Do Ya', 'Xanadu', 'Strange Magic', 'Sweet Talkin' Woman', 'Telephone Line', 'Shine a Little Love', 'Mr. Blue Sky', 'Hold on Tight', 'All Over the World' and 'Don't Bring Me Down'. Lynne composed '**The Story Of Me**' for **The Everly Brothers** album *EB84*. He also played bass on the track.

Lynne had produced Tom Petty's 1989 *Full Moon Fever*, a brilliant album, and in 1991, he returned to the studio with Tom Petty, co-writing and producing the album *Into the Great Wide Open* for Tom Petty and the Heartbreakers, which featured the singles 'Learning to Fly' and 'Into the Great Wide Open'. The following year he produced **Roy Orbison**'s posthumous album *King of Hearts*, featuring the single 'I Drove All Night'.

In 1996, Jeff Lynne was officially recognised by his peers when he was awarded the Ivor Novello Award for "Outstanding Contributions to British Music" for a second time. In 2008, The Washington Times named Lynne the fourth greatest record producer in music history. In 2011 Lynne contributed a cover of **Buddy Holly**'s 'Words of Love' for the tribute album, *Listen to Me: Buddy Holly*.

LYRIC LIST, THE – aka **The Everly Brothers** Complete Lyrics. A detailed document coordinated by Robin Dunn with assistance from many contributors. It is a comprehensive list comprising the lyrics of every single known song the **Everly Brothers** ever wrote, recorded/released as well as performed or were otherwise involved in production-wise or contributed to (e.g. backing vocals or playing guitar) – even songs in which the EBs are alluded to are included. See the discography page on the **EBI website** for this complete set of lyrics for all **Everly Brothers** songs.

MADE TO LOVE

(**Phil Everly**) (1959) (WB version 1960) Recorded 10th July 1960 at **RCA Victor Studio, Nashville, Tennessee**. Musician details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.

In 1962 fourteen/fifteen year-old **Eddie Hodges** had a hit with a recording (on **Cadence** in the US, **London** in the UK) of this song, re-titled '(Girls, Girls, Girls) Made To Love', and with slightly different wording and an additional verse. In Holland The EBS own version was issued as a single coupled with '**Donna Donna**'.

It can be found on the album **A DATE WITH THE EVERLY BROTHERS**. Phil recorded a demo version circa 1959 which features on the album **TOO GOOD TO BE TRUE**, a compilation of mostly late 1950s demo recordings, issued in 2005.

MAIDEN'S PRAYER

(Bob Wills) Recorded 27th July 1972 at **RCA Victor Studio, Nashville, Tennessee**, for possible inclusion on **PASS THE CHICKEN AND LISTEN**. **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**.

It remained in the vaults until it was released on RCA's compilation **HOME AGAIN** in 1985. It can also be heard on the **Bear Family** box set **CHAINED TO A MEMORY** (2006). It is originally a short piano piece titled 'A Maiden's Prayer' by Polish composer Tekla Badarzewska-Baranowska, dating back to 1856. Bob Wills wrote words to a fiddle tune he learned and arranged it in Western Swing style, then published it 1935. It became his signature song and also a standard in the repertoire of western swing bands. Buck Owens also recorded it. Apparently, garbage trucks in Taiwan use this song to announce arrival! James Robert (Bob) Wills, 6th March 1905 - 13th May 1975.

MADISON, TENNESSEE – Madison is a neighbourhood in northeast **Nashville, Tennessee**, in the United States. It is incorporated as part of the Metropolitan Government of **Nashville** and Davidson County.



Historically, Madison acted as a connecting suburb until being annexed into **Nashville** in 1963 due to the consolidation with Davidson County. Madison funnels traffic to Goodlettsville, Hendersonville, Gallatin, Inglewood, and downtown **Nashville**. The local population is ethnically diverse. With a large Hispanic population, Madison has several small shopping centres and Hispanic-American owned businesses. Many African-Americans and European-Americans reside in this area as well.

Old Hickory Boulevard (State Route 45) - named for Andrew Jackson, who was nicknamed "Old Hickory" - is a section of the historic *Trail of Tears*, the route of the forced removal of Cherokee Indians from North Carolina to Oklahoma, directed by U.S. President Andrew Jackson. This historic route passes directly by Andrew Jackson's estate, The Hermitage, in the neighbouring community of Old Hickory, Tennessee.

The public high school in this area is Hunters Lane Comprehensive High School. Prior to the opening of Hunters Lane, the public high school for the area was Madison High School. **The Everly Brothers** moved to Madison from **Knoxville** after **Don's** graduation; at first only their mother **Margaret** accompanied them while dad Ike remained in **Knoxville**, then Ike joined them after a while. However, times were tough for the **Everly** family and money was tight, therefore Ike and Margaret moved to Hammond, Indiana, where Ike found a job with a construction company and Margaret worked as a beautician. Between them they earned just about enough to pay their own bills and support Don and Phil in their struggle to make it as musicians. **Phil**, being two years Don's junior, went to **Peabody High** in Madison and joined the track team but only completed his junior year at the school before continuing and completing his training via a correspondence course – that being the more economical option. It was whilst living in Madison that they recorded their first four songs on 9th November 1955 (released by **Bear Family** in 1981 as **NASHVILLE TENNESSEE 9TH NOVEMBER 1955**). (Picture shows Billy Harlan, Shirley Wagner, Phil and Don in their Madison home.)



Madison is the location of the **Nashville National Cemetery**. It and Spring Hill Cemetery (where **Roy Acuff**, **Floyd Cramer** and **Hank Snow** among other country stars are buried), across Gallatin Pike, delineated the generally accepted boundary between Madison and Inglewood prior to the construction of nearby Briley Parkway.

MAGGIE MAY

(**Rod Stewart**/Martin Quittenton) According to interviews with **Don Everly** at the time, this track was recorded circa 1971 for possible inclusion on the **STORIES WE COULD TELL** album. However, it has never been released and is presumed lost.

Rod Stewart himself recorded it for 1971's *Every Picture Tells A Story*, and of course it went on to be a huge hit for him, topping the charts on both sides of the Atlantic. The song is based upon Rod's own experience, as he told *Q Magazine* in 2007: "Maggie May was more or less a true story, about the first woman I had sex with, at the Beaulieu Jazz Festival." The song basically launched Rod's solo career. As the **Everlys** had also recorded the Stewart-penned tune '**Mandolin Wind**' for **STORIES WE COULD TELL**, it would be interesting to hear their harmonies on 'Maggie May'.

MAGNUM FORCE RECORDS – Based at Shepperton Studios and founded by **Nigel Molden**, Magnum Force Records released **NICE GUYS**, the 1984 album of **Warner Brothers'** then rare and unissued **Everly Brothers** recordings, and in 1987 **SUSIE Q**, made up of alternate takes, unissued tracks and foreign language recordings – both UK-only releases. Also in 1987 Magnum issued a UK-only re-release/track re-ordering of the 1983 album **PHIL EVERLY** re-titled **LOUISE** but with two additional tracks: 'Who's Gonna Keep Me Warm' and 'One Way Love (On A Two-Way Street)' - two tracks released as a single in 1983. On this album 'A Woman And A Man' (as on **PHIL EVERLY**) is mistakenly entitled 'A Man And A Woman'.

MAIL MYSELF TO YOU

(**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'. Pete Seeger also recorded the song.

MAISON ROUGE STUDIOS - **Maison Rouge Studios**, Fulham, London, UK. Location of the recording of the albums **EB84** and **BORN YESTERDAY**. A studio used by many recording artists including Jethro Tull, Blur, Sting, Paul Weller etc.

MAMA TRIED

(**Merle Haggard**) Recorded 20th July 1968 at **T.T. & G Studio, Hollywood, California**, for the album **ROOTS**; overdub session on 26th September 1968 at **Western Recorders, Hollywood**. **Don Everly** (acoustic guitar); **James E. Burton** (dobro); **David "Blue" Cohen** (guitar); **Ron Elliott** (guitar); unknown (steel guitar); **Joe Osborn** (bass); **Terry Slater** (bass); **James Beck "Jim" Gordon** (drums); **Lawrence "Larry" Knechtel** (piano). Producer: **Lenny Waronker**; engineer: Jack Hunt. Overdub session 26th September 1968: **Ron Elliott** (guitar); **Van Dyke Parks** (keyboards); Frank Vengrin (unknown). Producer: **Lenny Waronker**.

It was recorded it two days before **Merle Haggard** released his own version, which he took to #1 on the Country chart during the summer of 1968. Merle received a **Grammy Hall Of Fame** Award for the song in 1999. While he was never sentenced to prison "doing life without parole", he did base the song on experiences from his early life when he was incarcerated for three years in San Quentin (he attempted to rob a Bakersfield tavern in 1957; see also 'Sing Me Back Home').

Joan Baez did a cover and The Grateful Dead sang it live over 300 times in their career, including at Woodstock. A very fine EBs live rendition appears on their 1970 double live album **THE EVERLY BROTHERS SHOW**; they also performed a wonderful version on the 1970 **ABC TV** Show **Johnny Cash Presents The Everly Brothers**, recorded 9th May 1970 and aired 2nd September 1970 (Show No. 9).

MANDOLIN WIND

(**Rod Stewart**) Recorded 4th September 1971 at **Elektra Sound Studios, Los Angeles, California**, for the album **STORIES WE COULD TELL**.

Gerry McGee (guitar); **Chris Ethridge** (bass); **Johnny Barbata** (drums); **Spooner Oldham** (keyboards); **Warren Zevon** (keyboards). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**. Overdub session 14th December 1971: George Bohannon (trombone); John T. "Johnny" Johnson (tuba). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**. **Warren Zevon** later joined **The Everly Brothers'** touring band as musical director.

The song's story is essentially a farmer thanking his loyal wife for staying by his side after a horrendous winter on the farm - **Rod Stewart** himself recorded a more sensitive version for his album *Every Picture Tells A Story*.

MANESS, JAYDEE – JayDee Maness was born 14th January 1945 in Loma Linda, California, USA. He started playing the steel guitar at age 10, taking some lessons but preferring to be self-taught after that, listening to



Jaydee at the Palomino Club 1970's

Lefty Frizzell, **Hank Williams**, Ernest Tubb, **Johnny Cash** and Skeets McDonald. He was playing gigs in bars at 15 and by the time he was 20 he had landed his first full-time job as a steel player at a club in the City Of Industry. The job lasted three years, during which time he also did an album (**Safe At Home**) with the **International Submarine Band** (see: **Parsons, Gram**), an album **Don Everly** was rumoured to have sung backup on. This however was never confirmed; Don did provide sleeve notes. JayDee followed Gram to the Byrds and



JayDee & Albet Lee

played on *The Sweetheart Of The Rodeo* album. His first road experience came in 1969 when he joined Buck Owen's Buckaroos. In 1970 he went to work at the **Palomino** in North Hollywood, where **Phil Everly** frequently performed solo during the "split". JayDee had played on two late 1960s non-album **Everly** tracks, 'Mr Soul' and 'In The Good Old Days', and was also on Phil's 1973 solo debut **STAR SPANGLED SPRINGER**. He moved to **Nashville** for a year to work with Ray Stevens in 1975 but returned to the Palomino until leaving in 1978 to focus on recording and television work such as *The Dukes Of Hazzard*, *Night Court*, *Murder She Wrote*, *Matlock* and *Dynasty* as well as several film soundtracks such as *Smoky and The Bandit*, *Urban Cowboy*, *The Longest Yard* and *Every Which Way But Loose* (a film Phil contributed a song to which he sang with **Sondra Locke** in the film, making a cameo appearance). In the mid-80s he started working with bands in the **Los Angeles** area and was a founding member of the Desert Rose Band, which he left in 1990. From 2000 until 2004 he was a member of the Vince Gill band, his long-time friend.

JayDee Maness is praised for his remarkable technical expertise and the list of artists he has worked with is impressive. A few names are Herb Alpert, **Arlo Guthrie**, **Tanya Tucker**, Carlene Carter, **Neil Diamond**, **Glen Campbell**, **Gram Parsons**, Bonnie Raitt, Eric Andersen, Dwight Yoakam, Country Joe McDonald – but there are many more. It is noteworthy that reviews of a substantial percentage of the albums on which he has worked make highly favourable mention of his contributions, with him sometimes being singled out for praise exceeding that bestowed upon the headliner. In 1970 the Academy of Country Music elected him Steel Guitar Player Of The Year and by 1999 he had been re-elected a further 16 times.

MANILA, PHILLIPINES - The **Everly Brothers** have always been very popular in the Philippines and often included it in their far eastern tours. They did two concerts in September 1961 and five years later, in



March 1966, appeared for an amazing string of six concerts at the **Araneta Coliseum**, playing to more than 200,000 people. Bass player **Terry Slater** later said, "One of the highlights in my life, and certainly in theirs, was when we appeared in Manila. We were playing to 20- or 25,000 people every single night, for something like ten days, in the **Araneta Coliseum**, which was

the biggest closed-top coliseum in the world. It was just a thrill to go out there every single night and to see that amount of people. And the response was so beautiful! I felt so proud of them!"

Manila is the capital of the Philippines - one of the sixteen cities forming Metro Manila. Manila is located on the eastern shores of Manila Bay and is bordered by Navotas and Caloocan to the north, Quezon City to the northeast, San Juan and Mandaluyong to the east, Makati on the southeast, and Pasay to the south.

The earliest written account of the city is the 10th century Laguna Copperplate Inscription which describe an Indianized kingdom maintaining diplomatic relations with the Kingdom of Medang and commercial exchanges with Ancient Japan and Song Dynasty China. The city was invaded by Brunei's Sultan Bolkiah and was already Islamized by the 15th century when the Spanish first arrived. Manila eventually became the centre of Spanish activity in the Far East and one end of the Manila-Acapulco galleon trade route linking Latin America and Asia. This caused it to be called the "Pearl of the Orient". Several Chinese insurrections, local revolts, a British Occupation and a Sepoy mutiny also occurred thereafter. Later, it saw the rise of the Philippine Revolution which was followed by the arrival of the Americans who made contributions to the city's urban planning and development only to have most of those improvements lost in the devastation of World War II. Since then the city has been rebuilt.



MANN, BARRY & WEIL, CYNTHIA – Husband and wife team Barry Mann (born Barry Imberman, 9th February 1939, Brooklyn, New York) and Cynthia Weil (born 18th October 1940, New York) are successful American songwriters with Barry writing the music and Cynthia the lyrics. In **Everly Brothers** context, they wrote 'Girl Sang The Blues' and 'Love Her' which Don and Phil recorded and released as a single in 1963; 'When Snowflakes Fall In The Summer', recorded that same year; and 'Glitter and Gold', recorded for 1966's **IN OUR IMAGE**.



Barry and Cynthia met while part of a teen staff of songwriters at Aldon Music in the **Brill Building**; they married in August 1961. That year, Barry Mann himself had a Top 40 hit as a performer with a song co-written with **Gerry Goffin**, 'Who Put The Bomp (In The Bomp Bomp Bomp)'.

Barry and Cynthia represented the more socially conscious side of the **Brill Building**-era songbook with hits such as 'Uptown' by The Crystals (addressing racial and economic divides), 'We Gotta Get out of This Place' by The Animals (which became an anthem for Vietnam soldiers and protesters alike), 'Magic Town' by the Vogues, and 'Kicks' by Paul Revere & the Raiders (addressing the issue of drugs). They were among the most important writers during the emergence of **rock and roll**. The list of their chart hits spans the decades from the sixties through to the nineties. Throughout their collaboration, Barry and Cynthia also worked with other writers (Cynthia wrote the lyrics to 'Running With The Night' with Lionel Richie). They worked on film scores such as *About Last Night*, *National Lampoon's Christmas Vacation*, *Oliver and Company* and *Muppet Treasure Island*. Cynthia also collaborated with John Williams on a song for *Harry Potter and the Prisoner of Azkaban*.

Barry and Cynthia operated a publishing company called Dyad Music. In 1987, they were inducted into the **Songwriters Hall of Fame**. In 2011 they received the Johnny Mercer Award – the highest honour from the **Songwriters Hall of Fame**. They have received 112 pop, country and R&B awards from **BMI** and over a hundred Millionaire Awards for radio performances numbering over one million plays; 'You've Lost That Lovin' Feelin'', co-written with Phil Spector, was the most played song of the 20th century with more than 14 million plays (played back-to-back 24 hours a day, this equals more than 65 years of continuous airplay!). 'Somewhere Out There', which they co-wrote with James Horner for the 1986 animated film *An American Tail*, would win two 1987 **Grammy Awards** as Song Of The Year and Best Song Written for a Motion Picture or Television. In 2004, Mann and Weil's *They Wrote That?*, a musical revue based on their songs, opened in New York. In it, Barry sang and Cynthia related stories about the songs and their personal history. In March 2008, their original pop rock musical based on the motion picture classic *Mask* premiered at Pasadena Playhouse.

Additional recognition of Barry Mann and Cynthia Weil's achievements include: the first Lifetime Achievement Award from the National Academy of Songwriters, The Clooney Foundation's Award for Legendary Song Composition, **BMI's** Robert Burton Award for the most performed country song of 1977 ('Here You Come Again' by **Dolly Parton**) and the 2003 Heroes Award from the New York Chapter of NARAS. In 2010 they were inducted into the **Rock and Roll Hall of Fame**.

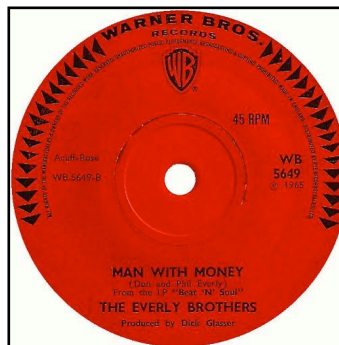
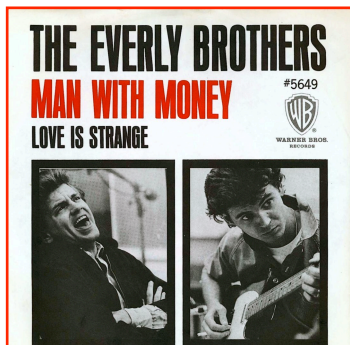
In recent years Barry has also made his mark in the world of photography. He has had three exhibits in **Los Angeles** and a fourth in San Francisco.

MAN WITH MONEY

(Don & Phil Everly) Recorded 8th June 1965 at **United Recorders Studio B, Hollywood, California**, for the album **BEAT 'N' SOUL** and the B-side to 'Love Is Strange'. **James E. Burton** (guitar); **Sonny Curtis** (guitar); **Glen Campbell** (guitar); **Lawrence "Larry" Knechtel** (bass); **James Beck "Jim" Gordon** (drums); **William Everett "Billy" Preston** (keyboards). **Don Everly** also plays guitar on this track. Producer: **Dick Glasser**.

It was also recorded by A Wild Uncertainty, under the title 'A Man With Money', on the Planet label (PLF.120). **The Who** recorded a version in 1966.

Don: "I thought it was a great song. I don't know why. We might as well not have written it. We never heard another peep out of it after we released it. Phil and I were at our best then. We wrote that in North Hollywood."



MARASCALCO, JOHN S. - John S. Marascalco, born 27th March 1931, is an American songwriter, most noted for composing some of the big R&B and **rock and roll** hits of the 1950s and '60s and for his collaborations with **Robert "Bumps" Blackwell**. They composed the **Little Richard** hits 'Good Golly Miss Molly', 'Rip It Up' and 'Ready Teddy' - the first two also recorded by the **Everly Brothers** for respectively 1967's **THE HITSOUND OF THE EVERLY BROTHERS** and their debut album for **Cadence**, usually referred to as **THEY'RE OFF AND ROLLIN'**. 'Ready Teddy' was covered by **Buddy Holly** and there is another curious link: like Norman Petty did with **Holly** compositions, namely adding his own name to the writing credits while in most cases not having contributed a single note/word, so did **Robert Blackwell** often put his name on the songwriting credits although John Marascalco was the actual writer.



John co-wrote 'Heeby Jeebies', 'She's Got It', and 'Groovy Little Suzy' for **Little Richard**, and 'Goodnight My Love' with George Motola, which was made famous by Jesse Belvin and Paul Anka. In addition, he collaborated with **Fats Domino** on 'Be My Guest', with Scott Turner for Harry Nilsson on songs such as 'I Just Ain't Right' and 'Building Me Up', and with Harry Nilsson himself on 'Baby Baby' and 'Born In Granada'. He also helped finance Nilsson's early recording efforts by lending him 300 dollars. 'Send Me Some Lovin'', first recorded by **Little Richard** but covered by numerous people including a terrific version by **Buddy Holly** and one by **Dean Martin**, was written together with Leo Price. John Marascalco's songs have been recorded by everybody from **Little Richard** to Creedence Clearwater Revival to the Stray Cats.

MARINE CORPS – see: **U.S. MARINE CORPS**

MARTIN, DEAN – Dean Martin (7th June 1917 – 25th December 1995) was born Dino Paul Crocetti, the son of Italian immigrants,



in Steubenville, Ohio, and was an American singer, comedian, actor and entertainer. He started out as a singer in the crooner tradition, and later teamed up with Jerry Lewis with whom for ten years (1946-1956) he formed the legendary comedy act Martin and Lewis. After an acrimonious split, Dean went out on his own again as a singer and actor but one of the writers who had done the material for the *Martin and Lewis Colgate Comedy Hour* show, suggested he continue being funny on stage as well and not just sing. This is when the drunk act was born that Dean perfected and used all his professional life. Contrary to popular belief, Dean did not drink on stage (one of his co-stars once took a sip and was astonished to find it was apple juice!) and preferred to be in bed by ten so he could get up before the dawn to go and play golf – besides watching old westerns one of his biggest passions. He was of course a member of the legendary Ratpack, together with Frank Sinatra, Sammy Davis Jr., Joey Bishop and Peter Lawford. He appeared in many films: comedies and westerns. His co-stars and other people he worked with always found him professional (not only did he know his own lines but also everybody else's!) warm, charming and above all very, very funny. He is best-known for his signature songs 'Volare', 'Everybody Loves Somebody Sometime', 'That's Amore' and **'Memories Are Made Of**

This' (a song also recorded by the **EBs**) and for making everything he did seem effortless – but he worked very hard at making it seem effortless. He had a great love for country music and recorded two country albums and a number of country-flavoured pop songs in the 1960s – in 1965 he had a big hit with 'Houston'. Another album of country duets was released in 1983 – his last album. The Ratpack reunited during the late 1980s but Dino's heart wasn't in it anymore – he had recently lost his son, Dean Paul Martin, a Captain with the California Air National Guard, who died when his F-4 Phantom fighter jet crashed during a snow storm in 1987. He soon left the Ratpack and Liza Minelli took his place.

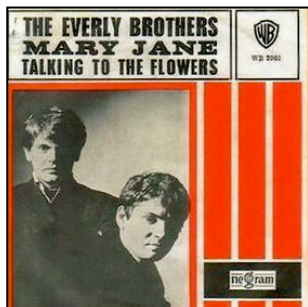
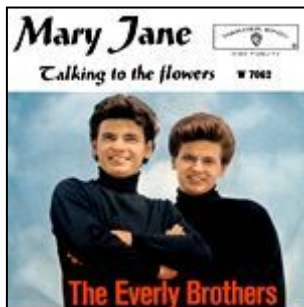
According to Steven Van Zandt (Bruce Springsteen's E-Street Band and actor in *The Sopranos*): "He was the coolest dude I'd ever seen, period. He wasn't just great at everything he did. To me, he was perfect." Dean's biggest vice in the end turned out to be smoking: he died from lung emphysema on Christmas Day morning 1995.

From 1965 to 1974 he hosted the **Dean Martin Show**, a weekly variety show that owned Thursday nights at ten o'clock. The **Everly Brothers** appeared twice on the show: the first time on 5th November 1970 in pretaped segments from September; they performed **'Mama Tried', 'Your Cheating Heart'** and **'Bye Bye Love'**. Other guests included Ernest Borgnine, Sugar Ray Robinson and the Goldiggers. One of the Goldiggers was **Patricia Mickey**, who would marry **Phil Everly** in July 1972. Lee Hale, the show's musical director and later producer of the Goldiggers had this to say in his book *Backstage At The Dean Martin Show* (2000): "Dean's

favourite Golddigger was Pat Mickey, one of the prettiest and perhaps the least talented. He took her out a lot but finally dumped her because she wouldn't go to bed with him. She eventually married one of the **Everly Brothers**." Dean, of course, is not around anymore to verify this! The EBs appeared a second time on the show on 20th January 1972; other guests included Frank Sinatra Jr. and Jonathan Winters.

MARY JANE

(**Terry Slater**) Recorded 28th April 1967 at **United Recording Corporation Studio A, Hollywood, California**, a not so covert tribute



to marijuana by Phil and Terry, though only Terry is credited as writer. Issued as WB 7062 on 29th July 1967, backed with 'Talking To The Flowers' (well, that's what you get!), it was the follow-up to 'Bowling Green' but sank on both sides of the Atlantic.



Can be found on **THE EVERLY BROTHERS SING**.

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

Phil: "When Terry and I wrote that, it was 'Mary Jo'. But since the implication was supposed to be drugs, I had to change it because I didn't know the name. I didn't know that they called it Mary Jane, I thought they called it Mary Jo. That shows you how in tune I was. I was just trying to get in on the '60s, but I was a dollar short." (Quote Phil from **CHAINED TO A MEMORY** box set liner notes.)

However, Phil's opinion on drugs and related lifestyle was clear during an interview in November 1970 when asked by a *Honolulu Star Bulletin* reporter what he thought of the recent deaths of Janis Joplin and Jimi Hendrix: "It's basic stupidity. If you can't get down to living and playing naturally, I think you're wasting your life."

MAULDIN, JOE B. – Joe B. Mauldin (born 8th July 1940) is ranked among the top rock bassists and became a recording engineer at **Gold Star Studios**, the **Los Angeles** studio that became the hit factory for Phil Spector, **Brian Wilson** and other major 1960s rock performers. He was born in Lubbock, Texas.



Mauldin became the bassist in the group **The Crickets**, which included his boyhood friends **Buddy Holly**, drummer **Jerry Allison** and guitarist Niki Sullivan. But the first rock band he played in was The Four Teens of Lubbock in 1955. He appears to have recorded with this group (that included the recording artist Terry Noland) in Dallas, prior to his recording with **Buddy Holly** in Clovis, New Mexico. Since Holly's death in 1959 he has played on and off as an original Cricket with **J.I. Allison**, **Sonny Curtis**, **Glen D. Hardin** and with Niki Sullivan on occasion. He has also been inducted into the West Texas Walk of Fame in Lubbock as an original Cricket.

MAYBE BABY

(**Charles Hardin (Buddy Holly)**/Norman Petty) This **Buddy Holly** classic is often performed live in concert by the EBs but unfortunately no official version of their beautiful slow soulful rendition has been released. It can be found on various circa 1986 bootlegs. The title was apparently inspired by an expression of Buddy's mother Ella - whenever he talked of his dreams, plans and ambitions she often replied, "Maybe baby". **Buddy Holly** himself recorded it in 1957 with **The Crickets** and it subsequently appeared on their album *The Chirping Crickets*.

MAYBELLINE

(**Chuck Berry**/Russ Fratto/**Alan Freed**) Recorded 3rd December 1964 at **Fred Foster Sound Studio A, Nashville, Tennessee**. No musician details known. Producer: **Jimmy Hilliard**; engineer: **Bill Porter**.

Russ Fratto, a local DJ, was a friend of Chuck Berry's who gave his third of the royalties to CB so that he got twice as much as the 'token' name of **Alan Freed** who, in fact, took no part in the composition: his name was on it for 'airplay' purposes! (the **Payola** scandals - which ended Freed's career.) 'Maybellene' (often misspelled as 'Maybelline' - as on **ROCK 'N' SOUL**!) was all Chuck Berry's work and his debut Pop hit in 1955 as well as an R&B #1; the Fratto and Freed credits were later withdrawn. A regular in the EBs live shows repertoire for years and an album track on **ROCK 'N' SOUL**. A live version can be found on 1970's **THE EVERLY BROTHERS SHOW** - the EBs also sang the song as part of a medley with **Rick Nelson** on the *Johnny Cash Presents The Everly Brothers TV* show in the summer of 1970.

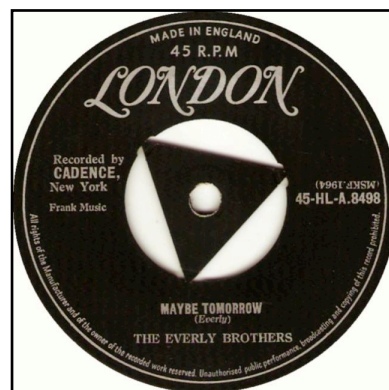
MAYBE TOMORROW

(Don & Phil Everly) Recorded 15th August 1957 at **RCA Victor Studio, Nashville, Tennessee**, and issued 9th September 1957 as Cad



1337, the flipside of 'Wake Up Little Susie'.
Don Everly (guitar); **Phil Everly** (guitar);
Chester B. "Chet" Atkins (electric guitar);
Ray Edenton (guitar); **Floyd T. "Lightnin'"**
Chance (bass); **Murray M. "Buddy"**
Harman (drums); **Floyd Cramer** (piano).
 Producer: **Archie Bleyer**.

It features on their debut album **THE EVERLY BROTHERS**, also referred to as **THEY'RE OFF AND ROLLIN'**. As part of a medley it made its way to the stage during 1983's **Reunion Concert** – and subsequently on the album of the same name. Covered by many others including Billy Fury, Engelbert Humperdinck, **Don Gibson** (1959), Del Shannon etc. In 1975 Don contributed vocals



to a duet by **Don Gibson & Sue Thompson** (album: *Oh How Love Changes* on which also Don contributes vocals to a number of the songs and provides the sleeve-notes). Two 1957 demos can be heard on **TOO GOOD TO BE TRUE** and **GIVE ME A FUTURE**, both compilation albums of mostly late 1950s demo recordings.

Don: "We were writing those heartfelt songs. It had a lot to do with being really romantic at heart. Actually, **Boudleaux [Bryant]** wrote more towards teenage (a teenage perspective), which I really wasn't all that interested in. If a song was good I didn't mind him talking about that kind of teenage attitude. Phil and I's songs didn't do that. Phil and I's songs, when you really get down to it, were maybe more mature in our hearts than his were, you know." (Quote Don from liner notes to 2006's **STUDIO OUTTAKES**.)

MAY SEED COMPANY, EARL - see also: **KMA** - Earl May (21st



March 1890 – 1946) was an early 20th Century businessman struggling to get his seed company off the ground. The pivotal turning point in the growth and success of the company can likely be attributed to Mr May's foresight into the opportunity that the new technology of radio had to offer. Earl May was raised on the ranch his parents had homesteaded near Hayes Center, Nebraska. From an early age he had lofty goals and a strong desire to attend college. It was this motivation that stirred an



entrepreneurial spirit in the young man. In order to earn his way into college, Earl trapped animals, hunted wolves for the bounty, and raised and sold turkeys.

After graduating high school and still lacking the funds for college, he earned his teaching certificate and for \$50 per month, began teaching near Wauneta, Nebraska. The following year he enrolled at the Fremont Normal School (Fremont, Nebraska) and after completing his training, at the age of 20, went home to become the principal of his old high school in Hayes Center. But he yearned for more. So in 1911, May entered the law school at the University of Michigan.

A significant part of this phase of his life was that for several summers, Earl earned money traveling the Eastern United States on horseback as a door-to-door salesman for the D.M. Ferry Seed Company. He learned to think on his feet, create customer trust, and discover that he was a natural born salesman. When his father died, May headed back to Nebraska to help on the ranch but soon enrolled in the University of Nebraska to continue studies. It was here that he met his future wife, Gertrude Welch - an event that not only changed his life in the typical sense, but in the direction that his career would take as well.

Miss Welch was from **Shenandoah, Iowa**, which at the time was the epicentre of the seed and nursery business in the U.S. Her father, E.S. Welch, had worked in the industry

since the early 1880s and in 1891 bought a company called Mount arbor Nurseries. Welch, a contemporary of **Henry Field**, grew the company into one of the most successful wholesale nurseries in the U.S. Earl and Gertrude graduated, married, and decided to move to **Shenandoah**. The pull of the local economy was great and Earl chose the nursery business over practicing law. He naturally decided to learn from a master and joined his father-in-law's company. For the next several years, Earl applied his life experiences and strong work ethic in learning the trade. When he felt he was ready, and with the financial backing of E.S. Welch, he founded the Earl May Seed and Nursery Company in 1919.

For several years the company struggled with few employees, long hours, and little payout. Gradually they grew their mailing list and began to realize small profits. The pivotal turning point in the growth and success of the company can likely be attributed to May's foresight into the opportunity that the new technology of radio had to offer.





The closest station to him was WOAW in Omaha, Nebraska. In 1923 he began taking local talent by bus to the station and personally spoke on various topics. In January of 1924 he offered the first 10,000 listeners who mailed him a card a free gift of iris roots. It seems that he recognized that radio was the key to his success. However, he would not be the first seeds-man to capitalize on the technology for on 22nd February 1924, **Henry Field** and his Seed-house Folk began broadcasting from their new station, **KFNF**, just three blocks away from May's seed-house.

However, Earl May's broadcasts, a nice mix of musical talent and agricultural information, became quite popular and so in June of 1924, WOAW and May Seed and Nursery announced the construction of a remote studio in the company's administration building. Using telephone lines to connect to the WOAW transmitter sixty miles away in Omaha, the May studio was perhaps the longest remote radio connection of the day.

It was not long (September 1925) before they received a license to operate and were assigned the call letters of **KMA**. Using radio to entertain and promote, Earl's leadership grew the mail order business to a point where over two million catalogues were mailed annually. Radio advertising helped boost catalogue sales. May not only acted as the chief broadcaster, he continued to write copy for the catalogues. Earl May died in 1946 – during the period that The **Everly** Family were broadcasting - but the May family still manage the company **KMA**. Betty Jane Shaw, Earl May's granddaughter, is the current president. The company ceased producing a mail order catalogue in 1991 and focuses on growing into a large, regional retail nursery and garden centre chain.

Don Everly remembered the radio station building. In the 1984 BBC Arena documentary he said: "They had a 15-minute radio show on Saturdays. I was known as Little Donnie and I used to get to read the commercials or something. [It] was called the Earl May Seed Company and he'd gone on a trip around the world and he fell in love with a mosque somewhere in India. So he built this radio station to look like a mosque – with minarets on each end. It was the movie theatre and the radio station but.....what a building." (See picture at the top.)

MCCARTNEY, PAUL – Paul McCartney composed **The Everly Brothers'** 1984 come-back single '**On The Wings Of A**

Nightingale' on their first post-reunion release **EB84**, and has always acknowledged the Everlys' influence on his own music, as well as being a huge Everly fan.

For further information and full details, please consult other, more comprehensive sites and sources on Paul McCartney; we simply lack the space here to do him justice. This said, a very brief summary of his career follows.

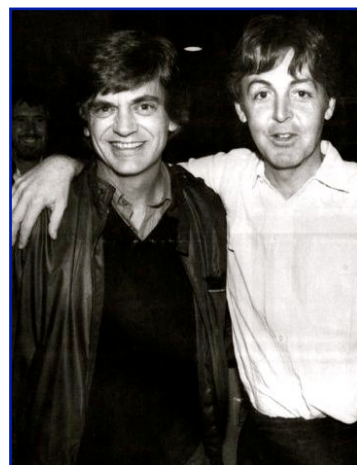
Sir James Paul McCartney, MBE, Hon RAM, FRCM is an English musician, singer-songwriter, composer and ex-Beatle. He was born in Liverpool, England on 18th June 1942. As a teenager he was heavily influenced by American R&B - **Little Richard** was his idol. He learned to play right-handed guitars but being naturally left-handed (like **Don** and **Phil Everly**) he found them easier to play strung the opposite way to a right-handed player. A little later he learned to play the piano.

He was one of the co-founders of **The Beatles** and often in collaboration with **John Lennon** wrote the majority of their output; they formed one of the most influential and successful songwriting partnerships and wrote some of the most popular songs in the history of rock music. When the **Beatles** broke up in 1970, he formed the band Wings (1971-1981) with his first wife, Linda Eastman, and singer-songwriter Denny Laine. In the early 1980s, Paul embarked on a highly successful solo career.

Paul has also been involved in film: he wrote and starred in 1984's *Give My Regards To Broadstreet*. Together with Geoff Dunbar he worked on an animated film about the work of

French artist Honoré Daumier, in 1992, which won both of them a Bafta award. Paul has published 'Blackbird Singing', a volume of poems, some of which were lyrics to his songs, in 2001, and gave readings in Liverpool and New York City. Always having been interested in art and being an avid collector, Paul took up painting in 1983. In 1999, he exhibited his paintings (featuring his portraits of **John Lennon**, Andy Warhol, and David Bowie) for the first time in Siegen, Germany, and included photographs by Linda. He chose the gallery because Wolfgang Suttner (local events organiser) was genuinely interested in his art, and the positive reaction led to McCartney showing his work in UK galleries. The first UK exhibition of Paul McCartney's work was opened in Bristol, England with more than 50 paintings on display. Paul had previously believed that "only people that had been to art school were allowed to paint". As an artist, Paul designed a series of six postage stamps issued by the Isle of Man Post on 1st July 2002. According to BBC News, McCartney seems to be the first major rock star in the world who is also known as a stamp designer!

In addition to composing film scores, classical and electronic music, releasing a large catalogue of songs as a solo artist, Paul has also taken part in projects to help international charities. He is an advocate for animal rights, for vegetarianism, and for music education; he is active in campaigns against landmines, seal hunting, and Third World debt. He is a keen football fan, supporting both Everton and Liverpool football clubs. His company MPL Communications owns the copyrights to more than 3,000 songs, including all of the songs written by **Buddy Holly**, along with the publishing rights to such musicals as *Guys and Dolls*, *A Chorus Line* and *Grease*. As a lifelong fan, he purchased the rights to the entire Buddy Holly song catalogue in 1976 and organised **Buddy Holly Week** in London that same year which became an annual event. **Don Everly** appeared in 1979 with the **Crickets** and **Albert Lee** and joined Paul on stage for '**Maybe Baby**' and 'It's So easy' among others.



McCUE, SAM – Sam McCue (born circa 1940) has been compared to **James Burton** by music writers and has played alongside such luminaries as **The Everly Brothers**.



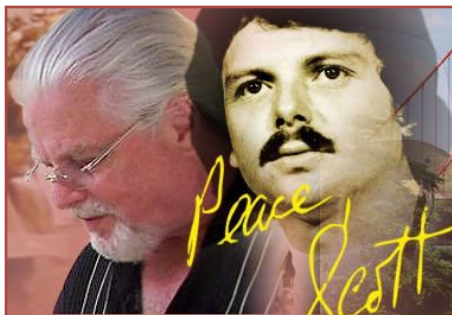
Born into a musical family - his father played the trumpet semi-professionally and his mother sang and played the fiddle - he took up the ukulele at age six and later switched to the guitar. By the early '60s, he was a member of the Legends (see pic – McCue standing at back), a Milwaukee-based outfit that rocked the city with their early single releases of 'Lariat', 'Bop-a-Lena' and 'Say Mama' on the Ermine label, all of which topped the local charts. The group was good enough to get signed by Capitol Records, through which they released two LPs and a single in 1962 and 1963. Even though none of those records charted nationally, the exposure was enough to get McCue - by then recognized as the main driving force within the group - snapped up by **The Everly Brothers** for the lead guitar spot in their backing band, and was with them into the start of the 1970s. During the latter decade, he also joined Crowfoot for their final LP. He remains a guitar hero in Milwaukee and the surrounding area. In addition to playing guitar for various artists (Atlee Yeager, et al.), he has also served as a producer for artists such as Steve Cohen. Sam McCue plays on **The Everly Brothers** album **ROOTS** and their final **Warner Brothers** 1970 double live album **THE EVERLY**

BROTHERS SHOW. He also played on **Phil Everly's** 1973 **STAR SPANGLED SPRINGER**.

McDEVITT, RUTH - An American stage, film and television actress, born Ruth Thane Shoecraft, 13th September 1895 in Coldwater, Michigan, USA. She was well-known for her comedy roles in film and television in the 1950, '60s and '70s and played in series such as *Kolchak: The Night Stalker*, *Mr. Peepers* and *Pistols & Petticoats*, in addition making many guest appearances on other series including *I Dream Of Jeannie*, *Bewitched*, *Here's Lucy* and *Gunsmoke*. In 1970 she played the character Aunt Hattie on the **Johnny Cash Presents The Everly Brothers Show**, telling humorous fictional tales of Don and Phil's many relatives back in **Muhlenburg, Kentucky**. Ruth McDevitt died 27th May 1976 in **Hollywood, California**.



MCKENZIE, SCOTT - Scott McKenzie (10th January 1939 – 18th August 2012) was born Philip Wallach Blondheim in Jacksonville, Florida. He was an American singer and best known his 1967 hit single and generational anthem 'San Francisco (Be Sure to Wear Flowers in Your Hair)'.



McKenzie grew up in North Carolina and Virginia, where he became friends with John Phillips. In the mid-1950s, he sang briefly with Tim Rose in a high school group called The Singing Strings, and later formed a doo wop band, The Abstracts, with Phillips, Mike Boran and Bill Cleary. In New York, The Abstracts became The Smoothies, whose harmony-singing owed a lot to the Four Freshmen, and recorded two singles with **Decca Records**. His stage name came about at this time from an incident while performing with the Smoothies in Ontario. They were on a bill with a pair of comedians and the latter suggested that Blondheim resembled a Scottie dog, and started calling him Scott. Phillips added the "McKenzie" from the name he had given to his daughter Mackenzie (born 1959). In 1961 Phillips and McKenzie met Dick Weissman and formed the New York-based The Journeymen; they recorded three

albums for **Capitol Records**. They disbanded in 1964 as McKenzie wanted to perform on his own and Phillips went on to form the group The New Journeyman that morphed into The Mamas & the Papas with Denny Doherty, Cass Elliot and Michelle Phillips, his second wife. The group soon moved to California. Two years later, McKenzie followed from New York and signed with **Lou Adler's Ode Records**.

In 1967 McKenzie joined in helping to put together what was then known as the First Monterey International Pop Music Festival (there never was a second), organized by Phillips and producer **Lou Adler**, and at his suggestion Phillips wrote a song commemorating the event but, more importantly, embodying what it meant to celebrate. The result was 'San Francisco (Be Sure to Wear Some Flowers in Your Hair)'. Phillips produced it and played guitar on the recording. It was released on 13th May 1967 in the United States and was an instant hit for McKenzie, reaching #4 on the **Billboard Hot 100** and #1 in the UK and much of Europe, selling over seven million copies globally. McKenzie followed the song with 'Like An Old Time Movie', also written and produced by Phillips, which was a minor hit. However, he suffered from bouts of stage fright of varying degrees at different points in his life, and never performed live as much as might have been required to support his recordings. His first album, *The Voice of Scott McKenzie*, was followed with a country-rock album three years later called **Stained Glass Morning** (1970). **The Everly Brothers** had recorded the title song in 1969 but this did not see a contemporary release - the first time their version could be heard was on 1984's **NICE GUYS**. A day later they also recorded the track '**Yves**', which was released as a single the following year.

Scott McKenzie played guitar on a couple of **Everly Brothers** songs during this period: the aforementioned two as well as '**Human Race**' and '**In The Good Old Days**'. In addition he played acoustic twelve-string guitar on **Don Everly's** eponymous 1970 solo album, and the track '**Safari**' on Don's second solo LP, **SUNSET TOWERS**. McKenzie himself stopped recording in the early 1970s and dabbled in acting for a while.

In 1986 he joined a new version of The Mamas and the Papas, taking Denny Doherty's old role in the vocal mix. With Terry Melcher (Doris Day's son), Mike Love (**Beach Boys**) and John Phillips, he co-wrote the #1 single for the **Beach Boys**, 'Kokomo' (1988). By 1998 he had retired from the road version of The Mamas and Papas and the music business. He appeared at the **Los Angeles** tribute concert for John Phillips in 2001 (who had died in March of that year), amongst other 1960s contemporary acts.

Scott McKenzie died on 18th August 2012 in Los Angeles. He had suffered from Guillain-Barré syndrome since 2010.

McMAHON, JENNA - No date of birth known to us. She was a writer for TV shows such as *Maude*, *Soap*, *The Carol Burnett Show*, *The Facts Of Life* and *The Twilight Zone*, starred as an actress in several television series including *The Twilight Zone* and *The Bob Newhart Show*. With her (show) business partner, **Dick Clair** (see pic), she performed a comedy husband and wife routine on show no. 6 of the 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers*. They regularly did this routine on *The Ed Sullivan Show* in the early 1970s.



MEDLEY FROM: THE EVERLY BROTHERS SHOW ALBUM

This medley was often part of the **Everly Brothers**' stage act during the late 1960s/early 70s, and was included on their 1970 double live album **THE EVERLY BROTHERS SHOW**. It comprised:

'Rock 'n' Roll Music' (Chuck Berry);
 'The End' (John Lennon/Paul McCartney);
 'Aquarius' (Galt MacDermot/ Gerome Ragni/James Rado) Gerome Ragni, 11th September 1935 (?1942?) - 19th July 1991;
 'If I Were A Carpenter' (Tim Hardin) Tim Hardin, 23rd December 1941 - 29th December 1980;
 'The Price Of Love' (Don & Phil Everly);
 'The Thrill Is Gone' (Roy Hawkins/Rick Darnell) Roy Hawkins died circa 1973. Rick Darnell 26th April 1929 - 24th December 2008;
 'Games People Play' (Joe South).

This medley occupied all of side 2 of the original LP – the final contractual EBs LP release on **Warner Brothers**. For more information, consult the separate song entries.

MEET ME IN THE BOTTOM - see: DOWN IN THE BOTTOM

MELODRAMA

(Carole King/Gerry Goffin) Recorded in July 1962 during an abandoned **Everly Brothers** session. This interesting and very rare fun curio was recorded on **Calliope** under the name **Keystone Family Singers** which comprised **Phil Everly**, **Glen Campbell** and **Carole King** – who had composed it with her then husband. See also '**Cornbread And Chitlings**', the B-side of the original recording released as **Calliope** 6505. Dudley Do-Right, Snideley Whiplash and Nellie are characters who originally featured in a 1959-1964 US TV show *The Rocky and Bullwinkle Show*, the collective name for two separate American television animated series: *Rocky and His Friends* (1959-1961) and *The Bullwinkle Show* (1961-1964). Dudley Do-Right was a Canadian Mountie who 'always gets his man' and Snideley Whiplash was his arch-enemy. Dudley romantically pursued Nell Fenwick (Nellie Nice-girl), the daughter of Inspector Fenwick, the head of the Mountie station. A segment of the show was entitled *The Dudley Do-Right Show*, which parodied early 20th century melodrama and silent film (by using only a piano as a musical background). In 1999, a live-action film starring Brendan Fraser (as Dudley), Sarah Jessica Parker (as Nell) and Alfred Molina (as Snideley) was released.

Phil: "That was done because Donald had left the studio and we had about another twenty minutes. Everybody was there so we went ahead and did it. What it amounted to was everybody could do something. That was a lot of fun, too. It was just a strange circumstance." (Quote Phil from liner notes to the 2005 **Bear Family** box set **THE PRICE OF FAME**.)

MELODY MAKER - Melody Maker was the first music weekly established in 1926



as a trade magazine for jobbing musicians of the era and was published in the United Kingdom. According to its publisher IPC Media, it was the world's oldest weekly music newspaper. It sadly ceased publication in December 2000 when it was merged into "long-standing rival" (and IPC Media sister publication) **New Musical Express**. The **Everly Brothers** were featured many times during their career – two samples here are from 24th January 1959 (left) and 26th May 1962 (right).

Originally the *Melody Maker* concentrated on jazz. It was slow to

cover **rock and roll** and lost ground to the *New Musical Express* (NME), which had begun in 1952. In November 1958, it started with its Melody Maker LP charts. By the late 1960s, *MM* had recovered momentum, targeting an older market than the teen-oriented NME. Critics such as Richard Williams, Michael Watts, Chris Welch and Steve Lake were among the first British journalists to write seriously about popular music, shedding an intellectual light on such artists as Steely Dan, Cat Stevens and Led Zeppelin. By 1983, the magazine had become more



populist and pop-orientated, exemplified by its modish "MM" masthead, regular covers for the likes of Duran Duran and its choice of Eurythmics' *Touch* as the best album of the year. In 1986, *MM* was invigorated by the arrival of a group of journalists, including Simon Reynolds and David Stubbs, who had run a music fanzine called *Monitor* from the University of Oxford, and Chris Roberts, from *Sounds*, who established *MM* as more individualistic and intellectual. While *MM* continued to devote most space to rock and indie music (notably Everett True's coverage of the emerging grunge scene in Seattle), it covered dance music, hip hop and post rock and electronica. The magazine had retained its large classified ads section, and remained the first call for musicians wanting to form a band; Suede formed through ads placed in the paper. In 1999, *MM* relaunched as a glossy magazine, but the new design did not help. The magazine closed the next year and merged with *NME*, which took on some of its journalists and music reviewers.

MELODY TRAIN

(**Tony Colton**/Ray Smith) **Don Everly** solo. Recorded August 1974 at **A&M Studios, Hollywood, California**, for inclusion 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 '**Jack Daniels Old No. 7**' 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**.

MEMORIES ARE MADE OF THIS

(Terry Gilkyson/Richard Dehr/Frank Miller) Recorded 24th March 1960 at **RCA Victor Studio, Nashville, Tennessee**, for the album **IT'S EVERLY TIME**. **Ray Edenton** (guitar); other details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.

It garnered covers from **Jim Reeves, Hank Snow, Little Richard, Johnny Cash** and Paul Anka but was of course a huge hit for **Dean Martin**, who took it to #1 for six weeks in 1956; it became one of his signature songs. Dean was backed by The Easy Riders, who consisted of Gilkyson, Dehr and Miller – the song's composers who operated as a folk music band during the late 1950s. Terry Gilkyson also wrote 'The Bear Necessities' for the Disney film *The Jungle Book*. Terry Gilkyson, 17th July 1916 – 15th October 1999.

MENTION MY NAME IN SHEBOYGAN

(Bob Hillard/Dick Sanford/Sammy Mysels) Recorded 30th May 1961 at **RCA Victor Studio, Nashville, Tennessee**. It features on the album **BOTH SIDES OF AN EVENING**. **Chester B. "Chet" Atkins** (guitar); **Harold Ray Bradley** (guitar); **Ray Edenton** (guitar); **Walter L. "Hank" "Sugarfoot" Garland** (guitar); Samuel K. "Sammy" Pruett (guitar); Walter Haynes (steel guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); Lou "Joe Fingers Carr" Busch (percussion); Marvin H. Hughes (piano). Producer: no credit; engineer: **Bill Porter**.

The song came from the 1954 MGM film *Deep In My Heart*. Town/City names referred to in the song: Sheboygan is in Wisconsin, Paducah is in **Kentucky** and Tacoma is in Washington State (Northwest US). See also the **Lyric List** on the **EBI** website. The bridge and verse in the original Beatrice Kay version was not used by the EBs. The Elmira referred to in the original is, we imagine, the one in New York State. There are other much smaller Elmiras in Michigan and California.

Phil: "That whole album we did with 'Mention My Name In Sheboygan' and all that – I don't know what the hell we were thinking. We had to do something. We had to get an album out. So we fooled around with that stuff." Bob Hillard, 28th January 1918 – 1st February 1971.

MERCURY RECORDS - Mercury Records is a record label operating as a standalone company in the UK and as part of the Island Def Jam Motown Music Group in the US; both are subsidiaries of Universal Music Group. There is also a Mercury Records in Australia, which is a local artist and repertoire division of Universal Music Australia. In the United States, Universal Music Group Nashville administers the Mercury Records Nashville label.



Mercury Records was founded in **Chicago, Illinois** in 1945 by Irving Green, Berle Adams and Arthur Talmadge. Early in the label's history, Mercury opened two pressing plants, one in **Chicago** and the other in St. Louis, Missouri. With the use of automatic presses and providing 24-hour turnaround, they went into direct competition with major recording labels such as **Columbia, Decca**, and **RCA Victor**. Rather than rely on radio airplay, Mercury initially relied to jukeboxes to promote their music.

In 1947 **Jack Rael**, a musician and publicist/manager and later **Everly Brothers** manager, persuaded Mercury to let Patti Page (whom he managed) record a song that had been planned to be done by Vic Damone, 'Confess'. The budget was too small for them to hire a second singer to provide the "answer" parts to Page, so at Rael's suggestion she did both voices. Though overdubbing had been used occasionally on 78 discs in the 1930s, for Enrico Caruso and Elisabeth Schumann recordings among others, this became the first documented example of overdubbing using tape, and Patti Page, along with rival **Capitol** Records artists Les Paul & Mary Ford, became one of the artists best known for the use of this technique.

In 1961 the Dutch company Philips Records, having lost its distribution deal with **Columbia Records** outside North America, signed an exchange agreement with Mercury, and Philips subsequently bought Mercury and its subsidiary labels to expand its US base.

In July 1967, Mercury Records became the first U.S. record company to release cassette music tapes (Musicassettes). In 1969, Mercury changed its corporate name to Mercury Record Productions Inc. while its former parent Conelco became North American Philips Corp (N.A.P.C.) after Philips brought control of the company. In 1972, Philips along with German Electronics giant Siemens merged their record operations with Deutsche Grammophon to become **PolyGram**. That year **PolyGram** brought Mercury from N.A.P.C. Mercury's corporate name was changed to Phonogram Inc. to match a related company in the UK that operated the Mercury label there.

In 1981, Mercury, along with other U.S. **PolyGram**-owned labels, which included **Polydor**, RSO, and Casablanca, consolidated under the new name **PolyGram Records Inc.** Around this time, Mercury moved its headquarters to New York City.

The Everly Brothers post-reunion albums **EB84, BORN YESTERDAY** and **SOME HEARTS** were all released on the Mercury label. In 2005 Hip-O-Select also released **ON THE WINGS OF A NIGHTINGALE - THE COMPLETE MERCURY STUDIO RECORDINGS** which includes the previous unreleased track, '**A Kiss Is A Terrible Thing To Waste**'.



In late 1998, **PolyGram** was bought by Seagram, which then absorbed the company into its Universal Music Group unit. Under the reorganization, Mercury Records was folded into the newly formed The Island Def Jam Music Group (IDJMG). Mercury's pop roster was predominantly taken over by Island Records, while its hip hop artists found a new home at Def Jam Recordings, which in turn formed an imprint, Def Soul Records, that absorbed some of Mercury's R&B acts. Mercury's former country unit became Mercury Nashville Records. IDJMG revived the Mercury imprint in the US in 2007: Mercury Records was re-launched as a label under the Island Def Jam Music Group.

MERCY, MERCY, MERCY

(Joe Zawinul) Recorded 20th June 1967 at **United Recording Corporation Studio B, Hollywood, California**. Album track on **THE EVERLY BROTHERS SING**. **James E. Burton** (guitar); **Alvin W. "Al" Casey** (guitar); **Jay Lacy** (guitar); **Don Lanier** (guitar); **Louis "Lou" Morell** (guitar); **Donald N. Bagley** (bass); **Carol Kaye** (bass); **Terry Slater** (bass); **Hal Blaine** (drums); **Victor Feldman** (percussion); **Jack Sargent** (percussion); **Mike Melvoin** (keyboards); **Lincoln R. Mayorga** (keyboards); **David Duke** (French horn); **Gene "Clip" Cipriano** (reeds); **Ronald James "Jim" Horn** (reeds). Producer: **Dick Glasser**; engineer: **Eddie Brackett**; arranger: **Al Capps**. Note Don dropping his "S's", perhaps trying to sound 'black'! The **Buckinghams** had a Top Five hit with it in 1967. **Josef Erich Zawinul**, 7th July 1932 – 11th September 2007.

MICKY, PATRICIA – see: **EVERLY, PATRICIA**

MIDNIGHT SPECIAL, THE

(Traditional) Don and Phil performed it as a finale with The Lennon Sisters, Doug Kershaw, Michael Parks and the show company on the **ABC TV show Johnny Cash Presents The Everly Brothers**, recorded 18th May 1970 and aired 19th August 1970 (Show No. 7). Pic shows Doug Kershaw, Phil and Don Everly and two of the Lennon Sisters.



The lyrics of this traditional were first recorded in print in 1905 by sociologist Howard Washington Odum; the first published version is by Carl Sandburg in 1927, and Pistol Pete Cutrell was the first one to record it the year before. There are many variations to the lyrics. The composition is often mistakenly credited to Leadbelly (Huddie Ledbetter), who performed it while in Angola Prison for folk song collectors John and Alan Lomax (working for the Library of Congress) in 1934 and is really the one who made the song famous. They assumed he wrote it while in fact he only inserted several stanzas relating to a 1923 Houston jailbreak into the traditional song.

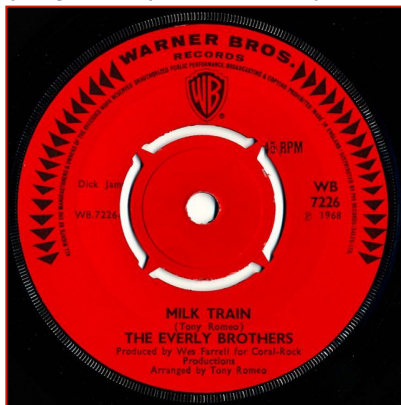
The belief is that if the light of the Midnight Special shines on a prisoner in his cell, he will soon be set free. Leadbelly said that it was considered good luck to have a cell located so that the headlight from the train would shine in as the train passed. Carl Sandburg saw it differently, believing the singer would rather be run over by a train than spend more time in jail. It was often sung as a prison work song.

There has been some debate whether there exists a real Midnight Special, but most likely any train passing a prison in the middle of the night and shining its light into (one of) the cells could be called a Midnight Special – in all cases it has become a metaphor for freedom. Many artists recorded it

but the version coming closest to the fame Leadbelly achieved is Creedence Clearwater Revival's rendition from their 1969 album *Willie and The Poor Boys*.

MILK TRAIN

(**Tony Romeo**) Recorded 1st July 1968 at **A&R Studios, New York City** and issued on 31st July 1968 in the United States only as WB



7226, with '**Lord Of The Manor**' as B-side. No musician details known. Producer: **Wes Farrell**; engineer: **Roy Cicala**; arranger: **Tony Romeo**. It received some FM airplay but sadly not enough to climb up the charts. Had it been up to Don, they would not have recorded '**Milk Train**'.

Don: "I tried to get the producer to cut '**Aquarius**' with us [instead of '**Milk Train**'] and couldn't get him interested at all. I really regret not having put my foot down. The show had just opened on Broadway and no one had recorded it." Just think what could have happened if the **Everlys** had recorded '**Aquarius**'!

Highest chart positions: US: -; UK: -; Australia: 98



MILLER, BOB - Bob Miller (20th September 1895 – 26th August 1955), composer of '**Rocking Alone In An Old Rocking Chair**', was born in Memphis, Tennessee and studied at the Southern Conservatory of Music and **Chicago** Conservatory of Music. He became a professional pianist in 1905 and had his first song published in 1906. In 1915 he led the Steamer Idlewild Orchestra on showboats. He moved to New York in 1928 where he worked as an arranger for the Irving Berlin Company before establishing his own musical concern, the Bob Miller Publishing Company in 1933. Together with his wife Esther VanSciver, they started representing country acts in New York and caught wind of Chester and Lester Buchanan (The Buchanan Brothers) through a record store owner who had come to know the brothers and their talents through their record listening habits. Miller wasted no time and signed them to the Blue bird label in 1944.



Although he composed numerous blues and popular tunes, the most important items in his repertory of over seven thousand songs were the hillbilly items, including 'The Death of Jimmie Rodgers' -

sometimes composed in collaboration with others. He wrote under many pseudonyms. In the decades following the 1920s, Miller produced scores of lucrative and lastingly popular compositions, including the well-known 'Eleven Cent Cotton and Forty Cent Meat'; the prison song which has inspired countless others, 'Twenty-One Years'; and the World War II hit 'There's a Star Spangled Banner Waving Somewhere'.

As an event-songwriter Miller was always alive to the possibility of exploiting any incident that struck the fancy of the people. In fact, he was sometimes ahead of a story. He supposedly prepared an obituary song for [Louisiana governor] Huey Long two years before his assassination, and even went so far as to predict accurately that the killing would occur in the state Capitol.

He also composed music and songs used in films including 'Utah Trail' for the 1945 film *Utah* starring Roy Rodgers; 'Twenty-One Years' for *Sunset in Wyoming* (1941) and 'Seven Years with the Wrong Woman' in *Colorado Sunset* (1939), both starring **Gene Autry**, and in 1939 'When the White Azaleas Start Blooming' aka 'Broadway Brevities: Public Jitterbug Number One' for *Public Jitterbug No.1* starring Betty Hutton. In 1970 he was posthumously inducted into the **Nashville Songwriters Hall of Fame**.

MILLER, ROGER - American singer, songwriter, musician, actor and great wit Roger Dean Miller (2nd January 1936 – 25th October



1992) was born in Fort Worth, Texas. Roger's early influences were **Hank Williams** and Bob Wills. When he was 17, he stole a guitar out of desperation to write songs; however, he turned himself in the next day. He chose to enlist in the army to avoid jail. He later quipped, "My education was Korea, Clash of '52." After his discharge, he travelled to **Nashville** and began his musical career as a songwriter, collaborating with **George Jones** on 'Tall Tall Trees' and 'Happy Child'. Roger temporarily put his career on hold after getting married and moved to Amarillo to become a fireman while still doing gigs in the evenings. Unfortunately, by his own account he slept through one fire, after which the fire department thought it expedient he find employment elsewhere. Returning to **Nashville** he wrote 'Invitation to the Blues', first covered by Rex Allen and later **Ray Price**. He signed with Tree Publishing and went on to write 'Half a Mind' for Ernest Tubbs, 'That's the Way I Feel' for Faron Young, and his first number one, 'Billy Bayou', which along with 'Home' was recorded by **Jim Reeves**.

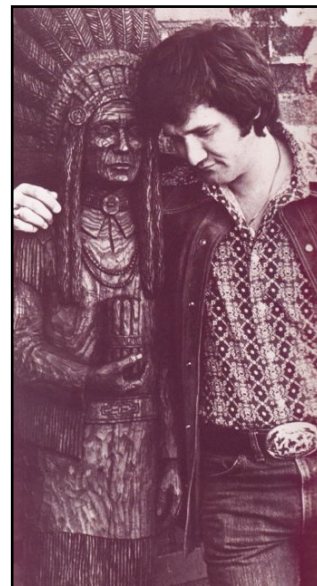
In 1958 Roger signed a recording deal with **Decca** and recorded a few honky tonk songs with Donny Little (later known as Johnny Paycheck) that pretty much sank without a trace. In order to make some extra money, he went on tour and joined Faron Young's band as a drummer, although he had never drummed before. "Are you a drummer?" I said, 'No, but when do you need one?' And he said, 'Monday.' And I said, 'Monday I'm a drummer.'"

He then signed a record deal with **Chet Atkins** at **RCA** and cut 'You Don't Want My Love' aka 'In The Summertime' in 1960 which started his success as a recording artist. It was followed by 'When Two Worlds Collide', co-written with Bill Anderson (who has been quoted saying, "Roger was the most talented, and least disciplined person that you could imagine," citing the attempts of Miller's Tree Publishing boss, Buddy Killen to force him to finish a piece. Roger's view on the matter: "The human mind is a wonderful thing; it starts working from before you're born and doesn't stop till you sit down to write a song.") However, Miller soon grew tired of writing songs, divorced his wife and began a party lifestyle that earned him the moniker "wild child". He was known to walk off shows and get into fights. He was dropped from his record label and moved to **Hollywood** where in 1964 for Smash Records he recorded the hits 'Dang Me' (written in four minutes flat) and 'Chug-a-Lug'. Both were released as singles, peaking at #1 and #3 respectively on country charts; but also shooting up the **Billboard** Hot 100, reaching #7 and #9. Later that same year 'Do-Wacka-Do' hit #15 and then the biggest hit of his career, 'King Of The Road', topped the Country and Adult Contemporary charts and peaked at #4 on the **Billboard** Hot 100. 'Engine Engine #9', 'Kansas City Star' and 'England Swings' followed, and in 1966 '**Husbands and Wives**'. The latter was covered by the **Everly Brothers** for 1972's **PASS THE CHICKEN AND LISTEN**. Don and Phil also recorded a superb version (several takes in fact) of '**Burma Shave**' that sadly did not see a contemporary (1967) release but was kept in the vaults until 1977's **NEW ALBUM**. However, the superior take is take #15, later released on **FROM NASHVILLE TO HOLLYWOOD** and also on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**. One more song the Everlys "share" with Roger Miller is '**My Elusive Dreams**' that both recorded; Don and Phil did so in 1967 (it remained unissued until 2006 on above box set).

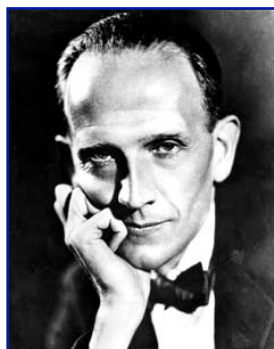
For a short while Roger Miller had his own TV show but it was cancelled after 13 weeks. He kept recording all through the 1970s, collaborating with Willie Nelson on an album entitled *Old Friends*. The title song, with guest vocals by **Ray Price**, was the last hit of his career in 1982. Feeling his more artistic work was not appreciated, he stopped writing, to return to composing when he received the offer to write the score to a Broadway musical based on Mark Twain's *The Adventures of Huckleberry Finn* – even though he had never read the novel. *Big River* premiered in 1985 and earned seven Tony Awards including Best Score for Roger Miller. He also acted the part of Huck Finn's father Pap for three months after the exit of actor John Goodman, who left for **Hollywood**.

In 1990 he co-wrote Dwight Yoakum's hit 'It Only Hurts When I Cry' and sang backup on the song. Roger began a solo guitar tour again that same year but it all ended the following year when he was diagnosed with lung cancer. Miller's unique style defies easy classification. Many of his recordings were humorous novelty songs with whimsical lyrics, coupled with scat singing or vocalese riffs filled with nonsense syllables. But there were also sincere ballads, and he was regarded by many as a genius – which indeed he was. **Johnny Cash** discussed Miller's bass vocal range in his 1997 autobiography. He commented that it was the closest to his own that he had heard.

Roger Miller, a lifelong cigarette smoker, died of lung and throat cancer 25th October 1992, at the age of 56 shortly after the discovery of a growth under his vocal cords. He was posthumously inducted into the **Country Music Hall of Fame** three years later. His songs continue to be recorded by younger artists.



MILNE, A. A. - Alan Alexander Milne, 18th January 188 – 31st January 1956. An English author, best known for his books about the teddy bear Winnie-the-Pooh and for various children's poems. Milne was a noted writer, primarily as a playwright, before the huge success of Pooh overshadowed all his previous work. During the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, **Don Everly** and **Melanie** (aka **Melanie Safka**) performed **Melanie's** take on Milne's **'Christopher Robin Is Saying His Prayers'**.



Christopher Robin was in fact A. A. Milne's son (see pic on right) for whom and about, he wrote his children's stories including his most famous Winnie-the-Pooh books.

In 1924 Milne produced a collection of children's poems *When We Were Very Young*, which were illustrated by Punch staff cartoonist E. H. Shepard. A collection of short stories for children, *Gallery of Children*, and other stories that became part of the



Winnie-the-Pooh books, were first published in 1925. Christopher Robin Milne's stuffed bear, originally named "Edward", was renamed "Winnie-the-Pooh" after a Canadian black bear named Winnie (after Winnipeg), which was used as a military mascot in World War I, and left to London Zoo during the war. "The pooh" comes from a swan called "Pooh". E. H. Shepard illustrated the original Pooh books, using his own son's teddy, Growler ("a magnificent bear"), as the model. Other notable characters created by Milne include the bouncy Tigger and gloomy Eeyore. Christopher Robin Milne's own toys are now under glass in New York.

The fictional Hundred Acre Wood of the Pooh stories derives from Five Hundred Acre Wood in Ashdown Forest in East Sussex, South East England, where the Pooh stories were set. Milne lived on the northern edge of the Forest and took his son walking there. E. H. Shepard drew on the landscapes of Ashdown Forest as inspiration for many of the illustrations he provided for the Pooh books. The adult Christopher Robin commented: "Pooh's Forest and Ashdown Forest are identical." The wooden Pooh Bridge in Ashdown Forest, where Pooh and Piglet invented Poohsticks, is a tourist attraction. *Winnie-the-Pooh* was published in 1926, followed by *The House at Pooh Corner* in 1928. A second collection of nursery rhymes, *Now We Are Six*, was published in 1927.

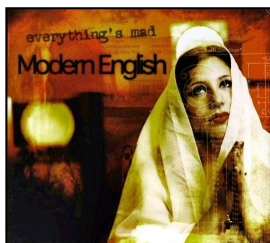
Milne was also an early screenwriter for the nascent British film industry, writing four stories filmed in 1920 for the company Minerva Films (founded in 1920 by the actor Leslie Howard and his friend and story editor Adrian Brunel). These were *The Bump*, starring Aubrey Smith; *Twice Two*; *Five Pound Reward*, and *Bookworms*. Some of these films survive in the archives of the British Film Institute. Milne had met Howard when the actor starred in Milne's play, *Mr Pim Passes By in London*.

MILVA CLUB – an Italian TV show on which **The Everly Brothers** performed during the 1960s.

MISS THE MISSISSIPPI AND YOU

(Bill Halley) The EBs sang this song with the cast of **Garrison Keillor's *Prairie Home Companion 2nd Annual Farewell Performance***, broadcast live from **Radio City Music Hall**, New York, NY, on 4th June 1988. It is available on DVD. The song was first recorded by **Jimmie Rodgers** – writer of 'Blue Yodel' aka **'T For Texas'** – in 1932. Doc Watson, **Emmylou Harris**, **Bob Dylan**, **Arlo Guthrie** and **Roseanne Cash** have all recorded a version.

MODERN ENGLISH



- an English rock band best remembered for their songs 'I Melt with You', 'Hands Across the Sea' and 'Ink and Paper'. The group disbanded for a period in 1991, but later recorded in 1995 and 2002 with new members. The original 1980s line up reformed and tour the US and UK and are writing new material. In 1996 following various splits and changes of line-up, Modern English released an album entitled *Everything's Mad* which included the track **'I Can't Breathe'**, a reworking with new lyrics to the tune of **'Cathy's Clown'**. The composition is credited to Ted Mason and Robbie Grey with a rather oblique reference to **Don Everly**.

MOLDEN, NIGEL - Executive Producer of **THE NEW ALBUM**, he also wrote the liner notes. Molden was the founder of **Magnum Force Records** which specialised in re-issues. It issued **The Everly Brothers' NICE GUYS** (1984) and **SUSIE Q** (1987) – UK-only releases.

MONEY (That's What I Want)

(J. Bradford/Berry Gordy Jr.) Recorded 8th & 9th June 1965 at **United Recorders Studio B, Hollywood, California**. Album track on **BEAT 'N' SOUL**. **The Beatles** also recorded a well-known version. **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**.

MONROE, BILL - see: **MONROE BROTHERS, THE**

MONROE BROTHERS, THE



The Monroe Brothers hailed from **Kentucky** and began as a quartet of Birch, Charlie (4th July 1903 – 27th September 1975), and Bill (13th September 1911 – 9th September 1996) Monroe on fiddle, guitar and mandolin respectively, and their friend Larry Moore. They performed at local dances and house parties. Birch Monroe and Larry Moore left soon and in 1932, Bill and Charlie began touring professionally as a duo with the **WLS** touring company as dancers, appearing with the Hoosier Hot Shots and **Red Foley** among others. They eventually won spots performing live on radio stations - first in Indiana and then, sponsored by Texas Crystals (a company manufacturing laxatives), on several radio broadcasts in Iowa, Nebraska, South Carolina and North Carolina 1934 to 1936. **RCA Victor** signed the Monroe Brothers to a recording contract in 1936. They scored an immediate hit single with the gospel song 'What Would You Give In Exchange For Your Soul' and ultimately recorded 60 tracks for Victor's Bluebird label between 1936 and 1938.

Their music at this point was firmly within the brother duo tradition and exhibited only hints of the style Bill Monroe would later pioneer. They were set apart from other harmony duos by Bill's piercing harmonies and mandolin leads, as well as the energy and often fast tempos of their performances. The very use of the mandolin as a lead instrument would revolutionise its application in country music, as would Bill's



unique fiddle-influenced style. There was an excitement and an edge to their music that put them on the frontier of hillbilly innovation in their day. In early 1938, Bill and Charlie parted ways due to personality conflicts and business disagreements, and each formed his own band shortly thereafter. Charlie formed a group called the Kentucky Pardners, and by 1941 (after a short stint with a band called the Kentuckians and an abortive attempt at recreating the Monroe Brothers sound with partner Cleo Davis) Bill Monroe was recording again for **RCA** with a band he named the Blue Grass Boys, named for his home state of **Kentucky**. Bill's performing career went on to span 60 years as a singer, instrumentalist, composer and bandleader. He built upon his earlier innovations and developed the distinctive and enduring style that came to be known as bluegrass; he was referred to as "The Father of Bluegrass".

During the folk revival of the early 1960s many college students and other young people discovered Bill Monroe, associating his style more with traditional folk music than with the country-and-western genre with which it had previously been identified. The word "bluegrass" first appeared around this time to describe the sound of Bill and similar artists such as Flatt and Scruggs, the Stanley Brothers, Reno and Smiley, Jim and Jesse, and the Osborne Brothers. In 1967 Bill himself founded an annual bluegrass festival at Bean Blossom in southern Indiana, a park he had purchased in 1951, which routinely attracted a crowd of thousands; the annual Bill Monroe Bean Blossom Bluegrass Festival is now the world's oldest continuously running annual bluegrass festival.

The **Everly Brothers** grew up listening to the Monroe Brothers, and later Bill Monroe and his Bluegrass Boys. They recorded 'Down In The Willow Garden' for 1959's **SONGS OUR DADDY TAUGHT US**, a song attributed to Charlie Monroe but which is really a country traditional named 'Rose Connelly'; Charlie recorded it in 1947, changed the title to 'Down In The Willow Garden' and took the credit. In their early touring days, **Don** and **Phil** went on **Tent Shows** that included Bill Monroe and his Bluegrass Boys. One of the first (if not in fact the very first, right after they recorded 'Bye Bye Love') was a three-week Bill Monroe 'Grand Ole Opry' tent show through Mississippi, Alabama and Florida for which they were paid \$90 a week.

MONROE, MARILYN

Norma Jeane Baker; 1st June 1926 - 5th August 1962. Marilyn Monroe was known to be a great fan of **The Everly Brothers**. During the 1962 photoshoot for *Vogue*, her last sitting, photographer Bert Sterne had an Everly Brothers record on the record player: '**All I Have To Do Is Dream**'. There is a photograph of her with the first two **Everly Brothers Cadence** albums on the floor next to her; if anyone has a copy we'd appreciate it enormously if you would share it with us! Please send it to the email address at the top of the document, and in the introduction.

MONTGOMERY, BOB

Bob Montgomery was **Buddy Holly's** boyhood friend and early recording partner. He maintained a successful career as a composer and producer.



Bob Montgomery was born 12th May 1937 in Lampasas, Texas. He is an American singer, songwriter, and music producer/publisher. He was a songwriting partner and best friend of **Buddy Holly**, performing together as the duo "Buddy and Bob" whilst teenagers in high school. Bob met Buddy Holly at Hutchison Junior High School in Lubbock, Texas in 1949. They joined up and started playing at school assemblies and on local radio shows. Bob sang lead and Buddy harmonized. Bob replaced Jack Neal, who Buddy had first teamed with, to become the Buddy & Bob duo. During 1954-55, they cut several demos at Nesman Studios in Wichita Falls, Texas, and at radio KDAV, where they performed weekly on *Sunday Party*. They would team up with Larry Welborn to become simply "Buddy, Bob & Larry". Initially, they were playing a variety of bluegrass music that evolved to the rockabilly sounds.

They soon had a weekly Sunday radio show on station KDAV. On 14th October 1955, Bill Haley and the Comets did a concert at the Fair Park Auditorium which also featured Montgomery, Holly and bassist Larry Welborn on the bill. **Eddie Crandall**, **Marty Robbins'** manager and later also briefly **The Everly Brothers'** manager, spoke to KDAV station owner Pappy Dave Stone and told him he was interested in Holly as a solo



performer. Holly's career then began after demo recordings of his music were made and sent to **Decca Records**. Bob co-wrote some of Holly's songs, such as 'Heartbeat', '**Wishing**' and '**Love's Made a Fool of You**' as well as the pop standard 'Misty Blue'. He also wrote 'Back in Baby's Arms' for Patsy Cline. After the trio split, Bob based himself in Clovis as Norman Petty's assistant and session guitarist. In 1959 Bob released a solo 45 on Brunswick 'Because I Love You' (produced by Petty).

With **Earl Sinks** he co-wrote '**That's What You Do To Me**' that **The Everly Brothers** recorded for 1960's **IT'S EVERLY TIME** on **WB**. '**Wishing**' and '**Love's Made A Fool Of You**' were written for the Everlys but due to disputes with their publisher, they were prevented from ever recording them.

In 1962, he moved to **Nashville**. He later became a top producer in the **Nashville** music industry during the 1990s. He produced hits for Bobby Goldsboro, Reba McEntyre, Suzy Bogguss & Janie Fricke just to name a few. His publishing company, House Of

Bob's wife Carol was a session singer for many years and the two released three singles on W.B. in 1960-61 as Bob & Carol. Bob was also involved with a recording group called The Holidays in their 1964 release. His son Kevin has also recorded, notably appearing with Mary Chapin Carpenter on the song '**Wishing**' on the Buddy Tribute CD. While Kevin regularly performs for Buddy-related events, mostly in the U.K., Bob has retired and moved to Australia.

(**Pete Wingfield**/Mike Vernon) Recorded May 1984 at **Maison Rouge Studios**, Fulham, London, UK, for inclusion 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**.

MOVE OVER JUANITA

MARGO SMITH
 PRODUCED BY NORRO WILSON
 FOR WARNER BROS. RECORDS

WBS 49109
 (XTN 12045)

3:17

Warner Bros. Records
 Warner Bros. Music Corp. /
 At Allco
 Music Corp.
 BMI/Mack
 David Music
 Publishing
 Co.-ASCAP

From the
 Warner Bros.
 Album
 BSK 338
 JUST MARGO

MOVE OVER JUANITA
 (Margaret Evelyn/Norris D. Wilson/
 Mack David)
 ©1975 Warner Bros. Records Inc.
 © Warner Communications Company
 1380 Warner Boulevard Burbank California 91505

Mack David, 5th July 1912 - 30th December 1993.

[illegible]

(**Neil Young**) Recorded 27th December 1968 at **Sunwest Studio A, Hollywood, California**. **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**.

Note **Ry Cooder's** terrific slide guitar playing! The final result of this day's session was first mixed on 6th January 1969 but deemed unsuitable for release: the tapes were marked 'Do not use' by producer **Lenny Waronker**. However, this first mix does turn up on **Magnum Force's** 1984 **NICE GUYS** album. A second attempt at mixing was made a few days later on 14th January but remained in the vaults as well until its escape in 2006 on the **Bear Family** box set **CHAINED TO A MEMORY**, which also features mix #1. It is a great song and a shame it never saw contemporary release! **Neil Young** himself first recorded it with his folk-rock band Buffalo Springfield in 1967.

MUHLENBERG COUNTY

Formed 1798 out of parts of Logan and Christian counties. Named for Gen. Peter Muhlenberg, 1746-1807, of Pa. Ordained minister, 1768. "A time to preach and a time to fight." Entered Revolutionary Army as Col., Eight Va. (German) Regt. Active from 1776 to surrender of Yorktown. U. S. Congress, Senate. Collector of Customs, Phila. Many from his regiment pioneered here.

Don Everly was born (in the town of **Brownie**) and where many of the **Everly** family still reside. As of the year 2000, the population was 31,839. The county is named after Peter Muhlenberg. Its county seat is Greenville, **Kentucky**. The two primary geographic features of Muhlenberg County are the **Green River** and Lake Malone. The 300-mile-long **Green River** is a tributary of the Ohio River. It provides a commercial outlet for goods (primarily coal) to be shipped from the county to the major trade centres along the Mississippi River.

Muhlenberg County and the **Green River** will forever be linked in the minds of many by the **John Prine** song '**Paradise**' (recorded by the EBs), about a (now defunct) coal-mining town in Muhlenberg County. Spanning 788 acres near the small town of Dunmor in southern Muhlenberg County, Lake Malone (where **Don Everly** once owned the **Lake Malone Inn** – see entry above) provides a locale for water recreation such as swimming, boating, and fishing. Lake Malone and the surrounding hardwood forest form Lake Malone State Park.

MUHLENBERG COUNTY MUSIC AND HISTORY MUSEUM



The museum opened Friday 30th September 2011 in **Central City** and is located at the **Central City** Tourist and Convention Commission Office at 208 N. First Street, **Central City, Kentucky**. It features memorabilia of famous **Muhlenberg County** musicians such as **The Everly Brothers** and **Merle Travis** and **Dave Rich**. The museum has a 1953 AMI jukebox that plays all the tunes from the 1950s and 1960s. A photo exhibition of the artists that have performed at the **Everly Brothers Homecoming** Festival from 1988 till 2002 is displayed in the concert room. **Don Everly** visited the museum 15th September 2011, before its grand opening, and according to the director of the city's tourism office, he was really happy to see that the museum was up and going and that a large amount of memorabilia has been preserved (see pic).

MUSIC IS THE VOICE OF LOVE

(Phil Everly/Terry Slater) Recorded by **English House** in 1971 and produced by **Terry Slater** and Bob Engeman. Possibly Phil is one of the backup singers but there is no certainty. This track was issued as the flipside of 'Is This The Way To Amarillo' (MGM K-14360) - but not really competing with Tony Christie's release also in 1971. Not much else is known about this band but could that be **Terry Slater** singing?? More information would be greatly appreciated. Contact email at the top of this document, and in the introduction.



MUSKRAT

(**Merle Travis**/Tex Ann/Harold Hensley) Recorded 1st June 1961 at **RCA Victor Studio, Nashville, Tennessee** and issued on 2nd September 1961 as WB 5501, coupled with 'Don't Blame Me' (double A-side).



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**.



In the UK, **Decca** chose to make only 'Muskrat' the A-side. The track didn't do that much chart-wise in the US, only making it to #82. A more respectable #20 spot was reached in the UK. Look for it on the album **BOTH SIDES OF AN EVENING**. The single version recorded the same day closes with a flute solo not present on the album version; same musicians but with an unidentified flautist. Producer: no credit; engineer: **Bill Porter**. Both versions are on the 2005 **THE PRICE OF FAME** box set. Co-composer **Merle Travis** recorded it for his 1947 album *Folk Songs Of The Hills*. Harold Hensley, 3rd July 1922 – 15th September 1988; Tex Ann – no info.

Highest chart positions: US: 82; UK: 20; Australia: 26

MY BABE

(**Willie Dixon**) Recorded 7th June 1965 at **United Recorders Studio B, Hollywood, California**, for the album **BEAT 'N' SOUL**. It was an R&B #1 hit for Little Walter in 1955. **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**.

MY BABY

(**Don Everly**) **Don Everly** solo. Recorded mid-1970 at **A&M Studios, Hollywood, California**, and features 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**.

Don's son **Edan** (whom 'My Baby' presumably refers to) was born two years prior to the recording of this magnificent track. A long intro leads into a guitar-driven tune, with Don's rhythm guitar to the fore.

MY BONNIE LIES OVER THE OCEAN

(Trad.) **Phil Everly** sang this song with his friend **Dean Reed** in 1979 during the finale of a TV concert *Der Mann aus Colorado (The Man From Colorado)*, which included other Everly hits and was recorded in February 1979 at Karl-Marx-Stadt, East Germany. It was broadcast on 13th October 1979. On the show Phil also sang solo ('**When Will I Be Loved**' and '**Ich Bin Dein**') and spoke a few words of German with the aid of a German/English phrase book!

A curious choice for a pop song, 'My Bonnie Lies Over The Ocean' is a traditional Scottish folk song. It is thought to have its origins in the history of Charles Edward Stuart, commonly known as Bonnie Prince Charlie, the grandson of the deposed Stuart monarch James II. Many Highland Scots supported Bonnie Prince Charlie's attempt to restore the Stuarts to the English throne in 1745-46 by invading Scotland and England. The song has numerous variations and parodies and is even included on the official lists of Boy Scout campfire songs, but was most famously arranged and recorded by Tony Sheridan with musical backing by **The Beatles** (then a little-known beat combo credited as the 'Beat Brothers') featuring original drummer Pete Best. Sheridan released it as a single in 1962. **Jerry Lee Lewis** recorded a version in 1960.

MY ELUSIVE DREAMS

(Claude 'Curly' Putman/Billy Sherrill) Recorded 14th September 1967 at **United Recording Corporation Studio A, Hollywood, California**, but remained in the vaults until it first appeared on the **Bear Family** box set **CHAINED TO A MEMORY** in 2006. Dennis Budimir (guitar); **James E. Burton** (guitar); **Glen Campbell** (guitar); Carl West (steel guitar); Bob West (bass); **Hal Blaine** (drums); Stanley Levey (mallets); **Lawrence "Larry" Knechtel** (keyboards); **Mike Melvoin** (keyboards); horns: unknown. Producer: **Dick Glasser**; engineer: **Lee Herschberg**; arranger: Bill Justis. It was a #1 country hit for Tammy Wynette & David Houston.

MY FRIEND

(**Don Everly**) **Don Everly** solo. Recorded mid-1970 at **A&M Studios, Hollywood, California**. This magnificent track appears 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**.

MY GAL SAL

(Paul Dresser) Recorded 31st May 1961 at **RCA Victor Studio, Nashville, Tennessee**, for the album **BOTH SIDES OF AN EVENING**. **Chester B. "Chet" Atkins** (guitar); **Harold Ray Bradley** (guitar); **Ray Edenton** (guitar); **Walter L. "Hank" "Sugarfoot" Garland** (guitar); Samuel K. "Sammy" Pruett (guitar); Walter Haynes (steel guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); Lou "Joe Fingers Carr" Busch (percussion); Marvin H. Hughes (piano). Producer: no credit; engineer: **Bill Porter**.

The track was actually selected for them by WB president **Jim Conklin** – a second song from the 1927 WB film *The Jazz Singer* ('**My Mammy**' being the first). This song is interesting in that the original version was a sad lament over the death of Sal. Dresser composed the Indiana (where he was born) state song 'On The Banks Of The Washbash, Far Away'. He was portrayed in the 1942 film *My Gal Sal* by Victor Mature; the story the film was based on was written by Paul's brother, novelist Theodore Dreiser. In addition, 'My Gal Sal' was also the name of a WW II bomber, a B-17 known as the Flying Fortress!

On the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers** they performed the song live. It was recorded 18th May 1970 and aired 19th August 1970 (Show No. 7). Johann Paul Dreiser Jr., 22nd April 1858 – 31st January 1906.

MY GRANDFATHER'S CLOCK

(Henry Clay Work) Recorded 30th May 1961 at **RCA Victor Studio, Nashville, Tennessee**. Presumably a song their mum taught them, it appears on the album **BOTH SIDES OF AN EVENING**.

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

Composer Henry Clay Work wrote many songs including 'Marching Through Georgia'. 'My Grandfather's Clock', written in 1876, was one of his most successful and popular ones. James P. Christian owned the old Grandfather Clock that inspired his son C. Russel Christian to write the famous poem by that name. From then on these tall or long case clocks have been known as grandfather clocks. Henry Clay Work, 1st October 1832 – 8th June 1884.

MY LITTLE ACRE

(**Phil Everly/Troy Lee Coleman** aka **Cowboy Troy/AJ Masters/Brandon Michael Vargo**) This song is listed on the **ASCAP** website. Information wanted about this composition, date and any recording. Contact email at the top of this document, and in the introduction.

MY LITTLE YELLOW BIRD

(**Mickey Zellman** (aka **Don Everly**)) Recorded 1st April 1969 at **Western Recorders Studio 1, Hollywood, California**, and issued



as WB 7326, the B-side to the **James Taylor**-penned track '**Carolina In My Mind**', on 6th August 1969. **Don Everly** (guitar); **Sam McCue** (guitar); **Terry Slater** (bass); **Jack Sargent** (drums). Producer: **Jack Rael**.

It unfortunately never charted. **Don**: "That was a crazy little song and I liked it. That was the way I felt at the time." (Don quote from **CHAINED TO A MEMORY** liner notes, 2006.)



MY LOVE AND LITTLE ME

(**Phil Everly**) A Phil-penned tune recorded by **Margie Bowes** in 1958. Originally released on the **Hickory** label (451102) but today still available as a download. In 1959 it made the Top Twenty on the country chart. The **Everlys** never recorded it. The flipside was a Boudleaux Bryant composition, 'Sweet Night Of Love'.



MY LOVE SHE WAITS AT HOME

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

MY MAMMY

(Walter Donaldson/Samuel M. Lewis/Joseph Young) Recorded 30th May 1961 at **RCA Victor Studio, Nashville, Tennessee**, for the album **BOTH SIDES OF AN EVENING**. **Chester B. "Chet" Atkins** (guitar); **Harold Ray Bradley** (guitar); **Ray Edenton** (guitar); **Walter L. "Hank" "Sugarfoot" Garland** (guitar); Samuel K. "Sammy" Pruett (guitar); Walter Haynes (steel guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); Lou "Joe Fingers Carr" Busch (percussion); Marvin H. Hughes (piano). Producer: no credit; engineer: **Bill Porter**.

The song was used in the 1927 WB film version of *The Jazz Singer*, and is most closely associated with Al Jolson, who, in fact, learned about it in 1918 already when it was a vaudeville-style act. Walter Donaldson, 15th February 1893 – 15th July 1947; Samuel M. Lewis, 25th October 1885 – 22nd November 1959; Joseph Young, 4th July 1889 – 21st April 1939.

MY MOM & DAD

(**J. Danielson** (aka **Phil Everly**)/**Terry Slater**) Recorded 1st October 1968 at **Western Recorders, Studio 2, Hollywood, California**. **Terry Slater** takes the lead vocal on this demo (takes 1&2) with Phil singing back up and playing acoustic guitar. Unfortunately, it was never released. **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**. More information wanted about this composition. Contact email at the top of this document, and in the introduction.

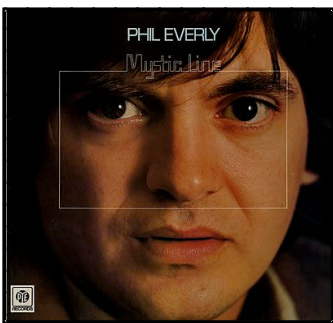
MYSTIC LINE (the album)

Recorded August 1975 in London and released October 1975 as **PYE 12121**. It was his second and last album release on the British label – Phil begged out of the deal because he felt it was not working out. It is more a mainstream rock album than its predecessor, **THERE'S NOTHING TOO GOOD FOR MY BABY** (UK title)/**PHIL'S DINER** (US title), most likely due to **Warren Zevon's** involvement. He co-wrote a few of the songs and is responsible for the arrangements. "Phil caught me en route home from Spain and I spent a month in London working on that album," he said.

Phil himself said shortly after completing the album, "It's a little like graduating college. I've been on stage all these years, and I'm doing something that's brand new. I had not concentrated on solo singing; it's been mostly a matter of experimenting and finding out what I can really do." (Quote Phil from *Ike's Boys* by **Phyllis Karpp**.)

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**.



TRACKS: Side 1: Patiently / Lion And The Lamb / Mystic Line / January Butterfly / You And I Are A Song.
Side 2: Words In Your Eyes / Better Than Now / When Will I Be Loved / Back When The Bands Played In Ragtime / Friends.
 (CD includes previously unreleased, 'Baby You Know Me')

MYSTIC LINE (the song)

(Phil Everly) **Phil Everly** solo. Recorded August 1975 at **Pye Studios**, London, UK. Gorgeous arrangement with a late night dreamy mysterious feel. It is included 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**.

N

NANCY'S MINUET

(Don Everly) First recorded 24th June 1962 at **RCA Victor Studio, Nashville**, Tennessee (Walter Haynes (steel guitar); other details



unknown. Producer: no credit; engineer: **Bill Porter**); a second attempt took place on 24th January 1963 at **Western Recorders in Hollywood** (lost) and a third and final try on 27th January 1963 that was issued as WB 5346 on 22nd February 1963 with '(So It Was...So It Is) So It Always Will Be' on the flip. 27th January 1963: **Harold Ray Bradley** (acoustic guitar); **Murray M. "Buddy" Harman** (drums); other details unknown. Producer: no credit; engineer: **Bill Porter**. The chart position was a disappointing #107 in the US. In the UK the flip was chosen as A-side.

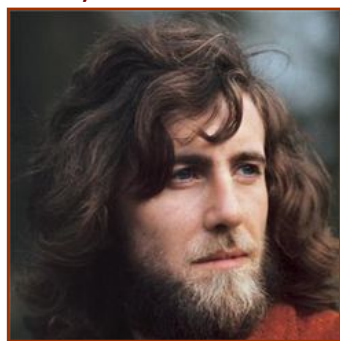
There are numerous and varied takes of this track from 1962 and 1963. A psychological thriller wrapped in a pop melody, the brothers endeavoured to cut the song in **Nashville** on June 24th 1962. "I was drugged out by then," comments **Don**, who suffered much emotional turmoil during this period. "That's why I couldn't get it together. That was really from (Mancini's) *Experiment In Terror*. I was such a big fan of Mancini at that time. I was trying to get the harpsichord sounds into my stuff. It worked somewhat. We were young, we were in **Hollywood** and we were on our own. It was terrible actually. It was bitter time for me. Divorces. **Nashville**, where we had started, was closed to us. People were so afraid of **Wesley [Rose]** – except **Chet [Atkins]** in those days. I got a little obsessed with the whole thing."

Twenty-eight takes of 'Nancy's Minuet' were recorded during the first **Nashville** session. The duo played with tempo, arrangements and lyrics, yet none were found worthy of release (at that time; some of these various excellent versions can be found on numerous CDs – see the track listings). Don and Phil recorded at least two more versions over the following six months, one of which became a single in early 1963. (Adapted from Andrew Sandoval's **FROM NASHVILLE TO HOLLYWOOD** CD liner notes)

Phil: "Nancy's Minuet" should have been another '**Cathy's Clown**.'" (from the 1977 **NEW ALBUM** liner notes).

Highest chart positions: US: 107; UK : -

NASH, GRAHAM - Graham William Nash, OBE (born 2nd February 1942 in Blackpool, Lancashire, England) is an English singer-



songwriter known for his light tenor vocals and for his songwriting contributions with the British pop group **The Hollies**, and with the folk-rock band Crosby, Stills, Nash & Young. Nash co-founded **The Hollies** with school-friend **Allan Clarke** and was their public spokesman – he occasionally took the lead vocal as on 'Just One Look' and 'On A Carousel', and often sang the bridge vocals. In 1965, he, **Allan Clarke** and guitarist **Tony Hicks** formed Galto Music Ltd, a publishing company who handled their own songs and later signed the young Reginald Dwight (aka Elton John - who played piano and organ on 1969 and 1970 **Hollies** recordings after Nash's exit from the group). Nash's first written song with **Clarke** was the **Everlys** inspired 'Whole World Over'. From 1964 to mid-



1966 **Clarke-Hicks-Nash** wrote as '**L.Ransford**', before their own names were credited on songs from 'Stop Stop Stop' (October 1966) onwards. Nash and other **Hollies** members worked extensively with **The Everly Brothers** on their 1966 album **TWO YANKS IN ENGLAND**, which for the greater part consists of **Hollies** compositions – they also played on the tracks, and several were recorded in London. In December 1968 he left **The Hollies**.

Nash initially met both David Crosby and Steven Stills in 1966 among a group of USA musician friends during a **Hollies** USA tour. In 1968, after a further visit to the US during which he met David Crosby in Laurel Canyon and began recreational drug use, Nash left **The Hollies** to form a new group with Crosby and Stephen Stills. A threesome at first, Crosby, Stills & Nash later became a foursome with **Neil Young**: Crosby, Stills, Nash & **Young** (CSNY). With them, Nash went on to even greater worldwide success, penning many of CSN's most commercial hit singles such as 'Marrakesh Express' (1969 - written earlier and initially cut in unfinished form by **The Hollies** back in 1968). Both Nash's 'Our House' and 'Teach Your Children' (CSNY recordings from the album *Deja Vu* in 1970) have become well known items used in both TV Commercials and films. Nash, nicknamed "Willy" by his band mates in CSNY, has been described as the glue that keeps their often fragile alliances together. Nash's solo career has often been shelved in favour of reunions on stage and in the studio with either Crosby and Stills or Crosby, Stills and **Young**. Nash briefly rejoined **The Hollies** in 1983 (to mark their 20th anniversary) to record two albums, *What Goes Around* and *Reunion*. Nash became an American citizen on 14th August 1978.

In 1993 Nash again reunited with **The Hollies** to record a new version of 'Peggy Sue Got Married' that featured lead vocal by **Buddy Holly** (taken from an alternate version of the song given to Nash by **Holly's** widow Maria Elena Holly) - this "Buddy Holly & The Hollies" recording opened the *Not Fade Away* tribute album to Holly by various artists.

Nash is part of the No Nukes group which is against the expansion of nuclear power. In 2007 the group recorded a music video of a new version of the Buffalo Springfield song 'For What It's Worth'. He was inducted to the **Rock and Roll Hall of Fame** as a member of Crosby, Stills & Nash and as a member of **The Hollies** in 2010. He was appointed Officer of the Order of the British Empire (OBE) in the 2010 Birthday Honours for services to music and to charity. In addition to being a singer-songwriter, Nash is a photography collector and a published photographer. Nash received the title of George Eastman Honorary Scholar at the George Eastman House on 22nd January 2011, in Rochester, New York.

NASHVILLE BLUES

(**Boudleaux & Felice Bryant**) Recorded 8th March 1960 at **RCA Victor Studio, Nashville**, Tennessee. It was first released on the album **IT'S EVERYLY TIME**. Musician details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.

Don does a fantastic rendition in 1984 in a duet of this song with France's pop star **Johnny Hallyday** (album: *Nashville En Direct*; CD: *Johnny Hallyday 84*); it shows what a truly marvellous singer he is (see pic on right).



NASHVILLE, TENNESSEE (The city) - Nashville is the capital of the U.S. state of Tennessee and the county seat of Davidson County.



It is located on the Cumberland River in Davidson County, in the north-central part of the state. The city is a centre for the health care, publishing, banking and transportation industries, and is home to a large number of colleges and universities. It is most notably known as a centre of the music industry, earning it the nickname "Music City", which **The Everly Brothers** referenced to in '**Dancing In The Street**', replacing "Motor City". They also of course sang the wonderful **Boudleaux & Felice Bryant** composition, '**Nashville Blues**' for their first **Warner Brothers** album **IT'S EVERYLY TIME** with its allusion to the famous **Printers Alley** - "... and dig all the cool spots there..." (check out the separate entry).

Nashville has a consolidated city-county government which includes seven smaller municipalities in a two-tier system. It is the second largest city in Tennessee, after Memphis, and the fourth largest city in the South-eastern United States.

Nashville was founded by James Robertson, John Donelson, and a party of Wataugans in 1779, and was originally called Fort Nashborough, after the American Revolutionary War hero Francis Nash. Nashville quickly grew because of its strategic location, accessibility as a river port, and its later status as a major railroad center. In 1806, Nashville was incorporated

as a city and became the county seat of Davidson County, Tennessee. In 1843, the city was named the permanent capital of the state of Tennessee. By 1860, when the first rumblings of secession began to be heard across the South, antebellum Nashville was a very prosperous city. The city's significance as a shipping port made it a desirable prize as a means of controlling important river and railroad transportation routes. In February 1862, Nashville became the first state capital to fall to Union troops. The Battle of Nashville (15th - 16th December 1864) was a significant Union victory and perhaps the most decisive tactical victory gained by either side in the war. Within a few years after the Civil War the city had reclaimed its important shipping and trading position and also developed a solid manufacturing base. The post-Civil War years of the late 19th century brought a newfound prosperity to Nashville. These healthy economic times left the city with a legacy of grand classical-style buildings, which can still be seen around the downtown area.

Since the 1970s, the city has experienced tremendous growth, particularly during the economic boom of the 1990s under the leadership of then Mayor and later Tennessee Governor, Phil Bredesen, who made urban renewal a priority, and fostered the construction or renovation of several city landmarks, including the **Country Music Hall of Fame and Museum**, the downtown Nashville Public Library, the Bridgestone Arena, and LP Field. Today, the city along the Cumberland River is a crossroads of American culture, and one of the fastest-growing areas of the Upland South.

The Everly Brothers recorded a large portion of their albums and non-album tracks in Nashville studios; they were also regulars on the **Grand Ole Opry**, which has its home in Nashville. Don and Phil lived here during the late 1950s/early 1960s before moving to California. **Don Everly** then moved back in 1975 and today still has his home here. The city is of course famous for the Nashville Sound, created by musician/producer **Chet Atkins**, Owen Bradley, Bob Ferguson and recording engineer **Bill Porter**. It originated in the late 1950s as a sub-genre of country music and incorporated smooth elements from pop music (string sections, background vocals) and a slick production as opposed to the honky tonk style that had been popular the two decades preceding it. It was most famously employed by the Nashville **A-Team**, a group of ace session players from the late 1950s/60s.

NASHVILLE TENNESSEE 9th NOVEMBER 1955 - A 12" EP released in 1981 by **Bear Family Records** as ESP13443



containing the four original **Columbia** tracks recorded on 9th November 1955. Don and Phil had signed the recording contract only the day before; it had been **Chet Atkins** who had introduced them to **Don Law** from **Columbia Records**. The reason they feel **Columbia** took them on, however, differs:

Don: "We got on **Columbia** because I had original songs. I gave half a dozen to Troy's publishing company [music publisher Troy Martin] so I could get a recording session and I went into the session with what Troy wanted."

The audition took place in a hotel room with the head of **Columbia** Country Division, **Don Law**, and his girlfriend. **Phil** says: "I could give you a load of stories about how it happened but I really think it was because we sang for them in this hotel suite and she said, 'Ain't they cute?' and we were on records. We weren't of any consequence to anyone at that time and we wouldn't have been recording at all if it wasn't for that girl. We were lucky to get that."

The recording session took only twenty-two minutes in all, including a practice run!

Don: "It was hardly a session, it was so quick. We didn't have much to say. We were told to go into the studio and cut as quickly as possible which is what they wanted at that time. We couldn't direct the style at all. I wanted a pedal steel guitar on it very badly but we didn't get it."

Phil: "When we left, Don and I were walking around just like you do when you first get laid, you know, like you're surprised that there is so much talk about it. In fact, it probably was more like a French whorehouse, a real professional job. I asked Don, 'Do you think they'll think it's a new sound with all that sharp singing I did?'"

Tracks: Keep A' Lovin' Me / The Sun Keeps Shining / If Her Love Isn't True / That's The Life I Have To Live.

NASHVILLE SONGWRITERS HALL OF FAME - originally began as an entity of the Nashville Songwriters Association International. The brainchild of songwriters Eddie Miller, Buddy Mize and Bill Brock, the Nashville Songwriters Association (NSA) held its first organisational meeting on 6th December 1967. About 40 writers attended, including **Kris Kristofferson**, Rusty Adams, **Felice & Boudleaux Bryant**, Liz & Casey Anderson, Tommy Floyd and Eddie Miller. By October of 1968, the **Nashville** Songwriters Association was chartered by the state of Tennessee as a non-profit organisation. The first official NSA board members were Liz Anderson, **Boudleaux Bryant**, Tom T. Hall, Ted Harris, **Kris Kristofferson**, Vic McAlpin, Bobby Russell, Glenn Sutton, Glen Tubb, Bob Tubert and John Bucky Wilkin. They elected officers Buddy Mize (President), Eddie Miller (Vice President), Johnny Scoggins (Treasurer), Marijohn Wilkin (Secretary) and Clarence Selman (Sergeant at Arms). Its objective was, and is, to honour and preserve the songwriting legacy that is uniquely associated with the music community in the city of **Nashville**. Its purpose is to educate, archive and celebrate the contributions of the members of the Nashville Songwriters Hall of Fame to the world of music. The Foundation is governed by a board of directors, currently consisting of thirteen members. Each year the organisation inducts a minimum of three songwriters, with an occasional special induction into the Nashville Songwriters Hall of Fame. The Hall of Fame itself was opened in 1977 in the lower level of the association's building, housing Hall member artefacts and memorabilia, until a proper Hall of Fame would be constructed. Present inductees include **Don & Phil Everly** (2001), **Johnny Cash**, **Rodney Crowell**, **Bob Dylan**, **Flatt & Scruggs**, **Vince Gill**, **Harlan Howard**, **Roger Miller**, Bill Monroe, **Roy Orbison**, **Dolly Parton**, Carl Perkins, Dottie Rambo, **Jimmie Rodgers**, Cindy Walker, **Jimmy Webb**, **Hank Williams Sr.** and **Hank Williams Jr.** It was announced in September 2007 that the future home of the Nashville Songwriters Hall of Fame would be in the historic building at 34 Music Square East, former home of the Quonset Hut - Columbia Studio A, **Columbia** and Epic Records and Sony Music Nashville.

NATIONAL ASSOCIATION OF MUSIC MERCHANTS (NAMM) - Founded in 1901, NAMM is the not-for-profit association that unifies, leads and strengthens the \$17 billion global music products industry. The association - and trade shows - serve as a hub for people wanting to seek out the newest innovations in musical products, recording technology, sound and lighting. NAMM's activities and programs are designed to promote music making to people of all ages.

Phil Everly was interviewed by vintagerock.com at NAMM 2012, Friday 20th January 2012.

At the NAMM 2012 (National Association of Music Merchants), Friday 20th January 2012, Phil was asked by an interviewer from vintagerock.com: "Is there anything that kinda stands out, above and beyond, career accomplishments for you? If you pick out maybe one or two - something that still blows your mind every day?"

Phil Everly: "Almost always the first thing that comes to my mind is, in '57 when we were walking down Broadway with **Chuck Berry**. And we had just come from, you know, standing on the street listening to him to - we were playing the Paramount and he was playing it and we were all walking down Broadway and Donald and I were next to **Chuck Berry** gonna go get some cheesecake! That's a New York story and it stick out in my head when someone asks me what is a memory.... It was just the feeling of walking next to that legend like he was. And he was a legend then as he is now."

Interviewer: "So are you, my friend."

Phil: "Well we were just starting, we didn't think anything about that but that was a great thing. And the only other story that I can tell you is, a thing that came to mind right now is, I was in Liverpool, singing, and we were doing 'Dream' and it was right about the time - maybe a couple years after - it was a hit and the audience sang it with us. It was kind of an encore and then the audience sang it by themselves to us and I've never forgotten that."

Interviewer: "That's gotta be the best thing, when you're hearing the audience singing your words."

Phil: "Well a theatre full of people singing 'Dream'..... And they did a really good job in Liverpool - they can sing there!"



When the interviewer asked Phil to sing a few lines, Phil obliged (after some encouragement) and together they sang the beginning of 'Cathy's Clown'.

NATIONAL BARN DANCE RADIO SHOW - National Barn Dance, broadcast by **WLS-AM** in **Chicago**, Illinois, starting in 1924, was one of the first American country music radio programmes and a direct precursor of the **Grand Ole Opry**. It also set the stage for similar programmes, in part because the clear-channel signal of WLS could be received throughout most of the Midwest and even beyond in the late evening and night-time hours, making much of the US (and Canada) a potential audience. The program was well-received and thus widely imitated.

National Barn Dance was founded by broadcaster George D. Hay. It first aired on **WLS** on 19th April 1924 and originated from the Eighth Street Theater starting in 1931. The show was picked up by NBC Radio in 1933, and in 1946 it switched to the ABC Radio network and aired until 1952 on Saturday nights from 6:30 p.m. to midnight.

The show regularly featured **Gene Autry**, Eddie Dean, Lulu Belle and Scotty, Pat Buttram, George Gobel, **Andy Williams** (in a quartet with his three brothers), The DeZurik Sisters and the Hoosier Hot Shots. Other guests included Smiley Burnette, Eddie Peabody and Joe Kelly, best remembered today as the host and moderator of NBC's Quiz Kids. The announcer was Jack Holden and it was once sponsored by Alka-Seltzer.

The Everly Brothers appeared on (tbc)

ABC made two moves that ultimately led to *National Barn Dance's* slow demise. The first was the cancellation of the network broadcast in 1952. After a few years, audiences finally began to wane, and the programme ceased live performances after 1957. The show continued to air on **WLS**, however, until 1959 when ABC bought the station and changed the format to Top 40 **rock and roll**, cancelling *National Barn Dance* outright. The show, then a shadow of its former self, moved to **Chicago's** WGN-AM until it finally left the air in 1968.

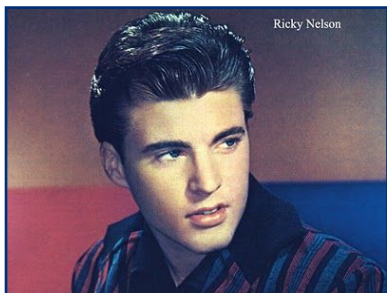
In 1925, prior to network radio or syndication, Hay brought his Barn Dance concept to **Nashville**, Tennessee. The result was a show called the **WSM Barn Dance**. It became so popular that on 10th December 1927, Hay renamed it the **Grand Old Opry**. **WSM** became one of the first **NBC** affiliates in 1927, and the Opry is still on the air today.



NELLIE GRAY

(**Ike Everly** [sic – see below]) **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. The CD attributes the composition to **Ike Everly** but there was a tune/song of this title by Benjamin Hanby also known as 'Darling Nellie Gray' or 'Old Nellie Gray', a popular 19th century folk song, written in 1856. The tune was based on the story of a slave who was sold away from her home and family. It was very popular in the North before and during the Civil War. Presumably it was inspired by a runaway slave named Joseph Selby who stopped at the Hanby home on the way to Canada. Selby hoped to earn sufficient money in Canada to buy the freedom of his sweetheart, a slave named Nellie Gray. One version of the story says that Nelly was traded to a Georgia slaveholder on the day before she and Selby were to be married.

NELSON, RICK aka RICKY - Eric Hilliard Nelson (8th May 1940 – 31st December 1985), better known as Ricky Nelson or Rick Nelson, was an American singer-songwriter, instrumentalist and actor. He was one of the very biggest of the 1950s teen idols, so it took a while for him to attain the same level of critical respectability as other early rock greats. He placed fifty-three songs on the **Billboard Hot 100** between 1957 and 1973, including 'Poor Little Fool'. It holds the distinction of being the first #1 song on **Billboard** magazine's then newly-created **Hot 100** chart. He recorded nineteen additional top-ten hits, and was inducted into the **Rock and Roll Hall of Fame** on 21st January 1987.



Nelson began his entertainment career in 1949 playing himself in the radio comedy series based around the family of father Ozzie, mother Harriet and brother David, *The Adventures of Ozzie and Harriet*. By the early 1950s, the series was on television, and Ricky grew into a teenager in public. In 1952 he appeared in his first feature film, *Here Come the Nelsons*. In 1957, he recorded his first single, a cover of Fats Domino's 'I'm Walkin'', that went to number four. He debuted as a singer on the television version of the sitcom, and recorded a number one album, *Ricky*. In 1958, Nelson recorded his first number one single, 'Poor Little Fool', and, in 1959, received a Golden Globe Most Promising Male Newcomer nomination after starring in the western film *Rio Bravo* with John Wayne and **Dean Martin**. Some of his best and toughest songs ('Believe What You Say', 'It's Late') were written by Johnny and/or Dorsey Burnette, who had previously been in one of the best rockabilly combos, the Johnny Burnette Rock 'n' Roll Trio. Ricky could rock pretty hard when he wanted to, as on 'Be-Bop Baby' and 'Stood Up', though in a polished fashion and not quite as wild and threatening as rockabilly's Southern originators. Nelson really hit his stride, though, with mid-tempo numbers and ballads that provided a more secure niche for his calm vocals and narrow range. A few films followed, and, when the television series was cancelled in 1966, Nelson made occasional appearances as a guest star on various television programs. In 1970, he performed a terrific medley of his hits mixed with **Everly Brothers** hits on the **ABC TV** show *Johnny Cash Presents The Everly Brothers* (show no. 9; recorded 9th May and aired 2nd September) together with Don and Phil, after which he sang 'I Shall Be Released' solo.

Nelson had a strong country feel to much of his material from the beginning, and by the late '60s it was becoming dominant. He covered straight country material by the likes of Willie Nelson and Doug Kershaw and formed one of the earliest country-rock groups, the Stone Canyon Band, with musicians who had played (or would play) with Poco, Buck Owens, Little Feat and Roger McGuinn. A cover of **Bob Dylan's** 'She Belongs to Me' made the Top 40 in 1970, but his country-rock outings attracted more critical acclaim than commercial success, until 1972's 'Garden Party'. A rare self-composed number, based around the frosty reception granted his contemporary material at a **rock & roll** oldies show, it became his last Top Ten hit.

Nelson would continue to record off and on for the next dozen years and toured constantly, yet he was unable to capitalize on his assets. A big part of the problem was that although Nelson wanted to play contemporary music, he didn't write much of his own material, which was a basic precept of self-respecting rock acts after the advent of the Beatles. Nor did he tap into good outside compositions. He died, aged 45 (with his fiancée), in a plane crash on his way to a 1985 New Year's Eve gig in Dallas.

NEVER COMMING [sic] BACK

(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.

NEVER GONNA DREAM AGAIN

(Phil Everly/Terry Slater) **Phil Everly** solo. Recorded 1982 at **Eden Studios**, London, UK, for inclusion on Phil's final solo album **PHIL EVERLY**. **Billy Bremner** (acoustic guitar & 6-string bass); **Stuart Coleman** (bass & electric rhythm guitar); **Howard Tibble** (drums); **Pete Wingfield** (keyboards & melodica); **Rod Houson** (percussion); **Miriam Stockley** (backing vocals). Producer: **Stuart Coleman**. It was also included on the 1987 album **LOUISE** (a re-release of **PHIL EVERLY** but with two extra tracks - see **LOUISE**).

NEVER LIKE THIS

(Tupper Saussy/Charles Palmer) **Don Everly** solo. Recorded 6th August 1976 at **Acuff-Rose Sound Studios** in **Nashville**, Tennessee, and issued as a single (H-369) in 1976, the flipside of 'Yesterday Just Passed My Way Again'. The song was written in 1976 and features on Don's third and final solo album **BROTHER JUKEBOX**, but on the UK release only. In 1999 it was included on the **Curb** release **RARE SOLO CLASSICS**, which comprises all the tracks from Don's **BROTHER JUKEBOX** plus solo singles from Phil dating mostly from the early eighties.



Thomas Grady Martin (guitar); **John Lee Christopher Jr.** (acoustic guitar); **Jerry "Chip Young" Stembridge** (acoustic guitar); **Buddy Gene Emmons** (steel guitar); **John Alan Moore** (synthesizer); **Hargus M. "Pig" Robbins** (piano); **Michael A. Leech** (bass); **Kenneth M. Malone** (drums); **Jeanine Walker**, **Dorothy Dillard**, **William Wright**; **Louis Nunley** (backing vocals). Producer: **Wesley Rose**; engineer: **Ronnie Gant**.

Don's singing is truly superb, his light airy touch gives this song just what it needs and shows what a true master he is! **Frederick Tupper Saussy**, 1936 – 16th March 2007.

NEW ALBUM, THE – This interesting album was released by **Warner Brothers** in 1977 under the direction of **Nigel Molden** as Executive Producer, who also wrote the sleeve-notes. It comprised mostly previously unreleased tracks and alternative versions

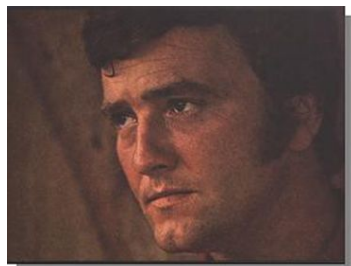


(**Nancy's Minuet**) from the **Warners'** vaults including the superb **John D. Loudermilk** composition 'Why Not' – always a mystery as to why it was not released when recorded! The selections cover the full 10-year period with **Warner Brothers** so the style varies somewhat reflecting the changes – from the early 'Dancing On My Feet' to 'Omaha'. Both Phil and Don comment in the notes – Phil saying that 'Empty Boxes' is his favourite "It's pure **Everly Brothers** - one guitar and two voices". Don noted the shift from the 'singles' market to albums becoming more dominant and the ideas the brothers were experimenting with during the latter period.

TRACKS: Side 1: Silent Treatment / Dancing On My Feet / Gran Mamou / Burma Shave / Nancy's Minuet / He's Got My Sympathy / Little Hollywood Girl.

Side 2: Omaha / Empty Boxes / I Can't Say Goodbye To You / Nothing Matters But You / When Snowflakes Fall In The Summer / I'll See Your Light / Why Not.

NEWBURY, MICKEY - Mickey Newbury (19th May 1940 – 29th September 2002) was an American singer and songwriter. Born **Milton Sims Newbury** in **Houston, Texas**, he started writing songs in high school; he shut himself up in his room, writing poetry and learning to play guitar. He sang tenor in a doo-wop vocal group called **The Embers** that opened for several famous performers, such as **Sam Cooke** and **Johnny Cash**.



At the age of 19, he joined the **United States Air Force** and was assigned to **England** for three years. Back in the US he set his sights on making it as a songwriter once again and eventually came to **Nashville** where he signed with **Acuff-Rose**, also **Don** and **Phil Everly's** publishing company at the time. In 1966 **Don Gibson** had a Top Ten Country hit with Newbury's 'Funny Familiar Forgotten Feelings', while **Tom Jones** scored an international hit with the same song. In 1968 Mickey saw huge success, three number one songs and one number five across four different charts: 'Just Dropped In (To See What Condition My Condition Was In)' on the Pop/Rock chart by the **First Edition**, 'Sweet Memories' on Easy Listening by **Andy Williams** (also excellently covered by the **Everly Brothers** on **PASS THE CHICKEN AND LISTEN**), 'Time is a Thief' on the R&B chart by **Solomon Burke**, and 'Here Comes the Rain Baby' on the Country chart by **Eddy Arnold**. That year Mickey's first, superb, album, *Harlequin Melodies*, was released by **RCA**. He went on to record three musically revolutionary albums in **Wayne Moss'** garage-turned-studio just outside **Nashville**; *Looks Like Rain*, *Frisco Mabel Joy* and *Heaven Help The Child* are often referred to as masterpieces.

It is arguable that he was the first real "outlaw" of the outlaw country movement of the 1970s. Ralph Emery referred to him as the first "hippie-cowboy" and along with **Johnny Cash** and **Roger Miller**, he was one of the first to rebel against the conventions of the **Nashville** music society. His poetically sophisticated style of songwriting was highly influential on **Kris Kristofferson**, who said, "God, I learned more about songwriting from Mickey than I did from any other single human being. To me he was a songbird. He comes out with amazing words and music. I'm sure that I never would have written 'Bobby McGee', 'Sunday Morning Coming Down' if I had never known Mickey. He was my hero and still is." It was Newbury who convinced **Roger Miller** to record Kristofferson's 'Me & Bobby McGee', which went on to launch Kristofferson as country music's top songwriter. Newbury is also responsible for getting Townes Van Zandt and **Guy Clark** to move to **Nashville** and pursue careers as songwriters. Mickey released several critically acclaimed but commercially unsuccessful albums during the 1970s; during the 80s he took a break from the music business to concentrate on his growing family and golf. In 1980, he was given the distinction of being the youngest songwriter ever inducted into the **Nashville Songwriters Hall of Fame**.



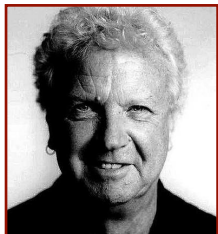
(Newbury is on the left with **Emmylou Harris**, **Wesley Rose** and **Don Everly** – taken at the **Country Music Festival**, Wembley, London, 1977.)

In the early 1990s, he went back to writing, recording, and performing. However, in 1995 Mickey's health began to fail. He continued to produce beautiful music and the years between 1995 to 2002 were some of his most productive years, during which time he almost doubled his catalogue. He also directed his attention to other ventures, beginning work on children's books based on his story-songs. He had been suffering from pulmonary fibrosis, a lung disease, and on 29th September 2002, aged 62, he succumbed to it and passed away in his sleep at home in Springfield, Oregon.

Mickey's songs have been recorded by **Johnny Cash**, **Roy Orbison**, **Elvis Presley**, **Tennessee Ernie Ford**, **Bill Monroe**, **Hank Snow**, **Ray Charles**, Tony Rice, **Jerry Lee Lewis**, Tammy Wynette, **Ray Price**, **Don Gibson**, Brenda Lee, **Charlie Rich**, David Allan Coe, Joan Baez, Tom Jones, Willie Nelson, **Waylon Jennings**, **John Denver**, Kenny Rogers, B.B. King, and **Linda Ronstadt** among many others. **The Everly Brothers** recorded the aforementioned '**Sweet Memories**', and sang '**The Thirty-Third Of August**' on the ABC TV show **Johnny Cash Presents The Everly Brothers**.

Mickey considered himself a songwriter first and singer second but recorded 25 albums during his 35-year career. Many of his songs, such as '**The Thirty-Third Of August**', 'The Future Is Not What It Used To Be' and 'Just Dropped In', delve into the dark recesses of the human psyche. Shortly before his death, Mickey was interviewed by John Kruth, who was writing a biography on Townes Van Zandt, where he stated, "How many people have listened to my songs and thought: 'He must have a bottle of whiskey in one hand and a pistol in the other'. Well, I don't. I write my sadness." And this he did extremely well.

NEWMAN, TONY - Richard Anthony 'Tony' Newman (born 17th March 1943, Southampton, Hampshire, England) is an English rock drummer. His big inspiration to get behind a drum kit was when he heard 'Shake, Rattle And Roll' – from that point onward he knew he was going to be a drummer.



He was at various times a member of the bands Sounds Incorporated, May Blitz, Three Man Army, T. Rex, and Boxer, plus has also worked with The Jeff Beck Group, David Bowie, Donovan, Mick Ronson, **Gene Vincent**, Whitesnake, Crystal Gayle and Smashers amongst others. For David Bowie, he performed on the *Diamond Dogs* album in 1974, and live with Bowie on his subsequent North

American tour, including a recording at the Tower Philadelphia released as *David Live*. Newman was one of the featured drummers on the soundtrack to the film version of The Who's *Tommy*.

He was part of **The Everly Brothers'** post-reunion touring band and was with them on their last tour in 2005, doing session work when not on the road, which he continues to perform today. (Pic to the right: **Pete Wingfield**, Tony Newman, **Phil Everly**, **Albert Lee**.)



NEW MUSICAL EXPRESS (NME) - The *New Musical Express* (better known as the NME) is a popular music publication in the



United Kingdom, published weekly since March 1952. It started as a music newspaper, and gradually moved toward a magazine format during the 1980s, changing from newsprint in 1998. It was the first British paper to include a singles chart, in the 14th November 1952 edition. In the 1970s it became the best-selling British music newspaper. During the period 1972 to 1976 it was particularly associated with gonzo journalism, then became closely associated with punk rock through the writing of Tony Parsons and Julie Burchill.

The paper's first issue was published on 7th March 1952 after the *Musical Express* and *Accordian Weekly* was bought by London music promoter Maurice Kinn, and re-launched as the *New Musical Express*. It was initially published in a non-glossy tabloid format on standard newsprint. On 14th November 1952, taking its cue from the U.S. magazine **Billboard**, it created the first UK Singles Chart. The first of these was, in contrast to more recent charts, a top twelve sourced by

the magazine itself from sales in regional stores around the UK. The first number one was 'Here In My Heart' by Al Martino.

The Everly Brothers regularly featured in the NME and its polls throughout the late fifties and sixties (October 1958, 1959, 1960, 1961 & 1962: 'World's Outstanding Vocal Group' overtaken by **The Beatles** in 1963.) In the NME Writers Hot 100 - Top Singles Of All-Time – 1976 '**All I Have To Do Is Dream**'/'**Claudette**' came in at No. 50 and '**Cathy's Clown**'/'**Always It's You**' at 88. In the NME Writers All-Time Top 150 Singles 1987 '**When Will I Be Loved**' was No. 126.

NEW OLD SONG

(**Phil Everly/Terry Slater**) **Phil Everly** solo. Recorded August 1974 at **Pye Studios**, London, UK, and issued as a single (PYE 71036) in 1975 backed with '**Better Than Now**'.

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**.

A shortened version was released as a DJ promo that same year. Like most of Phil's 1970s solo singles, it failed to chart. A true shame! for it is a terrific track, based on 1950s doo-wop with lines from 50s songs interwoven into the backup at the end. It is included on Phil's second solo album **PHIL'S DINER** (US title)/**THERE'S NOTHING TOO GOOD FOR MY BABY** (UK title).

NEWPORT FOLK FESTIVAL – **Ike Everly** appeared with sons Don and Phil at the NFF on 18th July 1969 (pic was taken that day).

The Newport Folk Festival is an American annual folk-oriented music festival held in Newport, Rhode Island, which was founded in 1959 by Theodore Bikel, Oscar Brand, Pete Seeger and George Wein, founder of the already well-established Newport Jazz Festival, and his partner, Albert Grossman. The Festival is renowned for introducing a number of performers who went on to become major stars, most notably Joan Baez (who appeared as an unannounced guest of Bob Gibson in 1959), and **Bob Dylan** (managed by Grossman), whose first Newport appearance in 1963 is generally regarded as his premiere national performance. The festival draws on folk music in a wide and loosened sense. For instance, in the 1960s there were famous performances by **Johnny Cash** and **Howlin' Wolf**, artists usually described as representing country music and blues respectively. The festival was associated with the 1960s Blues Revival, where artists "lost" since the 1940s (e.g. Delta blues singers) were "rediscovered".



NEW RIVER STUDIOS - New River Studios, Fort Lauderdale, Florida, USA.

NEW THING

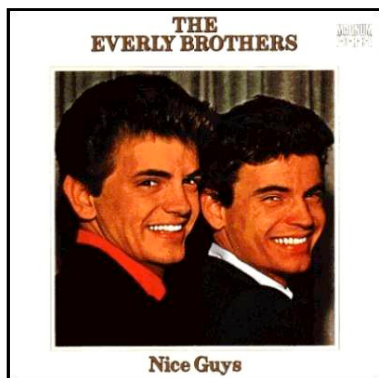
(**Edan Everly**) Recorded by **Edan Everly** (Don's son), who is joined by his uncle **Phil** on this track from his album **Songs From Bikini Atoll**, released November 2010. It is available as a download on various online retailer sites, such as iTunes and Amazon.

NICE GUY (the song)

(**Gerry Goffin/Carole King**) Recorded 25th June 1962 at **RCA Victor Studio**, Nashville, Tennessee, in twenty-seven takes, none of which were deemed suitable for contemporary release. **Don Everly** (acoustic guitar); **Murray M. "Buddy" Harman** (drums). Producer: no credit; engineer: **Bill Porter**.

The final take of this **Brill Building** composition by husband and wife team **Gerry Goffin** and **Carole King** found its way to 1984's **NICE GUYS**, where it mistakenly is credited to Bob Schell and Fred Weismantel.

NICE GUYS (the album) Album issued by **Nigel Molden's Magnum Force** in 1984 and mastered by 'Boppin' Bob Jones. The sleeve notes are by **Nigel Molden**. All the tracks were then previously unreleased and cover a wide period of **The Everly Brothers'** time at **Warner's** – from the early '**Trouble**' to the late **Scott McKenzie** composed anti-war '**Stained Glass Morning**'. It also includes the **Goffin/Carole King** pre-**Beatles** Everly take on '**Chains**'. "Canaan" is misspelt as "Cainin" in '**Eden To Cainin**'.



TRACKS: Side 1: Trouble / What About Me / Eden To Cainin / Chains / Meet Me In The Bottom / In The Good Old Days.
Side2: Nice Guy / Stained Glass Morning / Dancing On My Feet / Mr. Soul / Don't You Even Try / Kiss Your Man Goodbye.

NIGHT RIDER

(**Phil Everly/John Durrill**) **Phil Everly** solo. Recorded circa 1980 at (tbc) for **Curb Records**. You can find it on the 1999 **Curb** CD **RARE SOLO CLASSICS**, a compilation comprising Phil's 1980s solo singles and the tracks from **Don Everly's** solo album **BROTHER JUKEBOX**.

NIGHT TIME GIRL

(Al Kooper/Irwin Levine) - Backing track only, laid down 19th November 1965, presumably for possible inclusion on **IN OUR IMAGE**. Don and Phil apparently never added the vocals. But like '**They Smile For You**' the full version might just turn up sometime. The backing track can be heard on **THE PRICE OF FAME** box set. **James E. Burton** (guitar); **Glen Campbell** (guitar); **Joe Osborn**

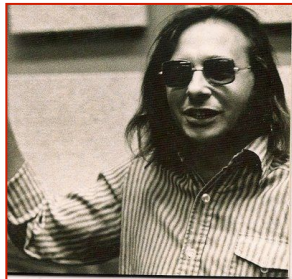
(bass); **Dorris "Dale" Hallcom** (bass); **Jerry Ivan "J.I." Allison** (drums); **James Beck "Jim" Gordon** (drums); **Lawrence "Larry" Knechtel** (harpsicord). Producer: **Dick Glasser**; engineer: **Dave Hassinger**.

It was also recorded and released as a single by the Modern Folk Quartet (M.F.Q. - Cyrus Faryar, Henry 'Tad' Diltz, Chip Douglas, and Stan White - later replaced by Jerry Yester of The Lovin' Spoonful fame) and produced by **Jack Nitzsche** on the Dunhill label. Irwin Jesse Levine, 23rd March 1938 - 21st January 1997.

1940

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

NITZSCHE, JACK - In **Everly Brothers** history, Jack Nitzsche (22nd April 1937 - 25th August 2000) was the musical arranger for many mid-sixties **Warner Brothers EB** recordings. He was an important behind-the-scenes figure in popular music for 40 years; as composer/songwriter/producer/arranger/studio musician he served a crucial function especially in 1960s **rock & roll**.



He was born Bernard Alfred "Jack" Nitzsche in Chicago and was raised on a farm in Newaygo, Michigan. In 1955 he moved to **Los Angeles** to attend Westlake College of Music in **Hollywood**. After college he found work copying musical scores. He met Sonny Bono with whom he wrote the song 'Needles and Pins' for **Jackie DeShannon**. In the late 1950s he was the right-hand-man of producer Phil Spector, and went on to work with the **Rolling Stones**, **Neil Young** and others. Besides Spector, he worked closely with West Coast session musicians such as **Leon Russell**, Roy Caton, **Glen Campbell**, **Carol Kaye** and **Hal Blaine** in a group known as **The Wrecking Crew**.

Nitzsche got his first film credit serving as musical director for *The T.A.M.I. Show*, a legendary concert movie filmed in November 1964 and released in January 1965. Also in 1965, he wrote his first film score, for the low-budget *Village of the Giants*, though it would be another five years before he really began to work in films consistently. In the meantime, he continued to produce, arrange, and record with a wide variety of musicians including Tim Buckley, Bobby Darin, Doris Day, Marianne Faithfull, Frankie Laine and the Monkees. In the 1970s he began to concentrate more on film music rather than pop music, and became one of the most prolific film orchestrators in **Hollywood** in the period. By 1973, he was working on major studio films like *The Exorcist*, and in 1975 he earned an Academy Award nomination for his music to *One Flew Over the Cuckoo's Nest*. By the 1980s, he was working full-time on film scores, averaging two a year during the decade, winning an Academy Award for Best Song for co-writing with Buffy Sainte-Marie 'Up Where We Belong' from 1982's *An Officer and a Gentleman*. Nitzsche's film work slowed after the early 1990s, his last film score coming with *The Crossing Guard* in 1995. Nitzsche suffered a stroke in 1998 that effectively ended his career. He died 25th August 2000 at the age of 63 of cardiac arrest brought on by a bronchial infection.

NO LONG GOODBYE

(Phil Everly/Gordon Anderson/John Hobbs) Information wanted about this composition, date and any recording. Contact email at the top of this document, and in the introduction.

NO NEVER

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

NO BEER

(**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.

NOBODY LOVES A COWBOY - see: JINGO'S SONG

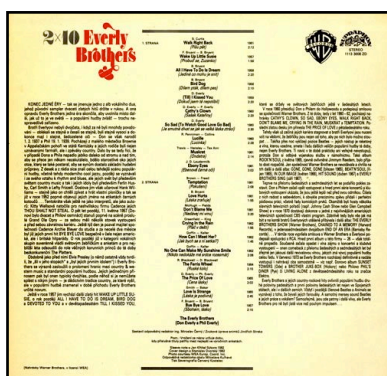
NOLAN, BOB - Born Clarence Robert Nobles (13th April 1908 - 16th June 1980) in Winnipeg, Manitoba, Canada, he moved to Tucson, Arizona, at the age of 13 with his father. He was a singer, songwriter, actor and poet but above all a very private, reclusive person who preferred solitude to social life and thus is a bit of a mystery; even those closest to him felt they never really knew him. He is of course the composer of 'Tumbling Tumbleweeds' that Don recorded for his 1970 debut solo album **don EVERLY**. Written in the 1930s as a poem that was later set to music (the way he composed most of his songs) it is his most famous song. He also composed the country standard 'Cool Water'.



Bob Nolan was one of the founding members of the Sons Of The Pioneers, a close harmony Western style group that became quite popular from their start in 1932 and the original six members were inducted into the **Country Music Hall Of Fame** in 1980. Another famous member and co-founder was Roy Rogers. Bob appeared in numerous, initially low-budget, Westerns, later also with Roy Rogers and **Gene Autry**, the Singing Cowboy, in A-films such as *Rhythm On The Range* and *Hollywood Canteen*. In 1949, only 41 years old, he semi-retired from show business (and thus also from The Sons Of The Pioneers) but kept working as a songwriter and recorded his last album at the age of 72, *Bob Nolan: The Sound Of A Pioneer*. He was inducted into the **Nashville Songwriters Hall Of Fame** in 1971. He died of a heart-attack in Newport Beach, California, in 1980.



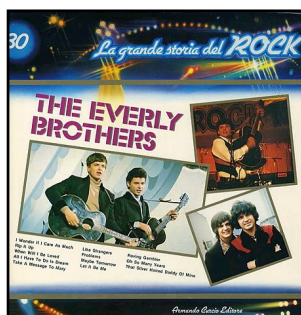
NON-ENGLISH LANGUAGE EVERLY BROTHERS ALBUMS - Many and various **Everly Brothers** albums have been released around the world. In many instances they are simply copies of the original American releases with slight variations in the track listings in some cases. However, there have also been numerous releases with the cover and sleeve notes often set out in the language of the country of issue. A number of examples are below and further ones will be added to future editions of EVERLYPEDIA.



2 X 10 - 1982 Czechoslovakian Supraphon 20-track stereo compilation double vinyl LP.

TRACKS: Side 1: Walk Right Back / Wake Up Little Susie / All I Have To Do Is Dream / Bird Dog / ('Till) I Kissed You / Cathy's Clown / So Sad (To Watch Good Love Go Bad) / Lucille / Muskrat / Ebony Eyes.

Side 2: Temptation / Love Hurts / Don't Blame Me / Crying In The Rain / How Can I Meet Her / No One Can Make My Sunshine Smile / The Ferris Wheel / The Price Of Love / Love Is Strange / Bye Bye Love.



LA GRANDE STORIA DEL ROCK - 1981 Italian-only 12-track compilation LP, gatefold picture sleeve with biography information inside with all text in Italian.

TRACKS: Side 1: I Wonder If I Care As Much / Rip It Up / When Will I Be Loved / All I Have To Do Is Dream / Take A Message To Mary.
Side 2: Roving Gambler / Like Strangers / Problems / Maybe Tomorrow / Let It Be Me / Oh So Many Years / That Silver Haired Daddy Of Mine.

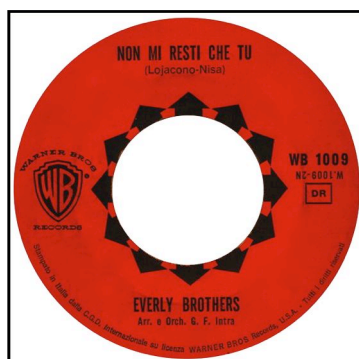


ROLLIN' THE ROCK - a Warner Brothers Argentinean LP from 1986. The same tracks as **THE GOLDEN HITS OF THE EVERLY BROTHERS** but listed in Spanish. The sleeve notes are also in Spanish.

NON MANDAMI AMORE MIO (HOW CAN I MEET HER)

(Gerry Goffin/Jack Keller) Recorded 11th March 1965 at **Western Records, Hollywood, California**. This phonetically sung track was not released until the 1987 **Magnum Force** CD **SUSIE Q**; it can also be heard on the **Bear Family** box set **THE PRICE OF FAME**. It is a vocal overdub on the original backing track (for musician details see the original track). Producer: **Jimmy Hilliard**; engineer: **Bill Porter**.

NON MI RESTI CHE TU (YOU ARE THE ONLY ONE LEFT)



(Lojcono/Nisa) Recorded 17th April 1965 in Milan, Italy and issued as WB Italian single #1009 (b/w 'La Luna E Un Pallido Sole') for the European market only. As with the other Italian language track, Don and Phil sing phonetically in Italian. This time their backing band joins in. **Sonny Curtis**: "They used us on one three-hour recording session; I guess just because they could. What a strange experience that was." **Sonny Curtis** (guitar); **Marshall Leib** (bass); **James Beck** "Jim" **Gordon** (drums); Orchestra G.F. Intra. Arranger: G.F. Intra; producer: unknown.

NO ONE CAN MAKE MY SUNSHINE SMILE

(Gerry Goffin/Jack Keller) A first attempt took place on 14th September 1962 at **United Recording Corporation, Studio A, Hollywood, California**. 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**.

A second recording on 20th September 1962 in Studio B, resulted in a single version issued as WB 5297 on 26th September coupled with '**Don't Ask Me To Be Friends**'. **Tommy Allsup** (guitar); **Sonny Curtis** (guitar); **William Everett "Billy" Strange** (guitar); Alfred McKibbin (bass); **Earl Cyril Palmer** (drums); Raymond "Ray" Johnson (piano). Producer: no credit; supervisor: **Jimmy Hilliard**; arranger: **Neal Hefti**; engineer: **Bones Howe**.

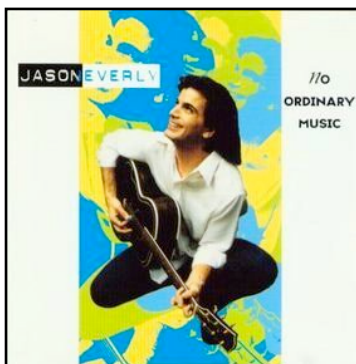
The track peaked at #11 in the UK where it was chosen as the A-side but only reached a measly #117 on the other side of the Atlantic. It was released to coincide with a third European tour but **Don Everly** was taken "ill" before the first performance: in actual fact, Don had overdosed and was flown back to the States. He later said, "I was so high it

didn't matter whether I went on living or not." **Phil Everly** performed a number of UK shows alone before the remaining European dates were subsequently cancelled. He told the audience who'd been very supportive that first night, "I really do appreciate this. Would you please give a big hand to my brother? He's not here to enjoy it." **Phil Everly** later elaborated, "I was with him in the hotel room at the time but deep down inside I just refused to believe that he was really trying to kill himself. Donald had not been well for a while and we were semi-cognisant of his situation. It was just the most dreadful period I could ever imagine. There were like eight thousand different things causing it. It was just terrible. **Joey Paige** got me through the 1962 tour, particularly the first night at East Ham. That was my first solo on stage. I just had to switch over to Donald's part which I found very difficult. I sang the harmony part of '**Lucille**' all the way through. But there was nothing I could do – it was like 'the show must go on' kinda silliness or put everybody out of work, but also too I didn't know whether it was the end totally, I had no real idea of what the situation was. I knew we'd best continue and bring the funds in."

Highest chart positions: US: 117; UK: 11; Australia: 59

NO ORDINARY MUSIC

Jason Everly's 1994 debut album on which his dad **Phil Everly** joins him on the track '**All I See Is You**'.



NOT FADE AWAY

(Norman Petty/Charles Hardin (Buddy Holly)) Recorded 25th July 1972 at **RCA Victor Studio, Nashville, Tennessee**, and issued as **RCA 74-0091** in May 1973, backed with '**Ladies Love Outlaws**' – it was their third and final single for **RCA**, though it did not chart.

Thomas Dale Sellers (rhythm guitar); **Herman Bland "Pete" Wade** (banjo); **Paul T. Yandell** (electric guitar); **Steve Schaffer** (bass); **Ralph "Larry London" Gallant** (drums); **Hargus M. "Pig" Robbins** (piano/organ). Producer: **Chester B. "Chet" Atkins**; associate producer: **David M. Kershnerbaum**; engineer: **Bill Vandervoort**.

The song was originally written for Don & Phil in 1958 - using Don's favoured **Bo Diddley** style. However, they decided not to record it then as they had '**All I Have To Do Is Dream**'. **Holly** also wrote '**Love's Made A Fool Of You**' for **The Everly Brothers** but apparently they never heard the demos and, regrettably, have never recorded either song. 'Not Fade Away' was covered by **The Rolling Stones** who took it to #3 on the British charts and #48 on **Billboard** in 1964. The **Everlys'** rendition can be found on the album **PASS THE CHICKEN & LISTEN**. Of note is that this is the last song **Buddy Holly** ever performed, the night before he died in a plane crash. **Buddy's** version appeared as the B-side to '**Oh Boy**' and was recorded in 1957 for the album *The "Chirping" Crickets*.

NOTHING BUT THE BEST

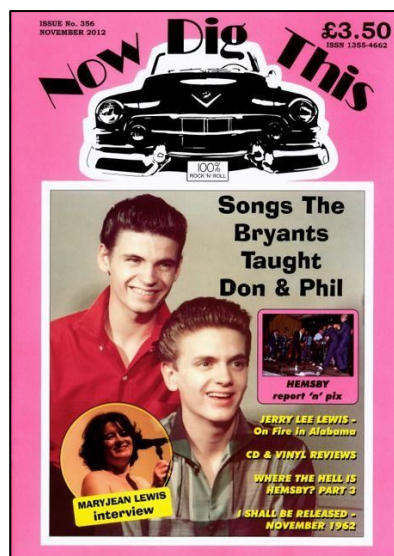
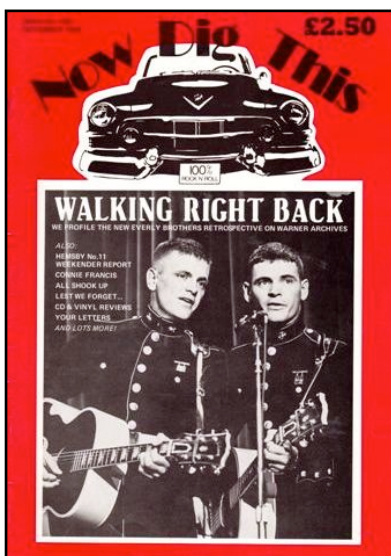
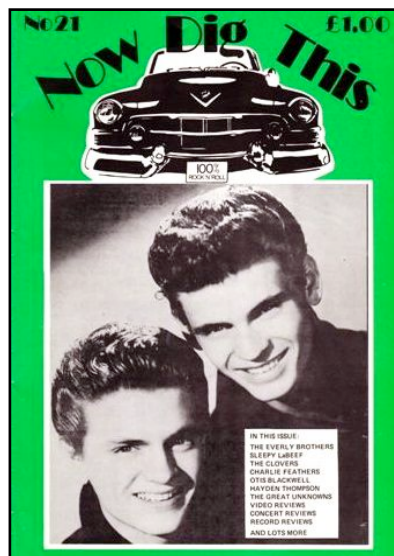
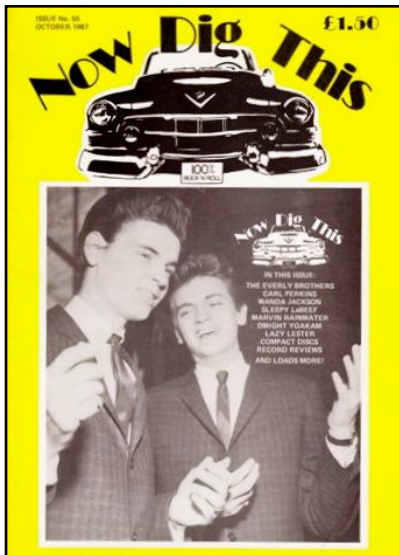
(Unknown) Recorded 9th December 1966 at **RCA Studio B, Hollywood, California**. Remained unissued until released on 1987's **Magnum Force** album **SUSIE Q. Alvin W. "Al" Casey** (guitar); **Glen Campbell** (guitar); **M.R. Ray Pohlman** (bass); **James Beck "Jim" Gordon** (drums); **Kenneth Watson** (percussion/mallets); **John Gallie** (keyboards); **Mike Melvoin** (keyboards); **Hoyt Bohannon** (trombone); **Dick Hyde** (trombone); **Lewis "Lew" McCreary** (trombone); **Thomas M. Shepard** (trombone); **Myron Sandler** (viola); **Irving Weinper** (viola); **Frank Green** (violin); **Jack Shulman** (violin); **Walter S Wiemeyer** (violin); **John Thomas Vidusich** (violin). Producer **Dick Glasser**; engineer: **Dave Hassinger**; arranger: **Leon Russell**.

NOTHING MATTERS BUT YOU

(Gary Geld/Peter Udell) Recorded 18th September 1965 at **United Recording Corporation Studio B, Hollywood, California**, but not released until **THE NEW ALBUM** in 1977. **James E. Burton** (guitar); **Louis "Lou" Morell** (guitar); **Sonny Curtis** (guitar); **Alvin W. "Al" Casey** (guitar); **Arthur Wright** (guitar); **Lyle Ritz** (bass); **James Beck "Jim" Gordon** (drums); **Gene P. Estes** (percussion/mallets); **William Everett "Billy" Preston** (keyboards). There is an alternate take on **THE PRICE OF FAME**. The **EBs** overdub their voices on the music track, presumably on the 25th September 1965.

The composers also wrote the 1962 Brian Highland hit 'Sealed With A Kiss' and The Carpenters' 'Hurting Each Other'.

NOW DIG THIS - *Now Dig This* is a magazine devoted to **rock 'n' roll** that has been published monthly since April 1983. It is edited and published by Trevor Cajiao in South Shields in the UK. Bob Naylor (see **Discographies**) contributed material for the magazine and mainly wrote about **The Everly Brothers**, but, as Bob has said, after a few years you've pretty much said it all. The magazine published some informative and intelligent articles on **The Everly Brothers** including an exclusive interview with **Don Everly** in 1991 and published in the magazine's 100th special issue edition. The November 2012 edition includes an article by **Stuart Colman** on *Songs The Bryants Taught Don & Phil*. See: <http://e.dominohosting.biz/dca/NDT.nsf/Home?OpenForm>



NOW IS THE HOUR

(Maewa Kaihau/Clement Scott/Dorothy Stewart) Recorded 31st May 1961 at **RCA Victor Studio, Nashville, Tennessee**, for the album **BOTH SIDES OF AN EVENING**. **Chester B. "Chet" Atkins** (guitar); **Harold Ray Bradley** (guitar); **Ray Edenton** (guitar); **Walter L. "Hank" "Sugarfoot" Garland** (guitar); **Samuel K. "Sammy" Pruett** (guitar); **Walter Haynes** (steel guitar); **Floyd T. "Lightnin" Chance** (bass); **Murray M. "Buddy" Harman** (drums); **Lou "Joe Fingers Carr" Busch** (percussion); **Marvin H. Hughes** (piano). Producer: no credit; engineer: **Bill Porter**.

Bing Crosby, Frank Sinatra and Gale Storm all recorded it at one time. It is often thought to be a traditional Maori folk song but can actually be traced back to Australian Clement Scott, who wrote a piano piece called 'The Swiss Cradle Song', which music company Paling & Co released in 1913. The beginning of it was adapted in 1915 to farewell Maori soldiers departing for World War I – it became *Po Atarau* and hence the confusing about it being a traditional Maori folk song began. In 1920 Maewa Kaihau wrote the English verse for her daughter: she modified the tune, added another Maori translation and claimed the tune as her own work called *Haere Ra Waltz Song*. When English singer Gracie Field visited New Zealand in 1945 and heard the song, she took it home and it became a huge international hit in 1947. The following year Bing Crosby recorded it.

OB-LA-DI, OB-LA-DA

(John Lennon/Paul McCartney) Performed 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 sang many **Beatles** songs on these shows – of note is that the **Beatles** had split up only weeks before! **The Beatles** recorded it themselves for *The White Album* in 1968 – curious is that although released as a single in many countries, it was not in the US or the UK. John Lennon reportedly hated the song, referring to it as "Paul's granny shit"! Although formally credited as a Lennon/McCartney song it is in fact a **Paul McCartney**-only composition.

ODE RECORDS - a record label, started by **Lou Adler** in 1967 after he sold Dunhill Records to ABC Records. It was distributed by CBS Records until 1969. Between 1970 and 1976 the label was distributed by **A&M Records**, from 1976 onward it was again distributed by CBS Records. **Don Everly** recorded on ODE as a solo artist releasing *don EVERLY* in 1971 with **Lou Adler** producing, and *SUNSET TOWERS* in 1974. Other artists included **Carole King** and **Scott McKenzie**. **Adler** deactivated the label several times including another short run with **A&M** in 1989 as Ode Sounds. It was disbanded when **A&M** was sold to **PolyGram** in late 1989. Ode is now part of Sony BMG Music Entertainment.



ODE TO DON & PHIL

A Dutch EP recorded and released in 1982 by the Brothers Poyck and the **E.B.I** Band, consisting of Bert Poyck (guitar/lead vocals); Noel Pock (guitar/harmony vocals); Peter van Calck (acoustic guitar); Miel Groothedde (electric guitar); Michel van Geel (bass); Jurry Visser (drums). Of course, 1982 marked the twenty-fifth anniversary of the release of '**Bye Bye Love**'. Bert



realised that, with Don and Phil still not reunited (that would need nearly another year), no record company would pay attention to this milestone and the idea for an EP was born. When Bert and his wife Miep visited **Margaret Everly** they told her of this plan and asked her to contribute sleeve notes, to which Margaret willingly obliged! (See pic below.) After the release, Bert was invited to talk on a Dutch national radio show about it being the twenty-fifth anniversary of '**Bye Bye Love**'. He had just visited **Phil Everly** in



Los Angeles, and asked him if he would agree to a live interview on his and Don's career. Phil readily accepted the invitation.

See also entry for **Gibson Everly Brothers Owners Club**. And check out Bert's own story at <http://www.music.grupello.nl/>

TRACKS: Side 1: Bye Bye Love / Torture
Side 2: Some Sweet Day / Rip It Up

Thanks to : Peter Bussing, for helping us out on bass, during the first rehearsals

* Special thanks to : Mrs. Margaret Everly, for writing the story about her sons: Don and Phil

* Very special thanks to : Our wives, for their patience and care, during all the rehearsals and recording dates

Margaret Everly

Once upon a time there were the four Everlys---Mom, Dad, Don, and Baby Boy Phil---
The four Everlys worked early morning radio shows---
By and by, Don and Baby Boy Phil grew into their teens---
(mom and dad) Margaret and Ike Everly step aside---
Two stars appeared on the horizon---
The stars grew brighter and brighter---
Archie Bleyer came from New York to Nashville, Tennessee, to record a country record for his Cadence label---
February 21, 1957, a contract was signed with Cadence Records---
A song "Bye Bye Love" was recorded---

The record did not stay in the country---
The record took off in both country and pop charts.
By June, 1957, where they had stood at the backdoor of the Grand Ole Opry House, now they sang as regulars---and stopped the show. The reporters called it "Precious Moments in Opry History."
Many people were in tears---
"The Everly Brothers," announced Perry Como, Ed Sullivan, Pattie Page, Dick Clark---and hosts and hostesses on TV and TV shows.
The appeared on 17 stages in 17 cities in 17 days.
The Everly Brothers---
My Sons---Don and Phil.

* Cover and innersleeve design: Bert Poyck
* Photography: Fred Wetzels
* Photograph of Mrs. M. Everly: Bert Poyck
* Printed by: Offset Kurver Sittard bv

Gibson Everly Brothers Owners Club
B. Poyck

O'FLYNN, LIAM - Liam O'Flynn (Irish: Liam Ó Floinn, born 15th April 1945) is a well-known Irish folk musician. He was born in Kill, County Kildare to musical parents: his father played the fiddle and his mother played and taught the piano. After his first encounter with the uilleann pipes, the greatest influences of his development were Leo Rowsome, Willie Clancy and Séamus Ennis. Liam won recognition by winning prizes at the Oireachtas Festival and the Fleadh Cheoil in the 1960s. He was sometimes billed as Liam Óg Ó Floinn (i.e., Liam O'Flynn, Jr.)



With musicians Christy Moore, Donal Lunny and Andy Irvine in the early seventies, Liam formed the legendary Planxty. One of Ireland's most important and influential groups, Planxty brought a style, innovation and 'cool' to Irish music which was to lead directly to the many Irish musical success stories during the decades that followed. While Seán Ó Riada and The Chieftains had reinvigorated Irish traditional instrumental music in an ensemble format during the 1960s, Planxty took it one step further. They brought a punch and vitality to acoustic music which drew heavily on O'Flynn's piping virtuosity. After Planxty he easily found work as a session musician.

He has worked with **The Everly Brothers**, Enya, Kate Bush, Nigel Kennedy, Rita Connolly and **Mark Knopfler**. He has also worked on film scores, including *A River Runs Through It* and *Kidnapped*. He was adventurous enough to work with avant-garde composer John Cage, but his most natural alliance was with neo-romantic composer Shaun Davey. For Liam, playing the pipes is a very special experience.

"When I'm playing," he says, "I'm certainly lost within it. The only way to describe it, is that it's like looking inwards. I think when a performer engages with the audience, and vice versa, it's like a spell is cast and a terrific passage of feelings moves from the musician to the audience and back again."

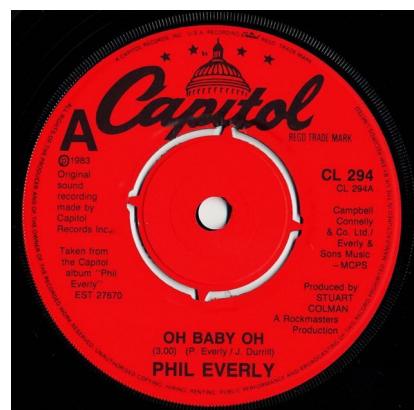
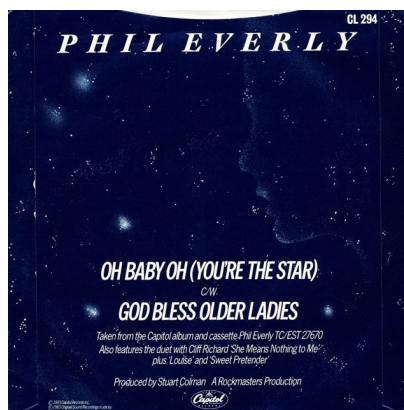
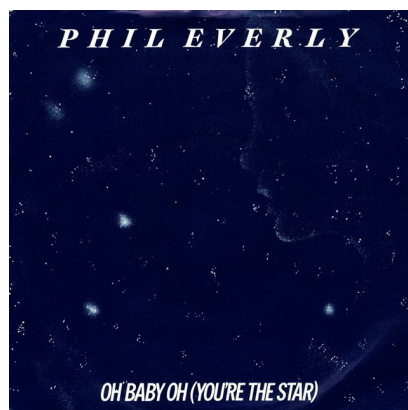
The Bothy Band were natural successors to the original Planxty, and one of its members, Matt Molloy, who subsequently joined The Chieftains, played with The Chieftains' fiddler Seán Keane on O'Flynn's album, *The Piper's Call*, which was performed in the 1999 Proms season at **The Royal Albert Hall**. He has also worked on projects with Seamus Heaney, mixing poetry with music. Liam O'Flynn has made over fifty recordings.

Liam played on **the Everly Brothers** sessions for 1985's **BORN YESTERDAY** as well as on the two tracks ('**Rose Connelly**' and '**Don't Let Our Love Die**') recorded for the 1990 BBC special **Bringing It All Back Home** – available on CD and DVD.

OH BABY OH (YOU'RE THE STAR)

(**Phil Everly/John Durrill**) **Phil Everly** solo. Recorded in 1982 at **Eden Studios**, London, UK, and issued as a single outside the US only, (Capitol) CL 294, backed with '**God Bless Older Ladies**'. **Phil Everly** (rhythm guitar); **Billy Bremner** (acoustic & lead guitar); **Mickey Gee** (guitar); **Stuart Coleman** (bass); **Terry Williams** (drums); **Pete Wingfield** (piano & organ); Rod Houson (tambourine). Producer: **Stuart Coleman**.

As far as we know it did not chart. The track was taken from Phil's final solo album **PHIL EVERLY**.



OH BOY

(Bill Tilghman/Sonny West/Norman Petty) Recorded 5th 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); **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**.

This track starts off with a guitar lick very reminiscent of the one used in the Monkees' 'Last Train To Clarksville'. Album track on **THE HIT SOUND OF THE EVERLY BROTHERS**, and of course a #10 hit in the US (#3 in the UK) for **Buddy Holly** in early 1958; **Holly's** version appears on the album *The Chirping Crickets*. Norman Petty was Holly's manager and only added his name to the credits as he did with the majority of songs he produced but did not actually have a hand in writing it.

The Everly Brothers performed 'Oh Boy' live as part of a medley with **Rick Nelson** on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 9th May 1970 and aired 2nd September 1970 (Show No. 9). Norman Petty, 25th May 1927 – 15th August 1984

OH HAPPY DAY

(Philip Doddridge) **The Everlys** performed this with B.J. Thomas and the show company on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers** (Show No. 4), which was recorded 23rd May 1970 and aired 29th July 1970. The Edwin Hawkins Singers of course had the biggest hit with it in 1969, featuring Dorothy Morrison as lead vocalist, but it is actually a gospel arrangement of a hymn dating back to the 1700s by an English clergyman named Philip Doddridge, who wrote more than 400 hymns, all of them published posthumously. Doddridge himself named the hymn 'Rejoicing in our Covenant Engagement to God'; based on II Chronicles 15:15 it expressed the joy of a personal relationship with God. J.A. Freylinghausen set it to an earlier melody from 1704; Edward A. Rimbault gave it a new melody in the mid-1800s. Edwin Hawkins adapted it in 1967 and his version contains only the repeated chorus – it won him a **Grammy Award** for Best Soul Gospel Performance in 1970 and has since become a gospel standard. **George Harrison** has reportedly said that it served as the inspiration for his big 1970 hit 'My Sweet Lord'. Baptists and Methodists often use the original hymn at dedication services for Christian baptism. Philip Doddridge, 26th June 1702 – 26th October 1751.

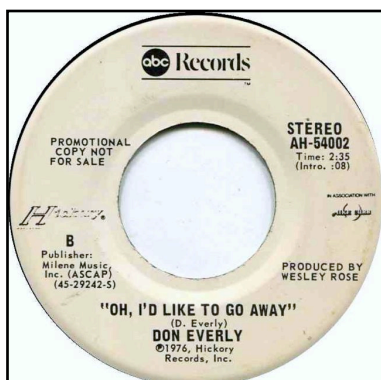
OH HOW LOVE CHANGES

(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. Released as a single on the **Hickory** label (H 350). The picture is from the album cover. K. Phyllis Powell, 15th March 1940 – 13th April 2011.



OH, I'D LIKE TO GO AWAY

(**Don Everly**) **Don Everly** solo. Recorded 10th February 1976 at **Acuff-Rose Sound Studios, Nashville, Tennessee**, and issued as a single (AH-54002) in 1976, the B-side of 'Love At Last Sight'. It was included on Don's third and final solo album **BROTHER JUKEBOX**.



Thomas Grady Martin (guitar); **John Lee Christopher Jr.** (acoustic guitar); **Jerry "Chip Young" Stembridge** (acoustic guitar); **Buddy Gene Emmons** (steel guitar); **John Alan Moore** (synthesizer); **Hargus M. "Pig" Robbins** (piano); **Michael A. Leech** (bass); **Kenneth M. Malone** (drums); Jeanine Walker, Dorothy Dillard, William Wright; Louis Nunley (backing vocals). Producer: **Wesley Rose**; engineer: **Ronnie Gant**.

OH LONESOME ME

(**Don Gibson**) Recorded 21st June 1963 at **Radio Recorders, Hollywood, California**, and appeared on the album **THE EVERLY BROTHERS SING GREAT COUNTRY HITS**. **Glen Campbell** (guitar); **Sonny Curtis** (guitar); **William Everett "Billy" Strange** (guitar); **Bert Dodson** (bass); **Hal Blaine** (drums); **Russell "Leon Russell" Bridges** (piano); Orville "Red" Rhodes (steel guitar). Producer: no credit; supervisor: **Jimmy Hilliard**; conductor: M. Hy Lesnick.

This great track was a #1 hit on the Country charts for composer **Don Gibson** in 1958 and was covered by a wide range of artists including **Johnny Cash**, **Neil Young**, **Bing Crosby**, **Floyd Cramer** and **Chet Atkins**, who had also produced **Don Gibson's** hit version. **Don Gibson** did not think much of it himself at the time and had not wanted to record it (see entry for the singer).

OH! MY PAPA (O MEIN PAPA)

(Paul Burkhard/John Turner/Geoffrey Parsons) Recorded 1st September 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**.

It came from the 1939 German original composed by Paul Burkhard for the musical *Der Schwarze Hecht* or *Feuerwerk* (Fireworks). An English translation by John Turner (aka James Phillips) and Geoffrey Claremont Parsons happened in 1954, recorded by **Eddie Fisher**, who took it to #1. An instrumental version reached the same position in Britain that year. While the original in itself may be okay, one wonders what made the **Everlys** record it for one of their albums - a most unlikely choice.

John Turner (aka James Phillips), 1894 – 1978; Geoffrey Claremont Parsons, 7th January 1910 – 22nd December 1987.

OH SO MANY YEARS

(Frankie Bailes) 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**.

It featured on the album **SONGS OUR DADDY TAUGHT US**. Composer **Frankie Bailes** was married to **Walter Bailes** (17th January 1920 - 27th November 2000) one of the four **Bailes Brothers** singing group. During the 1930s and 1940s the **Bailes Brothers** were the No. 2 act of the **Grand Ole Opry**, second only to **Roy Acuff**, The "King" Of Country Music. **Walter** wrote nearly all of their songs and some of these are now in the Smithsonian Institution's Songwriters Museum. **Kitty Wells** and **Pierce Webb** also recorded a version.

OH THE NIGHT

(**Dion DiMucci**) 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.

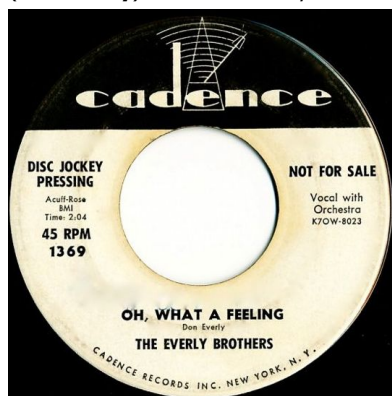
OH TRUE LOVE

(**Boudleaux & Felice Bryant**) First recorded 2nd March 1959 for **Cadence** but not released at the time. **Don Everly** (guitar); **Phil Everly** (guitar); **Chester B. "Chet" Atkins** (electric guitar); **Walter "Hank" "Sugarfoot" Garland** (electric guitar); **Ray Edenton** (guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); **Marvin M. Hughes** (piano). Producer: **Archie Bleyer**.

It was re-recorded for **Warner Brothers** on 18th March 1960 at **RCA Victor Studio, Nashville, Tennessee**, for inclusion 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**.

OH WHAT A FEELING

(Don Everly) Recorded 7th July 1959 at **RCA Victor Studio, Nashville, Tennessee**, and issued as the B-side of '(Til I Kissed You'



(Cad 1369) July/August 1959. **Don Everly** (guitar); **Phil Everly** (guitar); **Chester B. "Chet" Atkins** (electric guitar); **Sonny Curtis** (guitar); **Floyd T. "Lightnin'" Chance** (bass); **Jerry "J.I." Allison** (drums); **Floyd Cramer** (piano). Producer: **Archie Bleyer**.

It subsequently appeared on the album **THE FABULOUS STYLE OF THE EVERLY BROTHERS**.

Don recorded a solo version 3rd November 1976 for inclusion on his third solo album **BROTHER JUKEBOX** (1976) and the B-side of a single by the same name that peaked at #96 on the US country charts. **Paul Yandell** (guitars);

John Lee Christopher Jr. (acoustic guitar); **Robert C. Thompson** (acoustic guitar); **Buddy Gene Emmons** (steel guitar); **Tony Migliore** (piano); **Joe Osborn** (bass); **Ralph "Larrie Londin" Gallant** (drums); **Lea Jane Berinati**, **Janie Fricke**, **Ginger Holliday**, **Bobby Harden**, **J. Alan Moore** (backing vocals). Producer: **Wesley Rose**; engineer: **Ronnie Gant**; string arrangement: **Alan Moore**.

An early demo version dating from the late 1950s was cut for the **Acuff-Rose** publishing catalogue and issued on the 2005 compilation of demos **GIVE ME A FUTURE**.

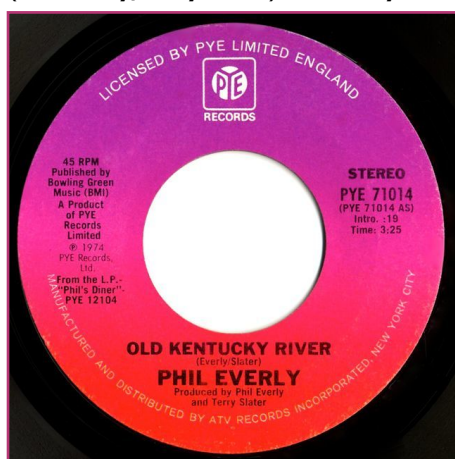


OLD HOLLYWOOD

(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.

OLD KENTUCKY RIVER aka CAROLINE

(Phil Everly/Terry Slater) **Phil Everly** solo. Recorded August 1974 at **Pye Studios, London, UK**, and issued as a single (PYE 71014)



in December that same year backed with '**Summershine**'. It subsequently featured on Phil's second solo album **PHIL'S DINER** (US title)/**THERE'S NOTHING TOO GOOD FOR MY BABY** (UK title). On the UK version the track was renamed '**Caroline**'. 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**.

Phil and **Terry** recorded an early demo 26th August 1971 at **Elektra Sound Studios, Los Angeles** during sessions for the **Everly Brothers** album **STORIES WE COULD TELL** but this was not released until 2006 on the **Bear Family** box set **CHAINED TO A MEMORY**. **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**.

The song contains the line "Chestnut hair in the morning sun" – copied from 1968's '**Shady Grove**' on the **ROOTS** album!

OLD RATTLER aka HEY RATTLER

(**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**'.

Grandpa Jones (Louis Marshall Jones, 20th October 1913 – 19th February 1998), who recorded it in 1948, adapted/made popular the version sung here; **Don** and **Phil** no doubt sang it as boys on the **Everly Family radio show**. The **Stanley Brothers** and **Merle Travis** at one point recorded their own versions.

OLD SHEP

(**Clyde 'Red' Foley**/Willis Arthur) Performed on **Garrison Keillor's Lake Wobegon Spring Weekend** (for **Minnesota Public Radio** - 16th May 1987) with **Garrison Keillor**. **Phil** sings with **Garrison** whilst **Don** plays guitar.

In 1933 **Foley** and **Arthur** wrote the song about a German Shepherd named **Hoover** that **Red Foley** had owned as a child. **Red Foley** released it as a single in 1941 and it has since become a country standard that has been covered by many artists, among them **Elvis Presley** and **Hank Snow**. If this doesn't reduce you to tears by the time the song is through then nothing ever will! While he did not live to see the end of the song, in real life the dog truly came to a miserable end: he was poisoned by one of **Foley's** neighbours.

O LITTLE TOWN OF BETHLEHEM

(**Lewis Henry Redner**/Bishop **Phillips Brooks**) Recorded 1st October 1962 at **Boys Town, Omaha, Nebraska** with the **Boys Town Choir**. The song originates from a poem **Rector Phillip Brooks** from **Philadelphia** wrote for his church after a visit to **Bethlehem** in 1865; his organist **Lewis Redder** set it to music in 1868. It is a **Phil** solo and he sings 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. Lewis Henry Redner, 15th December 1831 – 29th August 1908; Bishop Phillips Brooks, 13th December 1835– 23rd January 1893.

OLYMPIA, PARIS - The Olympia is a music hall in the 9th arrondissement of Paris, France, located at No. 28 Boulevard des Capucines. The venue was founded in 1888, by Joseph Oller, the creator of the Moulin Rouge, today easily recognizable by its giant red glowing letters announcing its name. It opened in 1889 as the "Montagnes Russes" but was renamed the Olympia in 1893. Besides musicians, the Olympia played host to a variety of entertainment including circuses, ballets and operettas. However, following a steady decline in appearances by the great stars, from 1929 until 1944 it served as a cinema. It may have opened as a music hall under the German occupation of France during World War II, but certainly in 1945 after the Liberation, it was a music hall free to Allied troops in uniform. Attendees had to listen to the playing of four national anthems before the varied programmes that always ended with a spirited French can-can performed by dancers, some of whom were no longer young.



Thereafter, at times it may have reverted to films again until Bruno Coquatrix revived it as a music hall with a grand re-opening in February 1954. After his death, it ultimately went into another decline and was in danger of being torn down and turned into a parking lot, but on 7th January 1993, France's then Minister of Culture, Jack Lang issued a preservation order for the Olympia that resulted in two years of construction work to rebuild a perfect replica of the façade and the grandeur of its famous red interior.

Édith Piaf achieved great acclaim at the Olympia giving several series of recitals from January 1955 until October 1962. Jacques Brel's 1961 and 1964 concerts at L'Olympia are legendary and are preserved to this day on new CD releases. Marlene Dietrich's 1962 Olympia concert was broadcast. On 3rd & 4th May 1972, The Grateful Dead played two concerts here as part of their first major European tour. Both shows were recorded and songs from each were released on their 1972 live album "Europe '72". **The Everly Brothers** played the Olympia 23rd September 1963, which was recorded and is available on CD as **LIVE IN PARIS**. It was the opening of their 1963 European tour.

OMAHA

(**Don Everly**) Recorded 26th November 1968 at **United Recording Corporation Studio A, Hollywood, California**. It first appeared in mono on 1977's **THE NEW ALBUM** (LP); the 2005 Collector's Choice CD version of this album included a stereo mix. **Don Everly** (acoustic guitar); **Ron Elliott** (guitar); **Sam McCue** (guitar); **Buddy Gene Emmons** (steel guitar); **Joe Osborn** (bass); **Terry Slater** (bass); **James Beck "Jim" Gordon** (drums); **Jack Sargent** (percussion); unknown (strings). Producer: **Lenny Waronker**; engineer: **Lee Herschberg**; arranger: Ray Pohlman.

The final, finished version (take #33) can be found on the **Bear Family** box set **CHAINED TO A MEMORY** (2006). Don also recorded his own version for his excellent 1970 solo debut album **don EVERLY** with slightly different lyrics. 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**.

In an interview with **Andrew Sandoval** for the box set liner notes, **Don Everly** said: "I opened an atlas one night, and Omaha was in the crack of the page. I thought if you could find love anywhere, you could find it in Omaha. I was travelling a lot, and that part of my life I don't really regret. I was out there, hitting the road, meeting wonderful women, actually. I found that it could happen in Omaha just as easily as the Coast, or anyplace – you didn't have to be from **Hollywood**."

ONCE MORE

(Dusty Owens) 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), the flip side to 'Get Ready Here I Come'. In 1953 composer Dusty Owens was signed to an exclusive writers contract with **Acuff-Rose**; it was then that he wrote the track that has been recorded over a hundred times by artists including **Vince Gill**, **Hank Locklin**, **Floyd Cramer**, **Dolly Parton**, **Roy Acuff** and the Osborne Brothers. **Roy Acuff**'s version was officially placed in the **Hall Of Fame** museum in Nashville.

ONE TOO MANY WOMEN IN YOUR LIFE

(**Phil Everly/John Durrill**) Recorded by **Sondra Locke** for the **Clint Eastwood** film *Any Which Way You Can* and released as a

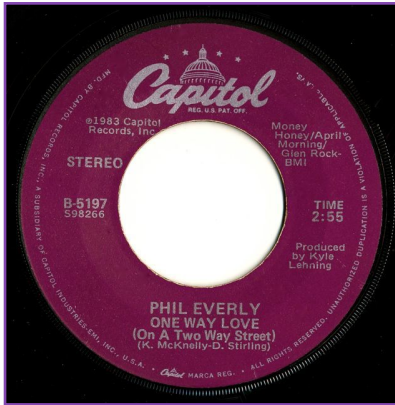


promotional single, WB 49674. It is not known whether there has been an official single release but it can be found on the soundtrack. This film was the sequel to 1978's **Every Which Way But Loose** for which Phil had written a song and made a cameo appearance in. For this film too, Phil had co-written a song and again made a cameo appearance, this time with his co-writer **John Durrill**, who confesses: "I kind of hogged my way into that movie. I told Clint that this was my movie debut, and I played the bandleader while Phil, who was used to being on stage, was content to stay in the background playing a singer. It was great fun! And Phil always kept an eye on that guitar of his – the black **Gibson**. He loves that guitar!" (Quote from *Ike's Boys* by **Phyllis Karpp**)

Phil: "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."

ONE WAY LOVE (ON A TWO-WAY STREET)

(K McKnelly/D Stirling) **Phil Everly** solo. Recorded May 1982 at (tbc) London, UK, and issued as the B-side of '**Who's Gonna Keep Me Warm**' (B-5197) on the Capitol label in early 1983. It was also included on/added to the 1987 album **LOUISE** (effectively a re-release of **PHIL EVERLY** but with two extra tracks - see **LOUISE**).



ONLY ME

(Don Everly) Recorded mid-1970 at **A&M Studios, Hollywood, California**, during sessions for Don's debut solo album **don EVERLY** but not included on it. Issued as a single (**Ode-66009**) November 1970, the B-side of '**Tumbling Tumbleweeds**'. It is a lovely track but an even more beautifully sung demo version was recorded a few years later in 1975, possibly during the sessions for Don's third solo album **BROTHER JUKEBOX**, and released on 2005's **GIVE ME A FUTURE**, a compilation of mostly solo demo recordings by both brothers. The original single version can be found on the Raven two-for CD release (2000) that combines Don's first two solo albums **don EVERLY/SUNSET TOWERS**.



ON THE WINGS OF A NIGHTINGALE (the song)

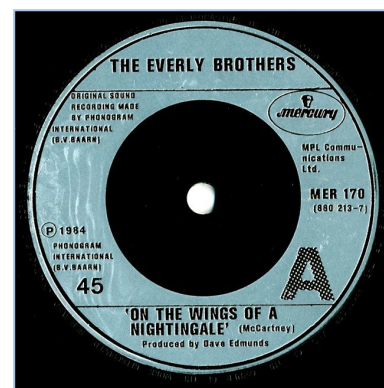
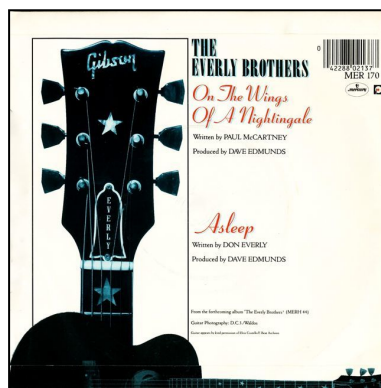
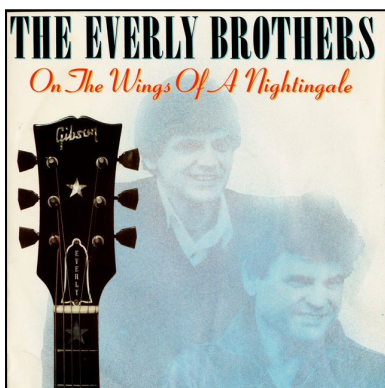
(Paul McCartney) Recorded May 1984 at **Maison Rouge Studios, Fulham, London, UK**, and issued as single August 1984 (**Mercury** 880 213-7) backed with '**Asleep**'.

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

The song is Don & Phil's first new studio output as a duo in 11 years and features on their first post-reunion release **EB84**. A worldwide hit, it peaked at #41 in Britain and #50 in the US. The song was written specifically for Don and Phil by **Paul McCartney**, who has always given the EBs full credit for being a major influence when he first started. 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: 50 (#49 Country chart; #9 Adult Contemporary); UK: 41; Canada: - (#39 Country chart; #10 Adult Contemporary); Australia: 78.



ON THE WINGS OF A NIGHTINGALE - The Complete Mercury Studio Recordings (the album)



Released 26th August 2005, a limited edition 2 CD limited to 5000 copies on the **Hip-O Select** label. It comprises the three albums the Everlys released during the 1980s while with **Mercury**: **EB84**, **BORN YESTERDAY** and **SOME HEARTS**. The only **Mercury** track omitted from this excellent collection was 'Ballad Of A Teenage Queen' which **Mike Ragogna** of Hip-O was keen to include but for some unknown reason was prevented from doing so by Roseanne Cash. It would have been good to include 'Cold', albeit not a

Mercury recording; it would have nicely rounded off the recording

from this era. Again permission could not be obtained plus **Mike Ragogna** was keen to keep the set to **Mercury** recordings only.

Gina Cappuccino with the Everly Brothers



ON TOP OF THE WORLD

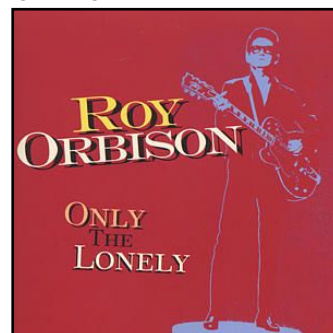
(**Phil Everly/John Durrill**) Recorded by **Rene Shuman** with **Phil Everly** in 1992 for his album *Set The Clock On Rock*. It was issued as a single: Moon Strings MS 0712. **Rene Shuman** (1967) is a Dutch singer/songwriter who entered a Dutch TV talent contest (*De Soundmix Show*) as an Elvis impersonator in 1986. He came in second upon which Sony/CBS signed him to a record deal which had him working with **Pete Wingfield**, then part of the EBs post-reunion main touring band. On his fifth studio album, partly recorded in **Nashville**, he duetted with Phil – this particular song was recorded in **Los Angeles**. He continues to record and tour today.

ORBISON, ROY - Roy Kelton Orbison, 23rd April 1936 – 6th December 1988, an American singer-songwriter and musician, well



known for his distinctive, powerful voice, complex compositions, and dark emotional ballads. Orbison grew up in Texas and began singing in a rockabilly/country & western band in high school until he was signed by Sun Records in Memphis. Early in his career he toured and recorded with **Buddy Holly**.

He found a modicum of success at Sun Records and found his way into **Elvis Presley's** social circle, once going to pick up a date for Presley in his purple Cadillac. The first and perhaps only royalties Orbison earned from Sun Records enabled him to make a down payment on his own Cadillac. However, frustrated at Sun, Orbison gradually stopped recording, toured music circuits around Texas to make a living, and for seven months in 1958 stopped performing completely. His car repossessed and in dire financial straits, he often depended on family and friends for funds.



For a brief period in the late 1950s Orbison made his living at **Acuff-Rose**, which he joined to get 'Claudette' published and sung by **The Everly Brothers**; **Wesley Rose** would not let them record it without holding the publishing rights. Orbison was performing on an **Everly Brothers** show in Hammond, Indiana, in March 1958. The Everlys needed a



song for their new single and they asked Roy if he had anything. He sang his new composition 'Claudette', a song he wrote about Frady (whom he married in 1957), and they asked him to write the words down. So he did, on the top of a shoebox. Later, **Wesley Rose**, from **Acuff-Rose Music Publishing** in **Nashville**, signed Roy Orbison with his publishing company. He also gave Roy a contract with **RCA Victor** where he briefly worked with **Chet Atkins**. After spending an entire day writing a song, he would make several demo tapes and send them to **Wesley Rose**, who would try to find acts to record them. Orbison attempted to sell songs he recorded that were written by other writers to **RCA Victor** as well. After two tepid recording attempts with **RCA Victor**, they decided not to option Orbison. **Wesley Rose** manoeuvred Orbison into the sights of producer **Fred Foster** at

Monument Records where he enjoyed his greatest success. Orbison and **Joe Melson** (his co-composer) wrote a song in April 1960 which, when recorded, employed strings, the **Anita Kerr** doo-wop backup singers, and finally, an astounding note hit by Orbison in falsetto that showcased a powerful voice which, according to biographer Clayton, "came not from his throat but deeper within". It was entitled 'Only The Lonely', and Orbison and Melson tried to pitch it to **Elvis Presley** and **The Everly Brothers**, both of whom turned it down. Orbison released his own version instead and it shot to No. 2 on the Hot 100 in the U.S. and hit No. 1 in the UK and Australia. It has sometimes been incorrectly stated that Don & Phil provided the 'um-dum-dum-doo-wee-oo-ah' backing. The backing was, in fact, led by **Joe Melson**. In the early to mid-1960s, 22 of his songs placed on the US Billboard Top Forty, including 'Only The Lonely', 'Crying', 'In Dreams' and 'Oh Pretty Woman'.



In 1963 he toured the UK with **The Beatles** to huge popularity and acclaim. His career stagnated through the 1970s, but several covers of his songs and the use of one in a film by David Lynch revived his career in the 1980s. In 1988, he joined the supergroup The Travelling Wilburys with George Harrison, **Bob Dylan**, Tom Petty and **Jeff Lynne** and also released a new solo album. He died of a heart attack in December that year, at the zenith of his resurgence. His life was marred with tragedy, including the death of his first wife and two of his children in separate accidents.

Orbison was a natural baritone, yet could sing high tenor notes with ease; commentators have suggested that he had a three- or four-octave range. The combination of Orbison's powerful, impassioned voice and complex musical arrangements led many commentators to refer to his music as operatic; he even earned the sobriquet "the Caruso of Rock". Performers as disparate as **Elvis Presley** and Bono stated his voice was, respectively, the greatest and most distinctive they had ever heard. While most men in rock and roll in the 1950s and 1960s portrayed a defiant masculinity, many of Orbison's songs instead conveyed a quiet, desperate vulnerability. He was known for performing while standing still and solitary, wearing black clothes and dark sunglasses which lent an air of mystery to his persona.

Here's a picture (above) of Roy Orbison's star in Hollywood, California! It is in front of the historic Capitol Records Building on 1750 Vine Street, with Roy's family, **Phil Everly**, Dwight Yoakam, Chris Isaak and David Lynch and Wesley Orbison. Roy Orbison was initiated into the second class of the **Rock and Roll Hall of Fame** in 1987 by long-time admirer Bruce Springsteen. The same year he was inducted into the **Nashville Songwriters Hall of Fame**. In 2007 he was inducted into the Hit Parade Hall of Fame. **Rolling Stone** listed Orbison as No. 37 in their list of The Greatest Artists of All Time. In 2002, **Billboard** magazine listed Orbison at No. 74 in the Top 600 recording artists. **Rolling Stone** rated Orbison at No. 13 in their list of The 100 Greatest Singers of All Time in 2008.

OSBORN, JOE - Joe Osborn (born 28th August 1937 in Mound, Louisiana) is an American bass guitar player known for his work as a session musician in **Los Angeles** and **Nashville** during the 1960s through the 1980s. In **Everly Brothers** context he played on the **ROOTS** sessions; the backing track '**Night Time Girl**'; all of **Don Everly's SUNSET TOWERS** album and three tracks of Don's **BROTHER JUKEBOX**, viz., '**Turn The Memories Loose Again**', '**Oh What A Feeling**' and '**Since You Broke My Heart**'.



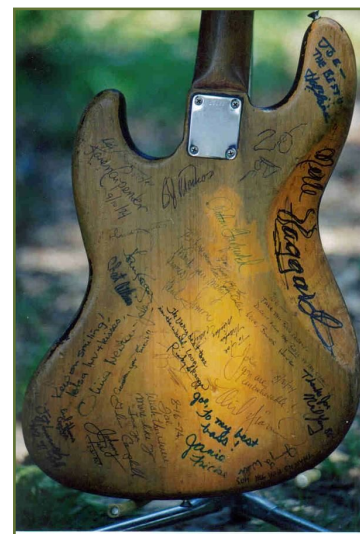
Joe grew up in Shreveport and learned to play guitar at age 12. He began his career working in local clubs, which led to him playing on several hit singles by **Dale Hawkins**. With Dale's brother Jerry he moved to **Los Angeles** but soon got mixed up with **Bob Luman**, who subsequently hired him for a year-long engagement at the Showboat Hotel in **Las Vegas** in 1959. With legendary guitar player **Roy Buchanan** among his bandmates, Joe switched from guitar to electric bass as "Roy knew more of the guitar standards". Back in Louisiana, Joe got a call from **James Burton** telling him **Rick Nelson** was putting together a new band, and before he knew it, he was on his way to LA again. For the next four years, he played bass on Nelson's hits and guested on *The Ozzie*

and *Harriet Show*. His playing on such Nelson hits as 'Travellin' Man' began attracting wider notice, and he found opportunities to branch out into studio work with artists such as Johnny Rivers, with whom he had opened the famous Whiskey A-Go-Go in 1962 on Sunset Strip. When the Nelson band dissolved in 1964, Joe turned to studio work full-time. For the next ten years, he was considered a "first-call" bassist among **Los Angeles** studio musicians known as **The Wrecking Crew**, and he worked with well-known producers like **Lou Adler** and **Bones Howe**, frequently in combination with drummer **Hal Blaine** and keyboardist **Larry Knechtel**, together with whom he was known as the California Rock Explosion, a.k.a. "the best damn rhythm section on the planet". His bass can be heard on more than half the hit records cut in **Los Angeles** during that time, having appeared on over 200 Top 40 hits (including 20 number one hits) such as **Simon & Garfunkel's** 'Bridge over Troubled Water' and the 5th Dimension's '**Aquarius/Let the Sunshine In**', along with numerous film scores and television commercials. Joe also played on many of **Neil Diamond's** major hits in the late 1960s and early to middle 1970s. In addition to his own playing, Joe is known for his discovery of The Carpenters; he was the first to record a teenage Karen and Richard Carpenter in his home four-track recording studio after they tagged along with a trumpet player for a session.

In 1974, after having suffered the mental and physical effects of doing over 20 sessions per week, Joe left **Los Angeles** and moved to a farm 50 miles north of **Nashville**. "The last few years I was in L.A., I was charging double scale. We thought that by charging double we would work less and make the same money, but producers were willing to pay us anything we wanted, so we started working more than we really cared to. Heck, there was a time when I worked two sessions a day, six days a week, and then a session on Sundays. It was really too much after a while." However, he continued an active studio career in **Nashville**, playing behind **Chet Atkins**, **Eddie Rabbitt**, **Merle Haggard**, **Reba McEntire**, **Kenny Rogers**, **Jimmy Buffett**, **Mel Tillis**, and **Hank Williams, Jr.** One count listed Osborn as bassist on fifty-three No. 1 hits on the country charts.

Joe Osborn's instrument throughout most of his recording career was a 1960 Fender stack-knob Jazz Bass, which was given to him by Fender just prior to touring in Australia with Nelson. "It is the only instrument I've played since 1960. I got it when I was playing with **Ricky Nelson**. We were about to go on tour and Fender was just about to introduce this new model. They sent one, and when I opened the case I didn't know what to think. It was a lot different than my P-Bass [Fender Precision]. As soon as I picked it up, I could feel the neck was going to be much easier to finger, being it is so much thinner than the one I was used to. Like I said, it was the only bass I used for all those studio years. If I played on a song that went to number one, I'd have the artist sign their name on the back and then I would shellac over it." He strung the bass with LaBella flatwounds that he didn't change for 20 years. "I got my Jazz Bass in 1960, and I put new strings on it in 1962. It was a set of Labella strings. They never broke, so I never changed them. It wasn't until they were filled with flat spots and started to unwind that I had to change them. I know it was long after I moved to **Nashville**." His style is distinctive, with a resonant, bright tone produced, in part, by his use of a plectrum. "I always have [used a plectrum]. Remember, I went from guitar to bass overnight, and I just kept the pick. It eventually became part of my signature sound. Other bass players would always give me a hard time, but I never changed, and I'm not going to stop now." (All Joe quotes from a 2004 interview with *Vintage Guitar Magazine*.)

As of 2005, he has lived in semi-retirement. He still records occasionally, and sometimes plays in a family band called The Third Generation with his children and grandchildren. In 2010, Joe Osborn was inducted into The Louisiana Music Hall of Fame. He has had a signature bass, named the 'Joe Osborn Signature', made by American guitar manufacturer Lakland. However, this is no longer in production.



OUR HOUSE

(Ken "Tophat" Thomas/Jackie Thomas) **Phil Everly** contributed vocals to this lovely song written and performed by husband and wife Ken "Tophat" Thomas and Jackie Thomas. It was performed/recorded during the kick-off of the Loving Quarters For Living Quarters campaign for Habitat For Humanity of Baldwin County at the Hangout in Gulf Shores, Alabama, presumably in January 2009. Habitat For Humanity is a non-profit ecumenical Christian housing ministry that seeks to eliminate poverty housing and homelessness from the world. As Ken "Tophat" Thomas told us in June 2011: "I wrote the song and Phil heard it and I asked him if he would donate his voice." Tophat then gave the song to Habitat For Humanity who made it their official campaign song. It can be found on YouTube. (Picture shows Phil with Jackie Thomas.)



OUR SONG

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

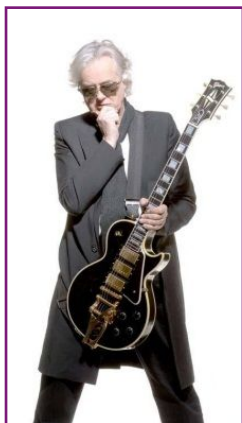
OUTTAKES - see: STUDIO OUTTAKES

P

PACIFICO

(**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.

PAGE, JIMMY – Jimmy Page was born James Patrick Page on the 9th January 1944 in Heston, Middlesex, London, England. At the age of 12 he learned to play guitar and although he did take a few lessons, he is mainly a self-taught musician. At 14, he left school to pursue a career in music and joined a band called The Crusaders which he stayed with for two years. When he fell ill with glandular fever everything came to a halt. While recovering, Page decided to put his musical career on hold and concentrate on his other love, painting. He enrolled at Sutton Art College in Surrey and often jammed on stage at the Marquee with Eric Clapton and Jeff Beck. He was spotted by John Gibb of The Silhouettes, who asked him to help record some singles for EMI, including 'The Worrying Kid'. Page then got an offer from Mike Leander of **Decca Records** which gave him regular studio work as a session guitarist. His studio output included Marianne Faithfull's 'As Tears Go By', The Nashville Teens' 'Tobacco Road', **The Rolling Stones'** 'Heart of Stone', Van Morrison's 'Baby Please Don't Go' and 'Here Comes the Night', Dave Berry's 'The Crying' and 'My Baby Left Me'. During 1966 he played on **Everly Brothers** sessions in London and can be heard on **TWO YANKS IN ENGLAND**. Page formed a brief songwriting partnership with then romantic interest, **Jackie DeShannon**. He was subsequently a member of The Yardbirds from 1966 to 1968, after which he founded the



English rock band Led Zeppelin. Initially the group appeared as The New Yardbirds, but Keith Moon suggested that Jimmy Page's new band would go over like a "Lead Zeppelin". The band later changed it to Led Zeppelin.

As a producer, composer, and guitarist he helped make Led Zeppelin a prototype for many future rock bands, and was one of the major driving forces behind the rock sound of that era, influencing a host of other guitarists. Led Zeppelin went on to sell out concerts worldwide but disbanded in 1980 after the death of drummer John Bonham at Page's home.

In 1984, Page recorded with former Zeppelin vocalist, Robert Plant, as The Honeydrippers, and with John Paul Jones on the film soundtrack *Scream for Help*. Various other projects soon followed such as session work for **Graham Nash**, Stephen Stills, Box of Frogs, the **Rolling Stones** and Robert Plant, a solo album *Outrider*, and a collaboration with David Coverdale in Coverdale-Page. The surviving members of Led Zeppelin re-formed temporarily in 1985 for the Live Aid concert with both Phil Collins and Tony Thompson filling drum duties. In 1986, Page reunited temporarily with his Yardbirds bandmates to play on several tracks of the Box of Frogs album *Strange Land*. Led Zeppelin also re-formed for the Atlantic Records 40th Anniversary show on 14th May 1988. Page, Plant and Jones, as well as John Bonham's son Jason closed the 12-hour show.

In 1994, Page reunited with Plant for the penultimate performance in MTV's Unplugged series. Following a highly successful mid-90s tour to support *No Quarter*, Page and Plant recorded 1998's *Walking into Clarksdale*. In 2005, Page was awarded the Order of the British Empire (OBE) in recognition of his Brazilian charity work at Task Brazil, was made an honorary citizen of Rio de Janeiro later that year and was awarded a **Grammy award**. In November 2006, Led Zeppelin were inducted into the UK Music Hall of Fame. On 10th December 2007, the surviving members of Led Zeppelin, as well as John Bonham's son, Jason Bonham, played a charity concert at the O2 Arena London.

PAIGE, JOEY - There is little detailed information about Joey Paige available so what below has been gleaned from various sources. Joey Paige was born Joseph Sauderis (date not clear but circa 1939) and raised in Philadelphia. He first met **Don and Phil Everly** in New York City in 1959. At the time he was playing with a band called Dickey Do and The Don'ts. He moved to California when he joined **The Everly Brothers** as bass player. He travelled the world with Don & Phil and became a solo artist in the early 1960s. He became a songwriter and had several songs recorded, some of which he wrote with **Phil Everly**.

He went through basic training at **Camp Pendleton** with the **Everlys**. "We had just returned home from a world-wide tour, and Don and Phil had to make the decision whether to go into the service or wait to be drafted. I was facing the same problem myself, so when they decided on the **Marine Corps**, I joined too. Their manager, **Jack Rael**, called the **Marine Corps** and asked if it was possible for me to go through basic training with them, and it was arranged. It was quite an ordeal, really – Don and Phil were at the height of their popularity, which made the transition from stage performing to the **Marine Corps** life quite a traumatic move."

(Pic shows Joey Paige [between Jagger and Watts – top third from right] with the Rolling Stones, October 1964 after taping the TAMI TV show.)

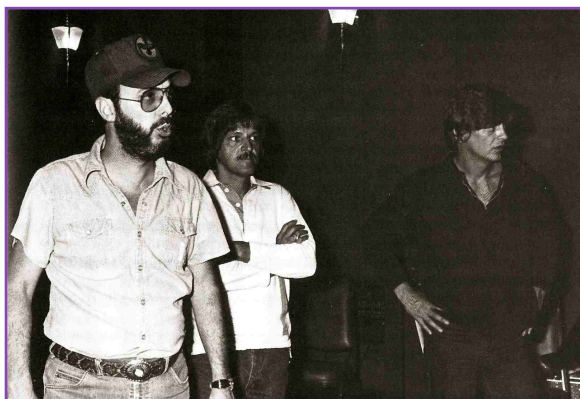


Andrew Sandoval in his book accompanying **THE PRICE OF FAME** box set refers to a report of **Phil Everly** remaining behind in November 1963 at the end of the UK tour to help Joey Paige with a recording at **Decca** with the aim of getting **Warner Brothers** to release it. Paige was part of the **Everly** touring band that year and he duetted with Phil on the '62 tour when **Don Everly** had to fly home ill. Joey Paige released 'Surfer From Tennessee'/'Such Wonderful Dreams', (WB 5377) in 1963. He wrote both sides under the name Joseph Sauderis (his birth name). 'Such Wonderful Dreams' has an **Everly** 'sound'.

Decca at that time of course released **Warner Brothers** recordings in the UK. It is possible that it was recorded in the UK. **Billy Strange** played lead guitar on 'Surfer From Tennessee'; however he couldn't recall the recording in detail. As well as playing in the band, Paige recorded with **The Everly Brothers** in that period - mainly in 1964. Possibly Paige and **Phil Everly** had a few try-outs at **Decca** in the UK and finished it in the U.S. However, it is listed as a 1963 release so it must have been a pretty fast turnaround from the recording in November to release before the end of the year. Phil is quoted as "hoping to persuade **Warner Brothers** to release it" as if this was Paige's first recording attempt. 'Surfer From Tennessee' may have been his only **Warner Brothers** recording at that time. In 1964 Paige was signed up to the Tollie record label. On 1st January 1965 (date tbc) Paige released on Vee-Jay Records 'Goodnight My Love' coupled with a cover of **Chuck Berry**'s 'Roll Over Beethoven'.

While the **Rolling Stones** were recording 'The Last Time' at the **RCA Studios in Los Angeles** in early 1965, Brian Jones became friends with Joey Paige. Bill Wyman offered Paige one of his songs, 'Cause I'm In Love With You', written with Brian Cade as a solo record (Paige had opened for the **Rolling Stones** - with other acts - at the San Bernardino Swing Auditorium on 31st Oct 1964). There are suggestions that 'Cause I'm In Love With You' was written with **The Everly Brothers** in mind and even that **Phil Everly** was involved in the recording but Paige is quite clear that that the song was offered only to him and Phil was not involved. Furthermore some sources suggest that Sonny Bono sings on the track with Paige but again, not so - Paige double-tracked his own voice. It was, however, produced by Bono who composed the B-side 'Yeah, Yeah, Yeah'. It was released on the Tollie label (9045). Brian Jones was staying with Joey Paige in **Hollywood** at this time, flying back to the UK on 24th February.

Tanya Tucker recorded the Phil-Joey composition 'Lover Goodbye' for her **TNT** album, and another of their songs, 'Don't Say You Don't Love Me Any More', featured in the movie **Every Which Way But Loose**. Phil also recorded several songs that Paige co-wrote, one of which was released on **Curb Records**, 'Sweet Southern Love'.



In connection with **Phil Everly**'s solo **LIVING ALONE** album (on which Paige co-composed three songs) Joey said: "Phil and I would get the urge to pop out on the road to try out new songs that we'd written. He's put a little mini tour together and we'd go to the **Palomino**, in North Hollywood, and work for a couple of days, trying the songs out with the audience, which was always a nice, pleasant thing." (Pic shows **Snuff Garrett**, Joey Paige and **Phil Everly** listening to playback from the **Living Alone** sessions in the recording studio.)

Joey explained Phil's amazement at their (Don & Phil's) harmonic communication after their long separation (the Split!): "Because Phil has lived in California for so long, he's lost a little of his southern accent, and he was very concerned about how that would affect their singing together. Now, I had worked with them – played with them onstage for three years, but when I heard them sing after their reunion, I just couldn't believe it! Their voices are so much richer –

their harmonies are just as good, if not better...it was just unbelievable!"

"Personally, I'm so glad that they got back together. I encouraged it throughout my whole association with Philip, during their separation. And of course, it was something the public always wanted. They are two of the most talented people in the business – and the most human. They truly care about people, and they go out of their way not to hurt anybody. Now, that's a very strong quality to have in the music business! Throughout their careers they never let their being in the limelight change them – ever."

Joey Paige spent 30 years in show business working with such artist as the **Everly Brothers** and the **Rolling Stones** (the opening act for the **Everlys** on their 1963 UK tour.) He also worked with **Bo Diddley**, **Jerry Lee Lewis**, **Duane Eddy**, **Little Richard** etc. He danced on **Dick Clark's Bandstand** in Philadelphia and ended up doing his show in California singing one of his hits 'Good Night My Love'. Paige is in the process of writing a book on those days and says he thinks, "no one has touched on how free we were back in those days." In 1990 Paige became a realtor for the # 1 Company in Santa Clarita.

PALOMINO CLUB, LOS ANGELES - It was one of the largest country music venues of the San Fernando Valley, located at 6907 Lankershim Boulevard, North Hollywood, California, USA. It started out as a beer bar but became a Western club in the 1950s featuring top Country & Western artists. It opened at 6 a.m. (!) and during afternoon sound checks you could see the bands prepare and rehearse for their evening show for free! The dressing rooms and backstage area were largely open to the public as well. Most artists welcomed their fans there and signed autographs. At the start of the 1970s, **rock 'n' roll** found its way into the Palomino.



Phil Everly played there many times, often trying out new songs. In 1981 he told an interviewer, "I play there about every two months. I like saying that's the only place I play. We have a following in **Los Angeles** that is kind of an underground situation. I only play Friday and Saturday and we do ten days to two weeks of rehearsal. When we open I feel like my blood's really up and I'm really excited. We play only four shows, that's all there's going to be, and we set out to bring the audience to their feet. Anything less than that would not be enough. I love to get people to sing along and on Saturday nights I bring my kids up and they sing. I get **Edan [Everly]**, Don's boy, up too. It's really a two-day party and that's how we approach it. It costs more than I make to do it, but it's worth it because I feel good about it. (...) Once I did 'Dream' on the stage and the feeling of warmth was such that I called it again and everybody in the Pal' sang it. It was the most wonderful sound in the world because I could listen at them singing back at me and it was just great."

The club could seat 400. **Emmylou Harris**, The Flying Burrito Brothers, Dwight Yoakam, **Johnny Cash**, **Merle Haggard**, **Dolly Parton**, **Jerry Lee Lewis** and many more always played to a full house. From the 1950s on the club was owned by Billy and Tommy Thomas. After their death it went steadily downhill until the Palomino finally closed in 1995.

PAPER DOLL

(Johnny S. Black) Recorded in 1942 in a record booth where talking letters were made, usually by service men to be sent home. Five-year old Little Donnie sings solo – the first song he ever learned and recorded, with dad **Ike** accompanying him on guitar. Towards the end of the song young **Don Everly** is heard to exclaim "Aw shucks!" because he couldn't remember all the words. "My first flop," he later said.

On the 1977 BBC radio programme **The Everly Brothers Story** (see separate entry) Don explained: "The first radio thing I ever heard was black gospel. The first song I ever learned was 'Paper Doll' by the Mills Brothers and somehow I learned it from singing with the radio. My father took me down to one of those little stands they used to have where you could go in and send a talking letter home and they recorded me singing 'Paper Doll' – I think I was five years old at the time and dad was playing guitar."

"My husband decided he'd take him down and have a little record made of him," recalled **Margaret Everly** on the same radio programme, "And he was singing the song 'Paper Doll'. Well, Don couldn't seem to get the song completely through and he stopped the song with 'aw shucks!'. He said that was his first flop."

'Paper Doll' was composed in 1915 but not published until 1930. Composer Johnny S. Black died 1936, seven years before 'Paper Doll' swept the USA as a huge hit for the Mills Brothers. The Mills Brothers were the first black vocal group to have a wide appeal among whites. They are also among the most successful groups of all time, with 71 chart singles spanning four decades. They recorded 'Paper Doll' 18th February 1942; it was subsequently released in May but took more than a year to chart. When it did it went to #1 and stayed there for twelve weeks in the summer of 1943. Johnny S Black, 30th September 1891 – 9th June 1936.

PARADISE #1

(**John Prine**) Recorded 25th July 1972 at **RCA Victor Studio, Nashville, Tennessee**, and issued as **RCA 74-0849** in March 1973, as the B-side to 'Lay It Down'. Track for the **RCA** album **PASS THE CHICKEN & LISTEN**.

Harald "Hal" Rugg (steel guitar); **Paul T. Yandell** (rhythm guitar); **Thomas Dale Sellers** (dobro); **Steve Schaffer** (bass); **Ralph "Larrie Londin" Gallant** (drums); David Paul Briggs (piano); **John P. "Johnny" Gimble** (fiddle). Producer: **Chester B. "Chet" Atkins**; associate producer: **David M. Kershbaum**; engineer: **Bill Vandervoort**.

Composed by **John Prine** for his father, and recorded for his 1971 debut album, *John Prine*. **Prine** also re-recorded the song for his 1986 album, *German Afternoons*. The song is about the impact of coal mining both while in activity and what happens to the area around the **Green River in Kentucky** once the coal mining ends. The song references a now-defunct town called Paradise in **Muhlenberg County, Kentucky**.

Don Everly: "I ran into **Kris Kristofferson** on the road, and he said, 'Geez, me and Paul Anka just heard this songwriter up in **Chicago**, and you should have heard some of his songs – he's from **Kentucky**'. I got a hold of his album and listened to it – 'Paradise' was about my home town, you know, the **Green river**. I said, 'I gotta do this.'" (Quote from liner notes for the 1994 Rhino *Heartaches & Harmonies* box set)

PARADISE #2

(Taj Mahal) Performed on **Garrison Keillor's Lake Wobegon Spring Weekend** (for Minnesota Public Radio - 16th May 1987) with **Garrison Keillor**. Together with **Albert Lee**, Don and Phil join Taj Mahal on this song from his album named *Taj*.

PARSONS, GRAM - Born Ingram Cecil Connor III, 5th November 1946 – 19th September 1973. Credited as being the founder of



modern 'country-rock', Gram Parsons was hugely influenced by **The Everly Brothers** and included a number of their songs in his live and recorded repertoire - most famously 'Love Hurts', a truly wonderful rendition with a young **Emmylou Harris**. He also recorded 'Brand New Heartache' and 'Sleepless Nights' – also the title of a posthumous album – and very early, in 1967, 'When Will I Be Loved'. Many would attest that 'country-rock' kicked off with **The Everly Brothers**, and in the late sixties the album **ROOTS** was a key and acknowledged influence, but that is not to deny Parsons huge role in developing it.

Parsons is best known for his work within the country genre but he also mixed blues, folk, and



rock to create what he called "Cosmic American Music". While he was alive, Parsons was a cult figure that never sold many records but influenced countless fellow musicians, from the **Rolling Stones** to The Byrds.

Parsons came from a wealthy Florida family who provided him with a trust fund. He was thus never a 'struggling artist', which sometimes caused difficulty with his musical associates. Nevertheless, he had a troubled childhood and family background - which included depression, divorce, alcoholism and suicide, which created a life-long sense of insecurity that he channelled into his creative output and ultimately lead to his own untimely death.

He was the grandson of John Snivley, who owned roughly one-third of all the citrus fields in Florida, and the son of 'Coon Dog' Connor, who owned a box-making factory in Waycross, Georgia. As a child, Parsons learned how to play the piano. Aged 9 he saw Elvis Presley perform at his school and decided to become a musician. When he was 12, his father committed suicide, and the family moved in with his grandparents in Winter Haven, Florida. A year after the move, his mother married Robert Parsons; Gram was then adopted by his stepfather and legally changed his name to Gram Parsons.

As a young teenager, Parsons began playing in the local **rock & roll** bands The Pacers, and The Legends. In 1963, he formed a folk group, The Shilos, who performed throughout Florida and cut several demos. Forays into New York City's Greenwich Village included appearances at **The Bitter End**. On the day he graduated from high school his mother, an alcoholic, died of alcohol poisoning. Parsons enrolled at Harvard to study theology but spent only one semester there. Meanwhile, he formed the International Submarine Band (ISB) with guitarist John Nuese, bassist Ian Dunlop and drummer Mickey Gauvin and they moved to New York City 1966. The group spent a year in New York, developing a heavily country-influenced rock & roll sound and cutting two unsuccessful singles for **Columbia Records**. The band moved to **Los Angeles** in 1967; their terrific debut album, **Safe at Home**, was released in early 1968 on Lee Hazlewood's LHI record label, but by the time it appeared in stores, the **ISB** had already disbanded. There are suggestions that **Don Everly** was involved in the recording, even adding some vocals, but it has never been verified and his voice cannot readily be identified on any tracks.

Around the time the **ISB** dissolved, Parsons met Chris Hillman, the bassist for the Byrds, who were rebuilding their line-up. Hillman recommended that Parsons join the ranks. Parsons did and was largely responsible for the group's shift towards country music with *Sweetheart of the Rodeo*. It was originally planned to feature Parsons' lead vocals, but as he was still contractually obligated to LHI, his voice had to be stripped from the final version.

Parsons spent only a few months with the Byrds, leaving in autumn 1968 because he refused to tour South Africa - allegedly due to his opposing apartheid. Chris Hillman left the band shortly after and the duo formed The Flying Burrito Brothers in late 1968. Pedal steel guitarist "**Sneaky**" **Pete Kleinow** and bassist **Chris Ethridge** completed the band's line-up and they recorded 1969's *The Gilded Palace of Sin*. Although it only sold a few thousand copies, the band gained a cult following - mainly composed of musicians, including the **Rolling Stones**. Parsons became close friends with Keith Richards and reintroduced the guitarist to country music, including **Everly Brothers** tracks. Parsons had experimented with drugs and alcohol before he met Richards, but in 1969 he dived deep into substance abuse, supported with his sizable trust fund. The Burritos were booked as the opening act for the **Rolling Stones** at the infamous Altamont Music Festival. During 1969 Parsons provided overdubs for an **Everly Brothers** session (22nd April 1969) for '**I'm On My Way Home Again**' - along with **Clarence White** on guitar and Gene Parsons on drums and banjo (double-tracking). It is not known whether Parsons contributions were vocal or instrumental; in any case it is doubtful they ended up on the final cut. **Don Everly** reputedly taught Gram '**Sleepless Nights**' in 1969.

The hastily produced *Burrito Deluxe* was released April 1970; by the time of its release Parsons had already left the band. It is notable for its take on Jagger/Richards' 'Wild Horses' - the first recording released of this famous song. Parsons was inspired to cover it on hearing an advance tape of the *Sticky Fingers* album. Jagger agreed to the cover, as long as it was not issued as a single. Parson's influence on the Stones can be seen in their more country flavoured songs, such as 'Country Honk', 'Dead Flowers' and of course 'Wild Horses'. Shortly after, Parsons recorded a handful of songs with producer Terry Melcher (Doris Day's son) but failed to complete the album; the tapes are long lost. He then spent much of his time either hanging out with the **Rolling Stones** or ingesting large amounts of drugs and alcohol; frequently, he did a combination of the two. In 1971, Parsons toured with the **Rolling Stones** in England and attended the recording of the band's *Exile on Main Street*. He returned to **Los Angeles** late 1971 to write material for an impending solo album. He met **Emmylou Harris** through Chris Hillman, and Parsons asked her to join his backing band; she accepted.

By summer 1972 Parsons assembled a band that included **Emmylou Harris**, guitarist **James Burton**, bassist **Rick Grech**, Barry Tashian, **Glen D. Hardin**, and Ronnie Tutt - and asked **Merle Haggard** to produce. **Haggard** turned him down; **Haggard's** engineer, Hugh Davis, became the producer. *G.P.* was released late 1972 to good reviews but poor sales.

Following the release of *G.P.*, Parsons toured with his backing band, The Fallen Angels. After the tour, they recorded his second - and great - album, *Grievous Angel*, completed by the end of the summer. Parsons celebrated by taking a vacation near the Joshua Tree National Monument in California, where on 19th September 1973 he overdosed on morphine and tequila. Although rushed to the Yucca Valley Hospital, he was pronounced dead on arrival. His body was due to be flown back to New Orleans for a private family funeral but Parsons' road manager, Phil Kaufman, stole the body from **Los Angeles** Airport and carried it back the Joshua Tree desert, where he cremated it. Kaufman claimed it had been Parsons' wish.



PART-TIME LADY (??)

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

PARTY'S OVER, THE

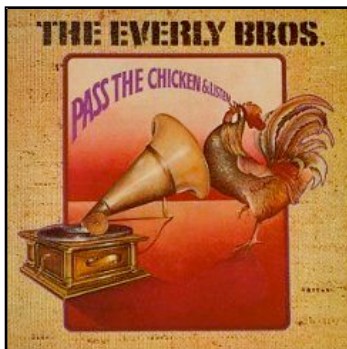
(Jule Styne/Betty Comden/Adolph Green) Recorded 31st August 1961 at **RCA Victor Studio, Nashville, Tennessee**; it is featured on the album **INSTANT PARTY**. **Harold Ray Bradley** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.

Introduced in the 1956 musical comedy *Bells Are Ringing*; other popular versions were recorded by Nat King Cole, Lonnie Donegan and Shirley Bassey. In 1960 a film was made based on the Broadway production, starring **Dean Martin** and Judy Holliday, directed by Vincente Minelli. Jule Styne, 31st December 1905 - 20th September 1994; Betty Comden, 3rd May 1917 - 23rd November 2006; Adolph Green, 2nd December 1914 - 23rd October 2002.

PASSPORT RECORDS - Passport Records was an American label, founded in 1973 and disbanded in 1988. In 1973, Jem Records, Inc., in association with Sire Records Company, launched Passport Records in order to manufacture and release records from within the United States. The Passport label eventually grew to become the Passport Records Group which included the original flagship Passport label, Passport Jazz, The Audion Recording Company and several other diverse labels. The parent company, Jem Records, went out of business at the end of 1988 taking Passport Records and The Audion Recording Company with it. In 1984, **The Everly Brothers' REUNION CONCERT** album was released in the US on the Passport label (Passport Records PB 11001).



PASS THE CHICKEN & LISTEN - Released in March 1973 as LSP-4781. The making of the previous album, **STORIES WE COULD TELL**, had taken over nine months and **RCA** blamed Don for the delay. Which is how they ended up returning to **Nashville** and **Chet Atkins**.



Don Everly: "We went back with Chet because everyone in L.A. said how difficult I had been in the studio. I said, 'Well, hell, I can cut a record in three days in **Nashville**.' So I called Chet up and said, 'Would you produce us?' He said, 'What are you going to do, rock 'n' roll or country?' I said, 'We're probably gonna do that country stuff like we've always done.' He said okay and that was it. It took about four days and it's one of my favourite albums. It was fun." (Interview with **Andrew Sandoval** for the 2006 **Bear Family** box set **CHAINED TO A MEMORY** liner notes.)



In an interview **Don Everly** said about the album: "I thought it was an extension of **ROOTS** and was very good. I figured by then, though, that nothing we did would get us noticed ultimately. There had to be something more than just touring live. It'd been so long since I'd heard myself on radio doing anything new there was no point in recording anything. It didn't get played anyway."

For this, very fine, album Don picked the songs. All Phil got to do was sing them.

Phil Everly: "That's all. The only thing that I think Donald and I connected on was '**Lay It Down**'. It's the nearest to what we were feeling at the time. They were better than the things we'd been doing on the tail end of **Warner's**. (...) We both tried very hard on those **RCA** albums. It's not like we didn't bother but they were both difficult to make."

TRACKS: Side 1: Lay It Down / Husbands And Wives / Woman Don't You Try To Tie Me Down / Sweet Memories / Ladies Love Outlaws / Not Fade Away.

Side 2: Watchin' It Go / Paradise / Somebody Nobody Knows / Good Hearted Woman / A Nickel For The Fiddler / Rocky Top.

PATIENTLY

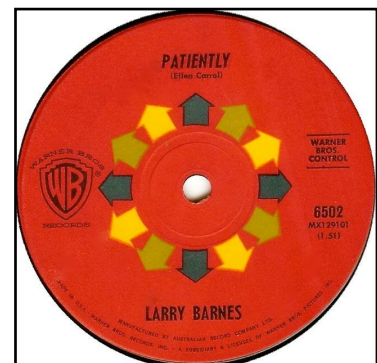
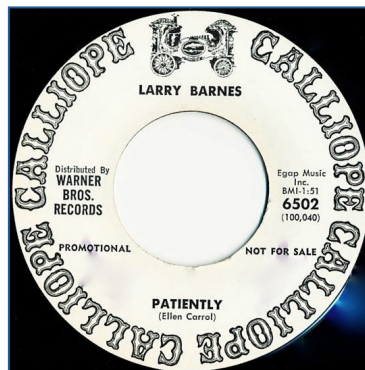
(**Phil Everly**) **Phil Everly** solo. Recorded August 1975 at **Pye Studios** London, UK, for inclusion on Phil's third solo album **MYSTIC LINE**.

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**.

The song had been written in 1960 and was recorded by **Larry Barnes** in 1961: a more rocky version with slightly different words (see pics below). Originally the song was credited to **Ellen Carrol** – a pseudonym for Phil! This was done to avoid the **Acuff Rose** publishing contract at the time. The **Billboard** review at the time read: "A steady persistent beat features this rocker-styled upbeater. Barnes turns in a creditable vocal and he is neatly backed by the band, featuring trombones. Good sound."

Phil finally recorded it himself in 1975 as a beautiful country ballad. **Phil Everly:** "That was probably directed at my first wife [**Jackie Ertel**]. I wrote almost all of my songs from what I could feel. I need a catalyst to write a song."

The picture to the right is likely an Australian-only release on Warner Brothers.



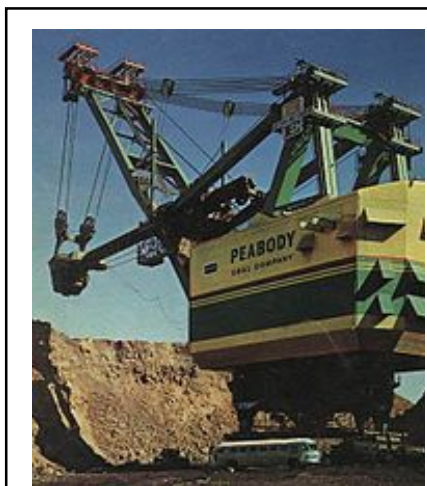
PAYOLA SCANDAL – see: **FREED, ALAN**

PBS TV NETWORK - The Public Broadcasting Service (PBS) is an American non-profit public broadcasting television network with 354 member TV stations in the United States which hold collective ownership. Its headquarters are in Arlington, Virginia.

PBS is the most prominent provider of television programs to U.S. public television stations, distributing series such as PBS NewsHour, Masterpiece, and Frontline. Since the mid-2000s, Roper polls commissioned by PBS have consistently placed the service as America's most-trusted national institution. However, PBS is not responsible for all programming carried on public TV stations; in fact, stations usually receive a large portion of their content (including most pledge drive specials) from third-party sources, such as American Public Television, NETA, WTTW National Productions and independent producers. This distinction is a frequent source of viewer confusion. PBS also has a subsidiary called National Datacast (NDI), which offers datacasting services via member stations. This helps PBS and its member stations earn extra revenue.

PEABODY HIGH SCHOOL, MADISON, TENNESSEE - (**Phil Everly's** school) More information wanted please. Contact email at the top of this document, and in the introduction.

PEABODY MINING COMPANY – the song '**Paradise**' by **John Prine** about is about the impact of coal mining both in activity and what happens to the area around the **Green River** in **Kentucky** once the coal mining ends. The song references a now-defunct town called **Paradise** (of which Prine said, "It was a pretty little town, even Walt Disney would have been proud of it") in **Muhlenberg County, Kentucky**. Reference is made in the chorus to "Mr Peabody's coal train" which hauls away the coal from the strip-mining and which also in turn removes and scars the landscape:



The Bucyrus Erie 3850-B Power Shovel named "Big Hog" went to work next door to Paradise Fossil Plant for Peabody Coal Company's (Peabody Energy) Sinclair Surface Mine in 1962. When it started work it was received with grand fanfare and was the 'The World's Largest Shovel' with a bucket size of 115 cubic yards

*And daddy won't you take me back to Muhlenberg County
Down by the Green River where Paradise lay?
Well, I'm sorry my son, but you're too late in asking...
Mister Peabody's coal train has hauled it away*

Needless to say, Peabody Mining Association was anything but happy with **John Prine's** lyrical efforts! A similar thing happened to the town where **Don Everly** was born, **Brownie, Kentucky** – when Don was twelve and the family returned to **Kentucky** to show Don where he was born, they found the town was no more.

As a subsidiary of Peabody Holding Company, Inc., the largest coal producer in the United States, Peabody Coal Company operates ten coalmines in western **Kentucky**, Illinois, and Indiana, an area known collectively as the Illinois Basin. Ninety per cent of the company's coal is sold to electrical generation plants, chiefly in the Midwest, while the remaining ten per cent is purchased by industries engaged in generating their own electricity and steam power. The transportation of coal from mines to consumers is accomplished primarily by river barges and railroad, although the development of conveyor belt systems that haul coal directly to power plants has proved expedient and increasingly popular.

Peabody Energy (as it is now) was originally founded as Peabody, Daniels & Company in 1883 by Francis Peabody, the son of a prominent Chicago lawyer, and a partner. The company bought coal from established mines and sold it to

homes and businesses in the **Chicago** area. In the late 1880s, Francis S. Peabody bought out his partner's share of the business and the company was incorporated in the state of Illinois under the name Peabody Coal Company in 1890. In 1895, it began operations of its first mine in Williamson County, Illinois and later expanded its operations in Illinois. Following World War I, the company's growth accelerated, and the corporation went public for the first time in 1929 with a listing on the Midwest Stock Exchange. Peabody Coal thrived, becoming known as a coal producer rather than retailer. Despite adverse economic conditions during the Great Depression and disputes and strikes involving the unionization of mine workers, the company continued to realize profits and growth. In 1949, it was listed on the New York Stock Exchange.

Despite being ranked eighth among the country's top coal producers in the mid-1950s, Peabody began to lose market share to companies operating cost-efficient surface mining operations. To address the situation, it entered into merger talks with Sinclair Coal Company. A merger between the two companies occurred in 1955, resulting in the transfer of Peabody's headquarters to St. Louis, Missouri. The merged company retained the Peabody name. Peabody Energy has been tagged as a major offender of environmental degradation. Peabody Energy has a long history of opposing efforts to mitigate the negative environmental effects of coal production and combustion. The passage of The Clean Air Act by Congress in the early 1990s forced many coal producers, including Peabody, to reassess their operations. Today Peabody makes every attempt to improve its image in relation to safety and the environment.

PEAKE, DON - Born Donald Geoffrey Peake on 7th June 1940 in **Los Angeles**, Don Peake is a multi-talented musician who has



worked as a guitarist, arranger, record producer and film music composer.

Starting his professional musical career as a guitarist in 1961, Peake's talent was recognized early when he toured as lead guitarist with the **Everly Brothers** at the age of 21 (pic left shows Peake at 21; pic right Peake on stage with **The Everly Brothers**), playing in the



U.S. and Europe for two years. Peake returned to **Los Angeles** to establish himself as a recording musician, and played for many of the legendary performers under Phil Spector's production including **The Righteous Brothers'** 'You've Lost That Loving Feeling', Ike and Tina Turner's 'River Deep Mountain High', as well as recording with Mahalia Jackson, **Billy Preston**, Cannonball Adderly, **Marvin Gaye**, and Diana Ross. Don holds the distinction of being the first white guitarist to play with the **Ray Charles** Orchestra, which he both recorded for and toured with for ten years. Peake also became one of the premiere session guitarists in **Los Angeles**, recording for Jan and Dean, The Mamas and the Papas, Sonny and Cher, **The Beach Boys**, and many others. Peake was inducted into an elite group of musicians led by drummer **Hal Blaine** known as "**The Wrecking Crew**".

Peake played lead guitar on all the Jackson Five's original hits, he was on the Commodores, Smokey Robinson, The Supremes, The Temptations and many more Motown Artists' records as a staff guitarist for Motown Records. As arranger he worked for such artists as **Roy Orbison**, Kenny Rankin, the Monkees, Wayne Newton, Sonny and Cher, Minnie Riperton, the Fifth Dimension, Gloria Gaynor and Hank Williams, Jr.

His amazing range of musical experience led him to composing music for film and commercials; he has collaborated with director Wes Craven on the scores for a number of cult films and scored 77 episodes of the hit TV series *Knight Rider*, which he worked on for three and a half years. One of his film scores is *Moving Violation*; **Phil Everly** wrote and recorded '**Detroit Man**' for the soundtrack. For *Black Oak Conspiracy* Phil wrote '**Jingo's Song**' together with Peake, who served as musical director for the film. Don Peake has served on the Board of Directors of the Society of Composers and Lyricists and as a judge for the **Grammy Awards** in the arranging category. On 26th November 2007, he was inducted into the Musician's Hall of Fame in **Nashville, Tennessee**.

PEER, RACHEL – aka Rachel Peer-Prine, **John Prine**'s second wife and the inspiration for Prine's song 'Speed Of The Sound Of Loneliness' and bassist with **Don Everly**'s band **The Dead Cowboys**. Rachel Peer duetted with **Don Everly** on his solo track '**Let's Put Our Hearts Together**'. (Pic shows her in duet with then husband John Prine.)



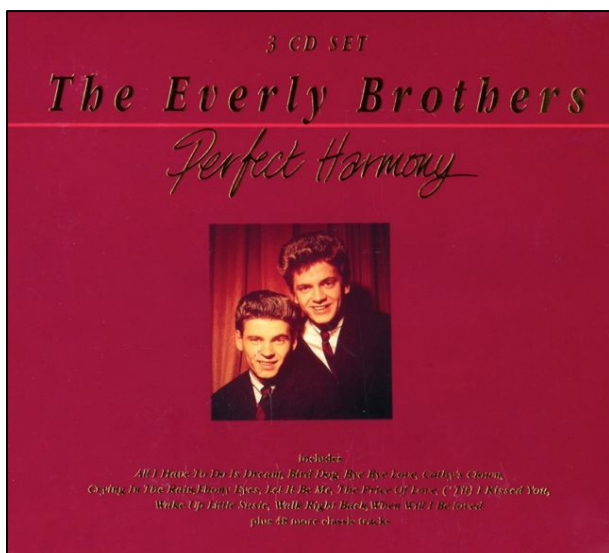
PEOPLE GET READY

(**Curtis Mayfield**) Recorded 7th & 8th June 1965 at **United Recorders Studio B, Hollywood, California**, for the album ***BEAT 'N' SOUL***. **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**.

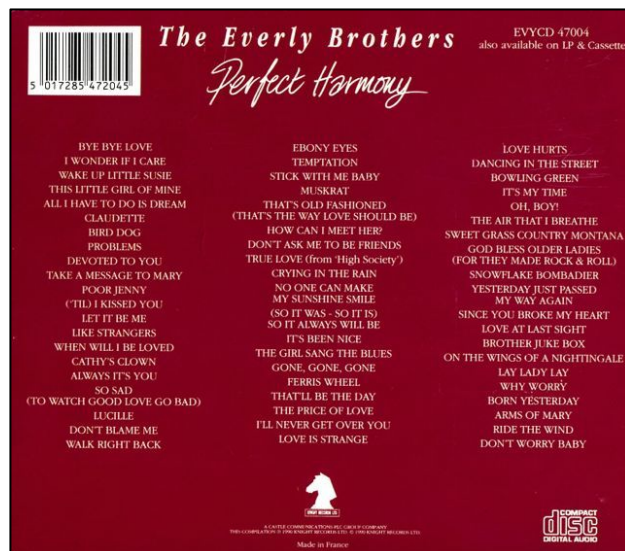
It was a #3 hit on the R&B chart for Curtis Mayfield's group The Impressions only weeks before the EBs taped their version. The song featured regularly in their live shows during this period. You can hear, and see, them do a lovely version on the 1970 **ABC TV** show ***Johnny Cash Presents The Everly Brothers***, recorded 5th June 1970 and aired 5th August 1970 (Show No. 5.)

Many artists covered the song, including Aretha Franklin, Petula Clark, **John Denver**, Paul Carrack and an especially wonderful rendition was cut by Eva Cassidy. Curtis Mayfield, 3rd June 1942 – 26th December 1999.

PERFECT HARMONY - Significant and important 3-CD set from 1990 issued by Knight Records - also available on LP and cassette.



The collection comprises tracks from **Cadence**, **Warner Brothers**, the solo period and **Mercury**. It does not include **Everly Brothers RCA** tracks – but does have some of Phil's **RCA** recordings. The set is the first to include a number of tracks available on CD for the first time. The inner sleeve (see below - slightly truncated due to the limitations of the scanner!) comprises a collage of **Everly** pics plus extensive notes put together by **Sue Goodwin** and **Laura Williams**, at that time the joint leading lights of the UK arm of **Everly Brothers International (EBI)**, detailing their association with **The Everly Brothers** from being fans in 1957 through to the 1983 reunion concert.



PERFORMANCES – see: **TOURS**

PERRY COMO SHOW, THE – see: **COMO, PERRY**

PETER & GORDON - **Everly** influenced (some would say copyists) harmony act Peter and Gordon were a British Invasion-era duo and formed by Peter Asher and Gordon Waller (4th June 1945 – 17th July 2009), who achieved fame in 1964 with 'A World Without Love', and had several subsequent hits in that era. They acknowledged the huge influence of both **The Everly Brothers** and **Buddy Holly**.



Peter Asher and his sister, actress Jane Asher were child actors. They played brother and sister in a 1955 episode of *The Adventures of Robin Hood*. Jane Asher dated **The Beatles' Paul McCartney**, so Peter and Gordon recorded several songs solely composed by **McCartney** (but credited to **Lennon/McCartney**). The hits included 'A World Without Love' (US #1), 'Nobody I Know', 'I Don't Want To See You Again', and 'Woman'. 'Woman' is credited to "Bernard Webb"; **McCartney** used this pseudonym to see if he could have a hit song without his name attached to it. The song reached number 14 in the US and 28 on the British charts. Peter and Gordon also recorded the **John Lennon**-penned **Lennon/McCartney** song, 'If I Fell'.

Other hits for the group included 'I Go to Pieces' (US #7), which was written by Del Shannon and given to the duo after the two acts toured together, and remakes of 'True Love Ways' by **Buddy Holly** and 'To Know Him Is To Love Him' by the Teddy Bears, re-titled 'To Know You Is To

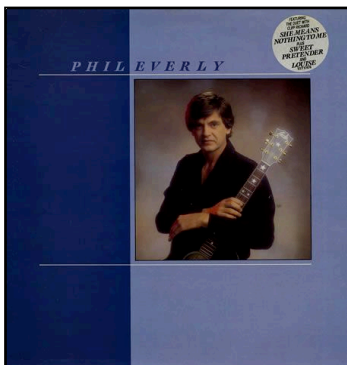
Love You'. On albums they covered songs made famous by **Everly Brothers** such as '**Down In The Willow Garden**', '**Leave My Woman Alone**', '**Lucille**', '**Trouble In Mind**' and '**Let It Be Me**' plus other **Buddy Holly** tracks.

Peter and Gordon had their last hits in 1967. Asher became head of A&R for Apple Records. He continued his career as a recording executive in California, where he managed and produced **Linda Ronstadt** and **James Taylor** throughout the 1970s and 1980s. Peter has also produced recordings for Cher, 10,000 Maniacs and Diana Ross.

In August 2005, Peter and Gordon reunited onstage as part of two tribute concerts for Mike Smith of the Dave Clark Five in New York City. In the spring of 2007 and 2008, Peter and Gordon were featured performers in the "Flower Power" concert series at

Disney's EPCOT in Florida. Also in 2007, they performed as part of 'Love-In: A Musical Celebration', a tribute to the music of the 1960s, which was filmed at the Birch North Park Theatre in San Diego, California, and released on DVD in March 2009. The pair played numerous times at the "50 Winters Later" celebration, in February 2009, to commemorate the 50th anniversary of the death of **Buddy Holly**, Ritchie Valens and the Big Bopper. This was held in Clear Lake, Iowa, at the Surf Ballroom. They subsequently performed in **Chicago**, New Jersey and at the Festival for **Beatles** Fans convention in **Las Vegas**, 1st and 2nd July 2009, where the pair were the performing highlight of the convention.

PHIL EVERLY (the album) Released as EST 27670 on the Capitol label in the spring of 1983, it was to be Phil's final solo album. It was well received commercially and critically and peaked at #61 in the UK. The album was mostly recorded in London at **Eden Studios** and produced by **Stuart Colman**. **Mark Knopfler** of Dire Straits fame and a magnificent solo artist in his own right as well as a known Everly fanatic, plays guitar. It is on record that he even offered to waive his fee if the budget did not allow for his inclusion - so eager was he to play on the album when he heard about the sessions being held! One track, 'When I'm Dead And Gone', was recorded in the US and produced by **Kyle Lehning**.

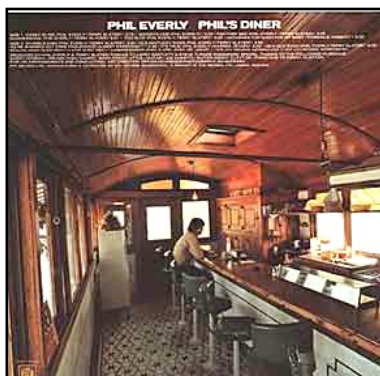
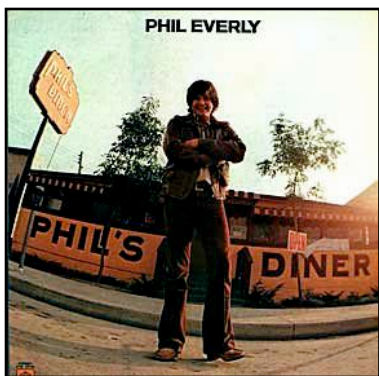


TRACKS: Side 1: She Means Nothing To Me / God Bless Older Ladies / Sweet Pretender / Never Gonna Dream Again / I'll Mend Your Broken Heart. Side 2: Better Than Now / A Woman And A Man / Louise / When I'm Dead And Gone / Sweet Suzanne / Oh Baby Oh (You're The Star).

Highest chart positions: US: ?; UK: 61

In 1987 a UK-only re-release/track re-ordering of **PHIL EVERLY** re-titled **LOUISE** and with two additional tracks - 'Who's Gonna Keep Me Warm' and 'One Way Love (On A Two-Way Street)' - was released. The two tracks (recorded in the US and also produced by Kyle Lehning) had been released as a single in 1983. It was coordinated by **Nigel Molden** and released on **Magnum Force Records** MFPL 053. On this album 'A Woman And A Man' (as on **PHIL EVERLY**) is mistakenly entitled 'A Man And A Woman'. In 2011 a nicely packaged and digitally re-mastered CD **PHIL EVERLY** was re-released (with excellent sleeve notes) on BG0CD964 and included the above two additional tracks.

PHIL'S DINER (US title) - see also: **THERE'S NOTHING TOO GOOD FOR MY BABY** (UK title). Released December



1974 as **PYE** 12104 in the US; as **PYE** NSPL 18448 in the UK - it met with critical approval by the UK press. The US title is **PHIL'S DINER**, while in the UK it was released as **THERE'S NOTHING TOO GOOD FOR MY BABY**, after one of the tracks on the album. Both releases are the same in terms of songs and song order, be it that on the UK version 'Old Kentucky River' was renamed 'Caroline'. The American cover shows Phil in front of a restaurant called 'Phil's Diner' located in North **Hollywood**; the UK cover simply has Phil in front of a red garage door. Phil commented on this: "**STAR SPANGLED STPRINGER** [his first solo album] was my title and after that I quit choosing titles. The restaurant was a place I just ran across.

I did think about buying it, but it was owned by six lawyers so I gave that up. You'll never get six lawyers to agree on anything."

Phil Everly co-produced the album with **Terry Slater**, with whom he also co-wrote nine of the eleven tracks. The album was recorded in London, UK, for the British **Pye** Label and encompasses a wide variety of styles from the title track (UK title) 1930s influence, to 1950s doo-wop, country-rock, rock 'n' roll and pop ballads. Sadly, the public had a hard time accepting a single Everly Brother as an artist in his own right and the album went nowhere commercially. **Warren Zevon**, who co-wrote one of the tracks on the album and was a good friend of Phil's, gave his view on the matter: "The saddest part is that individually, they still sing better than anyone else, except maybe Elvis. But I don't know - their name is **Everly Brothers**. People are used to the cake with the frosting, and they're reluctant to give an ear to half the recipe." (Quote from **Ike's Boys** by **Phyllis Karpp**.)

TRACKS: Side 1: Sweet Music / Goodbye Line / Feather Bed / Summershine / Too Blue / Nothing's Too Good For My Baby Side 2: Invisible Man / Old Kentucky River (aka Caroline) / We're Running Out / It's True/New Old Song.

PHIL'S MEN'S SHOP, NEW YORK CITY - Menswear shop where **Phil & Don Everly** bought their Ivy League outfits



during the late 1950s. They introduced **Buddy Holly** and **The Crickets** to the shop. Late fifties pictures show Don, Phil and **The Crickets** all wearing similar clothes. Phil's Men's Shop was located in 148 East 48th Street (also referred to as 768 Third Ave), owned and operated by Philip Goldblatt (10th November 1905 - 20th February 1994), to the best of our knowledge, for over 50 years.

PIRATE RADIO – Popular but illegal 1960s British offshore commercial radio stations – broadcasting pop and rock music - largely operating from ships until the advent of BBC's Radio 1 pop music station and other licensed commercial stations. The most well-known were **Radio Caroline** – the first in 1964 - and **Radio London**. Some 'pirate' DJs went on to become household names both on radio and television. Prior to this the only fully pop music station available to young people was the poor reception **Radio Luxembourg** which many a teenager listened to on their transistor radios – often late at night under the bedclothes. **Radio Caroline** still broadcasts today but legitimately and from more comfortable surroundings.

The more dominant **Radio London**, also known as Big L and Wonderful Radio London, was a top 40 (in London's case, the "Fab 40") offshore commercial station that operated from 16th December 1964 to 14th August 1967, from a ship anchored in the North Sea, three and a half miles off Frinton-on-Sea, Essex, England.

At midnight on 14th August 1967, the Marine, etc., Broadcasting (Offences) Act came into effect in the UK. The intention and effect was to create a criminal offence for any person who supplied music, commentary, advertising, fuel, food, water or any other assistance except for life-saving purposes, to any ship, offshore structure such as a former WWII fort, or flying platform such as an aircraft used for broadcasting without a licence granted by the regulatory authority for broadcasting in the UK. Most of the offshore stations had already left the air. **Radio London** closed at 3 p.m. on 14th August and Radio Scotland and Radio 270 closed at midnight. BBC Radio 1 was launched at 7:00am on 30 September 1967 as a direct response to the popularity of offshore pirate radio stations. Tony Blackburn, an ex 'pirate' DJ, broadcast the first programme.

PLEASE HELP ME, I'M FALLING

(Don Robertson/Hal Blair) Recorded 21st June 1963 at **Radio Recorders, Hollywood, California**, for 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 Locklin was the first to record the song and had a #1 hit with it on the Country Charts (#8 on **Billboard's Hot 100**) in 1960; it remained on the charts a grand total of nine months! Don Robertson and Hal Blair also wrote quite a number of songs for **Elvis Presley**. Hal Blair, 26th November 1915 – 2nd February 2001.

POEMS, PRAYERS AND PROMISES

(John Denver) Recorded 2nd September 1971 at **Elektra Sound Studios, Los Angeles, California**, but not issued until it oddly found its way onto a 1985 **RCA** compilation titled **HOME AGAIN**. Wayne Perkins (guitar); John Sebastian (guitar). Hear it on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**. John Denver recorded it for the same titled album in 1971.

POISONBERRY PIE

(Phil Everly) **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 recorded a demo version 29th December 1971 at **Elektra Sound Studios Studio in Los Angeles** but this remained unissued until its inclusion 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**.

Both versions differ slightly in that a verse sung on the **STAR SPANGLED SPRINGER** album version is not part of the **CHAINED TO A MEMORY** box set version. For the complete lyrics, see the **Lyric List** on the **EBI** site (discography page).

POLK SALAD ANNIE

(Tony Joe White) The **Everlys** performed a fantastic version of this song with **Tony Joe White** 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). **Tony Joe White** had recorded it the year before, in 1969, and taken it to #8 on **Billboard** - though it took nine months for the song to chart. **Elvis** picked up on it and recorded it three times during his career; Tom Jones covered it as well.

Polk salad, also known as pokeweeds, pokeberry or pokeroot, is poisonous to mammals. However, after thrice boiling the young leaves and discarding the water after each boiling, it is sometimes eaten. Yet authorities advise against eating it at all as traces of the toxin may remain. It has also been used as a folk remedy to treat many ailments. **Tony Joe White** remembers eating it: "I spent the first 18 years of my life down there [Oak Grove, Louisiana]. My folks raised cotton and corn. There were lotsa times when there weren't too much to eat, and I ain't ashamed to admit that we've often whipped up a mess of polk salad. Tastes alright too... a bit like spinach."

POLYDOR STUDIO - Kreillerstasse 22, Munich (Berg am Laim), Germany, where **The Everly Brothers** made their 1960s 'German' recordings.



Polydor was originally an independent branch of the Deutsche Grammophon Gesellschaft. Its name was first used as an export label in 1924, the British and German branches of the Gramophone Company having severed their ties during World War I. Deutsche Grammophon claimed the rights to the His Master's Voice trademark for Germany, where HMV recordings were released under the Electrola trademark. In 1972, Polydor merged with giant Philips-owned Phonogram Records to create **PolyGram** in the US. The Polydor label continued to run as a subsidiary label under the new company. The name **PolyGram** (see below) is a portmanteau of Polydor and PhonoGram.

POLYGRAM RECORDS - With a long and complicated history (see interesting websites) going right back to 1898 and Deutsche Grammophon Gesellschaft, PolyGram was established in 1972 as a reorganized holding corporation for Philips and Siemens subsidiaries that had been under the DGG/PPI Record Group umbrella since 1962, including Verve Records, **Mercury**, Deutsche Grammophon and Philips Phonographische Industries (PPI).



The Everly Brothers 1980s output was largely released through PolyGram (on **Mercury/PhonoGram**) including the **REUNION CONCERT** album, **EB84, BORN YESTERDAY** and **SOME HEARTS** plus numerous re-issues and compilations.

Siemens' stake in the company was bought out by Philips in 1987. PolyGram acquired Island Records in 1989, **A&M Records** in 1990, Motown Records in 1993, part of Def Jam Recordings in 1994 and Rodven Records in 1995. In 1998, Philips sold PolyGram to Seagram, which already owned MCA Records Inc. and its subsidiaries. Seagram combined PolyGram and MCA into Universal Music Group, which became the largest music company and distributor in the world.

POMP AND CIRCUMSTANCE

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



Adrian Kimberly, initially with '**Black Mountain Stomp**' on the flip side – later replaced with '**Bumps**'. It reached #34 on the **Billboard** charts but was banned in Britain. It is an instrumental big band **Don Everly** solo with arranger **Neal Hefti** (known for his work with Frank Sinatra) for the EBs own recently-formed label **Calliope** (with **Warner Bros** handling distribution). The '**Pomp And Circumstance Marches**' are a series of marches for orchestra composed by Sir Edward Elgar. What is known as 'The Graduation March' and played at high school and college graduations in the US is really March No. 1 in D, composed in 1901. The title for the marches comes from Shakespeare's *Othello*, Act III, Scene iii:

"Farewell the neighing steed and the shrill trump,
The spirit-stirring drum, th'ear-piercing fyfe,
The royalbanner, and all quality,
Pride, pomp, and circumstance of glorious war"

Don: "I started **Calliope** because I wanted to do things with horns and big bands and I couldn't fit it into what the Everly Brothers were doing. I did 'Pomp And

Circumstance' under the pseudonym of Adrian Kimberly. It was a real rocking instrumental version with lots of brass and a girl vocal group. (...) The joke is that 'Pomp And Circumstance' is the graduation theme in the States and my idea was to release it around graduation time starting [like cheer leaders]: 'No more pencils, no more books, no more teachers' dirty looks' and then into the song." It was banned in Britain. "I didn't realise at the time that it was a national monument in Britain or we might've had a hit with it there."

"I had this idea for 'Pomp And Circumstance' as a big band number right around graduation. I thought it would be great – a rock 'n' roll version of it. It did do well considering. I accidentally put a folk song ('**Black Mountain Stomp**') on the flip, or what I thought was a folk song. **Wesley Rose**, I came to find out, had the copyright and so I had another lawsuit on my hands! I again hear him laughing now when he discovered that." (Both Don quotes from liner noted to the 2005 **Bear Family** box set **THE PRICE OF FAME**.) Edward Elgar, 2nd June 1857 – 23rd February 1934.

POMUS, DOC - Born Jerome Solon Felder (27th January 1925 – 14th March 1991) in Brooklyn, New York. After having had polio at



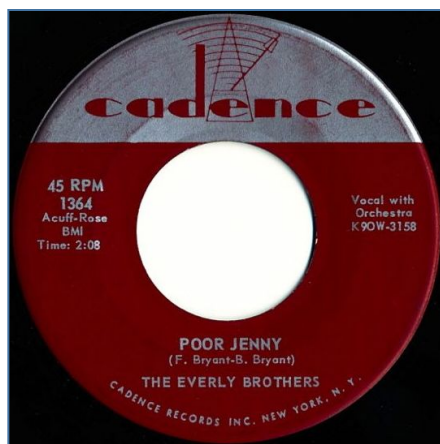
the age of six, he used crutches for walking. Due to post-polio syndrome, exacerbated by an accident, he eventually used a wheelchair. He adopted the name Doc Pomus in part to shield his middle-class family from his nocturnal activities as a rhythm and blues shouter; besides, he felt it sounded better than Jerry Felder. Doc Pomus is the author (or co-author, many with songwriting partner **Mort Shuman** who once dated Doc's cousin) of some of the greatest songs in **rock and roll** history, including 'This Magic Moment' (the Drifters), 'Young Blood' (the Coasters, co-written with **Leiber** and **Stoller**), 'A Teenager in Love' (Dion and the Belmonds), 'Save the Last Dance for Me' (Ben E. King) and 'Lonely Avenue' (Ray Charles and later recorded by the **Everly Brothers** for 1965's **ROCK 'N' SOUL**). The Everly Brothers also recorded the Pomus/Shuman-penned '**It's Been Nice**'. **Elvis Presley** recorded at least 20 Doc Pomus originals, including 'Little Sister', 'Surrender', 'Suspicion' and 'Viva Las Vegas'. A range of artists whose varied ranks include blues giant B.B. King ('There Must Be a Better World Somewhere'), teen idol Fabian ('Turn Me Loose'), Willy DeVille, Irma

Thomas, Marianne Faithful, **Charlie Rich**, Ruth Brown, Dr. John, James Booker, and Johnny Adams also cut Pomus' songs. As a crusader for the many forgotten and overlooked, Doc was dedicated in particular to helping R&B artists who had fallen on hard times. Mike Stoller called Doc the "arch angel of rhythm and blues" and Atlantic Records' producer and co-owner Jerry Wexler once said, "If the music industry had a heart, it would be Doc Pomus."

In 1991 he was the first European-American (white) recipient of the Rhythm and Blues Foundation Pioneer Award; **Ray Charles** did the honours via a pre-recorded message. Doc Pomus kept working almost until the moment of his death in a hospital bed in 1991 from lung cancer at the age of 66. In 1992 he was posthumously inducted into the **Rock and Roll Hall of Fame** in the category of non-performer, into the Songwriters Hall of Fame and the Blues Hall of Fame. He is remembered not only as a peerless songwriter but as a formidable personality and cheerful raconteur - one of the real characters from **rock and roll's** golden era. (Photo: Mort Shuman and Doc Pomus during the 1950s.)

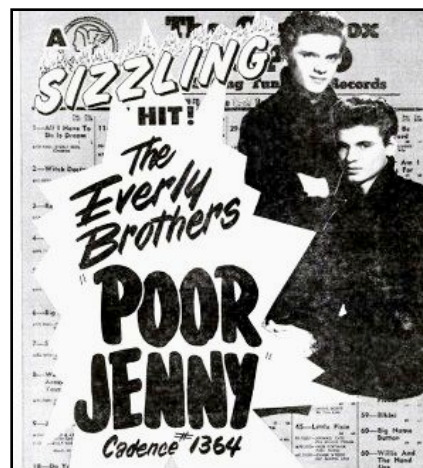
POOR JENNY (ten o'clock version; one o'clock version)

(**Boudleaux & Felice Bryant**) Recorded 2nd March 1959 at **RCA Victor Studio** in **Nashville**, Tennessee, both the one o'clock and



ten o'clock versions. **Don Everly** (guitar); **Phil Everly** (guitar); **Chester B. "Chet" Atkins** (electric guitar); **Walter "Hank" "Sugarfoot" Garland** (electric guitar); **Ray Edenton** (guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); **Marvin M. Hughes** (piano). Producer: **Archie Bleyer**.

The ten o'clock version was issued in the US 16th March 1959 as a single (Cad 1364), the flipside of 'Take A Message To Mary', and made it to #22 on the charts in the US. Outside of the US the one o'clock version was released, possibly mistakenly as it is said that the



'wrong' master was sent over, and peaked at #14 in the UK. The one o'clock version's first album appearance was on **THE FABULOUS STYLE OF THE EVERLY BROTHERS**, both the US and UK versions. As far as we are aware (after consulting Peter Aarts, co-writer of *ForEverly Yours*), the ten o'clock version was only issued as a single in the US and on the UK LP release **THE FABULOUS FIFTIES TREASURES** as well as on some obscure Asian releases. As to why two versions were recorded: perhaps a teenage party breaking up and being raided by the police past midnight was a little too risqué for 1959 America; hence the ten o'clock version for the American market and the one o'clock version for the European market?

Don: "It never did quite click as far as I was concerned."

Phil: "'Poor Jenny' was a good song, but you had to catch the very front of the idea. It was a clever song, it sold lots of records, but wasn't like the power punches of 'Susie' or 'Dream' or 'Bird Dog' even. If you missed the very beginning of it, you had missed the song." (Both quotes from liner notes to 2006's **STUDIO OUTTAKES**.)

Highest chart positions: US: 22; UK: 14; Canada: 8; Australia: 22

POOR POOR PITIFUL ME

(**Warren Zevon**) Apparently Don & Phil both contribute to the backing vocals (uncredited) on a demo version of this song, recorded in October 1974. Producer of the demo, John Rhys, quoted in the **Warren Zevon** biography *I'll Sleep When I'm Dead* says: "**The Everly Brothers** came in separately. Warren got Don in first because they weren't talking to each other at the time. Then he got Phil in and told me, 'Don't play Don's part because if Phil hears it, he won't sing.' So, we put both of them on, unbeknownst to each other, singing on 'Poor Poor Pitiful Me'."

Although uncredited (to anyone), it is confirmed by John Rhys, that the 'Poor Poor Pitiful Me' version on the posthumous **Warren Zevon** CD *Preludes: Rare And Unreleased Recordings* is indeed this same demo track taken from a non-master (pretty basic) tape WZ had, which was located by Warren's son Jordan among Zevon's possessions after he died. Unfortunately no musician or contributor (including **Waddy Wachtel**, **Leroy Marinell**, **Eddie Ponder**, **Lyndsey Buckingham**, **Stevie Nicks**, **T-Bone Burnett** et al.) gets any proper credit or recognition on this CD despite the fact that the origin of these tracks is quite obvious. The original master, in John Rhys' possession for many years, is much 'brighter' than the more 'deadened', flatter sound on the CD - not really surprising due to the tape source of the CD version.

This, therefore, is the only time that Don & Phil sing on the same track during the 'split', albeit unknowingly. The later (1976) **Warren Zevon** album, on which the definitive 'Poor Poor Pitiful Me' (that the **Everlys** did not sing on) appears, was produced by Jackson Browne.

PORTER, BILL - Billy Rhodes Porter (15th June 1931 - 7th July 2010), born in St. Louis, Missouri, was an American audio engineer who helped shape the **Nashville** sound and recorded such stars as **Chet Atkins**, **The Everly Brothers**, **Elvis Presley** and **Roy**



Orbison from the late 1950s through the 1970s.

(Picture shows **Phil Everly**, **Ike Everly**, **Acuff-Rose** employee, **Wesley Rose**, **Don Everly**, **Boudleaux Bryant**, and sitting down, **Bill Porter**.)

Porter began his engineering career in 1954 at WLAC-TV in **Nashville**, Tennessee - he wished to be a cameraman but nobody wanted to mix sound, though, and that job was assigned to him, the guy with the least seniority. At nearby **RCA Records** in 1959, the chief engineer was transferred after angering **Chet Atkins**, and Porter applied for the position. Porter served for four years as the chief engineer under guitarist and producer **Atkins**. He became the engineer big-name artists wanted to work with, and he was influential in creating the **Nashville** sound. Record producer Owen Bradley once asked **Atkins** how he got his sound, and **Atkins** said, "It was Bill Porter." He recorded more than 579 records that charted.

Most were recorded at what is now **RCA's Studio B** in **Nashville**, where Porter was responsible for the sound. The studio's acoustics were problematic, with resonant room modes creating an uneven frequency response. To lessen the problem, Porter took \$60 from the studio's petty cash and bought 2-by-4-foot (0.6 by 1.2 m) fiberglass acoustic ceiling panels which he and Tommy Strong, his assistant engineer, cut into triangles and hung from the ceiling at varying heights; these were called "Porter's Pyramids". Around this time is

when he started engineering **The Everly Brothers** recordings, starting with **'(Till) I Kissed You'**, replacing their former engineer **Selby Coffeen**. Porter was on board for a great many **Everly** sessions up until early 1965.

Porter recorded nearly all of **Presley's** number one hits upon the singer's return from Army duty in 1960. Porter engineered **'Stuck On You'**, **'Are You Lonesome Tonight'**, **'It's Now or Never'**, and other early 1960s Elvis hits. He mixed concert sound for **Presley** from 1970 until the singer's death in 1977. Much of RCA's business was what they called "custom" clients—independent labels not affiliated with **RCA**, but willing to pay for recording sessions at the proven hit-maker studio. One outstanding client was Monument Records under producer **Fred Foster**, bringing his client **Roy Orbison**. Porter was able to create for **Orbison** his trademark sound, with background vocals brought nearer the foreground, beginning with **'Only the Lonely'**.

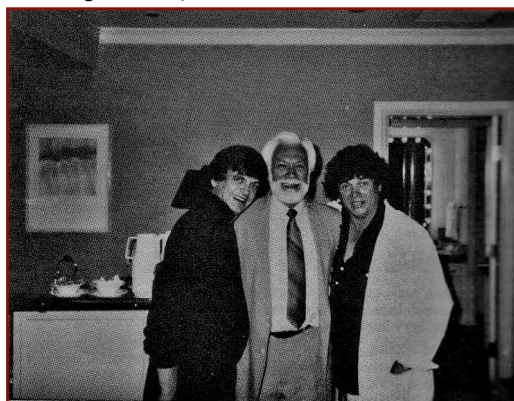
The atmosphere in the studio was important to Porter. He felt that the "music has to show the emotion of the artist", and he took pains to enhance the mood in the room. For the album *Christmas with Chet Atkins*, recorded in July 1961, Porter knew that getting a Christmas mood in the heat of summer would be difficult - he came to the studio that morning carrying all his Christmas decorations, and made the studio look the part.

Porter left **RCA** in November 1964 to engineer for **Columbia Records** in **Nashville**, where he stayed for six months, bringing some of his custom clients with him. He left **Columbia** for Monument to manage a new studio set up by **Fred Foster** at 315 Seventh Street North in **Nashville**. In August 1966, Porter moved to **Las Vegas**, Nevada, to purchase United Recording of Nevada from Bill Putnam of **United Western Recorders** in **Los Angeles**. Porter made recordings at his studio for artists such as Paul Anka who would arrive at 2:00 am after his show and record until dawn; other projects involved recording live shows at **Las Vegas** hotels. Porter was the first president of Vegas Music International (VMI), a record company formed in 1971 as a partnership between himself, artist manager Vic Beri, music publisher Frank Hooper, and Bob Reid of Vancouver, B.C. Porter was named director-at-large of the **Country Music Association (CMA)** in October 1972. He prepared a booklet for the organization in December, an instructional primer on sound techniques, describing microphones and their usage, loudspeaker types, audio mixers, and giving operating tips. In January 1973, he resigned from VMI, being frustrated by what he saw as bad business decisions forced on him by the partnership.

In 1975, Porter took a call from Jerry Milam of Milam Audio informing him that there was an audio engineering teaching position forming at the University of Miami School of Music. Never having graduated college himself, Porter went to Florida to create and co-author the first college level curriculum for the discipline. He was the first director of recording services, heading the teaching staff and audio facilities, for the Music Engineering program at the University of Miami beginning in September 1975. He continued to accept tour dates with **Elvis Presley**, and returned to describe the experience for his 100 students. Porter taught audio engineering and music history at the University of Colorado Denver in the late 1980s. At the Webster University School of Communications in St. Louis, Missouri, and for the university's Leigh Gerding College of Fine Arts, Porter taught nine classes from 1999 to 2005. His pioneering techniques, methodology and curriculum are still taught in many colleges and universities across the United States.

In 1992, the TEC Foundation inducted Porter into their TEC Awards Hall of Fame, along with synthesizer pioneer Robert Moog and record producer Phil Ramone. In 2003, Porter won the William T. Kemper Award for Excellence in Teaching, and he was honoured with a lifetime achievement award from the St. Louis chapter of the Audio Engineering Society.

Bill Porter's health declined from Alzheimer's disease, and he died in a hospice near Ogden, Utah 7th July 2010, aged 79. (Pic shows *The Everly Brothers* with Bill Porter – mid-1980s.)



PORTUGUESE BEND

(Unknown) Recorded 28th February 1968 at **Skyhill Studios, Studio City**, California but is presumed lost and never issued.

James E. Burton (guitar); **Sonny Curtis** (guitar); **Terry Slater** (bass); **Jerry Ivan "J.I." Allison** (drums); **William Everett "Billy" Preston** (keyboards). Producer: **Lenny Waronker**. Skyhill Studios is the home studio of musician/arranger **Leon Russell**.

One assumes that Portuguese Bend alludes to the Palos Verdes Peninsular coastal region of California. A geologically unstable area of wildlife reserve and natural beauty. This mile-long stretch of road experiences some of the most dramatic geological shifts anywhere. Located just east of Abalone Cove Shoreline Park, this area has seen more than 100 homes lost to landslides since 1956. Yet people continue to build large estates in the area. Driving through provides plenty of evidence of the area's infamous geological history; the road is crooked and bumpy in many parts. All we need is the song! In fact, Rod McKuen wrote an instrumental together with Henry Mancini entitled 'Portuguese Bend' in 1968 but whether this is what the Everlys intended is anybody's guess. Don was of course a huge Mancini fan at the time, so one never knows....

POWER OF LOVE, THE

(T-Bone Burnett) Recorded by **Arlo Guthrie** in 1981 with **Phil Everly** joining him on the harmony on this track from his album *Power Of Love*. Not to be confused with the EB track **'(You Got) The Power Of Love'**! **Arlo Guthrie** is of course the son of folk legend **Woody Guthrie** and a musician, singer and songwriter in his own right. He also appeared as an actor in films and on television. Composer T-Bone Burnett is an American award-winning musician, songwriter and soundtrack and record producer.

PRECIOUS MEMORIES aka PRECIOUS MOMENTS (mistakenly)

(J B F Wright) **Don & Phil** back **Emmylou Harris** on this beautiful track during her performance on the 1987 TV special *Chet Atkins & Friends*, which is available on DVD (on which this track is mistitled 'Precious Moments'). **Chet Atkins** plays the mandolin and **Mark Knopfler** is on guitar. The song was copyrighted in 1925; **Bob Dylan** recorded it, as did **Dolly Parton**, Randy Travis, Mahalia Jackson and many more. **Emmylou Harris** cut it for her 1987 album *Angel Band*. J.B.F. Wright, 21st February 1877 - ???

PRECIOUS MOMENTS – see: PRECIOUS MEMORIES

PRESTON, BILLY - William Everett 'Billy' Preston (2nd September 1946 – 6th June 2006) was first a session musician for the likes of **Sam Cooke**, **Ray Charles** and **The Beatles**, and later as a solo artist had hits such as 'Space Race', 'Will It Go Round in Circles' and 'Nothing From Nothing'. He was born in Houston, Texas, but the family moved to **Los Angeles** when Billy was three. He soon began playing the piano and was noted as a child prodigy; by the age of ten he was backing gospel singers like Mahalia Jackson and James Cleveland on stage on organ and two years later he appeared on the *Nat King Cole Show* on television. In 1962, he joined **Little Richard's** band as an organist and it was while performing in Hamburg that Preston met **The Beatles**. In 1963, he released his first gospel album, *16 Years Soul*. In 1965, he released his secular debut album, *The Most Exciting Organ Ever*, and that same year played organ and performed on the **rock and roll** show, *Shindig!*. That year he also played on several **Everly Brothers** session, most notably those for their **BEAT 'N' SOUL** album. In 1967, he joined **Ray Charles' band**. Following his exposure with Charles, several musicians began asking Preston to come to sessions, most notably **The Beatles**, who asked him to contribute to two of their albums, *Abbey Road* and *Let It Be*. Alongside Tony Sheridan, Billy Preston was the only other musician to be credited on a **Beatles** recording (**The Beatles** notoriously did not credit outside musicians): '**Get Back**', with the record title



listed as **The Beatles** with Billy Preston – he is sometimes referred to as the "Fifth Beatle". In 1978, he appeared as Sgt. Pepper in Robert Stigwood's film *Sgt. Pepper's Lonely Hearts Club Band*, which was very loosely based on **The Beatles' album** of the same name.

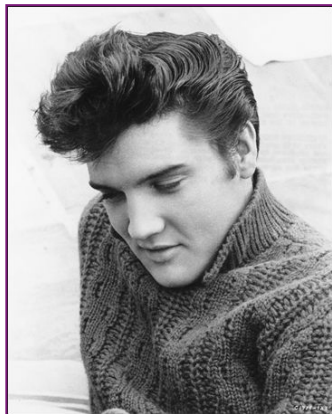
Billy Preston signed to **The Beatles' Apple** label in 1969 and released the album *That's the Way God Planned It* and a single of the same name (produced by **George Harrison**). His solo career peaked at this time, beginning with 1972's 'Outa-Space', an instrumental track that further popularized the sound of the clavinet in funk music. The song won the **Grammy Award** for Best Pop Instrumental Performance. It sold over one million copies, and was awarded a gold disc by the R.I.A.A. in June 1972. Over the next two years, he followed up with the #1 hits 'Will It Go Round in Circles' and 'Nothing From Nothing', and the #4 hit 'Space Race'. All three releases each sold in excess of one million copies.

After **The Beatles**, Preston played keyboards on **Rolling Stones** recording sessions. He toured as a support act on their 1973 European Tour. In 1974 he composed one of Joe Cocker's biggest hits, 'You Are So Beautiful'. In 1980, Preston had a top ten hit duet with Syreeta Wright with the ballad 'With You I'm Born Again' that reached number four on the charts in the US. During the 1990s he toured with Eric Clapton, recorded with Gary Walker, worked with a wide range of other artists and toured with Ringo Starr.

The new millennium saw him appear on the **Johnny Cash** album *American IV: The Man Comes Around*, playing piano on 'Personal Jesus' and 'Tear Stained Letter'. He toured with The Funk Brothers and Steve Winwood and later again Eric Clapton. Preston's final contributions were the gospel-tinged organ on the **Neil Diamond** album *12 Songs*, his keyboard work on *The Road to Escondido* by Eric Clapton and J. J. Cale, and some of the first tracks on the *Reach* album by Is'real Benton. There still remains an unreleased CD of **Beatles** covers that he had been working on for several years before his death. Many tracks from this CD were previewed by him at The Fest for Beatles Fans shows in the years before his death.

Billy Preston had battled kidney disease in his later years, brought on by his hypertension. He received a kidney transplant in 2002, but his health continued to deteriorate. He had voluntarily entered a drug rehabilitation clinic in Malibu, California, at the suggestion of guitarist Is'real Benton and suffered pericarditis there, leading to respiratory failure that left him in a coma from 21st November 2005 until his death. He died on 6th June 2006 in Scottsdale, Arizona, of complications of malignant hypertension that resulted in kidney failure and other complications.

PRESLEY, ELVIS – There is too much to say about Elvis Presley and too little space here to properly do him justice. Therefore we will keep it short and would like to direct you to other sites such as his official website or Wikipedia for discographies and detailed information on The King.



Elvis' influence reached far and wide and **Phil Everly** is quick to give credit: "We were constantly getting all this hassle about our music and our appearance and then Elvis Presley came along and blew it all apart. I was in junior high school when I first became aware of Elvis Presley. I didn't hear him until one the prettiest girl in my class, you know the one with the best body and the tightest skirt, brought in one of his LPs. When I heard that record I knew straight away what he was doing. We'd been in **Nashville** a year by then and getting nowhere and all of a sudden if you had long hair you were a star. They didn't know who you were but you couldn't get into the place without getting mobbed. There were pockets all over the country – **Holly**, Buddy Knox and Jimmy Bowen in Texas; **Cochran** on the West Coast; **Gene Vincent** in Philadelphia; Don and I in **Nashville**. We each had our own influences. They were there before Elvis came along so he didn't influence us but his charisma meant that the kids became switched on to what others were doing. I had great respect for him. Thank God he knocked the door down. If he hadn't, maybe nobody would've made it."

Elvis Aaron Presley was born to Vernon and Gladys Presley in a two-room house in Tupelo, Mississippi, on 8th January 1935. His twin brother, Jessie Garon, was stillborn, leaving Elvis to grow up as an only child. He and his parents moved to Memphis, Tennessee, in 1948, and Elvis graduated from Humes High School there in 1953.

Elvis' musical influences were the pop and country music of the time, the gospel music he heard in church and at the all-night gospel sings he frequently attended, and the black R&B he absorbed on historic Beale Street as a Memphis teenager. In 1954, Elvis began his singing career with the legendary Sun Records label in Memphis. In late 1955, his recording contract was sold to **RCA Victor**. By 1956, he was an international sensation. With a sound and style that uniquely combined his diverse musical influences and blurred and challenged the social and racial barriers of the time, he ushered in a whole new era of American music and popular culture.

He starred in 33 successful films, made history with his television appearances and specials, and knew great acclaim through his many, often record-breaking, live concert performances on tour and in **Las Vegas**. Globally, he has sold over one billion records, more than any other artist. His American sales have earned him gold, platinum or multi-platinum awards. Among his many awards and accolades were 14 **Grammy** nominations (3 wins) from the National Academy of Recording Arts & Sciences, the Grammy Lifetime Achievement Award which he received at age 36, and his being named One of the Ten Outstanding Young Men of the Nation for 1970 by the United States Jaycees. Without any of the special privileges, his celebrity status might have afforded him, he honourably served his country in the U.S. Army.

His talent, good looks, sensuality, charisma and good humour endeared him to millions, as did the humility and human kindness he demonstrated throughout his life. Known the world over by his first name, he is regarded as one of the most important figures of twentieth century popular culture. Elvis died at his Memphis home, Graceland, on 16th August 1977.

In 1986, together with the **Everly Brothers**, Elvis was among the first ten acts to be inducted into the newly created **Rock and Roll Hall of Fame** (all ten inductees are: James Brown, **Chuck Berry**, **Ray Charles**, **Fats Domino**, **The Everly Brothers**,

Jerry Lee Lewis, Little Richard and three posthumous inductions – **Sam Cooke, Buddy Holly** and **Elvis Presley**). **The Everly Brothers** recorded '**Hound Dog**', '**Ain't That Lovin' You, Baby**' (both recorded by several others but made popular by Elvis) and in return Elvis recorded the Everlys' '**Let It Be Me**'; he also either sang and/or recorded '**Susie Q**', '**Be Bop A Lula**', '**I Got A Woman**', '**C.C. Rider**', '**My Babe**' and '**Hi Heel Sneakers**' – to name but a few of the songs Elvis and **The Everly Brothers** have in common.

PRETEND

(Lew Douglas/Cliff Parman/Frank Lavere) 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**'. At one point Gerry Marsden's guitar string snaps and hits Don in the eye; the singing rather disintegrates into laughter followed by a very professional recovery. It can be found on YouTube. Nat King Cole's version climbed to #3 in 1953, remaining on the charts for 20 weeks. In 1981 Alvin Stardust covered the song and it became a hit in the UK and the Netherlands.



PRETTY FLAMINGO

(Mark Barkan) Recorded 3rd June 1966 at **United Recording Corporation Studio A, Hollywood, California**, for the album **TWO YANKS IN ENGLAND**. **James E. Burton** (guitar); **Glen Campbell** (guitar); **Ervan F. "Bud" Coleman** (guitar); **Jay Lacy** (guitar); **Terry Slater** (bass); **Leslie Milton** (drums); **Don Randi** (keyboards). Overdub session 3rd June 1966: **Don Lanier** guitar overdub. Producer **Dick Glasser**; engineer: **Lee Herschberg & Eddie Brackett**.



A #1 hit in the UK for Manfred Mann in 1966, shortly before the **Everlys** committed their version to tape. Mark Barkan wrote it about a girl in the neighbourhood where he lived who had only one leg. To make her feel that she was beautiful just the same he immortalised her in this song, leaving out the fact she was an amputee but subtly referencing to it in the title (a flamingo standing on one leg!). In the early 1990s she appeared on Oprah, together with other women (girls in the 1960s) who had had a song written about them, like Sue from **Dion's** 'Runaround Sue'!

PRETTYMAN, KAREN - see: **EVERLY, KAREN**

PRICE OF FAME, THE (the box set) - **Bear family's** box set covering all the available recordings from 1960 to 1965. Includes rare recordings, studio patter and an excellent book by **Andrew Sandoval** detailing almost every professional (and some personal) events **The Everly Brothers** were involved in during this period from concerts, TV appearances, recording sessions, etc., etc.

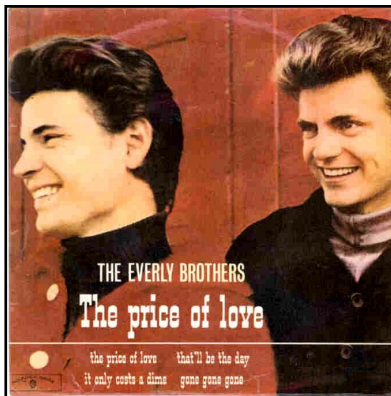


PRICE OF LOVE, THE

(Don & Phil Everly) Recorded 4th April 1965 at **Fred Foster Sound Studio A, Nashville, Tennessee**, and issued as WB 5628 on 21st April 1965 with '**It Only Costs A Dime**' as the B-side. **Don Everly** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.

In the US it had a mere three-week chart run, peaking at #104 but it spent an amazing 14 weeks on the British charts making it all the way to #2. It can be found on the album **IN OUR IMAGE**; a live version is on the 1983 **REUNION ALBUM** from which a single was released on Impression Records in 1983: '**Devoted To You/Ebony Eyes/Love Hurts**' backed with 'The Price of Love' (see pic right). As part of a long medley (see: **Medley From: The Everly Brothers Show Album**) it is included on the 1970 double live album **THE EVERLY BROTHERS SHOW**, and was also performed as part of a short medley comprising '**Rock 'n' Roll Music/Aquarius/The Price Of Love**' on the 1970 **ABC TV show Johnny Cash Presents The Everly Brothers**. Covered by many singers including Bryan Ferry and Status Quo. The title was adapted to **THE PRICE OF FAME** for the 2005 second **Bear Family** box set of Everly Brothers recordings (see entry above).

Highest chart positions: US: 104; UK: 2



PRICE, RAY - Together with **George Jones**, Ray Price composed '**You Done Me Wrong**', of which **The Everly Brothers** cut an excellent rendition which they gave a circus feel for their outstanding country-rock album **ROOTS**. Ray Price is an American country music singer, songwriter and guitarist, born in Perryville, Texas, on 12th January 1926. His wide-ranging baritone has often been praised as among the best male voices of country music. He relocated to **Nashville** in the early 1950s, rooming for a brief time with **Hank Williams**. When Williams died, Price managed his band, the Drifting Cowboys, and had minor success. In 1953, Price formed his band, the Cherokee Cowboys. Among its members during the late 1950s and early 1960s were **Roger Miller**, Willie Nelson, Darrell McCall, Johnny Paycheck and Johnny Bush. Miller wrote one of Ray Price's classics in 1958, '**Invitation To The Blues**', and sang harmony on the recording. Additionally, Nelson composed the Ray Price song 'Night Life'.



Ray Price was the first artist to have success with the song '**Release Me**' (1954), a top five hit on the Pop charts for Engelbert Humperdinck in 1967. **The Everly Brothers** recorded it for 1964's **THE EVERLY BROTHERS SING GREAT COUNTRY HITS** album. Price developed the famous "Ray Price Shuffle", a 4/4 arrangement of honky tonk music with a walking bassline, which can be heard on 'Crazy Arms' (1956) and

many of his other recordings from the late 1950s. During the 1960s, Ray experimented increasingly with the so-called **Nashville Sound**, singing slow ballads and utilizing lush arrangements of strings and backing singers. At the turn of the millennium he also ventured into gospel music. In 2007 he recorded and toured with Willie Nelson and **Merle Haggard**. Other well-known recordings of his include 'Heartaches by the Number', 'City Lights', 'My Shoes Keep Walking Back to You', 'For the Good Times', 'I Won't Mention It Again', 'You're the Best Thing That Ever Happened to Me', and 'Danny Boy'. He was elected to the **Country Music Hall of Fame** in 1996.

PRIDE, ADRIAN - see: **SCHWARTZ, BERNIE**

PRIDE

(**Johnny Rivers**/Michael Georgiades) Recorded by **Johnny Rivers** in 1980 with **Phil Everly** providing chorus chants with **Casey Kelly** on this track from **Johnny Rivers'** 1980 album *Borrowed Time*. Johnny Rivers is an American singer, songwriter, guitarist and record producer – he won a **Grammy** as the producer of the 5th Dimension, who recorded '**Aquarius/Let The Sun Shine In**' with his label Soul City Records.

PRINE, JOHN - acclaimed singer-songwriter who wrote the 1972 song '**Paradise**' (a gift to his father), a paean to a **Kentucky** world lost to the ravages of coal strip-mining by the **Peabody Mining Assoc**. **The Everly Brothers** recorded the song for the album **PASS THE CHICKEN & LISTEN**.

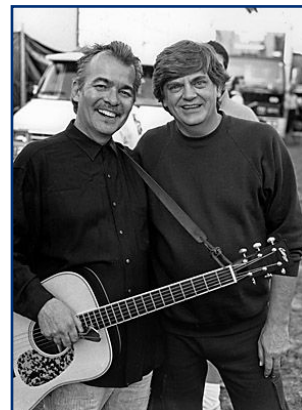


John Prine (born 10th October 1946 in Maywood, Illinois) is an American country/folk singer-songwriter. He started playing guitar at age 14, taught by his brother, David. He was a postman for five years and served in the Army during the Vietnam War era, serving in Germany, before beginning his musical career in **Chicago**. In the late 1960s, while Prine was delivering mail in Maywood, Illinois, he began to sing at open mike evenings at the Fifth Peg on Armitage Avenue. Initially he was a spectator, reluctant to perform, but eventually did so in response to a "You think you can do better?" comment made to him by another performer. Chicago Sun-Times movie critic Roger Ebert heard him there and wrote the first review Prine ever received, calling him a great songwriter. He became a central figure in the Chicago Folk Revival.

In 1971 Prine's self-titled debut album was released. He and friend Steve Goodman had each been active in the **Chicago** folk scene before being 'discovered' by **Kris Kristofferson** (who reputedly steered **The Everly Brothers** in Prine's direction). The album included his signature songs 'Illegal Smile' and the folk and country standards 'Angel from Montgomery' and 'Paradise'. The album received many positive reviews, and some hailed Prine as "the next Dylan". **Bob Dylan** himself appeared unannounced at one of Prine's first New York City club appearances, anonymously backing him on harmonica. Prine's second album, *Diamonds In The Rough*, was a surprise for many after the critical success of his first LP; it was an uncommercial, stripped-down affair that reflected Prine's fondness for bluegrass music and features songs reminiscent of **Hank Williams'** work as Luke The Drifter. Later albums include *Sweet Revenge* (1973) and *Common Sense* (1975), followed by 1978's *Bruised Orange*, which is generally regarded as a high point in his career.

Prine continued writing and recording albums throughout the 1980s and formed his own record label, Oh Boy Records. His songs continued to be covered by other artists. His writing partner Steve Goodman died of leukaemia in 1984 and Prine continues to perform many of Goodman's songs in concert to this day, such as 'My Old Man'. In 1991, Prine released the **Grammy Award**-winning *The Missing Years*, his first collaboration with producer and Heartbreakers bassist Howie Epstein. The title song records Prine's humorous take on what Jesus did in the unrecorded years between his childhood and ministry. In 1999 he released *In Spite of Ourselves*, which was unusual for him in that it contained only one original song—the rest were covers of classic country songs—and all were duets with well-known female country vocalists, including Lucinda Williams, **Emmylou Harris**, Dolores Keane and Iris DeMent. In 2001 John co-starred in the Billy Bob Thornton movie *Daddy & Them* (as "Alvin Montgomery"), and 'In Spite of Ourselves' can be heard as the end credits roll. Early in 1998 he was diagnosed with squamous cell cancer on the right side of his neck. He had surgery to remove the diseased tissue and was left with a substantial loss of tissue. This was followed by six weeks of radiation therapy.

In 2003, he was given a Lifetime Achievement Award for songwriting by the UK's BBC Radio 2 and that same year was inducted into the **Nashville Songwriters Hall of Fame**. John Prine is considered as one of the most influential songwriters of his generation. Prine received the Artist of the Year award at the Americana Music Awards on 9th September 2005. The award was accepted in his name by awards host and long-time friend Billy Bob Thornton. In 2009, **Bob Dylan** told the Huffington Post that Prine was one of his favourite writers, stating "Prine's stuff is pure Proustian existentialism. Midwestern mindtrips to the nth degree. And he writes beautiful songs. I remember when **Kris Kristofferson** first brought him on the scene. All that stuff about 'Sam Stone', the soldier junkie daddy, and 'Donald and Lydia', where people make love from ten miles away. Nobody but Prine could write like that." John Prine continues to record and tour today.



PRINTERS ALLEY, NASHVILLE - Printers Alley is a famous alley in downtown **Nashville**, Tennessee, between Third and



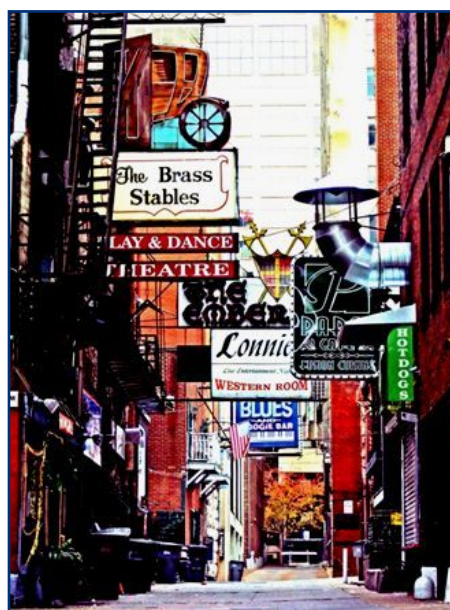
Fourth Avenues, running from Union Street to Commerce Street. The portion of the alley between Union and Church Street is the home of a nightclub district dating back to the 1940s. Printers Alley takes its name from its early connection with **Nashville's** printing and publishing industry, then located in the

immediate area: two large newspapers, ten print shops, and thirteen publishers. Without the influences of country music, **Nashville** could have possibly been known as the Printing Capitol of the World. As late as the 1960s, **Nashville** was home to over 36 printing companies and many other businesses, whose roles were to support and supply the massive industry.

In the late 1800s, Printers Alley was a part of "The Men's District". Many cafes, saloons, gambling halls and speakeasies sprang up to cater to the men of Nashville's print shops. Judges, lawyers, politicians and other **Nashville** elite were also known to frequent the Alley. At the turn of the century, the Climax Club of Printers Alley was nationally known as **Nashville's** Premier Entertainment spot. Printers Alley was **Nashville's** dirty little secret. It didn't matter what you were looking for, you could find it there. **Nashville's** politicians and police protected the Alley even after the sale of liquor was outlawed in 1909. Hilary House, elected mayor at the time, was quoted by reporters as saying, "Protect them? I do better than that, I patronize them." He was mayor for 21 of the 30 years that the sale of intoxicants were illegal. In 1939, **Nashville** repealed prohibition and made it legal to buy liquor in stores but you could still not buy it by the drink.

Nightclubs opened here in the 1940s, and the alley became a showcase for the talents of performers such as Boots Randolph, **Chet Atkins**, **Waylon Jennings**, **Hank Williams**, and Dottie West. Restaurants and clubs in the alley served liquor anyway, often claiming it had been "brown bagged" (brought in by customers). Law enforcement agencies usually looked the other way on such sales. Liquor sales in restaurants were finally legalized in 1968.

One famous joint was the Rainbow Room, operated by David "Skull" Schulman, originally an exotic dance club. Only, he had a live band performing the music for the dancers. Drummer **Buddy Harman** used to back the strippers in a Printers Alley strip joint in between sessions at the recording studio. In the 1990s, Skull converted the club to a county bar. He was friends with Buck Owens and Roy Clark and appeared many times in the "Corn Field" portion of the famous *Hee Haw* television series. While working alone in his club late one night as he often did, he was attacked by two assailants and brutally murdered. His killers were later caught but the club never reopened. Bourbon Street Blues and Boogie Bar rented the space for storage for a while but eventually gave it up because none of their employees wanted to go in there... especially after dark. They all swore that they saw a shape like Skull walking around in his club and from time to time would hear his voice calling out to them.



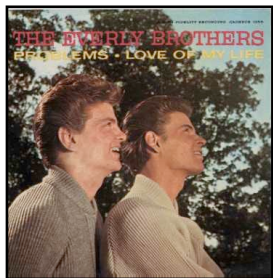
There are currently two live band bars, two karaoke bars, and one adult entertainment bar; resp. Bourbon Street Blues and Boogie Bar, the Fiddle and Steel Guitar Bar, Lonnie's Western Room, Ms. Kellis, and The Brass Stables.

The **Everly Brothers** immortalised Printers Alley in the final verse of '**Nashville Blues**':

*Wanna go see my Sally
And tell her that I still care
Want to see Printers Alley
And dig all the cool spots there
I'm achin' to be
In old Tennessee
I've got the Nashville blues*

PROBLEMS

(**Boudleaux & Felice Bryant**) Recorded 13th October 1958 at **RCA Victor Studio, Nashville, Tennessee**. **Don Everly** (guitar); **Phil Everly** (guitar); **Chester B. "Chet" Atkins** (electric guitar); **Walter "Hank" "Sugarfoot" Garland** (electric guitar); **Ray Edenton** (guitar); **Floyd T. "Lightnin'" Chance** (bass); **Murray M. "Buddy" Harman** (drums); Marvin M. Hughes (piano). Producer: **Archie Bleyer**.



Issued October/November 1958 in the US and 16th January 1959 in Britain as Cad 1355, coupled with '**Love Of My Life**', it climbed to the #2 spot in the US, #6 in Britain but it took a little while before it went gold.

Phil: "When 'Problems' didn't go a million in its initial impact everybody was surprised and I think we all had this sense of people looking at you with that open eye:

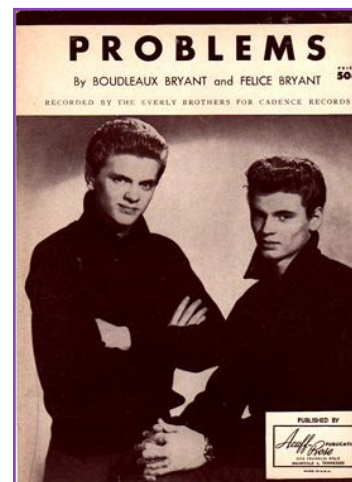
'Maybe you're losing it.' I always felt we failed somehow in not making it a million-seller but that's something you learn as you make records; they don't all do the same."

However, 'Problems' cannot be counted among their all-time favourites.

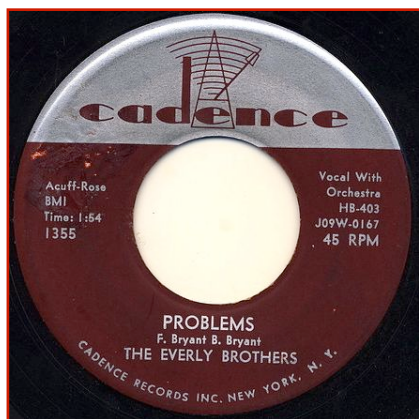
Don: "It's okay. That guitar riff's kind of fun, but I don't know. I don't think about it too much."

Phil: "I think it was a little thin, you know. We've never hardly ever sung it on stage."

The first album release was on 1959's **THE EVERLY BROTHERS BEST**, issued in the US only. The following year it was included on the UK version of **THE FABULOUS STYLE OF THE EVERLY BROTHERS**.



Highest chart positions: US: 2 (#17 Country chart); UK: 6; Canada: 5; Australia: 12



PROUD MARY

(**John C. Fogerty**) Performed by the **EBs** 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). Originally, it was a #2 hit on the US pop charts for Creedence Clearwater Revival in 1969; they recorded it for their album *Bayou Country*. In 1972 Ike & Tina Turner famously covered the song and it won them a **Grammy Award** for Best Vocal Performance by a Group in 1972; eventually it became one of Tina's signature songs.

PUT A LITTLE LOVE IN YOUR HEART

(**Jackie DeShannon**/Jimmy Holiday/Randy Myers) 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**. It was recorded 28th May 1970 and aired 15th July 1970 (Show No. 2). Jackie DeShannon composed it with her brother, Randy Myers, and Jimmy Holiday; she had a hit with it in 1968. Lulu, Ella Fitzgerald and The Dave Clark Five are among the artists that cut a cover. Jimmy Holiday, 24th July 1934 – 15th February 1987.

PUT MY LITTLE SHOES AWAY

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

It appears on the album **SONGS OUR DADDY TAUGHT US**. **Bill Monroe**, **Woody Guthrie** and **Hank Snow** are among the artists who also recorded this traditional. It was regularly performed live as part of a medley during their post-reunion stage act and as such can also be found on 1983's **REUNION CONCERT**.

PYE RECORDS - Pye Records was a British record label. In its first incarnation, perhaps Pye's best known artists were Lonnie Donegan, **Petula Clark**, The Searchers, The Kinks, Sandie Shaw and Brotherhood of Man among others.



The Pye Company originally manufactured televisions and radios. It entered the record business when it bought Nixa Records in 1953. In 1955, the company acquired Polygon Records, a label that had been established by Petula Clark's father to control distribution of her recordings, and merged it with Nixa Records to form Pye Nixa Records.

In 1958, Pye International Records was started. The company licensed recordings from American and other foreign labels for the UK market, including Chess, **A&M**, Kama Sutra, Colpix, **Warner Brothers**, Buddah, 20th Century and King. Early artists were Etta James, **Bo Diddley**, Howlin Wolf, Sonny Boy Williamson, John Lee Hooker, **Chuck Berry** and Dionne Warwick.

In 1959, Pye Nixa became Pye Records and ATV acquired 50% of the label; it bought the other half of the business in 1966. The company entered the budget-priced record market in the 1960s, with first Golden Guinea, priced at a guinea (one pound and one shilling), and then Marble Arch reissuing older Pye material at an even lower price.

The main **Everly** connection to Pye is that in 1965 it took over from **Decca** as the UK distributor for **The Everly Brothers'** **Warner Brothers** releases. This brought the advent of the gold label on **Warner's** LPs. The first **Everly Brothers'** album released through PYE with the gold label was 1965's **ROCK 'N' SOUL**.

Starting with the British Invasion of 1964, Pye placed their artists in the U.S. mostly on labels that they distributed in the UK: The Searchers to **Mercury Records**, Liberty Records, and finally Kapp Records; The Kinks to Cameo Records and then to Reprise Records; David Bowie, The Sorrows and **Petula Clark** to **Warner Brothers**; Donovan to Hickory Records, and Status Quo to Chess Records.

Encouraged by **Terry Slater** in 1974, **Phil Everly** signed a three-album worldwide deal with Pye and released two albums (and related singles), **THERE'S NOTHING TOO GOOD FOR MY BABY** (aka **PHIL'S DINER** – as titled and released in the U.S.) in 1974 and **MYSTIC LINE** in 1975. Phil asked to be released from his contract and so a third Pye album was never made. Phil's next album was **LIVING ALONE** on **Elektra**.

In 1974, Pye established an American version of its record label. It was not a success and closed its U.S. operations in 1976. The head of the U.S. division, Marvin Schlachter, then started Prelude Records, named after one of Pye's acts of the time, Prelude; its initial LP and 45 catalogue series were carried over from the ill-fated U.S. Pye label (with the catalogue prefix changed from PYE- to PRL-), and Prelude had a string of disco and dance music hits into the early 1980s. When the rights to the name Pye expired in 1980, the label changed its name to PRT, which stood for Precision Records and Tapes. PRT ceased operations in 1989.

PYE STUDIO - PYE STUDIO, ATV House, 17 Great Cumberland Place/Bryaston Street London W1, UK. The recording studio was in the basement of ATV House. **Phil Everly** recorded the albums **THERE'S NOTHING TOO GOOD FOR MY BABY** (aka **PHIL'S DINER** as issued in the US) and **MYSTIC LINE** here.

Q

QUEEN OF '59

(**Dion DiMucci**) Phil sings harmony with **Dion** on this track and contributes backing vocals on other tracks on Dion's 1976 album *Streethart*.

QUIET

(**Chris Everly**) Circa 2004 - **Phil Everly** joins his son **Christopher** for this track released as a download. It is quite difficult to obtain.

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

NOW GO TO EVERLYPEDIA PART 4

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