



EVERLYPEDIA

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

EVERLYPEDIA PART 4

R to Z

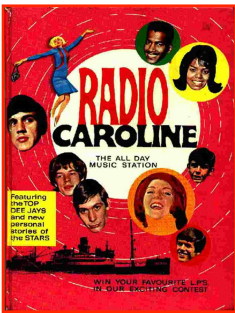
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R

R-A-D-I-O

(Phil Everly) Circa 1948. Phil's first effort at song writing, written at the age of nine whilst at home from school with influenza. See the **Everly Brothers Complete Lyrics** (on EBI discography site) for the words taken from Phil's handwritten copy – including spelling problems. It is the earliest known composition. Not recorded – as far as we know!

RADIO CAROLINE - a European **pirate radio** station that started transmissions on Easter Saturday 1964 from a ship anchored in international waters off the coast of Felixstowe, Suffolk, England. It was unlicensed by any government for most of its life and it was labelled a pirate radio station. Although one of a number of unlicensed radio stations based on ships anchored off Britain, Radio Caroline was the first such station to broadcast all day using the English language. This, together with the station's tenacity in surviving for some 40 years, has established Radio Caroline as a household name for offshore radio. A legal, onshore version of Radio Caroline continues to broadcast via several methods, predominantly via satellite and over the internet. On Monday 3rd May 1965 the **EBs** taped an interview with Keith Skues for broadcast on the **pirate radio**.



RADIO CITY MUSIC HALL - New York, NY, USA. Radio City Music Hall is an entertainment venue located in New York City's Rockefeller Center. Its nickname is the Showplace of the Nation, and it was for a time the leading tourist destination in the city. Its interior was declared a city landmark in 1978. The 12-acre complex in midtown Manhattan known as Rockefeller Center was developed between 1929 and 1940 by John D. Rockefeller, Jr., on land leased from Columbia University. The Radio City Music Hall was designed by architect Edward Durell Stone and interior designer Donald Deskey in the Art Deco style.



Its originally planned name was International Music Hall. The names "Radio City" and "Radio City Music Hall" derive from one of the complex's first tenants, the Radio Corporation of America. Radio City Music Hall was a project of Rockefeller, Samuel Roxy Rothafel, who previously opened the Roxy Theatre in 1927 and **RCA** chairman David Sarnoff. **RCA** had developed numerous studios for NBC at 30 Rockefeller Plaza, just to the south of the Music Hall, and the radio-TV complex that lent the Music Hall its name is still known as the **NBC** Radio City Studios.

The Music Hall opened to the public on 27th December 1932 with a lavish stage show featuring Ray Bolger and Martha Graham. The opening was meant to be a return to high-class variety entertainment. The new format was not a success. The programme was very long and individual acts were lost in the cavernous hall. On 11th January 1933, the Music Hall converted to the then familiar format of a feature film with a spectacular stage show perfected by Rothafel at the Roxy Theatre in New York City. The first film shown on the giant screen was Frank Capra's *The Bitter Tea of General Yen* starring Barbara Stanwyck, and the Music Hall became the premiere showcase for films from the RKO-Radio Studio.

By the 1970s, changes in film distribution made it difficult for Radio City to secure exclusive bookings of many films. Regular film showings at Radio City ended in 1979. Plans were made to convert the theatre into office space, but a combination of preservation and commercial interests resulted in the preservation of Radio City and in 1980, after a renovation, it reopened to the public.

Radio City Music Hall is currently leased to and managed by Madison Square Garden, Inc. Movie premieres and feature runs have occasionally taken place there such as the *Harry Potter* film series, but the focus of the theatre throughout the year is now on concerts and live stage shows. *The Radio City Christmas Spectacular* continues to be an important annual event. The Music Hall has presented most of the leading pop and rock performers of the last 30 years as well as televised events including the **Grammy Awards**, the Tony Awards, the MTV Video Music Awards, and the NFL Draft. The **Garrison Keillor Prairie Home Companion** 2nd Annual Farewell Performance, recorded on 4th June 1998 with **The Everly Brothers**, **Chet Atkins** and **Albert Lee** was broadcast live from Radio City Music Hall.

RADIO LONDON aka **WONDERFUL RADIO LONDON** aka **BigL** - was a top 40 (in London's case, the "Fab 40") offshore commercial pirate 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. While the station, like the other offshore radio operators at the time (see: **Radio Caroline** – the first one), was dubbed a **pirate radio** station, its actual operation took place within the laws of the day and its offices were located in the West End of London. The station broadcast from the *MV Galaxy*, a former World War II United States Navy US Minesweeper originally named *USS Density*. The majority of programmes were presented live from a studio in the hold. The ship's

metal bulkheads presented problems with acoustics and soundproofing that were originally solved by lining the walls with mattresses from the crew's bunk beds, which meant none of them could sleep during the day.

The disc jockeys included (among many others): Tony Blackburn, Pete Brady, Dave Cash, Pete Drummond, Kenny Everett and John Peel – all of whom were to become famous and transfer to BBC Radio 1 when it was formed. The **EBs** featured in record plays and interviews during RLs period of operation.

RADIO LUXEMBOURG - is a commercial broadcaster in many languages from the Grand Duchy of Luxembourg. It is nowadays known in most non-English languages as RTL (for Radio Television Luxembourg). The English-language service of Radio Luxembourg began in 1933 as one of the earliest commercial radio stations broadcasting to Britain. It was an important forerunner of **pirate radio** and modern commercial radio in the United Kingdom. It was an effective way to advertise products by circumventing British legislation which until 1973 gave the **BBC** a monopoly of radio broadcasting on UK territory and prohibited all forms of advertising over the domestic airwaves. It boasted the most powerful transmitter in the world (1000 kW broadcasting on medium wave); in the late 1930s, and again in the 1950s and 1960s, it captured very large audiences in the British Isles and other European countries with its programmes of popular entertainment. It was famous in the UK, but in other countries as well, for young people to listen to (often under the bedclothes out of parental ear-shot) on the new transistor radios that became very popular in the '60s. The **Everly Brothers'** records were of course regularly featured and they were interviewed from



time to time.

RADIO RECORDERS - 7000 Santa Monica Boulevard, **Hollywood**, California. The recording studio where some **Everly WB** recordings were produced. The 1963 album **THE EVERLY BROTHER SING GREAT COUNTRY HITS** was recorded here. See also the relevant **Chronology of Everly Brother Recordings** on the **EBI** website for detailed information re each track. The studio was built in 1929 by the Victor Talking Machine Company, no doubt in attempts to get into the new sound-on-film business, and completed sometime after the acquisition of Victor by **RCA** on 15th March 1929. Though now officially **RCA Victor**, the company was still being referred to simply as "Victor" and record labels did not carry "**RCA Victor**" until much later, sometime in the late 1930s or early '40s. One of the first stars on its label to record was **Jimmie Rodgers** in July 1930 accompanied by Louis Armstrong on trumpet.



Radio Recorders itself was founded around 1933 and the 1937 Broadcasting Yearbook lists it as being located at 932 N. Western Ave. By 1949 they had taken over the facilities at 7000 Santa Monica Blvd. and were on the road to becoming one of the largest independent recording studios in **Hollywood**. Mostly all of the major labels used

Radio Recorders' studios because most of them did not have facilities on the West Coast initially.

During the forties and fifties, Radio Recorders was responsible for recording countless radio shows, both network and local, for delayed broadcast, not always for California but for many western states. Telephone lines ran to all the important stations and the networks. Studio C was the nerve centre with at least six recording lathes and turntables and an "on-the-air" playback turntable protected by a railing so that it would not be bumped while it was playing a programme onto the air. The recording lathes were shock mounted in sand to prevent rumble from the streetcars on Santa Monica Boulevard. For much of that era, the recordings were made and played back on lacquer coated aluminium discs, before tape recording was introduced. Capitol Records did all their early recordings there and then stole away some of their engineering staff when they built their own studios. In addition to popular music the facilities there were also extensively used to record jingles, commercials and shows for broadcast radio.

Elvis Presley's Love Me Tender soundtrack along with many subsequent film soundtracks and other recordings were produced there.

RADIO & TV

(**Boudleaux & Felice Bryant**) Recorded 27th July 1960 at **RCA Victor, Nashville, Tennessee**, as part of the sessions for **A DATE WITH THE EVERLY BROTHERS**. Musician details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**. It was not released until 1965 as a track on the album **GONE GONE GONE**.

RAEL, JACK - Jack Rael (1920 - 25th May 2008) was a personal manager touted for guiding the careers of many of music's greatest stars and discovering Patti Page. Jack Rael was a saxophone player, with his own band in the army during WWII when he discovered Patti Page (then called Clara Ann Fowler from Tulsa, Oklahoma); he came to Tulsa to do a one-night show, heard Patti on the radio, liked her voice and asked her to join the band he managed, the Jimmy Joy Band. After leaving the band himself he became her manager and helped her become one of the most respected and beloved singers of the 1950s, '60s and beyond, selling more records than any female artist of that era. The partnership forged between Jack Rael and Patti Page was unprecedented in the music industry and lasted for 52 years. Jack Rael also managed the careers of Carmen McRae (19 years), Enzo Stuarti (5 years), Sue Raney (5 years), Bob Florence (7 years) and, as he himself would joke, Peggy Lee for five minutes.

In 1961 he became the **Everly Brothers'** manager, succeeding **Wesley Rose** who the brothers had dismissed. "Don and Phil approached me when they had already split from **Wesley Rose**. They were inactive – retired so to speak – driving their Cadillacs. They weren't talking to one another too much. They were getting along. They came to me and said they wanted to get back into the business. I thought about it and finally said, 'Okay'. I made most of the decisions but I would never take anything without first discussing it with Don and Phil. Most of the time they seemed to agree but if they didn't I had to convince them to take certain dates. (...) When they finally got their act together I would listen to it and make suggestions. I know there was one special material thing they did that was comedic in nature and that was fun." Apart from the suggestions, he denied any influence in the recordings: "They basically called their own shots when it came to recording."

It is a well-known fact that the **Everlys** spent a lot of time on the road. "When you went out you had the salary of the musicians and the road manager and in order to amortise the cost of the transportation you had to stay out four to six weeks. They enjoyed it – it was hard work, naturally. They didn't work many nightclubs to begin with, mostly one-nighters. They started to work nightclubs in 1967 when one-nighters were getting more difficult. The older people were accepting the **Everlys**, and I started to put them where they could sit down. But they were making good money in the nightclubs getting their ten to twelve thousand dollars a week sitting down which was awfully good money."

Managing the **Everly Brothers** was not always a ball as the 1960s progressed. "They never agreed on too many things, but they didn't fight until later years when it got to be a pretty bad problem. [At my home] I'd get a call from the road manager that the **Everly Brothers** were arguing. I don't think they ever had any fisticuffs at any time, but it was argument. It was like Cain and Abel. They just didn't get along and at times I did have to take eight o'clock-in-the-morning planes when they'd be arguing over something and not talking. They both respected me and when it got down to the nitty gritty they did what I told them."

Jack Rael worked for the **Everly Brothers** until the summer of 1971. Significant changes had already occurred the year before. As Jack Rael saw it, "At that time they changed accountants. They both blamed the fact that they weren't wealthy on their accountants, but they spent money like it was going out of style. It was about this time that Don got involved with **Lou Adler** [Don's first eponymous solo album], and I have no axes to grind with Lou but maybe Lou didn't think I was a bright enough manager. I thought I was. I still think I am. I wasn't cocky but I didn't know anyone who could do it better than I because I was like, to a point, a father to them but not a father. I was pretty strict and when there was a problem then I would be out there and I would go and straighten it out. The poor guy on the road had his hands full. Sometime in the middle of 1971 I got a wire from Don saying 'You no longer represent us'. I went to Phil and said, 'I got this wire from Don and I don't know what to do. I love you and I love Don but I can't represent one brother.' I didn't have a contract with them but they paid me everything they owed."

Jack Rael passed away 25th May 2008 at the age of 88 in his home in Rancho Mirage, California.

RAGER, MOSE – (2nd April 1911 – 14th May 1986) Incomparable guitar picker, generally credited with creating the famous thumb-picking style known as the "**Muhlenberg Sound**". Mose Rager was born 2nd April 1911 in the small Ohio County, **Kentucky**, community of Smallhaus on the **Green River**. His parents, from **Muhlenberg County**, had moved there prior to his birth. It didn't take Mose long, however, to establish his roots back in **Muhlenberg County**. Mose was a barber, and a coal miner, and for some reason never sought the fame other, perhaps less talented people found. He did play with Grandpa Jones, Curly Fox, and Texas Ruby on the road, but he preferred to stay home with his family.



His most famous protégé, **Merle Travis**, never failed to give credit for what he had learned from him. Mose also performed with Merle at the Smithsonian in Washington, DC. He is considered to be one of the "Four Legends" of **Muhlenberg County**, the others being **Don** and **Phil Everly's** dad **Ike Everly**, **Merle Travis** and Kennedy Jones. Kennedy Jones, a mule driver down in the mines and a good friend of theirs, is actually the one who taught Ike and Mose the thumb picking technique. They looked up to him. **Ike Everly** and Mose hung out together a lot in **Muhlenberg County**. "Ike and I were just poor boys, glad to get home from the coalmines, or anywhere, so we could get our guitars and play," Mose recalled.

"We were pretty poor boys, didn't have it so good. A boy could make but fifty cents a day. But we didn't try to be tough, Ike and I....we were more like the Dukes of Hazzard!"

Mose Rager was on the **BBC** Arena documentary on the **Everly Brothers**, *Songs Of Innocence And Experience* in 1984 (see picture on right). He died 14th May 1986, but his licks live on, wherever a thumb picker mimics this legend - and his students are many. In 1992, the city of Drakesboro and his friends dedicated a park in his honour on Highway 176 in front of his home and renamed the highway Mose Rager Boulevard. A fountain honouring the "Four Legends" is nearby. To this day, fans and fellow guitarists come together for an entire day, Mose Rager Day, of pickin' at the Drakesboro Community Center each year.



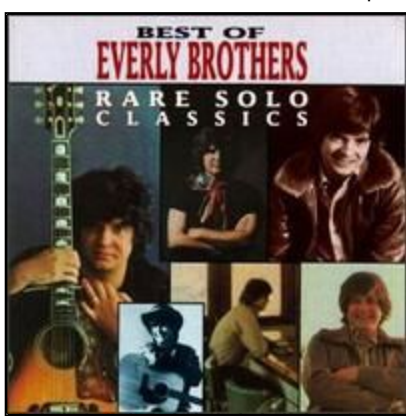
Ike Everly, Mose Rager and Merle Travis, June 1956 (pic left); Phil & Don and Mose Rager, 1984 (pic right.)

RAINEY, MA - Gertrude Pridgett 'Ma' Rainey, 26th April 1886 - 22nd December 1939. In **Everly Brothers** context, Ma Rainey is the composer of '**See See Rider**', which the Everlys recorded for 1965's **BEAT 'N' SOUL**. Ma Rainey, born in Columbus, Georgia, was one of the earliest known American professional blues singers and one of the first generation of such singers to record. She was billed as "The Mother of the Blues". She met singer, dancer and comedian William "Pa" Rainey and after they were married in 1904 she began recording under the name Ma Rainey. They toured with F.S. Wolcott's Rabbit Foot Minstrels and later formed their own group called Rainey and Rainey, Assassins of the Blues. Ma Rainey was discovered in 1923 by Paramount Records producer J. Mayo Williams. From the time of her first recording in 1923 to five years later, Ma Rainey made over 100 recordings. Some of them include, 'Bo-weevil Blues' (1923), 'Moonshine Blues' (1923), 'See See Rider Blues' (1924), 'Black Bottom' (1927), and 'Soon This Morning' (1927). Ma Rainey was known for her very powerful vocal abilities, energetic disposition, majestic phrasing, and a 'moaning' style of singing similar to folk tradition. Though her powerful voice and disposition are not captured on her recordings, the other characteristics are present, and most evident on her early recordings. Ma Rainey also recorded with Louis Armstrong in addition to touring and recording with the Georgia Jazz Band. She continued to tour until 1935 when she retired to her hometown, Columbus, Georgia, where she ran two theatres, The Lyric and The Airdrome, until her death from a heart attack on 22nd December 1939. She was posthumously inducted into the Blues Foundation's Hall of Fame in 1983, and the **Rock and Roll Hall of Fame** in 1990.



RANSFORD, L - L. Ransford is a composing pseudonym for **Allan Clarke**, Tony Hicks and **Graham Nash** of **The Hollies**.

RARE SOLO CLASSICS



Compilation of solo material released by **Curb Records** in 1990. Between their breakup in 1973 and their reunion in 1983, **Don** and **Phil Everly** recorded a lot on their own without achieving much in the way of commercial success, though Phil did reach the U.K. Top Ten in a duet with **Cliff Richard** on the excellent '**She Means Nothing to Me**' in 1983 – not included here. These songs were mostly released on singles - **Don Everly** on **Hickory Records** in 1976-1977, **Phil Everly** on **Curb Records** in 1980-1981, whilst effectively all of Don's 1977 **BROTHER JUKE BOX** album for **Hickory** is included. As a result there's more of Don than there is of Phil, but the tracks are all mixed up. Don usually likes to sing solo lead against backup choruses, while Phil often re-creates Everly-like duo vocals. In either case, the brothers separately pursued a country-rock-pop style similar to what they did together.

Tracks: **Let It Be Me** [Phil] / **So Sad (To Watch Good Love Go Bad)** [Don] / **Sweet Southern Love** [Phil] / **Brother Jukebox** [Don] / **Dare to Dream Again** [Phil] / **Since You Broke My Heart** [Don] / **Lonely Days** [Phil] / **Yesterday Just Passed My Way Again** [Don] / **Night Rider** [Phil] / **Deep Water** [Don] / **Love at Last Sight** [Don] / **Never Like This** [Don] / **Lettin' Go** [Don] / **Turn the Memories Loose Again** [Don] / **In Your Eyes** [Phil] / **Oh, I'd Like to Go Away** [Don] / **Oh What a Feeling** [Don] / **Love Angel** [Phil].

RASPBERRY, LARRY



Composer of the fabulous '**Always Drive A Cadillac**' from the album **BORN YESTERDAY**. Memphis, Tennessee has always been a city chock full of great, spirited artists, and in the 1970s, the local heroes to beat were Larry Raspberry & The Highsteppers. After leaving his post as leader/lead singer/guitarist of his original band the Gentrys (of 1965's 'Keep on Dancing' fame - also a 1971 hit for the Bay City Rollers), Raspberry (born September 1947) went solo for a while, later forming the Highsteppers with his wife Carole Ferrante. Once a top-notch rhythm section, two-piece horn section, and Greg 'Fingers' Taylor on harmonica were in place, the Highsteppers were born. Raspberry (one of rock & roll's true and few hands-on stars) worked the group incessantly, booking them into every venue large and small that would have them. Although various band-members grumbled about some of the dives they would occasionally work, the gruelling road schedule produced the desired results, and by the time offers from bigger venues came their way, they were ready.

On-stage, Raspberry was a true dynamo, going back and forth between funky lead guitar and **Jerry Lee Lewis**-style piano pounding, all the while working the crowd like an evangelist full of spiritualistic fervour, his on-stage patter heavily influenced by his childhood hero, Memphis disc jockey Dewey Phillips. Fuelled with great songs and an act spit-and-polished to compete with anything that came up against them, the Highsteppers quickly became Memphis' most popular band of the '70s. The band was signed to Enterprise, a division of Stax Records, and started work on their debut album, *Highsteppin' & Fancy Dancin'*. The album perfectly captured the band's controlled but raw, rockin' spirit, but it died in the marketplace as the group had the star-crossed luck to be one of the first white acts signed to Stax just as the label was about to go bankrupt. Raspberry bought back his masters and managed to get a second album (*In the Pink*) out on his own label before the original group went their separate ways.

Raspberry went on to do various acting assignments (he played Dewey Phillips in the TV movie *This is Elvis* and appeared in the cult classic *I Was a Zombie for the F.B.I.*), re-forming the Highsteppers with varied personnel for isolated dates through the '80s and up to the present time and is still active in music as a songwriter and bandleader. Carly Simon's 'Tired of Being Blonde', Jimmy Buffett's 'Dixie Diner' and Carl Perkins 'Let's Get Upset', plus of course the **Everly Brothers**' '**Always Drive a Cadillac**', all emanate from his pen.

RATTLESNAKE DADDY

(Bill Carlisle) Performed in 1960 with **Tennessee Ernie Ford** on the US TV show *The Ford Show* (named for sponsors Ford Motors, not the host Tennessee Ernie Ford!). All three play together on one guitar with TEF plucking, Don tuning and plucking and Phil tuning. It is available on the DVDs *The Ford Show* and *Rock 'n' Roll Odyssey*. It also featured on the BBC Arena Rock Doc programme **Songs of Innocence and Experience**. 'Rattlesnake Daddy' was a hit single for Bill Carlisle in 1933 on ARC Records (American Record Corporation). Bill Carlisle, 19th December 1908 – 17th March 2003.



RAVE ON

(Sonny West/Bill Tilghman/Norman Petty) **Phil Everly** duets with his son **Jason** on the 2004 CD *The Crickets And Their Buddies*. Originally recorded by Sonny West and shortly thereafter by **Buddy Holly** in January 1958 - initially at Norman Petty's New Mexico studio and then re-recorded at **Bell Sound Studios** New York, Buddy's first recording session in New York which resulted in the famous version with 'Take Your Time' on the flip. The track has been covered by Bruce Springsteen and The E-Street Band, Status Quo, John Mellencamp, The Nitty Gritty Dirt Band and others. Bruce Springsteen reputedly psyches up right before a concert by singing it backstage! Norman Petty, 25th May 1927 – 15th August 1984.

RCA RECORDS – The **Everly Brothers** signed with RCA in August 1971 for a three-year deal with a two-year option, calling for



three albums a year (one joint and one solo each), but released only two albums as a duo before the infamous split in 1973: **STORIES WE COULD TELL** and **PASS THE CHICKEN AND LISTEN**. Phil's first solo album **STAR SPANGLED SPRINGER**, released in 1973 just before the split, was also recorded for RCA.



The Radio Corporation of America was one of the first major record labels in the United States and a revolutionary force in the music industry. Since its inception in 1929, RCA has become one of the most successful record labels of all time, and was a pioneer in the release of 45 rpm (revolutions per minute) vinyl records as well as the 8-track cassette tape. The advent of RCA

Records would not have been possible without its mother company, the Radio Corporation of America, known simply as RCA. It was formed in October 1919 by the request of the United States government. Concerned that the wireless industry might be controlled by foreign bodies during wartime, the government asked General Electric to lead the way in advancing American concerns. RCA took over the assets of Marconi's U.S. offices. During the 1920s, RCA mainly manufactured and marketed radio equipment but by 1926, the company dominated American radio airwaves after buying up several radio stations throughout the U.S.; these stations soon merged together to form the National Broadcasting Corporation (NBC).

In 1929, RCA entered the record business with the purchase of Victor Talking Machine Co, the biggest American producer of phonograph machines, creating RCA Victor. RCA Victor acted both as a record label and a record player manufacturer. In 1931, it became the first company to release 33 1/3 rpm records, though the format failed due to the harsh economic climate of the Great Depression, and was pulled from the market the following year.

Through the thirties and early forties, the Victor name was used on its record releases, with the RCA name and logo showing up in the fine print of the record label. In 1945 it began to use the name RCA Victor on its releases. RCA Victor continued to be an innovative company in the record industry, revolutionizing the pop music business with the advent of 45rpm records in 1949, which became the standard for pop singles. In the 1950s, RCA began to release LP records to keep up with main competitor **Columbia Records**, who enjoyed considerable market success with that format. During this decade, the company signed **Elvis Presley** and created three specialty record labels. In the early 1960s, RCA started adding computer technology to its record production process in an effort to improve sound reproduction. Vacuum tubes, and then transistors, were the cornerstones to much of RCA's technology, setting the company up as a player in the computer industry.

In 1957, RCA had ended its relationship with EMI Records, which up until that point had been licensing RCA Victor releases in Europe on the His Master's Voice imprint. The bond between the two companies went back to the dawn of the modern record era, predating the formations of Victor and The Gramophone Company. EMI purchased **Capitol Records** in response, while RCA signed a distribution deal with **Decca Records** to release its records in Europe. Initial releases bore the name RCA Records with the lightning bolt RCA logo. A few years later, RCA began releasing records in Europe using the RCA Victor imprint.

In the United States, releases continued to be made using the RCA Victor imprint through the 1980s, though singles began to be released under RCA Records in the early eighties. In 1983, RCA purchased 50% of Arista Records from Bertelsmann AG. Two years later, RCA and Bertelsmann jointly formed RCA-Ariola International. In 1986, RCA was acquired by General Electric and decided to re-sell its 50% share of RCA-Ariola to business partner Bertelsmann AG, who renamed RCA Records BMG (Bertelsmann Music Group). In 2004, BMG merged with Sony to form Sony BMG, and Bertelsmann's gave up its stake in the company in 2008, making way for a new music corporation known as Sony Music Entertainment.



Today, RCA Records is one of the head labels under Sony Music Entertainment. There are three labels bearing the RCA name: RCA Red Seal focuses on classical music; RCA Records covers pop, rock and country, while RCA Victor releases essentially whatever else does not fit into the moulds of RCA Records and RCA Red Seal.

RCA VICTOR STUDIOS #1 - RCA Victor Studios, 1610 Hawkins Street, **Nashville**, Tennessee. The recording studio where many of the **EBs Cadence** (from 1958) and many **WB** recordings were produced. See also the relevant **Chronology of Everly Brother Recordings** on the **EBI** website for detailed information re each track.



(Don & Phil in RCA's Studio B where many Cadence and WB recordings were made.)



RCA VICTOR STUDIOS #2 - RCA Victor Studio, 806 17th Avenue South, **Nashville**, Tennessee, USA. The recording studio where many of the **EBs RCA** recordings were produced. See also the relevant **Chronology of Everly Brother Recordings** on the **EBI** website for detailed information re each track.

RCA VICTOR STUDIOS #3 – RCA Victor Studios, Methodist Television & Radio Commission, 1525 McGavock Street, **Nashville**, Tennessee. The recording studio where many of the early **EBs Cadence** (to 1957) recordings were produced. See also the relevant **Chronology of Everly Brother Recordings** on the **EBI** website for detailed information re each track.

RCA VICTOR STUDIOS #4 - RCA Victor Studio B, **Hollywood**, California.

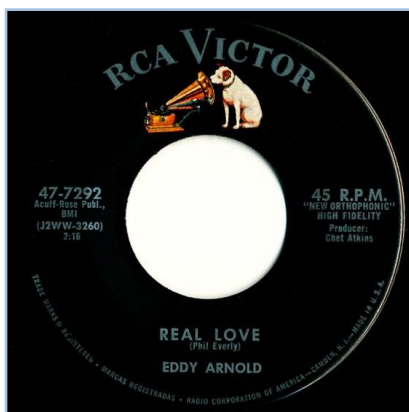
READY, STEADY, GO! - or simply **RSG!**, was one of the UK's first rock/pop music TV programmes. **RSG!** was conceived by Elkan Allan, head of Rediffusion TV, who wanted to try a music radio show. Allan was assisted by record producer/talent manager Vicki Wickham, who eventually became the show's producer. It was first broadcast in August 1963 and ran until December 1966. It was produced by Associated-Rediffusion (later re-named Rediffusion) which had the **ITV** franchise for the London region. The show was so successful it eventually went out live nationally. It was contemporary with the surge in British pop music of the 1960s.

The show aired on Friday evenings with the by-line *The weekend starts here!*, and was introduced by The Surfaris' 'Wipe Out' - later replaced by Manfred Mann's '5-4-3-2-1' (and later still, replaced by Manfred Mann's 'Hubble Bubble, Toil and Trouble'). It was much more youth oriented and informal than its BBC rival **Top of the Pops**. The **Everly Brothers** made regular appearances on this very popular Friday night show - including *Ready, Steady, Goes Live* in May 1965.

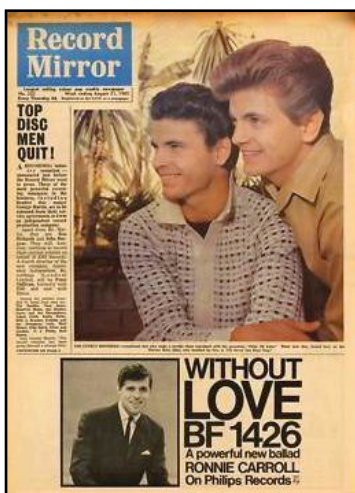
The show was recorded at the small studios within Rediffusion's corporate headquarters in Kingsway, London. As the studios were compact, it was not possible to hide off-camera operations; consequently the *laissez-faire* style of production in which cameras were visible was introduced. In 1966, around the time that the 'beat movement' was fading, the show was cut. Its disappearance at the height of its popularity only enhanced its status as a TV classic. Throughout the show's run, the main presenters were Keith Fordyce and Cathy McGowan, though early shows were introduced by Dusty Springfield.

REAL LOVE

(**Phil Everly**) Recorded by **Eddy Arnold** in 1958: he was one of the country musicians who created the **Nashville** sound in the late 1950s. Released on **RCA** (7292). Not recorded by **the Everly Brothers**.



RECORD MIRROR - was a British weekly music newspaper founded by Isadore Green and featured, news articles, interviews, record charts, record reviews, concert reviews, letters from readers and photographs. The paper became respected by both mainstream pop music fans and serious record collectors. It was the most progressive of the four competing pop weeklies of its day, which included **New Musical Express**, **Disc & Music Echo**, **Sounds**, and **Melody Maker**, but had the smallest circulation of the UK consumer music weeklies.



The first ever UK album chart was published in Record Mirror in 1956, and in the 1980s it was the only music paper to carry the official UK singles and album charts. In an effort to boost sales it changed to a *Smash Hits*-style glossy magazine format in 1982, but ceased publication in April 1991, with sister publication *Sounds* closing in the same week (of the above mentioned publications only **NME** survives today.) Its final cover stars were Transvision Vamp. In its final years it veered wildly from being a largely humourless imitation of *Smash Hits* to attempting to gain credibility as the magazine of record for the emerging rave and acid scene. *Record Mirror* continued as a four-page supplement in *Music Week*, driven by the chart section, although in later years the supplement concentrated solely on dance music. The RM dance charts were later incorporated into *Music Week* itself. The **Everly Brothers** often featured and were interviewed for RM in the 1960s ([pic is issue from 1965](#)).

RED, WHITE AND BLUE

(**Phil Everly/Terry Slater**) **Phil Everly** solo. Recorded June 1973 at **Hollywood Sound Recorders Studio**, **Hollywood**, California. It first appeared on Phil's debut solo album **STAR SPANGLED SPRINGER**.

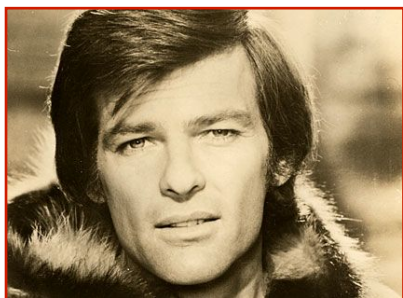
Details in regard to each track are unknown but musicians on the **STAR SPANGLED SPRINGER** album sessions include: **Phil Everly** (guitar); **James E. Burton** (guitar); **Duane Eddy** (guitar); Richard Bennet (guitar); **Don Lanier** (guitar); Neil LeVang (guitar); **Sam McCue** (guitar/steel guitar/keyboards); 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**.

A very patriotic track - strangely at odds with a song Phil wrote much earlier in life called 'Captain, Captain'. Obviously, Phil's political views had undergone something of a change.

On the 1974 US radio programme **Sounds Like The Navy** the host asked Phil about this song: "Speaking of **Patricia** [Mickey], whenever you go on the road now you bring Patricia with you. And you bring her out on the stage at a particular time of the show and you sing a fantastic song called 'Red, White and Blue Boys' [sic]." Phil explained, "When Patricia and I met, the first date I

ever had with her it was my normal kind of **Hollywood** run-around. And I was showing her this particular song - a song which I thought was my best effort, and that was why I was showing off. And I asked her to join in and she did the part immediately - and I knew something different was happening to me and that I was in a lot of trouble. It was about four months later we were married."

REED, DEAN - **Phil Everly** sang with his friend Dean Reed (22nd September 1938 – June 1986), during the finale of a TV concert *Der Mann aus Colorado (The Man From Colorado)*, which included other **Everly** hits, recorded in February 1979 at Karl-Marx-Stadt, East Germany. It was broadcast on 13th October 1979.



Phil Everly met and became friends with Dean Reed when he and Don were attending the **Warner Brothers** acting class in 1960 run by the very influential **Paton Price**. Reed was a handsome American singer from Denver Colorado who signed a record contract with Capitol Records in 1958. His third single, 'Our Summer Romance', was so popular in South America he went to tour there.

More popular than **Elvis Presley**, he stayed to enjoy his incredible fame in Chile, Peru and Argentina. He made albums, starred in movies and had his own television show in Buenos Aires. He was known as Mr. Simpatia because he worked for free in barrios and prisons and protested US policy, nuclear bomb tests etc. His politics moved to the left but he never joined the Communist party. He was deported from Argentina in 1966

and ended up in Rome, where he made "spaghetti westerns" for several years. Reed (sometimes referred to as 'The Red Elvis') made his first concert tour of the then Soviet Union in 1966 and became a mega star in Eastern Europe. He continually got into trouble with US State Department for protesting the Vietnam War and attending international peace conferences. He moved to East Germany (GDR) in 1973 where he made numerous albums, starred in several films, and wrote and directed his own. He was virtually unknown outside Eastern Europe and South America. In June 1986 his body was found in a lake outside his home in Berlin. It is not known whether it was murder or suicide.

Despite Phil's differing political views he remained loyal to and friends with Dean and on two occasions appeared in his concerts and TV shows. A 1991 BBC documentary *The Incredible Case of Comrade Rockstar* by filmmaker Reggie Nadelson features interviews with Phil and clips from shows as does her book *Comrade Rockstar*. Note also the DVDs *AMERICAN REBEL: The Dean Reed Story* made in 1985 before Reed died and directed by Will Roberts and *Der Rote Elvis (The Red Elvis)* (2008) directed by Leopold Grün.

Another book is *Rock 'n' Roll Radical: The Life & Mysterious Death of Dean Reed* by Chuck Laszewski. See the Dean Reed website: <http://www.deanreed.de/presse/index1.html>. See also YouTube. (Pic: Phil Everly and Dean on one of Dean's shows.)



REED, JIMMY - Mathis James "Jimmy" Reed (6th September 1925 - 29th August 1976) was an American blues musician and songwriter notable for bringing his distinctive style of blues to mainstream audiences. Reed was a major player in the field of electric blues, as opposed to the more acoustic-based sound of many of his contemporaries. His lazy, slack-jawed singing, piercing harmonica and hypnotic guitar patterns were one of the blues' most easily identifiable sounds in the 1950s and 1960s and had a significant impact on many **rock and roll** artists who followed, such as **Elvis Presley** and **The Rolling Stones**.



Reed was born in Dunleith, Mississippi in 1925, learning the harmonica and guitar from Eddie Taylor, a close friend. After spending several years busking and performing in the area, Reed moved to **Chicago**, Illinois, in 1943 before being drafted into the US Navy during World War II. In 1945, Reed was discharged and moved back to Mississippi for a brief period, marrying his girlfriend, Mary "Mama" Reed, before moving to Gary, Indiana to work at an Armour & Co. meat packing plant. Mama Reed appears as an uncredited background singer on many of his songs, notably the major hits '**Baby What You Want Me to Do**', 'Big Boss Man' and 'Bright Lights, Big City'.

By the 1950s, Reed had established himself as a popular musician and joined the Gary Kings with John Brim, as well as playing on the street with Willie Joe Duncan. Reed failed to gain a recording contract with Chess Records, but signed with Vee-Jay Records through Brim's drummer, Albert King. At Vee-Jay, Reed began playing again with Eddie Taylor and released 'You Don't Have to Go', his first hit record - followed by a long string of hits.

Reed maintained his reputation despite his rampant alcoholism; sometimes his wife had to help him remember the lyrics to his songs while recording. In 1957, Reed developed epilepsy, though the condition was not correctly diagnosed for a long time, as Reed and doctors assumed it was delirium tremens.

In spite of his numerous hits, Reed's personal problems prevented him from achieving the same level of fame as other popular blues artists of the time, though he had more hit songs than many others. When Vee-Jay Records closed down, Reed's manager signed a contract with the fledgling ABC-Bluesway label, but Reed was never able to score another hit. In 1968 he toured Europe with the American Folk Blues Festival.

The Everly Brothers recorded '**Baby What You Want Me to Do**' for their 1960 album **A DATE WITH THE EVERLY BROTHERS** and regularly sang the song in live performances including a superb version at the 1983 **Reunion Concert** and on subsequent tours – a high point of the concerts. They also recorded his '**Ain't That Lovin' You Baby**' in 1964 released as a single and it appears on the **Everly** album **GONE GONE GONE**. NB: the **Elvis Presley** song 'Ain't That Lovin' You Baby' is not the same.

Neil Young plays Jimmy Reed's music to his audience before his shows. **The Rolling Stones**, The Yardbirds, Van Morrison, and many others included Reed's music in their repertoire and were heavily influenced by him. Jimmy Reed died in Oakland, California in 1976 of respiratory failure, eight days short of his 51st birthday. In 1991 Reed was posthumously inducted into **the Rock and Roll Hall of Fame**.

REEVES, JIM - James Travis "Jim" Reeves (20th August 1923 – 31st July 1964) was an American country and pop singer born in Galloway, Texas, a small rural community near Carthage. He became known as a crooner because of his warm, velvety voice. His songs were remarkable for their simple elegance highlighted by his rich light baritone voice. Songs such as 'He'll Have To Go', 'Adios Amigo', 'Welcome To My World' and 'Am I Losing You' demonstrated this approach. Jim Reeves' Christmas songs have been perennial favourites, including songs such as 'Silver Bells', 'Blue Christmas' and 'An Old Christmas Card'.



In his earliest **RCA Victor** recordings, Reeves was still singing in the loud style of his first recordings, a style considered standard for country-western performers at that time. He sought to soften his volume, using a lower pitch and singing with lips nearly touching the microphone, but ran into some resistance at **RCA** - until in 1957, with the support of his producer **Chet Atkins**, he used this new style on his version of a demo song of lost love, written from a woman's perspective (and intended for a female singer). 'Four Walls' not only took top position on the country charts, but went top-ten on the popular charts at the same time. Reeves had not only opened the door to wider acceptance for other country singers, but had also helped usher in a new style of country music using violins and lush background arrangements, soon called **The Nashville Sound**. In 1957 Reeves

hosted the radio programme **Country Hoedown** on which **The Everly Brothers** were guests. Excerpts are included on the **Bear Family** box set **CLASSIC EVERLY BROTHERS**.

Reeves died when the small aircraft he was piloting crashed during a thunderstorm near **Nashville**, Tennessee. Among those who searched for and found the wreckage and bodies were **Chet Atkins**, **Eddy Arnold**, Stonewall Jackson and Ernest Tubb.

RELEASE ME

(Eddie Miller/Dub Williams/Robert Yount) Recorded 20th June 1963 at **Radio Recorders, Hollywood**, Tennessee. It 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.

Recorded by several other artists, this track became the signature song of one Engelbert Humperdinck in 1967, who topped the British Singles Chart with it that year. In Holland 'Release Me' was coupled with 'Sweet Dreams' and released as a single. Edward Monroe "Eddie" Miller, 10th December 1919 – 11th April 1977.



REMEMBER ME

(Scott Wiseman) The EBs sang this with the cast of **Garrison Keillor's Prairie Home Companion 2nd Annual Farewell Performance** broadcast live from **Radio City Music Hall** on 4th June 1988 – this is available on cassette and DVD. The EBs also perform a medley of hits and 'Long Time Gone'. They also join in the cast on 'The Lord Will Make A Way Somehow', 'Miss The Mississippi And You' and an instrumental version of 'I'll See You In My Dreams'. **Albert Lee** and **Chet Atkins** play guitar on all the songs.

The story goes that Scott Wiseman wrote it for his wife Lulu Belle, with whom he formed the popular duo Lulu Belle and Scotty in the 1930s. Willy Nelson is one of the artists that have recorded it. Scott Greene Wiseman, 8th November 1908 – 31st January 1981.

REUNION CONCERT (the event) - **The Everly Brothers** reunion concert after a ten-year split took place on 22nd & 23rd of September 1983 at the **Royal Albert Hall**, London. Don & Phil played to a packed expectant audience including many celebrities among whom were musicians heavily influenced by **The Everly Brothers**.

The backing band comprised: **Albert Lee** (guitar); **Pete Wingfield** (keyboards); **Martin Jenner** (guitar); **Mark Griffiths** (bass); **Graham Jarvis** (drums). **Reunion Concert** albums usually state that the recording was 23rd September 1983. However, recordings were taken on both 22nd and 23rd - the better quality versions being used for the album releases.

The Everly Brothers followed more less the same programme (as below - with variations indicated) on both nights. It is not always clear precisely which recording of each track was taken from which night and used on the Reunion Concert releases. Some tracks were not included on official releases (highlighted in black) but can be found on later releases and/or bootlegs. Please refer to the track listings on the **EBI** website for further information. It is possible to create your own 'composite' complete concert using various CD releases and high-quality bootlegs.



22/23 09 1983 **THE PRICE OF LOVE**
 22/23 09 1983 **WALK RIGHT BACK**
 22/23 09 1983 **CLAUDETTE**
 22/23 09 1983 **CRYING IN THE RAIN**
 22/23 09 1983 **LOVE IS STRANGE**
 22/23 09 1983 **TAKE A MESSAGE TO MARY/ medley with }**
 22/23 09 1983 **MAYBE TOMORROW/ with}**
 22/23 09 1983 **I WONDER IF I CARE AS MUCH}**

22/23 091983 **WHEN WILL I BE LOVED**
 22/24 09 1983 **SO SAD (TO WATCH GOOD LOVE GO BAD)**
 22/23 09 1983 **BIRD DOG**
 22/23 09 1983 **BE BOP A LULA**
 22 09 1983 **BARBARA ALLEN ***
 22/23 09 1983 **LIGHTNING EXPRESS ***
 22/23 09 1983 **PUT MY LITTLE SHOES AWAY ***
 22/23 09 1983 **LONG TIME GONE ***
 22/23 09 1983 **DOWN IN THE WILLOW GARDEN ***
 * The *Songs Our Daddy Taught Us* set. Sometimes listed as a 'medley' - which technically it is not.
 22/23 091983 **STEP IT UP AND GO**
 22/23 09 1983 **BYE BYE LOVE**
 22/23 09 1983 **GONE GONE GONE**
 22/23 09 1983 **ALL I HAVE TO DO IS DREAM**
 22/23 09 1983 **WAKE UP LITTLE SUSIE**
 22/23 09 1983 **DEVOTED TO YOU/ medley with }**
 22/23 09 1983 **EBONY EYES/ with }**
 22/23 09 1983 **LOVE HURTS}**
 22/23 09 1983 **CATHY'S CLOWN**
 22/23 09 1983 **YOU SEND ME**
 22/23 09 1983 **('TIL) I KISSED YOU**
 22/23 09 1983 **TEMPTATION**
 22/23 09 1983 **LUCILLE**
 22/23 09 1983 **LET IT BE ME**
 22/23 09 1983 **GOOD GOLLY MISS MOLLY**
 22 09 1983 **BLUES (STAY AWAY FROM ME)**
 23 09 1983 **BABY, WHAT YOU WANT ME TO DO Ø**

Ø Often mistakenly listed on vinyl albums and CDs as '**Blues (Stay Away From Me)**', which the EBs sang as an encore on the 22/09 performance but not on 23/09 - when they sang '**Baby What You Want Me To Do**'. This was first released in 1983 on a 12-inch single with the medley of '**Devoted To You/Ebony Eyes/Love Hurts**'. '**Blues (Stay Away From Me)**' was often included in performances since then but, other than bootleg versions, it has not yet been released as an official recording. Don has said that they were due to play '**Blues (Stay Away From Me)**' on 23/09 but as the intro progressed he accidentally went into '**Baby What You Want Me To Do**' and Phil and the band just picked it up. Brilliant!



Picture of Don with the Stray Cats – obviously big fans! - was taken backstage after the concert of the 23rd September 1983.

REUNION CONCERT (the album) Stated as recorded live at **The Royal Albert Hall**, London, England, 23rd September 1983 – but actually the better recordings were taken from both 22nd and 23rd September, however not in the original performance order, and not all tracks were included. The album is a magnificent document of what Don and Phil were capable of, even after ten years of barely communicating with each other – let alone sing and harmonize. The harmonies are as tight as ever, there is Don's stage banter, and the excellent backing of the Reunion band consisting of **Albert Lee** on guitar; **Pete Wingfield** on keyboards; **Mark Griffiths** on bass; **Martin Jenner** on guitar and **Graham Jarvis** on drums. Tim Rice – self-confessed Everlyphile – wrote the liner notes for the album. The concerts were recorded by Pumacrest Mobile using 24 Track Digital Sony PCM 3324. The final digital stereo to disc mastering was carried out by Steve Rook at Abbey Road Studios, London, UK. The original LPs were released on Impression Records (IMDP 1) in 1983 in the UK and on **Passport Records** (PB 11001) in the US.



Tracks: Side 1: The Price Of Love / Walk Right Back / Claudette / Crying In The Rain / Love Is Strange.
Side 2: Medley: Take A Message To Mary - Maybe Tomorrow - I Wonder If I Care As Much / When Will I Be Loved / So Sad (To Watch Good Love Go Bad) / Bird Dog / Be Bop A Lula / Lightning Express / Put My Little Shoes Away / Step It Up And Go.
Side 3: Bye Bye Love / Gone Gone Gone / All I Have To Do Is Dream / Wake Up Little Susie / Medley: Devoted To You-Ebony Eyes-Love Hurts / Cathy's Clown.
Side 4: ('Til) I Kissed You / Temptation / Lucille / Let It Be Me / Good Golly Miss Molly.

REUNION CONCERT (video and CD releases) - There are numerous video DVD and CD releases of the Reunion Concert footage being taken from both 22nd and 23rd September 1983. None show the complete concert and vary as to track listings and the playing order as with album releases (see entries above). The first showing was on BBC television in December 1983 and in January 1984 on HBO. It was filmed by Delilah Films in association with MGM/UA.

RHINO RECORDS - Rhino Entertainment Company is an American specialty record label and production company. It is owned by **Warner Music Group**. Rhino was originally a novelty song and reissue company during the 1970s and 1980s, releasing compilation albums of pop, **rock & roll**, and rhythm & blues successes from the 1950s through the 1980s. They were also known for releasing retrospectives of famous comedy performers, including Richard Pryor, Stan Freberg, Tom Lehrer and Spike Jones.



Rhino started as a record shop on Westwood Boulevard, **Los Angeles**, during 1973 by Richard Foos. It became a record distributor five years later thanks to the effort of then store manager Harold Bronson. By the mid-1980s most of their releases were reissues of previously released recordings licensed from other companies. Superior sound quality (re-mastering of the original tapes was done under the direction of Bill Inglot) and creative packaging made Rhino one of the most respected reissue record labels, receiving rave reviews from music collectors, fans and historians.

In 1985 Rhino issued an LP (re-released and extended on CD in 1988) entitled **ALL THEY HAD TO DO WAS DREAM** (RNLP211) comprising previously undiscovered versions of **Everly Brothers** outtake tracks and studio patter from the **Cadence** vault. It included the previously unreleased first version of 'Oh True Love' later to appear on their first **Warner's** album.

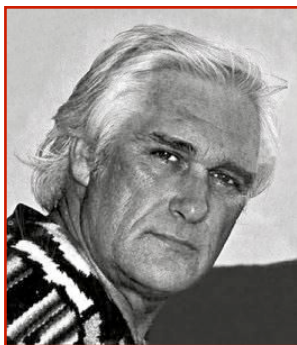
Rhino was quick to get into the Compact Disc market, releasing dozens of oldies CDs at the dawn of the CD age in 1984. Their retrospective compact disc releases are often re-mastered to restore or improve upon the original analogue release's audio quality. In 1988 Rhino re-issued the three **Cadence** albums on re-mastered CD – **THE EVERLY BROTHERS, THE FABULOUS STYLE OF THE EVERLY BROTHERS** (combining the US & UK versions) and **SONGS OUR DADDY TAUGHT US**. All were re-mastered by Bill Inglot and Ken Perry.

During 1986, Rhino signed a six-year distribution agreement with **Capitol Records**. During 1989 Rhino and Capitol's parent EMI made a deal to jointly acquire Roulette Records; Rhino received the US rights to Roulette's catalogue, excluding jazz. When the distribution deal with **Capitol** ended in 1992, Rhino signed a new distribution deal with Atlantic Records, and in turn Time Warner bought a 50% stake in the record company. In 1998, Time Warner bought the other half of Rhino; thus the company became a wholly owned unit of Time Warner. The Rhino Records retail store, which was not part of the sale, closed in 2005. In 1999, Rhino started the Rhino Handmade division of limited edition releases available primarily from their website. All of these Handmade reissues are limited to about 3000 copies or less and once sold out are not repressed.

It is through this merger that the label has released re-mastered editions of collections from such musicians as Eric Burdon, Bobby Charles, Fanny, Ramones, Grateful Dead, Emerson, Lake & Palmer, **The Beach Boys**, Yes, The Doobie Brothers, The Cars, Chicago, Tom Paxton, Third Eye Blind, The Doors, War, Spirit of the West as well as soundtracks spanning the Turner-owned pre-1986 MGM and pre-1950 **Warner Brothers** periods, in addition to WB's own post-1949 period. Rhino's soundtrack releases include *Gone with the Wind*, *The Wizard of Oz*, *Easter Parade*, *North by Northwest*, *Casablanca*, *King Kong*, *Doctor Zhivago*, *Superman*, and *Finian's Rainbow*.

In 2004, Time Warner spun off its music divisions and today Rhino is part of the newly organized **Warner Music Group**. In addition to dealing with archive material, the label also manages the US distribution or worldwide production of compilations for more recent **Warner** acts, including still-active artists such as Enya, New Order and Chicago. In May 2007, Warner Strategic Marketing in the UK was dissolved and Rhino Records UK was formed.

RICH, CHARLIE – Charlie Rich (14th December 1942 – 25th July 1995) was an American country music singer and musician and



Grammy Award winner. His eclectic-style of music was often hard to classify in a single genre, playing in the rockabilly, jazz, blues, country and gospel genres. In the latter part of his life, Rich acquired the nickname "The Silver Fox". He is perhaps best remembered for a pair of 1973 hits, 'Behind Closed Doors' and 'The Most Beautiful Girl' which topped the U.S. country singles charts, as well as the pop singles charts.

Rich was a session musician for Judd Records, owned by Judd Phillips, the brother of Sun Records founder Sam Phillips. After recording some demos at Sun Records that Phillips didn't find commercial enough, and too jazzy, legend has it that he was given a stack of **Jerry Lee Lewis** records and told: "Come back when you get that bad." In a 6th September 2010 NPR airing of 1992 interview with *Fresh Air* host Terry Gross, Charlie Rich tells the story himself of Sam Phillips telling Rich's wife those exact words. In 1958, Rich became a regular session musician for Sun Records playing on records by **Lewis, Johnny Cash** and many others, also writing songs for them.

His third single was the 1960 Top 30 hit, 'Lonely Weekends', noted for its **Presley**-like vocals. Staples in his live set included 'Who Will the Next Fool Be', 'Sittin' and Thinkin'', and 'No Headstone on My Grave' and were often recorded by others, such as Bobby Bland's version of 'Who Will the Next Fool Be'. In 1965 **The Everly Brothers** recorded 'Lonely Weekends' for their 1965 **BEAT 'N' SOUL** album.

Rich's first single on subsidiary of **RCA Records** Groove in 1963, 'Big Boss Man', was a minor hit but again his **Chet Atkins**-produced follow-ups failed. Rich moved to Smash Records in 1965 where new producer, Jerry Kennedy, encouraged him to emphasize his country and rock 'n' roll leanings, although Rich considered himself a jazz pianist. The first single for Smash was 'Mohair Sam', an R&B-inflected novelty-rock number, and it became a Top 30 pop hit. Unfortunately again, none of his follow-up singles were successful. Rich moved to Hi Records, where he recorded blue-eyed soul music and straight country. One Hi Records track, 'Love Is After Me', from 1966 belatedly became a Northern Soul favourite in the early 1970s.

Despite his lack of commercial success, Epic Records signed Rich in 1967, mainly on the recommendation of producer Billy Sherrill who helped Rich refashion himself as a **Nashville** Sound balladeer. In the summer of 1972, 'I Take It On Home' went to number six in the country charts. The title track from his 1973 album, *Behind Closed Doors*, became a number one hit. Follow-up 'The Most Beautiful Girl' was also a hit. *Behind Closed Doors* won three awards from the **Country Music Association**: Best Male Vocalist, Album of the Year, and Single of the Year. Rich won a **Grammy Award** for Best Male Country Vocal Performance, and four ACM awards.

After 'The Most Beautiful Girl', hits came quickly, crossing over to the pop charts. Both **RCA** and **Mercury** re-released his previously recorded material from the mid-1960s. His success led the **CMA** to name him Entertainer of the Year in 1974. Even though he was at the peak of his popularity, Rich began to drink heavily, causing considerable problems off-stage. His destructive personal

behaviour famously culminated at the **CMA** awards ceremony for 1975, when he presented the award for Entertainer of the Year while visibly intoxicated. Instead of reading the name of the winner, **John Denver**, he set fire to the envelope before announcing the award had gone to "My friend Mr. John Denver". Some considered it an act of rebellion against the Music Row-controlled **Nashville** Sound. But many speculated that Rich's behaviour was a protest against the award going to **Denver**, whose music Rich had considered too "pop", and not enough "country". Others, including industry insiders, were outraged, and Rich had trouble having hits throughout 1976, and only had one with 'Since I Fell For You'.

The slump in his career was exacerbated by his records increasingly sounding similar: pop-inflected country ballads with overdubbed strings and little of the jazz or blues Rich had performed his entire life. He did not have a top ten hit again until 'Rollin' With the Flow' in 1977. Early in 1978, he signed with United Artists Records, and he had hits on both Epic and UA. His last number one with 'On My Knees', a duet with Janie Fricke.

Rich appeared as himself in the 1979 **Clint Eastwood** movie, *Every Which Way But Loose*, in which he performed the song 'I'll Wake You Up When I Get Home' - his last top ten single. In 1980 on **Elektra Records**, he released 'A Man Just Don't Know What a Woman Goes Through.' One more Top 40 hit followed, the Gary Stewart song 'Are We Dreamin' the Same Dream' in 1981, but Rich decided to remove himself from the spotlight. For over a decade, he was silent, living off his investments in semi-retirement and only playing occasional concerts.

In 1992, Rich released *Pictures and Paintings*, a jazzy record on Sire Records which received positive reviews and restored Rich's reputation as a musician, but it was his last record. One of his opening acts in these years was Tom Waits, who mentioned him in the song 'Putnam County' from his album *Nighthawks at the Diner* with the lyric: "The radio's spitting out Charlie Rich... He sure can sing, that son of a bitch". Charlie Rich died in his sleep on 25th July 1995, in a Hammond, Louisiana motel. He was 62 years old. The cause of death was a blood clot in his lung.

RICHARD, CLIFF - Sir Cliff Richard, OBE (born Harry Rodger Webb, 14 October 1940) is an English singer, musician, performer, actor, entrepreneur and philanthropist, who has sold over 260 million records worldwide.



He was born in Lucknow, India but the family moved back to the UK in 1948. He became interested in skiffle and was given a guitar by his father when he was 16 and formed his first band a year later, the Quintones. In 1958 he became the lead singer of the rock and roll group The Drifters (not to be confused with the US group!). It was then that he changed his name: "Cliff" sounded tougher and "Richard" was suggested to him by bandmate and composer of his first hit 'Move It', Ian Samwell – as a tribute to Harry's hero **Little Richard**. From then on it was Cliff Richard and the Drifters. Some personnel changes later (Hank B. Marvin and Bruce Welch had joined the line-up) the group was renamed The Shadows due to legal complications with the US Drifters when 'Living Doll' hit the American charts. With his backing group The Shadows, Richard, originally positioned as a rebellious **rock and roll** singer in the style of **Little Richard** and **Elvis Presley**, dominated the British popular

music scene in the pre-**Beatles** period of the late 1950s and early 1960s. His 1958 hit single 'Move It' is often described as Britain's first authentic **rock and roll** song, and **John Lennon** once claimed that "before Cliff and the Shadows, there had been nothing worth listening to in British music." A conversion to Christianity and subsequent softening of his music later led to a more middle of the road pop image, sometimes venturing into gospel.

Over a 50 plus-year career, Richard has become a fixture of the British entertainment world. He has amassed hundreds of gold and platinum discs and awards, including three Brit awards and two Ivor Novello awards, making him one of the most successful singers of all time. He has had more than 130 singles, albums and EPs make the UK Top 20, more than any other artist. He holds the record (with **Elvis Presley**) as the only act to make the UK singles charts in all of its first six decades (1950s–2000s). He has achieved 14 UK number one singles (or 18, depending on the counting methodology) and is the only singer to have had a number one single in the UK in six consecutive decades: the 1950s through to the 2000s (discounting digital downloads and counting only CDs, he also had a UK number one single in the 2000s). He is the biggest selling singles artist of all time in the UK, with total sales of over 27 million and UK album sales of over 18 million. He has sold more than 150 million singles worldwide.

Richard holds many records for the number of concerts held at various venues around the world. In the UK he holds the record for most performances at the **Royal Albert Hall**, with over 80 performances at the venue with audiences reaching 450,000. He also holds the record for most shows at Wembley Arena, where he has performed at least 66 concerts to audiences of nearly 800,000. In Birmingham, Richard has performed at least 56 shows at the NIA (totalling 620,000 attendees), in addition to over 20 shows at the NEC arena. In Manchester Richard has performed at the MEN arena eight times with over 120,000 fans attending the shows. He appeared twice at Wembley Stadium in 1989 in celebration of his 30th year in music; over 144,000 fans attended the sold-out shows. Richard has also performed hundreds of times in Australia and New Zealand in cities including Melbourne, Sydney and Auckland, audience members totalling hundreds of thousands.

Richard has never achieved the same impact in the United States despite eight US Top 40 singles, three of which peaked in the Top 10, including the million-selling 'Devil Woman' and 'We Don't Talk Anymore' (with the latter, becoming the first act to reach the Hot 100's top 40 in the 1980s who had also been in that chart's top 40 in the 1950s, 1960s, and 1970s). He has remained a popular music, film, and television personality in Australia, New Zealand, South Africa, Europe (especially in Germany, Sweden, Finland, Denmark, Holland and Belgium) and Asia (especially Malaysia, Singapore, Japan and Hong Kong), and he retains a following in other countries also. He has sold more than 260 million records worldwide.

In 1966 Cliff Richard had a Top Ten hit with the **Don Everly** penned song 'It's All Over'. In 1982 he teamed up with **Phil Everly** by duetting on 'I'll Mend Your Broken Heart' and 'She Means Nothing To Me' for Phil's final solo album **PHIL EVERLY**, re-released in 1987 with two bonus tracks as **LOUISE**. This collaboration came about after Phil had joined Cliff on stage during the latter's show at the Hammersmith Odeon in 1981 when they had performed a medley comprising 'Rip It Up' and 'Long Tall Sally'. In 1994 Phil again joined Cliff on stage for renditions of 'All I Have To Do Is Dream' and 'When Will I Be Loved'. Cliff Richard has always been a huge **Everly** fan.

RIDE THE WIND

(Phil Everly/John Durrill) Recorded in 1987 at **Criterion Studios, Los Angeles, California**, and issued as the B-side of 'Don't Worry Baby' (MER280) in the UK only in November 1988. (In the US the B-side was a non-Everly track from the soundtrack *Tequila Sunrise* for which 'Don't Worry Baby' was used.) A driving track that appears on the album **SOME HEARTS**.



Details in regard to each track are unknown but musicians on the **SOME HEARTS** sessions include: **Albert Lee** (guitar); **Greg Harris** (guitar); **Hank Devito** (guitar & steel guitar); **Phil Cranham** (bass); **Larrie Londin** (drums); **Pete Wingfield** (keyboards); **John Hobbs** (keyboards). Producers: **Don & Phil Everly**; associate producer: **Larrie Londin**.

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

RIDIN' HIGH

(Dennis Linde) Recorded 8th November 1971 at **Elektra Sound Studios, Los Angeles, California** and issued as 74-0717, backed



with 'Stories We Could Tell' in early 1972 – it did not make the charts even though it is a fantastic track! It appears on the album **STORIES WE COULD TELL**.

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**. First overdub session 18th November 1971: **Jeff Kent** (guitar); **Danny Weis** (guitar); **Doug Lubahn** (bass); **Michael Fonfara** (keyboards). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**. Second overdub session 14th December 1971: **Buddy Gene**



Emmons (steel guitar). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**.

RIGHTEOUS BROTHERS, THE



– The Righteous Brothers were the musical duo of Bill Medley and Bobby Hatfield (10th August 1940 – 5th November 2003). They recorded from 1963 through 1975, and continued to perform until Hatfield's death in 2003. Their emotive vocal stylings were sometimes dubbed "blue-eyed soul".

Medley and Hatfield both possessed exceptional vocal talent, with range, control and tone that helped them create a strong and distinctive duet sound and also to perform as soloists. Medley sang the low parts with his deep, soulful bass, with Hatfield taking the higher register vocals with his soaring tenor.

They adopted their name in 1962 while performing in the **Los Angeles** area in a group called The Paramours. At the end of one particular performance, an African-American Marine in the audience shouted, "That was righteous, brothers!" prompting the pair to adopt the name. The Righteous Brothers started their recording career on the Moonglow label in 1963 with two albums and two moderate hits: 'Little Latin Lupe Lu' and 'My Babe'.

Their first major hit was 'You've Lost That Lovin' Feelin''. Many people, including The Righteous Brothers themselves, originally thought this song was more suitable for **The Everly Brothers**. Produced by Phil Spector, the record is often cited as one of the peak expressions of Spector's 'Wall of Sound' production techniques. It was one of the most successful pop singles of its time, despite exceeding the then standard length for radio play. According to **BMI**, 'You've Lost That Lovin' Feelin'' remains the most played song in

radio history, estimated to have been broadcast more than eight million times. Spector used Cher (of Sonny & Cher fame) as a backup singer on this and other recordings. They had other Spector-produced hits in 1965, including 'Just Once in My Life', 'Unchained Melody' and 'Ebb Tide'.

However, they did not get along with Spector and their contract was sold on to Verve/MGM Records in 1965. Their next release in 1966, '(You're My) Soul and Inspiration' was a Phil Spector sound-alike song, produced by Bill Medley, who was able to fully simulate the Spector style of production. It was written by **Cynthia Weil** and **Barry Mann** who had written 'Loving Feeling' with Spector. Medley also used the same arranger, **Jack Nitzsche**. It quickly became their second #1 U.S. hit, staying on the top for three weeks, but the song failed to reach the Top 10 in the UK.

After a few more top 40 hits, including 'He' and 'Go Ahead And Cry', their popularity began to decline. They split up in 1968. Medley recorded a few solo recordings on several labels, while Bobby Hatfield teamed briefly with another singer, Jimmy Walker, using the Righteous Brothers' name, but neither he nor Medley was able to achieve any significant level of success.

The Everly Brothers performed a great version of 'Sticks And Stones' with Bill Medley on the 1970 **ABC TV show Johnny Cash Presents The Everly Brothers**, recorded 22nd May 1970 and aired 26th August 1970. On the 28th May 1970 show (which aired 15th July) they performed 'You've Lost That Lovin' Feeling' with **Jackie DeShannon** as part of a medley also comprising 'I'll Never Fall In Love Again' and 'Put A Little Love In Your Heart'.

In 1974, Medley and Hatfield reunited, performing on *the Sonny and Cher Hour*. They signed with Haven Records and scored another hit with 'Rock and Roll Heaven', a paean to several deceased rock singers: Janis Joplin, Jimi Hendrix, Jim Morrison, Otis Redding, Jim Croce and Bobby Darin are among the mentioned. It peaked at #3 on the **Billboard Hot 100**, but failed to chart in the UK. It was updated in early 1991 to mourn the passing of **Elvis Presley, Marvin Gaye**, Jackie Wilson, Dennis Wilson, **John Lennon, Roy Orbison, Sam Cooke**, Stevie Ray Vaughan and Cass Elliot. Several more minor hits on Haven followed, and then the Righteous Brothers found themselves "hitless" again until 1990, although they toured frequently.

Medley also had solo success: in 1984, he scored country hits with 'Till Your Memory's Gone' and 'I Still Do' and in late 1987, his duet with Jennifer Warnes - '(I've Had) The Time of My Life', which appeared on the soundtrack for *Dirty Dancing* — topped the **Billboard Hot 100** and earned a **Grammy Award** and Oscar. He also scored a moderate UK hit in 1988 with a version of 'He Ain't Heavy, He's My Brother'.

In 1990, the original recording of 'Unchained Melody' was featured in the movie *Ghost* and caused an avalanche of requests to Top 40 radio by fans who had seen the movie. This motivated **Polygram** (who now owned the Verve/MGM label archives) to re-release the song which became a major hit for a second time (their second UK #1) and a greatest hits CD collection called *The Very Best of The Righteous Brothers...Unchained Melody* was re-issued.

The Righteous Brothers were inducted into the **Rock and Roll Hall of Fame** in 2003. Bobby Hatfield was found dead in his hotel room in Kalamazoo, Michigan on 5th November 2003, half an hour before he was due to perform a concert with Bill Medley. The cause of his death was attributed to cocaine and not, as first suspected, heart failure.

In 2007 **Phil Everly** with Brian Wilson of **The Beach Boys** sang on a recording by Bill medley of the Brian Wilson/**Gary Usher** composed **Beach Boys** song 'In My Room'.

RING AROUND MY ROSIE

(**Ronald Blackwell**) Recorded 5th May 1964 at **Fred Foster Sound Studio A, Nashville**, Tennessee and issued as WB 5466 on 12th August that same year as the B-side of 'You're The One I Love'. No musician details known. Producer: no credit; engineer: **Bill Porter**.



Don has been quoted as saying that this was the worst song they ever recorded – and one cannot but agree! (With 'Oh My Papa' a good runner-up.) In a 1991 interview with Dutch deejay Tom Blomberg, Phil said, "We did a song called 'Ring Around My Rosie' which, I don't know if it ever got out. We tried to keep it in the **Warner Brothers'** file but it may have gotten released, I don't know, because they finally went and released everything we had ever done, even the stuff that we didn't want to come out. Which is all right and good. But I wouldn't do that one again!" No surprise, the single failed to chart at all.

RIP IT UP

(**Robert A. Blackwell & John S. Marascalco**) Recorded 3rd November 1957 at **RCA Victor Studio, Nashville**, Tennessee for inclusion on the EB debut album **THE EVERLY BROTHERS**, also referred to as **THEY'RE OFF AND ROLLIN'**.

Don Everly (guitar); **Phil Everly** (guitar); **Chester B. "Chet" Atkins** (electric guitar); **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**.

Both Bill Haley and His Comets and **Little Richard** recorded it in 1956, Little Richard's version going to #1 on the R&B charts. **Phil Everly** also it sang with **Cliff Richard** during his 23rd November 1981 show at Hammersmith Odeon, London – as part of a medley with 'Long Tall Sally'.

RISE AND SHINE – see: DO WHAT YOU DO DO WELL

RITTER, TEX - Woodward Maurice 'Tex' Ritter (12th January 1905 - 2nd January 1974). Composer with **Frank Hartford** of 'Long Time Gone' which appears on **The Everly Brothers** album **SONGS OUR DADDY TAUGHT US** and regularly featured in live concerts and television performances.



Born in Murvaul, Texas, Ritter went to the University of Texas where he studied pre-law, majoring in government, political science and economics. An early pioneer of country music, in 1928 Ritter sang on KPRC-AM in Houston, a 30-minute show featuring cowboy songs. Moving to New York City he appeared in the chorus of the Broadway show *The New Moon* and appeared as cowboy Cord Elam in *Green Grow the Lilacs*, the basis for the musical *Oklahoma!* He also played the part of Sagebrush Charlie in *The Round Up* and *Mother Lode*.

In 1932, he starred in New York City's first broadcast Western, *The Lone Star Rangers* on WOR-AM, where he sang and told tales of the Old West. Ritter wrote and starred in *Cowboy Tom's Roundup* on WINS-AM in 1933, a children's cowboy programme. He performed on the radio show WHN Barndance, sang on **NBC** Radio shows, appeared in several radio dramas including CBS' *Bobby Benson's Adventures* and on the syndicated TV show *Death Valley Days*.

Ritter began recording for the American Record Company (**Columbia Records**) in 1933. His first release was 'Goodbye Ole Paint'. He also recorded 'Rye Whiskey'. In 1935 on **Decca Records**, he made his first original recordings, 'Sam Hall' and 'Get Along Little Doggie'. He recorded 29 songs for **Decca**, the last in 1939 as part of Tex Ritter and His Texans.

His Hollywood movie debut was *Song Of The Gringo* for Grand National Pictures with whom he starred in twelve B-movie westerns. Between 1938 and 1945, he starred in around forty "singing cowboy" movies. He made four movies with actress Dorothy Fay (whom he married in 1941) at Monogram Pictures. With Universal Pictures he teamed up with Johnny Mack Brown for films such as *The Lone Star Trail*, *Raiders of San Joaquin*, *Cheyenne Roundup* and *The Old Chisholm Trail*. He was also the star of the film *Arizona Trail*, *Marshal of Gunsmoke* and *Oklahoma Raiders*. After Universal, as Texas Ranger "Tex Haines",

he made eight features between 1944 and 1945. Ritter did not return to acting until 1950, playing mostly in supporting roles or as himself.

Ritter's recording career was his most successful period and he was the first artist signed with the newly-formed **Capitol Records** as well as its first Western singer. In 1944, he scored a hit with 'I'm Wastin' My Tears on You', No. 1 on the country chart and 11 on the pop chart; 'There's a New Moon Over My Shoulder' - country chart 2 and pop chart 21. In 1945, he had the No. 1, 2, and 3 songs on **Billboard's Most Played Jukebox Folk Records** poll, a first in the industry. In 1945/6, he registered seven consecutive top five hits. In 1948, 'Rye Whiskey' and his cover of 'The Deck of Cards' both made the top ten and 'Pecos Bill' reached No. 15.

Ritter first toured Europe in 1952. Appearances included starring in the *Texas Western Spectacle* at London's Harringay Arena. In 1952 Ritter recorded the movie hit title-track song 'High Noon (Do Not Forsake Me Oh My Darlin')'. He sang 'High Noon' at the first televised Academy Awards ceremony in 1953; it received an Oscar for Best Song that year.

In 1953, he performed on *Town Hall Party* on radio and television in **Los Angeles**. In 1957 he co-hosted *Ranch Party*, a syndicated version of the show. He made his national TV debut in 1955 on **ABC-TV's Ozark Jubilee** and was one of its hosts for its 1961 **NBC** spin-off, *Five Star Jubilee*. In 1955 with Johnny Bond he formed Vidor Publications, Inc., a music publisher. 'Remember The Alamo' was the first song in its catalogue. He released his first album in 1957, *Songs From the Western Screen*.

Ritter was recognized for his contributions to country music and artistic versatility. He was one of the founding members of the **Country Music Association in Nashville**, Tennessee and spearheaded the building of the **Country Music Hall of Fame and Museum**. In 1964, he became the fifth inductee and first singing cowboy to be honoured by the **Country Music Hall of Fame**.

In 1965 he moved to **Nashville** and began working for **WSM Radio** and the **Grand Ole Opry**, earning a lifetime membership in the latter. His 1967 single 'Just Beyond The Moon' with lyrics by Jeremy Slate hit No. 3 on the country chart.

Ritter and Dorothy Fay remained married until his death. They had two sons, Thomas Ritter and television actor John Ritter, whose son Jason was born in 1980. He helped start United Cerebral Palsy after Thomas was found to have the affliction. Ritter and his sons spent a great deal of time raising money and public awareness to help others with the illness. Ritter had his last recording session for **Capitol Records** in 1973. In 1974, he had a heart attack and died in **Nashville**, 10 days before his 69th birthday. His last song, 'The Americans (A Canadian's Opinion)', reached No. 35 on the country chart shortly after his death.

ROBBINS, HARGUS MELVIN 'PIG' - Hargus Melvin 'Pig' Robbins (born 18th January 1938 in Spring City, Tennessee) is a musician and session keyboard/piano player in **Nashville**.



Robbins lost his sight at the age of four following an accident involving his father's knife. At the age of seven, while attending the Nashville School for the Blind, he learned to play classical piano. After graduation, he played his very first professional session with none other than **George Jones** ('White Lightning'). Robbins became a member of the Nashville **A Team**, a group of top-shelf studio musicians and played on hundreds of hit songs. Through the '50s and '60s, Robbins was featured on work by Patsy Cline, Porter Wagoner, **Ray Price**, **Dolly Parton**, **Roy Orbison**, **Bob Dylan**, **George Jones**, Alan Jackson, **Merle Haggard**, Loretta Lynn, Conway Twitty and of course **The Everly Brothers** - why else would we include him. Between 1963 and 1979 he was a recording artist in his own right, releasing eight studio albums. His single 'Save It', recorded under the name Mel Robbins, was famously covered by The Cramps on their 1983 album *Off the Bone*.

Billy Sherrill, veteran producer known for his work on tracks including '**He Stopped Loving Her Today**' and credited with discovering Tammy Wynette, once said Robbins "was probably the best musician I ever worked with". Robbins, widely known as 'Pig', was awarded Instrumentalist of the Year by the **Country Music Association** in 1976 and Musician of the Year in 2000. On 21st October 2012, Robbins was inducted into the **Country Music Hall of Fame** in the category of "Recording and/or Touring Musician Active Prior to 1980". He and his fellow Nashville **A-Team** players were inducted into the Musicians Hall of Fame in 2007.

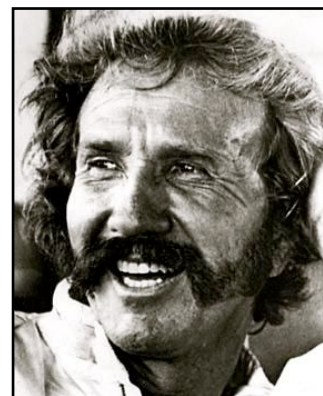
Robbins can be heard on all the tracks for the **Everly Brothers** album **PASS THE CHICKEN AND LISTEN**, five tracks of Don Everly's **BROTHER JUKEBOX** album, and the following songs: '**I'm Alone Because I Love You**', '**Maiden's Prayer**', '**Send Me The Pillow That You Dream On**' and '**Survival Of The Fittest**'.

ROBBINS, MARTY - Martin David Robbins (26th September 1925 - 8th December 1982) was an American singer, songwriter, and



multi-instrumentalist, one of the most popular and successful country and western singers of his era, with a career spanning nearly four-decade career.

Robbins was born in Glendale, Phoenix, Maricopa County, Arizona. He left home at 17 to serve in the Navy during World War II. Stationed in the Solomon Islands in the Pacific he passed the time during the war learning to play the guitar, writing songs and came to love Hawaiian music. After his discharge in 1945, he began to play at local venues in Phoenix, then moved on to host his own show on KTYL. He thereafter had his own television show on KPHO-TV in Phoenix. After Little Jimmy Dickens made a guest appearance on Robbins' TV show, he got Robbins a record deal with **Columbia Records**. Robbins became known for his appearances at the **Grand Ole Opry**. In addition to his recordings and performances, Robbins was an avid race car



driver, competing in 35 career NASCAR races with six top 10 finishes, including the 1973 Daytona 500. In 1967, Robbins played himself in the car racing film *Hell on Wheels*.

Robbins' 1957 recording of '**A White Sport Coat and a Pink Carnation**' sold over one million copies and was awarded a gold disc. His musical accomplishments include the **Grammy Award** for his 1959 hit and signature song '**El Paso**', taken from his album *Gunfighter Ballads and Trail Songs*. '**El Paso**' was the first song to hit #1 on the pop chart in the 1960s. It was followed up successfully by 'Don't Worry', which reached #3 in 1961, becoming his third, and last, Top 10 pop hit. '**El Paso**' was followed by two sequels, 'Feleena' and 'El Paso City', both of which continued the story featured in the original song. Also in 1961, Robbins wrote the words and music and recorded 'I Told the Brook', a ballad later also recorded by Billy Thorpe.

He won the **Grammy Award** for the Best Country & Western Recording 1961 for his follow-up album *More Gunfighter Ballads and Trail Songs*, and was awarded the **Grammy Award** for Best Country Song in 1970 for 'My Woman, My Woman, My Wife' (written in dedication to his wife Marizona). Robbins was named Artist of the Decade (1960-69) by the Academy of Country Music, was elected to the **Country Music Hall of Fame** in 1982, and was given a Grammy Hall of Fame Award in 1998 for his song 'El Paso'.

On 28th May 1970 **The Everly Brothers** performed with Marty Robbins a medley comprising 'A White Sports Coat'/**Singing The Blues**/'El Paso' on the ABC TV show **Johnny Cash Presents The Everly Brothers**. They also sang with him in the show's finale, a tribute medley to **Woody Guthrie** (whose birthday was the day before the broadcast on 15th June) along with **Arlo Guthrie** and **Jackie DeShannon**; it comprised 'The Grand Coulee Dam'/'Old Rattler'/'This Land Is Your Land'/'So Long, It's Been Good To Know Yuh'.

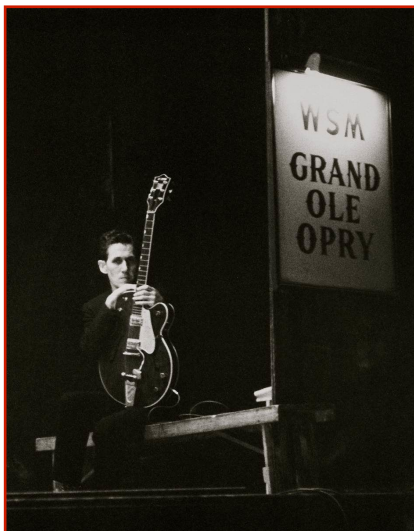
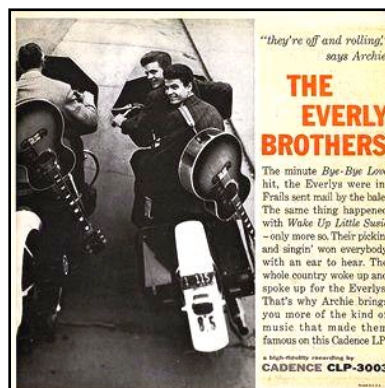
In the show the following patter ensues: "We did live close together in **Nashville**, Tennessee," Don told the audience. "We lived about three blocks away. And I remember that you had the only swimming pool in the neighbourhood. Isn't that correct, Marty?" "And you never asked us to come in there once!" Phil exclaimed.

Robbins was inducted into the **Nashville Songwriters Hall of Fame** in 1975. For his contribution to the recording industry, Robbins has a star on the **Hollywood Walk of Fame** at 6666 Hollywood Blvd. Robbins has been honoured by many bands, including the Grateful Dead who covered 'El Paso'. The Who's 2006 album *Endless Wire* includes the song 'God Speaks Of Marty Robbins'. The song's composer, Pete Townshend, explained that the song is about God deciding to create the universe just so he can hear some music, "and most of all, one of his best creations, Marty Robbins". Both Frankie Laine and **Elvis Presley**, among others, recorded versions of Robbins' song 'You Gave Me a Mountain', with Laine's recording reaching the pop and adult contemporary charts in 1969.

Robbins portrayed a musician in the 1982 **Clint Eastwood** film *Honkytonk Man*. He died a few weeks before the film's release in December 1982 of complications following cardiac surgery. At the time of his death, Robbins lived in Brentwood in Williamson County, outside **Nashville**. The city of El Paso, Texas later honoured Robbins by naming a park and a recreational centre after him. Marty's twin sister Mamie Ellen Robinson Minotto died in 2004, whilst writing a book - *Some Memories: Growing up with Marty Robbins* as remembered by Mamie Minotto, as told to Andrew Means. It was published in January 2007.

ROBINSON, JACK – In 1958, Jack Robinson did the cover shoot for **The Everly Brothers'** self-titled debut album (also commonly referred to as **THEY'RE OFF AND ROLLIN'**) on **Cadence**. The shoot included a number of pictures taken in the **RCA** recording studio (see below).

Jack Robinson Jr. (18th September 1928 – 15th December 1997) was an American photographer and stained glass designer, born in Meridian, Mississippi. He began his career in photography while studying medicine at Tulane University in New Orleans. Much of his early work was shot in the French Quarter where he documented street scenes and vibrant nightlife. In 1955 he moved to New York, working as a freelance photographer for *Vogue* and *The New York Times* from the late 1950s to the early 1970s. Jack photographed virtually every musician who meant anything during the Woodstock era.



In 1966 he fell in with Andy Warhol's crowd at the Factory in Manhattan and his lifestyle gradually changed but it wasn't until he developed a serious drinking problem during the early 1970s that his professional career and financial stability began to unravel as a result. His life as a professional photographer was over

and it was a part of his life that he would seldom speak of in years to come. He became an intensely private person and seemed determined to remain anonymous. (Top left Chet Atkins photographed by Robinson in 1958.)

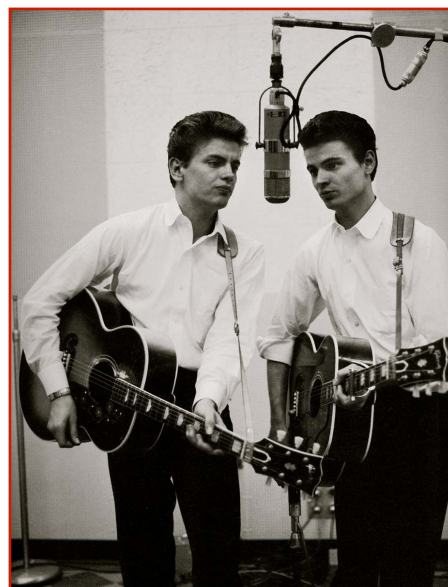
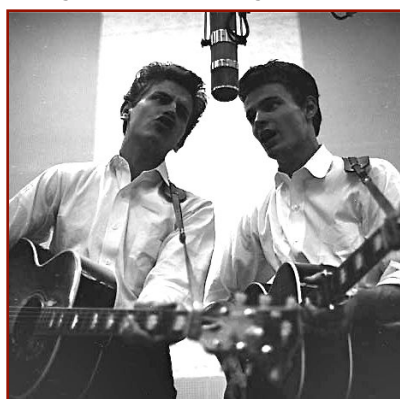
He left New York, moved south to Memphis, Tennessee, and began working for a local stained glass studio. This set him on the path of his second

career that in fact lasted longer than his years as a fashion photographer. His most notable achievement in the stained glass field was winning the international competition for the design and fabrication of the stained glass windows in the Danny Thomas Memorial Pavilion at St. Jude Children's Research Hospital in Memphis. Jack Robinson died of pancreatic cancer in 1997, at the age of 69.

He once confided in a friend that, "he wanted a coffee table book after he was dead, but he just didn't want any limelight while he was alive."

Today his work has been shown in

galleries around the world including Staley-Wise Gallery in New York, Getty Gallery in London, and Bryant Gallery in New Orleans.



ROCKABILLY HALL OF FAME – The Rockabilly Hall of Fame (<http://www.rockabillyhall.com>) was established in 1997, to present early rock and roll history and information relative to the artists and personalities involved in this pioneering American music genre.

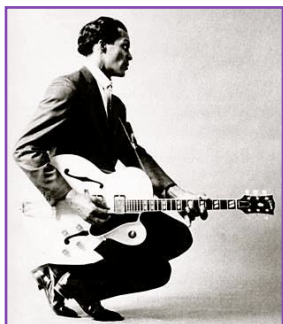
Rockabilly is one of the earliest styles of rock and roll music, dating to the early 1950s. The term rockabilly is a portmanteau of rock (from **rock 'n' roll**) and hillbilly, the latter a reference to the country music (often called hillbilly music in the 1940s and 1950s) that contributed strongly to the style's development. Other important influences on rockabilly include western swing, boogie-woogie and rhythm and blues.



While there are notable exceptions, its origins lie primarily in the Southern United States. The influence and popularity of the style waned in the 1960s, but during the late 1970s and early 1980s, rockabilly enjoyed a major revival of popularity that has endured to the present, often within a rockabilly subculture.

Headquartered in **Nashville**, Tennessee, the first induction certificate was issued on 16th November 1997 for singer **Gene Vincent**. The creation of Bob Timmers, the not-for-profit entity maintains a website that is supported in part by the fans and artists of the music it represents. Over 5,000 artists are listed, over 350 have been inducted. The web site features news updates, artist profile pages, performer tribute pages, videos, photos and feature columns. Among those recognized by the Rockabilly Hall of Fame are pioneer singers, songwriters, disc jockeys and promoter/producers such as Sun Records owner Sam Phillips. The Rockabilly Hall of Fame has been recognized by the **Country Music Hall of Fame and Museum**. **The Everly Brothers** and **Felice & Boudleaux Bryant** (dates tbc) have been inducted along with many of their contemporaries.

ROCK 'N' ROLL - A term reputedly coined by D.J. **Alan Freed** but with origins in the sexual slang and black music of the US' southern states - "rocking and rolling". The words "rock" and "roll", black slang for sexual intercourse, allegedly appeared on record for the first time in Trixie Smith's 'My Baby Rocks Me With One Steady Roll' (1922).



Rock and roll (often rock & roll or rock 'n' roll) is a genre of popular music that originated and evolved in the US during the late 1940s/early 1950s, primarily from a combination of the blues, country music, jazz and gospel music. Though elements of rock and roll can be heard in country records of the 1930s, and in blues records from the 1920s, rock and roll did not acquire its name until the 1950s. One contender for "first rock and roll record" is 'Rocket 88' by Jackie Brenston and his Delta Cats (actually an alias for Ike Turner and his band The Kings of Rhythm), recorded by Sam Phillips for Sun Records in March 1951.



The deeper origins of rock and roll have been fiercely debated by commentators and music historians. There is general agreement that it arose in the Southern United States - a region which would produce most of the major early rock and roll acts - through the meeting of various influences that embodied a merging of African musical tradition with European instrumentation. The migration of many freed slaves and their descendants to major urban centres like Memphis and north to New York City, Detroit, **Chicago**, Cleveland and Buffalo meant that black and white residents were living in close proximity in larger numbers than ever before, and as a result heard each other's music and even began to emulate each other's fashions. Radio stations that made white and black forms of music available to both groups, the development and spread of the gramophone record, and musical styles such as jazz and swing which were taken up by both black and white musicians, aided this process of "cultural collision". Early rock 'n' rollers like **Elvis Presley** ('That's All Right (Mama)') and **Buddy Holly** listened in to black radio stations and were heavily influenced by the music they heard.

In fact an early form of rock and roll was rockabilly, which combined country and jazz with influences from traditional Appalachian folk music and gospel. "Rockabilly" usually (but not exclusively) refers to the type of rock and roll music which was played and recorded in the mid-1950s by white singers such as **Elvis Presley**, Carl Perkins and **Jerry Lee Lewis**, and indeed **The Everly Brothers**, who drew mainly on the country roots of the music. Many other popular rock and roll singers of the time, such as **Fats Domino** and **Little Richard**, came out of the black rhythm and blues tradition, making the music attractive to white audiences and are not usually classed as rockabilly.

In the earliest rock and roll of the late '40s/early 1950s, either the piano or saxophone was often the lead instrument, but these were generally replaced or supplemented by guitar by the middle/late '50s. The beat is essentially a blues rhythm with an accentuated backbeat, the latter almost always provided by a snare drum. Classic rock and roll is usually played with one or two electric guitars (one lead, one rhythm), a string bass or (after the mid-50s) an electric bass guitar, and a drum kit. **The Crickets** were among the first to use this format and heavily influenced later acts like **The Beatles**.



Bill Haley & His Comets' 1954 'Rock Around the Clock' (see picture) - although a minor hit when first released, when used in movie *Blackboard Jungle*, really set the rock and roll boom in motion. It became one of the biggest hits in history, and frenzied teens flocked to see Haley perform it, causing riots in some cities. 'Rock Around the Clock' was a breakthrough for both the group and for all of rock and roll music. If everything that came before laid the groundwork, 'Rock Around the Clock' introduced the music to a global audience.

Many of the earliest white rock and roll hits were covers or partial re-writes of earlier rhythm and blues or blues songs. Through the late 1940s and early 1950s, R&B music had been gaining a stronger beat and a wilder style, with artists such as **Fats Domino** and Johnny Otis speeding up the tempos and increasing the backbeat to great popularity on the juke joint circuit.

Before the efforts of **Alan Freed** and others, black music was taboo on many white-owned radio outlets, but artists and producers quickly recognized the potential of rock and roll. Most of Presley's early hits were covers, like 'That's All Right' (a countrified arrangement of a blues number), its flip side 'Blue Moon of Kentucky', 'Baby, Let's Play House', 'Lawdy Miss Clawdy' and '**Hound Dog**'. The more familiar sound of these covers may have been more palatable to white audiences with elements of prejudice and were much more profitable. Famously, Pat Boone recorded sanitized versions of **Little Richard** songs. Later, as those songs became popular, the original artists' recordings received radio play as well.

The cover versions were not necessarily straightforward imitations. For example, Bill Haley's bowdlerized cover of 'Shake, Rattle and Roll' transformed Big Joe Turner's humorous and racy tale of adult love into an energetic teen dance number. **Elvis Presley's** rock and roll version of '**Hound Dog**' was very different from the blues shouter that Big Mama Thornton had recorded. There are many other examples.

Doo-wop was one of the most popular forms of 1950s rock and roll, with an emphasis on multi-part vocal harmonies and meaningless backing lyrics (from which the genre later gained its name). Its origins lie in African American vocal groups of the 1930s



and '40s, like the Ink Spots and the Mills Brothers, who enjoyed commercial success with arrangements based on close harmonies. They were followed by 1940s R&B vocal acts like The Orioles, The Ravens and The Clovers, with a strong element of gospel plus the energy of Jump blues. By 1954, as rock and roll was emerging, a number of similar acts began to cross over from the R&B charts to mainstream success, often with added brass and saxophone; The Crows, The Penguins, The El Dorados and The Turbans all scored major US hits. Despite the explosion in doo-wop acts in the later 1950s, many failed to chart or were one-hit wonders. Exceptions include The Platters ('The Great Pretender' in 1955) and The Coasters with humorous songs like 'Yakety Yak' (1958), both of which ranked among the most successful acts of the era. Towards the end of the decade there were increasing numbers of white, particularly Italian American singers taking up doo-wop, creating all-white groups like The Mystics and **Dion** and the Belmonts and racially integrated groups like The Dell Vikings and The Impalas. Doo-wop would be a major influence on vocal surf music (**The Beach Boys**), soul and early Merseybeat, including **The Beatles**.



Following a brief apparent decline in the early sixties, the death of **Buddy Holly**, The Big Bopper and Ritchie Valens, the departure of **Elvis Presley** for the army, **Little Richard** becoming a preacher, prosecutions of **Jerry Lee Lewis** and **Chuck Berry**, and the **payola scandal** (which implicated **Alan Freed**) rock and roll nevertheless achieved huge popularity in the 1960s with the advent of **The Beatles**, **The Rolling Stones**, The Who and many other rock groups. The eventual worldwide view of rock and roll gave it a widespread social impact. Bobby Gillespie wrote: "When Chuck Berry sang 'Hail, hail, rock and roll, deliver me from the days of old', that's exactly what the music was doing. **Chuck Berry** started the global psychic jailbreak that is rock 'n' roll."

And yet in the early days it wasn't thought to last long; just a fad, was the general consensus. **Don** and **Phil Everly** were repeatedly asked what they would do when it all blew over. But the way Don saw it was that "Rock 'n' Roll stems from youth wanting to be recognised. Rock 'n' roll was the first acceptance by adults of youth." And as he echoed back to an enthusiastic fan in the audience of one of the **Reunion Concerts**: "You're never too old to rock 'n' roll!" In mid-1984, **Phil Everly**, when being interviewed for Entertainment Tonight on US television, expressed how he feels about rock 'n' roll: "The most interesting aspect is, is that it's lasted. Our aspirations for the future – we've pioneered the beginning and I'd like to pioneer this whole thing. They were absolutely wrong about it dying off then and

they're absolutely wrong about it disappearing now." And about still going strong twenty years into the future, "The music's important to us and we'll be doing rock 'n' roll – it may be from a rocking chair, but we'll still be rocking!" And indeed they did!

Far beyond simply a musical style, rock and roll, as seen in movies and on television, influenced lifestyles, fashion, attitudes, and language. It went on to spawn various sub-genres, often without the initially characteristic backbeat, that are now more commonly called simply 'rock music' or "rock". In addition, rock and roll may have helped the cause of the civil rights movement because both African American teens and white American teens enjoyed the music – and led to the breakdown of segregated audiences for live performances.

From its early-1950s inception through the early 1960s, rock and roll music spawned new dance crazes. Teenagers found the irregular rhythm of the backbeat especially suited to reviving the jitterbug dancing of the big-band era. "Sock hop", gym dances, and home basement dance parties became the rage, and American teens watched **Dick Clark's** American Bandstand to keep up on the latest dance and fashion styles. From the mid-1960s on, as "rock and roll" yielded gradually to "rock", later dance genres followed, starting with the twist, and leading up to funk, disco, house and techno.

ROCK 'N' ROLL HALL OF FAME - The Rock and Roll Hall of Fame and Museum is located on the shore of Lake Erie



Cleveland, Ohio, USA. It is dedicated to archiving the history of some of the best-known and most influential artists, producers, engineers and others who have, in some major way, influenced the music industry through the genre of rock music.

It was created 20th April 1983 – but it had no home. Several cities were considered, including Memphis (home of Sun Studios and Stax Records), Detroit (home of Motown Records), Cincinnati (home of King Records), New York City and Cleveland. Cleveland lobbied hard to be chosen, citing that Cleveland disc jockey **Alan Freed** is widely credited with promoting the new genre (and the term) of "**rock and roll**", and that it was the location of the first rock and roll concert. Cleveland pledged \$65 million to fund the construction. A petition was signed by 600,000 fans in favour of Cleveland over Memphis, and Cleveland won a USA Today poll. Cleveland was duly selected.

Cleveland may have been chosen due to the financial package. As *The Plain Dealer* music critic Michael Norman noted, "It

wasn't **Alan Freed**. It was \$65 million... Cleveland wanted it here and put up the money." Co-founder Jann Wenner later said, "one of the small sad things is we didn't do it in New York in the first place," but later added, "I am absolutely delighted that the Rock and Roll Hall of Fame and Museum is in Cleveland." The chosen location was just east of Cleveland Stadium and the Great Lakes Science Center. The groundbreaking/foundation stone laying ceremony was held on 7th June 1993, with Pete Townshend and **Chuck Berry** doing the honours. The first curator was Dr. Bruce Conforth, a former folk musician, rock musician, and artist and a professor of folklore, ethnomusicology, American culture, and blues music. The museum opened on 2nd September 1995 - the ribbon being cut by an ensemble including Yoko Ono and **Little Richard**, among others. In addition to the Hall of Fame inductees, the museum documents the entire history of rock and roll, regardless of induction status. Hall of Fame inductees are honoured in a special exhibit inside the museum's spire.

There are seven levels in the building. The first five feature many permanent and temporary exhibits documenting **rock and roll** history. The museum has also shown musical films, such as 2007's temporary exhibit running **George Harrison's** Concert for Bangladesh. Some of the permanent exhibits include a history of audio technology, a section of mannequins donning outfits of famous performers past and present, and an area which looks at music scenes in various cities throughout different eras, including Memphis in the 1950s, Detroit, Liverpool and San Francisco in the 1960s, **Los Angeles** in the 1970s, New York City and London in the 70s and 80s and Seattle in the 1990s. The third level is where the actual Hall of Fame is located and includes a wall with all of the inductees' signatures. The seventh and final level of the building is a temporary exhibit which features a certain group or artist for a period of time

– occupying the entire floor, which is the smallest - at the top of the pyramid. Artists featured include **Elvis Presley**, The Supremes, The Who, **The Beach Boys**, **The Beatles**, U2, Queen, **Bob Dylan**, The Clash, The Doors and **Roy Orbison**.

Prior to 2009 the annual induction ceremony was held in New York City (except in 1993, when it was held in **Los Angeles**, and in 1997 in Cleveland). A source of controversy and tension between the Foundation's commitment to a yearly showcase and the Hall of Fame itself, the ceremony is now held in Cleveland every three years, beginning in 2009.

The Rock & Roll Hall of Fame celebrated its 25th Anniversary with a concert series over two days on 29th & 30th October 2009 at Madison Square Garden, New York. It included performances by **Jerry Lee Lewis**, U2, Patti Smith, Bruce Springsteen & The E Street Band, **Simon & Garfunkel**, Metallica, R.E.M., Fergie, **Mick Jagger**, Lou Reed, Ray Davies, Ozzy Osbourne, **Paul Simon**, Jeff Beck, Aretha Franklin, **Stevie Wonder**, Sting, and **Crosby**, Stills and **Nash**. The first night ran almost six hours with Bruce Springsteen closing the concert with special guests John Fogerty, Darlene Love, Tom Morello, Sam Moore, Jackson Browne, Peter Wolf and Billy Joel.

A handful of artists are inducted in an annual ceremony, historically held at the Waldorf-Astoria Hotel in New York City. The first group of inductees, inducted on 23rd January 1986, included James Brown, **Little Richard**, **Elvis Presley**, **Fats Domino**, **Ray Charles**, **Chuck Berry**, **Sam Cooke**, **The Everly Brothers**, **Buddy Holly**, and **Jerry Lee Lewis**. **Don & Phil Everly** were introduced by **Neil Young**, who observed that every musical group he belonged to had tried and failed to copy **The Everly Brothers'** harmonies. (The picture shows Don & Phil at the ceremony in 1986 with **Jerry Lee Lewis** and **Ray Charles**.)



Currently, groups or individuals are qualified for induction 25 years after the release of their first record. Nominees should have demonstrable influence and significance within the history of **rock and roll**. Four categories are recognized: Performers, Non-Performers, Early Influences, and Sidemen (as of 2000).

The 'Early Influences' category includes artists from earlier eras, primarily country, folk and blues, whose music inspired and influenced rock and roll artists. Notable artists that have been inducted as Early Influences include country musician **Hank Williams**, blues musician Howlin' Wolf, and jazz musicians Jelly Roll Morton and Louis Armstrong. After Nat King Cole and Billie Holiday in 2000, no one was inducted in this category until 2009, when rockabilly singer **Wanda Jackson** was selected. Unlike earlier inductees in this category, Jackson's career almost entirely took place after the traditional 1955 start of the "rock era".

'Non-performers' (Ahmet Ertegun Award) category encompasses those who primarily work behind the scenes in the music industry - record label executives, songwriters, producers, disc jockeys, promoters and journalists. In 2008, following the death of Ahmet Ertegun the award was named in his memory.

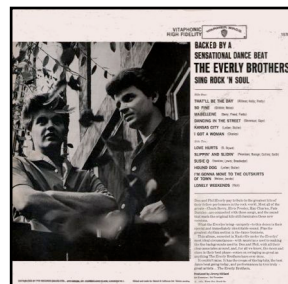
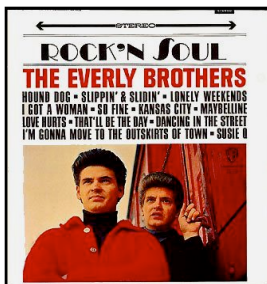
The 'Sidemen' - 'Award for Musical Excellence' category was introduced in 2000 and honoured veteran session and concert players selected by a committee composed primarily of producers.

ROCK 'N' ROLL MUSIC

(**Chuck Berry**) Performed by the **Everly Brothers** as part of a long medley in their live shows during the late sixties/early seventies. This medley (see; **Medley From: The Everly Brothers Show Album**) can be found on their 1970 double live album **THE EVERLY BROTHERS SHOW**. They also performed this song on the 1970 ABC TV show **Johnny Cash Presents The Everly Brothers**, recorded 4th June 1970 and aired 22nd July 1970 (Show No. 3) as part of a shorter medley comprising 'Rock 'N' Roll Music'/'Aquarius'/'The Price Of Love'.

'Rock 'N' Roll Music' was originally a hit for composer **Chuck Berry** in 1957, peaking at #8 on the US charts. A famous cover is by **the Beatles**, released in December 1964, and can be found on their album *Beatles For Sale* (in the US *Beatles '65*). They had also performed it live many times as part of their early Hamburg shows and on the BBC radio show *Pop Go The Beatles*.

ROCK 'N' SOUL - Originally released as WS 1578 in March 1965; the last album until 1972's **PASS THE CHICKEN AND LISTEN** that was fully recorded in **Nashville**.



Don: "We took a lot of '60s songs and did 'em our way.

Normally, I like the original recordings, you know? But I think Phil and I had a unique thing – we'd do it our way. That doesn't take away from the original record, you know?" (Quote Don from liner notes with 2005's reissue of **ROCK 'N' SOUL/BEAT 'N' SOUL**.)

TRACKS: Side 1: That'll Be The Day / So Fine / Maybelline / Dancing In The Street / Kansas City / I Got A Woman.

Side 2: Love Hurts / Slippin' And Slidin' / Susie Q / Hound Dog / I'm Gonna Move To The Outskirts Of Town.

ROCKING ALONE IN AN OLD ROCKING CHAIR

(**Bob Miller**) 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**.

Interestingly, the EBs sang this rarely performed song with Garrison **Keillor** on his **Lake Wobegon Spring Weekend** (for Minnesota Public Radio - 16th May 1987). Covered by many artists including **Dean Martin**, **Hank Snow**, Frank Ifield, Bob Wills and **Eddy Arnold**.

ROCK, ROLL AND REMEMBER – A four-hour radio show running from 1982 until 2004 and hosted by **Dick Clark**. The show was named after his 1976 autobiography and produced by Pam Miller. For the first three years, it was co-hosted by Mark Elliot but by 1985 Dick had become the sole host. The show highlighted the events and music from a certain year from the 1950s until the early 1970s and each week profiled a different artist from the **rock 'n' roll** era. The **Everly Brothers** were profiled twice, in 1982 and 1990, with **Dick Clark** interviewing **Phil Everly** both times. It ended production when **Dick Clark** suffered a stroke in December 2004.

ROCKY TOP

(**Boudleaux & Felice Bryant**) Recorded 24th July 1972 at **RCA Victor Studio, Nashville, Tennessee** for the album **PASS THE CHICKEN & LISTEN**. Robert "Bob" Thompson (acoustic guitar); **Herman Bland "Pete" Wade** (banjo); **Paul T. Yandell** (electric guitar); **Steve Schaffer** (bass); **Ralph "Larrie Londin" Gallant** (drums); **Hargus M. "Pig" Robbins** (piano). Producer: **Chester B. "Chet" Atkins**; associate producer: **David M. Kershenbaum**; engineer: **Bill Vandervoort**.

The (Kentucky born) Osborne Brothers were the firsts to record 'Rocky Top' and have a hit with it in 1967. **The Bryants** had written it that same year in 10 minutes flat while working in Gatlinburg, Tennessee, on a collection of slow-tempo songs for a project for Archie Campbell and **Chet Atkins**. Writing the fast-paced Rocky Top was a temporary diversion. It describes a place called Rocky Top, one of the three peaks of Thunderhead Mountain, Tennessee, in the Smoky Mountains and was adopted as the fifth official Tennessee state song. The song achieved mass popularity with Lyn Anderson's 1970 version and has since been covered by the likes of **Dolly Parton, Albert Lee**, The Nitty Gritty Dirt Band, Dillard and Clark, and Conway Twitty, to name but a few.

It was the first, and also the last, **Bryant** composition the **Everlys** recorded since 1965's '**Follow Me**'. They performed a fine live rendition on the **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 9th May 1970 and aired 2nd September 1970 (Show No. 9).

RODGERS, JIMMIE - James Charles 'Jimmie' Rodgers (8th September 1897 – 26th May 1933) was an American country singer known for his rhythmic yodelling and among the first country music superstars and pioneers, also known as The Singing Brakeman, The Blue Yodeller, and The Father of Country Music.



Rodgers was born in Pine Springs, Mississippi. His affinity for entertaining came early; by 13, he had twice organized and begun travelling shows, only to be brought home by his father. He found Jimmie his first job working on the railroad as a water boy where he was further taught to pick and strum by rail workers and hobos. He later became a brakeman on the New Orleans and North-eastern Railroad.

In 1924, aged 27, Rodgers contracted TB which temporarily ended his railroad career but gave him the chance to return to entertainment. He organized a travelling road show and performed across the south-eastern United States. He worked again on the railroad but was set for a musical career. On 18th April 1927, Jimmie and Otis Kuykendall performed for the first time on WWNC, Asheville's first radio station. A few months later Rodgers recruited a group from Bristol, Tennessee - the Tenneva Ramblers - securing a weekly slot on the station, "The Jimmie Rodgers Entertainers".

In July 1927 Ralph Peer, a representative of the Victor Talking Machine Company, was holding auditions for local musicians and Rodgers with the group auditioned for Peer in an empty warehouse; he agreed to record them the next day. That night, as the band discussed the record

billing, an argument ensued and the band broke up. Rodgers arrived at the recording session the next morning alone. On Wednesday 4th August, Jimmie Rodgers completed his first session for Victor. It yielded two songs: 'The Soldier's Sweetheart' and 'Sleep, Baby, Sleep'. For the test recordings, Rodgers received \$100. They met with modest success. Rodgers was more than ever determined to make it and headed to New York City for another session with Peer where four songs were recorded, including 'Blue Yodel', better known as '**T for Texas**'. In the next two years, it sold nearly half a million copies, rocketing Rodgers into stardom. After this he sold out shows whenever and wherever he played.

Over the next few years, Rodgers was very busy. He made a movie short for **Columbia Pictures**, *The Singing Brakeman*, and made various recordings across the country. He toured with humourist Will Rogers as part of a Red Cross Midwest tour. On 16th July 1930, he recorded 'Blue Yodel No. 9' with Louis Armstrong, whose wife, Lillian, played piano on the recording.

Rodgers' next-to-last recordings were made in August 1932. It was clear that the tuberculosis was getting the better of him. He had given up touring, but had a weekly radio show in San Antonio, Texas, where he relocated when '**T for Texas**' became a hit. Earnings from recordings enabled Rodgers to build a house in Kerrville, Texas, a location chosen partly for health reasons. But it was not in Rodgers' make-up to stay still; his constant touring and recording schedule hurt his chances of recovering from TB.

In May 1933, Rodgers travelled to New York City for recording sessions and completed four songs on the first day. He returned to the studio after a day's rest but had to record sitting down and soon retired to his hotel in hopes of regaining enough energy to finish the songs he had rehearsed. The recording engineer hired two session musicians to help Rodgers when he returned to the studio a few days later. Together they recorded a few songs, including 'Mississippi Delta Blues'. For his last song of the session, however, Jimmie chose to perform alone, and as a matching bookend to his career, recorded 'Years Ago' on his own. During his final recording session on 24th May 1933, after years of fighting TB, Rodgers was so weakened that he had to rest on a cot between songs. Jimmie Rodgers died two days later from a lung haemorrhage; he was just 35 years old.

When the **Country Music Hall of Fame** was established in 1961, Rodgers was one of the first three to be inducted (the others were **Fred Rose** and **Hank Williams**). Rodgers was elected to the **Songwriters Hall of Fame** in 1970 and, as an 'early influence', to the **Rock & Roll Hall of Fame** in 1986. 'Blue Yodel No. 9' was selected as one of the **Rock and Roll Hall of Fame's** 500 Songs that Shaped Rock and

Roll. Rodgers was ranked #33 on CMT's 40 Greatest Men of Country Music in 2003.

Both **Gene Autry** and Jimmie Davis (author of 'You Are My Sunshine') began their careers as Jimmie Rodgers copyists, and **Merle Haggard, Hank Snow**, and **Lefty Frizzell** recorded tribute albums. Rodgers influenced many blues artists, including Muddy Waters, Big Bill Broonzy, and Chester Arthur Burnett, better known as Howlin' Wolf. **Elvis Presley** mentioned Jimmie Rodgers as an important influence and that he was a big fan. **Jerry Lee Lewis** listed Rodgers as a major stylist and covered many of his songs. In 1997 **Bob Dylan** put together a tribute compilation of major artists covering Rodgers' songs, *The Songs of Jimmie Rodgers, A Tribute*.

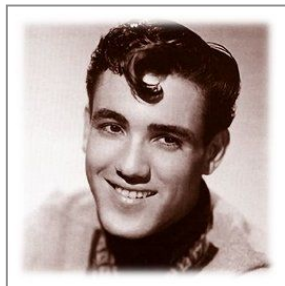


Dylan once remarked, "The songs were different than the norm. They had more of an individual nature and an elevated conscience... I was drawn to their power."

The **Everly Brothers** recorded '**T For Texas**' for the 1968 album **ROOTS** and regularly performed it live. Aside from the **ROOTS** version (and numerous bootlegs), there is a great live recording from 4th June 1994, which appears on the 2006 HighBridge CD **A Prairie Home Companion - Duets** entitled: '**T For Texas (Blue Yodel No.1)**'. It has a different arrangement from the **ROOTS** version; the verses are re-ordered and it has some different words and ends with a brief yodel. An 18th July 2001 recording at King Cat Theater Seattle includes this version but omits the shooting poor Thelma verse.

In 1978, the US Postal Service issued a 13-cent commemorative stamp honouring Rodgers, the first in its long-running *Performing Arts Series*. The stamp depicted Rodgers with brakeman's outfit and guitar, giving his "two thumbs up", along with a locomotive in silhouette in the background. The 1982 film, *Honkytonk Man*, directed by and starring **Clint Eastwood** was loosely based on Rodgers' life.

RODGERS, JIMMIE - Not to be confused with the country legend of the same name (see previous entry). James Frederick



"Jimmie" Rodgers was born on 18th September 1933 in Camas, Washington. Following high school he completed one year of college studying engineering but Jimmie decided to serve his country during the Korean War instead and joined the United States Air Force. In 1952 he was stationed in Korea supporting the front lines of the Korean conflict. He had been taught music by his mother, learned to play the piano and guitar, and joined a band called The Melodies, started by violinist Phil Clark, while he served in in Korea.

From Korea Jimmie was transferred to Memphis, Tennessee, where in the evening he earned pocket money by singing in local clubs. It was here, in the summer of 1957 that he first learned the song '**Honeycomb**'. Jimmie's first big break came in New York where he auditioned and won a talent contest on the Arthur Godfrey national television show. He also cut his first record demo for Roulette Records: '**Honeycomb**'. The tune became his biggest hit, staying on the top of the charts for four weeks. The following year, he had a number of other hits that reached the Top 10 on the charts:

'Kisses Sweeter than Wine', '**Oh-Oh, I'm Falling in Love Again**', 'Secretly', and 'Are You Really Mine'. Other hits include 'Bo Diddley', 'Bimbombey', 'Ring-a-ling-a-lario', 'Tucumcari' and 'Tender Love and Care (T.L.C.)'. He then had his own short-lived televised variety show on NBC. His biggest hit in the UK was 'English Country Garden', which reached Number 5 in the chart in June 1962. In 1966, a long dry spell ended for Jimmie when he re-entered the Top 40 with 'It's Over' (later to be recorded by **Eddy Arnold**, **Elvis Presley** and Sonny James). In 1967, he had his final charting single, 'Child of Clay'. Jimmie's career eventually encompassed over 450 recorded songs.

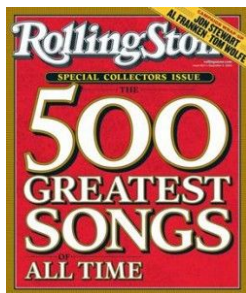
On 20th December 1967, while preparing to do a film for 20th Century Fox, he was assaulted after allegedly being pulled over by an off-duty **Los Angeles** Police Department officer on the San Diego Freeway in Southern California, receiving a severe beating, leading to a skull fracture. Neither the assailant(s) nor the reason for the assault has ever been established. After he sued the **Los Angeles** Police Department, the LAPD settled out of court for \$200,000.

During the summer of 1969, he made a brief return to network television with a summer variety show on **ABC**. The following year he was a guest on the **ABC TV** show *Johnny Cash Presents The Everly Brothers* (Show Nr. 8) and sang a medley with **Don** and **Phil Everly** comprising 'Kisses Sweeter Than Wine' (Jimmie solo)/'**Honeycomb**'/'**Uh-oh I'm Falling In Love Again**'. His records continued hit the **Billboard** Easy Listening survey only sporadically until 1978. Today Jimmie continues to write music, poems and is extensively involved in writing and scoring animated films.

ROLL ALONG JORDAN

(Trad.) A snatch of this old traditional spiritual is heard at the beginning of the **ROOTS** album as part of the 1952 **Everly Family Radio Show** recordings. **Ike Everly** was a staff artist at **KMA** (Keep Millions Advised), **Shenandoah**, Iowa, from 1945 to 1951 before moving to **KFNF** (Keep Friendly, Never Frown) and regularly recorded his radio show for their own personal archives.

ROLLING STONE (magazine) – is a US-based magazine devoted to music, liberal politics and popular culture that is published every two weeks. *Rolling Stone* was founded in San Francisco in 1967 by Jann Wenner and music critic Ralph J. Gleason.



The magazine was known for its political coverage beginning in the 1970s, with the enigmatic and controversial gonzo journalist Hunter S. Thompson. *Rolling Stone* magazine changed its format in the 1990s to appeal to younger readers, often focusing on young television or film actors and pop music. This led to criticism that the magazine was emphasizing style over substance. In recent years, the magazine has resumed its traditional mix of content, including in-depth political stories, and has seen its circulation increase. Always complimentary about **The Everly Brothers** in its reviews. For example in 1969 it gave a rave review of '**I'm On My Way Home Again**': "Oh mama, what a great record!", "...and it's a pure f***** gas." "**The Everly Brothers** can sing, really sing. Their close harmonies are a stone groove, especially on the 'whooh whooo's'."

ROLLING STONES, THE - For detailed information we would like to direct you to the official Stones site and numerous others



as we lack space to do them justice – we mainly focus on the **Everly** connection here.

The Rolling Stones, named after the Muddy Waters' song 'Rollin' Stone', were formed in Dartford in 1962: Mick Jagger, Keith Richards, Brian Jones, Ian Stewart (keyboards, piano), Bill Wyman and Charlie Watts. Ian Stewart was eased out during the first year and became their roadie; Brian Jones was replaced by Mick Taylor (and was found dead in his swimming pool only weeks later), and Bill Wyman retired from the Stones in 1993 (but not from music!) – finally leaving the line-up from the mid-seventies on as Jagger, Richards, Watts and guitarist Ronnie Wood.

In June 1963 the Stones released their first single, Chuck Berry's 'Come On'. The single reached Number 21 on the British chart. In September they were part of a package tour with **the Everly Brothers**, **Bo Diddley**, and **Little Richard**. They started out as support act, but by the end of the tour were in effect the headline act having had a huge hit with 'Come On' and their second single 'I Wanna Be Your Man', released in December, making the British Top 15.

By 1964 the **Beatles** were a British sensation, and Stones manager Andrew Loog Oldham decided to promote the Stones as their nasty opposites; a gimmick that stuck as an indelible image (partly because it was true). Jagger and Richards had now begun composing their own tunes (at first using the "Nanker Phelge" pseudonym for group compositions). The first half of 1964 saw the Rolling Stones headline their first British tour (with the Ronettes) and release the single '**Not Fade Away**' and their eponymous first album. '**Not Fade Away**' had been reputedly composed by Holly in 1858 with the **Everly Brothers** in mind, but they did not record it until much later (1972).

Through the 1980s the group became more an institution than an influential force. Jagger released his first solo album, the platinum *She's the Boss*, in 1984; Richards following suit in 1988 with *Talk Is Cheap*. In 1989, The Rolling Stones were inducted into the **Rock 'n' Roll Hall Of Fame**. In late 1992, Bill Wyman announced his long-rumoured decision to leave the group after 30 years. More solo albums followed from Richards and Jagger. Wood released his first solo album in over a decade, and Watts pursued his real love, jazz, with the Charlie Watts Orchestra. In 1994, *Voodoo Lounge* brought the Stones their first competitive **Grammy** for Best Rock Album award.

Keith Richard has acknowledged the Everlys influence – in 1992 he said: "I realized that one of the best rhythm guitarists in the world ever is **Don Everly**, who always used open tuning. Don is the killer rhythm man. He was the one that turned me onto [windmill waves his right hand] - all of that. It's the weirdest thing, right, because it's country shit, basically. That was why **The Everly Brothers** stuff was so hard, because it was all on acoustic." He has further named Don's open-G setup as the foundation of the Rolling Stones' pivotal five-string tuning (G D G B D, with the sixth string removed). This was used on the Stones' hits like 'Brown Sugar' and 'Start Me Up'. There is a 1977 solo session where Keith performs 'All I Have TO Do Is Dream', and also a private recording of 'Cathy's Clown'. Keith reputedly also hosts campfire singalongs of **Everly Brothers** songs for family and pals while toasting marshmallows these days.

During their 1970 **ABC TV show *Johnny Cash Presents The Everly Brothers***, Don and Phil performed terrific renditions of '**Honky Tonk Women**' (also part of their live set, YouTube videos can be found of an Australian concert that includes the track) and '**Ruby Tuesday**' (Don with Melanie).



ROMEO, TONY - Tony Romeo (25th December 1939 - 23rd June 1995) was an American songwriter who composed music and songs for film and TV including the hit 'I Think I Love You' for the sitcom *The Partridge Family*, as well as many other hit records, mostly during the 1960s and 1970s. He wrote songs for The Seekers, Richard Harris and David Cassidy among others. He also wrote theme music for movies such as *Rain Man* (1988) and *Gaby: A True Story* (1987) and the TV programme *The Debbie Reynolds Show* (1969–1970). Through colleague Wes Farrell's Pocket Full of Tunes songwriting agency, Romeo additionally created commercial jingles. In 1969, **The Everly Brothers** recorded his composition '**Milk Train**', a song Don would rather have declined to do but he couldn't convince the producer to cut '**Aquarius**' with them instead.



During the 1970s Tony Romeo briefly attempted to make a name as a singer and recorded some singles for **Columbia Records**, such as 'My Ol' Gin Buddy and Me' and 'Mr. Hunkachunk'. Overall, he wrote over 150 recorded songs, in addition to working as a record producer. His death at the age of 55, in Pleasant Valley, New York, 23rd June 1995, was attributed to a heart attack.

RONSTADT, LINDA - Linda Ronstadt (born 15th July 1946 in Tucson, Arizona) is an American singer and record producer. She has earned ten **Grammy Awards**, two Academy of Country Music awards, an Emmy Award, an ALMA Award, numerous United States and internationally certified gold, platinum and multiplatinum albums, in addition to Tony Award and Golden Globe nominations. She is one of music's most versatile and commercially successful female singers in US history, and is recognized for her many public stages of self-reinvention and incarnations. Also known as the Queen of Rock and the First Lady Of Rock, she has more recently emerged as music matriarch, international arts advocate and Human Rights advocate.



During the mid-1960s, Linda Ronstadt joined forces with Bobby Kimmel and Kenny Edwards and became the lead singer of a successful folk rock trio, The Stone Poneys. In 1969 she released her first solo album, *Hand Sown ... Home Grown*, which has been described as the first alternative country record by a female recording artist. Although the album was not a commercial success, Linda actively toured with The Doors, **Neil Young**, Jackson Browne and others, made numerous television show appearances, and began to contribute her voice to a variety of albums. She appeared on the 1970 **ABC TV show *Johnny Cash Presents The Everly Brothers***, (recorded 17th May; aired 12th August – show no.

6) where she performed 'Love Sick Blues'; together with **Don Everly** sang '**I'll Be Your Baby Tonight**' and joined the cast and guests in **Stevie Wonder's 'Uptight'**.

The subsequent release of chart-topping albums such as *Heart Like A Wheel*, *Simple Dreams* and *Living In The USA*, coupled with the fact that Linda became the first female "arena class" rock star made that she became a celebrity and the most successful female artist of the era. In 1976, Linda had a huge hit with the **Phil Everly**-penned '**When Will I Be Loved**' – rumour has it that Phil even sang backup on the track but we cannot currently vouch for its veracity.

In the 1980s, Linda went to Broadway, garnered a Tony nomination, teamed with composer Philip Glass, recorded traditional music, and collaborated with famed conductor Nelson Riddle, an event at that time viewed as an original and unorthodox move for a **rock and roll** artist. She remained one of the music industry's best-selling acts throughout the 1980s with multi-platinum selling albums such as *What's New*, *Canciones de Mi Padre* and *Cry Like a Rainstorm, Howl Like the Wind*. Linda has continued to successfully tour, collaborate, and record celebrated albums, such as *Winter Light* and *Hummin' to Myself*.

In total, Linda has released over 30 solo albums. She has charted thirty-eight **Billboard Hot 100** singles, three peaking at #2 and the #1 hit, 'You're No Good'. In the UK, her single 'Blue Bayou' reached the UK Top 40 and the duet with Aaron Neville, 'Don't Know Much', peaked at #2 in December 1989. Linda opened many doors for women in **rock and roll** and other musical genres by championing songwriters and musicians, pioneering her chart success onto the concert circuit, and being at the vanguard of many

musical movements. Linda has collaborated with artists from a diverse spectrum of genres—including Billy Eckstine, Frank Zappa, Rosemary Clooney, Flaco Jiménez, Philip Glass, The Chieftains, **Gram Parsons**, **Dolly Parton** and has lent her voice to over 120 albums around the world.

ROOTS Released in November 1968 as WS 1752. A concept album of country-rock songs interwoven with recordings from a 1952



KNFN Everly Family radio show and released to great critical acclaim; this album was probably some five years ahead of its time and ranks as Don & Phil's finest work. A promotion single containing most of the excerpts of the radio show was issued in late 1968 and can be heard on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**. **Phil**: "We thought it would be a good idea to do something like **SONGS OUR DADDY TAUGHT US**. **ROOTS** was more of an artistic success than financially. I believe it will eventually do something."

Don: "I thought **ROOTS** was a good album, one of our best."

TRACKS: Side 1: The Everly Family (1952) / Mama Tried / Less Of Me / T For Texas / I Wonder If I Care As Much / Ventura Boulevard / Shady Grove.

Side 2: Illinois / Living Too Close To The Ground / You Done Me Wrong / Turn Around / Sing Me Back Home

Montage: The Everly Family (1952)-Shady Grove-Kentucky.

ROSE CONNOLLY aka DOWN IN THE WILLOW GARDEN - see: DOWN IN THE WILLOW GARDEN

ROSE, FRED - Fred Rose (24th August 1897 – 1st December 1954) was born in Evansville, Indiana. He started playing piano and singing as a small boy. In his teens, he moved to **Chicago**, Illinois where he worked in bars busking for tips, and finally vaudeville.

Eventually, he became successful as a songwriter, penning his first hit for entertainer Sophie Tucker, 'Red Hot Mama'.



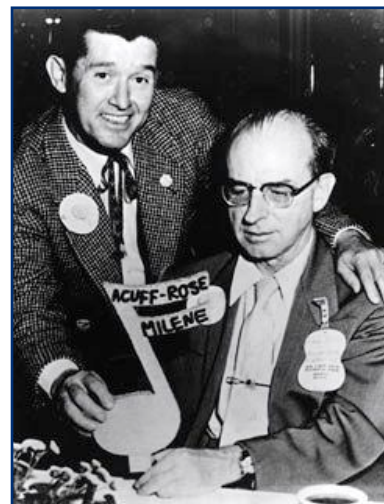
For a short time Fred Rose lived in **Nashville**, Tennessee, where he had a 15-minute radio show called *Freddie Rose's Song Shop* but it did not last long and he headed to New York City's Tin Pan Alley in hopes of making a living as a songwriter. He was introduced to **Gene Autry**, then at the height of his career, and their collaboration produced hits such as 'Be Honest With Me' and 'Tears On My Pillow'. It was there also that he began writing songs with Ray Whitley, an RKO B-Western film star and author of 'Back In the Saddle Again', and this collaboration introduced Rose to the possibilities of country music. He lived for a time with Ray and Kay Whitley in an apartment in Hollywood, co-writing many tunes for Ray's movies.

In 1942 he returned to **Nashville**, teaming up with **Grand Ole Opry** star **Roy Acuff** to create the first **Nashville**-based music publishing company, **Acuff-Rose Music**. It was almost immediately successful, particularly with

the enormous hits of client **Hank Williams**. While running the business, Fred Rose continued to write numerous country songs, collaborating with various composers and lyricists, such as Hy Heath, Edward G. Nelson, Steve Nelson, Walter Hirsch and Gene Autry, and eventually became one of the industry's most important personalities. He also wrote songs under the pseudonym Floyd Jenkins. His catalogue includes hits such as "Deed I Do", 'Honest and Truly', 'Don't Bring Me Posies', 'Roly Poly', 'Take These Chains from My Heart', 'I'll Never Stand in Your Way', 'Hang Your Head in Shame', 'Crazy Heart', 'No One Will Ever Know', 'Blue Eyes Crying in the Rain', 'Just Like Me', 'You Know How Talk Gets Around', 'Texarkana Baby', 'Kaw-Liga', 'Before You Call', 'Setting the Woods on Fire', 'Worried Over You' and '**Deep Water**'. **Don Everly** recorded the latter for his third – and final – solo album in 1976, **BROTHER JUKEBOX**.

Acuff-Rose Music remained a foundation of the country music business even after Fred's death. His son, **Wesley Rose** (manager of **The Everly Brothers** during the early part of their career – they were also signed to **Acuff-Rose**), took over the presidency and continued with **Roy Acuff** until 1985, when the company's catalogue was sold to Gaylord Entertainment Company, parent company of the **Grand Ole Opry**. Fred Rose died in **Nashville** in 1954 and was interred there in the Mount Olivet Cemetery.

Along with **Hank Williams** and the "Father of Country Music", **Jimmie Rodgers**, Fred Rose was one of the three charter members of the **Country Music Hall of Fame** when it opened in 1961. He was inducted into the **Nashville Songwriters Hall of Fame** in 1970 and the Songwriters Hall of Fame in 1985. (Pic right: Roy Acuff and Fred Rose in 1953.)



ROSE IN PARADISE aka FIRE IN HIS EYES – mistakenly

(Stewart Hamill Harris/Jim McBride) **Don & Phil** with **Emmylou Harris** provide chorus back-up for **Waylon Jennings** on this track during his performance on the TV special *Chet Atkins & Friends*, which is available on DVD (on which this track is mistitled 'Fire In His Eyes'). Waylon had cut it for his 1987 album *Hangin' Tough* and took it to #1 on the Country chart that year.

ROSE, LESTER – Lester Rose, brother of **Wesley Rose** and son of **Fred Rose**, was the **Everly Brothers'** road manager from 1957 to 1961. He handled and arranged all of their road tours and also tried to shield them from an overabundance of female adulation! Lester: "They were scared of some of these fans. The boys were never able to wear watches in public, otherwise they would've been ripped right off their wrists. And we constantly had to use the service elevators in hotels, surrounded by garbage and all, as a safety precaution. Some of these girls would really hurt them!"

Don and Phil and the band appreciated Lester, as **Jerry Allison** said, "I always enjoyed playing with them and travelling with them. Les was a really fun guy – he was fun to be with on the road, and he took good care of everybody too."

Two more anecdotes from Lester. One from a tour in the UK: "I was carrying an attaché case with all of our passports as well as all of the arrangements inside when, all of a sudden, a bunch of girls bombarded us, and about three of them stole my case and just

took off with it. Well, I ran after them just as fast as I could, not relishing the thought of us having to remain in England for an extra three weeks, and I caught up with them. I actually had to fight them to get back my property, but I managed to retrieve it!"

Another one from a tour in Canada: "We were supposed to have first class air transportation from Montreal to Ontario. Well, after the promoter had already received this money, he provided us with a brand new Cadillac convertible in which we were then supposed to drive to our next appearance. When I asked him what he called this, he answered, 'If this isn't first class transportation, I'd like to know what is.' I found a bush pilot who flew a forty-six Stinson, who assured us that he'd get us to our destination. We were up in the air for about an hour or so, but the pilot was unable to land us on the lake, which was there, near our destination, because it was too shallow. So he flew us directly over the trees and landed us on a road, somewhere in the woods. After we helped him get the plane into the lake and he took off, we started walking into the backwoods, carrying our luggage, along with the boys' two guitars....totally lost! Suddenly, what do we find in the middle of the woods but a telephone on a pole! Phil immediately called up for a cab, and when they asked him where he was, he replied, 'I don't know, but there's a big lake nearby.' And sure enough, the cabdriver was able to find us." More information on Lester Rose (including pictures) would be greatly appreciated. Contact email at the top of this document, and in the introduction.

ROSE, WESLEY – 11th February 1918 – 26th April 1990. Although he was not initially inclined toward country music, Wesley



Herman Rose ascended through this field to become one of the world's top music publishing executives. He received his degree in accounting from Chicago's Walton School of Commerce and was working as an accountant with Standard Oil Company when his father, **Fred Rose**, invited him to join the recently established **Acuff-Rose Publications** in 1945.

The reluctant young man accepted, on the condition that he become general manager, handling most of the business functions of the firm, which was affiliated with the performance rights licensing organization Broadcast Music, Inc. (**BMI**). Wesley also managed a companion publishing firm, Milene Music, organized so **Fred Rose** and other members of the American Society of Composers, Authors, and Publishers (**ASCAP**) would have a company to promote their songs. This freed the elder Rose, a talented songwriter and song editor, to focus on the creative side of the company, working with songwriters on new material and scouting and helping to record new artists on several labels.

Father and son made a good team, especially in promoting the songs and recordings of **Hank Williams** in the country market from 1946 to Williams' death in 1953. The Roses also scored hit after hit with pop covers of Williams' songs, and Wesley continued to make the Williams catalogue one of the most valuable in popular music after **Fred Rose** died in 1954.

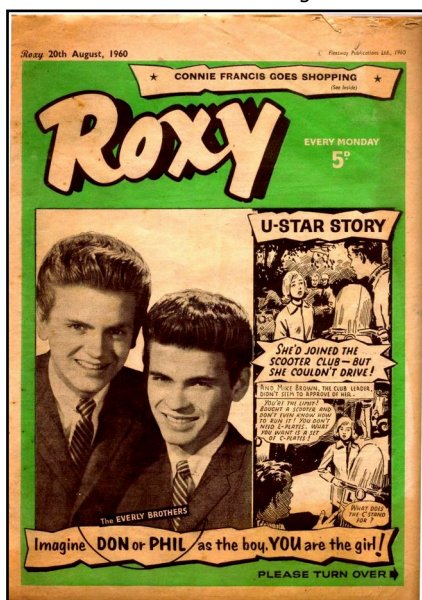
By this time Wesley had become a partner in **Acuff-Rose** and in **Hickory Records** (another **Roy Acuff-Fred Rose** venture), and after 1954 he served as president of **Acuff-Rose**, Milene Music, **Hickory Records** and, beginning in 1959, Acuff-Rose Artists Corporation, a booking agency. Continuing in his father's footsteps, he also served as an independent producer for **MGM**, **Warner Brothers** and other labels. Although Rose played important roles in the careers of the **Everly Brothers**, **Roy Orbison**, **Sue Thompson**, and other acts, his primary role was to promote songs written by **Acuff-Rose** writers, including not only the **Everlys** and **Orbison** but also **Marty Robbins**, **Boudleaux** and **Felice Bryant**, **Don Gibson**, **John D. Loudermilk**, **Mickey Newbury** and **Eddy Raven**. "The object," he said, "is to bring your song to an artist that will make it believable to the public because the public picks the hits." By the time he and Acuff sold the **Acuff-Rose** catalogues to Gaylord Broadcasting in 1985, more than thirty songs he published had been performed on radio and TV more than 1 million times each.

Rose was extremely active in making **Acuff-Rose** a vital part of the music industry's organizational framework. Not only did he set up Acuff-Rose affiliates around the world and helped to found the **Country Music Association (CMA)**, he also served as the first **Nashville** publisher on the national boards of the American Society of Composers, Authors, and Publishers (**ASCAP**) and the Music Publishers Association. On the local scene he served on the boards of the **Nashville** Area Chamber of Commerce, First American Bank, Belmont College, and the Nashville Symphony. A 1967 recipient of Nashville's prestigious **Metronome Award** for contributions to the city's music industry, he was elected to the **Country Music Hall of Fame** in 1986. He died four years later, on 26th April 1990.

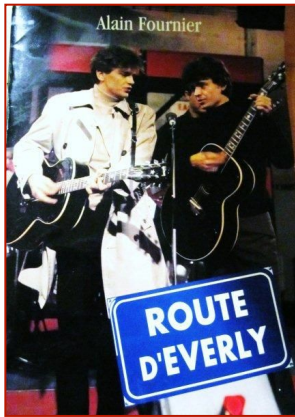
Adapted from the Country Music Hall of Fame® and Museum's *Encyclopaedia of Country Music*, published by Oxford University Press. (Pic: Phil Everly, Wesley Rose, Boudleaux Bryant, Don Everly.)



ROXY – was a UK comic for girls. **The Everly Brothers** featured in this August 1960 edition.



ROUTE D'EVERLY - The first book written in French about **The Everly Brothers** from their beginning until the 1991 European Tour. Author Alain Fournier says, "Tout y est". It is a true labour of love.



Everything is included: the troubles in **Nashville**, their great **Cadence** era that topped off the end of the fifties through to the sixties with **Warner Brothers** and their run of international hits including their appearance at the Paris **Olympia** – on to the traumatic break up in 1973 to the famous re-appearance in concert at the **Royal Albert Hall Reunion** in 1983 plus subsequent concerts and recordings.

The entire career of **The Everly Brothers** can be traced through their recordings, concerts, interviews and numerous extracts of articles devoted to them by the French speaking press. The limited edition (500 copies only) has 84 pages and holds 80 b/w photographs often never previously published - many taken from the author's private collection.

(Pics clockwise show book cover; Alain with an autographed guitar; in Central City 2004; with Don; and young Alain with young Don & Phil)



ROVING GAMBLER

(Trad. Arr. **Merle Travis**) 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**.

Simon and Garfunkel, Jim Reeves, Merle Travis, Brothers Four and **Ramblin' Jack Elliot** also recorded this bluegrass traditional.

RUBY TUESDAY

(Brian Jones (see below)/Keith Richards) Don duets with Melanie (Safka) 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). Melanie had a hit with this **Rolling Stones** cover in 1970 when she took it to #52 on **Billboard** and #9 on the British charts. It was of course a US #1 hit (#3 in the UK) for the Rolling Stones in 1967. The credits remain a bit of a mystery: Keith Richards either wrote it by himself or came up with the basic track and words and finished it in the studio with Brian Jones; other sources have Brian Jones as composer of the music, and the lyrics a collaboration between Keith Richards and Brian Jones. At any rate, Mick Jagger, although often credited, was not involved - by his own admission: "It's just a nice melody. And a lovely lyric. Neither of which I wrote, but I always enjoy singing it." (From a 1995 interview with Jan Wenner.) A recording of this Don & Melanie duet appears on some bootlegs.

Lewis Brian Hopkins Jones, 28th February 1942 – 3rd July 1969.



RUMBO STUDIOS - **Rumbo Studios, Los Angeles, California, USA**. Recording location for **Beach Boys** vocals on 'Don't Worry Baby'.

RUMBLE

(Fred Lincoln "Link" Wray Jr.) 'Rumble' is a song written by Link Wray and released by Link Wray & The Wraymen in May 1958 as **Cadence** 1347. They served as the occasional house band of the **Milt Grant Show** during the late 1950s. The song is a highly influential rock instrumental utilizing unexplored techniques of distortion and feedback long before the 1960s guitar heroes ever dreamed it up. It was originally titled 'Oddball' when Link Wray came up with this eleven and one half bar blues at a Milt Grant Record Hop in Fredericksburg, Virginia. They were backing the Diamonds when Grant asked them to play a stroll ('The Stroll' being one of the Diamonds' biggest hits at the time). Guitarist Link Wray insisted he didn't know how, then improvised after his brother Doug started playing a stroll beat on the drums. The crowd reaction was so immediate that they had to play it three more times that night and the song eventually came to the attention of **Cadence's Archie Bleyer** – who hated it!



Especially after Link Wray had poked holes in his amplifier's speakers to create the now legendary distortion sound. (Techniques were not such in the late 1950s that it could be produced otherwise!)

If you are wondering what this has to do with **The Everly Brothers**, then hang on, we are getting to that now. **Jackie Ertel, Archie Bleyer's** stepdaughter and girlfriend of **Phil Everly** heard it, so did Phil and both loved it. Archie sought Phil's advice who suggested the new title 'Rumble' as to him it sounded like a street fight, "rumble" being slang for a street fight (NB: *West Side Story*).

The song has the dubious honour of being among the very few instrumentals ever being banned from the radio airwaves in the USA as it was feared that the song's menacing stalking sound "glorified juvenile delinquency". This did not stop it from (and likely aided it in) becoming very popular in the US and the UK, where it influenced The Kinks and The Who among others. **Bob Dylan** once even called it "the best instrumental ever". Milt Grant is sometimes credited as co-writer but possibly his name was just added for airplay purposes. Fred Lincoln "Link" Wray Jr., 2nd May 1929 – 5th November 2005.

RUNAWAY MAN

(Stormie Omartian/Michael Omartian) Recorded by **Dion** (Dion DiMucci) in 1976 and included on his *Streethart* album on which the sleeve notes specifically state that **Phil Everly** contributes backing singing albeit his voice is not readily identifiable. Composer Michael Omartian, singer-songwriter and keyboardist, is one of the few producers in recording history to have number one records in three consecutive decades – the seventies, eighties and nineties. He also recorded/produced quite a number of Christian music albums. His wife, Stormie Omartian, used to be a singer/dancer and actress before becoming a best-selling author of Christian books on how praying can change your life.

RUSH, MERRILEE – Merrilee Rush (born 26th January 1944 in Seattle, Washington) is an American singer, best known for her



recording of the song 'Angel of the Morning', a Top 10 song which earned her a **Grammy** nomination for Female Vocalist Of The Year in 1968. The song was composed by Chip Taylor (né James Wesley Voight, younger brother of actor Jon Voight and the uncle of actress Angelina Jolie). Taylor also composed 'Wild Thing', a hit for The Troggs in 1966, and 'I Can't Let Go', a hit for **The Hollies** in the UK. Rush's recording of 'Angel of the Morning' featured prominently in the movie, *Girl, Interrupted*, for which Jolie won an Academy Award. It also featured in the films *Jerry Maguire* and *Fingers* starring Harvey Keitel.

Rush appeared on numerous television programmes in the 1960s and 1970s, including **Johnny Cash Presents The Everly Brothers Show**, and where she duetted with **Phil Everly** on 'When I'm Sixty Four' and sang a medley of **George Harrison's** 'Something' and **James Taylor's** 'Something In The Way S/he Moves' with Don and Phil - recorded 9th May 1970; aired 2nd September 1970.

Merrilee Rush now lives in the countryside near Seattle, Washington, in a century-old farmhouse built by her grandfather. She continues to perform with her own band in **rock and roll** nostalgia shows across the country. She is married to the singer-songwriter and entertainer Billy Mac, and together they have a successful Old English Sheepdog breeding business.

RUSSELL, LEON - Born Claude Russell Bridges on 2nd April 1942 in Lawton, Oklahoma, he began taking piano lessons at age 4



and was playing Tulsa nightclubs by the age of 14, lying about his age to land the gig playing behind Ronnie Hawkins and The Hawks. By then he had already formed his own band, The Starlighters, which included **J.J. Cale**, Chuck Blackwell and Johnny Williams, and went on the road with **Jerry Lee Lewis** for almost two months. At 17 he left for **Los Angeles**, where he studied guitar with **James Burton** and began his musical career as one of the top session musicians around. He was a member of an elite group of studio musicians called **The Wrecking Crew** and has played on numerous hits of the 1960s such as The Byrds' 'Mr Tambourine Man' and Gary Lewis and the Playboys' 'This Diamond Ring.' Leon played harpsichord on **The Everly Brothers**' 'Man With Money' and worked on other **Everly** records of the period. Apart from this he arranged classics such as Ike & Tina Turner's 'River Deep Mountain High'. In 1964 he was a member of the house band on the **ABC** television show **Shindig!**. On top of this he served as **Snuff Garrett's** assistant on numerous productions.

In 1967 Leon built his own recording studio in his home, **Skyhill Studios**, where he and Marc Benno recorded the critically acclaimed *Look Inside The Asylum Choir*. **The Everly Brothers** recorded partly recorded 'The Lord of The Manor' here, plus recording the unreleased/lost tracks 'Portuguese

Bend' and 'Carolyn Walking Away'.

With partner Denny Cordell he founded Shelter Records which released Leon's first self-titled solo album in May 1970. Several big names can be heard on the album, such as **George Harrison**, Ringo Starr, Bill Wyman, Charlie Watts, Steve Winwood, Eric Clapton and Klaus Voorman. The album included the original version of 'A Song For You', along with Leon classics such as 'Delta Lady' and 'Hummingbird' - a hit for B.B. King and a song **The Everly Brothers** possibly recorded during their **STORIES WE COULD TELL** sessions. Shelter Records was home to many other artists like Freddie King, **J.J. Cale**, Tom Petty & The Heartbreakers and The Gap Band, to name but a few.

Leon then went on to organise and lead the band behind Joe Cocker on the Mad Dogs And Englishmen tour during 1971. The band consisted of no less than 11 members - of which three drummers. His first songwriting success came with 'Delta Lady', a song Joe Cocker took up the charts. Another composition, 'Superstar', sung by Rita Coolidge on the tour, would later be a huge hit for The Carpenters and Luther Vandross. Leon also toured with **Delaney & Bonnie** & Friends and participated in the Concert For Bangladesh on 1st August 1971 at Madison Square Garden.

Leon's first gold album came with *Leon Russell And The Shelter People* in 1971; 1972's *Carney* earned him the #2 spot and included the pop hit single 'Tight Rope'. In 1971 he teamed with Willy Nelson for the album *One For The Road*, which earned them a Gold record and a **Country Music Association** nomination for 'Album Of The Year'. With the **Elvis Presley** classic 'Heartbreak Hotel' they won a **Grammy Award** for 'Best Country Vocal Performance by a Duo or Group'. **Billboard** magazine called him the top concert attraction for 1973.

Being established as a rock musician, Leon went on to release a country music album entitled *Hank Wilson's Back* under the name of 'Hank Wilson' – it received only lukewarm response. Commercial success came again with 1975's *Will O' The Wisp*, on which the lovely 'Lady Blue' can be found. That same year Leon married singer Mary McCreary with whom he collaborated on 1976's *The*

Wedding Album, issued through his newly formed Paradise Records, a **Warner Bros** label. However, the couple divorced and in 1979 Leon married Janet Constantine.

The years 1980-1981 were spent touring with his bluegrass band The New Grass Revival. This decade also saw the release of his second country album, 'Hank Wilson Vol. II', and towards the end of the 1980s he toured with Edgar Winter. Most of this decade, however, was spent out of the spotlight. Leon returned in 1992, issuing the Bruce Hornsby-produced *Anything Can Happen* – Edgar Winter played on the album. Two more albums followed and in 2001 he played with Earl Scruggs and Friends on the album *Foggy Mountain Breakdown*, which was awarded a **Grammy** for 'Best Country Instrumental Performance'. In 2006, Leon was awarded a lifetime achievement award by the Bare Bones International Film Festival and he was also inducted into the Oklahoma Music Hall of Fame. He continues to write, record and tour.

RYMAN AUDITORIUM – Located at 115 5th Avenue North, in **Nashville**, Tennessee and is best known as the historic home of the **Grand Ole Opry** (see also). The auditorium first opened as the Union Gospel Tabernacle in 1892. It was built by Thomas Ryman (1843–1904), a riverboat captain and **Nashville** businessman who owned several saloons. Ryman conceived of the auditorium as a tabernacle for the influential revivalist Samuel Porter Jones. After Ryman's death, the Tabernacle was renamed Ryman Auditorium in his honour. Architect Hugh Cathcart Thompson designed the structure.



It was used for **Grand Ole Opry** broadcasts from 1943 until 1974, when the **Opry** built a larger venue just outside **Nashville** at the Opryland USA theme park. (In an effort to maintain continuity with the Opry's storied past, a large circle was cut from the floor of the Ryman stage and inlaid into the centre of the new Opry stage.) The Ryman then sat mostly vacant and fell into disrepair until 1992 when **Emmylou Harris** and her band, the Nash Ramblers, performed a series of concerts there (the results of which appeared on her album *At the Ryman*). The **Harris** concerts renewed interest in restoring the Ryman, and it was reopened as an intimate performance venue and museum in 1994. Audiences at the Ryman find themselves sitting in pews, the 1994 renovation notwithstanding. The seating is a reminder of the auditorium's origins as a house of worship, hence giving it the nickname "The Mother Church of Country Music".

The Ryman Auditorium was included in the National Register of Historic Places in 1971, and was further designated a National Historic Landmark in 2001. The Ryman Auditorium has been featured in several movies, including Robert Altman's *Nashville* (1975) starring David Arkin, Barbara Baxley, Ned Beatty, and Karen Black; *Coal Miner's Daughter* (1980) starring Sissy Spacek and Tommy Lee Jones; **Clint Eastwood's** *Honkytonk Man* (1982) and *Sweet Dreams* (1985) starring Jessica Lange and Ed Harris. **Neil Young** used the venue in his 2006 film *Neil Young: Heart of Gold*. The Ryman Auditorium was the venue for *The Johnny Cash Show*, which ran on the **ABC** network from 1969 to 1971.

The Grand Ole Opry currently returns to the Ryman Auditorium annually for a run from November through February. Due to the 2010 flooding of the Cumberland River that rendered the current **Grand Ole Opry** House temporarily unusable, the Ryman Auditorium was the primary venue for the **Grand Ole Opry** when it was available. This continued until the restored Opry House reopened on 28th September 2010. Because of its location away from the river, the Ryman Auditorium was unaffected by the flooding. **A Prairie Home Companion's** website dubbed the Ryman "God's Own Listening Room" in the week leading up to a 26th March 2011 show at the venue.

S

SAFARI

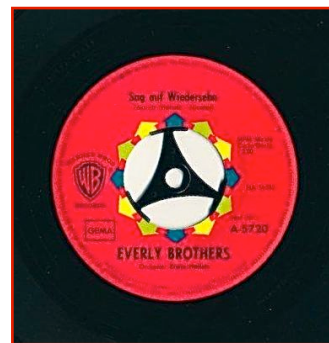
(**Don Everly**) **Don Everly** solo. Recorded mid-1970 at **A&M Studios, Hollywood**, California. This track with lovely African influences musically and lyrics about man's harmful ways to the African continent, was first released on Don's debut solo album **don EVERLY**.

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); **Max R. Bennett** (acoustic bass – 'Safari'); **Sneaky Pete Kleinow** (pedal steel guitar); **Jim Keltner** (drums); **Milton Holland** (percussion); **Spooner Oldham** (keyboard); **George Clinton Jr.**, (organ); **Paul Beaver** (moog); **Curtis Amy** (sax); Debra & Peggy Clinger, Donna Washburn, Billy Al Bengston (backing vocals). Producer: **Lou Adler**.

SAFE AT HOME – see: **PARSONS, GRAM**

SAG' AUF WIEDERSEHEN (SAY GOODBYE)

(Halletz/Nicolas) Recorded 12th/13th April 1965 at **Polydor** Studio, Munich, Germany and released as A 5720 later that year, coupled with '**Am Abend Auf Der Heide**'. The backing track was already laid down, all the Everlys needed to do was sing phonetically in German and so lay their vocals down. Musician details unknown. Producer: Gerhard Mendelson; arranger: Erwin Halletz; conductor: Erwin Halletz. The track appears on both the 1987 **Magnum Force** CD **SUSIE Q** and the 2005 **Bear Family** box set **THE PRICE OF FAME**.



SALLY SUNSHINE

(**Phil Everly**) **Phil Everly** solo demo recorded circa 1958 for the **Acuff-Rose** publishing catalogue and issued on **THE COMPLETE CADENCE RECORDINGS 1957-1960**, a **Varèse Sarabande** release.

SANDOVAL, ANDREW - Born in Santa Monica, California, **Andrew P. Sandoval** is a songwriter, musician, producer and author. His career in music began in 1986 as the editor and publisher of a fanzine called "New Breed", a project that blossomed into work as a reissue producer for such labels as **Rhino** and **PolyGram**.



In December 1989, Andrew performed his first live show as a solo musician and began professionally recording his music soon after (though his first record release did not appear until 1995). In 2006 Andrew added DJ to his list of credits when he launched a weekly radio show called *Come To The Sunshine* on www.luxuriamusic.com which is broadcast live from **Los Angeles** every Monday from 4 to 6pm PST. Under the name **Andrew**, he has issued four albums (*From Me to You*, *Happy To Be Here*, *What's It All About* and *A Beautiful Story*) and two EPs (*Happily Ever After* and *Million Dollar Movie*). In 2006, Spanish label Hanky Panky issued a compilation on Andrew's recordings past and present titled *33: The Best Of Andrew*. Andrew Sandoval has also recorded and toured with

Rock and Roll Hall of Fame inductee Dave Davies (of the Kinks). His work with Davies is included on the collections *Unfinished Business*, *Rock Bottom* and *Kinked*.

As a reissue producer, Sandoval has worked on releases by such artists as **The Beach Boys**, **Bee Gees**, The Kinks, The Monkees, The Band, Elvis Costello, Left Banke, Love, Pretty Things, Elton John, The Troggs, Wayne Fontana and The Mindbenders, P.F. Sloan, **The Everly Brothers**, Manfred Mann, Three Dog Night, The Zombies, Gene Clark, Tom Jones, The Grass Roots, Roger McGuinn, **The Hollies**, Blues Magoos, **Beau Brummels**, The Turtles and the Easybeats. His compilations *Come to the Sunshine: Soft Pop Nuggets from the WEA Vaults* and *Hallucinations: Psychedelic Pop Nuggets from the WEA Vaults* were released by **Rhino** Handmade in 2004.

SARGENT, JACK – drummer/percussionist with **The Everly Brothers'** backing band circa 1967 plus playing on numerous mid-sixties recordings. He sometimes played drums in **Phil Everly's** backing band, during the solo years, on occasions when scheduling conflicts arose with Phil's regular drummer. If anyone can tell us more about Jack Sargent, we would greatly appreciate it. Contact email address is in the introduction.

SATURDAY BOUND - see: **33rd AUGUST** (under 'T')

SANTA CLAUS IS COMING TO TOWN (1946 KMA version)

(Haven Gillespie/J. Fred Coots) Performed 25th December 1946 by 9 year-old Donnie for the Christmas day broadcast on radio station **KMA** (Keep Millions Advised), **Shenandoah**, Iowa. **Ike Everly** was a staff artist at **KMA** from 1945 to 1951 before moving to **KFNH** (Keep Friendly, Never Frown) and usually on Christmas Day the children of staff artists would perform on the radio; the show was broadcast live and a recording from 1946 has survived which has Little Donnie do '**Santa Claus Is Coming To Town**' and Phil '**Silent Night**'. A short talk with the young **Everlys** can be heard, for which see the transcript in the **LYRIC LIST** on the **EBI** site (discography page). Note how Donnie pronounces 'Santa Claus' with a countrified accent, 'Santee Claus'.

The song 'Santa Claus Is Coming To Town' was written in 1932 and first sung on the Eddie Cantor Show in 1934 to enthusiastic response from the audience for more than 400,000 copies of the sheet music were sold by Christmas (it was a sheet music #1 hit). The earliest known recording hails from the same year: George Happle and the Hotel Taft Orchestra (featuring Sonny Schuyler on vocals). In 1970, an animated film loosely based on the song and narrated by Fred Astaire was released. Numerous artists have recorded the song: a Christmas album is not a Christmas album without it!

James Lamont "Haven" Gillespie, 6th February 1888 – 14th March 1975; John Frederick Coots, 2nd May 1897 – 8th April 1985.

SATURDAY CLUB – a popular and influential 1960s **BBC** Saturday morning radio show mainly hosted by Brian Matthew ([pic to the right in 1967](#)), broadcast on the Light Programme and later Radio 1, between 1957 and 1969. It was one of the earliest - and for several years almost the only - radio programme in the country to broadcast



pop music. **The Everly Brothers** appeared on it on numerous occasions.

The programme began as a modest series called *Skiffle Session*, featuring two or three singers with a skiffle group. At first, the BBC was unsure that there should be a radio show specifically for teenagers, but auditions were held for musicians including Chas McDevitt, and a weekly programme was agreed. As *Saturday Skiffle Club*, it was first broadcast on 1st June 1957. It had a budget of £55 per week, and newsreader Brian Matthew as announcer. **Cliff Richard** failed an audition and was not used, but early performers included McDevitt, the Vipers Skiffle Group, Johnny Duncan and his Bluegrass Boys, and George Melly and his Bubbling Over Four. The budget was increased on occasions when Lonnie Donegan, the top skiffle star of the time,



performed. Although the programme was successful, management was concerned about the high proportion of American songs performed.

In October 1958, the programme was extended to two hours, from 10 am to 12 noon on Saturday mornings. The word "skiffle" was dropped and a wider range of performers began to appear - including **Cliff Richard**, Adam Faith, Chris Barber, Humphrey Lyttelton, Marty Wilde, Terry Dene, Vince Taylor, Johnny Kidd, Michael Holliday, Bert Weedon and Clinton Ford. Brian Matthew relaxed his style, and often started the show saying "Hello my ole mateys". The show consisted mainly of pre-recorded "live" performances, because of "needle time" restrictions on the number of records that could be played by the **BBC**. Most programmes had four live acts and only contained around six record requests and three new releases. The theme music was 'Saturday Jump' by Ted Heath.

By August 1959 *Saturday Club* had a regular audience of five million listeners, including many children, as the programme immediately followed *Children's Favourites*. It soon began featuring performances from touring American artists including **Eddie Cochran**, **Gene Vincent**, **Duane Eddy** and Bobby Darin, after a Musicians' Union ban on performances by non-British musicians ended. Other American performers followed, including **The Everly Brothers**, **Jerry Lee Lewis**, **Bo Diddley**, Chris Montez and

Tommy Roe. In 1960 an LP, *Saturday Club*, was issued on the Parlophone label, featuring 13 performers including Tommy Bruce, Ricky Valance, Bert Weedon and The King Brothers.

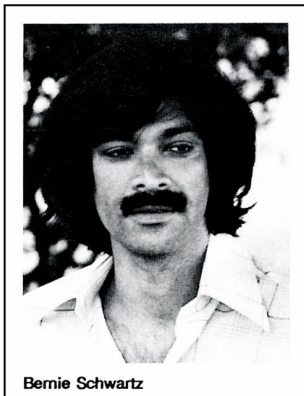
The fifth anniversary show in October 1963 starred **The Beatles**, **The Everly Brothers** (recorded 7th September), Tommy Roe, Frank Ifield, Kathy Kirby, Clinton Ford, Joe Brown and his Bruvvers, Kenny Ball's Jazzmen and Arthur Greenslade's group with strings. The producer, Bernie Andrews, spent £483.12.6d on the performers. **The Beatles** received 50 guineas.

By 1965, Brian Matthew, who had begun a Sunday morning programme, *Easy Beat*, was replaced by Ray Orchard. The programme was effectively killed off by the advent of Radio 1 in 1967, although it kept it going for a year with Keith Skues as host.

Sessions recorded for Saturday Club by Chas McDevitt, **The Everly Brothers** (see: **LIVE AT THE BBC**), **Eddie Cochran**, **Gene Vincent**, Johnny Kidd, Billy Fury, Dusty Springfield, Marianne Faithfull, Small Faces, Cream and The Who have been released on CD in recent years. There is also a bootleg vinyl LP (Star – Shark 501) oddly entitled **JERRY LEE LEWIS IN BRIAN MATTHEW'S SATURDAY CLUB**, the second side of which features six tracks by **The Everly Brothers**. The brief note on the back cover also states "Great Live Performances Done During Their First Appearance On BBC Radio" (sic) – which cannot be correct as the **Everly** set includes 'The Price Of Love' thus it must be 1965 or later and we know they broadcast on the BBC prior to that. The quality of the recording is pretty poor so only of real interest to die-hard collectors of all things **Everly**.

SCADUTO, MATILDA GENOVESE – see: **BRYANTS, THE**

SCHWARTZ, BERNIE - Bernie Schwartz (aka **Adrian Pride** aka **Bernie Ballantine**) was a Hollywood musician/songwriter with



Bernie Schwartz

myriad nom de plumes. Whilst Schwartz's early singles came out under the name of Don Atello, an association with songwriter **Sharon Sheeley** brought him to the attention of the **Everly Brothers** who were no strangers to the use of pseudonyms. (**Don** and **Phil Everly** employed such names as **Adrian Kimberly**, **Mickey Zellman** and **Jimmy Howard** during the 1960s mainly to deprive their music publishers, **Acuff Rose** of Everly-generated income.) Schwartz's first release for **Warner Bros.** was a rejected Everly recording called 'Baby Bye-Oh' (confusingly issued under the name **Bernie Ballantine** outside of America). 'Her Name Is Melody' was his second release for the label recorded on 18th July 1966 and released on 5th October 1966. Although Schwartz is credited as co-author, he later claimed that **Phil Everly** wrote the song (alongside British chum **Terry Slater**). According to a source who claims to have it from **Bernie Schwartz** himself (we've not been able to verify this), it was Phil who made up the name **Adrian Pride**, though Bernie no longer remembers why. Despite its potential as a hypnotic raga, 'Her Name Is Melody' (B-side 'I Go To Sleep') fell on deaf ears. Schwartz later formed *The Comfortable Chair*, who had an album produced by members



of The Doors and also appeared in the movie *How To Commit Marriage*. At the end of the decade Schwartz recorded a solo album on the CoBurt label entitled *The Wheel*, but has since turned from music to psychology and writing. His self-help books include *Are You a Neurotic? A Guide to Fashionable Psychological Disorders* and *Help Your Child Be Self-Confident*. (Partly based on notes from the **Rhino** CD **HALLUCINATIONS** on which 'Her Name Is Melody' appears.)

SEBASTIAN, JOHN – composer of 'Stories We Could Tell', John Sebastian was already a name well known to the cognoscenti.



He was born 17th March 1944 in New York City. His father was a noted classical harmonica player and his mother a writer of radio programmes. Regular visitors to the family's **Greenwich Village** home included Burl Ives and **Woody Guthrie**, so it was no surprise when young John became a fan of, and then participant in, the folk music revival in the late 1950s. Making his bow as a member of the Even Dozen Jug Band, his skills on guitar, harmonica and autoharp soon made him a sought-after accompanist on the Village folk scene, working with Fred Neil, Tim Hardin, Mississippi John Hurt, Judy Collins, **Bob Dylan** and many others.

He is best known as a founder of The Lovin' Spoonful, a band inducted into the **Rock and Roll Hall of Fame** in 2000. His tie-dyed denim jacket is prominently displayed there. One of his first recording gigs was playing guitar and harmonica for Billy Faier's 1964 album *The Beast of Billy Faier*. He also recorded with Fred Neil on the absolutely brilliant *Bleecker & MacDougal* album and Tom Rush's self-titled album in 1965. He came up

through the Even Dozen Jug Band and The Mugwumps, which split to form the Lovin' Spoonful and The Mamas & the Papas. Sebastian was joined by Zal Yanovsky, Steve Boone and Joe Butler in the Spoonful, which was named after The Coffee Blues, a Mississippi John Hurt song. Sebastian also played autoharp on occasion.

The Lovin' Spoonful was noted for such folk-flavoured hits as 'Jug Band Music', 'Do You Believe in Magic', 'Summer in the City', 'Daydream', 'Nashville Cats', 'Did You Ever Have to Make Up Your Mind', 'Six O'clock', 'You Didn't Have to Be So Nice' and 'Younger Girl'. The band began to implode after a 1967 marijuana bust in San Francisco involving Yanovsky, a Canadian citizen. Facing deportation, he named his dealer, causing a fan backlash and internal strife. Neither John Sebastian nor Joe Butler was involved in the matter. Yanovsky subsequently left the band and was replaced by Jerry Yester.

Sebastian left the Lovin' Spoonful in 1968 although he and the original band reunited briefly to appear in the film *One Trick Pony* starring **Paul Simon** and Blair Brown. He embarked on a moderately successful solo career after leaving the Lovin' Spoonful. Sebastian was popular among the rock festival circuits. He had a memorable, albeit unscheduled appearance at Woodstock and the UK Isle of White Festival in 1970. Under the pseudonym G. Pugliese to avoid problems with his contract, Sebastian played harmonica with The Doors on the song 'Roadhouse Blues' which was featured on *Morrison Hotel* album. He is also credited with playing harmonica on Crosby Stills Nash & Young's 'Déjà Vu' from the album of the same name.

As a songwriter, Sebastian's songs have been covered by Elvis Costello ('The Room Nobody Lives In'), **Dolly Parton**, Del McCoury, Helen Reddy, Brenda Lee, **Johnny Cash**, Bobby Darin, Slade and Joe Cocker; **The Everly Brothers** and Jimmy Buffett both recorded 'Stories We Could Tell' (which Sebastian had specifically written for **the Everly Brothers**). He was inducted into the Songwriters Hall of Fame in 2008. *Stories We Could Tell*, the title of a novel by British writer Tony Parsons, comes from the Sebastian song.

SEA OF HEARTBREAK

(Hal David/Paul Hampton) Recorded 20th December 1966 at **United Recording Corporation Studio B, Hollywood, California**. The **Everlys'** version does not differ much from **Don Gibson's**, who had a huge country hit with it in 1961. Album track on **THE HIT SOUND OF THE EVERLY BROTHERS**. **James E. Burton** (guitar); **Don Lanier** (guitar); **Louis "Lou" Morell** (guitar); **M.R. Ray Pohlman** (bass); **Hal Blaine** (drums); **Gary Coleman** (percussion); **Lawrence "Larry" Knechtel** (keyboards). Producer **Dick Glasser**; engineer: **Lee Herschberg**.

SEE SEE RIDER aka C C RIDER

(**Ma Rainey**) Recorded 7th June 1965 at **United Recorders Studio B, Hollywood, California**. Originally a 1925 #14 single for **Ma Rainey** under the title 'See See Rider Blues'. Album track on **BEAT 'N' SOUL**; in Norway it was issued as a single, coupled with 'Lonely Avenue'. **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**.

SEND ME THE PILLOW THAT YOU DREAM ON

(**Hank Locklin**) Recorded 20th June 1963 at **Radio Recorders, Hollywood, California** for inclusion on **THE EVERLY BROTHERS SING GREAT COUNTRY HITS** album. **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**.

It was recorded again on 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**. This recording was not issued until 2006 on the **Bear Family** box set **CHAINED TO A MEMORY**.

First released in 1949, it became a 1958 #5 hit for composer **Hank Locklin**. The Browns charted with the song in 1960; **Johnny Tillotson** took it to #11 on the Country charts in 1962.

SENTIMENTAL BOX

(**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.

SETTING ME UP

(**Mark Knopfler**) **Don Everly** provides harmony on this track from **Albert Lee's** 1979 debut solo album *Hiding*. It was released as a single on the A&M label, AMS7467. **Albert Lee**, of course, was a member of **The Crickets** for a while; **Heads Hands & Feet**; **Emmylou Harris'** Hot Band and was lead guitarist with **The Everly Brothers** main touring band during the 1980s and '90s as well as being a highly accomplished and widely respected musician contributing to many recordings. He regularly tours with **Hogan's Heroes**. Composer **Mark Knopfler** recorded the song with **Dire Straits** for their superb self-titled 1978 debut album.

78 RPM RELEASES - The **Everly Brothers'** early recording career coincided with the gradual change-over from brittle and easily breakable 78 rpm (revolutions per minute) shellac records to 7 inch 45 rpm vinyl records. Vinyl had been around for some time. The 12-inch (30 cm) Long Play (LP) 33 $\frac{1}{3}$ rpm microgroove record album was introduced at a New York press conference on 19th or 21st (sources vary) June 1948. **Columbia** had been experimenting with higher fidelity recordings, as well as longer masters, which paved the way for the successful release of the LPs in 1948. Initially they were intended for classical music releases – ideal for symphonies etc. The first catalogue number for a twelve-inch LP, ML 4001, was the Mendelssohn *Concerto in E Minor for Violin and Orchestra, Op. 64*, played by **Nathan Milstein** with the **Philharmonic Symphony Orchestra of New York** conducted by **Bruno Walter**. However, one such record that helped set a new standard for music listeners was the 10" LP reissue of *The Voice of Frank Sinatra*, originally released on 4th March 1946 as an album of four 78 rpm records, which became the first pop album issued in the new LP format – the first 'concept album'. These two albums are therefore the first long-players.

In February 1949, **RCA Victor** released the first 45 rpm single, 7 inches in diameter, with a large centre hole to accommodate an automatic play mechanism on the changer, so a stack of singles would drop down one record at a time automatically after each play. **Capitol Records** began issuing vinyl LPs in 1949 and **RCA** followed in 1950 – quickly followed by other major US labels. **Decca records** in the UK was the first to release LPs in Europe beginning in 1949. In 1951 **Columbia** began issuing 45 rpm records.

The early **Everly Brothers** records were released in both formats – the 78s being phased out in 1960 in the US and UK whilst continuing in some other countries. Everly 78 rpm releases, very much collectors' items, are as follows:

The Sun Keeps Shining/Keep A' Lovin' Me	Columbia 21496 (USA, 1956)
Bye Bye Love/I Wonder If I Care As Much	Cadence 1315 (USA, 1957) / London HL-A 8440 (UK) / Apex 76152 (Canada)
Wake Up Little Susie/Maybe Tomorrow	Cadence 1337 (USA, 1957) / London HL-A 8498 (UK) / Apex 76191 (Canada)
This Little Girl Of Mine/Should We Tell Him	Cadence 1342 (USA, 1958) / London HL-A 8554 (UK) / Apex 76240 (Canada)
All I Have To Do Is Dream/Claudette	Cadence 1348 (USA, 1958) / London HL-A 8618 (UK) / Apex 76275 (Canada)
Bird Dog/Devoted to you	Cadence 1350 (USA, 1958) / London HL-A 8685 (UK) / Apex 76335 (Canada)
Problems/Love Of My Life	Cadence 1355 (USA, 1958) / London HL-A 8781 (UK) / Apex 76392 (Canada)
Poor Jenny/Take A Message To Mary	Cadence 1364 (USA, 1959) / London HL-A 8863 (UK) / Apex 76470 (Canada)
'Til I Kissed You/Oh What a Feeling	London HL-A 8934 (UK)
Let It Be Me/Since You Broke My Heart	London HL-A 9039 (UK)
When will I Be Loved/Be-Bop-A-Lula	London HL-A 9157 (UK)
Cathy's Clown/Always It's You	Warner Brothers WB 1 (UK 1960). UK WB records were then released via Decca .
Lucille/So Sad	Warner Brothers WB 19 (UK 1960). This was the final UK WB/ Decca 78 rpm release.

In Denmark: '**Should We Tell Him**' on **Decca**.

In Norway: '**Bye Bye Love**' and '**Wake Up Little Susie**' on **Decca**.

In Hong Kong: '**I'm Here To Get My Baby Out Of Jail**' on **Diamond**.

In South Africa: '**Lucille**'/'**So Sad**' (WB 5163), '**Ebony Eyes**'/'**Walk Right Back**' (WB 5199), '**Temptation**'/'**Stick With Me Baby**'

(WB 5220), 'Don't Blame Me'/Muskrat' (WB 5501), all on **Warner Brothers**.

In Brazil: 'All I Have to do is Dream'/Claudette' (20-0016), 'Wake up little Susie'/Maybe Tomorrow' (20-0011) on **Polydor**.

More information re 78 rpm releases would be welcome. Contact email at the top of this document, and in the introduction.

SHADY GROVE

(**Venetia Everly/Jackie Ertel**) Recorded 17th July 1968 at **T.T. & G Studio, Hollywood, California**. Album track on **ROOTS**. **Don Everly** (guitar); **James E. Burton** (dobro); **Ron Elliott** (guitar); **Joe Osborn** (bass); **Terry Slater** (bass); **James Beck "Jim" Gordon** (drums). Producer: **Lenny Waronker**; engineer: Ami Andoni.

On the original issue of **ROOTS**, the songwriting credits go to **Terry Slater**. It is likely that Don & Phil learned this traditional from their dad Ike and actually arranged this track themselves: Venetia & Jackie were their then wives. It is an 18th century American folk song describing the love for a woman called Shady Grove, with many variations to both the verses and the chorus. It is a standard in folk, Celtic and bluegrass repertoire and believed to originate from the English 'Matty Groves', a 17th century song about the adulterous affair between the wife of a nobleman and his servant, which ends in the death of the lady and her lover - in some versions even the lord doesn't live to see the end of the song. When taken to America, the lyrics were altered and not as bloodthirsty!

The **Everlys** performed a live version on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 23rd May 1970 and aired 29th July 1970 (Show No. 4).

SHAFER, SANGER D. "WHITEY" – An American country songwriter, musician and of course composer of **Don Everly's** solo



songs 'Yesterday Just Passed My Way Again', 'Love At Last Sight' and 'Lettin' Go' on Don's **BROTHER JUKEBOX** album. Sanger D. Shafer, aka Whitey Shafer, was born 24th October 1934 in Whitney, Texas, played in a high school band and later toured and performed with Willie Nelson. He didn't write his first song till he was about thirty and had moved to **Nashville** in 1967 where he signed a contract with Blue Crest Music (a music publishing company owned by Ray Baker) - **George Jones** recorded two of his songs. He also signed contracts with Musicor and **RCA** as a singer – however, his greatest successes were always as a songwriter. In the early seventies he signed an exclusive contract with **Acuff-Rose** after Ray Baker had sold his company to Acuff-Rose, and wrote many country hits for artist such as **Lefty Frizzel**, **Merle Haggard**, **Moe Bandy** and **George Strait**. He had met Lefty Frizzel (his boyhood idol) at his record label in 1972 and became good friends with the singer; they collaborated on a number of songs. After Lefty's death three years later, Sanger composed the tribute song 'Lefty's Gone'.

Several songs were co-written with his wives (one at a time!). Married four times, he wrote 'All My Ex's Live In Texas' (1987) with his fourth wife, which went on to be a #1 hit for George Strait and received a **Grammy** nomination for 'Best Country Song' as well as a **CMA** nomination for 'Song Of The Year'. In 1989 he was inducted into the Songwriters Hall Of Fame. He continued to write through the 1990s and 2000s for artists such as John Michael Montgomery and Kenny Chesney.

SHAKE, RATTLE AND ROLL

(Charles E. Calhoun) Performed by the **Everly Brothers** with **Duane Eddy** during their 1991 tour. It can be found on various bootlegs, in particular **Dream Concerts Vol. 1** (there is no Vol. 2).

The song was written in 1954 and first recorded by blues shouter Big Joe Turner, who had a #1 R&B hit with it, but popularized by Bill Haley and His Comets – their version was a crossover hit. The original lyrics were highly sexual and Big Joe Turner slurred part of them on the recording because it might not have passed the censors. Milt Gabler, Bill Haley's producer, cleaned up the lyric a little because, as he said, "I didn't want any censor with the radio station to bar the record from being played on the air. With NBC a lot of race records wouldn't get played because of the lyrics. So I had to watch that closely." However, he missed something. Apparently on 28th April 1954, whilst recording his version of Big Joe Turner's 'Shake, Rattle and Roll' with rewritten lyrics, **Bill Haley** told a reporter, "We stay clear of anything suggestive." He obviously didn't understand the 'one-eyed cat, peepin' in a sea-food store' line – which he retained! Composer Jesse Stone (Charles Calhoun was his songwriting name) has stated that that line was suggested to him by session drummer Sam 'Baby' Lovett. There are numerous variations to the lyrics. Other artists who recorded the song are **Elvis Presley**, **Willy DeVille** and **Sam Cooke**. Charles/Chuck E. Calhoun (Jesse Stone), 16th November 1901 – 1st April 1999.

SHEELEY, SHARON - 4th April 1940 – 17th May 2002. The first song composed by **Los Angeles**-born songwriter Sharon Sheeley was 'Poor Little Fool' - an auto-biographical lament inspired by her relationship with a (then) married man, **Don Everly** - who



introduced her to **Eddie Cochran**. It became a million-selling number one for **Ricky Nelson** in 1957 (with whom she was also romantically linked) and the same year she co-wrote the hip-hitting 'Somethin' Else', which became a 1959 hit for **Eddie Cochran**. Sheeley had been under rock 'n' roll's influence since she was 16. She met **Elvis Presley** when she and her sister, Jody, drove to **Hollywood**, where he was filming *Love Me Tender*. **Presley** called her "Shari" and said that when he returned from the army in Germany he expected her to have written a "Sheeley song for me". Sheeley's manager was Jerry Capehart, and through him she became a staff composer for Metric, a division of Liberty Records.

After the **Nelson** and **Eddie Cochran** hits (she composed the B-side to 'Summertime Blues', 'Love Again') she was building a reputation within the music business when, in 1960, she went on **Cochran's** British tour. She was by then his girlfriend. Sheeley was noticed by producer Jack Good and at his urging, **Decca** offered her a one-shot contract as a vocalist but 'Homework', a single recorded immediately in London, was never issued. Then she was injured in the car crash that killed **Cochran**. Sheeley and **Gene Vincent** were pulled from the wreckage.

After her convalescence she returned to songwriting and hits, of which the biggest was '(He's) The Great Imposter' by The Fleetwoods. By the mid-1960s, Sheeley was writing music with **Mac Davis** and, more lucratively, with singer-songwriter **Jackie DeShannon** with whom she composed 'Baby Bye Oh' (attempted by **The Everly Brothers**) and Brenda Lee's 'Dum Dum', the latter performed with the **Everly Brothers** on their 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, and 'Right or Wrong' for the **Crickets** among many others. She also composed with Chris Curtis of the Searchers who recorded three Sheeley/DeShannon songs. Sandie Shaw recorded Sheeley material. 'Breakaway', recorded by Irma Thomas in 1964, climbed into the British top 10 as did a Tracey Ullman cover in 1983.

The end of Sheeley's most prolific time as a composer came with a move to rural California that finished both her partnership with DeShannon, and her marriage to television presenter Jimmy O'Neil. An album retrospective, *Sharon Sheeley: Songwriter*, was released in 2000. Five days after suffering a cerebral haemorrhage, she died on 17th May 2002 at the age of 62.

SHEIK OF ARABY, THE

(Ted Snyder/Harry Smith/Francis Wheeler) Recorded 31st August 1961 at **RCA Victor Studio, Nashville, Tennessee**, during the **INSTANT PARTY** sessions but not included on that album. There are two different EB versions of this novelty song around: one with just Don singing, and one with both of them on vocals; both can be found on 2005's **THE PRICE OF FAME** box set. **Harold Ray Bradley** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.

Composed in 1921, it became a jazz standard. When the **Beatles** auditioned for **Decca** records in January 1962 they performed this track – the audition being unsuccessful, perhaps they shouldn't have! Ted Snyder, 15th August 1881 – 16th July 1965. Harry B. Smith, 28th December 1860 – 2nd January 1936.

SHE LOVES TO LIE

(**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.

SHE MEANS NOTHING TO ME

(John David) **Phil Everly** solo (with **Cliff Richard**). Recorded September 1982 at **Eden Studios, London, UK**, and issued as a single in UK/Europe only, (Capitol) CL 276, early February 1983, backed with '**A Woman And A Man**'. It was subsequently released on Phil's final solo album **PHIL EVERLY**. The single peaked at an impressive #9 in the UK. Oddly enough in the US they chose not to release it as a single and opted for a US recording, '**Who's Gonna Keep Me Warm**' instead. It was also included on the 1987 album **LOUISE** (effectively a re-release of **PHIL EVERLY** but with two extra tracks - see **LOUISE**.)

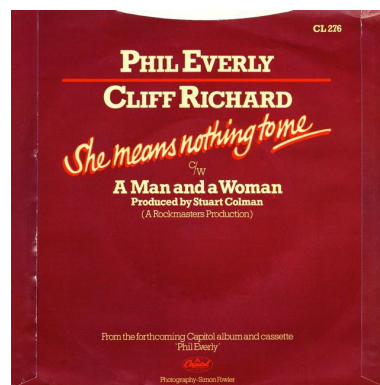
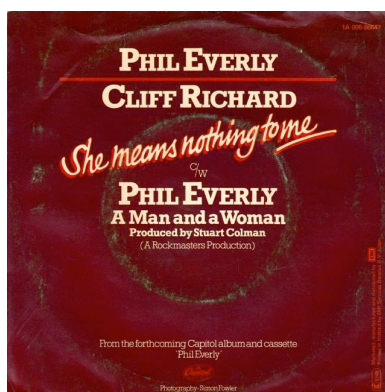
Cliff Richard (lead & backing vocals); **Mickey Gee** (rhythm guitar/electric rhythm); **Mark Knopfler** (rhythm guitar); **John David** (lead guitar); **Stuart Coleman** (bass/6-string bass/reverse lead guitar/korg/claps/fingerpops); **Terry Williams** (drums); **Pete Wingfield** (electric piano); **Rod Houison** (percussion). Producer: **Stuart Coleman**.

The way this collaborative effort came about was that Phil had made an appearance in Cliff Richard's UK TV documentary the year before: they performed '**When Will I Be Loved**', '**All I Have To Do Is Dream**' and a rock 'n' roll medley. Cliff later said, "When we introduced Phil on stage the public thought we were kidding! And when he walked out, they went ape! Kids who only had just heard of him went wild...the two songs that we sang together were the highlight of the evening." (Quote Cliff from

Ike's Boys by **Phyllis Karpp**.) Cliff later said, "Having sung with Phil on my TV show, it was a great thrill for me, one of the highlights of my career. There I was standing on the stage with someone who had this terrific power on me when I was first getting into rock 'n' roll and to hear his voice soaring above mine was a great joy. So I can't say enough or speak highly enough of the **Everly Brothers**. I think they were and still are terrific."

In an interview to be found on YouTube, Phil commented, "I know how really difficult it is to have a long career in music – and it's exciting to sing with somebody. I have a kind of a double thing – to sing Everly Brothers songs with somebody [Cliff Richard] I have tremendous respect for. And that's really the reason I came over here."

Highest chart positions: US: -; UK: 9; Australia: 17



SHENANDOAH, IOWA - Shenandoah is a city in Fremont and Page Counties in the U.S. state of Iowa. The population was 5,546 at the 2000 census. Once referred to as the "seed and nursery centre of the world", Shenandoah is the home to **Earl May Seed Company** and the radio station **KMA**, founded by **Earl May**. The early live radio stations gave many performers their start, including **The Everly Brothers**, **The Blackwood Brothers** and **Charlie Haden**. The radio stations **KMA-AM** and **KFNF** were early pioneering radio stations attracting listeners throughout the Midwest and drawing thousands of visitors to the city in the 1920s. The radio station **KMA-FM** is in the same complex as **KMA**. The two stations share a simulcast, except for sporting events and other special programming. It is on 99.1FM. Shenandoah is of course also famous for the song, 'Oh Shenandoah'.

In 1945, **Ike Everly** moved his family from **Chicago** to Shenandoah, Iowa, when he joined the staff at radio station **KMA**. At the young ages of 8 and 6, his sons, Don and Phil



began to perform on their parents' live radio show. By his example, Ike instilled in his two sons his own love for music. He encouraged them to sing and he taught them to play guitar.

Reflecting about leaving Shenandoah in 1952 as the family moved on, **Don Everly** said, "I didn't want to go; it gave me a sense of stability, like the kind you read about in *Lake Wobegon Days* by **Garrison Keillor**. The Midwest is wonderful. It's like its own ocean. I love the Midwest... the farming communities. It's part of me."

Phil Everly stressed, "America cannot afford to lose the people of the Midwest... the breadbasket of the world. It's not only their ability to grow things that's important, but their ability to grow people."

In July 1986, Don and Phil triumphantly returned to Shenandoah for a **Homecoming Concert**. The town organized a parade in their honour and "the boys" received handshakes, hugs, kisses and carnations all along the parade route as they were greeted by their childhood friends. Iowa's governor was also on hand to welcome them back home and the event's organizer, Bill Hillman, dedicated "**Everly Brothers Avenue**" (Highway 59) during a public ceremony.

SHE NEVER LET ME DRINK

(**Jim Danielson** (aka **Phil Everly**)/**Terry Slater**) Recorded 1st October 1968 at **Western Recorders, Studio 2, Hollywood, California**. Takes 1-4 of this demo were laid down with Terry taking the lead vocal and Phil singing back-up and playing acoustic guitar. It remains unissued. **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** to deprive **Acuff-Rose** (that they still had contractual obligation to) of Everly-generated income.

SHE NEVER SMILES ANYMORE

(**Jimmy Webb**) Recorded 9th November 1966 at **RCA Studio B, Hollywood, California** and released as WB 5901 on 11th February 1967, coupled with '**Devil's Child**' – it failed to register. **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**.

This lovely song was one of the first recorded compositions by then upcoming composer **Jimmy Webb**, who later wrote such hits as 'Up Up And Away' and the beautiful 'By The Time I Get To Phoenix'. It can be found on the album **THE HIT SOUND OF THE EVERLY BROTHERS** and on the **Bear Family** box set **CHAINED TO A MEMORY**.

SHINDIG! - an American music variety show which aired on the **ABC** network from 16th September 1964 to 8th January 1966. The EBs appeared on *Shindig!* many times. The series first aired for a half-hour every week, but was expanded to an hour in January 1965. In the fall of 1965, the show split into two half-hour telecasts, on Thursday and Saturday nights. In contrast to **American Bandstand**, it ran during prime-time. The show was hosted by Jimmy O'Neill (one-time husband of Sharon Sheeley), who was a famous disc jockey in **Los Angeles** at the time. Many popular performers of the day played on *Shindig!* including **Sam Cooke**, Lesley Gore, **Bo Diddley** and Sonny and Cher; it was noted to feature both black and white acts during a time of racial segregation in the United States. *Shindig!*'s success prompted NBC to air the similar series **Hullabaloo**.

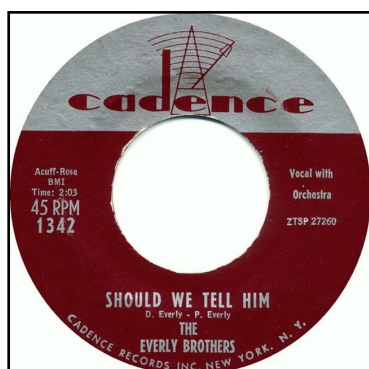


Accompanying the music acts of the week, *Shindig!* also featured a dance troupe called the Shin-diggers. One of the regular dancers was Teri Garr, who would go on to find success as an actress. The series house band, the Shin-diggers (later renamed the Shindogs), featured a young **Glen Campbell**, Joey Cooper, **Billy Preston**, **James Burton**, **Delaney Bramlett** and pianist **Leon Russell** – most of whom worked with the **EBs** at one time or another. **The Everly Brothers** appeared several times on the show – videos can be found on YouTube.

SHOP GIRL

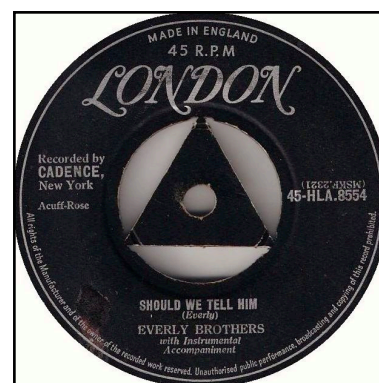
(**Phil Everly/Terry Slater**) **Phil Everly** demo solo (with **Terry Slater**) recorded 1st October at **Western Recorders, Hollywood, California** and not issued until 2006 when take 1 was included on the **Bear Family** box set **CHAINED TO A MEMORY**. **Phil Everly** (lead vocal/acoustic guitar);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

SHOULD WE TELL HIM



(**Don & Phil Everly**) Recorded 16th August 1957 at **RCA Victor Studio** in **Nashville, Tennessee**, and issued on 3rd February 1958 as Cad 1342, the B-side of '**This Little Girl Of Mine**'. **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 made it a little higher on the charts than its A-side and reached #10 on the Country charts in the US. It appears on the debut album **THE EVERLY BROTHERS**, also referred to as **THEY'RE OFF AND ROLLIN'**. An earlier demo version from 1957 features on the 2005 compilation of demos **TOO GOOD TO BE TRUE**.



Also recorded by **Ray Charles**.

Highest chart positions: US: 10 (Country chart); Australia: 14

SHOW OF THE STARS - see: **TOURS**

SHOW ME THE WAY

(**Phil Everly**) Unreleased circa 1956-8 **Phil Everly** solo demo. This track is believed to exist. Any information would be gratefully appreciated. Contact email at the top of this document, and in the introduction.

SHUMAN, MORT - Mort Shuman (12th November 1938 – 2nd November 1991) was a Brooklyn-born singer, pianist and songwriter, who began writing songs at an early age. He was 16 when he met 31-year old **Doc Pomus**, who by then had built up a reputation as a singer around the spots of Bleecker Street in Greenwich Village. They teamed up and **Pomus** became Mort's friend and mentor and songwriting partner at New York City's **Brill Building**, with **Pomus** writing the lyrics and Shuman the melody, although occasionally they worked on both. They composed classics such as 'Save The Last Dance For Me', 'A Teenager In Love', 'Sweets For My Sweets', 'This Magic Moment' as well as a slew of hits for **Elvis Presley**, most notably 'Little Sister', 'A Mess Of Blues', 'Surrender' and 'Viva Las Vegas'. In **Everly** context, Mort Shuman is the co-composer of '**It's Been Nice**' that the **Everly Brothers** recorded in 1961.



With the advent of the British invasion, Mort and Doc moved to London where they wrote a series of hit songs for a number of British musicians, including 'Little Children' for Billy J Kramer, 'Sha La La Lee' for the Small Faces and 'Here I Go Again' for the

Hollies. Mort's partnership with **Doc Pomus** ended in 1965. During a visit to Paris, Shuman discovered one of Belgium's great poet-singers, Jacques Brel. In 1968, Shuman teamed with Eric Blau and adapted the French lyrics of songs by the Belgian composer and used them as the basis of the highly successful off-Broadway production *Jacques Brel is Alive and Well and Living in Paris*. The show is one of the three longest-running off-Broadway musicals in history. Scott Walker recorded a number of Brel/Shuman works that have become the definitive English language versions.

Having fallen in love with Paris, Mort returned there to live and to embark on a new career, that of a recording artist. Ultimately, he became one of France's most popular personalities both as performer and songwriter. He has six gold albums and countless hits to his credit including 'Le Lac Majeur', which became one of the most successful singles of all time in France. He also created 15 film scores. After 15 years of unbroken success in France, he decided to move to London to pursue his English language songwriting and recording career. Shortly before his death, Atlantic Records released 'Distant Drum', his debut album for that label. Mort Shuman died 2nd November 1991 in a London hospital at the age of 52 from complications due to a liver operation. His official site says he lost his fight against cancer. In 1992, he was posthumously elected into The **Songwriter's Hall of Fame**. In March 2010 Mort was inducted into **The Rock And Roll Hall of Fame** in New York.

SIGH, CRY, ALMOST DIE

(**Don & Phil Everly**) Recorded 13th July 1960 at **RCA Victor Studio, Nashville, Tennessee**. It was first released on the album **A DATE WITH THE EVERLY BROTHERS**. Musician details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.

SIGNS THAT WILL NEVER CHANGE

(**L. Ransford**) Recorded 14th May 1966 at **Decca Studio, London** for the album **TWO YANKS IN ENGLAND**. **James Patrick "Jimmy" Page** (guitar); **John Paul Jones** (bass); **Andy White** (drums); **Arthur Greenslade** (keyboards); other details unknown but it is believed that members of **The Hollies** played on some **TWO YANKS IN ENGLAND** tracks. **The Hollies** would later use this song themselves as the B-side to 'Carrie Anne'.

SILENT NIGHT #1 (1946 KMA version)

(Joseph Mohr/Franz Xaver Gruber) Performed/recorded 25th December 1946 by 7 year-old Phillip for the Christmas day broadcast on radio station **KMA** (Keep Millions Advised), **Shenandoah, Iowa**. **Ike Everly** was a staff artist at **KMA** from 1945 to 1951 before moving to **KFNH** (Keep Friendly, Never Frown) and usually on Christmas Day the children of staff artists would perform on the radio. The show was broadcast live and a recording from 1946 has survived which has Little Donnie doing '**Santa Claus Is Coming To Town**' and Baby-Boy Phil '**Silent Night**'. A short talk with the young **Everlys** can be heard, for which see the transcript in the **LYRIC LIST** on the **EBI site** (discography page). Phil sings the first verse twice and in between recites the poem 'O Come Little Children' - quite nicely done considering he was only seven years old! The original poem is in German, 'Ihr Kinderlein kommet', and was written by Christoph von Schmid (1768-1854). The translation credits are unknown; furthermore, there are many variations to the words. Joseph Mohr, 11th December 1792 – 4th December 1848; Franz Xaver Gruber, 25th November 1787 – 7th June 1863.

SILENT NIGHT #2 (STILLE NACHT, HEILIGE NACHT)

(Franz Xaver Gruber/Josef Mohr. English words: John Freeman Young) Recorded on 1st October 1962 at **Boys Town, Omaha, Nebraska** with the Boys Town Choir. Originally a German Christmas carol dating back to 1816. Travelling singers took the song and performed it all over Europe. In 1819 John Freeman Young wrote English lyrics to the tune. Don & Phil sing over pre-recorded tapes of The Boys Town Choir. It was originally released on the LP **CHRISTMAS WITH THE EVERLY BROTHERS AND THE BOYS TOWN CHOIR**. The tracks are also, of course, on the **Bear Family** box set **THE PRICE OF FAME**. The choir comes from **Boys Town, Nebraska**, originally established (in Omaha) by Father Edward Flanagan (13th July 1886 – 15th May 1948) in 1917 – as a small home for homeless boys. It has grown into a nationwide organization. The 1938 film *Boys Town* starring Spencer Tracy as Flanagan tells the story of its founding.

Franz Xaver Gruber 25th November 1787 – 7th June 1863. Father Josef Mohr 11th December 1792 – 4th December 1848; Reverend John Freeman Young, 30th October 1820 – 15th November 1885.

SILENT TREATMENT

(Al Hoffman/Dick Manning) Recorded 10th July 1960 at **RCA Victor Studio, Nashville, Tennessee** during the sessions for **A DATE**



WITH THE EVERLY BROTHERS but not included on that album and not released at the time. Musician details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**. It first appeared on 1977's **NEW ALBUM**, at the same time also released as the EBs 'new' single, with '**Dancing On My Feet**' as the B-side, to promote the album.

Al Hoffman, 25th September 1902 – 21st July 1960; Dick Manning, 12th June 1912 – 11th April 1991.



SILVER THREADS AND GOLDEN NEEDLES

(Dick Reynolds/Jack Rhodes) Recorded 20th June 1963 at **Radio Recorders, Hollywood, California** in thirteen takes. It features 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.

The song was first recorded in 1956 by **Wanda Jackson**, who also recorded the Don-penned '**Here We Are Again**' that year. It was a big (US & UK) hit for UK folk trio **The Springfields** (with Dusty Springfield just prior to commencing her solo career) in 1962. Andrew Jackson (Jack) Rhodes, 1907/8 (?) – 1968.

SIMON & GARFUNKEL - a world-famous duo that initially modelled themselves on **The Everly Brothers**. Childhood friends



starting out as "Tom & Jerry" in 1957, they recorded an acknowledged pastiche **Everly** sounding 'Hey, School Girl'.

As Simon & Garfunkel, the duo rose to fame in 1965, largely on the strength of the hit single 'The Sound of Silence'. Their music was featured in the landmark film *The Graduate* (1967), propelling them further into the public consciousness. They are well known for their vocal close harmonies and were among the most popular recording artists of the 1960s. Their biggest hits - including 'The Sound of Silence', 'I Am a Rock', 'Homeward Bound', 'Scarborough Fair/Canticle', 'A Hazy Shade of Winter', 'Mrs. Robinson' (1968), 'Bridge over Troubled Water', 'The Boxer', and 'Cecilia' all peaked at number one in several charts. They have received several **Grammys** and were inducted into the **Rock and Roll Hall of Fame** in 1990 and the Long Island Music Hall of Fame in 2007.

Their sometimes rocky relationship led to their last album, *Bridge Over Troubled Water*, being delayed several times due to artistic disagreements and as a result the duo broke up in 1970. It was their most successful album worldwide to date, peaking at number one in several countries, including in the United States, and receiving 8x Platinum certification from the Recording Industry Association of America, making it their highest-selling studio album in the US and second-highest album overall. Simon and Garfunkel have reunited to perform and sometimes tour together in every decade since the 1970 breakup, most famously for

1981's *The Concert in Central Park*, which attracted more than 500,000 people, making it the 7th most attended concert in the history of music. In 2004, they were ranked #40 of the 100 greatest artists of all time by **Rolling Stone** magazine.

The Everly Brothers joined S & G on their 2004 reunion world-tour playing a short set both on their own and joined by Paul and Artie. The concert is available on both CD and DVD (*Old Friends Live On Stage* – although not all the **Everly** performance is included). Simon & Garfunkel recorded live performance versions of '**Bye, Bye Love**' and '**Wake Up Little Susie**'. As with other major acts there is too much to include here. Please refer to various websites and books for more information.

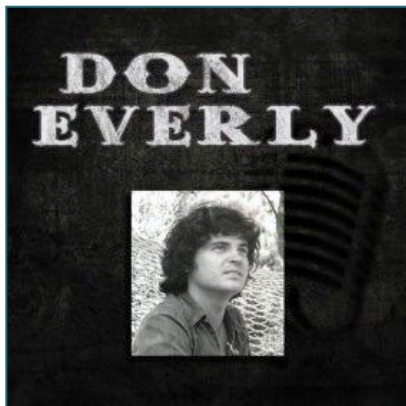
SINCE YOU BROKE MY HEART

(**Don Everly**) Recorded 15th December 1959 at **Bell Sound Studio, New York**, though the Everlys only overdubbed it that day, and issued as a single (Cad 1376) before the end of December, the B-side of the lovely '**Let It Be Me**'. The backing track had been recorded two days earlier, 13th December, at **RCA Victor Studio, Nashville, Tennessee**. Musician details not certain but probably: **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**. Failing to chart in the US, 'Since You Broke My Heart' still made it all the way up to #4 in the UK. It was released on the US version only of the album **THE FABULOUS STYLE OF THE EVERLY BROTHERS**. Not until 1971, when the double album **END OF AN ERA** was issued, did this track appear on an album in the UK.

Don Everly also sings a solo version that he recorded 3rd November 1976 for his **BROTHER JUKEBOX** album (1976), this reached #84 on the country charts in the US. **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**.

Two early demo versions (circa 1960 but most likely recorded before then) can be heard on the 2005 compilation albums **GIVE ME A FUTURE** and **TOO GOOD TO BE TRUE**, both of which consist of mostly late 1950s demo recordings; on the first Don sings solo, on the latter it is Don and Phil together.

Highest chart positions: US: -; UK: 4; Canada: -



SING ME BACK HOME

(Merle Haggard) Recorded 16th July 1968 at **T.T. & G Studio, Hollywood**, California; overdub session on 25th September 1968 at **Western Recorders, Hollywood**. **James E. Burton** (guitar); **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. Overdub session 25th September 1968: **Terry Slater** (bass); **Van Dyke Parks** (organ). Producer: **Lenny Waronker**.

This amazing track can be found on the **ROOTS** album. **Merle Haggard** and his band had a - much faster-paced - hit with it in early 1968 on the Country charts. If anyone wonders why Merle wrote so much about prison - or going there - (listen also to '**Mama Tried**' and the Byrds' '**Life In Prison**' on their album *Sweetheart Of The Rodeo*), it is because he robbed a Bakersfield tavern in 1957 and served three years in San Quentin! While an inmate, he saw **Johnny Cash** perform there and years later told Cash how much he had enjoyed the show. When Cash did not remember him being part of the show, Merle confessed he wasn't in the show - he was in the audience! **The Everly Brothers** perform a great rendition, albeit not a full version, with **Johnny Cash** on the 1970 **ABC TV** (first one aired) show *Johnny Cash Presents The Everly Brothers*. Recorded 29th May 1970; broadcast 8th July 1970 (Show No. 1).

SINGING THE BLUES

(Melvin Endsley) Performed by the **EBs** with **Marty Robbins** as part of a medley comprising 'Singing The Blues'/'**A White Sport Coat (And A Pink Carnation)**'/'**El Paso**' on the 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers*, which was recorded 28th May 1970 and aired 15th July 1970 (Show No. 2). 'Singing the Blues' first topped the US country chart for **Marty Robbins** before becoming a pop hit for both Guy Mitchell and Tommy Steele. Both Steele and Mitchell topped the UK chart in 1957. It became a standard and was covered many times; versions include those by Frank Ifield, **Jerry Lee Lewis**, **Paul McCartney**, **Dean Martin** and Randy Travis. Melvin Endsley, 30th January 1934 – 16th August 2004.

SINKS, EARL



(aka Earl 'Snake' Richards and Earl Henry) fronted **the Crickets** on 'I Fought the Law', 'A Sweet Love', and a remake of '**Love's Made a Fool of You**', 'Someone, Someone' and 'When You Ask About Love'. He was born Henry Earl Sinks on 1st January 1940 in Levelland, Texas. In 1958 he went to **Nashville** with his pal **Bob Montgomery**, where they worked as songwriters with **Acuff-Rose**. Earl Sinks took the lead vocalist position spot in **The Crickets** in late 1958 until going solo in 1960. He used the names of alternatively Earl Sinks, Sinks Mitchell, Earl Richards, Earl Henry, and Earl "Snake" Richards. As a session musician and harmony singer, he worked with such artists as **Mel Tillis**, **Charlie Pride**, Faron Young and others. He recorded with a group called The Omegas, who had three singles released on **Decca** in 1959-60. Among the Omegas singles is the original version of '**So How Come (No One Loves Me)**', which was later recorded by **The Everly Brothers** on **WB**. During this time period, he also wrote and produced songs with **Bob Montgomery**; the team was responsible for such hits as 'Honey' and 'Little Green Apples'; their songs were recorded by such acts as Brenda Lee, Sue Thompson, Lawrence Welk and Gladys Knight. Another song they co-wrote was '**That's What You Do To Me**' that **The Everly**

Brothers recorded for 1960's **IT'S EVERLY TIME** on **Warner Bros**. In 1963, Sinks moved to **Hollywood**, where he made appearances in such television shows as *Cheyenne*, *Sugar Foot* and *Route 66*. He also starred, as Earl Richards, in such films as *That Tennessee Beat* (1966) that also featured **Merle Travis** and (as themselves) Boots Randolph, Pete Drake and the **Statler Brothers**, *White Lightning Road*, *Girl From Tobacco Row* and *Forty Acre Feud*.

Earl had a country background (he had played with Ferlin Husky's band, the Hushpuppies, among others) and switched to country after being signed by **Hickory Records** in 1963. In March 1968 **Bob Montgomery** signed Earl to United Artists, the label where he would finally find chart success (as Earl Richards), albeit only on the country charts. In 1972 he was appointed manager of the Ace of Hearts label (not to be confused with the UK label of the same name) and bought the label with Gene Kennedy the following year. In 1976 Sinks launched the short-lived RPA label, for which he rerecorded 'House Of Blue Lights' and an LP with that title. Since then Earl has worked as an independent producer with artists of the stature of **Merle Haggard** and **Mel Tillis**.

SKYHILL STUDIOS - Skyhill Studios, Skyhill Drive, Studio City, California, USA – this is the home studio of musician/arranger **Leon Russell**. The **Everly Brothers** partly recorded '**The Lord of The Manor**' here, plus recording the unreleased/lost tracks '**Portuguese Bend**' and '**Carolyn Walking Away**'.

SLATER, TERRY - Terry Slater has a lifetime of experience in the music business. He was born and raised in London - almost within the sound of Bow Bells, which gives him the right to call himself a real cockney lad!

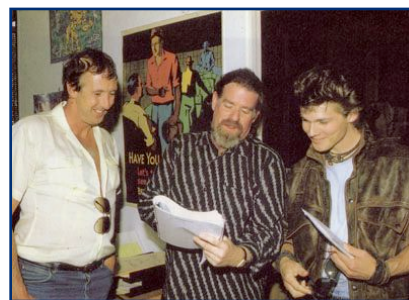


Without any formal education, music became a way out of what looked to be a dreary existence. **Little Richard** and **Chuck Berry** were his saviours. "If they could do it, I could too, so I learned to play the bass and guitar." Terry recalls. "This was before the English music scene exploded in the early sixties. Like the **Beatles**, I went to Hamburg and played at the Star Club. It was a rough place. Whores and sailors, drunks and junkies. One night, I was called into the office backstage. There, a fat guy sat, a cigar sticking out of the corner of his mouth and two Doberman Pinchers beside him. On the table were two pistols. I almost wetted my pants!" Terry was told to return to London and report to his agent's office. Frightened to death, as soon as he got back home, he locked himself in and didn't dare go out for weeks. Finally he told his father what had happened and he went to Terry's agent's office: all they wanted was to manage Terry! They took him on, tripled his wages, and since that time he has earned his living from music.

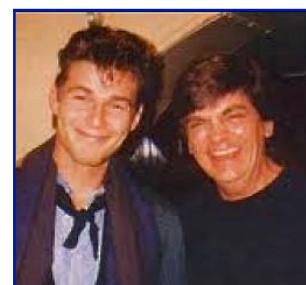
He played in backing bands for all his old idols when they were on tour in the UK: **Chuck Berry**, **Fats Domino**, **Little Richard** and the rest. His career really got going when he joined the backing band for the **Everly Brothers**. **Phil Everly** and Terry Slater met in 1963 when the **Everly Brothers** headlined a UK tour which also included **Bo Diddley**, **Little Richard** and (at the bottom of the bill) **The Rolling Stones**. The band that backed several of the acts on the tour was The Flintstones (see pic with **Little Richard**; TS is at left), a group cast in the mould of the better known Sounds Incorporated. Slater was guitarist with The Flintstones. The result was a long friendship between Phil and Terry - who moved to the US in the mid-1960s, and became bass player in the combo behind Don and Phil. He stayed with them for a long time. He is credited as composer or co-composer of many **Everly** songs including '**Bowling Green**', '**Mary Jane**', '**A Voice Within**', '**Talking To The Flowers**' and '**Do You**'. He played bass on many of the recordings including albums such as **THE EVERLY BROTHERS SING** and **ROOTS** (Slater is also credited as composer of '**Living Too Close To The Ground**'). Slater is credited as co-composer on Phil Everly's solo track '**Up In Mabel's Room**' included on 1972's **STORIES WE COULD TELL**. It was during this period that he gained much of the experience that later made him so capable of handling young talent. He saw where the money was made and taught himself everything there was to know about agreements and contracts. He found out about the exhausting work schedule and how quickly it all went downhill if you started taking artificial stimulants. After many years on the road, in 1972 Slater began working in the business side of music. He became the head of the publishing division of the record company EMI in England, and wrote contracts for the rights to artists such as Kate Bush, Blondie and the Sex Pistols.



Phil Everly's first solo album, **STAR SPANGLED SPRINGER**, was released in late 1973 on **RCA**; several of the tracks on the album, including the critically acclaimed '**Snowflake Bombardier**', were composed by **Phil Everly**, either solo or with Terry Slater. In 1974, Slater convinced **Pye Records** in England to sign **Phil Everly** as a solo artist, and two albums resulted: **THERE'S NOTHING TOO GOOD FOR MY BABY** (US title: **PHIL'S DINER**) was released at the end of that year, and **MYSTIC LINE**, which also involved **Warren Zevon**. Slater



co-composed with **Phil Everly** many other tracks including, '**A Man And A Woman**'; '**Better Than Now**'; '**Feather Bed**'; '**Friends**'; '**Goodbye Line**'; '**Goodbye Summer Sun**' (a demo laid down by Phil and Terry); '**Invisible Man**'; '**It Pleases Me To Please You**'; '**It's True**' (also involving **Warren Zevon**); '**Music Is The Voice Of Love**' (recorded by **English House** and produced by Terry Slater); '**Never Gonna Dream Again**'; '**New Old Song**'; '**Old Kentucky River**' (aka '**Caroline**'); '**Summershine**'; '**Sweet Music**'; '**Sweet Pretender**'; '**Sweet Suzanne**'; '**Too Blue**'; '**You And I Are Song**'. Without wishing to deny or denigrate Terry Slater's obvious talent and contribution, some compositions are credited to him that are known to have been composed by **Don Everly** and/or **Phil Everly** (e.g. '**Lord Of The Manor**'). This was sometimes done as a 'gift' and/or to avoid paying royalties to song publishers **Acuff-Rose** due to the **Everly Brothers'** on-going legal dispute with **Wesley Rose**. For more information see other entries and the **Lyric List**. There are also a number of unpublished/unrecorded compositions. One interesting **Phil Everly/Terry Slater** composition, '**They Smile For You**', composed and recorded by the **Everly Brothers** in 1967, only saw the light of day in 2008 and then only with a 'voice over' (see the song entry for more info).



Terry Slater became head of A&R and finally Director of EMI in 1979. He was responsible for signing up names like Duran Duran, Kajagoogoo (see pic left, with beard, 1982) and Thomas Dolby to EMI. But his career as Director was a short one. "Things weren't going so well for EMI, and they made some big changes. As a result of financial difficulties, people were moved into different positions. They split up our team – so I quit," Slater says. He got involved in organizing one of the **Everly Brothers'** reunion tours - a great success, but then withdrew to his farm and began to search for the one, new, big talent he could bet everything on.

Slater had many friends and contacts who were constantly recommending new groups. Every day he received demos from young hopefuls. One person who often presented him with new possibilities was John Ratcliff, who had a little studio in London that made demo recordings. And one day, a-ha walked in...*(see pic right, TS with sunglasses on shirt)*. "Now I work a hundred per cent with a-ha and only a-ha. They're the only ones I want to manage – now and forever. I've put all my personal prestige and private funds on the line for them," Slater explained. Terry Slater and John Ratcliff formed T.J. Management to take care of a-ha. Ratcliff dealt with the technical and musical aspects, and Slater was the international business manager and liaison person for **Warner Brothers'** head office in **Los Angeles**. A-ha achieved worldwide success with songs like 'Take On Me' and the James Bond theme 'Living Daylights'. In 1990 a-ha fairly successfully covered the **Everly** classic '**Crying In The Rain**' – which impressed Don and Phil to such an extent that they presented the three Norwegians with a set of guitars. *(The picture right shows Phil with a-ha lead singer Morton Harket, 1987.)*

SLEEPLESS NIGHTS

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

Phil: "I haven't heard it in so long, I can barely recall that. The one thing about Boudleaux - he just didn't write a bad song. I mean, even the things we didn't record." (Quote Phil from liner notes for the 2005 **Bear Family** box set **THE PRICE OF FAME**.) **Don Everly** relates that he taught **Gram Parsons** 'Sleepless Nights' in 1969.

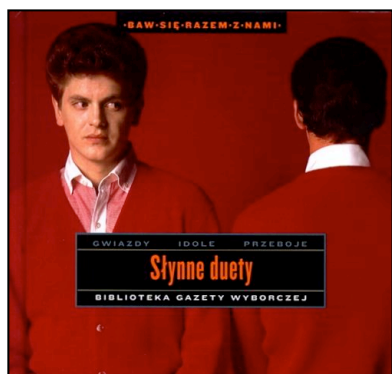
SLIPPIN' AND SLIDIN'

(Richard Penniman (aka Little Richard)/Edwin J. Bodge/Albert Collins/James Smith) Recorded 1st December 1964 at **Fred Foster Sound Studio A, Nashville, Tennessee** for the **ROCK 'N' SOUL** album. No musician details known. Producer: **Jimmy Hilliard**; engineer: **Bill Porter**.

The original was by Edwin J. Bodge (Eddie Bo) who cut it in 1956 as 'I'm Wise'. Little Richard then took the song and changed the title to 'Slippin' And Slidin'; the EB's version stuck fairly close to **Little Richard's** 1956 recording. The track has been covered by **Buddy Holly**, who also does a wonderful slowed down version, Otis Redding and Johnny Winter.

On the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 9th May 1970 and aired 2nd September 1970 (Show No. 9) the EBs performed it as part of a medley with **Rick Nelson**, comprising '**Slippin' and Slidin'**'/'I'm Walking'/'**Good Golly Miss Molly**'/'**Hello Mary Lou**'/'**My Babe**'/'**Maybelline**'/'My Bucket's Got A Hole In It'/'**Oh Boy**'/'**I'm Movin' On**' – Rick sang his songs, the Everlys theirs with the exception of 'My Babe' which Rick did solo. He joined them at the end of 'I'm Movin' On' and together they sang 'Good Golly Miss Molly' and 'Hello Mary Lou'. Edwin J. (Eddie Bo) Bodge, 20th September 1930 – 18th March 2009.

SLYNNE DUETY - **The Everly Brothers' 'Crying In The Rain'** is included on **SLYNNE DUETY** - a rare 2006 Polish only 19-track CD compilation, sold exclusively with the 16th June issue of *Gazeta Wyborcza*, the 9th CD in the *Baw Sie Razem Z Nami - Gwiazdy Idole Przeboje* series. The cover features a photograph of Phil (facing forward) & Don which also featured on a cover of **The Times Literary Supplement**.



Also includes material from Paul & Paula, Les Paul & Mary Ford, **The Righteous Brothers**, Louis Armstrong & Ella Fitzgerald, Jan and Dean, **Peter and Gordon**, Jane Birkin & Serge Gainsbourg and more. Housed in a hard back digipak style picture sleeve with an excellent integral 36-page booklet (in Polish) featuring details on each band.

SMITH, CARL – Carl Smith (15th March 1927 – 16th January 2010) was the leader of Carl Smith & **The Tunesmiths** - one of the



hottest bands of the country genre, an outfit that at different times featured drummer **Buddy Harmon**, guitarist Grady Martin and steel guitarist Johnny Sibert. The Tunesmiths backed the **Everly Brothers** on their first four recordings for **Columbia Records** in 1956 - '**The Sun Keeps Shining**', '**Keep a' Lovin' Me**', '**If Her Love Isn't True**' and '**That's The Life I Have To Live**', produced by **Don Law**. Only the first two tracks were released as a single at the time but it was not successful. The complete recording session is said to have lasted about 20 minutes!

Carl Milton Smith, known as "Mister Country" and the drinking companion of **Johnny Cash**, was a key figure in the changing sound of country music in the early 1950s. Like **Eddy Arnold**, he purveyed a softer, warmer vocal manner, while keeping the music muscular by placing it in the bluesy small-group setting of Texan honky-tonk. But as well as an ingratiating ballad style, he had an aptitude for up-tempo rockabilly. Smith, like Arnold, was a Tennessee small-town boy, sharing his birthplace of Maynardville, about 20 miles north of **Knoxville**, with the earlier country music star **Roy Acuff** whom he idolised. He took up the guitar as a boy; at age 15, he started performing in a band called Kitty Dibble and Her Dude Ranch Ranglers. By 16 he was playing bass with a band on the **Knoxville** radio station **WROL**, one of many artists whose early career was supported by the local businessman, country music fan and radio sponsor Cas Walker. He returned

to the station in the late 1940s after service in the navy, then, following shorter stints on stations in Augusta, Georgia, and Asheville, North Carolina, joined the **Grand Ole Opry** in 1950 having come to the attention of Troy Martin, a **Nashville** publishing executive who introduced him to Jack Stapp, the manager of the **Grand Ole Opry**, and to **Don Law** of **Columbia Records**; in the same year he was signed by **Don Law** to **Columbia**.

His earliest and, arguably, finest records drew upon the honky-tonk style exemplified by his sometime friend, **Hank Williams**, but his vocals anticipated the emergence of the Nashville Sound and would prove quietly influential with subsequent performers. Usually attired in a suit rather than the sequinned outfits typically worn by his peers, he exuded a modest dignity and gained the nickname "The Country Gentleman". **Waylon Jennings** was among those he impressed: "From the minute he came out, I wanted to look like him, tried to comb my hair like him and learnt every song he ever recorded."

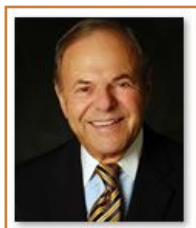
Over the next five years he had five No. 1 hits in the country charts – 'Let Old Mother Nature Have Her Way', 'Don't Just Stand There', 'Are You Teasing Me', 'Hey Joe' and 'Loose Talk', the last of which held the top position for 30 weeks - as well as lesser

hits such as 'If Teardrops Were Pennies', 'Let's Live a Little' and 'There She Goes'. In 1952, the trade paper **Cash Box** named him the year's best folk artist, and in 1954, the rival journal **Billboard** awarded him its triple crown.

For the first half of the 1950s, Smith was one of country music's most bankable artists, with 30 Top 10 **Billboard** hits including 21 in a row. In 1956, however, he left the **Grand Ole Opry** and his four-year marriage to June Carter (who went on to marry Johnny Cash) ended in divorce. He never again enjoyed the success of his early years, though he was a popular figure on country music television into the '60s, maintaining a large following in Canada, where his weekly TV show, *Carl Smith's Country Music Hall*, ran for five years. He had his last entry in the country music Top 10 in 1967 with 'Deep Water'.

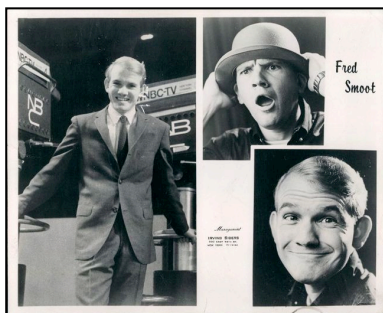
By the 1970s, shifting tastes in country music had robbed him of his audience. In 1975, he left **Columbia** for the **Nashville** independent label **Hickory**, but by the end of the decade he had retired to his ranch near Franklin, Tennessee, with his second wife, Goldie Hill, a former country music singer and songwriter. Meanwhile, Carlene, his daughter with June, was making a name as a country singer in England, where she had settled with her husband, the rock musician Nick Lowe. Smith was voted into the **Country Music Hall of Fame** in 2003 – not before time, many thought. Two years earlier, **Waylon Jennings** had been so disappointed by Smith being overlooked that he refused to attend his own induction. Carl Smith died of natural causes in 2010, aged 83.

SMITH, JOE - Joe Smith, an alumni of Yale and top-rated Boston radio personality, one of the most influential executives in the



music industry as president of **Warner Bros. Records**, Chairman of **Elektra/Asylum**, **Capitol/EMI** and president of the National Academy of Recording Arts and Sciences. His keen ear discovered and/or guided the careers of a Who's Who in popular music. Among those who benefited from his expertise are Frank Sinatra, **Dean Martin**, Sammy Davis, Jr., **Petula Clark**, Peter, Paul & Mary, **James Taylor**, **Neil Young**, Bob Newhart, Bill Cosby, Fleetwood Mac, **Rod Stewart**, Bonnie Raitt, Garth Brooks, Van Morrison, Jimmi Hendrix, Joni Mitchell, the Grateful Dead and of course **The Everly Brothers**. He has also been a leading industry spokesman in the areas of copyright legislation, antipiracy and censorship. For his career with **Warner Brothers**, see the entry for the record label.

SMOOT, FRED - No date of birth or any personal details known to us. An American actor and comedian; he starred in just a handful of TV films and made some guest appearances on TV series. He was also on the 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers* a few times as himself.



SNOW, HANK - Clarence Eugene (Hank) Snow - 9th May 1914 - 20th December 1999 - composer of the terrific '**I'm Movin' On**', recorded by the **Everly Brothers** for the 1967 album **THE HIT SOUND OF THE EVERLY BROTHERS**.



Hank Snow was born in the sleepy fishing village of Brooklyn, Queens County, on Nova Scotia's South Shore, just down the tracks from Liverpool. As a boy, Hank faced many difficulties and shortcomings including the trauma of his parents' divorce when he just eight years old and was forced to stay with his grandparents. He then had to deal with an abusive grandmother who forbade him to see his mother. He regularly sneaked out at night and walked the railroad tracks to nearby Liverpool where his mother was living. Not willing to return to his grandmother, who would often beat him for visiting his mom, he would sometimes seek shelter in Liverpool's railway station, now home of the *Hank Snow Country Music Centre*.

Both his parents had a musical talent and Hank picked up his basic guitar-playing skills from his mother. In 1926, to escape his brutal stepfather, Hank went to sea as a 12-year-old cabin boy and never returned to school. With his first earned income he bought his first guitar, a T. Eaton Special for \$5.95. While at sea, Hank would listen to **Jimmie Rodgers** on the radio and began to imitate him and entertain the crew. It wasn't long before Hank had picked up his own style.

He entertained friends and neighbours and quickly developed excellent skills as a musician and entertainer at kitchen parties, neighbourhood picnics and clubs. His professional career started at CHNS Radio in Halifax in 1933 where he had his own radio show. He changed his name to "Hank, The Yodelling Ranger" because it sounded more western. Throughout the 1930s and '40s he toured the Maritimes and Western Canada playing at county fairs and local radio stations. His successful appearance on radio led to Hank's audition with **RCA** in Montreal.

On 2nd September 1935 Hank Snow married Minnie Blanche Aalders, who stayed with Hank through all the hard, travelling years and beyond. Hank and Minnie had one son together, Jimmie Rodgers Snow (named after Hank's idol), who also travelled with them and eventually joined Hank on stage on numerous occasions.

In 1936 he made his first recording in Montreal with **RCA Victor's** Bluebird label and signed a contract that would last 47 years, the longest continuous contract in the history of the recording industry. He charted more than 70 singles on the **Billboard** country charts from 1950 to 1980 including number one hits such as '**I'm Movin' On**'; 'The Golden Rocket'; 'I Don't Hurt Anyone'; 'Let Me Go, Lover'; 'I've Been Everywhere' and 'Hello Love' – used by **Garrison Keillor** to open each broadcast of his *Prairie Home Companion* radio shows - as well as other top ten hits. He is a member of both the Canadian Country Music Hall of Fame and **Country Music Hall of Fame**. Despite his lack of schooling, Snow was a gifted songwriter and in 1978 was elected to the **Nashville Songwriters Hall of Fame**. In Canada, he was ten times voted that country's top country music performer.

A regular at the **Grand Ole Opry**, in 1954 Hank persuaded the directors to allow a young **Elvis Presley** to appear on stage. Hank used Presley as his opening act and introduced him to Colonel Tom Parker. In August 1955, Snow and Parker formed the management team, Hank Snow Attractions. This partnership signed a management contract with **Presley** but before long, Hank was out and Parker had full control over the rock singer's career.

Performing in lavish and colourful sequin-studded suits, Snow had a career covering six decades during which he sold more than 80 million albums. In Robert Altman's 1975 film *Nashville*, Henry Gibson played a self-obsessed country star loosely based on Hank Snow. A victim of child abuse, he established the Hank Snow International Foundation For Prevention Of Child Abuse. Hank Snow died of old age on 20th December 1999 at his Rainbow Ranch in **Madison**, Tennessee, aged 85, and was interred in the Spring Hill Cemetery in **Nashville**.

SNOWFLAKE BOMBARDIER

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

Phil feels it is one of his best songs: "The song tells my life story as well as my philosophy on life. It was very difficult to write. I wrote thirteen verses but only three survived. **Warren [Zevon]** called me up after he'd written the string parts and he said, 'It's **Grammy** time!'"

On the 1974 US radio programme **Sounds Like The Navy**, Phil said, "This is my favourite piece of material that I've ever had anything to do with. I co-write with my closest friend, who's named **Terry Slater**, he's an Englishman. One day we were in my living room on a normal kind of Sunday with everybody around and we kind of write in the middle of everything. His wife, whose name is Sheila, said to me something, and I was deep in concentration 'cause we were working at the time. And I said, did you say 'snowflake bombardier'? And she said no, and I said, well I'll take it. And with that put in mind to me pretty much my basic kind of philosophy, and that's it's about as gentle a thing as I think you could be and in the song, in the various verses, there are basically my attitudes how I feel about everything – including dying."

SOBER

(**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.

SO FINE

(Johnny Otis) Recorded 1st December 1964 at **Fred Foster Sound Studio A, Nashville, Tennessee**; it features on the album **ROCK 'N' SOUL**. No musician details known. Producer: **Jimmy Hilliard**; engineer: **Bill Porter**.

A #11 hit in 1959 for New Jersey vocal group the Fiestas. Composer Johnny Otis is the one who discovered Etta James, Hank Ballard and Jackie Wilson. One of his best-known recordings is 'Willie And The Hand Jive'. He also worked as chief of staff for a Democratic congressman.

SOFTLY AND TENDERLY

(Will L. Thompson) Performed on **Garrison Keillor's Lake Wobegon Spring Weekend** (for Minnesota Public Radio - 16th May 1987) with **Garrison Keillor**, Kate MacKenzie & **Albert Lee** (guitar). It is an American sacred hymn that was first published in 1880. A famous version is from the Million Dollar Quartet that comprised **Elvis Presley**, Carl Perkins, **Jerry Lee Lewis** and **Johnny Cash** during an informal 1956 jam session. It was also sung at the memorial service for American Civil Rights leader Martin Luther King on 8th April 1968. Will Lamartine Thompson, 7th November 1847 – 20th September 1909.

SO HOW COME (NO ONE LOVES ME)

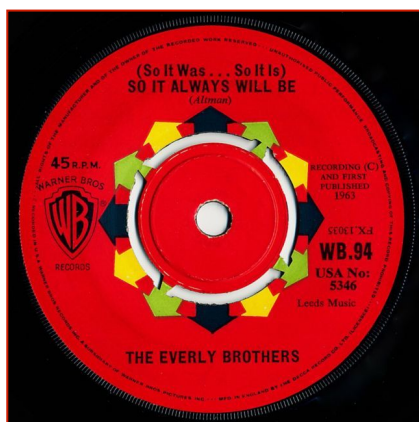
(**Boudleaux & Felice Bryant**) Recorded 10th July 1960 at **RCA Victor Studio, Nashville, Tennessee**, for the album **A DATE WITH THE EVERLY BROTHERS**. Musician details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**. Check out a great 1963 rendition by **The Beatles** on their album *Live At The BBC*, released in the 1990s.

(SO IT WAS, SO IT IS) SO IT ALWAYS WILL BE

(**Arthur Altman**) Recorded 27th January 1963 at **RCA Victor Studio, Nashville, Tennessee**, and issued on 22nd February 1963, coupled with 'Nancy's Minuet'. **Harold Ray Bradley** (acoustic guitar); William Paul "Willie" Ackerman (drums); other details unknown. Producer: no credit; engineer: **Bill Porter**.

In the UK they made this the A-side and the track reached the #23 spot; in the US it barely made a showing and got stuck at #116. **Arthur Altman** wrote several hit songs including 'I Will Follow Him' by Little Peggy March, 'All Alone Am I' by Brenda Lee and 'All Or Nothing At All' made famous by Frank Sinatra.

Highest chart positions: US: 116; UK: 23



SOLITARY MAN

(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 Diamond** took this song to #55 on the US charts in 1966; it was his debut single as a recording artist, released in April 1966 on Bang records. **Johnny Cash** and **Chris Isaac** are two of the artists who have covered it.



SO LONELY

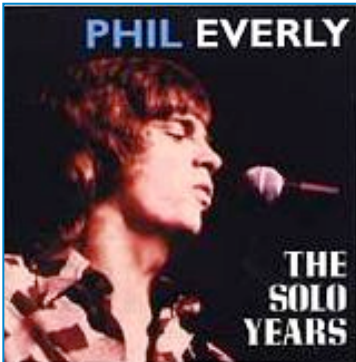
(**L. Ransford**) Recorded 2nd June 1966 at **United Recording Corporation Studio A, Hollywood, California** for the album **TWO YANKS IN ENGLAND**. **James E. Burton** (guitar); **Glen Campbell** (guitar); **Jay Lacy** (guitar); **Alvin W. "Al" Casey** (guitar); **Don Lanier** (guitar); **Terry Slater**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

SO LONG, IT'S BEEN GOOD TO KNOW YUH (DUSTY OLD DUST)

(**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'. **Woody Guthrie** found the inspiration for the song in a dust storm that hit Tampa on 14th April 1935; the lyrics contain some biting comic observations of the trouble people suffered. He recorded it in March 1940 and it is among the first recordings made of him, along with 'Talking Dust Bowl Blues' and 'Do-Re-Mi', some of his best known songs. During the recording he was also interviewed by Alan Lomax for the Archive Of Folk-Song at the Library of Congress in Washington D.C. These recordings were not released commercially until 1964.

SOLO YEARS, THE

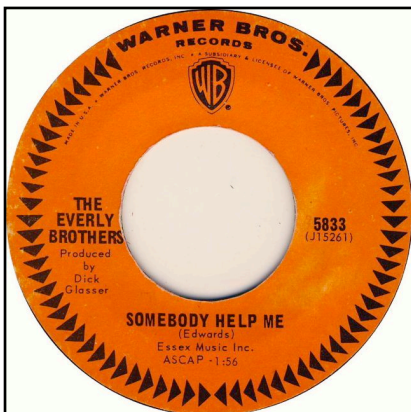
- a **Phil Everly** compilation CD issued in 1998 by Castle Select Records comprising Phil's two **Pye** albums, 1974's **THERE'S NOTHING TOO GOOD FOR MY BABY** (aka **PHIL'S DINER** - U.S. title) and 1975's **MYSTIC LINE** - with two additional bonus tracks, the unfinished 'The Three Bells' and 'Baby You Know Me'. It was previously issued in 1991 on Sequel Records as **THE LONDON SESSIONS**.



SOMEBODY HELP ME

(Jackie Edwards) Recorded 3rd June 1966 at **United Recording Corporation Studio A, Hollywood, California** for the album **TWO YANKS IN ENGLAND** and issued in the US only as WB #5833 later that month, backed with 'Hard Hard Year'. It was later also included on 1967's **THE EVERLY BROTHERS SING**. **James E. Burton** (guitar); **Glen Campbell** (guitar); **Ervan F. "Bud" Coleman** (guitar); **Jay Lacy** (guitar); **Don Lanier** (guitar); **Terry Slater** (bass); **Leslie Milton** (drums); **Don Randi** (keyboards). Producer **Dick Glasser**; engineer: **Lee Herschberg** & **Eddie Brackett**. Overdub session held on the same day with the above personnel.

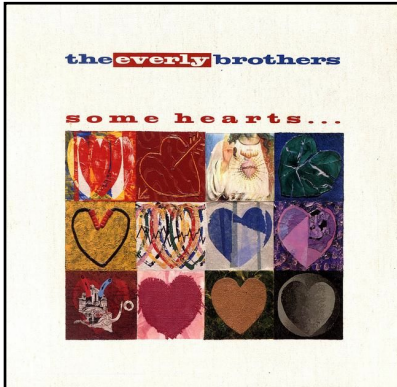
This song had recently topped the UK charts for the Spencer Davis Group. The Everlys rendition unfortunately failed to register. **Don Everly**: "We won't release it in England since it's already been a hit there. But it's such a good song and we thought America might like to hear it." Wilfred Gerald "Jackie" Edwards, 1938 - 15th August 1992.



SOMEBODY NOBODY KNOWS

(**Kris Kristofferson**) Recorded 26th July 1972 at **RCA Victor Studio, Nashville, Tennessee** for the album **PASS THE CHICKEN & LISTEN**. **Paul T. Yandell** (rhythm guitar); **Steve Schaffer** (bass); **Ralph "Larrie Londin" Gallant** (drums); **Hargus M. "Pig" Robbins** (piano); **John P. "Johnny" Gimble** (fiddle/mandolin). Producer: **Chester B. "Chet" Atkins**; associate producer: **David M. Kershenbaum**; engineer: **Bill Vandervoort**. **Kris Kristofferson** recorded his own version for his 1972 album *Border Lord*.

SOME HEARTS (the album) Released as **Mercury 832 520-1** in 1988. No less than seven songs are either Don or Phil-penned! A



noticeable change is that on quite a number of tracks, the guitar was swapped for the synthesizer. Details in regard to each track are unknown but musicians on the **SOME HEARTS** sessions include: **Albert Lee** (guitar); **Greg Harris** (guitar); **Hank Devito** (guitar & steel guitar); **Phil Cranham** (bass); **Larrie Londin** (drums); **Pete Wingfield** (keyboards); **John Hobbs** (keyboards). Producers: **Don & Phil Everly**; associate producer: **Larrie Londin**. Additional vocals: **The Beach Boys** on 'Don't Worry Baby' (re-mix of the latter produced by **Jack Clement**).

Phil: "I believe in high-tech, I've always liked synthesizers. High-tech is like the echo we used in the fifties. That was all we had available then. Like everybody else, we sometimes try to change. But because of our voices it will still be the **Everly Brothers**." Some fans may have appreciated the change, some may not. When Don writes, the songs "seem to have a built-in arrangement, there's a sound I've got going with it. I write from the first four bars and there's always a rhythm guitar thing. That's always been my style and I guess it always will be."

The record was produced by Don and Phil, with drummer **Larrie Londin** getting Associate Producer credit. Phil explained: "We wanted to do the production this time. We

weren't dissatisfied with the other two albums or Dave's contribution [**Dave Edmunds**], we just wanted to set our own pace. Besides, most of the songs are our own and more personal so we didn't need to hear an outsider's interpretation."

However things did not run smoothly, as **Albert Lee** later added: "The experience made them not want to go in the studio again for a while because it really was like pulling teeth. They didn't like engineers or whatever and...Larrie ended up mixing it, which is something he really didn't want to do but he was forced to because he was someone they both trusted and agreed upon. That's always a point with them. One will come up with a guy and the other doesn't know him or doesn't like the sound of him so he says, 'Let's get somebody I know'. That still happens."

The album unfortunately was not a commercial success, possibly due to the minimal promotional efforts on the parts of both the record company and Don and Phil. But Don admits: "I think of all the albums we've done - from my point of view, my part was self-indulgent. I had written things and I didn't think about the commerciality of it. I didn't think of anything but just this vision I had in my head. It was left of centre. It wasn't commercial." Phil, however, was less bothered by it all: "I never think about it because I never listen to them. Once I've cut something I just move on."

SOME HEARTS is their last studio album to date; it did not reach the album charts. **Mercury** dropped the Everly Brothers the following year. The complete album was also included on 2005's **Hip-O Select's** excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**.

TRACKS: Side 1 (of vinyl LP): **Some Hearts / Don't Worry Baby / Ride The Wind / Be My Love Again / Can't Get Over It.**

Side 2 (of vinyl LP): **Angel Of The Darkness / Brown Eyes / Three Bands Of Steel / Julianne / Any Single Solitary Heart.**

SOME HEARTS (the song)

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

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

SOME SWEET DAY

(**Boudleaux & Felice Bryant**) Recorded 22nd March 1960 at **RCA Victor Studio, Nashville, Tennessee** in seven takes. It features on the album **IT'S EVERLY TIME**. Musician details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.

Fairport Convention recorded the song in 1969; it is available as a bonus track on a reissue of their 1969 album *What We Did On Our Holidays* and various greatest hits collections.

SOMETHING

(**George Harrison**) Don & Phil performed this lovely song twice on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**. The first time as a Phil solo, recorded 23rd May 1970 and aired 29th July 1970 (Show No. 4). The second time as a duet with **Merrilee Rush**, recorded 10th June 1970 and aired 16th September 1970 (Show No. 9).

George Harrison wrote the song and **The Beatles** recorded it for their album *Abbey Road* in 1969; it was his only composition to top the charts while he was in **The Beatles**. **George Harrison** was rumoured to have written the song for his then wife, **Pattie Boyd** (she was definitely the inspiration for the song 'Layla' from her soon to be next husband **Eric Clapton**) but said himself in a 1996 interview: "Well no, I didn't. I just wrote it, and then somebody put together a video. And what they did was they went out and got some footage of me and Pattie, Paul and Linda, Ringo and Maureen, it was at that time, and John and Yoko and they just made up a little video to go with it. So then, everybody presumed I wrote it about Pattie, but actually, when I wrote it, I was thinking of **Ray Charles**." Over 150 artists have covered it, making it the second most covered **Beatles** song after 'Yesterday'.

SOMETHING/SOMETHING IN THE WAY S/HE MOVES ('mix')

(**George Harrison**)/(James Taylor) A lovely medley performed with **Merrilee Rush** on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 9th May 1970 and aired 2nd September 1970 (Show No. 9). What is interesting is that **James Taylor's** 'Something In The Way She Moves' had inspired **George Harrison** to write 'Something'. Another thing of note is that **James**

had originally thought of calling his song 'I Feel Fine' – a line repeated in the chorus. That title, of course, had already been taken! For details on 'Something', see the previous entry.

SOMETHING'S WRONG

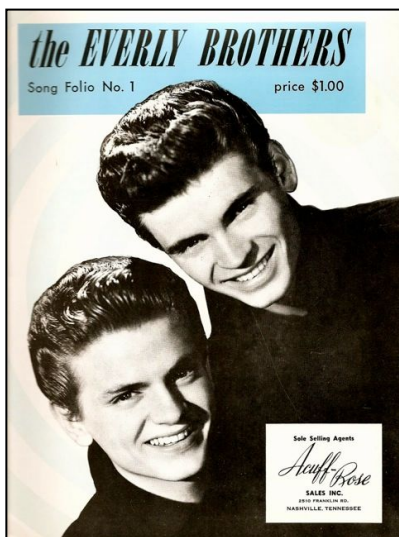
(**Phil Everly**) Recorded by **Bernie Schwartz** aka Bernie Ballantine aka Adrian Pride on 19th March 1965 with Phil producing. It was issued later that year coupled with '**Baby Bye Oh**' (WB 5651) under the name of **Bernie Schwartz** in the US – outside the US as Bernie Ballantine. On the record it states 'An Everly-Sheeley Production' – Sheeley being **Sharon Sheeley**. The **Everlys** never recorded it themselves – as far as we know! **Billboard** reviewed it in its 28th August 1965 issue: "Exciting debut of the blues shouter on a hard-driving rhythm ballad written and produced by **Phil Everly** of **The Everly Brothers**. A left-fielder to watch closely."



SOMEWHERE SOUTH IN MEXICO

(**Phil Everly/John Durrill/Snuff Garrett**) Sung by Johnny Rodriguez for the 1982 film **Kiss My Grits** starring Anthony Françoise & Susan George. Johnny Rodriguez is the first famous Latin American country singer, infusing his songs with Latin sounds.

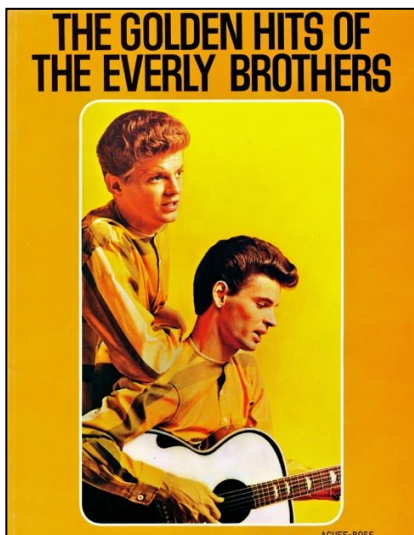
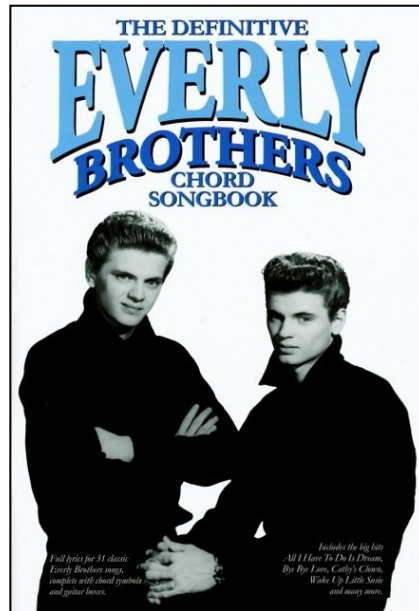
SONGBOOKS & SHEET MUSIC - see also **DISCOGRAPHIES** – there are many **Everly Brothers** songbooks and sheet music. Examples are pictured below.



'Life Ain't Worth Living'.



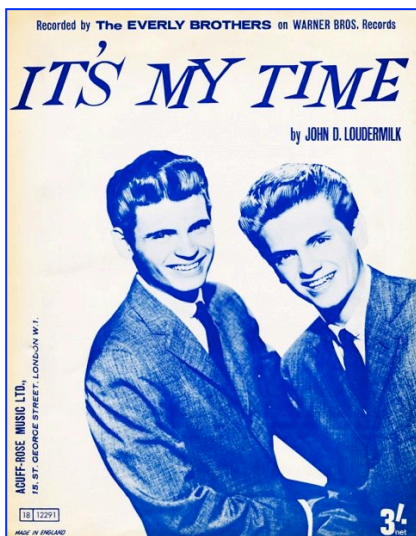
Examples are pictured below. Please provide images of any unusual ones you have or come across (contact details at the top of this document). We believe Song Folio No 1 (US & UK editions) to be the first song books. Each comprise the same pictures and as well as the hits to date (1959), songs composed by but not officially recorded by Don & Phil including, '**Gee But It's Lonely**', '**My Love And Little Me**' and



The **Golden Hit** songbook includes all the major **Cadence & Warners** hits.

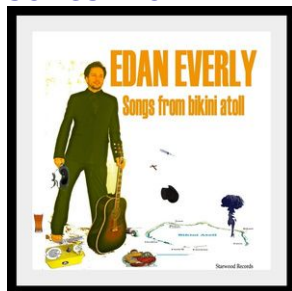
In spite of the early picture of Don & Phil the **Definitive Chord Songbook** tied in with the 'Definitive' CD release and was published in 2002. It comprises 21 songs from the **Cadence** days through to one **RCA** release '**Lay It Down**'.

More will be added in due course.



Sheet music for '**It's My Time**' – using an early picture. By then Don & Phil had adopted different hairstyles dropping the pompadour look.

SONGS FROM BIKINI ATOLL

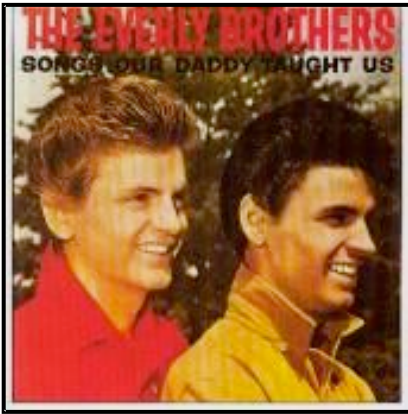


Released as a download album in December 2010 (available at iTunes, Amazon and other online retailers), this album by **Don's** son **Edan Everly** has **Phil Everly** joining his nephew and singing backup on 13 of the 15 tracks – it is not hard to pick out Phil's beautiful voice! Edan wrote all the songs and played most of the instruments with some help from contributing artists Phil Everly, Eliaz, Frankie Avalon Jr., Amanda Tsubota and James Kerr. He first laid down the basic tracks and then took a portable studio over to Phil's house where they set up in the guest room and Phil added his parts. Interesting detail: Edan's five-year old took the picture for the album!

SONGS OF INNOCENCE AND EXPERIENCE – An excellent 1984 BBC Arena documentary chronicling Don and Phil's career and their early lives.

SONGS OUR DADDY TAUGHT US

- Released as CLP 3016 17th November 1958, this second **Cadence** album consists of tracks Don & Phil learned from their father **Ike** – as the title suggests! Just their voices, Don's acoustic guitar and **Floyd 'Lightnin' Chance** on stand-up bass. The latter remarked during the sessions: "Damn! You *would* put me on an album where you can hear every note I play."



Phil: "We did it with Lightnin' Chance. Guitar and bass, that's all that's on there. Actually, it wound up being one of the pieces that people admire. They're all the songs that we sang growing up. They were the songs our daddy taught us."

Don: "It was a good idea; it was a natural. We put our hearts into it and it was as good a thing as we'd ever done. It was true and it was from the heart and that's exactly where we were in those days. We were teenagers then; a few years later we could approach those songs with our feelings. I still love that whole thing, that whole album. I love '**Silver Haired Daddy**', all that stuff. That sentimental stuff. I'm still a sentimental kinda guy. You know, those songs bring a tear to my eye sometimes." (Don & Phil quotes from liner notes to 2006's **STUDIO OUTTAKES**.)

There was one other reason for doing an album consisting strictly of old folks songs, as **Don** explained; "I knew we would be leaving **Cadence** and I wanted the last album to be something musically that I loved but I didn't want them to have any possible

singles which they would've kept releasing and interfered with our career. I suggested *Songs Our Daddy Taught Us* and everyone went for it. It was easy to do. It touched what folk music ought to be – country folk music, songs people would sing sitting on the porch. It's still one of my favourite albums. It's got class and ages very well." It is reputedly one of **Paul Simon's** favourite albums.

When interviewed in 1977, **Archie Bleyer** said, "It's interesting, I still get mail in regard to the old **Cadence** records, and one of the things about which people write fairly consistently is **SONGS OUR DADDY TAUGHT US**. I would say that is the strongest mail puller to date." **Archie Bleyer** re-released it during a folk revival in 1962 as **FOLK SONGS BY THE EVERLY BROTHERS**.

TRACKS: Side 1: Roving Gambler / Down In The Willow Garden / Long Time Gone / Lightning Express / That Silver Haired Daddy Of Mine / Who's Gonna Shoe Your Pretty Little Feet.

Side 2: Barbara Allen / Oh So Many Years / I'm Here To Get My Baby Out Of Jail / Rockin' Alone (In An Old Rocking Chair) / Kentucky / Put My Little Shoes Away.

SONY/BMG - TBC

SO SAD (TO WATCH GOOD LOVE GO BAD)

(**Don Everly**) Recorded 24th March 1960 at **RCA Victor Studio, Nashville, Tennessee** and issued on 15th August 1960 as WB 5163,



backed with '**Lucille**'. **Ray Edenton** (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 peaked at #7 during a ten-week chart run in the US and even higher, #4, in the UK; it appeared on the album **IT'S EVERLY TIME**.

Don recorded a solo version (see pic right) on 3rd November 1976 for his third solo album **BROTHER JUKEBOX**. **Paul Yandell** (guitars); **John Lee Christopher Jr.** (acoustic guitar); **Robert C. Thompson** (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**.

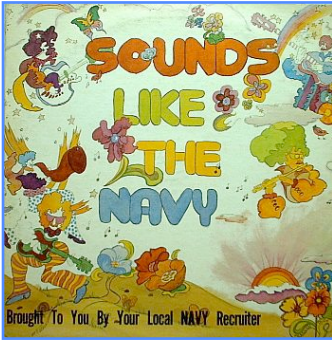
Don Everly recorded it again on a single release in 1981 (recorded in August), the flipside of '**Let's Put Our Hearts Together**'. In addition a live **Everly Brothers** performance can be found on 1983's **REUNION CONCERT**.

Don: "My marriage was ending, I think. The first of many." "I remember writing that in the hallway of my parents' house in **Nashville**. It was an unhappy time. I was facing a divorce and receiving drug treatment that was going to cause me problems later."

Phil: "Donald wrote that, it's a great song. (...) It's just one of those good ones. I think it's the best thing he wrote, myself. That, and maybe '**Till I Kissed You**'. But 'So Sad' is the most fun to sing." (Both quotes from liner notes to the 2005 **Bear Family** box set **THE PRICE OF FAME** and the liner notes to the 2001 twofer **IT'S EVERLY TIME/A DATE WITH THE EVERLY BROTHERS**.)

Highest chart positions: US: 7 (#16 R&B chart); UK: 4; Canada: 18; Australia: 19.

SOUNDS LIKE THE NAVY



- **Phil Everly** features on an October 1984 propaganda radio show double-LP hosted by Sam Riddle and issued for broadcast to radio stations by navy recruiters. The record includes **Everly** tracks including many **Phil Everly** solos. It was produced by Will H. Voeller and issued by the United States Navy Recruiting Command. Rare copies can be found on the web. Other artists featured on the programmes include The Carpenters, Billy Paul, **Kris Kristofferson**, **Little Richard**, Jackson Browne and many others.

Tracks (including interviews):

PROGRAM 1 - Bye Bye Love / Sweet Grass County / Red White And Blue / Crying In The Rain;

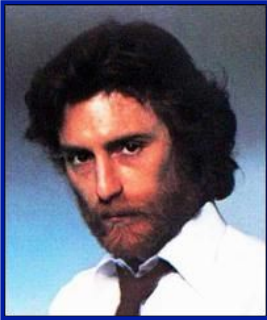
PROGRAM 2 - Wake Up Little Susie / God Bless Older Ladies (For They Made Rock And Roll) / Snowflake Bombardier / Walk Right Back;

PROGRAM 3 - Bird Dog / Devoted To You / Our Song / Ebony Eyes;

PROGRAM 4 - Cathy's Clown / Stories We Could Tell / It Please Me To Please You / All I Have To Do Is Dream.

SOUTHER, JOHN DAVID (JD)

– a multi-instrumentalist and prolific singer-songwriter most famously for The Eagles and **Linda Ronstadt**, who also recorded '**White Rhythm And Blues**'. He is also an actor.



J. D. Souther was born in Detroit, Michigan, 2nd November 1945, and raised in Amarillo, Texas. His greatest influence when growing up, he has said, was **Roy Orbison**. In his mid-twenties he moved to **Los Angeles** where he met Glenn Frey and the two became roommates and musical collaborators; their downstairs neighbour was Jackson Browne with whom both Souther and Frey would collaborate on numerous projects. Souther and Frey formed the short-lived folk duo Longbranch Pennywhistle which released one album in 1970 but it contained contributions from none other than **James Burton** and **Ry Cooder**, fiddler Doug Kershaw, drummer **Jim Gordon**, pianist **Larry Knechtel** and bassist **Joe Osborn**. Glen Frey then went to form The Eagles with Don Henley and Souther went and recorded his eponymous solo album before teaming up with **Chris Hillman** and Rich Furay in the Souther Hillman Furay Band, but only two albums later the group disbanded.

Souther is best known for his songwriting. He co-wrote a number of Eagles hits such as 'Best Of My Love', 'New Kid In Town' and 'Heartache Tonight'; he wrote for **Linda Ronstadt**, produced her album *Don't Cry Now* and recorded several duets with her, including the beautiful, **Warren Zevon-**

penned '**Hasten Down The Wind**'. His biggest hit as a solo artist was his 1979 **Orbison**-influenced song 'You're Only Lonely' from the album of the same name, which reached number 7 on the **Billboard** charts. '**White Rhythm And Blues**' was another single taken off this album, on which **Phil Everly** provided backup vocals. Souther sang the theme song to the 1989-1992 sitcom *Anything But Love* and worked as a session player with Don Henley and Danny Kortchmar.

As an actor he played the character John Dunaway in the third season (1989-1990) of the television drama *thirtysomething* and Ted in the film *Postcards from the Edge* (1990) – among others. In 2008 he released his first new album in 25 years. He continues to write, record and tour.

SOUTHERN CALIFORNIA

(**Tony Colton**/Ray Smith) **Don Everly** solo. Recorded August 1974 at **A&M Studios, Hollywood, California**; it appears on Don's second solo album **SUNSET TOWERS**. It is the last track on the album and ends with '**Melody Train**' (the opening track) mixed in until fade out, giving the album a cyclic character.

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**.

SOUVENIR SAMPLER - see: BOTH SIDES OF AN EVENING

STAGE SHOWS & PERFORMANCES - see: TOURS

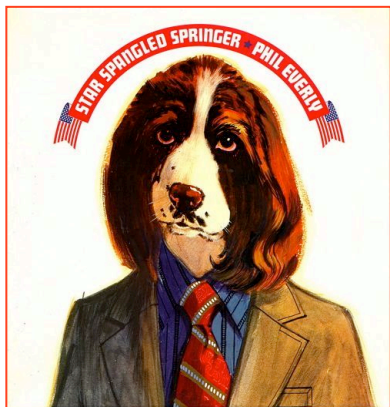
STAINED GLASS MORNING

(**Scott McKenzie**) Recorded 10th November 1969 at **Western Recorders Studio 3, Hollywood, California**. **Scott McKenzie** himself recorded this song for his album *Stained Glass Morning* that was released the following year; it also appears on a Raven anthology CD *Stained Glass Reflections 1960-70*. The Everlys rendition was not released until 1984 on **Magnum Force's NICE GUYS**.

Michael Deasy (guitar); **Sam McCue** (guitar); **Scott McKenzie** (guitar); **Thomas J. "Tommy" Tedesco** (guitar); Max R. Bennett (bass); **Hal Blaine** (drums); **Albert "Tiny Rogers" Sneider** (percussion); James G. "Jimmy" Rowles (keyboards); Gary Hollingsworth (unknown). Producer: **Lou Adler**; engineer: Mic Lietz; arranger: Gene Page. Overdub session 12th December 1969: Gene Garf (harpsichord); Paul Hubinon (trumpet); **Oliver E. "Ollie" Mitchell** (trumpet); Nathaniel Rosen (cello); Joseph "Joe" DiFiore (viola); Harry Bluestone (violin); Elliot Fischer (violin); William Hymanson (violin); Alfred Lustgarden (violin); Stanley Plummer (violin); Louis "Lou" Raderman (violin); Henry L. Roth (violin); Jack Shulman (violin). Producer: **Lou Adler**; arranger: Gene Page.

Phil Everly about their output in those days: "I didn't like these things. I never agreed with the experimenting with double and triple tracking we did. I did that under duress. 'Stained Glass Morning' was a solo. The harmony was put on as an afterthought and it should have stayed a solo – but you can't be the Everly Brothers and sing solo – it just can't be done."

STAR SPANGLED SPRINGER - **Phil Everly** solo. Recorded June 1973, just before the fateful **Knott's Berry Farm** show on 14th July 1973, and released as **RCA APL1-0092** September 1973. Phil co-wrote seven of the ten tracks with his best friend **Terry Slater**; **Duane Eddy** produced the album.



Details in regard to each track are unknown but musicians on the 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**.

It was well-received critically but unfortunately the public had its reservations accepting one **Everly Brother** without the other. The first CD edition was issued in early 2012.

In a letter to **EBI** at the time Phil wrote (this was reproduced on the back cover of the album):

"Dear President and members:

I'm taking this opportunity to Thank you for your interest in my brother Donald and I over the years, and to dispell any rumor that denies the continuance of the Everly Brothers.

*This album was done with the help of some of my friends, my best friend and co-writer **Terry Slater**, **Warren Zevon**, a friend who some of you may have seen in concert with Donald and I, and **Duane Eddy**, a friend of many years from the "Golden Age Of Rock". In keeping with the family tradition, my wife Patricia, joins me on two of the songs – "**Lady Anne**" and "**It Pleases Me To Please You**".*

In all original material on the album – the names and the locales have been changed to protect the innocent.

Thank you again,

Phil Everly"

The title of the album was Phil's idea: "I thought the title of the album up! That was over a bottle of wine at a restaurant in Laurel Canyon and there was this picture of a Springer spaniel with a cute expression on its face. I bought that picture and came up with that tongue-twisting title. I got a letter from someone saying that they liked the album but the guy who created the cover should be shot. Obviously you'll never see me write something on the back of an album again because it turned out to be absolutely stupid. What that really said is, 'This doesn't mean, because I'm singing by myself, that I want to quit'. But the circumstances were different then."

TRACKS: Side 1: The Air That I Breathe / Sweet Grass County / God Bless Older Ladies (For They Made Rock & Roll) / It Pleases Me To Please You / Lady Anne.

Side 2: Red White And Blue / Our Song / Poisonberry Pie / LA Divorce / Snowflake Bombardier.

STATLER BROTHERS, THE



The Statler Brothers were an American country music vocal group founded in 1955 in Staunton, Virginia. They performed gospel music at local churches and billed themselves as The Four Star Quartet, and later The Kingsmen. When in 1963 the song 'Louie, Louie' by the garage rock band also called The Kingsmen became famous, they elected to bill themselves as The Statler Brothers instead, naming themselves after a brand of facial tissue they had noticed in a hotel room (they joked that they could have turned out to be the Kleenex Brothers!). Harold and Don Reid (brothers), Phil Balsley and Jimmy Fortune entered the business in 1964 as the backup voices for **Johnny Cash** on stage, record and TV, and they served their apprenticeship with him for 8.5 years acting as his opening act. Don Reid sang lead; Harold, Don's older brother, sang bass. Phil Balsley sang baritone and Jimmy Fortune sang tenor (after replacing original tenor Lew DeWitt in the early 1980s due to the latter's ill health). During that time they recorded their first hit record, 'Flowers on the Wall', and were regulars on the weekly *Johnny Cash Show* on **ABC TV**. In 1970 they appeared on the summer replacement show *Johnny Cash Presents The Everly Brothers*, and performed '**A Little Less Of Me**', a song Don and Phil had recorded for 1968's **ROOTS**. Together with Don and Phil they sang a terrific rendition of '**Columbus Stockade Blues**', and of course they joined in the show's finale with the whole cast, '**I'll Fly Away**'.

Leaving the **Cash** troupe in 1972 (they wrote a tribute song to Johnny, the man who discovered them, called 'We Got Paid by Cash' and it reminisces about their time with him), they continued with such hit records as 'Bed of Rose's', 'Class of '57' and 'I'll Go to My Grave Loving You'. The group remained closely tied to their gospel roots, with a majority of their records containing at least one gospel song as well as recording entire gospel albums. Throughout their career, much of their appeal was related to their incorporation of comedy and parody into their musical act, thanks in large part to the humorous talent of Harold Reid; they were frequently nominated for awards for their comedy as well as their singing. They recorded two comedy albums as Lester "Roadhog" Moran and the Cadillac Cowboys, and one-half of one side of the album *Country Music Then and Now* was devoted to satirizing small-town radio stations' Saturday morning shows.

The 1990s saw them starring in their own television series, *The Statler Brothers Show*, on TNN (The **Nashville** Network) for seven years and remaining the number one show on the network its entire run. Deciding to retire from a lifetime of travelling and enjoy the good life in their homes in the **Shenandoah** Valley of Virginia, they gave their farewell concert in the fall of 2002. Throughout their career they released over 40 albums, were inducted into the Gospel Hall of Fame in 2007 and the **Country Music Hall Of Fame** in 2008 and were awarded three **Grammies** (Best New Country & Western Artists in 1965; Best Contemporary Performance by a Group for 'Flowers On The Wall' in 1965, and Best Country Performance by a Duo Or Group with Vocal for 'The Class Of '57' in 1972).

STAY CLOSE TO ME

(**Buddy Holly**) Recorded 30th September 1958 at the **Beltone Recording Studio**, New York City, New York, by **Lou Giordano** and released as Brunswick 9-55115. Co-produced (with the B-side **Phil Everly**/Holly composition '**Don't Cha Know**') by Buddy and Phil Everly. Buddy plays lead guitar with Phil Everly playing acoustic guitar and an unknown bass player. It was released on the Brunswick label (9-55115). It was a minor hit in Texas.



STAY WITH ME

(**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.

STEINEGGER, ROBERT A.

Robert "Steiny" Steinegger (born circa 1947) first became involved with stringed instruments in the early 1960s while he was in high school in Paradise, California. He met guitar builder and designer Arthur Overholtzer shortly after his honourable discharge from the U.S. Air Force in 1969, and began building classical and later, steel-string guitars. In the early 1970s he worked at Intermountain Guitar and Banjo in Salt Lake City, during which time he met and did some repair work for **Phil Everly**.



He had seen a poster saying **The Everly Brothers** would be performing in Salt Lake City where he lived and he was first in line to get to the concert. He wanted to get his copy of **THEY'RE OFF AND ROLLING** (the EBs first **Cadence** album) autographed and met **Sam McCue** backstage doing a sound check. They struck up a conversation during which Sam mentioned that Phil had a guitar somebody else had worked on and ruined and needed someone to restore it. "Why don't you come back after the show and I'll introduce you," he offered. Robert met Phil in his hotel room, they chatted, he took on the job –



and the rest is history. Steinegger relocated to Portland, Oregon in 1976 and soon became affiliated with the Twelfth Fret Guitar Shop, repairing and building instruments.

On 11th June 1981 **Phil Everly** then called Robert out of the blue and commissioned him to build an updated and improved version of the highly collectible **Everly Brothers** model guitar, which Phil and his brother had used and endorsed during the 1960s, and was manufactured by a large guitar company in Kalamazoo, Michigan. **The Everly Brothers** have used the resulting **Ike Everly** model guitar exclusively ever since, although they are no longer being built. "He asked me to build a guitar which enhanced the design that was already in existence without making a blatant copy. Once the design was agreed, I made two guitars for him and that was it, I had fulfilled his order. It was a year or so later when Phil went down to **Nashville** to talk to Don for the first time since their dad's funeral. He took one of the guitars down and gave it to Don and Don absolutely loved it, and that's the guitar he uses on stage to this day. He's very attached to it. Just out of interest, it's that guitar which is featured on the cover of Phil's **LIVING ALONE** album." **The Everlys** first used these guitars on stage during the **Reunion Concerts**.



Steinegger now builds Martin-style guitars, including a Brazilian rosewood D-45. His primary focus is the Oregon Grande guitar, which is essentially a large, round-bodied guitar with construction based on Martin Guitars of the 1930s. Steinegger instruments are owned by David Grisman (a mandolin), **Pat Alger**, Craig Carothers, Tim Ellis, **A-ha**, Steve Einhorn, Delta X, **George Harrison** and **Paul McCartney** (the latter two were gifts from **Phil Everly**), and many working musicians in the US, UK, and The Netherlands.

Perhaps his most spectacular creation was the **Everly D-50**, which was built at the request of **Phil Everly** as a gift for his brother Don's 50th birthday in 1987. The D-50 has ebony back and sides, and is bound and inlaid with nearly a pound of solid 14-karat gold. Don told **Roger White**, "My favourite guitar is the custom **Everly** that Phil gave me. Phil commissioned Robert Steinegger to build the rock 'n' roll equivalent of a gold watch. It has the same basic body dimensions of our regular Steinegger **Everly** model but the wood and trim are very different. The back, sides and pick-guards are ebony; the binding, frets and star position markers are 14-carat gold. There's more than a pound of gold on that guitar and lots of pearl trim, too. It's positively spectacular. Bob Steinegger is a wonderful luthier and artisan."

Robert Steinegger currently builds instruments in a workshop at his home in Beaverton, Oregon. He is a member of the Guild Of American Luthiers.

STEP IT UP AND GO

(Jimmy Howard; aka **Don Everly**) 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**.

There are many variations/verses to this old song. As the copyright had expired, the EBs credited it to a pseudonym, **Jimmy Howard**, in order to avoid their publishing deal with **Acuff Rose**. It first appeared on **INSTANT PARTY**, then later was performed

live as part of a medley during the **Reunion Concerts** and as such was included on 1983's **REUNION CONCERT** album. Blind Boy Fuller had a hit with it in 1940, but it seems to date back to 1931 when Charlie Burse wrote a song called 'Bottle Up And Go', itself based on a long strain of traditional material. The Picaninny Jug Band recorded it that same year; Sonny Boy Williamson did so in 1937.

Don: "Step It Up And Go' is an old folkie."

Phil: "It's a song dad used to play all the time. I don't know where it's from, it's really old. There's probably a hundred versions of it. Dad used to do it live." (Both quotes from liner notes to the 2005 **Bear Family** box set **THE PRICE OF FAME**.)

STEVENSON, VENETIA – see: EVERLY, VENETIA

STEWART, JOHN –John Stewart (5th September 1939 - 19th January 2008) was a member of The Kingston Trio 1961 - 67. He



composed The Monkees' biggest hit 'Daydream Believer' and The Lovin' Spoonful's 'Never Goin' Back' among several hundred original songs composed over a career of more than 40 years.

John Coburn Stewart was born in San Diego, California. Early on he learned to play the guitar and banjo, composing his first song when he was only ten years old. He formed the high school garage band Johnny Stewart and the Furies; they were influenced by **Elvis Presley** and **Buddy Holly**, and toured southern California colleges and coffee houses, releasing one single, 'Rockin' Anna', which was a minor, regional hit. Following the breakup of the Furies and a short time as a member of The Woodsmen, Stewart teamed up with Gil Robbins (father of actor Tim Robbins) and John Montgomery to form The Cumberland Three, a group patterned after and heavily-influenced by the increasingly popular Kingston Trio. In all, the Cumberland Three released three albums, after which Stewart left the group to join the Kingston Trio, replacing Trio founder Dave Guard, in 1961. (Pic shows Kingston Trio: Nick Reynolds, John Stewart and Bob

Shane.) The "old" Trio had the year before, in 1960, released a song called 'Everglades' which contains the curious last line: "Running through the trees from the Everlys"! (See **LYRIC LIST** on **EBI** site, discography page, for full lyrics.)

The Kingston Trio had become one of the best-known and best-selling acts on the folk music scene, when Dave Guard departed the group in 1961. Stewart was selected by the remaining members Nick Reynolds and Bob Shane as Guard's successor, bringing with him his respected skills as a musician, composer and performer. Generally, the Trio with Stewart is considered freer, more energetic and youthful sounding as Stewart's roots lay in **rock and roll** whereas Guard was an intellectual and perfectionist. Reynolds, Shane and Stewart would record a dozen albums together, taking the music of the Trio into new directions, including more original material, and performing covers of songs by relative newcomers **Tom Paxton**, Mason Williams and Gordon Lightfoot. The pop-folk era began to wane as the music of groups such as the **Beatles** and the **Rolling Stones** increasingly dominated the charts, and in 1967 the members of the Kingston Trio decided to disband.

Stewart continued to write songs and record for **Capitol**, whilst touring as a solo act. It was during this time that he composed the hit 'Daydream Believer' for The Monkees. He later toured with Robert F. Kennedy's ill-fated 1968 presidential campaign and met and married fellow folk singer Buffy Ford (with whom he remained until his death), and began recording a string of albums. These include his signature album *California Bloodlines*, as well as *Willard*, *Cannons In The Rain* and *Wingless Angels*. Teaming with Stevie Nicks and **Lindsey Buckingham** (of Buckingham Nicks and, later, Fleetwood Mac), Stewart recorded and released *Bombs Away Dream Babies*, which included the #5 hit, 'Gold', in 1979. The follow-up album, *Dream Babies Go Hollywood*, is of **Everly** interest as it has **Phil Everly** singing harmony on the track 'Wind On The River'. The track can today be found on the CD *The Best Of John Stewart – Turning Music Into Gold*.

Stewart's later and most significant success was as a songwriter. Several of his songs were recorded by a number of popular acts, including **Nanci Griffith** ('Sweet Dreams Will Come'), Rosanne Cash ('Runaway Train', 'Dance with the Tiger'), Mary Chapin Carpenter ('Christmastime in the City'), Joan Baez ('Strange Rivers'). He also continued to record new material, producing CDs on his own Neon Dreams label in between commercial releases. They usually coincided with one of his tours. His last album was *The Day the River Sang* in 2006.

Over his last years, Stewart teamed up with former Kingston Trio member Nick Reynolds to offer fans the ultimate Trio Fantasy: performing for and with Stewart and Reynolds. In 2005 and 2006 Bob Shane attended and performed a few songs with Stewart and Reynolds at the Trio Fantasy Camp, which is held annually in Scottsdale, Arizona.

John Stewart continued to perform right up to the time of his death. According to a close friend, Stewart suffered a massive stroke or brain aneurysm late 18th January 2008 and died 19th January 2008 at a San Diego hospital. He was 68 years old.

STEWART, ROD – Rod Stewart composed 'Mandolin Wind' that **The Everly Brothers** included on their 1972 **RCA** album



STORIES WE COULD TELL. During the same sessions they supposedly (according to an interview with **Don** at the time) also committed 'Maggie May' to tape for possible inclusion but sadly the track was never issued and is presumed lost. As with other entries of major artists there is a great deal to be found on the web and in books so this is a brief summary.

Roderick David "Rod" Stewart, CBE (born 10th January 1945) is a British singer-songwriter and musician, born and raised in Highgate, North London, England and currently residing in Epping. He is of Scottish and English ancestry. With his distinctive raspy singing voice, Stewart came to prominence in the late 1960s and early 1970s with The Jeff Beck Group and then the Faces. He launched his solo career in 1969 with his debut album *An Old Raincoat Won't Ever Let You Down* (US: *The Rod Stewart Album*). His work with The Jeff Beck Group and the Faces proved to be influential on the formation of the punk rock and heavy metal genres.

With his career in its fifth decade, Stewart has sold over 100 million records worldwide, making him one of the best-selling artists of all time. In the UK, he has garnered six consecutive number one albums, and his tally of 62 hit singles include 31 that reached the top 10, six of which gained the number one position. He has had 16 top ten singles in the US, with four of these reaching number one on the **Billboard Hot 100**. In 2008, **Billboard** magazine ranked him the 17th most successful artist on the **Billboard Hot 100** Top All-Time Artists. He was voted at #33 in *Q Magazine's* list of the top 100 Greatest Singers of all time, and #59 on **Rolling Stone** 100 Greatest Singers of all time. In 1994, Stewart was inducted into the **Rock and Roll Hall of Fame**.

STICKS AND STONES

(**Titus Turner**/Henry Glover) Recorded 5th January 1967 at **United Recording Corporation Studio B, Hollywood, California**. Released on the 1967 **THE HIT SOUND OF THE EVERLY BROTHERS** album. **Glen Campbell** (guitar); **Alvin W. "Al" Casey** (guitar); **Don Lanier** (guitar); **Louis "Lou" Morell** (guitar); **Donald N. Bagley** (bass); **Terry Slater** (bass); **James Beck "Jim" Gordon** (drums); **Gary Coleman** (persussion); **Lawrence "Larry" Knechtel** (keyboards). Producer **Dick Glasser**; engineer: **Eddie Brackett**; arranger: **Al Capps**.

Don & Phil also performed a great version of this song with Bill Medley (of **The Righteous Brothers**) on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**. Recorded 22nd May 1970; aired 26th August 1970 (Show No. 8). Numerous great artist recorded this song from **Ray Charles** to **Wanda Jackson** and Manfred Mann to the **Zombies**. Henry Glover, 21st May 1921 – 7th April 1991.

STICK WITH ME BABY

(**Mel Tillis**) Recorded 27th July 1960 at **RCA Victor Studio, Nashville, Tennessee**; a second attempt as a matter of fact as it had already been recorded two weeks earlier on 12th July 1960. Musician details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.

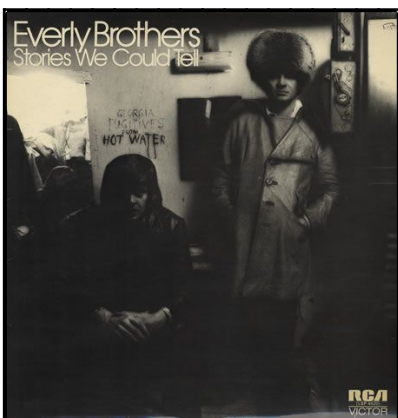
The first recorded version remained unissued until 1990, when it was released on Sequel UK's **PERFECT HARMONY**. The 27th July version was included on the 1960 album **A DATE WITH THE EVERLY BROTHERS** and issued as the B-side to 'Temptation' on 12th May 1961. It peaked at #41 in the US but failed to chart in the UK.

Phil: "We liked the song and it just wouldn't turn out. So we'd do it another way. Never did get it right I don't think. I don't believe we did."

Highest chart positions: US: 41; UK: -; Canada: 12

STOLLER, MIKE – see: LEIBER AND STOLLER

STORIES WE COULD TELL (the album) Released in February/March 1972 as **RCA LSP-4620**.



Phil told the **NME (New Musical Express)** in September 1971, "It's difficult to describe – but I think it's the best LP we've done for about five years. It's being produced by **Paul Rothchild** who is a really good producer – he's done stuff for the **Doors** and he's also produced the new **John Sebastian** album. But even if the production is good, it doesn't necessarily follow it's going to be a hit. We'll wait and see."

The making of it was not exactly a breeze with production taking a long time. Don and Phil said the following:

Don: "It reads like the cast of *Ben Hur* on that on that record. You couldn't hear anybody. One or two of the

tracks I felt you didn't know Phil and I were on it." "The album took over nine months get done. I think that sometimes people have to justify their existence. It became agony and painful during that period."

Phil: "It was a bloody war. I mean, it was a war with people leaving the studio and all that. It was one of the worst periods of my life. The tension was so much that when I woke up in the morning I was so tense my body was in cramps and I couldn't straighten my leg out. That's how bad it was. It was hell on earth. There was a lot of hanky-panky about the business part too, which was difficult."

But don't let these comments fool you: the result is beyond any doubt a superb country-rock album, one of their best!! Listen to 'Green River' or the magnificent 'Breakdown' – and don't forget the equally great 'Brand New Tennessee Waltz', 'Del Rio Dan' and 'Ridin' High'! Picture to the right was the sleeve used for international releases.



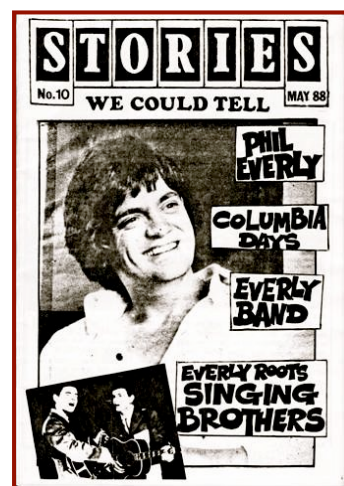
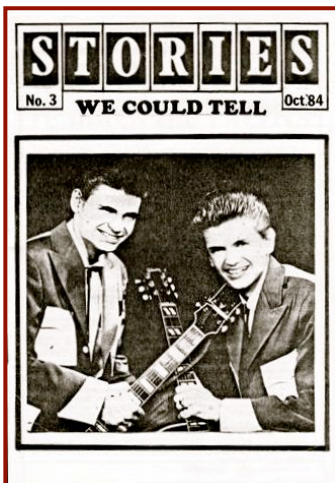
TRACKS: Side 1: All We Really Want To Do / Breakdown / Green River / Mandolin Wind / Up In Mabel's Room / Del Rio Dan.

Side 2: Ridin' High / Christmas Eve Can Kill You / Three-Armed Poker-Playin' River Rat / I'm Tired Of Singing My Song In Las Vegas / The Brand New Tennessee Waltz / Stories We Could Tell.

STORIES WE COULD TELL (the magazine) - *Stories We Could Tell* was produced by

John Firminger. It dealt exclusively with **The Everly Brothers'** musical legacy. It was a product of its time - before the days of modern desk-top publishing. It made judicious use of old press-cuttings interspersed with type-written text and was then photocopied as an A5 booklet.

It ran to twelve issues. The first edition appeared in November 1983, the last in May 1989.



STORIES WE COULD TELL (the song)

(**John B. Sebastian**) Recorded 24th November 1971 at **Elektra Sound Studios, Los Angeles, California**, according to the official



logs, but in actual fact recorded at **John Sebastian's home** (see pics). In an Associated Press interview of 21st May 1972, **Phil Everly** says: "The title song ('Stories We Could Tell') we recorded in **John Sebastian's** house. His wife was pregnant and he didn't want to leave there and anyway it was more fun that way." It was issued as the flip-side of '**Ridin' High**' (74-0717) in early 1972 but did not make the charts. It features on the album **STORIES WE COULD TELL**.

John Sebastian (guitar); **Buddy Gene Emmons** (steel guitar); **Chris Ethridge** (bass); **Jim Keltner** (drums); Larry Nicholson (unknown). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**.

Overdub session 29th December 1971: **John Sebastian** (guitar); **Waddy Wachtel** (guitar); **Robert Knigge** (bass); **Jim Keltner** (drums); Marshall Gunnels (drums); **Warren Zevon** (keyboards).



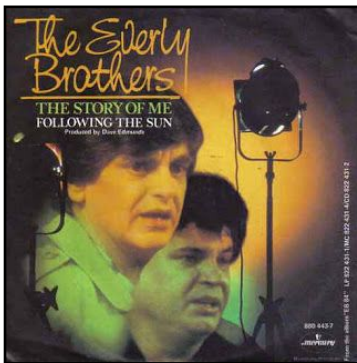
Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**.

Overdub session 5th January 1972: **John Sebastian** (guitar); **Chris Ethridge** (bass); Russ Kunkel (drums). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**.

In September 1974 **John Sebastian** himself recorded the song that he had specifically written for the EBs, for his album *Tarzana Kid* with Phil singing backup. It is also included on the CD *The Best Of John Sebastian*. Jimmy Buffet covered the song as well.

STORY OF ME, THE

(**Jeff Lynne**) Recorded May 1984 at **Maison Rouge Studios, Fulham, London, UK**, and issued as a single November 1984, coupled

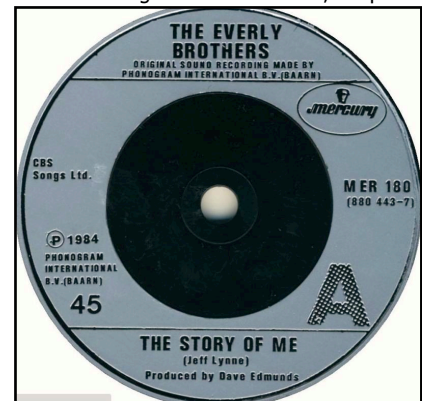


with '**First In Line**' in the US (**Mercury** 880 423-7), and '**Following The Sun**' in the UK (**Mercury** 880 443-7; see pic right). It was taken off their first post-reunion album **EB84**. Details in regard to each track are unknown but musicians on the **EB84** sessions include: **Albert Lee** (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**.

Jeff Lynne initially only hoped to be allowed to play bass on one of the tracks of

the album but when Don and Phil heard him and were duly impressed, they asked him

to write a song and Jeff all too gladly obliged, resulting in 'The Story Of Me'. 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**.



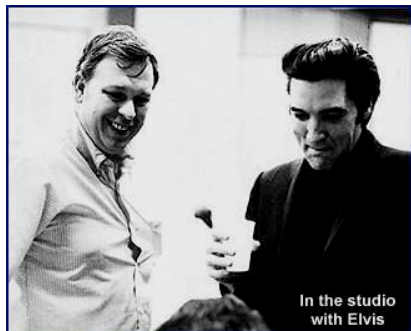
STRANDED ON A HEARTBREAK ISLAND

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

STRANGE, WILLIAM 'BILLY' EVERETT

William Everett "Billy" Strange (29th September 1930, Long Beach, California - 22nd February 2012) was an American singer, songwriter, guitarist, arranger, conductor and producer. When he was 14 a family friend gave him an old **Gibson** (L-7) guitar, showed him a few chords and he took to it as naturally as if he was born with a guitar in his hand. He played in bands and with his parents, cowboy entertainers George and Billie Strange. Several years of public appearances with any and all of the musicians of the West Coast music scene led to regular appearances in the new medium of live television in his early 20s. Those early shows with The Sons Of The Pioneers and Roy Rogers, and Spade Cooley and Smokey Rogers and others, led to working not only with all the country musicians of the 1950s but also the pop and jazz players, even Count Basie.

He moved from the country stations to the networks to become the staff guitarist and "boy singer" at CBS radio in **Hollywood**, and continued working with pop, big band and jazz entertainers as well as staying close to his country roots. He was working on recording sessions from the recording studios of Gold Star, **Western Recorders, Radio Recorders** to the larger labels including the new **Capitol Records**



building on Vine Street, and live performances anywhere and everywhere, all the time. He was also recording his own guitar albums throughout the 1960s and his strong and rangy baritone was heard on the soundtracks of movies, on television shows including many for Disney, and of course as a solo recording artist. He was a regularly featured member of *The Tennessee Ernie Ford Show*.

Billy Strange teamed up with **Mac Davis** to write several hit songs for **Elvis Presley** including 'A Little Less Conversation'. Strange composed the musical soundtrack for two of Elvis' films *Live a Little, Love a Little* and *The Trouble with Girls*. He also wrote 'Limbo Rock' for Chubby Checker. He recorded many cover versions of James Bond movie themes for GNP Crescendo Records and provided the instrumental backing and arrangement for Nancy Sinatra's non soundtrack version of 'You Only Live Twice' as well as Nancy and Frank's 'Somethin' Stupid'. One of his most famous arrangements was 'These Boots are made for Walkin'' for Nancy Sinatra.

Billy Strange moved to **Nashville** in the early 1970s to open and run a publishing firm for Frank & Nancy Sinatra, which they also co-owned. Strange arranged and conducted all of Nancy Sinatra's Reprise albums as well as Nancy & Lee's 1972 **RCA** release, *Nancy & Lee Again* and their 2003 album, *Nancy & Lee 3*. He also arranged the 1981 Nancy Sinatra & **Mel Tillis** album, *Mel & Nancy*. He has arranged and conducted for Frank Sinatra, **Dean Martin**, Sammy Davis Jr., **Duane Eddy** and **Elvis Presley**.

Strange played guitar on numerous **Beach Boys** hits including 'Sloop John B' and the groundbreaking *Pet Sounds* album. He also played guitar for Jan & Dean, The Ventures, Willie Nelson, **Wanda Jackson**, **Randy Newman** and Nat King Cole among others. He played guitar on several 1960s **Everly Brothers** sessions for **Warner Brothers**, most notably the **THE EVERLY BROTHERS SING** album and related tracks sessions.

He was recognized by the **Rockabilly Hall of Fame** for his pioneering contribution to the genre. Billy Strange was also inducted into the Musicians Hall Of Fame & Museum. Billy Strange died 22nd February 2012 at the age of 81.

STREETHEART

(Dion DiMucci/Bill Tuohy) 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.

STUDIO OUTTAKES

- Released in January 2006 on the **Bear Family** label in a mini magnetic tape-style box as **Bear Family BCD 15931 AR**. It features 34 alternative and previously unreleased takes of their **Cadence** recordings. Excellent research once again by Richard Weize, with a detailed discography, and the same can be said for the liner notes by **Andrew Sandoval**, all of which comes in 64-page booklet. There are quotes to nearly every track from either Don or Phil. It is interesting to hear how a song developed, or in some cases the still rough first (or very early) take – many substantially different from the issued takes.



TRACKS: Bye Bye Love (take 1) / I Wonder If I Care As Much (take 3) / Wake Up Little Susie (take 10) / Hey Doll Baby (take 4) / Brand New Heartache (take 2) / Keep A-Knockin' (take 5) / Love Of My Life (take 1) / Leave My Woman Alone (take 1) / Rip It Up (take 4) / Maybe Tomorrow (take 3) / Claudette (take 1) / Poor Jenny [one o'clock version] (take 7) / Problems (alternate take) / All I Have To Do Is Dream (take 5) / Take A Message To Mary (take 7) / Bird Dog (take 1) / Oh, What A Feeling (take 4) / ('Till) I Kissed You (take 3) / Poor Jenny [ten o'clock version] (take 3) / This Little Girl Of Mine (take 2) / Be Bop A Lula (long false start – take 4) / Claudette (take 7) / Wake Up Little

Susie (take 6) / Hey Doll Baby (take 1) / All I Have To Do Is Dream (take 1) / Poor Jenny [one o'clock version] (take 5) / That Silver Haired Daddy Of Mine (take 2) / Down In The Willow Garden (take 3) / Long Time Gone (take 3) / Oh, So Many Years (take 4) / Rockin' Alone In An Old Rockin' Chair (take 12) / Kentucky (take 7) / Who's Gonna Shoe Your Pretty Little Feet (take 15) / I'm Here To Get My Baby Out Of Jail (take 2).

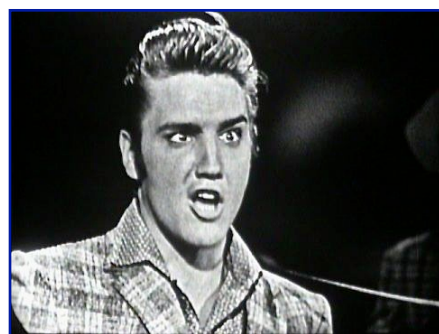
SULLIVAN, ED

- Edward Vincent "Ed" Sullivan (28th September 1901 – 13th October 1974) was an American entertainment writer and TV host, best known as the presenter of *The Ed Sullivan Show*, broadcast from 1948 to 1971, one of the longest-running variety shows in US broadcast history.



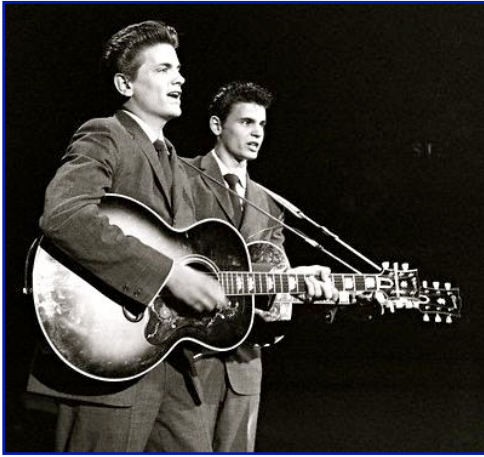
A former boxer, Sullivan began his media work as a sportswriter. He then took over from Walter Winchell as theatre columnist for *The New York Evening Graphic* and later for *The New York Daily News*. His column, 'Little Old New York', concentrated on Broadway shows and gossip and did show business news broadcasts on radio.

In 1948, CBS hired Sullivan to do a weekly Sunday night TV variety show, *Toast of the Town*, which later became *The Ed Sullivan Show*. Debuting in June 1948, television critics gave the new show and its host poor reviews.



Harriet Van Horne alleged that "he got where he is not by having a personality, but by having no personality." (The host wrote to the critic, "Dear Miss Van Horne: You bitch. Sincerely, Ed Sullivan.") His mannerisms on camera were so awkward that some viewers believed the host suffered from Bell's palsy.

Like many American entertainers, he was drawn into the Cold War fervour of the late 1940s and 1950s. Sullivan booked dancer Paul Draper but Draper's scheduled appearance in January 1950 was met with opposition from Hester McCullough, who accused Draper of sympathizing with the communist party. Although Draper denied it, McCullough demanded that Sullivan's lead sponsor, the Ford Motor Company, cancel Draper's appearance. Draper appeared as scheduled and after the broadcast, Ford received over a thousand hostile letters and telegrams. Sullivan was required to write a letter of apology to Ford's advertising agency, Kenyon & Eckhardt, promising to never again move forward with such a controversial guest. After the Draper incident, Sullivan worked closely with Theodore Kirkpatrick of the anti-communist Counterattack newsletter. Sullivan would check with Kirkpatrick if a potential guest had some "explaining to do" about his politics.



In the 1950s and 1960s, Sullivan was a respected star-maker. He had a knack for identifying and promoting top talent and paid a great deal of money to secure that talent for his show. Yet when **Elvis Presley** became popular, Sullivan was wary of the singer's bad-boy style and said he would never invite **Presley** on his show. But **Presley** became too big a name to ignore and Sullivan scheduled him to appear on 8th September 1956. **Presley** was reputedly shot from the waist up to prevent his gyrations from being seen on television, but in fact during **Presley's** first and second shows his entire body is seen. After Sullivan got to know **Presley** personally, he

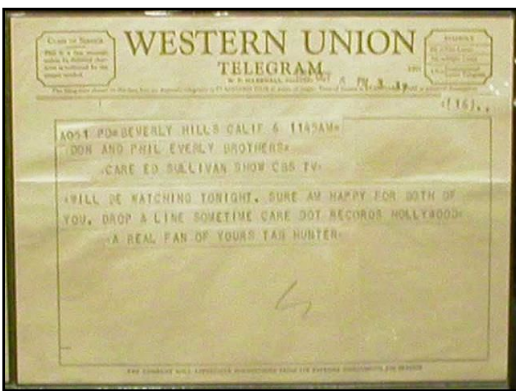


made amends by telling his audience, "This is a real decent, fine boy."

Sullivan's failure to scoop the TV industry with **Presley** made him determined to get the next big sensation first, succeeding in securing the first live American appearance of **The Beatles**, on 9th February 1964; it was the most-watched programme in TV history to that point and still one of the most-watched programmes of all time. Sullivan struck up such a rapport with them that he agreed to introduce them at their momentous Shea Stadium concert on 15th August 1965.

Sullivan defied pressure to exclude African American musicians from appearing. One of his favourite and most frequent acts

was The Supremes, who appeared 17 times, helping to pave the way for other Motown acts to appear such as The Temptations, **The Four Tops**, and Martha and the Vandellas. Sullivan paid for the funeral of dancer Bill 'Bojangles' Robinson out of his own pocket. And at a time when television had not yet embraced country and western music, Sullivan was adamant about featuring **Nashville** performers. This paved the way for shows such as *Hee Haw* and variety shows hosted by country singers like **Johnny Cash** and **Glen Campbell**.



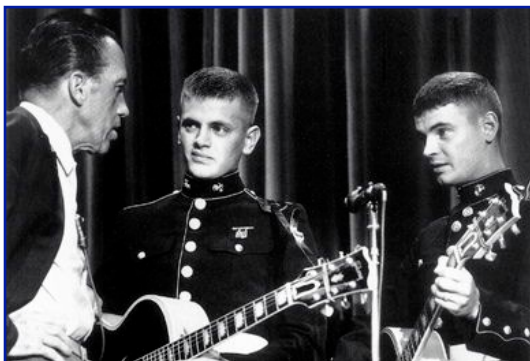
The Everly Brothers first appeared on the Sullivan Show in 1957 singing '**Bye Bye Love**'. They were not the types to rock the boat and it went without incident and to great audience reaction. Re the first time, **Don** recalls, "When we were on the Ed Sullivan show, it was hitting really the big time because everybody in the country watched Ed Sullivan on a Sunday night." Of the Sullivan show in general, **Don Everly** said: "You could follow an elephant one time or there'd be something else a comedian or a Broadway thing. It was a real variety, but he would bring everything thing on

and he liked **rock 'n' roll**."

Appearances on the show:-

- 30th June 1957 (see pic above) first time - '**Bye Bye Love**'. Also on the show were Frances Farmer and Nancy Whiskey;
- 4th August 1957 - '**Bye Bye Love**'; '**Hey Doll Baby**';
- 6th October 1957 - '**Wake Up Little Susie**';
- 5th January 1958 - '**This Little Girl Of Mine**'; '**Wake Up Little Susie**'. Johnny Ray was also on the show;
- 2nd March 1958 - '**This Little Girl Of Mine**';
- 27th April 1958 - '**All I Have To Do Is Dream**';
- 3rd September 1958 - '**Wake Up Little Susie**'; '**Be Bop A Lula**';
- 29th October 1961 - '**Lucille**'; '**Don't Blame Me**'; '**Bye Bye Love**';
- 18th February 1962 (see pic: military crew-cut) - '**Jezebel**'; '**Crying In The Rain**' – whilst in the **Marines**;
- 15th June 1969 - '**Walk Right Back**'; '**Bye Bye Love**'; '**Bowling Green**'; '**Wake Up Little Susie**';
- 28th February 1971 - '**Bowling Green**'; '**Mama Tried**'; '**All I Have To Do Is Dream**'; '**Bye Bye Love**'.

Buddy Holly and the **Crickets** had first appeared in 1957; Sullivan invited the band back in January 1958 but thought their hit '**Oh, Boy!**' too raucous and ordered **Holly** to substitute another song. **Holly** had told his Lubbock friends that he would sing '**Oh, Boy!**' for them, and told Sullivan as much. When the band was summoned to the rehearsal stage on short notice, only **Holly** was in their dressing room. Sullivan said, "I guess **The Crickets** are not too excited to be on *The Ed Sullivan Show*," to which Holly replied, "I hope they're damn more excited than I am."



Sullivan was now even angrier; he cut the **Crickets'** act from two songs to one and when introducing them mispronounced **Holly's** name, so it came out vaguely as "Buddy Hollett". He saw to it that the microphone for **Holly's** electric guitar was turned off. **Holly** tried to compensate by singing as loudly as he could. The band was received so well that Sullivan was forced to invite them back for a third appearance. **Holly's** response was that Sullivan didn't have enough money. Footage of the performance survives; photographs taken that day show Sullivan looking angry and **Holly** smirking and perhaps ignoring Sullivan.



On 15th January 1967 **The Rolling Stones** were told to change the chorus of 'Let's Spend the Night Together' to "Let's spend some time together". Mick Jagger complied, but deliberately called attention to this censorship by rolling his eyes and mugging

when uttering the new words. Shortly after the performance, the Stones went backstage and returned dressed in Nazi uniforms with swastikas. An angry Sullivan told them to go back and change into their performing outfits, but the Stones left the studio and Sullivan banned them from ever appearing again.

By 1971, the show's ratings had plummeted. CBS cancelled the program along with some of its other long-time shows. Sullivan was angered by this so greatly that he refused to do a final show, although he remained with the network in various other capacities and hosted a 25th anniversary special in 1973. Ed Sullivan died of oesophageal cancer on 13th October 1974.

SUMMERSHINE

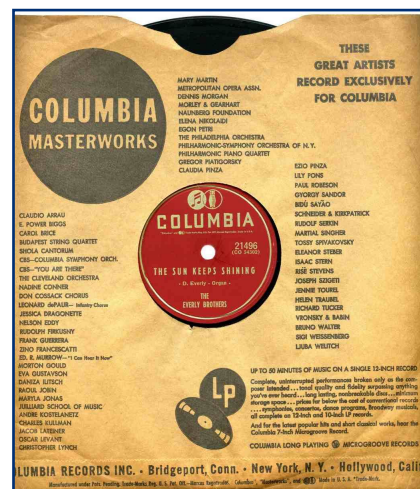
(Phil Everly/Terry Slater) **Phil Everly** solo. Recorded August 1974 at **Pye Studios**, London, UK, and issued as a single (PYE 71014) in December that same year, the flipside of 'Old Kentucky River'. It appears on Phil's second solo album **PHIL'S DINER** (US title)/**THERE'S NOTHING TOO GOOD FOR MY BABY** (UK title).



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

SUN KEEPS SHINING, THE

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

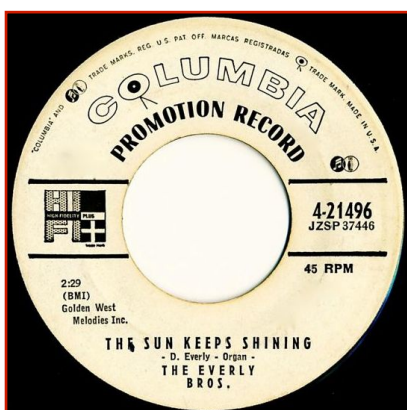


producing. **Don Everly** (guitar); **Phil Everly** (guitar); Samuel Pruett (guitar); James M. "Jimmy" Smith (guitar); John Neil "Johnny" Sibert (steel guitar); Roy M. "Junior" Huskey, Jr. (bass); Dale Potter (fiddle). Producer: **Don Law**. NB: the backing musicians were members of The Tunesmiths (see **Carl Smith and The Tunesmiths**).



The track was released 6th February 1956, the flipside of 'Keep A-Lovin' Me' but went nowhere in the charts, which didn't surprise Phil.

Phil: "When we got the contract with **Columbia**, it was to sing country music so we made sure we had country music!



Country music isn't really what we could do; these were just to get the job done. There were other things that we had that nobody was interested in. Elvis had just come out with 'Hound Dog' and Don and I were doing a waltz...while the rest of the world was rockin' and rollin'. But to get on country music records, we had to show them that song that Don had written. We would have done anything for the fifty-dollar session fee, but we were stinko, boy! Really stinko!" (Quote Phil from **Ike's Boys** by Phyllis Karpp.)

The track later appeared on a 1981 12" 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**.

SUN KING/HERE COMES THE SUN ('mix') - see: [HERE COMES THE SUN/SUN KING](#)

SUNSET TOWER (the building) - Now a hotel on the renowned Sunset Strip (a part of Sunset Boulevard where all the fashionable clubs are located) in West **Hollywood**, it was as an apartment building when **Don Everly**



lived there during the early seventies. Many celebrities before him had called it home, among its famous residents John Wayne, Frank Sinatra, Clark Gable, Marilyn Monroe, Roger Moore, Errol Flynn and Howard Hughes. Mobster Bugsy Siegel ran a bookmaking operation from his apartment there in 1944! In 1947 Truman Capote wrote in a letter (to whom it is not known): "I am living in a very posh establishment, the Sunset Tower, which, or so the local gentry tell me, is where every scandal that ever happened happened."



Built in Art Deco style, designed by architect Leland A Bryant and opened in 1931, this historic Hollywood landmark was the tallest apartment house in **Los Angeles** County at the time, the top floors offering a spectacular view of Hollywood and **Los Angeles**. Following serious decline in the 1980s the building was bought by Peter de Savary, British born

entrepreneur and property developer, who turned it into the first American branch of his luxury hotel chain St. James' Club. In 1992 it was then purchased by The Lancaster Group and for a while it was known as The Argyle. From 2004 on it has been owned by Jeff Klein and after renovations operated as a chic luxury hotel under its original name, Sunset Tower Hotel. The Tower Bar is the place to spot celebrities but not just anybody gets in – the owner likes to keep it exclusive and upscale.

Don's second solo album was named after his residence at the time, where jam sessions had taken place prior to the recording of the album; the cover shows Don on a stuffed horse with Sunset Towers in the distance. See the entry below.

SUNSET TOWERS (the album) **Don Everly** solo. Recorded in June and August 1974 for **Lou Adler's Ode '70** label at **A&M Studios, Hollywood**, California and released August 1974 as SP-77023. The album was named after the **Sunset Tower building in Los Angeles**, the apartment where Don lived at the time and where jam session for the album had taken place; the album cover shows Don on a stuffed horse with Sunset Towers in the distance.



Of the 12 tracks on the album, ten were written by band members from **Heads, Hands & Feet** who also played on it, their singer Tony Colton producing the album.

Albert Lee, who would become a close friend of Don's and has played with the Everlys countless times since then (he was part of their post-reunion touring band), told biographer **Roger White**: "Don had to do an album for **Ode** and wanted me to play on it, but I was back in England when he went back into the studio. He did a couple of tracks and it turned into total disaster. I don't think **Lou Adler** was really into what Don was doing and when I turned up he had more or less handed the whole project over to Tony Colton and lost interest. Tony Colton, being the pushy bloke that he is, took over everything. I really don't know if Don didn't have any songs at the time or if he didn't have confidence in the songs but he ended up doing quite a lot of Tony and Ray Smith's songs and there were just two of his own songs. He didn't really have a lot of input. He more or less let Tony do what he wanted. Tony had a few points there. It was like drawing blood out of a stone trying to push Don to do the vocals this way and that way. It wasn't totally representative of what Don could do but it's a great album. He sang really well on it but, knowing what a great and unusual writer he is, that didn't come across in those songs. He was confused at the time. Actually, it had taken a hell of a long time to get the break-up out of his system."

Don himself admitted: "I didn't get along with him [Tony Colton] at all, so there I was fighting with this producer I had to work with to get the project down. It was another painful experience. I did get what I wanted on that album. Albert [Lee] contributed a great deal. I think I am happier with **SUNSET TOWERS** than I am with **STORIES WE COULD TELL**."

When the album was released, Don told a reporter, "My work as a solo artist and writer has generated an enthusiasm for breaking new ground. I'm looking forward to the next LP to generate new tastes and sounds." Of course, we now know only one more solo album would follow, 1976's **BROTHER JUKEBOX**.

TRACKS: Side 1: Melody Train / Jack Daniels Old No. 7 / Warmin' Up The Band / Helpless When You're Gone / Did It Rain
Side 2: Brand New Rock & Roll Band / Takin' Shots / The Way You Remain / Evelyn Swing / Southern California.

SUNWEST STUDIOS - **Sunwest Studios, Hollywood**, California. **The Everly Brothers** recorded a number of their late sixties **Warner Brothers** tracks at Sunwest including 'Mr Soul', 'In The Good Old Days', 'Down In The Bottom', 'Love With Your Heart', 'I'm On My Way Home Again' and 'Cuckoo Bird'. Most were unreleased at the time. Many recording stars used this studio.

SURE LOOKING GOOD TO ME

(**Ike Everly**) Performed with **Ike Everly** on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**. Recorded 29th May 1970; aired 8th July 1970 (Show No. 1). "It was very special to me," **Phil** said of having Ike join them on the show.

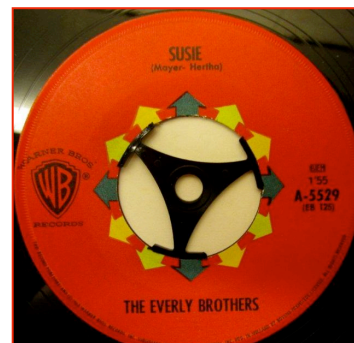
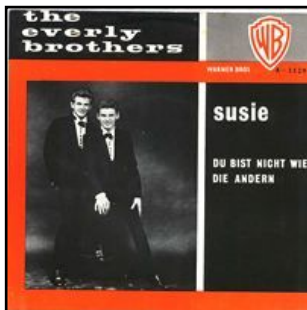


SURVIVAL OF THE FITTEST

(Mel Tillis) Recorded 25th July 1972 at **RCA Victor Studio, Nashville**, Tennessee for possible inclusion on **PASS THE CHICKEN AND LISTEN** but remained unissued until its appearance on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**. **Thomas Dale Sellers** (rhythm guitar/dobro); **Herman Bland "Pete" Wade** (banjo); **Paul T. Yandell** (electric guitar); **Steve Schaffer** (bass); **Ralph "Larrie Londin" Gallant** (drums); **Hargus M. "Pig" Robbins** (piano/organ). Producer: **Chester B. "Chet" Atkins**; associate producer: **David M. Kershenbaum**; engineer: **Bill Vandervoort**. **Mel Tillis** recorded it in 1967 for his album *Mr Mel* and took it to #71 on the Country chart.

SUSIE

(Mayer/Kurt Hertha) Recorded 16th & 17th September 1963 at **Teldec Studio** in Hamburg, Germany and issued as **WB A 5529**, coupled with '**Du Bist Nicht So Wie Die Andern**'. It also appears on an EP entitled **THE EVERLY BROTHERS IN DEUTSCHLAND**; a release intended for the German market only. No musician details known. Producer: **Wolf Kabitzky**.



SUSIE Q (the album) - Album issued by **Nigel Molden's Magnum Force** in 1987 in the UK only as **MFLP 052**. All the tracks were then previously unreleased and cover a wide period of **The Everly Brothers'** time at **Warner's**.



TRACKS: Side 1: Love With Your Heart / Non Mandarmi Piu Fiori (How Can I Meet Her) / Nothing But The Best / Sheik Of Araby / To Show I Love You / Susie Q.

Side 2: Am Abend Auf Der Heide / Sag Auf Wiedersehen / When Snowflakes Fall In The Summer / Little Hollywood Girl / He's Got My Sympathy / The Silent Treatment.

SUSIE Q (the song)

(**Dale Hawkins**/Stan J. Lewis/Eleanor Broadwater) Recorded 1st December 1964 at **Fred Foster Sound Studio A, Nashville**, Tennessee for the album **ROCK 'N' SOUL**. No musician details known. Producer: **Jimmy Hilliard**; engineer: **Bill Porter**.

It is also included on 1970's double live album **THE EVERLY BROTHERS SHOW** as part of a medley. **James Burton** wrote this song with **Dale Hawkins** – for whom it was a 1957 hit. Stan Lewis owned a record store and got Hawkins' original recordings underway, and Eleanor Broadwater was the wife of DJ Gene Nobles on **Nashville's** R&B radio giant, **WLAC**. In the fifties and sixties powerful DJ's often used to get a cut of the royalties as a bribe to play songs (the **Payola scandal**). Lewis took his part, it is assumed, for his efforts in getting the recording to Chess. **James Burton**, rightly, felt cheated! The EBs stick fairly close to the original **Dale Hawkins** version. As producer Dale was responsible for such hits as Bruce Channel's 'Hey Baby' and the Five Americans' 'Western Union'. A famous cover of 'Susie Q' is by **Creedence Clearwater Revival** from 1968, peaking at #11 in the US.

SUSIE Q (Italian version)

(**Hawkins/Lewis/Broadwater**) Recorded 25th March 1965 at **Western Recorders, Hollywood** for the Italian market. It is merely a vocal overdub of the original backing track (for information, see entry above) and Don and Phil sing phonetically in Italian. It is not known who was responsible for the Italian translation. The track found its first release on the 1987 **Magnum Force** CD **SUSIE Q** and can also be found on the 2005 **Bear Family** box set **THE PRICE OF FAME**.

SUZANNE HICKS - Singer/songwriter from **Nashville**, landed a publishing deal with Magnet Music Group in 2002 and has co-written several, as yet unpublished, songs with **Phil Everly** and **Duane Eddy**.

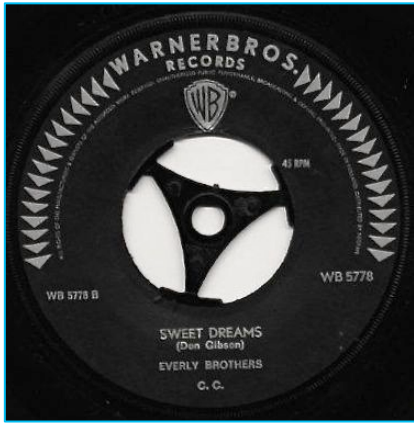
SWEDISH BROADCASTING LTD - Swedish Broadcasting Ltd, Radiohuset Studio 4, Stockholm, Sweden. Disc 8 of The **Bear Family** box set **CHAINED TO A MEMORY** includes a Live **Everly Brothers** concert recorded by Swedish Broadcasting Ltd, 22nd April 1965: Intro / **Lucille** / **Susie Q** / **Raunchy** / **Walk Right Back** / **Bye Bye Love** / **Gone Gone Gone** / (instr.) / **Outskirts Of Town** / **Bird Dog** / **So Sad** / **Lucille**.

SWEET BABY JAMES

(**James Taylor**) **Don** performed this most lovely tune solo on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 5th June 1970 and aired 5th August 1970 (Show No. 5). It is the first track on James Taylor's 1970 breakthrough album of the same name but was never released as a single. **James Taylor** thought up the song when driving through Carolina to see his baby nephew, named James, for the first time. He has performed it during virtually every concert since the song's release.

SWEET DREAMS aka SWEET DREAMS OF YOU

(Don Gibson) Recorded 20th 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 also sings a wonderful solo version on **don EVERLY** (1970) – entitled 'Sweet Dreams Of You'. 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); **Spoooner Oldham** (keyboard); **George Clinton Jr.**, (organ); **Paul Beaver** (moog); **Curtis Amy** (sax); **Debra & Peggy Clinger**, **Donna Washburn**, **Billy Al Bengston** (backing vocals). Producer: **Lou Adler**.

This country ballad was **Don Gibson's** debut in 1956 but not a hit until he released a new version in 1960 that went to the Top 10 on the Country charts. It was also a posthumous single for **Patsy Cline**, who passed away just weeks (5th March) before the EBs recorded their version. In **Holland** it was released as a single (WB 5778 - see pic), the B-side to 'Release Me'.

SWEET GRASS COUNTY

(Phil Everly/Terry Slater) **Phil Everly** solo. Recorded June 1973 at **Hollywood Sound Recorders Studio, Hollywood, California** and issued as a single (APBO-0064) on (date tbc), the B-side to 'God Bless Older Ladies'. You can find it 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**.

This would have made an excellent **Everly Brothers** track - as originally intended - see below; a shame they never recorded it together!

In a 1984 propaganda radio programme for the US navy, **Sounds Like The Navy**, **Phil Everly** was a guest and was asked about this track. "We were in Montana touring – Don and I were – and we were all riding in a car into Billings and on the way there I saw a sign that said 'Sweet Grass County'. Well, I said, those are really pretty words, and when I looked out the window too, it was also snowing so it didn't kind of fit. It made me think of all the people that are trying to get to the country and I was, myself, personal, wishing I was back in the city with my fiancée at the time, who is now my wife [**Patricia Mickey**]. And so I wrote a song about getting back out of the country, back to the city where your girl's at."

SWEET LITTLE CORRINA

(Vince Gill/Al Anderson) **Phil Everly** duets with **Vince Gill** on his 2006 four-CD box set *These Days*. The box set consists of four CDs each with a distinct musical style and its own title: 'Sweet Little Corrina' is on the County & Western CD entitled *Some Things Never Get Old*. **Vince Gill**, born in Norman, Oklahoma on 12th April 1957, is a country singer-songwriter who has earned 20 **Grammy Awards** during his career thus far and was inducted into the **Country Music Hall Of Fame** in 2007, and into the **Nashville Songwriters Hall Of Fame** in 2005.

SWEET LITTLE SIXTEEN

(**Chuck Berry**) In 1979 **Phil Everly** sang this song with his friend **Dean Reed** during the finale of a TV concert, *Der Mann aus Colorado*, which included other **Everly** hits and was recorded February 1979 at Karl-Marx-Stadt, East Germany. It was broadcast 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!

'Sweet Little Sixteen' was of course originally a big hit for **Chuck Berry**, his second biggest hit in fact; released in January 1958, it made the #2 spot on the **Billboard** chart.

SWEET MEMORIES

(**Mickey Newbury**) Recorded 24th July 1972 at **RCA Victor Studio, Nashville, Tennessee**. Although Phil joins in on the choruses, it is really a Don solo, very movingly done. The track appears on the album **PASS THE CHICKEN & LISTEN**. **Robert "Bob" Thompson** (acoustic guitar); **Herman Bland "Pete" Wade** (electric guitar); **Paul T. Yandell** (electric guitar); **Steve Schaffer** (bass); **Ralph "Larrie Londin" Gallant** (drums); **Hargus M. "Pig" Robbins** (piano). Producer: **Chester B. "Chet" Atkins**; associate producer: **David M. Kershenbaum**; engineer: **Bill Vandervoort**. **Mickey Newbury** himself recorded a wonderful version of this song too.

SWEET MUSIC

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

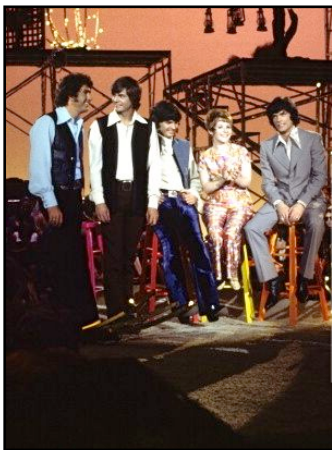


Details in regard to each track are unknown but musicians on the **PHIL'S DINER/THERE'S NOTHING TOO GOOD FOR MY BABY** sessions include: **Joe Moretti** (guitar); **Foggy Little** (guitar); **Tony Campo** (bass); **Barry Morgan** (drums); **Kenny Clayton** (piano/arrangements). Producers: **Phil Everly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



SWEET NOTHIN'S

(Dub Allbritten/Ronnie Self) The **Everly Brothers** performed a great rendition with **Brenda Lee** and **B.J. Thomas** (see pic right) on the



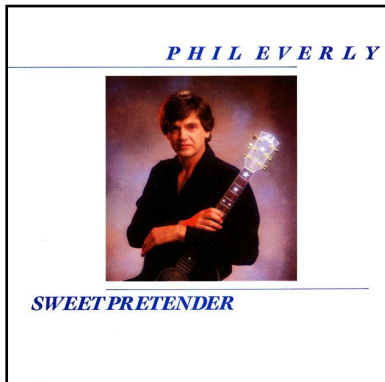
1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 23rd May 1970 and aired 29th July 1970 (Show No. 4). It had been a #4 hit on the Pop charts for Brenda Lee in April 1960 – she was not yet 15 when she recorded this saucy little song. Composer **Ronnie Self** was a rockabilly musician but achieved more fame in the US as a songwriter. **Brenda Lee** covered another one of his tunes: her big 1960 US chart-topping hit 'I'm Sorry'. Co-composer **Dub Allbritten** was also her manager and mentor as well as a father figure to her, a role he later assumed to **Ronnie Self** as well. However, **Brenda** found out after his dying of cancer in 1971 that he had betrayed her: all the money was gone! **Dub Allbritten**, date of birth unknown – died 1971; **Ronnie Self**, 5th July 1938 – 28th August 1981.



(Pic left shows **Mac Davis**, **Phil** and **Don Everly**, **Brenda Lee** and **B.J. Thomas**.)

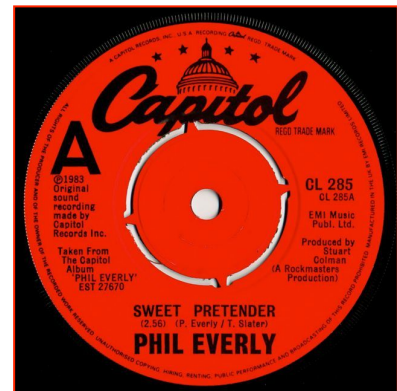
SWEET PRETENDER

(Phil Everly/Terry Slater) **Phil Everly** solo. Recorded in 1982 at **Eden Studios**, London, UK, and issued as (**Capitol**) **CL 285**,



backed with 'Better Than Now'. It peaked at #79 on the British charts and appears on Phil's final solo album **PHIL EVERLY**. It was also included on the 1987 album **LOUISE** (effectively a re-release of **PHIL EVERLY** but with two extra tracks - see **LOUISE**.)

Mark Knopfler (lead guitar); **Billy Bremner** (acoustic & electric guitar); **Stuart Coleman** (bass & percussion); **Terry Williams** (drums); **Pete Wingfield** (keyboards). Producer: **Stuart Coleman**.



SWEET SOUTHERN LOVE

(Phil Everly/Joey Paige) **Phil Everly** solo. Recorded 1981 at (tba) and issued as a single (**ZS6 02116 AA-AF**) backed with 'In Your Eyes' on **Curb Records**. It climbed to #52 on the Country chart and #42 on the Adult Contemporary chart in the US. Listen to it on 1999's **RARE SOLO CLASSICS**, a compilation of Don & Phil's solo releases.



Highest chart positions: US: - #52 Country chart/#42 Adult Contemporary chart; UK: -



SWEET SUZANNE

(Phil Everly/Terry Slater) **Phil Everly** solo. Recorded in 1982 at **Eden Studios**, London, UK, and issued as the flipside of 'Louise', (Capitol) CL 266. It is included on Phil's final solo album **PHIL EVERLY**. It was also included on the 1987 album **LOUISE** (effectively a re-release of **PHIL EVERLY** but with two extra tracks - see **LOUISE**). **Billy Bremner** (acoustic & tremolo guitar); **Stuart Coleman** (bass); **Terry Williams** (drums); **Pete Wingfield** (keyboards & backing vocals). Producer: **Stuart Coleman**.



SWING DOWN SWEET CHARIOT/I SHALL NOT BE MOVED

(Wallace Willis, Minerva Willis [‘Swing Low Sweet Chariot’ circa 1840])/ (African American Spiritual) Don and Phil performed this medley with **The Carter Family** and the show company on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 9th May 1970 and aired 2nd September 1970 (Show No. 9).



According to the Library of Congress copyright office, the author of 'Swing Low Sweet Chariot' is officially unknown but other sources claim it was the couple Wallace and Minerva Willis who thought up the words in the mid-1800s. Wallace (sometimes spelt Wallis) was a Choctaw freedman who had received his name from his owner, Brit Willis. This man rented the couple out to a school for Native American Boys in Oklahoma's Indian Territory where they entertained the students by singing 'Sweet Chariot' and other spirituals. A minister at the school, Alexander Reid, was duly impressed and sent 'Sweet Chariot' to the Fisk Jubilee Singers in

Nashville, Tennessee, who were the first to record it in 1909. The picture shows a postcard from 1908 with the lyrics.

It is argued by music historians that 'Sweet Chariot' was actually a code used by slaves when they talked about escaping to Canada. They sometimes changed the lyrics to "Swing low sweet Harriet" – a reference to Harriet Tubman, leader of the Underground Railroad. Scholars, however, in their turn, have argued against this theory, stating that the song may well have expressed hope for a way out of their predicament but did not present literal help for runaway slaves. Apparently, the song is sometimes called 'Swing Low, Sweet Chariot', other times 'Swing Down, Sweet Chariot' – the lyrics for both indeed vary. Elvis Presley recorded the 'Swing Down' version, which is also what Don and Phil sang on the TV show.

'I Shall Not Be Moved' is a traditional African American spiritual but has also gained popularity as a protest song. Typical of these songs is that they consist of a series of verses where only one single line changes in each verse throughout the song, making it easy to remember and easy to sing along with. **Johnny Cash** and **Elvis Presley** each recorded a famous version.

SYLVIE

(Unknown) Recorded 25th August 1971 at **Elektra Sound Studios, Los Angeles, California** as part of the **RCA STORIES WE COULD TELL** sessions but never issued and is presumed lost. **Ry Cooder** (guitar); **Wayne Perkins** (guitar); **Buddy Gene Emmons** (steel guitar); **Chris Ethridge** (bass); **Johnny Barbata** (drums); **Barry Beckett** (keyboards). Producer: **Paul A. Rothchild**.

One speculates that the title might possibly allude to the French singer Sylvie Vartan, a contemporaneous performer with the EBs in the 1960s/70s. Another possibility is that it could be a cover of the Leadbelly song 'Bring Me A little Water, Sylvie'. Little is known, not even whether any vocals were ever laid down.

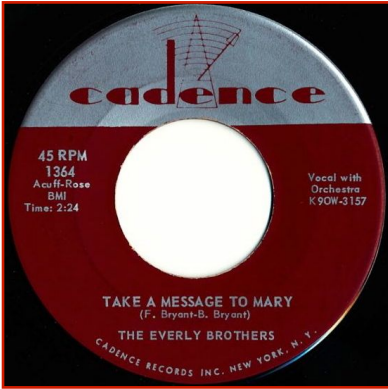
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TAKE A LETTER MARIA

(Ronald Bertram Greaves) Performed on the 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers*, recorded 18th May 1970 and aired 19th August 1970 (Show No. 7). American soul singer R.B. Greaves, a nephew of **Sam Cooke**, wrote and recorded it in 1969 and earned a gold record for one million sales: it reached #2 on the **Billboard** chart. Tony Orlando and Johnny Rivers are two of the artists that have covered the song.

TAKE A MESSAGE TO MARY

(**Boudleaux & Felice Bryant**) Recorded 2nd March 1959 at **RCA Victor Studio, Nashville**, Tennessee, and issued 16th March 1959



as Cad 1364, the flipside of 'Poor Jenny' (ten o'clock version). **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 reached #16 on the **Billboard** charts in the US and peaked at #20 in the UK. You can find it on the album *THE FABULOUS STYLE OF THE EVERLY BROTHERS*. As part of a medley it made its way to the stage during 1983's **REUNION CONCERTS** – and subsequently on the

album of the same name. The clinking sound heard is **Boudleaux Bryant** hitting a **Coca Cola** bottle with a screwdriver, a technique later employed by **Dean Martin** for the intro of his 1965 hit 'Houston' - though it is not known whether he got it from this **Everly** track! 'Take A Message To Mary' has been covered by numerous artistes, most notably **Bob Dylan** on his *Self Portrait* album.

Highest chart positions: US: 16; UK: 20; Canada: 8; Australia: 2

TAKIN' SHOTS

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

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

TALKING TO THE FLOWERS

(**Terry Slater**) Recorded 21st June 1967 at **United Recording Corporation Studio B, Hollywood**, California and released on 29th July 1967 as WB 7062, as the B-side to 'Mary Jane'.

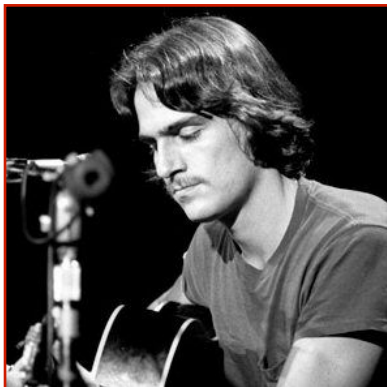


Alvin W. "Al" Casey (guitar); **Glen Campbell** (guitar); **Jay Lacy** (guitar); **Don Lanier** (guitar); **Louis "Lou" Morell** (guitar); **Donald N. Bagley** (bass); **Carol Kaye** (bass); **Terry Slater** (bass); **Hal Blaine** (drums); **Norman Jeffreys** (percussion); **Jack Sargent** (percussion); **Mike Melvoin** (keyboards); **Don Randi** (keyboards); **Dave Duke** (French horn); **Norman L. Benno** (reeds); **Ronald James "Jim" Horn** (reeds); backing vocals: unknown.
Producer: **Dick Glasser**; engineer: **Eddie Brackett**; arranger: **Al Capps**. Unfortunately, it failed to even make a dent in the charts. It features on the album *THE EVERLY BROTHERS SING*.

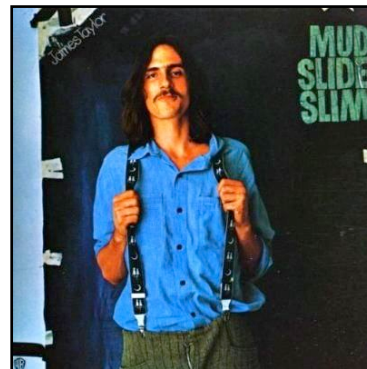


TAYLOR, HARTFORD 'HARTY' – see: **KARL & HARTY**

TAYLOR, JAMES - James was born 12th March 1948 in Boston. When his father Isaac became dean of the medical school of the University of North Carolina, they built a house in the Morgan Creek area off of what is now Morgan Creek Road, which was sparsely populated. James would later say, "Chapel Hill, the Piedmont, the outlying hills, were tranquil, rural, beautiful, but quiet. Thinking of the red soil, the seasons, the way things smelled down there, I feel as though my experience of coming of age there was more a matter of landscape and climate than people." Taylor first learned to play the cello as a child in North Carolina, and switched to guitar in 1960. James' brothers Alex and Livingston and his sister Kate were also interested in music, and all went on to record their own albums.



The family spent their summers at Martha's Vineyard, where James, at 15, met Danny Kortchmar. With Danny on harmonica and James on guitar, they won a local hootenanny contest. Back in North Carolina at boarding school, James formed a group with Alex called the Fabulous Corsairs. At 17 he became severely depressed and had himself committed to the McLean Psychiatric Hospital in Belmont, Massachusetts. During his 10-month stay he began to write songs. Then he went to New York and joined Kortchmar's group, the Flying Machine. They played **Greenwich Village** clubs until their break-up, caused in part by Taylor's addiction to heroin. Attempting to break his drug habit, James moved to London in 1968.



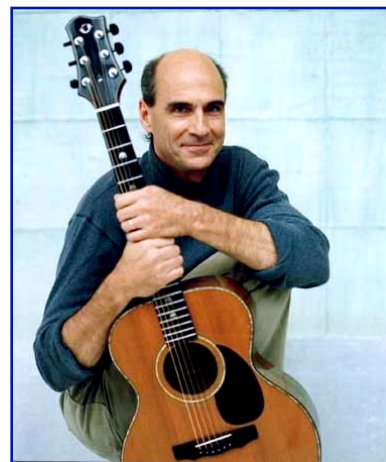
Kortchmar had once played in a band called the Kingbees who had backed up **Peter and Gordon**, and he told James to call Peter Asher, now head of A&R for the Beatles' Apple label. Taylor brought Peter Asher a demo tape. "I liked the tape a lot," Asher recalls. "He was the first person I signed." James recorded one album for Apple, with **Paul McCartney** and **George Harrison** sitting in on one track. But James could not kick his heroin habit, and he returned to America and entered Austin Riggs, a mental hospital in Stockbridge, Massachusetts. Asher left Apple and came to the States, where he signed James to **Warner Brothers Records**.

The Everly Brothers recorded and released as a single '**Carolina In My Mind**', of which Don said, "Someone gave me James Taylor's first Apple record, and I fell in love with his music. Then we went up and played the **Newport folk festival** (in July 1969) and I met him. I just thought his music was so great, so good, that we had to do one, simple as that. Our version isn't really as good as his." They also sang '**Something in the Way She Moves**' and a very fine version of '**Sweet Baby James**' during the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**.

Taylor released his breakthrough album *Sweet Baby James* in 1970. It went triple-platinum and spawned his first top 10 hit, the intensely personal 'Fire and Rain'. The following year saw the release of another million-seller, *Mud Slide Slim and the Blue Horizon*, with the No. 1 single 'You've Got a Friend', written by his long-time friend **Carole King**. The recording won a **Grammy Award** in 1971 for Best Pop Male Vocal. James married singer-songwriter Carly Simon on 3rd November 1972. With Carly, he had two chart singles with cover versions of Charlie and Inez Foxx' 'Mockingbird' and the **Everly Brothers** '**Devoted to You**.' He and Carly Simon divorced in 1982.

Following his final **Warner Brothers** recording in 1976, *In the Pocket*, Taylor moved on to **Columbia Records** and released a string of critically praised and commercially successful albums: *JT*, his 1977 double-platinum **Columbia** debut; *Flag* (1979); *Dad Loves His Work* (1981); *That's Why I'm Here* (1985); *Never Die Young* (1988); *New Moon Shine* (1991); the double-disc *Live* album (1993); *Hourglass* (1998), garnering Taylor his first **Grammy Award** for Best Pop Album; and *October Road* (2002) - all certified platinum.

James Taylor has sold more than 50 million albums throughout his career, earned 40 gold, platinum, and multi-platinum awards and five **Grammy Awards**. His first *Greatest Hits* album earned the Recording Industry Association of America's elite Diamond Award, given for sales in excess of 10 million units in the United States. Taylor was honoured with the 1998 Century Award, **Billboard** magazine's highest accolade, bestowed for distinguished creative achievement. In 2000 he was inducted into both the **Rock and Roll Hall of Fame** and the prestigious **Songwriters Hall of Fame**. The National Academy of Recording Arts and Sciences selected him as its MusiCares Person of the Year in 2006, and his *One Man Band* (2007) was nominated for an Emmy Award in the category of Outstanding Variety, Music, or Comedy Special. James Taylor has received honorary doctorates of music from Williams College and the Berklee School of Music. In March 2011, he was awarded the National Medal of Arts by President Barack Obama in a ceremony at the White House. The medal is the nation's highest honour for artistic excellence recognizing "outstanding achievements and support of the arts".



TEARDROPS FALLING IN THE SNOW

(Mac McCarty) All or part of this song was performed in 1952 by **Don** and **Phil** on the **Everly Family Radio Show** broadcast on **KFNF** (Keep Friendly Never Frown), **Shenandoah**, Iowa. The song was first popularised by Molly O'Day and the Cumberland Mountain Folks in 1949 (**Columbia** 20584). It dealt with the then devastating war and was selected for the Smithsonian collection. The Smithsonian Manual billed it as "a recording which unites one of the greatest pure country singers with one of the most compelling songs about the tragedy of war". Porter Wagoner, Bonnie Lou and **Roy Acuff** were among the many artists that cut their own version of this bluegrass song.

TEARS FALL DOWN

(**Chris Everly**) **Phil Everly** joins his son **Christopher Everly** for this track released (circa 2004) as a download. It is quite difficult to obtain.

TEEN JEAN JIVE

(**Billy Harlan**) Recorded 29th April 1959 by **Billy Harlan** but was not issued at the time. **Billy Harlan** was one of their boyhood friends from **Muhlenburg County, Kentucky**, and in 1956 even named one of his sons after them, Phillip Don – they have maintained their friendship over the years. **Don Everly** plays guitar on this '**Bo Diddley** rhythm' **RCA** recording although the CD on

which it was finally first issued, **Bear Family's** 2002 compilation album **THE DRUGSTORE'S ROCKIN'**, does not list him as musician (**Billy Harlan**, guitar; **Chet Atkins**, Velma E. Williams Smith, guitar; **James 'Jimmy' Clayton Day**, bass and Jackie Moffat, drums). Billy explained to us in June 2011: "Don played **Chet Atkins'** guitar on 'Teen Jean Jive'. Phil was there and made some suggestions to the drummer. Other than that Phil just watched. I asked Don to help with the session. Don did not sign the session sheet to get paid, that is why there is no mention of him on the session."

The year before, **Billy Harlan** had written a song for the EBs, 'One Soda Pop And Two Straws', which he hoped would be the flipside to '**Bird Dog**', but '**Devoted To You**' was chosen instead. "Don and Phil did rehearse 'One Soda Pop and Two Straws' but did not record it," Billy said, adding, "I personally think '**Devoted to You**' is one of their best records." The fact that Billy was signed to another publishing company, Tree Music, may have had everything to do with it as EB manager **Wesley Rose** actively discouraged the use of any material by non-**Acuff-Rose** writers. In the end the song went unrecorded by anybody. Another composition Billy hoped his friends would do was 'This Lonely Man', which he also recorded himself. The song has got a lovely melody and would have fit the **Everly Brothers'** harmonies perfectly.

TELDEC STUDIO - The **Everly Brothers** recorded their first 'German' records at Teldec Studio, Osterstrasse, Hamburg, Germany. The recordings, made in September 1963, were, '**Warum**'; '**Du Bist Nicht So Wie Die Andern**'; '**Wo Sind Die Schönen Tage**'; '**Susie**'. The later 1965 recordings were done at **Polydor Studio** in Munich.

Teldec, essentially a classical music label, was a subsidiary of Telefunken (founded in 1923), run as a joint venture with **Decca Records**. It was for many years one of the largest German record companies until Teldec was sold to WEA in 1988. In 2001 Warner Music, part of the AOL-Time Warner group, closed Teldec Classics in Hamburg and Berlin, Germany, and Erato Disques, Paris. However, in the face of unfavourable economic development, the former studio members Friedemann Engelbrecht, Tobias Lehmann and Martin Sauer (Teldec's last Managing Director) founded Teldex Studio Berlin, GmbH.

TELL ME DO - see: **YOU CAN BET**

TEMPTATION

(Nacio Herb Brown/Arthur Freed) Recorded 1st November 1960 at **RCA Victor Studio, Nashville**, Tennessee, and issued as WB 5220 on 12th May 1961, backed with '**Stick With Me Baby**'. An earlier attempt at recording this magnificent track took place on 17th September 1960. **The Anita Kerr Singers** provided the vocal chorus; other details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.

It was even cut a third time on 3rd May 1961 at **Radio Recorders, Hollywood**, California. Musicians: John Gray (guitar); William K. "Bill" Pitman (guitar); Allan J. Reuss (guitar); Howard Mancel Roberts (guitar); **Thomas J. "Tommy" Tedesco** (guitar); Alvino Rey (steel guitar); Alfred McKibbin (bass); **Earl Cyril Palmer** (drums); **Frank Capp** (percussion); **Ernest A. "Ernie" Freeman** (keyboards); unidentified (vocal chorus). Producer: no credit; arranger: **Neal Hefti**.

It topped the British charts for four weeks; in the US it unfortunately only made it to #27. Originally it was a #3 hit for Bing Crosby, who introduced the song in the 1933 film *Going Hollywood* and recorded it a second time in 1945. The song was also used for the 1952 film *Singing In The Rain*. Don and Phil wanted to release the recording as their next single but their publisher, producer and manager **Wesley Rose** refused and eclipsed them by releasing '**Ebony Eyes**' instead, very much infuriating Don. 'Temptation' was released the following year, after they had split from **Wesley Rose**.

Don Everly: "I woke up one morning and I said I wanted to do this song this way. You know, I scalped it, but I had this idea with this beat and these voices and stuff. Wesley made it as difficult as possible. We cut it like twice. He would just be sitting there shaking his head. It's really hard to work when somebody's supposed to be nurturing and for them to walk around going, 'Oh God, I can't believe how terrible this is.' But, if he'd been publishing it, it would have been a different story. The reason we left Wesley is because of 'Temptation'. That's the tragedy of that situation. I just couldn't live like that anymore. I mean, I loved music too much to goddamn count the dollars. I didn't do a song just because I wrote it. I'm not going to be pushed. I'm not going to be told what to do. If we'd have done what Wesley said we wouldn't have got anywhere. We would've just done his songs and that would have been the end of it. It was an extreme problem. He was the grown-up, we were the kids. He didn't need to smother us. In this day and age it wouldn't happen. People have a little respect for kids, or young guys with talent, whatever it is."

Phil Everly: "It was Donald's idea to do 'Temptation' and that whole arrangement idea got really big and it was nice. Quite pleasant. Although it didn't do well here, it did well in France for some reason. I remember it took a lot of time and there was a lot of effort." (Both quotes from liner notes to the twofor **IT'S EVERLY TIME/A DATE WITH THE EVERLY BROTHERS** and the 2005 **Bear Family** box set **THE PRICE OF FAME**.)

An absolutely fantastic live version can be found on 1984's **REUNION CONCERT**.

Nacio Herb Brown, 22nd February 1896 – 28th September 1964. Arthur Freed (Arthur Grossman), 9th September 1894 – 12th April 1973.

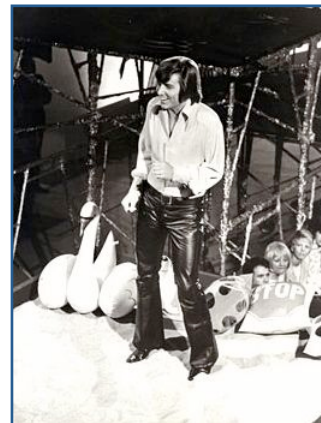
Highest chart positions: US: 27; UK: 1; Canada: 12; Australia: 4

TENNESSEE BIRD WALK

(Jack Blanchard) Performed with **Bobby Sherman** on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 5th June 1970 and aired 5th August 1970



(Show No. 5). It was a new song as husband-and-wife team Jack Blanchard & Misty Morgan had only released it earlier that year; it became a #1 hit for them on the Country chart. The EBs and **Bobby Sherman** do a terrific and fun rendition of this novelty song. **Roger Miller** also recorded a version. Bobby Sherman also performed 'Oklahoma City Times' (solo – see pics).



TENNESSEE TAPES, THE - see: FJELD, JONAS

TENT SHOWS – Tent shows were popular before and after the war right through the fifties and beyond. They were essentially outdoor events often linked to sporting occasions like baseball matches or circuses. **WSM's Grand Ole Opry** staged many tent shows - its 'canvas season' - with many stars of the day including the likes of **Bill Monroe** – who often set up his own tent shows – **Roy Acuff, Eddy Arnold, Hank Williams** et al. They were travelling shows that moved all over the southern US states often in the early days comprising a range of 'variety' acts. The first Opry tent show in 1940 still featured a blacked-up comedy team. By 1943 **Monroe** was grossing some \$200,000 a year from show dates, many of them staged as part of his own Opry tent show, which combined music and comedy in delighting rural and small-town audiences throughout the South.

One problem was of course that the tents were expensive and cumbersome, requiring a large crew to erect and dismantle them. Also big acts often had to return regularly to **Nashville** to fulfil their Saturday night network Opry commitments. Nevertheless the tent shows were an excellent way of staging low cost entertainment and were an excellent way for performers to meeting the people. **Roy Acuff's** mid-fifties tent could seat 2,200 people and when overflow crowds would clamour, the sides were lifted so another 400 could see the show. In some ways they were a pre-cursor to modern outdoor rock concerts.

One of the first 'breaks' **The Everly Brothers** got was at a tent show in 1957. **Phil Everly** explained what "fun" it was: "It was a real carny operation. The stage was just a platform and backstage was like outside the tent. This was in the South in the 1950s. It was fifty cents to get in and another quarter to sit in the segregated part, otherwise you'd have to sit with the blacks, and so to make sure you got seventy-five cents from every white there were three or four black workers with the carny and they would sit in the black section so that nobody sat there. The first five rows would fill up with all the rough kids in town because they threatened to cut the tent down unless you let them in for free. Don and I played the country section and then they charged everybody another quarter to see the rock 'n' roll show, which was all of us again doing rock 'n' roll songs. It was very hard to put over. Most of the time you rolled at night, 'hit and run' they call it, sleeping in the limos. If we didn't sleep in the cars, we'd be in real seedy places where you wouldn't want to use the toilet."

T FOR TEXAS aka T FOR TEXAS (BLUE YODEL No 1)

(**Jimmie Rodgers**) Recorded 20th July 1968 at **T.T. & G Studio, Hollywood,**



California; overdub session on 26th September 1968 at **Western Recorders, Hollywood** and issued as WB 7262 in January 1969, backed with '**I Wonder If I Care As Much**'. **Don Everly** (acoustic guitar); **James E. Burton** (guitar); **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**.

It was also released on the 1969 **Warner/Reprise Loss Leader Songbook** compilation double-LP where

'**Lord Of The Manor**' (first album issue) immediately followed/joined '**T For Texas**' in the same fashion as '**T For Texas**' and '**I Wonder If I Care As Much**' are crossfaded on **ROOTS**.

There are numerous **Everly Brothers** variations to this song. Aside from the **ROOTS** 1968 version (and bootlegs) there is a great live recording from 4th June 1994, which appears on the excellent 2006 HighBridge CD **A Prairie Home Companion – Duets**. On this it is titled 'T For Texas (Blue Yodel No.1)'. It has a different arrangement; verses are slightly re-ordered; a few different words were added, e.g. 'Lord' here and there and ends with a brief yodel. Musicians on this live track recorded in **Nashville, Tennessee**: **Albert Lee** (guitar/mandolin); **Buddy Emmons** (steel guitar); **Chet Atkins** (guitar); **Mark O'Connor** (fiddle); **Richard A. Dworsky** (piano); **Jim Watson** (keyboards); **Arnie Kinsella** (percussion).

Another live version is from the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 22nd May 1970 and aired 26th August 1970 (Show No. 8), which is available on some bootlegs. All the way back in 1928 it was a hit for composer **Jimmie Rodgers**. During the 1990s and up until their final dates in 2005 the Everlys included this as the encore song in their stage act. On the album **ROOTS** this song is crossfaded with '**I Wonder If I Care As Much**'. Both songs were given specially created intro pieces for the single release.



THANKSGIVING MESSAGE 2012 FROM PHIL EVERLY – see: BEST OF MEMORIES



THANK YOUR LUCKY STARS - a British television pop music show made by (British) ABC Television, and broadcast on **ITV** from 1961 to 1966. Many of the top bands performed on it, and for millions of British teenagers it was essential viewing. As well as



featuring British artists, American guests, including the **The Everly Brothers**, were frequent visitors. The bands mimed their latest 45. Occasionally a band was allowed to do two numbers (possibly the A and B-sides of the latest single), and if you were pop royalty like **The Beatles** or **The Rolling Stones** you could do four numbers. Audience participation was a strong feature of *Thank Your Lucky Stars*, and the Spin-a-Disc section, where a guest DJ and three teenagers reviewed three singles, is a very well-remembered feature of the show. Generally, American singles were reviewed. The show bowed out in the summer of 1966, after two thousand artists had appeared on it. One of the main reasons was the power of the Musicians' Union in the 1960s and being a largely mimed show, TYLS was a prime target.

THAT'LL BE THE DAY

(**Jerry Allison/Buddy Holly/Norman Petty**) Recorded 3rd December 1964 at **Fred Foster Sound Studio A** in **Nashville**, Tennessee, and released on 24th February the next year, backed with '**Give Me A Sweetheart**', as WB US single #5611/ UK #WB 158.



The only single taken of the album **ROCK 'N' SOUL**, it had a five week run on the **Billboard** Bubbling Under chart, making it only to the #111 position; in Britain, however, it climbed to the #30 spot.

No musician details known.

Producer:

Jimmy Hilliard;

engineer: **Bill**

Porter.

Originally of course released by **Buddy Holly** and **The Crickets** (as '**The Crickets**') in 1957. In fact, it was **Buddy Holly's** first recording for **Decca** in July 1956, on which **Sonny Curtis**, Don Guess and **Jerry Allison** played.

Don told the **NME** at the time, "We think it's a fair LP track, which is what we originally cut it for anyway. It's not #1 material. If you told us it had made the charts, we'd have been surprised, very surprised." (Quote from liner notes with **ROCK 'N' SOUL/BEAT 'N' SOUL**). NB: Norman Petty, although credited as a co-composer had nothing to do with writing this song. On the original Buddy Holly **Decca** release Petty is not mentioned. It was also was the very first demo the Beatles ever cut when they were still known as 'The Quarry Men'.

Don and **Phil** performed a very fine rendition live on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 5th June 1970 and aired 5th August 1970 (Show No. 5).



Highest chart positions: US: 11; UK: 30; Canada: 45

THAT'S ALL RIGHT aka THAT'S ALL RIGHT MAMA

(Arthur 'Big Boy' Crudup) In 1981 **Phil Everly** sang this song with his friend **Dean Reed** and the other guests during Dean's show, *Sing Dean, Sing!*, which included other Everly hits, recorded 20th – 31st August 1981 at the Palast der Republik, Berlin, East Germany. Phil also sang solo: '**When Will I Be Loved**' and '**Cathy's Clown**'. The show was broadcast on TV 26th December 1981. 'That's All Right, Mama' in 1946; he was a delta blues singer and guitarist (but didn't start playing guitar until he was in his thirties) and wrote many songs that later were covered outside of blues circles by artists such as Elton John and **Rod Stewart**. He became known as 'The Father Of Rock 'n' Roll' after Elvis recorded three of his songs. However, like many of his generation, he fell victim to exploitation and was never paid fairly for his compositions and recordings and had to work as a labourer and bus driver to support his family. Arthur 'Big Boy' Crudup, 24th August 1905 – 28th March 1974.

THAT SILVER HAired DADDY OF MINE

(Gene Autry/J. Long) Recorded during sessions that took place on 13th, 16th & 17th August 1958 at **RCA Victor Studio, Nashville, Tennessee**. It is featured on the album **SONGS OUR DADDY TAUGHT US**. **Don Everly** (guitar); **Phil Everly** (guitar); **Floyd T. "Lightnin'" Chance** (bass). Producer: **Archie Bleyer**.



Jim Reeves all recorded a version.

The Everly Brothers also performed the song with **Johnny Cash** on his **ABC TV** 1970 Christmas show with **Ike Everly** & **Phil** on guitar. Interestingly, Don did not play guitar on this occasion (see pic – with very seasonal sweater!); a video can be found on YouTube. They also performed the song with **Garrison Keillor** on his **Lake Wobegon Spring Weekend** (for Minnesota Public Radio - 16th May 1987). Don performs a 1997 duet of this song with **Frank 'The Polka King' Yankovic** (1915-1998) (CD: Frank Yankovich & Friends *Songs Of The Polka King -Vol 2*).

First recorded by composer **Gene Autry**, also known as the Singing Cowboy, as a duet with **Jimmy Long** in 1932 – it was also his first hit. Gene Autry's biggest successes as a songwriter no doubt are his Christmas hits: 'Rudolph The Red-Nosed Reindeer', 'Here Comes Santa Claus' and 'Frosty The Snowman'. **Marty Robbins**, **Johnny Cash** and

THAT'S JUST TOO MUCH

(**Don & Phil Everly**) Recorded 13th July 1960 at **RCA Victor Studio, 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**.

THAT'S OLD FASHIONED (That's The Way Love Should be)

(**Bill Giant/Bernie Baum/Florence Kaye**) Recorded 14th November 1961 at **RCA Victor Studio, Nashville, Tennessee** - only days



before they were to join the **Marines** - and issued as **WB 5273**, coupled with 'How Can I Meet Her' on 18th April 1962.

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

In Britain, 'How Can I Meet Her' was chosen as the A-side. 'That's Old Fashioned' reached the #9 spot on **Billboard** and is the **Everlys'** final top 10 single in the US. The trio of writers wrote a number of **Elvis Presley** songs, including the hit 'You're The Devil In



Disguise'.

Phil: "'That's Old Fashioned' is also out of New York (just like 'Crying In The Rain'). That did okay. We hardly ever sing it though." (Quote from liner notes to the 2001 reissue twofor **BOTH SIDES OF AN EVENING/INSTANT PARTY**.)

THAT'S THE LIFE I HAVE TO LIVE aka THE LIFE I HAVE TO LIVE

(**Don & Phil Everly**) Recorded 9th November 1955 at **Castle Studio** at the **Tulane Hotel, Nashville, Tennessee** with **Don Law** producing. **Don Everly** (guitar); **Phil Everly** (guitar); **Samuel Pruett** (guitar); **James M. "Jimmy" Smith** (guitar); **John Neil "Johnny" Sibert** (steel guitar); **Roy M. "Junior" Huskey, Jr.** (bass); **Dale Potter** (fiddle). Producer: **Don Law**. NB: the backing musicians were members of **The Tunemiths** (see **Carl Smith and The Tunemiths**).

The track was supposed to be the 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**. **Justin Tubb** recorded the song in 1957 but it didn't chart.

THAT'S TOO GOOD TO BE TRUE

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

THAT'S WHAT YOU DO TO ME

(**Earl Sinks/Bob Montgomery**) 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**.

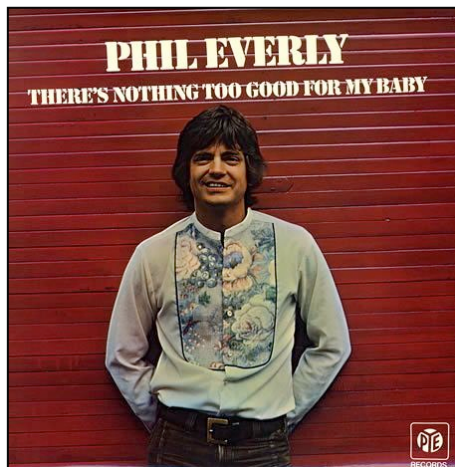
Co-composer **Bob Montgomery** was **Buddy Holly**'s first performing partner when they were known as **Buddy and Bob** and is given credit for writing such hits as 'Heartbeat' but also the songs 'Love's Made A Fool Of You' and 'Wishing' that he and **Buddy** wrote especially for the Everlys. Unfortunately, due to disputes with their publisher **Wesley Rose**, **Don** and **Phil** were prevented from recording either song. **Earl Sinks** (aka Earl 'Snake' Richards and Earl Henry) fronted **the Crickets** on 'I Fought the Law', 'A Sweet Love', and a remake of 'Love's Made a Fool of You', 'Someone, Someone' and 'When You Ask About Love'.

THAT UNCERTAIN FEELING

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

The title of the song is taken from the 1955 novel by Kingsley Amis and the lyrics include the phrase 'Only Two Can Play', the title of the 1962 film, based on the novel and starring Peter Sellers. 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**.

THERE'S NOTHING TO GOOD FOR MY BABY (UK title) (the album) – for details see **PHIL'S DINER** (US title)



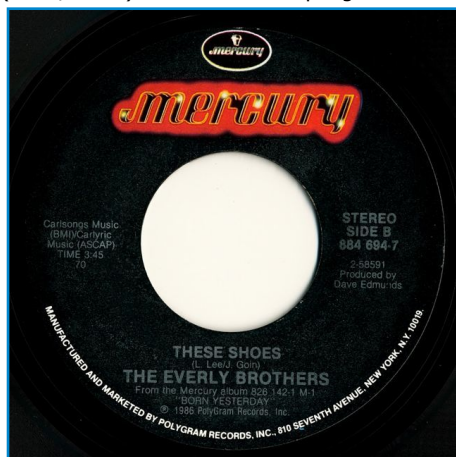
TRACKS: Side 1: Sweet Music / Goodbye Line / Feather Bed / Summershine / Too Blue / Nothing's Too Good For My Baby.
Side 2: Invisible Man / Old Kentucky River (aka Caroline) / We're Running Out / It's True / New Old Song.

THERE'S NOTHING TO GOOD FOR MY BABY (the song)

(Eddie Cantor/Benny Davis/Harry Akst) **Phil Everly** solo. Recorded August 1974 at **Pye Studios**, London, UK. The track has a definite 1930s feel – with a short surprising and clever rock break near the end! - and can be found on Phil's second solo album **PHIL'S DINER** (US title)/**THERE'S NOTHING TOO GOOD FOR MY BABY** (UK title). The original was featured in the 1931 Eddie Cantor film *Palmy Days*, a musical comedy written by Eddie Cantor, Morry Ryskind and David Freedman. Eddie Cantor, 31st January 1892 – 10th October 1964. Benny Davis, 21st August 1895 – 20th December 1979. Harry Akst, 15th August 1894 – 31st March 1963.

THESE SHOES

(L Lee/J Goin) Recorded in the spring of 1985 at **Maison Rouge Studios**, Fulham, London, UK, and issued as a single (884 694) July 1986, the flipside of 'I Know Love'. This wonderful country song rightfully reached the charts on its own and peaked at #57 on the Country chart. Look for it on the album **BORN YESTERDAY**. The track was also included on 2005's **Hip-O Select's** excellent 2CD release **ON THE WINGS OF A NIGHTINGALE: THE COMPLETE MERCURY STUDIO RECORDINGS**.



Highest chart positions: US: - (#57 on the Country chart); UK: -

THEY'RE OFF AND ROLLIN' – see: **EVERLY BROTHERS, THE** (the album)

THEY SMILE FOR YOU

(Phil Everly/Terry Slater) Recorded 22nd June 1967 at **United Recording Corporation Studio B, Hollywood, California**. **Glen Campbell** (guitar); **Alvin W. "Al" Casey** (guitar); **Jay Lacy** (guitar); **Don Lanier** (guitar); **Louis "Lou" Morell** (guitar); **William Everett "Billy" Strange** (guitar); **Donald N. Bagley** (bass); **Carol Kaye** (bass); **Terry Slater** (bass); **Hal Blaine** (drums) **Gary Coleman** (percussion/mallets); **Jack Sargent** (percussion); **Mike Melvoin** (keyboards); **Don Randi** (keyboards); **Ronald James "Jim" Horn** (reeds); Warren C. "Champ" Webb (reeds); backing vocals: unknown. Producer: **Dick Glasser**; engineer: **Eddie Brackett**; arranger: **Billy Strange**.

It was considered for inclusion on **THE EVERLY BROTHERS SING** album. According to **Andrew Sandoval's** notes in the book accompanying the **Bear Family** box set **CHAINED TO A MEMORY**, only a backing track was laid down and indeed that is what appears on the CD. However on 14th July 2008, **Andrew Sandoval** broadcast a version with a vocal track as part of his *Come to the Sunshine* programme commemorating 35 years since the 1973 EBs **Knott's Berry Farm** split. Unfortunately, due no doubt to his needing to protect the copyright, he kept voicing over the track "Come to the Sunshine exclusive". At the time of writing there is no information about an official release. See also the relevant **Chronology of Everly Brother Recordings** on the **EBI** website for detailed information regarding each track and **THE EVERLY BROTHERS COMPLETE LYRICS** (aka the LYRIC LIST).

THINGS GO BETTER WITH COCO-COLA - see: **COCA-COLA**

THINKIN' 'BOUT YOU

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

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**.

THINKING IT OVER

(**Don Everly**) **Don Everly** solo. Recorded mid-1970 at **A&M Studios, Hollywood**, California, it appears on Don's debut solo album **don EVERLY**. Like some of the other tracks on the album, this too has some unusual rhythmic changes, slows down then starts up again.

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**.

33rd AUGUST aka SATURDAY BOUND

(**Mickey Newbury**) **Phil** performed this solo 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). **Waylon Jennings** and **Joan Baez** are two of the artists that cut a version of this wonderful **Mickey Newbury** song, and he recorded it himself too. **Gordon Lightfoot** recorded an unfortunately never released version.

THIS IS THE LAST SONG I'M EVER GOING TO SING

(**Sonny Curtis/Jerry Allison**) Recorded 21st June 1963 at **Radio Recorders, Hollywood**, California. Very likely the best track on the album, it appeared on **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**.

Sonny Curtis' full version of this song can be found on his first (1969) solo LP *The Sonny Curtis Style*; he not only wrote it, together with fellow **Cricknet Jerry Allison**, but also played guitar on the sessions for the **Everly Brothers** album. The track has further been recorded by **Joe Carson**, a classic country singer, and **Kenny Price** (nicknamed "The Round Mound Of Sound" as he weighed nearly 300 pounds for the better part of his career!).

THIS LAND IS YOUR LAND

(**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'.

The song is a direct response to Irving Berlin's 'God Bless America' (Don recorded a big band version under the pseudonym **Adrian Kimberly** in 1961), which **Woody Guthrie** did not think much of as he found it too jingoistic. He got so tired of hearing **Kate Smith** sing it on the radio all the time (it was a big hit in 1938/9 in view of the rise of Hitler) that he wrote 'This Land Is Your Land' in 1940 and first recorded it in 1944; eventually it became one of the most popular folk songs in America. However, its lyrics are an attack on the very cornerstone of capitalism: private property (his political views were vigorously left-wing and he wrote a column published in Communist newspapers). Originally titled 'God Blessed America For Me', he based it on an existing melody, that of 'Oh, My Loving Brother', a Baptist gospel hymn recorded by **The Carter Family** as 'When The World's On Fire' but Guthrie's song has a different melodic structure. Many artists have covered it over the years, including **Peter, Paul & Mary**, **Bruce Springsteen** (who also sang it with **Pete Seeger** at the Obama Inaugural Celebration on 18th January 2009), **Bob Dylan** and **The Seekers**.

THIS LITTLE GIRL OF MINE

(**Ray Charles**) Recorded 3rd November 1957 at **RCA Victor Studio, Nashville**, Tennessee, and issued 3rd February 1958 as **Cad 1342**, backed with 'Should We Tell Him'.



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**.

There was no time to specifically record a single to follow up 'Wake Up Little Susie', so **Archie Bleyer** decided to release two tracks of the upcoming album; the single peaked at #26 (#4 on the Country charts) in the US. In the UK the sides were reversed and 'Should We Tell Him' served as A-side. The track appears on the EBS' debut album **THE**



EVERLY BROTHERS, also referred to as **THEY'RE OFF AND ROLLIN'**.

Phil: "We'd had a dud record. You know they had released something out of the album while we were in New York: 'This Little Girls Of Mine'. We didn't want that out, but somebody said we needed a record out and we were working and you couldn't go in

and record. That came out and just kind of piffled around and didn't do much of anything." (Quote from liner notes to 2006's **STUDIO OUTTAKES**.)

Ray Charles wrote and recorded the song in 1956, based on the old spiritual 'This Little Light Of Mine' (a song the Everlys performed on their 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**) and put it on the B-side to 'A Fool For You' which was a #9 hit for him.

Highest chart positions: US: 26 (Country charts #4); UK: -

THIS LITTLE LIGHT OF MINE

(Harry Dixon Loes (original version)) The **Everlys** performed this as a finale with **Melanie, Bobby Sherman**, Ike & Tina Turner and the show company on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 5th June 1970 and aired 5th August 1970 (Show No. 5). It is a gospel children's song written by Harry Dixon Loes circa 1920; he has written several gospel songs. The song made it into the folk tradition when it was first collected by John Lomax in 1939. In the 1950s and 1960s it became a Civil Rights anthem when Zilphia Horton adapted it. The lyrics are very simple with only one line changing for each verse and the rest being repeated, which made it easy to learn and sing along with.

Harry Dixon Loes, 20th October 1892 - 9th February 1965.

THOMAS, CHRIS – co-writer (with **Patrick Campbell-Lyons**) of 'I'm Finding It Rough', which the **Everly Brothers** recorded for 1967's **THE EVERLY BROTHERS SING**. He became a producer working with **The Beatles, Paul McCartney, Procul Harum, Pink Floyd, Elton John, Badfinger, Roxy Music, Pulp, U2** as well as producing breakthrough albums for the Sex Pistols and INXS.



Chris Thomas was born in Pericale, Middlesex, UK (13th January 1947). He was classically trained and played piano and violin as a child, but then turned to playing bass in London pop bands. However, a career as a performing artist was ultimately not what he fancied. As he stated himself in a 1998 interview: "I realized that being in a band you were dependent on all these other people, and I also knew that if I'd ever been successful in a band, I would've wanted to stay in the studio and just make the records; I wasn't that interested in playing live."

His approach made him a favourite among artists, who sought him out, as he explained: "I've been fortunate in that it's always been a case of the band contacting me rather than me being hired through a record company. So it hasn't been a manufactured arrangement. That's good because it shows they trust me, and if you haven't got the artist's trust, it doesn't matter what you do in the studio, you're not going to get anywhere." The Pretenders on their first album even went so far as to call him "the fifth Pretender" in the liner notes.

THOMAS, RUFUS - 26th March 1917 – 15th December 2001. He wrote the excellent 'Walking The Dog' that appears on the **Everly Brothers** album **BEAT 'N' SOUL**. It was a 1963 top ten hit for himself.



Rufus Thomas was an American rhythm and blues, funk and soul singer and comedian, a **rock and roll** founding figure, calling himself "The World's Oldest Teenager". Born in Cayce, Mississippi, but growing up in Memphis, where in fact, he would remain the rest of his life. He went from performing as a tap dancer with the Rabbit Foot Minstrels, an all-black revue that toured the South in the 1930s, to being a disc jockey in the late 1940s (and is credited with discovering B.B. King), to becoming a recording artist in his own right. All the while he worked for twenty-two years at a textile plant and didn't leave that job until about 1963, around the time of his "Dog" hit. Thomas had his first success as a recording artist in 1953 with 'Bear Cat', a funny answer record to Big Mama Thornton's 'Hound Dog' (the latter also recorded by the

Everly Brothers); it made number three on the R&B charts. In 1959, together with his daughter Carla, he became the first star for new Memphis label, Stax Records, when they recorded the single 'Cause I Love You'. Rufus, solo and with Carla, would release a string of popular songs over the following years for Stax. Among the songs that would reach prominence were favourites such as 'Walking The Dog' (1964) and 'Do The Funky Chicken' (1969), '(Do The) Push and Pull' (1970) and 'The Breakdown' (1971). He was often backed by Booker T. and the MG's or the Bar-Kays. 'Do The Funky Chicken' spawned a whole series of novelty dance songs named for "funky" animals. The collapse of the Stax label in the mid-'70s meant the end of his career, basically, as it did for many other artists with the company. He played an important part in the Stax reunion of 1988, and had a small role in the 1989 Jim Jarmusch film *Mystery Train*. Rufus released an album of straight-ahead blues, *That Woman is Poison!*, with Alligator Records in 1990. In 1997, Rufus released an album, *Rufus Live!*, with Ecko Records.

In January 1992, he was honoured by the **Rock and Roll Hall of Fame**, named as an "Early Influence". At the ceremonies he performed onstage, singing 'Dust My Broom' backed by a band which included **Jimmy Page, Neil Young**, The Isley Brothers, **Johnny Cash**, Keith Richards and John Fogerty. That same year, he saw recognition by The Rhythm and Blues Foundation's Pioneer Awards. He was a featured performer at the 1996 Olympic Games. The City of Memphis honoured Thomas with a portion of a street along Beale Street being renamed in his honour. In 2001, Rufus Thomas was inducted into the Blues Hall of Fame.

Rufus Thomas had undergone open-heart surgery in 1998. He died of heart failure at St. Francis hospital in Memphis on 15th December 2001, aged 84.

THOMPSON, SUE – Eva Sue McKee was born in Nevada, Missouri, on 19th July 1925. Sue's first successful fling in show business was with the 'Dude Martin Show' on KYA Radio in San Francisco, and KGO TV in 1950. The Dude Martin Show moved to TV station KTTV in **Los Angeles** in 1951. She performed with Martin at the **Palomino Club** in **Los Angeles**. Sue was nominated for an Emmy award in 1954 for her work on the Dude Martin Show, but lost out to Lucille Ball.



Her first recordings in the early 1950s was with Mercury Records. Her first successful recording was also the first recording of 'You Belong To Me', which was also recorded by Kaye Starr and Patti Page in 1953, and in 1963 by the Duprees. Sue Thompson's first major record was a tearjerker titled, 'Sad Movies Always Make Me Cry' in 1961 on **Hickory Records**. Her follow-up song 'Norman', became her biggest record ever. Another gold record was soon to follow in 1962 with, 'James, Hold the Ladder Steady'. Her last major hit in the pop field was in 1965 with 'Paper Tiger'. All four of Sue's major pop hits were written by **John D. Loudermilk**. Sue was elected to the West Coast Western Swing Hall of Fame in 1991.

Thompson also had some success in the Country field with a Gold record, 'Big Mable Murphy'. She also recorded three albums with **Don Gibson** in the early 1970s. One was the 1975 album entitled **Oh How Love Changes** that reached 43 in the charts and included the **Everly** composition 'Maybe Tomorrow'. On this plus the title track and two others – 'Get Ready, Here I Come' and 'Once More' - **Don Everly** contributed vocals. **Don Everly** also wrote the sleeve notes.

THOU SHALT NOT STEAL

(**Don Everly**) **Don Everly's** first published composition, which earned him his first royalty check of about \$600. **Kitty Wells** recorded it in 1954 and it was a Top Ten hit for her in November that year. It was published by Athens Music, **Chet Atkins'** company, and released on **Decca** (9-29313). Don sings a short extract on the brilliant 1984 BBC Arena programme *The Everly Brothers: Songs of Innocence and Experience*. In retrospect, however, **Don Everly** wonders how he could have written it at that phase of life when he was still at school in **Knoxville**. **Don**: "I find it kinda weird that I wrote a song called 'Thou Shalt Not Steal Another Man's Wife' when I was sixteen." It was not recorded by the **Everly Brothers**. NB: a 1965 hit by Dick and Deedee and a recording also made by The Newbeats of a track with the same title is however a completely different song.



THREE-ARMED POKER PLAYIN' RIVER RAT

(**Dennis Linde**) Recorded 11th November 1971 at **Elektra Sound Studios, Los Angeles, California**. A terrific track that features on the album **STORIES WE COULD TELL**.

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

THREE BANDS OF STEEL

(**Don Everly**) Recorded in 1987 at **New River Studios, Fort Lauderdale, Florida**, and is included on the album **SOME HEARTS**.

Details in regard to each track are unknown but musicians on the **SOME HEARTS** sessions include: **Albert Lee** (guitar); **Greg Harris** (guitar); **Hank Devito** (guitar & steel guitar); **Phil Cranham** (bass); **Larrie Londin** (drums); **Pete Wingfield** (keyboards); **John Hobbs** (keyboards). Producers: **Don & Phil Everly**; associate producer: **Larrie Londin**.

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**.

THREE BELLS, THE

(**Bert Reisfeld**/**Jean Villard**) **Phil Everly** solo. Recorded August 1974 at **Pye Studios London, UK**, during the **THERE'S NOTHING TOO GOOD FOR MY BABY** sessions but not included on this album. 'The Three Bells' is also known as 'The Jimmy Brown Song' and Phil's version is, in fact, unfinished - possibly strings and maybe chimes would have been added later. The song was a 1959 #1 hit, produced by **Chet Atkins**, for The Browns, a family group from Arkansas. It was based on the 1945 French song 'Les Trois Cloches' by **Jean Villard & Marc Herrand** which had been a huge hit for **Edith Piaf** and **Les Compagnons de la Chanson** in 1952/1953. English lyrics were written by **Bert Reisfeld**. The song has further been translated into Dutch, Italian, Swedish and German. Numerous artists covered it, among whom **Floyd Cramer**, **Ray Charles** and **Roy Orbison**.

Jean Villard, 2nd June 1895 – 26th March 1982; **Bert Reisfeld**, 12th December 1906 – 11th June 1991.

THRILL IS GONE, THE

(**Roy Hawkins**/**Rick Darnell**) An excerpt of this song was performed as part of a long medley that was included in the **EBs'** stage act in the late 1960s/early '70s. It can be found on the 1970 double live album **THE EVERLY BROTHERS SHOW**, where the medley occupied all of side 2 on the original LP. Co-composer **Roy Hawkins** had recorded it himself in 1951 and had a #6 hit with it on the **Black Singles** chart, but it was **B.B. King** who took the song to fame in 1970: one of his biggest hits ever, it earned him a **Grammy Award** in the category Best Male R&B Vocal Performance. Eventually, it became his signature song and on early pressings he was even mistakenly credited as co-author. In 1998 he received a **Grammy Hall Of Fame Award** for his recording. The song has been recorded by many artists since **B.B. King's** hit version, including **Aretha Franklin**, **Peggy Lee**, and **Willie Nelson**.

Roy Hawkins, date of birth unknown - died c. 1973; **Rick Darnell**, 26th April 1929 – 24th December 2008.

TICKET TO RIDE

(**John Lennon**/**Paul McCartney**) **Don Everly** performed a wonderful, "quieter" solo rendition of this song 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 Beatles** had recorded it for their 1965 album *Help!* and it was released as a single 9th April 1965, topping the charts in the US, UK, Canada, The Netherlands and many more countries.

TIGER

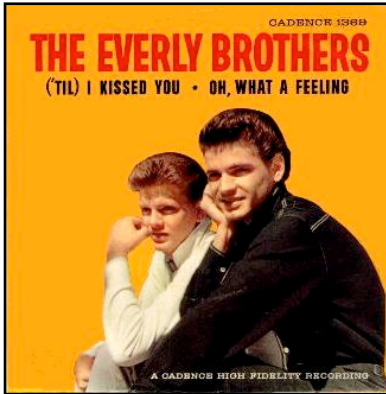
(Jonas Fjeld/Audun Tylden) **Don Everly** joins the Norwegian **Jonas Fjeld Band** on this track from their 1977 album *The Tennessee Tapes*, recorded in **Nashville** and produced by Audie Ashworth, **J.J. Cale's** producer.



Buddy Emmons plays steel guitar on this track and some others. During the 1990s Jonas Fjeld collaborated with Eric Andersen and the late Rick Danko from The Band, which resulted in a number of recordings. See also '**Did You See The Saucers**'. Audun Tylden, 29th October 1948 – 24th January 2011.

('TIL) I KISSED YOU

(**Don Everly**) Recorded 7th July 1959 at **RCA Victor Studio, Nashville, Tennessee**, and issued as a single (Cad 1369) July/August



1959 coupled with '**Oh, What A Feeling**'.
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 peaked at #4 in the US and even higher, #2, in the UK, and appears on the album **THE FABULOUS STYLE OF THE EVERLY BROTHERS**. As noted above, backing musicians included **Jerry (J.I.) Allison** and **Sonny Curtis** from the **Crickets**.

Don: "J.I. played tom toms on that sessions which was the first time tom

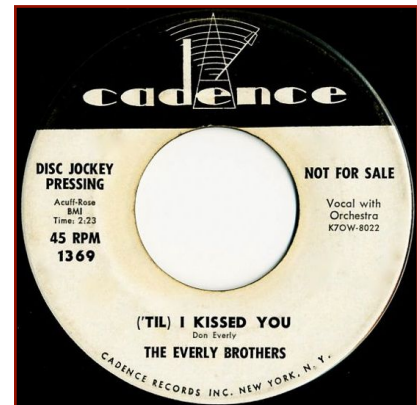
toms had been in a **Nashville** recording studio. That wah-wah effect on the electric guitar was from the tone control. That was **Chet [Atkins]** again using his gimmicks that he had used on his records for the first time. Once he'd used it, he'd show 'em to me and he said, 'Once I use it, Don, I'll use it on your sessions.' Chet always was there with something unique."

The song didn't just come out of the blue when Don wrote it after a trip to Australia in January 1958. **Don**: "I wrote it about a girl I met on that trip. Her name was Lillian and she was very, very inspirational. I was married, but... I wrote the song on the way home." (Last Don quote from **Colin Escott's** liner notes for the box set **CLASSIC EVERLY BROTHERS**.)

Re-recorded for **Warner Brothers** on 7th March 1964 at **Fred Foster Sound Studio, Nashville, Tennessee** and included on **THE VERY BEST OF THE EVERLY BROTHERS**. **Don Everly** (acoustic guitar); other details unknown but likely to have been many of those playing on the original recording. Producer: no credit; engineer: **Bill Porter**.

It was usually included in their live shows and recordings can be found on 1970's double live album **THE EVERLY BROTHERS SHOW** and 1983's **REUNION CONCERT**. They also performed a good version on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 18th May 1970 and aired 19th August 1970 (Show No. 7).

Highest chart positions: US: 4 (#8 on country chart/#22 on R&B); UK: 2; Canada: 3; Australia: 2



TILL I MAKE IT WITH YOU

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

TILLIS, MEL - Lonnie Melvin 'Mel' Tillis composed '**Stick With Me Baby**' (included on the 1960 album **A DATE WITH THE EVERLY BROTHERS** and released as the B-side of '**Temptation**');



'**Detroit City**' performed by **The Everly Brothers** on the 1970 **ABC TV** show with **Mac Davis** and '**Survival Of The Fittest**', recorded in 1972 but not issued until the 2006 **Bear Family** box set **CHAINED TO A MEMORY**. Although he recorded songs since the late 1950s, his biggest success occurred in the 1970s, with a long list of top ten hits.

Mel Tillis was born 8th August 1932 in Dover, Florida. As a result of a bout of malaria in childhood he developed a stutter - which did affect his singing. As a child, Tillis learned the drums as well as guitar. At age 16 he won a local talent show and soon joined the United States Air Force and worked for the railroad. When young Tillis was stationed in Okinawa, he formed a band called The Westerners which played at local nightclubs. He attended the University of Florida. After leaving the military in 1955, he worked a number of odd jobs and moved to **Nashville** the following year. Mel Tillis wrote 'I'm Tired', a #3 country hit for Webb Pierce in 1957. Other Tillis hits include 'Honky Tonk

Song' and 'Tupelo County Jail'. Ray Pierce and Brenda Lee also charted hits with Tillis' material around this time. In the late 1950s, after becoming a hit-making songwriter, he signed his own contract with **Columbia Records**. In 1958, he had his first Top 40 hit, 'The Violet and a Rose', followed by the Top 25 hit 'Sawmill'.

Although Tillis charted on his own, he had more success as a songwriter. He continued to be Webb Pierce's songwriter. Bobby Bare, **Wanda Jackson** and Stonewall Jackson also covered his songs. Tillis continued to record on his own. Some well-known songs from his **Columbia** years include 'The Brooklyn Bridge', 'Loco Weed', and 'Walk on, Boy'. However, he didn't achieve major success on the country charts on his own.

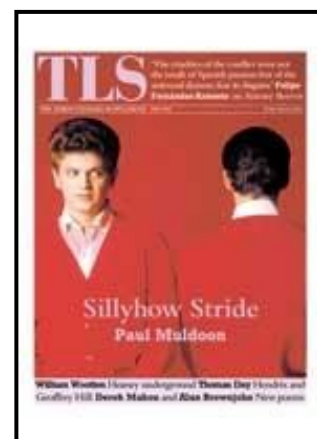
In the mid '60s, Tillis switched over to Kapp Records, and in 1965 he had his first Top 15 hit with 'Wine'. Other hits continued to follow, such as 'Stateside' and 'Life Turned Her That Way' (which was later covered by Ricky Van Shelton in 1988, going to #1). He wrote for Charley Pride ('The Snakes Crawl At Night') and wrote a huge hit for Kenny Rogers & The First Edition, 'Ruby, Don't Take You Love To Town'. He also wrote the hit 'Mental Revenge' for **Waylon Jennings** (covered by many others including **Linda Ronstadt** and **Gram Parsons**). In 1968, Tillis achieved his first Top 10 hit with 'Who's Julie'. He also was a regular featured singer on *The Porter Wagoner Show*.

Things turned around in 1969 for Tillis. He finally achieved the success he always wanted with two Top 10 country hits, 'These Lonely Hands of Mine' and 'She'll Be Hanging Around Somewhere'. In 1970, he reached the Top 5 with 'Heart Over Mind', which peaked at #3 on the Hot Country Songs list. After this, his career as a country singer went into full swing. Hits soon came quite easily and in 1972, he achieved his first chart-topper with 'I Ain't Never' - previously a hit by Webb Pierce.

After this Tillis had another hit, which came close to #1 (reaching #3), entitled 'Neon Rose', followed by other hits. He achieved his biggest success with a pair of #1 hits in 1976, 'Good Woman Blues' and 'Heart Healer'. Thanks to this success, he won the **Country Music Association** Awards most coveted prize, Entertainer of the Year, and was also inducted into the **Nashville Songwriters Hall of Fame** that year. He achieved another #1 in 1978 with 'I Believe In You' and then again in 1979 with 'Coca-Cola Cowboy', which was put in the Clint Eastwood film *Every Which Way But Loose*, in which he also made a cameo appearance (as did **Phil Everly**). Also in 1978, Mel Tillis co-hosted a short-lived variety series on **ABC** television, *Mel and Susan Together* with model Susan Anton. After signing with **Elektra Records** (moving from MGM) in mid-1979, he continued to make hit songs such as 'Blind In Love' and 'Lying Time Again', both hits in 1979. Up until 1981, he remained on top his game as one of country music's most successful vocalists of the era.

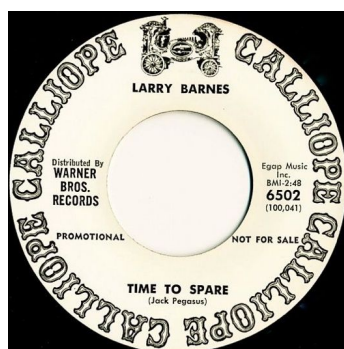
By this time, however, Tillis had built up a financial empire thanks to investing in music publishing companies such as Sawgrass and Cedarwood. He also appeared in a number of films. In 1979 he acquired radio station KIXZ (AM) in Amarillo, Texas. A short time later, he acquired Rock FM station KYTX, which changed calls to KMML (a play on his stutter). Still later he operated WMML in Mobile, Alabama. All of his stations were sold after a time for a healthy return. He briefly signed with **RCA Records** as well as **Mercury Records** and later **Curb Records** in 1991. By this time, his chart success had faded. The **Grand Ole Opry** inducted Mel Tillis on 9th June 2007; he was inducted into the Opry by his daughter Pam Tillis - also a country music singer. That same year that he was inducted into the **Country Music Hall of Fame**.

TIMES LITERARY SUPPLEMENT (TLS) - a UK weekly journal covering reviews and articles of a literary nature. Its edition of 2nd June 2006 carried on its front page a great and enigmatic picture (by Michael Levin) of **The Everly Brothers** (see pic to the left) linked to a long poem published in the same edition entitled *Silly Stride* composed by Paul Muldoon and dedicated to the memory of **Warren Zevon**. In the poem reference is made to Don and Phil and to 'Frank and Jesse Everly' (as in 'James') which apparently is how Warren referred to the brothers (see '**Frank and Jesse James**').



TIME TO SPARE

(Jack Pegasus i.e. **Don Everly**) Recorded in 1961 by **Larry Barnes** with Don & Phil producing. **Billboard** magazine wrote the following review in its 4th September 1961 issue: "A ballad in slow and pulsing tempo. Barnes again shows well and the tune has an intriguing quality." The track was issued as **Calliope's** second single release following the Don solo '**Pomp And Circumstance**' under the pseudonym of **Adrian Kimberly**. The picture on the right is an Australian release on Warner Brothers.



TLS - see: **TIMES LITERARY SUPPLEMENT**

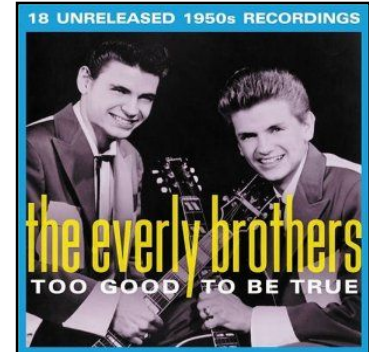
TOO BLUE

(Phil Everly/Terry Slater) Phil Everly solo. Recorded August 1974 at **Pye Studios**, London, UK. A lovely ballad that features on Phil's second solo album **PHIL'S DINER** (US title)/**THERE'S NOTHING TOO GOOD FOR MY BABY** (UK title).

Details in regard to each track are unknown but musicians on 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**.

TOO GOOD TO BE TRUE - Released as **Varèse Sarabande** 302 066 681 2. It is a collection of unreleased demos recorded for the **Acuff-Rose** publishing catalogue from 1956 to 1960, with one exception, the Don solo demo '**It's All Over**' (a most lovely version!) that he recorded in 1976.

TRACKS: *Too Good To Be True / I Wonder If I Care As Much / How Did We Stay Together / Maybe Tomorrow / I Didn't Mean To Go This Far / Should We Tell Him / It's Too Late To Say Goodbye / Since You Broke My Heart / All I Ask Of Life / Give Me A Future / I'll Throw Myself At You / Made To Love / Life Ain't Worth Living / Kiss Me Once / Dancing On My Feet / Do You Love Me / When Will I Be Love / It's All Over.*



TOO LOOSE

(Steve Dorff/Milton Brown/Snuff Garrett) 1980. **Phil Everly** on guitar accompanies **Sondra Locke** singing this song in the film **Any Which Way You Can**. He can be seen in the film, dressed in western clothes, just behind Sondra. One cannot be absolutely sure that Phil plays on the soundtrack of AWWYC because with filming, the actors mime to a 'playback' of a recording.

TOP OF THE POPS – *Top of the Pops*, also known as *TOTP*, was a very popular British music chart television programme, made by the **BBC** and originally broadcast weekly from 1st January 1964 to 30th July 2006. It was traditionally shown every Thursday evening on **BBC 1**, before being moved to Fridays in 1996, and then moved to Sundays on BBC Two in 2005. Each weekly programme consisted of performances from some of that week's best-selling popular music artists, with a rundown of that week's singles chart. Additionally, every year there was a special edition of the programme on Christmas Day featuring some of the best-selling singles of the year.



Although the weekly show was cancelled, the Christmas special has continued. It was also survived by *Top of the Pops 2 (TOTP2)*, which began in 1994 and featured vintage performances from the *Top of the Pops* archives.

Top of the Pops was created by BBC producer Johnnie Stewart, inspired by the popular *Teen and Twenty Disc Club* aired on **Radio Luxembourg**. Stewart devised the simple rules which governed how the show would operate: the programme would always end with the number one record, which was the only record which could be repeated from

the previous week. The show would include the highest new entry and the highest climber on the charts, but no song going down in the charts could be included. DJs Jimmy Savile and Alan Freeman presented the first show, which featured (in order) **The Rolling Stones** - 'I Wanna Be Your Man', Dusty Springfield - 'I Only Want to Be with You', the Dave Clark Five - 'Glad All Over', **The Hollies** – 'Stay', The Swinging Blue Jeans - 'Hippy Hippy Shake' and **The Beatles** - 'I Want to Hold Your Hand', that week's number one. For the first three years Savile rotated with three other presenters: Alan Freeman, Pete Murray and David Jacobs. The silhouette which ended each programme was that of Stewart, the show's producer, although many people assumed this was Bill Fury. **The Everly Brothers** appeared on numerous occasions – notably with '**The Price Of Love**', '**Love Is Strange**' and '**It's My Time**'. In 1983 **Phil Everly & Cliff Richard's** '**She Means Nothing To Me**' was played over a dance routine.

In the 1990s, the show's format was sold to several foreign broadcasters in the form of a franchise package, and at one point various versions of the show were shown in nearly 100 countries.

TORN BETWEEN TEQUILA AND THE CROSS

(Chris Gantry/Len Chiriacka) In 1976 **Don Everly** joined **Chris Gantry** on this track issued as a (now very rare) single on DOT: DOT DOA-17641; his distinctive vocal is instantly recognisable – excellent track!



TORTURE

(**John D. Loudermilk**) Recorded 8th September 1964 at **Fred Foster Sound Studio, Nashville**, Tennessee and issued as WB 5478 on 23rd September 1964 as the B-side to '**Gone Gone Gone**'. No musician details known. Producer: no credit; engineer: **Bill Porter**; arrangement by **The Everly Brothers**. It can be found on 2005's **Bear Family** box set **THE PRICE OF FAME**. One-hit-wonder Kris Jensen had previously had a Top 20 hit with it; **Petula Clarke** had a hit in France with a version of this song entitled 'Cœur Blessé'.

TO SHOW I LOVE YOU

(**Tony Hatch**) Recorded 2nd May 1965 at **Pye Studios** in London but not released until 1987 on the **Magnum Force** CD **SUSIE Q**. It also appears on 2005's **Bear Family** box set **THE PRICE OF FAME**. Musician details not known. Producer: **Tony Hatch**.

Don: "The session was fine. I think **Tony Hatch** has more success with girl singers. I remember the session but haven't heard it since." The song was also recorded by **Peter & Gordon**.

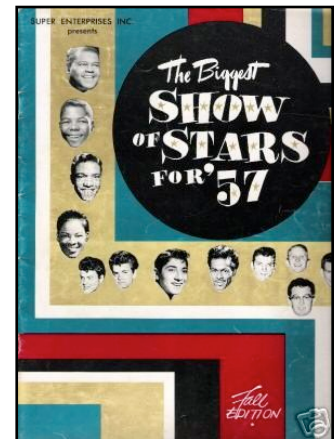
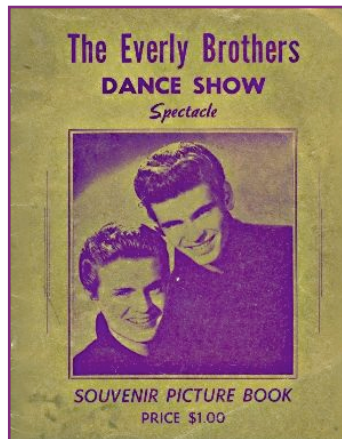
TOURS – Throughout their professional lives **The Everly Brothers** toured extensively – all over the world. Here we list the significant touring events. Many dates/venues need to be clarified/verified – which will be done in due course.

1957

15th June: Civic Opera House, **Chicago**, w/Brenda Lee, **Eddie Cochran**, **Chuck Berry**.

01st September: 'The Biggest Show Of Stars For '57' (three months – off and on).

26th December - 6th January 1958: **Alan Freed** Christmas Jubilee (Paramount Theatre, New York City).



1958



08th - 24th January: Headlining 'America's Greatest Teenage Recording Stars' w/ **Buddy Holly**, Paul Anka, Royal Teens and others.

27th January: Hawaii, w/**Buddy Holly** & **The Crickets**, **Jerry Lee Lewis**, Paul Anka, Jodie Sands.

30th Jan - 5th Feb: 'The Big Show', Australia, w/ **Buddy Holly** & **The Crickets**, **Jerry Lee Lewis**, Paul Anka, Jodie Sands, Johnny O'Keefe.

11th February: Cinderella Ballroom, Appleton, Wisconsin.

20th - 25th Feb: 'Big Gold Record Stars' w/**Buddy Holly** & **The Crickets**, **Jimmie Rodgers**, **Jerry Lee Lewis**, Bill Haley & The Comets.

02nd March: Hammond, Indiana w/**Roy Orbison** (Roy played them '**Claudette**' here which they recorded a few days later).

05th April - c. early May: 'The Biggest Of Stars For '58'.

December: US tour w/ Conway Twitty, Connie Francis, Bobby Darin & others (dates unknown).

25th - ? December: headlining **Alan Freed's** 'Christmas Rock 'N' Roll Spectacular'.

1959

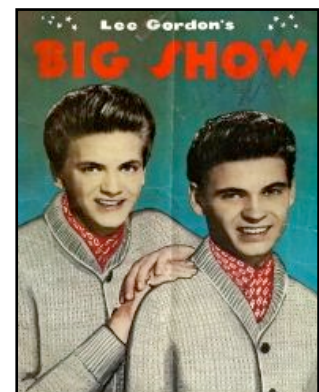
January: European Cadence promotional tour with **Andy Williams** and the **Chordettes**.

1960

03rd - 26th April: UK tour (22 dates).

c. late April - early May: Paris, France (number of dates unknown).

11th & 14th May: 'The Big Show', Australia, w/Billy 'Crash' Craddock, Bobby Rydell, Marv Johnson, The Champs, **The Crickets**, Lonnie Lee.



1961

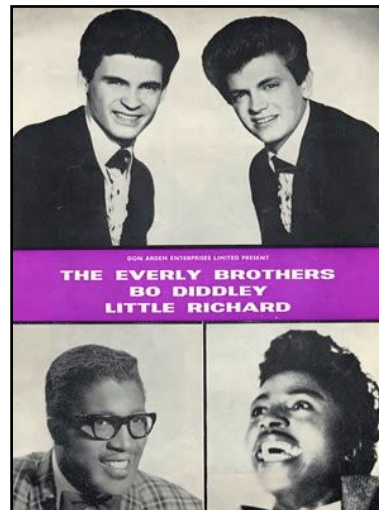
12th - 18th August: Steel Pier Theatre, Atlantic City (number of dates unknown).
 September: Araneta Coliseum, Philippines (2 dates).
 01(?) - 7th October: Australia, support acts incl. Bobby Vee, Mark Wynter, Col Joye and the Joy Boys (number of dates unknown).

1962

13th July - 27th August: 'Summer '62' tour, US (20 dates).
 14th October - 11th November: UK tour. NB: Phil performed these dates solo as Don was hospitalised following an attempted suicide on the 13th - Don was then sent home to the States. (22 dates) **Joey Paige** helped out on the vocals.

1963

23rd - 28th September: European tour kicks off in Paris, France, then to Hamburg Germany. Promotional business as well (3 dates). The tour opened at **Olympia**, Paris and was recorded and is available on CD as **LIVE IN PARIS**.
 29th September - 3rd November: UK concert package tour w/ **Rolling Stones**, Julie Grant, Mickie Most, The Flintstones, **Bo Diddley**. From 5th October on **Little Richard** joins them to boost ticket sales. (22 dates)



1964

24th June - 31st July: US Summer tour (21 dates).
 12th November: Calgary, Canada.

1965

01st - 02nd January: Omaha, Nebraska; South Dakota.
 24th April: Helsinki, Finland.
 30th April - 1st May: The Netherlands (3 dates) while in Europe for recording/promotional business.
 06th June: 'Rock For Sweet Charity' benefit concert for the Freedom From Hunger Campaign, **Los Angeles Shrine Auditorium**.
 11th June - 21st August: tour of the US and Canada (53 dates).
 16th September: Marine Station 29 Palms, outside **Los Angeles**, for troops to be shipped off to Vietnam.
 02nd October: Grand Gala Du Disque, Amsterdam, the Netherlands.
 08th - 28th October: UK tour 'Star Scene '65', w/Cilla Black; Billy J. Kramer; Paddy, Klaus & Gibson; The Marionettes; The Alan Elsdon Band, Lionel Blair with his Kick Dancers (18 dates).
 25th November - 5th December: Safari Room. San Jose, California.
 06th - 11th December: Edgewater Inn, Seattle, Washington.
 15th - 19th December: Hullabaloo club, Hollywood, California. Opening act: **Joey Paige** (5 dates).

1966

07th - 26th February: US tour (19 dates).



4th - 27th March: Far East tour (c. 16 dates).
15th - 30th April: Tour of Ireland (14 dates).
04th May - 12th May: Tour of military clubs in Germany (9 dates).
30th May: Whisky-Au-Go-Go, St Paul, Minnesota.
07th June - 28th August: Summer tour US and Canada (65 dates).
14th October - 19th November: mostly lengthy night club stints in US and Canada (25 dates).

1967

23rd January - 4th March: mostly lengthy night club stints, US (37 dates).
27th March - 15th April: US tour, night club stints (18 dates).
15th May - 17th June: Canada tour, night club stints (33 dates).
29th July - 29th August: Canada and US, night club stints (21 dates).
02nd October - 09th December: US and Canada, night club stints (57 dates).

1968

22nd January - 17th February: Canada and Florida (23 dates).
02nd - 10th March: Sunnyvale, California.
19th - 28th April: US (9 dates, 18 shows).
06th - 12th May: UK & Irish tour (6 dates).
27th May - 23rd June: Canadian tour.
26th June - 9th July: Latin Quarter, New York City (14 dates).
25th July - 14th August: Australian tour (21 dates, of which 18 at **Chequers** in Sydney - one concert was televised and is available as a bootleg).
31st August: Salt Lake City.
15th September: Rose Bowl, Pasadena, California - 10-hour bill with Country Joe and the Fish, Joan Baez, Big Brother and the Holding Company, Buddy Guy and others.
02nd - 06th October: Arizona (5 dates).
12th October: Seattle, Washington.
16th - 26th October: Vancouver, Canada.
29th October - 2nd November: Boulder, Colorado (5 dates).
06th - 12th November: San Francisco, California (6 dates).
14th - 24th November: Milwaukee, Wisconsin (10 dates).
06th - 09th December: Arizona (3 dates).
11th - 23rd December: **Landmark Hotel** (?), **Las Vegas**, Nevada (10/11? dates).

1969

06th - 18th January: Cellar Door in Washington, D.C. (12 dates).
24th January - 1st February: **Bitter End** in New York City (8 dates).
03rd - 15th February: Miami, Florida (12 dates).
19th February - 2nd March: Boulder, Colorado (11 dates).
07th - 15th March: Hawaii (6 dates).
18th - 19th April: **Chicago** (2 dates).
21st April: Madison, Wisconsin.
22nd - 27th April: Milwaukee, Wisconsin (6 dates).
01st - 28th May: Las Vegas.
30th May - 16th June: **Bitter End** in New York City.
01st - 14th July: **Landmark Hotel** in Las Vegas.
18th & 19th July: **Newport Folk Festival** with their father Ike.
01st - 03rd August: **Fillmore West**, San Francisco.
05th - 10th August: **Troubadour** in West Hollywood, California (6 dates).
01st - 07th September: Paul's Mall in Boston, Massachusetts (8 dates).
08th - 14th September: Le Vicomte outside Montreal, Canada.
09th - 29th October: **Landmark Hotel**, Las Vegas.
18th November - 14th December: **Landmark Hotel, Las Vegas**.
21st November: New York.
31st December: Disneyland, Anaheim, California.

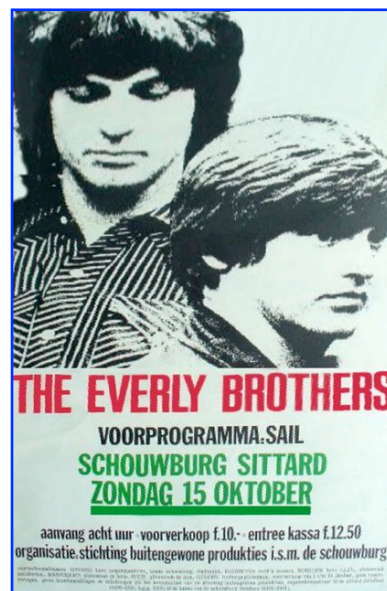
1970

30th & 31st January: Aces Club, City Of Industry (suburb of **Los Angeles**).
6th & 7th February: **Grand Hotel**, Anaheim, California. The show of the 6th is taped and will be released as the double live album **THE EVERLY BROTHERS SHOW**.
09th - 21st February: Hook & Ladder Club, Toronto, Canada.
22nd February: Buffalo, New York.
26th - 28th February: Boston Tea Party in Boston, Massachusetts.
05th March - 6th April: South African tour.
29th June - 26th July: **Landmark Hotel** in **Las Vegas**, Nevada.
29th July - 1st August: Amphitheatre in Atlanta, Georgia.
02nd August: Galena Rock Festival in Near Wadena, Iowa.
13th August: Playhouse in the Park in Philadelphia.
14th August: Schaefer Music Festival in Central Park, New York City.
07th September: All New Labor Day Night Show in Du Quoin, Illinois.
11th - 13th September: Utah State Fair in Salt Lake City, Utah.
14th - 16th September: Mid-America Fair in Topeka, Kansas.
23rd - 24th September: Brockton Fair, Brockton, Massachusetts.
26th September: War Memorial Auditorium, Syracuse, New York.

02nd - 10th October: Little Rock, Arkansas.
 09th October: Memphis, Tennessee.
 11th October: St. Petersburg, Florida.
 12th - 14th October: Chattahoochee Valley Fair in Columbus, Georgia.
 16th - 17th October: Mississippi State Fair in Jackson, Mississippi.
 24th October: Greater Jacksonville Fair in Jacksonville, Florida.
 29th October: Memorial Coliseum, Phoenix, Arizona.
 20th - 21st November: Sahara Tahoe Hotel, Stateline, Nevada.
 26th - 28th November: Honolulu, Hawaii.
 10th - 23rd December: Caesar's Palace, **Las Vegas**.

1971

02nd - 07th March: Newport Hotel, Miami Beach, Florida.
 08th - 20th March: Seaway Beverly Hills Motel, Ontario, Canada.
 25th March - 13th April: supporting Roy Clark, **Landmark Hotel** in **Las Vegas**, Nevada.
 18th - 23rd May: Circle Star Theatre, San Carlos, California.
 26th May: Mr. Luckey's in Phoenix, Arizona.
 27th May: Mr. Luckey's in Glendale, Colorado.
 28th May: **Knott's Berry Farm**, Buena Park, California.
 01st - 06th June: Magic Mountain amusement park, Valencia, California.
 16th - 26th June: New Zealand & Australia tour.
 09th - 18th July: Stardust Inn, Waldorf, Maryland.
 19th July: Chautauqua Lake, New York.
 22nd - 24th July: Lowell Showboat in Lowell, Michigan.
 03rd September: **Knott's Berry Farm**, Buena Park, California.
 10th September - 12th October: European tour, starting in the Netherlands and taking them to the UK and Germany. Of note is that Ike joins his sons on stage for a few songs.
 26th November - 4th December: Fred Koury's Plantation Supper Club, Greensboro, North Carolina.
 06th - 11th December: Saints and Sinners night club in Mayfield Heights, Ohio.
 14th - 19th December: Attic in Milwaukeee.



1972

21st - 30th January: The Loser's Club, Dallas, Texas.
 31st January - 5th February: The Cellar Door, Washington D.C.
 07th February: Lenny's Village, Boston, Massachusetts.
 28th February - 11th March: Hook & Ladder Club in Toronto, Canada.
 13th - 18th March: Aspen Inn Club, Aspen, Colorado.
 22nd March: Phoenix, Arizona.
 24th March: **Knott's Berry Farm**, Buena Park, California.
 13th - 15th April: **Palomino Club**, North Hollywood, California.
 21st April: Montana State College Student Union, Bozeman, New York.
 22nd April: Wauwatosa, Wisconsin.
 24th - 29th April: Ramada Inn, Fenton, Missouri.
 07th May: Trinity College, Hartford, Connecticut.
 08th May: Philharmonic Hall, New York City.
 09th May: Creekfield Inn, Mechanicsburg, Pennsylvania.
 10th May: Genesee Community College Forum, Batavia, New York.
 14th - 16th May: Bachelors III night club in Florida.
 22nd - 27th May: Bachelors III night club, Atlanta, Georgia.
 29th May - 4th June: Canada.
 17th June: Masonic Hall, San Francisco, California.
 20th June: Redding, California.
 24th June: Orange County fairgrounds, **Los Angeles**, California.
 07th July: **Palomino**, North Hollywood, California.
 02nd August: Opera House, Ottawa, Canada.
 03rd - 6th August: Garden of Stars' La Ronde in Montreal, Quebec, Canada.
 7th & 8th August: Boston.
 09th August: Mohawk Club, Shirley, Massachusetts.
 10th August: Starlite Lounge in Peabody, Massachusetts.
 03rd September - 28th October: start of a European tour, kicking off at Batley Variety Club in Batley, Yorkshire, UK, and taking them to Norway, Sweden, Belgium, the Netherlands (see pics: Amsterdam 1972; concert poster Sittard 1972), Germany and back to the UK.
 24th & 25th November: Ontario, Canada.
 26th November - 2nd December: Eduardo's Supper Club in Buffalo, New York.
 05th December: Mr. Luckey's in Phoenix, Arizona.
 07th December: Nashville West in Fresno, California.
 08th & 09th December: Bob McGee's in Morgan Hill, California.



1973

21st January: Philadelphia Academy Of Music, Pennsylvania.
 26th January - 1st February: Swinger's Lounge in Miami, Florida.
 15th - 18th February: The Loser's Club, Dallas, Texas.
 22nd - 25th February: 3 dates with **Marty Robbins** and Brush Arbor in Phoenix, Arizona; San Bernardino, Ca.; Sacramento, Ca.

04th March: Red Door Club in Belleville, Michigan.
 05th - 17th March: Hook & Ladder Club in Toronto, Canada (12 dates).
 20th March: Jubilee Auditorium, Edmonton, Alberta, Canada.
 21st March: Jubilee Auditorium, Calgary, Canada.
 22nd March: Fox Theatre, Spokane, Washington.
 23rd March: Paramount Northwest in Seattle, Washington.
 25th March: Queen Elizabeth Theatre, Vancouver, Canada.
 26th & 27th March: Saskatoon's Centennial Auditorium, Saskatchewan, Canada.
 28th March: Saskatchewan Centre of The Arts, Regina, Canada.
 29th & 30th March 1973: Centennial Concert Hall in Winnipeg, Canada.
 05th April: Gymnasium of Lewis & Clark Normal College, Lewistown, Idaho.
 6th April: Fine Arts Center, Logan, Utah.
 07th April: Terrace Ballroom, Salt Lake City, Utah.
 8th April: South Eugene High School Auditorium, Eugene, Oregon.
 20th & 21st April: **Knott's Berry Farm**, Buena Park, California.
 27th April: Shady Grove Music Fair in Gaithersburg, Maryland.
 28th April: Dods Hall in Fredona, New York.
 04th May: Performing Arts Center in Milwaukee, Wisconsin.
 15th - 28th May: Sahara Hotel in **Las Vegas**, Nevada (opening for Nancy Sinatra).
 13th & 14th July: **Knott's Berry Farm**, Buena Park, California. On the second night the **Everly Brothers** split – Phil breaks his guitar and walks off stage. Don performs the two remaining shows later that day solo; all further bookings (up until 15th October) are cancelled.

SOLO YEARS TOURS – (tba)

1978 – it is believed **Don Everly** made a nine-city tour of the UK with **Marty Robbins** following their appearances at the Wembley Country Music Festival. Any information about the tour would be gratefully appreciated.

1983

22nd & 23rd September: THEY'RE BACK!!! **Royal Albert Hall** in London, UK - the famous, legendary and magnificent **Reunion Concerts**.

1984

REUNION TOUR. Following the **Reunion Concert** at the **Royal Albert Hall** in 1983, the Everly Brothers subsequently toured extensively promoting the **EB84** album and later **BORN YESTERDAY**. Details tbc.

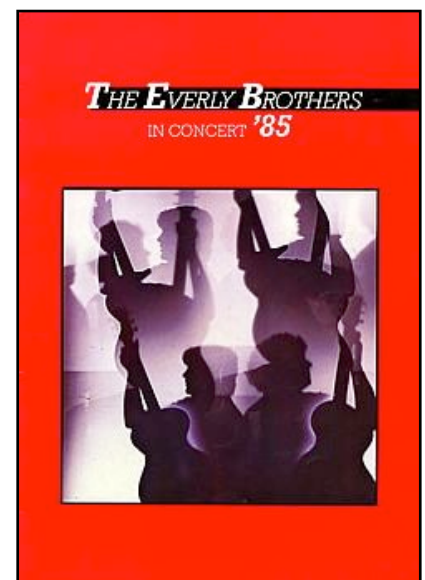
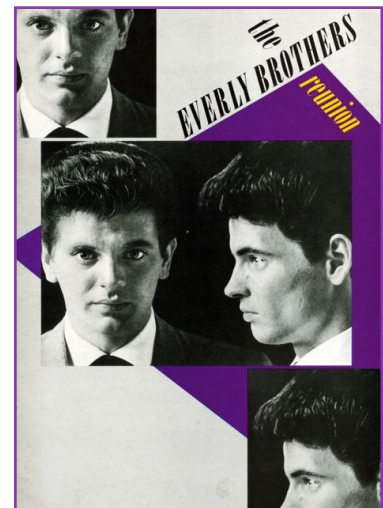
1985

The Everly Brothers In Concert '85
 (Born Yesterday tour)

North American Tour 1985

19th July: Starfest Theatre, Dallas, Texas
 21st July: Starlight Amphi Theater, Indianapolis, Indiana
 22nd July: Meadowbrook Theater, Detroit, Michigan
 23rd July: Ohio Theater, Columbus, Ohio
 26th July: Chautauqua Amphi Theater, Chautauqua, New York
 27th July: The Pier, Baltimore, Maryland
 28th July: Valley Forge Music Fair, Devon, Pennsylvania
 29th July: Westbury Music Festival, Westbury, Long Island
 30th July: Roy Thompson Hall, Toronto, Ontario, Canada
 31st July: National Arts Center, Ottawa, Ontario, Canada
 02nd August: Oakdale Music Theater, Wallingford, Connecticut
 03rd August: Southshore Music Circus, Cohasset, Massachusetts
 04th August: Warwick Music Theater, Warwick, Rhode Island
 07th August: (venue tbc), Jacksonville, Florida
 08th August: Van Wezel Performing Arts Center, Sarasota, Florida
 09th August: Sunrise Music Theatre, Fort Lauderdale, Florida
 10th August: Ruth Eckerd Hall, Clearwater, Florida
 11th August: Chastain Park, Atlanta, Georgia
 14th August: Riverside Theater, Milwaukee, Wisconsin
 15th & 16th August: Carlton Dinner Theater, Bloomington, Minnesota
 17th August: Holiday Star Theater, Maryville, Indiana
 18th August: Sandyland Park, Nashville, Michigan
 19th August: Blossom Music Festival, Cleveland, Ohio
 21st August: Kentucky State Fair, Louisville, Kentucky
 23rd August: Old Vic Theater, **Chicago**, Illinois
 26th August: Fox Theater, St. Louis, Missouri
 29th August: Western Idaho Fair, Boise, Idaho
 30th August: Oregon State Fair, Salem, Oregon
 31st August: The P&E, Vancouver, British Columbia, Canada
 01st September: Bumbershoot Festival, Seattle, Washington
 06th - 08th September: Harrah's, Lake Tahoe, Nevada
 14th - 15th September 1985: Greek Theater, Los Angeles, California

UK and Ireland Tour



11th November: International Centre, Brighton
 12th November: Apollo, Manchester (2 shows)
 13th November: (venue tbc), Harrogate (2 shows)
 15th November: St. David's Hall, Cardiff (2 shows)
 16th November: Empire, Liverpool (2 shows)
 17th November: Playhouse, Edinburgh (2 shows)
 18th November: Capitol, Aberdeen (2 shows)
 19th November: City Hall, Newcastle (2 shows)
 21st November: Grosvenor Hall, Belfast (2 shows)
 22nd November: RDS Hall, Dublin
 24th November: International Centre, Bournemouth
 25th November: Hammersmith Odeon, London (2 shows)
 26th November: Hammersmith Odeon, London (2 shows)
 28th November: Odeon, Birmingham (2 shows)
 29th November: De Montfort Hall, Leicester (2 shows)
 30th November: Cornwall Coliseum, St. Austell (2 shows)
 01st December: The Apollo, Oxford (2 shows)
 02nd December: The Hippodrome, Bristol (2 shows)
 03rd December: Royal Concert Hall, Nottingham (2 shows)

1986

U.S./Canada Tour

July – Shenandoah Homecoming - See: **Homecoming, Shenandoah**

Followed by a tour. Many dates/venues tbc.

(Support acts included Nanci Griffith, Rita Coolidge & Pat Alger)

19th July: Starfest, Dallas, Texas (venue tbc)
 21st July: Indianapolis, Indiana (venue tbc)
 22nd July: Meadowbrook, Indiana (venue tbc)
 23rd July: Columbus, Ohio (venue tbc)
 27th July: Baltimore, Maryland (venue tbc)
 28th July: Valley Forge, Pennsylvania (venue tbc)
 29th July: Westbury, Pennsylvania (venue tbc)
 30th July: Toronto, Canada (venue tbc)
 31st July: Ottawa, Canada (venue tbc)
 02nd August: Wolf Trap, Canada (venue tbc)
 07th August: Jacksonville, Florida (venue tbc)
 08th August: Sarasota, Florida (venue tbc)
 10th August: Clearwater, Florida (venue tbc)
 11th August: Atlanta Georgia (venue tbc)
 14th August: Milwaukee, Wisconsin (venue tbc)
 15th August: Bloomington, Indiana (venue tbc)
 17th August: Merrillville, Indiana (venue tbc)
 18th August: Nashville, Michigan (venue tbc)
 21st August: Kansas State Fair, Kansas (venue tbc)
 27th August: Denver, Colorado (venue tbc)
 28th August: Cape Cod Melody Tent, Hyannis, Mass.
 29th August: South Shore Music Circus, Cohasset, Mass.
 30th August: Coliseum Theatre, Latham, N.Y.
 31st August: Vancouver, British Columbia, Canada (venue tbc)
 01st September, Seattle, Washington (venue tbc)
 05th/6th September: Harrah's, Lake Tahoe, Nevada
 11th September: San Diego, California (venue tbc)
 14th/15th September: The Greek, **Los Angeles**, California
 16th September: Fair, Tinley Aud., Alberquerque, New Mexico
 19th September: South Star, Houston, Texas
 20th September: Six Flags, Dallas, Texas
 25th September: Scottsdale, Arizona (venue tbc)
 27th September: Paramount Theatre, Denver, Colorado
 30th September: Concord Pavilion, Concord, California
 01st/02nd October: Universal Amphitheatre, **Los Angeles**
 03rd October: Humphrey's, San Diego, CA
 08th October: Edina, South Dale, Minneapolis
 10th October: Harvester Jubilee Show, Dunville, Virginia
 11th October: Kennedy Centre, Washington D.C.
 12th October: Front Row Theatre, Cleveland, Ohio
 13th October: Westbury Music Fair, Long Island, N.Y.
 14th October: Hamilton Place, Hamilton, Ontario
 15th October: Lulu's, Kitchener, Ontario
 17th/19th October: Harrah's Casino, Atlantic City, New Jersey.

1987

The Everly Brothers In Concert '87

North American Tour

27th March: Fontainebleau Hotel, Miami, Florida
05th May: The Desert Inn, **Las Vegas**, Nevada
14th May: Breakers Hotel, Palm Beach, Florida
17th June: Northlands Coliseum, Edmonton, Alberta, Canada
18th June: Hyatt Regency, Vancouver, B.C., Canada
19th June: Opera House, Spokane, Washington, US
21st June: Orpheum, Vancouver, B.C., Canada
22nd June: Hyatt Regency, Vancouver, B.C., Canada
23rd June: Del Mar Fair, Del Mar, California, US
25th June - 1st July: Harrah's Casino, Reno, Nevada, US
03rd July: The Pier, Baltimore, Maryland, US
04th July: Oakdale Music Theatre, Wallingford, Connecticut, US
05th July: North Shore, Cohasset, Massachusetts, US
06th July: Cape Cod Melody Theatre, Hyannis, Mass., US
08th July: South Shore, Cohasset, Massachusetts, US
09th July: Warwick Music Theatre, Warwick, Rhode Island, US
10th July: Coliseum Theatre, Latham, New York, US
11th July: Melody Fair, North Tonawanda, New York, US
12th July: Landmark Theatre, Syracuse, New York
13th July: Wolftrap, Vienna, Virginia, US
15th -16th July: Westbury Music Fair, Westbury, New York
17th July: Valley Forge, Devon, Pennsylvania, US
18th July: Civic Centre, Poughkeepsie, Mid-Hudson, New York
19th July: Club Casino, Hampton, MA, US
22nd July: Lulu's Roadhouse, Kitchener, Ontario, Canada
23rd July: HS Field, Brooklyn, New York, US
(24th July - 05th August: Break for rest and recording)
06th August: Nashville North, Taylorville, Tennessee, US
08th August: We Fest, Detroit Lakes, Minnesota, US
09th August: Civic, Des Moines, Iowa, US
12th August: Kirkby Center, Wilkes Barre, Pennsylvania, US
13th August: Front Row, Highland Heights, Cleveland, Ohio, US
14th August: Holiday Star Theatre, Merrillville, Indiana, US
15th August: Riverside, Milwaukee, Wisconsin, US
16th August: Worlds Of Fun, Kansas City, Missouri, US
21st-22nd August: Carlton Dinner Theatre, Bloomington, Minnesota, US
23rd August: Mayo Center, Rochester, Minnesota, US
28th August: Metroplex Center, Girard, Ohio, US
11th -17th September: Harrah's, Reno, Nevada, US

UK Tour

(Supported by Ralph McTell)

02nd October: Empire, Sunderland, Co. Durham
03rd October: Sands Centre, Carlisle, Cumbria
04th October: Empire Theatre, Liverpool, Lancashire
07th October: Centre, Brighton, Sussex
08th October: **Royal Albert Hall**, London
09th October: **Royal Albert Hall**, London
10th October: Hexagon, Reading, Berkshire
12th October: City Hall, Sheffield, Yorkshire
13th October: Caird Hall, Dundee, Angus
14th October: Playhouse, Edinburgh
15th October: Guildhall, Preston, Lancashire
16th October: Spa Royal Hall, Bridlington, Yorkshire
18th October: Birmingham National Exhibition Centre, Birmingham
19th October: Bournemouth International Centre, Bournemouth
21st October: Davenport Theatre, Stockport, Cheshire
23rd October: Newport Centre, Gwent
24th October: Cornwall Coliseum, Carlyon, St. Austell

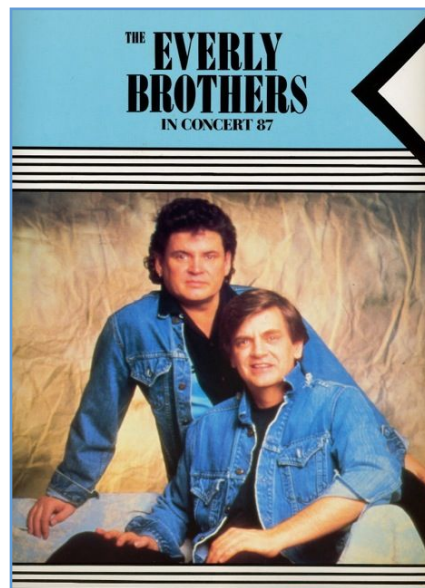
Mainland European Tour

27th October: Sport Complex, Apeldoorn, the Netherlands
29th October: Maaspoort, 's Hertogenbosch, the Netherlands
30th October: Sportpaleis, Gent, Belgium
01st November: Hamburg, Germany
02nd November: Ahoy, Rotterdam, the Netherlands
03rd November: Frankfurt, Germany
04th November: Munich, Germany

1988

N. American & mainland European SOME HEARTS Tour (UK omitted)

17th - 19th June: Atlantic City, NJ.
14th - 15th July: Club Casino, Hampton Beach, New Hampshire
16th July: South Shore Music Circus, Cahasset, Mass.



17th July: Ontario Place, Toronto, Canada
 19th July: Starlight, Latham NY.
 20th July: Waterloo Village, Stanhope NJ.
 21st July: Melody Fair, Tonawanda, NY.
 22nd July: Front Row Theatre, Highland Heights, Ohio
 27th July: Stevens Point Complex, Stevens Point, Wisconsin
 28th July: State Fair, Chippewa Falls, Wisconsin
 29th July: Rock County 4-H, Janesville, Wisconsin
 30th July: Little Nashville Opry, Nashville, Indiana
 31st July: Palmer Auditorium, Davenport, Iowa
 03rd August: Chastain Park, Atlanta, Georgia
 05th August: State Fair, Columbus, Ohio
 06th August: County Fair, Bowling Green, Ohio
 26th August: State Fair, Louisville, Kentucky
 27th August: Georgia Mountain Fair, Hiawasse, Georgia
 02nd September: Riverside Theatre, Milwaukee, Wisconsin
 03rd September: State Fair, Minneapolis, Michigan
 04th State Fair, Huron, South Dakota
 22nd September: Kern County Fair, Bakersfield, California
 24th September: Sam's Pavilion, Carlsbad, California
 30th September: Weston Hotel, Hudson, Mass.
 03rd October: Valley Forge Music Fair, Devon, Pennsylvania
 04th October: Westbury Music Fair, Westbury, Long Island, NY
 27th October: Ericahal, Apeldoorn, Netherlands
 28th October: Frieslandhal, Leeuwarden, Netherlands
 29th October: Ahoy, Rotterdam, Netherlands
 30th October: International Congress Centre, Berlin, Germany
 31st October: C.C.H., Hamburg, Germany
 01st November: Veermarkthal, Utrecht, Netherlands
 03rd November: De Maaspoort, 's Hertogenbosch, Netherlands
 04th November: Veilinghal, Alkmaar, Netherlands
 05th November: Sportspaleis, Gent, Belgium
 06th November: Grenslandhal, Hasselt, Belgium
 07th November: Rosengarten, Mannheim, Germany
 08th November: Kölner Sportshalle, Cologne, Germany

1989

UK Tour '89

12th May: S.E.C.C., Glasgow
 13th May: Capitol Theatre, Aberdeen
 14th May: Playhouse Theatre, Edinburgh
 15th May: City Hall, Newcastle
 16th May: City Hall, Sheffield
 17th May: Apollo Theatre, Manchester
 22nd May: Leisure Centre, Gloucester
 23rd May: Corn Exchange, Cambridge
 25th May: Hexagon, Reading
 26th May: N.E.C., Birmingham
 27th May: Hammersmith Odeon, London
 28th May: Hammersmith Odeon, London
 29th May: Brighton Centre, Brighton
 31st May: Fairfield Hall, Croydon
 01st June: B.I.C., Birmingham
 02nd June: Newport Centre, Newport
 03rd June: Empire Theatre, Liverpool
 05th June: Guildhall, Portsmouth

Australian/New Zealand Tour

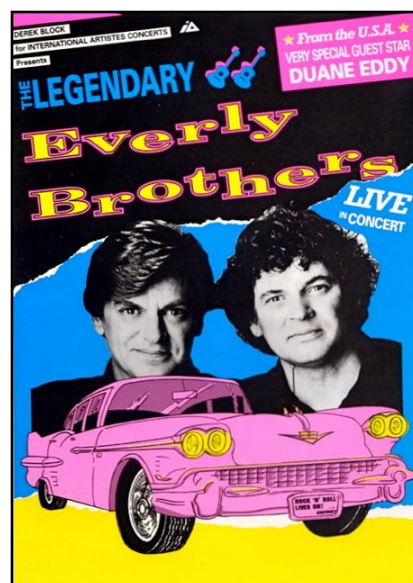
11th September: Boondall Entertainment Centre, Brisbane
 13th - 15th September: Sydney Entertainment Centre, Sydney
 17th - 19th September: National Tennis Centre, Melbourne
 21st September: Big Top, Auckland, New Zealand

(Pic with flowers was taken at Amsterdam Airport 1989 – courtesy of Martin Alberts.)

1991

European Tour with Duane Eddy

22nd April: Wintergardens, Margate
 24th April: Colston Hall, Bristol
 25th April: St. George's Hall, Bradford
 26th April: The Playhouse, Edinburgh
 27th April: Apollo, Manchester
 28th April: City Hall, Sheffield
 01st May: Afan Lido, Port Talbot
 02nd May: St. David's Hall, Cardiff
 03rd May: Cornwall Coliseum, St. Austell



04th May: N.E.C., Birmingham
 05th May: Empire, Sunderland
 07th May: Leisure Centre, Hereford
 08th May: Corn Exchange, Cambridge
 09th May: B.I.C., Bournemouth
 10th May: Fairfield Hall, Croydon
 12th May: Brighton Centre, Brighton
 13th May: De Montfort Hall, Leicester
 14th May: Royal Concert Hall, Nottingham
 15th May: Opera House, Blackpool
 16th May: The Sands Theatre, Carlisle
 18th May: Royal Concert Hall, Glasgow
 19th May: Empire Theatre, Liverpool
 21st May: Circus Tavern, Purfleet, Essex
 22nd May: Circus Tavern, Purfleet, Essex
 23rd May: Royal Albert Hall, London
 24th May: Odeon Hammersmith, London
 25th May: Lakeside Country Club, Camberley
 26th May: Lakeside Country Club, Camberley
 27th May: Guildhall, Portsmouth
 30th May: Rijnhal, Arnhem, The Netherlands
 31st May: Congresgebouw, The Hague, The Netherlands (two shows)
 01st June: Westhoek Expohal, Ieper, Belgium
 02nd June: MECC, Maastricht, The Netherlands
 03rd June: Badner Halle, Rastatt, Germany

1992

U.S./Canadian Tour

16th July: Seattle, Washington
 17th July: Jacksonville, Oregon
 18th/19th July: Saratoga, California
 20th July: Costa Mesa, California
 21st July: San Diego, California
 26th July: Jackson, New Jersey
 28th July: N. Tonowanda, New York
 29th July: Wallingford, Connecticut
 29th July: Warwick, Rhode Island
 31st July: Cohasset, Mass.
 01st August: Hyannis, Mass.
 02nd August: Westbury, New York
 05th August: Toronto, Ontario, Canada
 06th August: Detroit, Michigan
 07th August: Columbus, Ohio
 11th-15th August: Branson, Missouri
 16th August: Humbolt, Iowa
 26th August: Wolf Trap, Washington D.C.
 28th August: Valley Forge, Pennsylvania

1993

UK Tour

10th April: Regent Theatre, Ipswich
 11th April: Royal Concert Hall, Nottingham
 13th April: City Hall, Sheffield
 14th April: De Montfort Hall, Leicester
 16th April: St. Georges Hall, Bradford
 17th April: Futurist Theatre, Scarborough
 18th April: Opera House, Blackpool
 19th April: Royal Concert Hall, Glasgow
 21st April: Playhouse Theatre, Edinburgh
 22nd April: Capitol Theatre, Aberdeen
 23rd April: Caird Hall, Dundee
 24th April: Empire Theatre, Sunderland
 26th April: Frontier Club, Batley
 28th April: Apollo Theatre, Manchester
 30th April: Colston Hall, Bristol
 01st May: Leisure Centre, Hereford
 02nd May: St. David's Hall, Cardiff
 03rd May: Afan Lido, Port Talbot
 05th May: Corn Exchange, Cambridge
 06th May: Leisure Centre, Bletchley
 07th May: Odeon Hammersmith, London
 08th May: Odeon Hammersmith, London
 09th May: Leisure Centre, Brentwood
 11th May: Westpoint Arena, Exeter
 12th May: The Pavillion, Plymouth



13th May: Mayflower Theatre, Southampton
 14th May: Apollo Theatre, Oxford
 15th May: Brighton Centre, Brighton
 17th May: International Centre, Bournemouth
 18th May: **Royal Albert Hall**, London
 19th May: Hexagon Theatre, Reading
 21st May: Fairfield Hall, Croydon
 22nd May: N.E.C. Birmingham

European Tour

1994

(U.S./Canada Tour with Kris Kristofferson & Rita Coolidge on some/different dates)

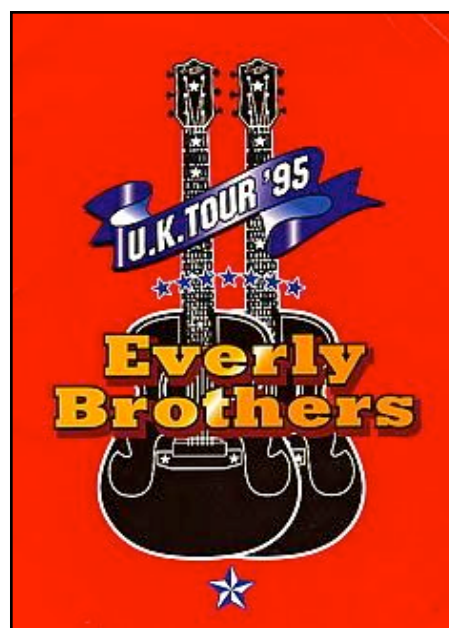
05th March: Jose Rabbie Stadium, Miami, Florida
 10th March: McCallum Theatre, Palm Desert
 11th March: Private Show, San Francisco, California
 12th March: Konocti Harbor, Kelseyville, California
 22nd - 24th April: Trump Castle, Atlantic City, New Jersey
 30th May - 02nd June: Riverboat Casino, Biloxi, Mississippi
 28th June - 24th July: Desert Inn, **Las Vegas**, Nevada
 20th - 24th July: Sheraton Desert Inn, **Las Vegas**, Nevada
 30th July: City Hall Plaza, Boston, Mass.
 31st July: Great America, Jackson, New Jersey
 02nd August: Ontario Place, Toronto, Ontario, Canada
 03rd August: Lulu's Roadhouse, Kitchener, Ontario, Canada
 05th - 07th August: Foxwood Casino, Foxwood, Connecticut
 16th - 21st August: Trump Plaza, Atlantic City, New Jersey
 24th August: Playhouse Theatre, Cleveland Ohio
 25th August: Kentucky State Fair, Louisville, Kentucky
 26th August: The Zoo, Columbus, Ohio
 27th August: Meadowbrook, Michigan (venue tbc)
 28th August: Merrillville, Indiana (venue tbc)
 29th August: Stevens Point, Wisconsin (venue tbc)
 31st August: Buffalo, New York (venue tbc)
 01st September: Rochester, New York (venue tbc)
 02nd September: Bush Kill Falls, Pennsylvania (venue tbc)
 09th September: Topeka Performing Arts Centre, Topeka, Kansas
 10th September: Arnold, Missouri (venue tbc)
 11th August: Branson, Missouri (venue tbc)
 16th September: Cheyenne, Missouri (venue tbc)
 17th September: Iowa (venue tbc)
 21st September: Saratoga, California (venue tbc)
 24th September: Estes Park, Colorado (venue tbc)

1995

U.S. Tour

(venues to tbc)

22nd March: Jacksonville, Florida
 23rd March: Pompano Beach, Florida
 24th March: Clearwater, Florida
 25th March: Sarasota, Florida
 26th March: Melbourne, Florida
 31st March: Konocti Harbor, Florida
 01st April: Konocti Harbor, Florida
 02nd April: San Francisco, California
 17th June: Burlington, Iowa
 18th June: Omaha, Nebraska
 21st June: Stockton, California
 22nd June: Del Mar, California
 04th July: Duluth, Minnesota
 06th July: Hinley, Minnesota
 22nd July: Kellogg, Idaho
 24th July: Orin Utah
 25th July: Orin Utah
 27th July: San Diego, California
 29th July: **Los Angeles**, California
 30th July: Saratoga, California
 09th August: Valley Forge, Pennsylvania
 10th August: Westbury, New York
 11th August: Hyannis, Mass.
 12th August: Boston, Mass.
 13th August: Bethlehem, Pennsylvania
 02nd September: Central City, Kentucky - Homecoming
U.K. Tour '95 (including mainland Europe)



15th September: Futurist Theatre, Scarborough
 16th September: Empire Theatre, Sunderland
 18th September: Civic Hall, Wolverhampton
 19th September: St David's Hall, Cardiff
 20th September: Colston Hall, Bristol
 21st September: Plymouth Pavilion, Plymouth
 23rd September: Bournemouth International Centre, Bournemouth
 25th September: Brighton Dome, Brighton
 26th September: Guildhall, Portsmouth
 27th September: Fairfield Hall, Croydon
 29th September: Brentwood Leisure Centre, Brentwood
 30th September: Apollo Theatre, Oxford
 01st October: Corn Exchange, Cambridge
 02nd October: Regent Theatre, Ipswich
 03rd October: Regent Theatre, Ipswich
 05th October: Royal Concert Hall, Nottingham
 06th October: Guildhall, Preston
 07th October: Apollo Theatre, Manchester
 09th October: City Hall, Sheffield
 10th October: St. George's Hall, Bradford
 12th October: Gronau, Germany
 13th October: Badner Halle, Rastatt, Germany
 14th October: Ahoy' Sports Palace, Rotterdam, Netherlands
 15th October: Sports & Indoor Centre, Eindhoven, Netherlands
 17th October: **Royal Albert Hall**, London
 18th October: **Royal Albert Hall**, London
 20th October: De Montfort Hall, Leicester
 21st October: International Centre, Harrogate
 23rd October: Caird Hall, Dundee
 24th October: S.E.C.C., Glasgow
 25th October: Usher Hall, Edinburgh
 27th October: City Hall, Newcastle
 28th October: N.E.C., Birmingham
 29th October: Empire Theatre, Liverpool

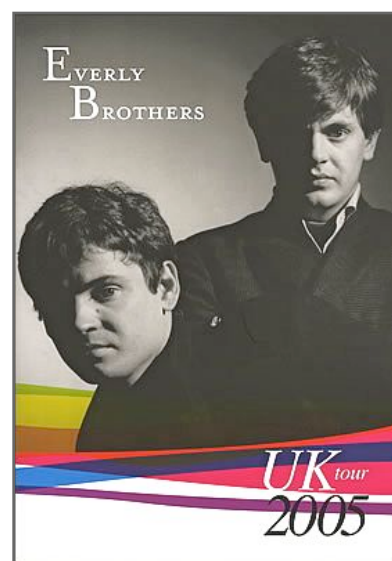
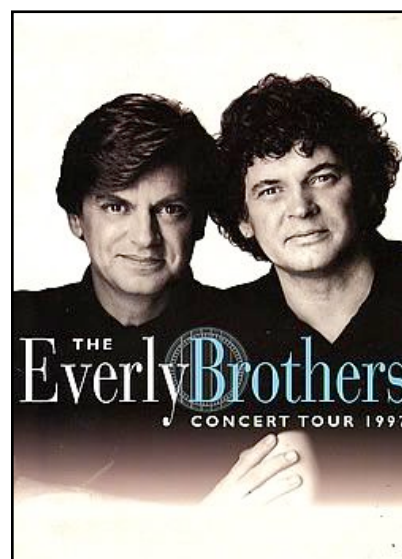
1997

Concert Tour 1997

UK Tour (including one date in The Netherlands)

15th May: Southport Theatre, Southport
 16th May: Opera House, Blackpool
 17th May: The Dome, Doncaster
 18th May: Empire Theatre, Liverpool
 20th May: Futurist Theatre, Scarborough
 21st May: Empire Theatre, Sunderland
 22nd May: Civic Centre, Woverhampton
 24th May: Apollo, Manchester
 25th May: City Hall, Sheffield
 26th May: St. George's Hall, Bradford
 27th May: International Centre, Harrogate
 29th May: North Wales Theatre, Llandudno
 30th May: Royal Concert Hall, Nottingham
 31st May: Corn Exchange, Cambridge
 03rd June: C.I.A, Cardiff
 06th June: Leisure Centre, Brentwood
 08th June: Mayflower Theatre, Southampton
 09th June: International Centre, Bournemouth
 10th June: Guildhall, Portsmouth
 12th June: Royal Concert Hall, Glasgow
 13th June: Capitol Theatre, Aberdeen
 14th June: Usher Hall, Edinburgh
 15th June: City Hall, Newcastle
 17th June: Grimsby Auditorium, Grimsby
 18th June: King George's Hall, Blackburn
 19th June: De Montfort Hall, Leicester
 21st June: N.E.C., Birmingham
 22nd June: Guildford Spectrum, Guildford
 23rd June: Royal Albert Hall, London
 24th June: Royal Albert Hall, London
 26th June: Regent Theatre, Ipswich
 27th June: Fairfield Hall, Croydon
 28th June: Apollo Theatre, Oxford
 29th June: Concert Hall, Amsterdam, The Netherlands

15th July 1997: US/Canadian Tour (details to follow)



29th August 1997: Kentucky Music Festival/Homecoming, Central City, Kentucky

2005

UK tour

12th November: Clyde Auditorium, Glasgow

14th November: N.I.A. Academy, Birmingham

15th November: City Hall, Newcastle

17th November: New Theatre, Oxford

18th November: Apollo, Manchester

20th November: St. David's Hall, Cardiff

21st November: Royal Concert Hall, Nottingham

23rd November: Hammersmith Apollo, London

24th November: Royal Albert Hall, London

26th November: Colston Hall, Bristol

27th November: B.I.C., Birmingham

28th November: Regent Theatre, Ipswich (the final touring stage performance of **The Everly Brothers**)

TRAINS AND BOATS AND PLANES

(**Burt Bacharach**) Recorded 5th January 1967 at **United Recording Corporation Studio B** in **Hollywood**, California for the album **THE HIT SOUND OF THE EVERLY BROTHERS**. It perfectly fits the **Everlys** harmonies. **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**. A UK hit in 1965 for Billy J. Kramer and in 1966 for Dionne Warwick.

TRAVELIN' MINSTREL BAND

(Jerry Foster/Bill Rice) Recorded in 1976 by Shandi Sinnamon. **Phil Everly** with **Al Capps** joins her for the harmonies on this track on her self-titled debut album *Shandi Sinnamon*, released on Asylum. She later wrote and performed songs for several films and TV shows and also provided backing vocals for Hoyt Axton, **Johnny Halliday** and Todd Rundgren.

TRAVIS, MERLE – Merle Travis (29th November 1917 – 20th October 1983) was an American country and western singer, songwriter, and musician born in Rosewood, **Kentucky**. His lyrics often portrayed the exploitation of coal miners, as in 'Sixteen Tons' and 'Dark as a Dungeon'. However, it is his masterful guitar playing that he is best known for: "Travis picking", a style of guitar picking, is named after him. He was inducted into the **Nashville Songwriters Hall of Fame** in 1970 and elected to the **Country Music Hall of Fame** in 1977.



Travis was raised in **Muhlenberg County, Kentucky**, the same coal mining county that the **Everly** family came from and which is featured in **John Prine's 'Paradise'**. There were several local guitar players that drew his attention; **Mose Rager** was his main inspiration. Rager played a thumb and index finger picking style method which essentially created a solo style that blended lead lines and rhythmic bass plucked by the thumb (equipped with a thumbpick), similar to the style

Travis developed. This guitar style captivated many guitarists in the region; most notable was Kennedy Jones, its first great local proponent. A part-time barber and coal miner, **Mose Rager** was a disciple of Jones, as was **Ike Everly**. Young Travis learned from both. (Pic shows **Chet Atkins**, **Mose Rager** and **Merle Travis**.)

In 1936, he performed 'Tiger Rag' on a local radio amateur show in Evansville, Indiana, leading to offers of work with local bands. He then spent a brief period with the better-known Clayton McMichen's Georgia Wildcats, before connecting with the Drifting Pioneers who performed on WLW in Cincinnati. Travis' style amazed everyone at WLW. He became a popular member of their barn dance show, *the Boone County Jamboree*, and worked on various weekday programmes, often working with other WLW acts including Grandpa Jones, the **Delmore Brothers**, Hank Penny and Joe Maphis, all of whom became lifelong friends. In 1943, he and Grandpa Jones recorded for Cincinnati used-record dealer Syd Nathan, who had founded a new label, King Records. Because WLW barred their staff musicians from recording, they used the pseudonym "The Sheppard Brothers". It was the first recording ever released by King, known also for its country recordings by the **Delmore Brothers** and Stanley Brothers as well as R&B legends Hank Ballard, Wynonie Harris and most notably James Brown.



During this period, Travis appeared in Soundies, an early form of music video. In 1944, Travis went to **Hollywood** where he worked on radio, recording sessions and live stage shows. He recorded for small labels and in 1946 was signed to **Capitol Records**. Hits like 'Divorce Me C.O.D.', 'Sweet Temptation', 'Steel Guitar Rag' and 'Fat Gal' gave him national prominence. His single 'Merle's Boogie Woogie' showed him working with multi-part disc recording at the same time as Les Paul. His design for a solid body electric guitar, built for him by Paul Bigsby with a single row of tuners, inspired long-time Travis pal Leo Fender's early guitar design. That guitar is now displayed in the **Country Music Hall of Fame**.

In 1946, asked to record an album of folk songs or pseudo-folk tunes, Travis combined traditional numbers with originals he wrote recalling his family's days working in the mines. He wrote his two most enduring songs at this time, 'Sixteen Tons' and 'Dark as a Dungeon'. His unique picking style spawned followers, most notably **Chet Atkins**. Travis continued recording for **Capitol** into the 1950s. From 1944 through 1982 Travis appeared in 16 films or Soundies. Plagued by substance abuse issues, he never sustained his popularity despite the reverence of friends like **Johnny Cash**, Grandpa Jones and Hank Thompson, with whom he toured in the 1950s. **Glen Campbell's** country music loving parents named him **Glen Travis Campbell** in honour of Merle Travis.

On 20th October 1983, Travis died of a heart attack at his Tahlequah, Oklahoma home. His body was cremated and his ashes scattered around a memorial erected for him near Drakesboro, Kentucky.

TROUBADOUR, THE The Troubadour is a legendary nightclub located in West **Hollywood**, California, USA, at 9081 Santa Monica Boulevard just east of Doheny Drive and the border of Beverly Hills.



Doug Weston opened the club in 1957 as a coffee house on La Cienega Boulevard but moved to its current location shortly thereafter. During the 1960s it was the focal point for folk music and thus singer-songwriters, and rock. Members of the Eagles met at the front bar, Janis Joplin partied here the night before she died, Elton John played his first American gig at the Troubadour in 1970, Gordon Lightfoot had his US debut, comics Cheech & Chong and Steve Martin were discovered here and the list goes on. **Randy Newman**, **James Taylor**, **Neil Diamond**, Bruce Springsteen, Leonard Cohen, Tom Waits - they all performed here at some point during their careers. **The Everly Brothers** appeared on the Troubadour stage during their late 1960s nightclub tours (see: **Tours**) but came in as visitors long before that, following their move to **Los Angeles** in the early 1960s. **Linda Ronstadt** remembers: "**Don Everly** used to come down to the Troubadour and sit in the corner and just dazzle all

the girls and we were just all..... [lets her chin drop to her chest] because he was so good-looking and we thought he was very charming - I had a terrible crush on him."

In the late 1970, New Wave and punk were also featured while in the 1980s hard rock/heavy metal bands such as Mötley Crüe and Guns 'N' Roses owned the place. Guns 'N' Roses (front man Axl Rose was once married to Don's daughter **Erin Everly**) was in fact discovered at the club by a Geffen A&R man. Today a variety of musical genres play the Troubadour. In 1999, owner and founder Doug Weston passed away. In 2011, a documentary about the club called *Troubadours: Carole King / James Taylor & The Rise of the Singer-Songwriter* was released.

TROUBLE

(Unknown) Recorded 19th April 1963 at **Radio Recorders, Hollywood**, California. **Ervan F. "Bud" Coleman** (guitar); **William Everett "Billy" Strange** (guitar); **M.R. Ray Pohlman** (bass); **Lyle Ritz** (bass); **Hal Blaine** (drums); Billy Lee Riley (harmonica); John "Plas" Johnson (saxophone); Karl DeKarske (trombone); Richard Taylor "Dick" Nash (trombone); unidentified: female vocal chorus. Producer: no credit; supervisor: **Jimmy Hilliard**; arranger: Don Ralke. Don & Phil vocal overdub session 12th June 1963.

The song was not deemed suitable for release; not until 1984's **NICE GUYS** would we (legitimately) hear this track. Take 5 ends up as a bonus track on the 2005 reissue of **THE EVERLY BROTHERS SING GREAT COUNTRY HITS/GONE GONE GONE** and of course is also on the 2005 **Bear Family** box set **THE PRICE OF FAME**.

TROUBLE IN MIND

(Richard M. Jones) Recorded 13th November 1961 at **RCA Victor Studio, Nashville**, Tennessee. A great bluesy track for the album **INSTANT PARTY** and one of its few really good songs. **Harold Ray Bradley** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.

Composed in 1926, it has been a blues standard ever since and has received covers by many artists including **Merle Haggard**, Nina Simone, Lightnin' Hopkins and a wonderful rendition by Dinah Washington. Richard Marigny 'My knee' Jones, 13th June 1892 - 8th December 1945.

TROUP, BOBBY - Bobby Troup(e), 18th October 1918 - 7th February 1999. Born in Harrisburg, Pennsylvania, this American jazz musician, composer, producer and actor is best known for composing songs such as '(Get Your Kicks On) Route 66' - recorded by Nat King Cole, **Chuck Berry** and **The Rolling Stones** - and '**The Girl Can't Help It**', the title song to the 1955 Jayne Mansfield film and a hit for **Little Richard**. The **Everly Brothers** recorded the song for their 1965 **BEAT 'N' SOUL** album.



During World War II he served as a captain in the US Marines and was the first white officer to be given command of an all-black unit in Jacksonville, North Carolina.

Bobby Troup was a regular panellist on a quiz show, *Musical Chairs* that aired on NBC during the mid-1950s, and also hosted the NBC show *Stars of Jazz*. During the 1950s he had his own jazz trio and also produced Julie London's million selling record 'Cry Me A River' in 1955 - he married her five years later after she got divorced from her first husband, actor/director Jack Webb from *Dragnet* fame.

As an actor Bobby Troupe starred in films such as *The Gene Krupa Story* (1959), playing musician Tommy Dorsey, and *M*A*S*H** (1970). Interestingly, it was his wife's ex, Jack Webb, who cast him in the US television series *Emergency!* (1972 to 1977) as Dr

Joseph Early, where he played opposite his wife, Julie London. Bobby Troup died of a heart attack in 1999. (Pic shows Bobby with his wife, Julie London, at *Ciro's*, 1960.)

TRUE LOVE

(**Cole Porter**) Recorded 29th August 1961 at **RCA Victor Studio, Nashville**, Tennessee. It features on the album **INSTANT PARTY**. **Harold Ray Bradley** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.



From the 1956 Bing Crosby/Grace Kelly film *High Society*, where it is sung by Bing and Grace. It received single release in Holland only, coupled with '**Jezebel**'. **Ricky Nelson**, **Elvis Presley**, **Patsy Cline**, **George Harrison** and more all recorded it at one time.

TRUE LOVE NEVER RUNS DRY

(John Beland) Although difficult to detect, **Don Everly** joins **John Beland** on this track from his abortive 1978 album *Nashville Sessions* (Big Tree BT 76010). The song was issued as a single (BigTree 16112) with the A-side being 'Just Close Your Eyes (And It's Daniel)'. According to John Beland the original master tapes were destroyed but copies of the tracks are around. As well as Don on backing vocals, **Sonny Curtis**, **Jerry Allison** and **Joe B. Maudlin** all contributed. John Beland recorded it again with the Flying Burrito Brothers (post **Gram Parsons** and Chris Hillman), of which he was a member from 1979 until the break-up in 1985; and again when they reformed with a new line-up in 1989. The Burrito version (without Don!) can be found on the 2CD *The Flying Burrito Brothers – Honky Tonk Nights*.



TRUTH DECAY

(Rodney Crowell) **Phil** adds vocals to this track on Rodney Crowell's 2008 album *Sex & Gasoline*. It is Rodney Crowell's thirteenth studio album and earned him a **Grammy** nomination for Best Contemporary Folk/Americana Album. His father-in-law was no one other than **Johnny Cash**, as he was married to Cash's daughter Roseanne from 1979 till 1992.

T. T. & G STUDIO - T.T. & G Studio, 1441 McCadden Place, Hollywood, California, USA. More information welcome. Contact email at the top of this document, and in the introduction.

TUBB, ELAINE



After **The Everly Brothers** first release in 1956 on **Columbia** flopped hopelessly, they kept at it, auditioning and performing wherever they could – thus building up a following of young fans. One of them was Elaine Tubb, nicknamed Scooter Bill by her friends, 18-year-old daughter of Ernest Tubb and sister to **Justin Tubb**. She saw them on the Joe Allison morning country TV show and "just after that I ran into them at the back of the **Grand Ole Opry** and told them how impressed I was with them. I introduced them to my dad and got them on his midnight show and generally introduced them around to the right people." One of the people she introduced them to was, **Floyd Lightin' Chance**, who immediately believed in them.

Elaine became their manager and arranged the songwriting contract with Hill and Range - even negotiating a \$200 advance. "I knew Mr **Law** at **Columbia Records** and I asked him if the second release would be coming yet. When he said yes, Don, Phil and I got together and with the \$200 drew up an advert and got two thousand printed

and then mailed them to all the disc jockeys and other people in this industry but the record never did get issued." By her own admission, she feels that all she really accomplished was boosting their confidence. However, she was the one who had a talk early on with **Wesley Rose** and told him, "I met two boys that I think you could help build." As they were under contract by Hill and Range, he said he wasn't interested but that would soon change! In October 1956, Don and Phil signed **Eddie Crandall** as their manager. (In the pic Elaine is third left, next to her brother Justin and dad Ernest.)

TUBB, JUSTIN

Justin Wayne Tubb (20th August 1935 – 24th January 1998) was an American country music singer and songwriter. Born in San Antonio, Texas, he was the oldest son of legendary country singer Ernest Tubb and brother of **Elaine Tubb**, the Everlys' first manager (see entry above).



He was soaked in the aura that surrounded his father and naturally enough became infatuated with the sounds of country music. During his school holidays he toured with his father and regularly appeared on his **WSM** radio show. He even made his debut on the **Grand Ole Opry** at the age of nine. By the time he graduated from high school in San Antonio, he was an accomplished guitarist, singer and songwriter. But by 1952 Justin was a bit bored with the business (veteran that he was!) and acutely aware that everyone was comparing him to his father (those were big boots to fill in 1952), he decided to enter the University of Texas at Austin, studying journalism. Perhaps the calling was just too strong though, and he quit university when he was offered a job as a disc jockey on WHIN Gallatin. He began singing his own songs on air and was soon picked up by **Decca Records**.

By 1954 he made it on the country chart with two duets with Goldie Hill, 'Looking Back to See' and 'Sure Fire Kisses'. A year later, at age 20, he was made a member of the **Grand Ole Opry**. Tubb had a few recordings of his own that enjoyed success, including 'I Gotta Go Get My Baby' and 'Take a Letter Miss Gray', but he was more successful as a songwriter. He penned many hit songs for

other performers, including 'Keeping Up with the Joneses', 'Love Is No Excuse' and 'Lonesome 7-7203', a hit for Hawkshaw Hawkins. Ultimately, six of his songs won awards. In the late 1950s he roomed with a young, up-and-coming songwriter named **Roger Miller**. In 1956 Justin Tubb recorded two **Don Everly** compositions, '**It Takes A Lot Of Heart**' and '**The Life I Have To Live**' (aka '**That's The Life I Have To Live**' as recorded by **The Everly Brothers** for **Columbia Records** in 1955 but not formally released until 1981).

During the 1960s, Tubb worked with his father on various business projects. Toward the end of his own life, he completed an album of duets with his father, using recordings Ernest Tubb had made before his death. The album, *Just You and Me Daddy* (1999), was released after Justin Tubb died in **Nashville** on 24th January 1998.

TUCKER, TANYA - Tanya Denise Tucker was born 10th October 1958, in Seminole, Texas. At the age of eight, Tanya told her father that she wanted to be a country singer when she grew up. Tucker made her debut with **Mel Tillis** who was so impressed by her talents that he invited her onstage to perform.



Her father booked her to perform with visiting country stars on stage at local fairs. Never one to consider that some songs might be too old for her, she was singing Loretta Lynn's 'You Ain't Woman Enough' before she was 13. The family moved to St. George, Utah, and her mother impressed the producer of the Robert Redford movie *Jeremiah Johnson*, which led to Tucker (and her horse) being featured.

To further their daughter's career, they moved to **Las Vegas**, where her dad financed a demo tape. In 1972, producer Billy Sherrill signed Tucker (only 14 years old) to **Columbia Records** in **Nashville** although she disliked his choice of song - 'The Happiest Girl in the Whole U.S.A.', later a hit for Donna Fargo. Subsequently, she first reached the Top 10 with 'Delta Dawn', followed by the double-sided 'Jamestown Ferry'/'Love's the Answer' and the No. 1 hit, 'What's Your Mama's Name?'

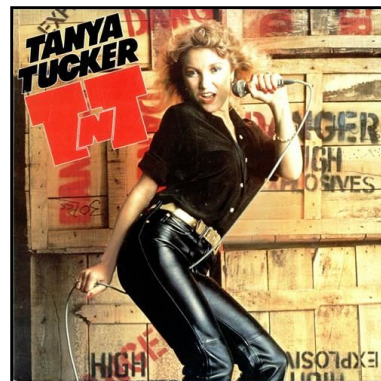
Moving to MCA on her 16th birthday, she topped the country charts with 'Lizzie and the Rainman', 'San Antonio Stroll' and 'Here's Some Love'. In 1978, she wrote and recorded 'Save Me', an ecologically inspired single about seal culls on Canada's Magdalen Islands. In 1972 she released the self-titled album *Tanya Tucker* which featured **Phil Everly's** 'When Will I Be Loved'.

The provocative cover picture of 1978's *TNT* album caused controversy because it certainly represented a different approach for a country star. This album includes **Phil Everly's** 'Lover Goodbye' composed with **Joey Paige**. **Phil Everly** also sings on the track. Tucker found herself in gossip columns as a result of her stormy relationship with **Glen Campbell**. She commented: "Men are supposed to slow down after 40, but it's the opposite with Glen." Their duets included a low-charting revival of Bobby Darin's 'Dream Lover', but the dream was over amidst allegations of physical abuse.

Tucker's career was revitalized with 1986's 'Girls Like Me', an album that spawned four Top 10 country singles. In 1988, she had three No. 1 country singles: 'I Won't Take Less Than Your Love', 'If It Don't Come Easy' and 'Strong Enough to Bend'. It was also the year in which she entered the Betty Ford clinic for cocaine and alcohol addiction.

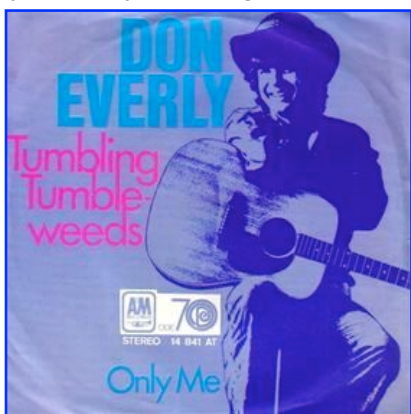
Tucker is one of the few and best-known female Country singers to be classified as an "Outlaw" in the Outlaw country movement, which was most popular in the late 1970s. As Tucker matured by the end of the 70s, her outlaw image grew. Like the other Outlaw artists in the business at the time (Willie Nelson, **Waylon Jennings**, David Allan Coe, Hank Williams Jr.), she was able to combine qualities of Country and Rock music into her voice to make the Outlaw sound that was popular at the time. These qualities could be heard on some of her biggest hits at the time, including 1978's 'Texas (When I Die)'. Tucker also had a spirit of independence, which was another Outlaw quality. She ranked #9 on CMT's Dozen Greatest Outlaws, the only woman to appear on that list. Today, Tucker continues to be recognised as an "Outlaw", regularly attending Outlaw events among regular shows.

The Country Music Association voted her the female vocalist in 1991. Eight consecutive singles reached the Top 10 in the early 1990s, including 'Down to My Last Teardrop', '(Without You) What Do I Do With Me' and 'Two Sparrows in a Hurricane'. She published the autobiography *Nickel Dreams* in 1996 and released the album *Complicated* in 1997. After parting with **Capitol Records**, she issued the album *Tanya* on her own label in 2002.



TUMBLING TUMBLEWEEDS

(**Bob Nolan**) **Don Everly** solo. Recorded mid-1970 at **A&M Studios**,



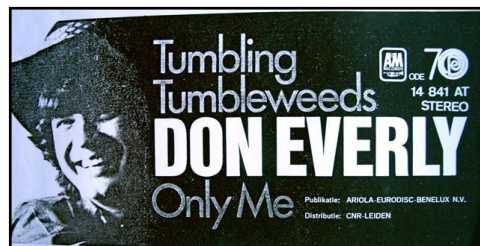
Hollywood, California and issued as a single (**Ode-66009**) November 1970, backed with 'Only Me'; however, it sadly failed to chart at all. It can be found on Don's first solo album *don EVERLY*.

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**.

Composer **Bob Nolan** wrote it in the 1930s as a poem he later set to music. From his window he saw leaves being torn and whirled from the trees and imagined it was he himself – his situation was dire at the time: his wife had left him and wouldn't let him see his daughter, he had no career, no future. Its original title was 'Tumbling Leaves'. Changed to 'Tumbling Tumbleweeds', it was used for the **Gene Autry** film of the same name in 1935. **Bob Nolan** himself recorded it with the Sons Of The Pioneers of which he was a founding member together with Roy Rogers in 1934. Other artists that have done a version include Kate Smith and the Supremes. The original poem went thus:

Days may be dreary, still I'm not weary.
My heart needs no consoling.



At each break of dawn you'll find that I've gone
 Like old tumbling leaves, I'm rolling.
 See them tumbling down,
 Pledging their love to the ground,
 Lonely but free I'll be found
 Drifting along with the tumbling leaves.
 Cares of the past are behind,
 Nowhere to go but I'll find
 Just where the trail will wind,
 Drifting along with the tumbling leaves.
 I know when night has gone
 That a new world's born at dawn.
 I'll keep rolling along,
 Deep in my heart is a song
 Here on the range I belong
 Drifting along with the tumbling leaves
 Time keeps rolling along,
 Why should I care if I'm wrong,
 Here in my heart is a song,
 Drifting along with the tumbling leaves.

TUNESMITHS, THE - The Tunesmiths was the backing band for **Carl Smith**. The Tunesmiths was one of the hottest bands of the country genre; an outfit that at different times featured drummer **Buddy Harmon**, guitarist Grady Martin and steel guitarist Johnny Sibert. The Tunesmiths backed the **Everly Brothers** on their first four recordings for **Columbia Records** in 1956 - '**The Sun Keeps Shining**', '**Keep A' Lovin' Me**', '**If Her Love Isn't True**' and '**That's The Life I Have To Live**', produced by **Don Law**. Only the first two tracks were released as a single at the time but it was not successful. The complete recording session is said to have lasted about 20 minutes! (Picture shows Carl Smith with the Tunesmiths.)



TURN AROUND

(**Ron Elliott**) Recorded 12th July 1968 at **T.T. & G Studio, Hollywood, California** for inclusion on the **ROOTS** album. **Don Everly** (acoustic guitar); **James E. Burton** (guitar); David "Blue" Cohen (guitar); **Ron Elliot** (acoustic guitar); **Joe Osborn** (bass); **Terry Slater** (bass); **Hal Blaine** (drums); Earl Cyril Palmer Jr. (drums); **Lawrence "Larry" Knechtel** (keyboards). Producer; **Lenny Waronker**; engineer: Jack Hunt.

First overdub session 23rd September 1968: **Ron Elliot** (guitar); **Sam McCue** (guitar); **Buddy Gene Emmons** (steel guitar); **Terry Slater** (bass). Producer: **Lenny Waronker**. Second overdub session 14th October 1968: Justin DiTullio (cello); Emmet Sargeant (cello); Allan Harshman (viola); Robert Ostrowsky (viola); Herman Clebanoff (violin); James Getzoff (violin); Anatol Kaminsky (violin); Nathan Kaproff (violin); Alexander "Alex" Murray (violin); Erno Neufeld (violin); Ambrose Russo (violin); Dorothy Wade (violin). Producer; **Lenny Waronker**; arranger: Nick DeCarro; conductor: Bobby Helfer.

This excellent song was first recorded by the **Beau Brummels** for their album *Bradley's Barn*.

TURNED DOWN

(**Phil Everly**) **Phil Everly** solo demo recorded twice: once around 1956 and a second time likely in 1960 or shortly before for the **Acuff-Rose** publishing catalogue. The latter was released on the 2005 album **GIVE ME A FUTURE**, a compilation of demo recordings.

TURNER, TITUS - Titus Turner, 1st May 1933 - 13th September 1984. **The Everly Brothers** recorded Titus Turner's '**Hey Doll Baby**' early in their career both as a demo track and again on their first **Cadence** album **THEY'RE OFF AND ROLLING**. Later they recorded '**Sticks And Stones**' for the 1968 WB **THE HIT SOUND OF THE EVERLY BROTHERS** album. Turner was an American R&B and East Coast blues singer and songwriter. His first hit song was 'The Return Of Stagolee' in 1959, his answer to Lloyd Price's 'Stagger Lee'. His biggest success came with 'Sound Off' in 1961. Turner recorded for a plethora of labels throughout the 1960s without further tangible success. He died in Atlanta in 1984. NB: Titus Turner is not to be confused with Ike Turner, one-time husband of Tina's!

TURN THE MEMORIES LOOSE AGAIN

(**Don Everly**) **Don Everly** solo. Recorded 3rd November 1976 at **Acuff-Rose Sound Studios, Nashville, Tennessee**; it subsequently appeared on Don's third and final solo album **BROTHER JUKEBOX**.

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**.

This autobiographical song written during the split deals with Don's feelings towards his past as an **Everly** Brother – little did he know that in seven years' time he would reunite with Phil again! It contains the following verses that, at the time, considering the EBs' acrimonious split, must have made many **Everly** fans' hearts sing:

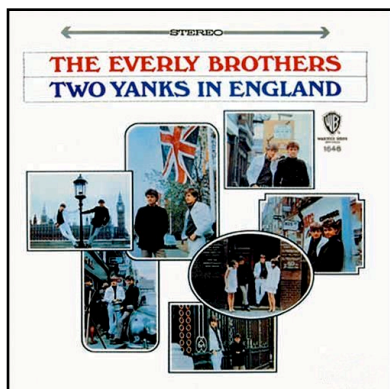
*I don't look like that picture
 But I know that it's me
 And I don't sound the same way I did then
 But I can sing an old song
 Made famous way back when*

And I can turn the memories loose again

*Dreams that disappeared, can come alive today
The love you thought was gone, still lingers in a song
I've seen the world through windows
From buses, cars and planes
Success can be a freedom or a chain
I don't regret one moment
All I did was sing
And I can turn the memories loose again*

For the complete lyrics, see the **LYRIC LIST** on the discography page on the **EBI website**.

TWO YANKS IN ENGLAND Completed in early June and released in September 1966 as WS 1646. The majority of the tracks were written by **The Hollies**, who it is said also played on some tracks, while **Jimmy Page** and John Paul Jones of later Led Zeppelin fame contributed as session musicians on a number of songs. See individual tracks for details of musicians. The album has a definite British Invasion feel.



Don later said: "England was so alive and vital then and I was enthusiastic about what we were doing. I felt that going over to England and joining forces with the Hollies was one way of getting the music heard."

TRACKS: Side 1: Somebody Help Me / So Lonely / Kiss Your Man Goodbye / Signs That Will Never Change / Like Everytime Before / Pretty Flamingo.
Side 2: I've Been Wrong Before / Have You Ever Loved Somebody / The Collector / Don't Run And Hide / Fifi The Flea / Hard Hard Year.

U

UDELL, PETER – Born 1929. Won Broadway's 1975 Tony Award as Best Book (Musical) with collaborators James Lee Barrett and Philip Rose for **Shenandoah**. He also had two other Tony nominations: in 1970, as co-author of the book, with Ossie Davis and Philip Rose, for Best Musical nominee *Purlie*; and, also in 1975, as Best Score, his lyrics with **Gary Geld**'s music, for *Shenandoah*. He nearly died after being hit by a car at 16 in 1945. The accident highlighted the need for a local hospital. With money and land donations from locals and John Hay Whitney, William Paley and **Perry Como** (who hosted a fundraiser), North Shore Hospital (Manhasset, NY) was opened in 1953. With **Gary Geld** he composed **The Everly Brothers' 'Nothing Matters But You'**.

UH-OH I'M FALLIN' IN LOVE AGAIN

(Al Hoffman/Dick Manning/Mark Markwell [aka Hugo Peretti and Luigi Creatore]) Performed with **Jimmie Rodgers** (not to be confused with country singer 'T For Texas' **Jimmie Rodgers** - no relation) as part of a medley comprising 'Kisses Sweeter Than Wine' (Jimmie solo)/'Honeycomb'/'Uh-oh I'm Fallin' In Love Again' on the 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers*, recorded 22nd May 1970 and aired 26th August 1970 (Show No. 8). The song was written and published in 1958 and that is when **Jimmie Rodgers** took it up the charts, peaking at #7 (#5 on the Country chart). Co-composer Mark Markwell was an alias for the two cousins Luigi Creatore and Hugo Peretti who as Hugo & Luigi enjoyed success as record producers and songwriters – they were also one-time co-owners of Roulette Records to which **Jimmie Rodgers** was signed at the time. The EBs had recorded an Al Hoffman & Dick Manning composition before, '**Silent Treatment**'. Al Hoffman, 25th September 1902 – 21st July 1960; Dick Manning, 12th June 1912 - 11th April 1991; Hugo E. Peretti, 6th December 1916 - 1st May 1986.

UNITED RECORDING CORPORATION – United Recording Corporation Studio A or B, 6050 Sunset Boulevard, **Hollywood**, California. The recording studios where many **WB** recordings were produced, particularly during 1962-3. The EBs during this period seemed to try recording the same songs at different studios - at URC and at **RCA** in **Nashville** - e.g. '**Nancy's Minuet**'. By careful listening some difference in recording technique at different studios may be detected. The **Nashville** recordings are generally noticeably sharper with greater clarity and 'brightness'. The initial 1962-3 move to **Hollywood** denied the EBs access to the engineering excellence available in **Nashville**. Subsequently all recordings are of high quality. See also the relevant **Chronology of Everly Brother Recordings** on the **EBI** website for detailed information re each track.

UP IN MABEL'S ROOM

(**Phil Everly/Terry Slater**) Recorded 12th January 1972 at **Elektra Sound Studios, Los Angeles**, California. A charming **Phil Everly** coming-of-age solo on the 1972 EB album *STORIES WE COULD TELL*. Geoff Muldaur (guitar); **Waddy Wachtel** (guitar); **Chris Ethridge** (bass); **Terry Slater** (bass); **James Beck "Jim" Gordon** (drums); **Barry Beckett** (keyboards). Producer: **Paul A. Rothchild**; engineer: **Fritz Richmond**.

UPTIGHT

(Stevie Wonder/Sylvia Moy/Henry Cosby) The **Everlys** performed this funky song with Stevie Wonder on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, which was recorded 17th May 1970 and aired 12th August 1970. It had been a #3 hit on the Pop chart and topped the R&B chart for Stevie Wonder in 1966. It was also the first single the then 15/16 year old artist helped co-write: the song is based on an instrumental riff of his.



US MARINE CORPS - The United States Marines Corps was formed in 1775 and is a branch of the US armed forces responsible for providing protection from the sea, utilizing the mobility of



the US Navy to rapidly deliver combined-arms task forces to global crises – it is the smallest of the United States' armed forces in the Department of Defense. *Semper Fidelis* – Latin for "always faithful" – has been its motto since 1883. Its goals are: We will make Marines; We will win our nation's battles; We

will develop quality citizens.

Don and Phil joined the Marine Corps Reserves on 25th November 1961 and were assigned to **Camp Pendleton's** Naval Training Center in San Diego where they went through basic training. They volunteered in order to avoid being drafted for two years of National Service as that would have seriously interfered with their career. The Marines only required a six month enlistment period and then one month each year for six years for one or both of them. It was arranged that they could do their services together.

Phil hadn't been too keen on enlisting in the Marine Corps: "I had thought this through, and I said, 'The Marines sound like death to me!' And Donald had said – and he did say this – 'Yeah, but they've got those shiny helmets! I never saw a shiny helmet, anytime.'" However, he is also quick to admit: "An expression that the D.I. had told us in the beginning turned out to be true. He said that when you finish boot camp, you'll find that you wouldn't do it again for a million dollars, but you wouldn't take a million dollars for the experience. And that winds up being absolutely true."

They were assigned to Platoon 196, their friend and bass player **Joey Paige** went through the ordeal of basic training with them: "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 Real**, called the Marine Corps and asked if it was possible for me to go through basic training with them, and it was arranged. (...) Being in the Marine Corps was good experience for all of us, and Phil and I served one month out of the year for six years."

On completion of their basic training, Don and Phil were transferred to the 8th 105 MM Battalion for another six weeks' training, after which they emerged as fully-fledged Marines on 13th February 1962 (this was also Don's wedding day – he married **Venetia Stevenson**, his second wife, in the North Chapel at the Naval Training Center with Phil serving as best man). The second part of their service took place at Camp Matthews at Pendleton – here the discipline was a little less strict and they had the opportunity to work for a weekend pass. Don and Phil used this weekend leave to go into the recording studio and '**How Can I Meet Her**' was recorded on 4th April in **Nashville**.

On 24th May 1962 both received their honourable discharges from the Marine Corps; Phil as Private First Class, Don as Platoon Leader. Don later commented: "It takes you out of what you're doing. It will change you. Even the six month we did will change you. You'll come back a little bit different. (...) It saved my life in the long run." (This in reference to his drug addiction; see entry for **Max Jacobson**.)

Can You Spot the EVERLYS?

You'll have to look awfully close to pick out Don and Phil.

**PLATOON 196 U.S. MARINE CORPS
SAN DIEGO
1961**

This is Don.

This is Phil.

THE BIG PICTURE on this page shows a formal Marine Corps graduation—and somewhere in this photo are Don and Phil Everly, standing stiffly at attention on their final day as Marines (as you surely know, both boys are out of the service now and have resumed their careers in show business).

All entries will be dropped into a revolving drum and Georgia Winters, blindfolded, will pick out ten coupons on which Don and Phil are correctly identified. The ten readers who mailed these coupons will each receive a big glossy photo of Don and Phil Everly, personally autographed, and a copy of their great, brand-new Warner's LP, *The Golden Hits of the Everly Brothers*—which includes such goodies as *That's Old Fashioned*, *Crying In The Rain*, *Ebony Eyes*, *Don't Blame Me and Cathy's Clown*.

Get busy and spot the Everlys now!

NAME	AGE
ADDRESS	ZONE
CITY	APT. NO.
STATE	

**TEAR OUT AND MAIL THIS ENTIRE PAGE TO: "SPOT THE EVERLYS" CONTEST
16 MAGAZINE 745 Fifth Avenue • New York 22, N.Y.**

VALLEY FORGE MUSIC FAIR - An entertainment venue located in Devon, Pennsylvania, outside Philadelphia, constructed in theatre in the round style with seating for 3,000. Initially established in a tent in 1955, a permanent structure was built that finally closed in 1996. The Valley Forge site became a model that led to the creation of a series of venues located in suburban locations on the US east coast that became a means to present top performers and productions of popular theatrical musicals at reasonable prices outside of the big cities.

Radio broadcaster Frank Ford and nightclub owner Lee Gruber were returning home with their wives after attending a 1954 musical performance presented in a tent. After the two kept commenting on how they could improve on the show they had just seen, Ford's wife told them, "Well, why don't you." They went ahead with the idea, leading the creation of Music Fair Enterprises, Inc. Together with Shelley Gross, a television news anchor who had become disenchanted with his profession, the three raised \$100,000 to lease the Devon, Pennsylvania site of what they named the Valley Forge Music Fair, which brought in profits exceeding \$50,000 in its inaugural season in 1955.

A huge variety of musicians, actors and comedians appeared at the Valley Forge Music Fair over the years including of course the **Everly Brothers** who appeared there in the late eighties and early nineties. The final performance was a Kenny Rogers Christmas show in December 1996. After the closing was announced, with the site to be replaced by a Giant Inc., supermarket, Gross recalled being conflicted, feeling that it was "like watching your mother-in-law drive off a cliff in your brand-new Mercedes - mixed emotions". The supermarket closed down after 16 months in business.

VARÈSE SARABANDE - Varèse Sarabande, founded in 1977 but with roots back to 1972, is an American record label that specialises in reissues. It is dedicated to the preservation of multi-genre pop music from the 1950s, '60s and '70s and has produced over 600 releases. The label's name was derived from combining French-born composer Edgard Varese's surname with the musical term, sarabande, a slow Spanish dance. During its early years, it issued classical music and film score LPs and became the world's largest producer of original motion picture scores on CD.



The label issued a number of **Everly Brothers** CDs – namely in 2001, **THE COMPLETE CADENCE RECORDINGS 1957-1960** which includes rare demo tracks; in 2005, **GIVE ME A FUTURE** and **TOO GOOD TO BE TRUE**, both comprising rare demos, many of which never made it to a final studio recording production. For details see the entries for each album.

VARIETY (The magazine) - an American weekly entertainment-trade magazine founded in New York City, New York, in 1905 by



Sime Silverman. With the rise of the importance of the motion-picture industry, *Daily Variety*, a daily edition based in **Los Angeles**, California, was founded by Silverman in 1933. In 1998, the *Daily Variety Gotham edition*, based in New York City was added. All three have been in continual operation since.

The magazine is owned by Reed Business Information, a division of Reed Elsevier, with three print editions and a website. For much of its existence, *Variety's* writers and columnists have used a jargon called slang or varietyese (a form of headlines) that refers especially to the movie industry, and has largely been adopted and imitated by other writers in the industry. Such terms as "boffo box-office biz", "sitcom", "sex appeal", "payola" and even "striptease" are attributed to the influence of the magazine. Its most famous headline was from October 1929, when the stock market crashed: "Wall St. Lays An Egg". Another favourite, "Sticks nix hick pix", was made popular - although the movie-prop version renders it as "Stix nix hix pix!" in *Yankee Doodle Dandy* (1942), Michael Curtiz's musical-biographical film about George M. Cohen - translated, it means that rural audiences were not attending rural-themed films. Television series are referred to as "skeins", and heads of companies or corporate teams are called "toppers". In addition, more-common English words and phrases are shortened; "audience members" becomes simply "auds", "performance" becomes "perf", and "network" becomes "net", for example. *Variety* featured **The Everly Brothers** in many articles.

VENTURA BOULEVARD

(**Ron Elliot**) Recorded 12th July 1968 at **T.T. & G Studio, Hollywood**, California; overdub session on 14th October 1968 at **United Recording Corporation**. This charming track with a dreamy feel to it can be heard on the excellent album **ROOTS. Don Everly** (acoustic guitar); **James E. Burton** (guitar); David "Blue" Cohen (guitar); **Ron Elliot** (acoustic guitar); **Joe Osborn** (bass); **Terry Slater** (bass); **Hal Blaine** (drums); Earl Cyril Palmer Jr. (drums); **Lawrence "Larry" Knechtel** (keyboards). Producer; **Lenny Waronker**; engineer: Jack Hunt.

Overdub session 14th October 1968: Justin DiTullio (cello); Emmet Sargeant (cello); Allan Harshman (viola); Robert Ostrowsky (viola); Herman Clebanoff (violin); James Getzoff (violin); Anatol Kaminsky (violin); Nathan Kaproff (violin); Alexander "Alex" Murray (violin); Erno Neufeld (violin); Ambrose Russo (violin); Dorothy Wade (violin). Producer; **Lenny Waronker**; arranger: Nick DeCarro; conductor: Bobby Helfer.

VERY BEST OF THE EVERLY BROTHERS, THE - Released September 1964 as WS 1554. The album consists of six re-



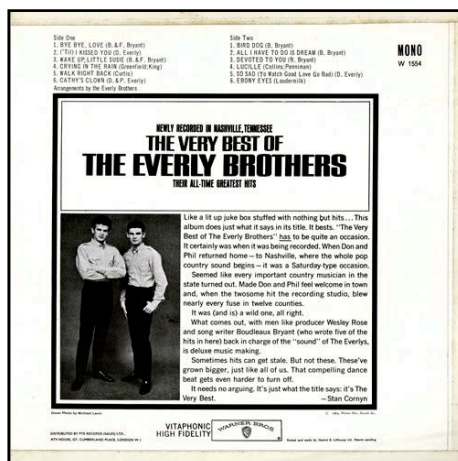
recordings of **Cadence** hits and six **Warner Brothers** hits. The **Cadence** re-recordings stick close to the originals, no new arrangements; the only difference being that some of the originals were in mono while the new versions were cut in stereo.

Phil: "We were trying to figure out what to cut and we didn't have any songs again. I don't have the problems about old stuff that everybody does. I'm very proud of the lasting ability of the music. So I was never concerned that we were doing old stock."

Don did not quite agree with his brother, he liked the originals best: "Warner's wouldn't like me saying that, but it's true. If you've ever done anything for the first time it's never quite the same after."

In September 1964 **Archie Bleyer** sold the **Cadence** catalogue to **Andy Williams**, who would later reissue the old **Cadence** hits over and over again. To **Andrew Sandoval** Don said: "It was a reluctant thing I did. Maybe I'm glad now, because Warner's wound up with the titles and I think what **Barnaby** and **Andy Williams** have done with their reissues, that whole deal sucks. Warner's isn't like that. Warner's have been good. **Archie [Bleyer]** was related to Phil at the time. He was Phil's father in law. We have been reissued and reissued from **Barnaby**, not from Warner's. I have seen stuff made in Singapore that's just the worst quality. I'll pick stuff up at the truck stops and you can't even listen to the tapes, they're so bad."

- TRACKS: Side 1: Bye Bye Love / (Til) I Kissed You / Wake Up Little Susie / Crying In The Rain / Walk Right Back / Cathy's Clown.**
Side 2: Bird Dog / All I Have To Do Is Dream / Devoted To You / Lucille / So Sad (To Watch Good Love Go Bad / Ebony Eyes.



VINCENT, GENE – Gene Vincent (born Vincent Eugene Craddock, 11th February 1935 - 12th October 1971) was an American musician who pioneered the styles of rock and roll and rockabilly.



Born in Norfolk, Virginia his musical influences included country, rhythm and blues and gospel. He received his first guitar at the age of 12. Vincent enlisted in the U.S. Navy in 1952 planning a long career at sea. In 1955, he used his \$612 dollar re-enlistment bonus to buy a Triumph motorbike. In July 1955 he was involved in a severe motorcycle accident shattering his left leg but he refused amputation. The leg was saved, but left him with a permanent limp and chronic pain for the rest of his life. He was medically discharged from the Navy shortly thereafter.

Vincent became involved in the Norfolk country music scene changing his name to Gene Vincent, and formed a rockabilly band - the Blue Caps (a reference to enlisted sailors in the Navy). He and his band were named "Gene Vincent and His Blue Caps", not "the Blue Caps" as often stated. They won a talent contest organized by local radio DJ "Sheriff Tex" Davis, who became Vincent's manager.

In 1956 he wrote '**Be-Bop-A-Lula**', No. 102 on **Rolling Stone** magazine's "500 Greatest Rock and Roll Songs of All Time". It epitomized rockabilly at its prime with its sharp guitar breaks, spare snare drums, fluttering echo, and Vincent's breathless, sexy vocals. "Sheriff Tex" Davis arranged for it to be demoed and secured a contract with **Capitol Records** – who hoped for a new **Elvis Presley**.

'**Be-Bop-A-Lula**' was picked by **Capitol** as the B-side of his first single. They pressed promotional copies of '**Be-Bop-A-Lula**' and sent them to radio stations throughout the country. By the time **Capitol** released it, it had already gained attention from the public and radio DJs. It was picked up by other US radio stations (obscuring the original A-side), and became a hit launching Vincent as a **rock 'n' roll** star. The Blue Caps were one of the greatest rock bands of the '50s, anchored at first by the stunning silvery, faster-than-light guitar leads of Cliff Gallup.

However they were unable to follow it up with the same success, but released critically acclaimed songs like 'Race With The Devil' and 'Bluejean Bop'. That year, Vincent was reportedly convicted of public obscenity and fined \$10,000 by the state of Virginia for his live performance of the erotic song 'Woman Love' - now believed to have been a rumour, possibly started by his manager. The group had a hit with 1957's 'Lotta Lovin'. Vincent was awarded Gold Records for '**Be-Bop-A-Lula**' and 'Lotta Lovin'. Vincent appeared in the film *The Girl Can't Help It* with Jayne Mansfield, performing '**Be-Bop-A-Lula**' with his Blue Caps. 'Dance to the Bop' was released in October 1957 which they performed on the **Ed Sullivan Show**. It would be Vincent's last American hit single. The song was used in the movie *Hot Rod Gang*.

The Everly Brothers scored a huge success with their 1958 **Cadence** cover of '**Be-Bop-A-Lula**' as a double-sided hit coupled with '**All I Have To Do Is Dream**'. They gave the song a different, faster rock treatment and '**Be-Bop-A-Lula**' has become closely identified with **The Everly Brothers** and has regularly featured in their live shows - often as an encore - leading off with that long drawn out, "Weeeeeelllll....."

A dispute with the US tax authorities and The American Musicians' Union led Gene Vincent to try his hand in Europe. On 15th December 1959, Vincent appeared on Jack Good's TV show *Boy Meets Girl*, his first appearance in England. He wore black leather, gloves, and a medallion and stood in a hunched posture. Good is credited with the transformation of Vincent's image. He then toured France, Holland, Germany and the UK performing in his US stage clothes until joined by **Eddie Cochran** when he resumed the maximum leather state dynamics – a style imitated by many later rock performers.



On 16th April 1960, while on a UK tour, Vincent, **Eddie Cochran**, and songwriter **Sharon Sheeley** were involved in a high-speed traffic accident in a taxi in Chippenham, Wiltshire. Vincent broke his ribs and collarbone and further damaged his weakened leg. Sheeley suffered a broken pelvis. Cochran, who had been thrown from the vehicle, died the next day. Vincent returned to the States.

Promoter Don Arden had Vincent return in 1961 for an extensive tour of the UK in theatres and ballrooms. Subsequently due to the overwhelming success of this tour Vincent moved to England in 1963. The accompanying band, Sounds Incorporated, a six-piece including three saxophones, guitar, bass and drums, later went on to play with **The Beatles** at their Shea Stadium concert.

Vincent's attempts to re-establish his American career recording in folk rock and country rock genres proved unsuccessful. Back in the States in 1966 and 1967, he recorded tracks for Challenge Records. He was backed by ex-members of The Champs and **Glen Campbell**. Challenge released a single in the US and the UK **London** label released two singles and in 1967 collected all the recordings onto an LP *Gene Vincent* on the UK **London** label. Although critically well received, none of these releases sold well.

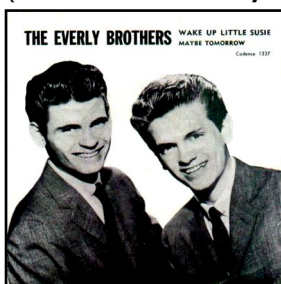
In 1969, he recorded the album *I'm Back and I'm Proud* for long-time fan John Peel's Dandelion label, which was produced by maverick Kim Fowley with arrangements by The Byrds' Skip Battin and boasted backing vocals by **Linda Ronstadt**. He later recorded two other albums for the Kama Sutra label, reissued on one CD by Rev-Ola in March 2008.

His final U.S. recordings, a few weeks before his death, were four tracks for Rockin' Ronny Weiser's Rolling Rock label. Vincent died on 12th October 1971, only 36 years old, from a ruptured stomach ulcer while visiting his father in California. He was the first inductee into the **Rockabilly Hall of Fame** upon its formation in 1997. The following year he was inducted into the **Rock and Roll Hall of Fame**. Vincent has a star on the **Hollywood Walk of Fame** at 1749 N. Vine Street.

W

WAKE UP LITTLE SUSIE

(**Boudleaux & Felice Bryant**) Recorded 15th August 1957 at **RCA Victor Studio, Nashville, Tennessee**. Take 14 was issued 9th



September 1957 as Cad 1337, backed with 'Maybe Tomorrow'; in Britain it was released in early November. **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**.

Their second release on **Cadence** and a huge hit for within six weeks of release it topped the pop charts (*plus* both the R&B and country charts) in a twenty-six-week chart run in the U.S. and peaked at #2 in the UK, selling nearly two and a half million copies. It

was included on their debut album **THE EVERLY BROTHERS**, also referred to as **THEY'RE OFF AND ROLLIN'**.

Phil: "Wake Up Little Susie" is designed to have a guitar riff."

Don: "I had the arrangement before the song came along. I just all of a

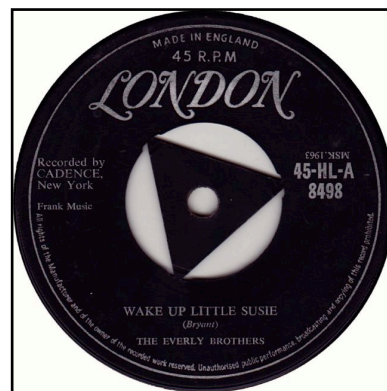
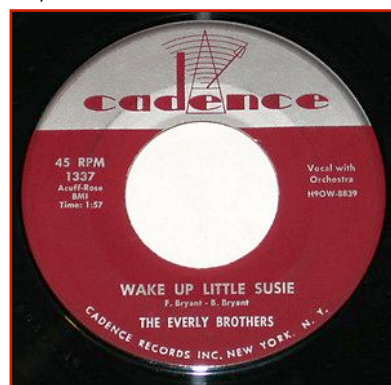
sudden knew we needed those hooks and stuff." (Both quotes from liner notes to 2006's **STUDIO OUTTAKES**.)

The **Bryants** wrote this song specifically with the **Everlys** in mind; Felice cleaning up Boudleaux's original lyrics a little. **Boudleaux**

Bryant: "I couldn't sleep and went downstairs and started tinkering with the song. Felice woke up and heard me playing it and was attracted enough to come down to see what I had written. I had to tone down my own lyrics a bit." **Felice Bryant** explains, "He had them in the drive-in but I had them falling asleep to get it more straightened out why the kids were up so late. They were bored so they fell asleep and that cleaned it up a bit. Some [radio] stations got the wrong idea and wouldn't play it. The Catholic church got it banned from their radio stations. (...) The words 'ooh la la' made the song sound dirty but that was not strictly intended." It was indeed banned in Boston. One must keep in mind of course that this was 1957! **Don Everly** was surprised by the reaction, "It was this record about the kids waking up at the movies. It didn't dawn on me that someone would get the wrong impression about that, and figured we were corrupting the youth."

The track has been covered by numerous artists; the UK's **King Brothers** had a hit with it in 1957 and **Simon & Garfunkel** sang it in their live performances including it on the *Concert In Central Park* album. The **Everlys** re-recorded it for **Warner Brothers** on 7th March 1964 at **Fred Foster Sound Studio** in **Nashville, Tennessee**, when it was included on **THE VERY BEST OF THE EVERLY BROTHERS**. **Don Everly** (acoustic guitar); other details unknown but likely to have been many of those playing on the original recording. Producer: no credit; engineer: **Bill Porter**.

Of course it was included on 1970 double live album **THE EVERLY BROTHERS SHOW** where it was sung at breakneck speed, and 1983's **REUNION CONCERT** album. It was also sung on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers** (Show no. 1) that was recorded 29th May 1970 and aired 8th July 1970.



Highest chart positions: US : 1 (# 1 on pop, country and R&B charts); UK: 2; Canada: 1; Australia: 3

Gained a Gold Disc for achieving over a million sales.

WALKER, CASS – see: **WROL**

WALKING THE DOG

(**Rufus Thomas**) Recorded 8th & 9th 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**.

WALK OF FAME, HOLLYWOOD - consists of more than 2,400 five-pointed terrazzo and brass stars embedded in the



sidewalks along fifteen blocks of Hollywood Boulevard and three blocks of Vine Street in **Hollywood**, California. The stars are permanent public monuments to achievement in the entertainment industry, bearing the names of a mix of actors, musicians, directors, producers, musical and theatrical groups, fictional characters, and others. The Walk of Fame is administered by the **Hollywood Chamber of Commerce** and maintained by the self-financing **Hollywood Historic Trust**.

The Walk of Fame runs 1.3 miles (2.1 km) east to west on **Hollywood Boulevard** from North Gower Street to North La Brea

Avenue, plus a short segment of Marshfield Way that runs diagonally between **Hollywood** and La Brea; and 0.4 miles (0.7 km) north to south on Vine Street between Yucca Street and Sunset Boulevard. It attracts about 10 million visitors annually - more than Sunset Strip, Grauman's Chinese Theatre, the Queen Mary and the Los Angeles County Museum of Art - and has played an important role in making tourism the largest industry in **Los Angeles County**.



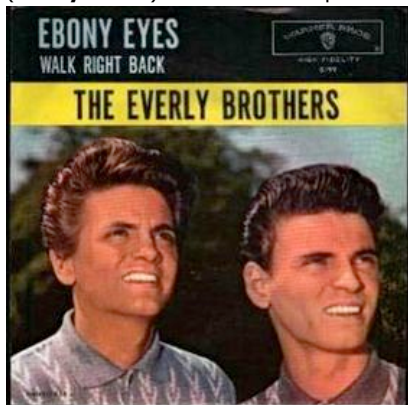
The Everly Brothers' star is located at 7000 **Hollywood Boulevard**; they were inducted 2nd October 1986. In January 2010 **Phil Everly** attended the unveiling of the star awarded to **Roy Orbison** and in September 2011 the one awarded to **Buddy Holly** (see picture - Maria Elena Holly, Buddy's widow, in the middle).

WALK RIGHT BACK (the album) This is a 1993 compilation of selected single and album tracks from The **Everly Brothers** time with **Warner Brothers** covering the period 1960 to 1969. The excellent liner notes are written by **Colin Escott**.



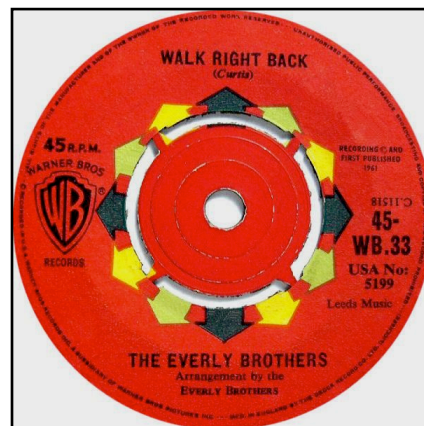
WALK RIGHT BACK (the song)

(**Sonny Curtis**) Recorded 17th September 1960 at **RCA Victor Studio, Nashville, Tennessee** and issued as WB 5199 on Friday 13th



January 1961, backed with '**Ebony Eyes**'. Musician details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.

It reached the #7 spot on **Billboard** in a thirteen-week chart run and spent sixteen weeks on the British charts, climbing all the way to #1. Initially it was titled 'I'm So Lonesome Every Day'. **Sonny Curtis** sings the full version on his 1968 Viva '1st' album. It was covered by many others: **Perry Como** had a hit with the full version, **Nanci Griffith** sings it with **Sonny Curtis** on her 1998 CD, *Other Voices*,



Too (A Trip Back To Bountiful). Why did the EBs not sing both verses but repeat the first verse? Well, the story goes that **Sonny Curtis**, who had been part of the EBs

touring band (in fact, **The Crickets** post **Buddy Holly's** death) played them his 'work in progress' with the one completed verse. Sonny then went off with the army to Germany where he was stationed. Meanwhile Don and Phil were so taken with WRB that they recorded and released it without waiting for verse two – which Sonny subsequently mailed them. He heard the 'one verse' version on the radio and it launched his writing career. Would the second verse have improved it? Possibly – who knows? It would have been good to hear a full Everly version sometime – possibly on an album, perhaps singing the two verses then a musical break and a repeat of the first verse. It is still one of their classic and most perfect recordings in our view.

Don: "Wonderful song, isn't it? There's a second verse to it that he wrote but he couldn't get it to us before we recorded it; he was in Germany. He'd just gotten drafted and he was depressed and everything and on the radio they played that song and that was his salvation. It really picked him up."

Live versions can be found on the 1970 double live album **THE EVERLY BROTHERS SHOW** and 1983's **REUNION CONCERT**. Don and Phil also performed it on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, which was recorded 28th May 1970 and aired 15th July 1970.

Highest chart positions: US: 7; UK: 1; Canada: 3; Australia: 8

WALLY HELDER RECORDING INC. - Wally Helder Recording Inc., 6373 Selma Avenue, **Hollywood**, California, USA. The recording studio where overdubs on 1967's '**Love Of The Common People**' were added. See also the relevant **Chronology of Everly Brother Recordings** on the **EBI** website for detailed information re each track.

WANDERIN' DOWN THE ROAD OF LIFE - see: **DOWN THE ROAD OF LIFE**

WANTED MAN aka THE FUGITIVE

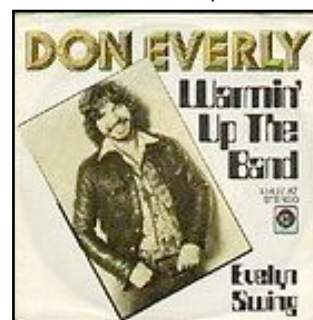
(**Bob Dylan/Johnny Cash**) Reportedly, **Bob Dylan** originally composed this song for **The Everly Brothers** (its working title was 'The Fugitive'). There are suggestions that they did indeed lay down a track in **Nashville** in July 1969. It eventually turned up on **Johnny Cash's** live album, *Johnny Cash at San Quentin*. Any further information about an **Everly** recording would of course be very welcome. Contact email at the top of this document, and in the introduction.

WARMING UP THE BAND

(**Tony Colton/Ray Smith/Albert Lee/Chas Hodges/Pete Gavin**) **Don Everly** solo. Recorded June 1974 at **A&M Studios**,



Hollywood, California and issued as a single (**Ode-66046**) June 1974 backed with '**Evelyn Swing**'. It made the charts but just barely, reaching #110 on the US **Billboard** chart. Look for it on Don's second solo album **SUNSET TOWERS**.



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

It was first recorded by **Heads, Hands & Feet** (comprising the composers - including the great **Albert Lee** - plus Mike O'Neil) in 1971 for their second album *Tracks*. The band achieved cult status though not commercial success. Don's version is a little funkier but unfortunately the backing vocals tend to drown out Don's vocal a bit. Similar to what happened with '**All We Really Want To Do**' on **STORIES WE COULD TELL**.

Highest chart position: US: 110.

WARNER BROTHERS RECORDS - Warner Bros. Records Inc., a very important part of the



Everly Brothers story, is an American record label. It was the foundation label of the present-day Warner Music Group and now operates as a wholly owned subsidiary of that corporation. It maintains a close relationship with its former parent, Warner Bros. Pictures, although the two companies are independently owned.

Warner Bros. Records was originally established in 1958 as the recorded music division of the American movie studio Warner Bros. Pictures. For most of its existence it was one of a group of labels owned and operated by larger parent



corporations. The sequence of companies that controlled Warner Bros. and its allied labels evolved through a convoluted series of corporate mergers and acquisitions from the early 1960s to the early 2000s. Over this period, Warner Bros. Records grew from a struggling minor player in the industry to become one of the top recording labels in the world. Warner Bros. Records opened for business on 19th March 1958; its original office was located above the film studio's machine shop at 3701 Warner Boulevard in Burbank, California. Its early album releases (1958–1960) were aimed at the upscale end of the mainstream audience, and Warner Bros. took an early (though largely unsuccessful) lead in recording stereo LPs that targeted the new "hi-fi" market. To establish the label the company hired former **Columbia Records'** president **James B. (Jim) Conkling**; its founding directors of A&R were Harris Ashburn, George Avakian and Bob Prince. Conkling was an able administrator with extensive experience in the industry; he had been instrumental in launching the LP format at **Columbia** and had played a key role in establishing the National Academy of Recording Arts and Sciences the previous year. However,



Conkling had decidedly middle-of-the-road musical tastes (he was married to Donna King of vocal trio the King Sisters) and was thus rather out of step with emerging trends in the industry, especially the fast-growing market for **rock 'n' roll** music.

With only two hits to its credit in two years, the label was in serious financial trouble by 1960, having lost at least US\$3 million and apparently the only reason it was not closed down was because the Warner board was reluctant to write off the additional \$2 million the label was owed. After a restructure, **Conkling** was obliged to report to Herman Starr, who still loathed the record business; he rejected a buyout offer by **Conkling** and a group of other record company employees but agreed to keep the label running in exchange for heavy cost-cutting; the staff was reduced from 100 to 30 and **Conkling** voluntarily cut his own pay from \$1000 to \$500.

Warner Bros. now turned to **rock 'n' roll** acts in hopes of advancing its sales but their first signing, Bill Haley, was by then past his prime and failed to score any hits. The label was more fortunate with its next signing, the **Everly Brothers**, whom Warner Bros. secured after the end of their previous contract with **Cadence Records**. In an uncharacteristically bold move, Herman Starr effectively gambled the future of the company by approving what was reputed to be the first million-dollar contract in music history, which guaranteed the Everly Brothers \$525,000 against an escalating royalty rate of up to 7 per cent, well above the industry standard of the day. Luckily the **Everlys'** first Warner Bros. single, '**Cathy's Clown**' was a smash hit, going to #1 in the US and selling more than eight million copies, and their debut Warner Bros. album **IT'S EVERLY TIME** reached #9 on the album chart. It was numbered WB1 in the UK.

In 1959 Warner Bros. had signed rising stand-up comedian Bob Newhart, marking the beginning of the label's continuing involvement with comedy. Newhart provided the label's next major commercial breakthrough - in May 1960, three months after the success of '**Cathy's Clown**', Newhart's debut album *The Button-Down Mind of Bob Newhart* went straight to #1 in the US, staying at the top for fourteen weeks, charting for more than two years and selling more than 600,000 copies.

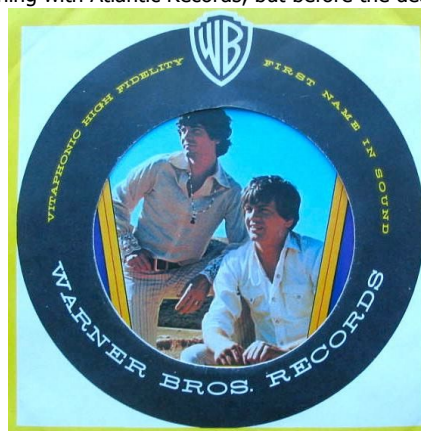
New staff joined the label in late 1961 - **Jim Conkling** retired in the fall of that year, selecting as his successor John K. (Mike) Maitland, a former **Capitol** executive, with **Joe Smith** appointed as head of promotions. Warner Bros. made another prescient signing in folk group Peter, Paul & Mary. The trio had been on the verge of signing with Atlantic Records, but before the deal could be completed they were poached by Warner Bros. The label's fortunes had finally turned around by 1962 thanks to the **Everly Brothers**, Newhart, Peter, Paul & Mary and Allan Sherman. Warner Bros. Records ended the financial year 1961-62 in the black for the first time since its foundation. **The Everly Brothers** stayed with Warners until 1970, having recorded and released many singles and albums.

Most importantly for the future of the company, the takeover by Warners of Reprise Records (Frank Sinatra's label) in 1963 brought Reprise manager Mo Ostin into the Warner fold. Ostin's business and musical instincts and his rapport with artists were to prove crucial to the success of the Warner labels over the next two decades. Another significant development in the label's history came in 1966 when Ostin hired young independent producer **Lenny Waronker** as an A&R manager, beginning a strong and enduring mentor/protégé relationship between the two. Waronker had previously worked as an assistant to Liberty producer **Snuff Garrett**. **Waronker** had been hired as a freelance producer for some of Autumn's acts including The Tikis (who later became Harpers Bizarre), **The Beau Brummels** (with **Ron Elliott**) and The Mojo Men and for these recording sessions he brought in several musician friends who were then becoming established on the L.A. music scene—pianists **Randy Newman**, **Leon Russell** and **Van Dyke Parks**. Together they became the foundation of the creative circle that centred on Waronker at Warner Bros. and which, with Ostin's continuing support, became the catalyst for Warner Records' subsequent success as a rock music label. Many of these people were significant in the **Everly Brothers'** latter period at Warners. In November 1966 the entire Warner group was taken over by and merged with Seven Arts Productions, a New York-based company. Warner Records executive **Joe Smith** later quipped that it was "as if the *Pasadena News* bought *The New York Times*. As ludicrous as that."

In June 1967 **Mo Ostin** attended the historic Monterey International Pop Festival, where The Association performed the opening set. Ostin had already acquired the US rights to the Jimi Hendrix Experience recordings, sight unseen, but he was reportedly unimpressed by Hendrix's now-famous performance. During his visit he met **Andy Wickham**, who had come to Monterey as an assistant to festival promoter **Lou Adler**. **Wickham** had worked as a commercial artist in London, followed by a stint with Andrew Loog Oldham's Immediate Record before moving to **Los Angeles** to work for **Adler's** Dunhill label. Ostin initially hired **Wickham** as Warner's "house hippie" on a generous retainer of \$200 per week. Hanging out around Laurel Canyon, **Wickham** scouted for new talent and established a rapport with the young musicians WBR was seeking to sign. Like **Lenny Waronker**, **Wickham's** youth, intelligence and hip attitude allowed him to bridge the generation gap between these young performers and the older Warner 'establishment'. He played a major role in signing Eric Andersen, Jethro Tull, Van Morrison and Joni Mitchell, whom **Wickham** successfully recommended to Ostin in his first week with the company. Over the next thirty years **Wickham** became one of WBR's most influential A&R managers, signing such notable acts as **Emmylou Harris**, Buck Owens and Norwegian pop trio a-ha.

In 1969 Warner-Seven Arts was taken over by the Kinney National Company. Mo Ostin was appointed as president of Warner Bros. Records with **Joe Smith** as executive vice-president. By 1970, "Seven Arts" was dropped from the company name and the WB shield became the Warner Bros. Records logo again. During 1971 a financial scandal in its parking operations forced Kinney National to spin off its non-entertainment assets, and the Warner recording, publishing and film divisions then became part of a new umbrella company, Warner Communications Inc.

Beginning in 1967 with the signing of The Grateful Dead, Warner Bros. Records steadily built up a diverse and prestigious line-up of rock and pop artists through the 1970s. Under the guidance of Edward West, Vice-President of Warner Bros. Records Inc. in 1973 and its executives, A&R managers and staff producers, including Mo Ostin, **Stan Cornyn**, **Lenny Waronker** and **Andy Wickham**, sales grew steadily throughout the 1970s and by the end of the decade it had become one of the world's leading rock labels, with a star-studded roster that included Curved Air, Fleetwood Mac, **James Taylor**, Van Morrison, America, Alice Cooper, Van Halen, The Doobie Brothers, Little Feat, Bonnie Raitt, Seals & Crofts, Labelle and Rickie Lee Jones. This was augmented by lucrative



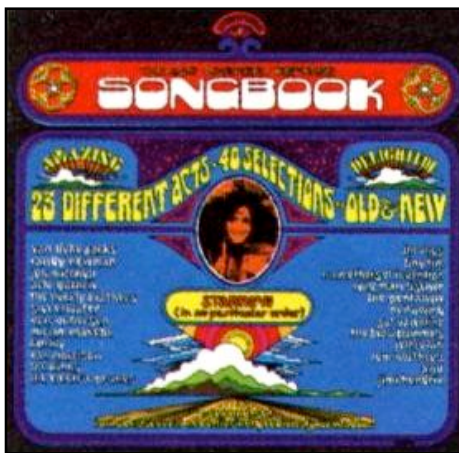
licencing deals with American and international labels that gave WBR the American distribution rights for leading British and European rock acts.

WBR introduced a new label design for its LPs and singles in mid-1973. This design, which WBR would use until mid-1978, featured a multi-coloured, idealised view of a Burbank street lined by palms and eucalypts, and titled with the slogan "Burbank, Home of Warner Bros. Records".

During 1994-95 Warner Bros' successes and problems with its artists were overshadowed by a protracted period of highly publicized internecine strife, which triggered a series of damaging corporate conflicts. To cut a long story short, Mo Ostin stepped down from Warner Bros. acrimonious circumstances when his contract expired on 31st December 1994, although he stayed on as a senior consultant to Time Warner's chairman until August 1995. Ostin's departure sent shockwaves through the company and the industry, eliciting glowing tributes from colleagues and competitors like **Joe Smith** and musicians like **Paul Simon** and R.E.M. It also triggered an exodus of Warner executives who had joined the company primarily because of Ostin. Next to go was **Lenny Waronker** - he was initially designated to succeed Ostin as chairman but he ultimately declined the job and left WBR soon after. After a period of uncertainty and speculation, the two joined forces to establish a new label, Dreamworks. The departure of the team led by Ostin and **Waronker** also meant that many of the Warner artists whose careers they had nurtured and curated over the previous 30 years were now deprived of their patronage. As a result, by the year 2000 many of the "flagship" Warner acts of the Ostin/**Waronker** years left the label as their contracts expired. **Ry Cooder** was dropped in 1995 and **Randy Newman** followed Ostin and Waronker to DreamWorks, departing with a wry comment on his own status and the recent turmoil at Warner Bros: "I've sent Warner an amusing letter of resignation, and I haven't heard anything. It's like trying to find a general to surrender to. I think I'm gone, you know? And I signed with DreamWorks and I haven't heard from them! The people I'm leaving don't give a shit that I'm leaving and the people I'm going to don't give a shit that I'm coming!" In early 2001 there was a major restructure of the Warner Music Group; about 600 positions were eliminated across the three labels.

The label of course achieved huge success, incorporating other labels, creating subsidiaries and has a massive roster of contemporary artists. Today Warner Bros. Records remains one of Warner Music Group's dominant labels, with around 120 artists on its roster. It is now Warner Music Group. Please see various websites for more detail.

WARNER/REPRISE LOSS LEADERS – notes below.



The Everly Brothers

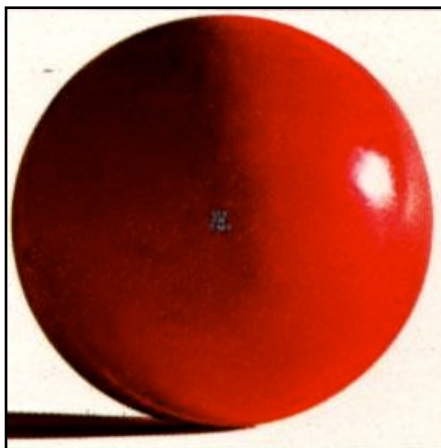


1. I'm On My Way Home Again (By V. Stevens. Time 2:25) Warner Bros. single 7290, produced by Lenny Waronker

The Everly Bros., Don and Phil, have been singing high, twangily piercing harmony to one another since they were that tall. Back in the '50's, they were enormous indeed, wearing fashionable duck-tail hairdos and singing things like "Bird Dog" and "Cathy's Clown," which proved to have a noticeable influence on such '60's giants as the Flying Burrito Bros., Hollies, and early Beatles.

Not that they ever presumed to stray very far, the Everlys today are right back at their roots, the rural rockabilly sound which they did so much to popularize. They still know how to whip up considerable audience enthusiasm in live performance, and seem to have grown fond of medlies, in which they'd include everything from "Hey Jude" to "Bye, Bye, Love."

Go see them. Go buy their **Roots** album (1752). Also **The Everly Brothers Show** (2WS 1858).



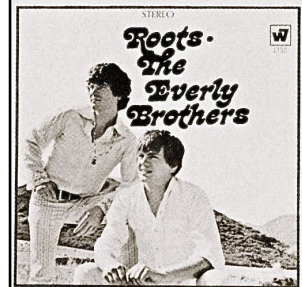
2. THE EVERLY BROTHERS / T For Texas (By Jimmy Rodgers. Time: 3:25) Produced by Lenny Waronker



Out of the country-rock revolt came three geniuses: Buddy Holly, Elvis Presley, and Donald and Phillip Everly. The Everly Brothers moved from Nashville, Tennessee, to Hollywood, California, in 1963. What they did in the early 60's was country-rock. That, modernized, is "T For Texas" (recorded in 1968). Also 1968 is "Lord of the Manor," a more sophisticated song originally released as the B side of a single and now an underground standard.

Roots/Warner's Album 1752

3. THE EVERLY BROTHERS / Lord of the Manor (By Terry Slater. Time: 4:45) Produced by Wes Farrell



When British recording artists began invading America, **Warner Brothers'** early big signing was **Petula Clark**. (Sister label Reprise, a long way from its Rat Pack origins, signed the Kinks.) By the early seventies, the roster included acts ranging from the Association to Frank Zappa – and of course **The Everly Brothers** - a level of diversity unheard of in a middle-sized record company. This was mostly due to the willingness of **Mo Ostin** and **Joe Smith**, heads of the labels, to sign acts they thought would make a difference; however, merely signing acts did not guarantee they would get a hearing, and with the Top 40 in decline it was necessary to do something more.

So with the two-disc 1969 **Warner/Reprise Songbook**, a series of bargain-priced label samplers dubbed Loss Leaders was launched, available via mail order for two dollars or less. These remarkably generous compilations often featured B-sides and other non-LP tracks, but what is most notable is the sheer consistency of the listening experience. This is what the first page of *Songbook* had to say:

What we have here, to be out front about it, are some of our favorite records by 23 of the artists currently recording for Warner Bros.-Seven Arts and Reprise Records. We have put this double album together not only for our own enjoyment — since it includes worthy singles that never made it commercially as well as tracks from current albums — but hopefully to win new friends for some very creative people.

*The Sinatras, the **Dean Martins**, the Pet Clarks have their own songbooks. This one is for those of you who may never have heard of Van Morrison but remember "Brown Eyed Girl". Who are interested to know that Jethro Tull and The Pentangle are both outselling Sammy Davis, Jr. Who dig The Mothers of Invention and are wondering what Frank Zappa is up to now.*

The 1969 **Warner/Reprise Songbook** (top left) remains the benchmark by which the series is judged, opening with Wild Man Fischer's 'Songs for Sale' recorded live on Sunset Strip, which segues into 'My Sunday Feeling' off Jethro Tull's *This Was* album. On the way is **The Everly Brothers' 'T For Texas'** (from their **ROOTS** album) and '**Lord Of The Manor**'. Curiously these two tracks on this album, although technically separate, are run virtually as one track, rather like '**T For Texas**' and '**I Wonder If I Care As Much**' on the **ROOTS** album. It works well. There is a wide range of artists on the album - everyone from the **Beau Brummels**, **Randy Newman**, **Joni Mitchell**, **Neil Young** and **Jimi Hendrix** to the Fugs.

The *Songbook* was a success, and **Warners** followed it up with *The 1969 Warner/Reprise Record Show* (1969) (top right), or "Son of Songbook", which included **The Everly Brothers' 'Empty Boxes'**. From then on, there were at least two samplers per year through the seventies and into the early eighties, until the series finally petered out. *Big Ball* (1970) (bottom left) included **The Everly Brothers' 'I'm On My Way Home Again'** as did *Schlagers* (also 1970) (bottom right) – the only album releases of this track at the time. *Schlager* is a German word, loosely translated as "a hit".

Early on, the liner notes (usually done to perfection at **Warners** by VP **Stan Cornyn**) were uncredited. Eventually, the job of compilation and annotation was turned over to eminent musicologist Barry Hansen, aka Dr. Demento, who presided over most of the seventies releases. The albums were advertised on the inner sleeves of almost all **Warner/Reprise** albums, and some of the advertising material is rather demented in its own right.

Warners kept on putting out *Loss Leaders* through the seventies and into the early eighties, despite rising costs - frills were eliminated along the way, and the last couple of albums were \$3 for two discs.

WARONKER, LENNY - The son of record executive Simon Waronker (who formed Liberty Records in the mid-1950s). Lenny Waronker was a record producer for **Warner Bros.** Records, producing recording sessions for Nancy Sinatra, **The Everly Brothers**, Van Dyke Parks, **The Beau Brummels**, Harpers Bizarre, **Randy Newman** (his friend since boyhood; picture shows them together), **Ry Cooder**, **Arlo Guthrie**, Maria Muldaur, Gordon Lightfoot, **James Taylor** and others.



While studying business and music at UCLA, he acted as a gopher to Liberty's house producer **Snuff Garrett** in his spare time – also helping to get his friend **Randy Newman's** compositions on the B-sides of Liberty releases. In 1966, he was hired as an A&R rep for the Mo Ostin-led Reprise Records, and was responsible for building much of the **Warner Bros. Records**, Reprise Records, and later DreamWorks Records rosters with talent including **Neil Young**, **Joni Mitchell**, **Jimi Hendrix**, **Little Feat**, **The Doobie Brothers**, **Rod Stewart**, **Curtis Mayfield**, **R.E.M.**, **Rufus Wainwright**, **Elliott Smith**, **Elvis Costello** and others. He also brought his friend **Randy Newman** with him to the label.

In a September 2006 interview (pic below) he explained: "I thought it would be a good thing to move away from Liberty Records, my father, and go work at another record company, so I accepted the job. I wasn't sure I wanted to be a true record producer because I knew how difficult it was, but the idea of moving there and being on my own made sense at the time. (...) I found an engineer who I could trust. I never really got involved in the technical part of making records. I never felt capable of doing it, I worked with someone who I thought was amazing, his name was

Lee Herschberg, and I didn't want to - I didn't want to have to think about that. I mean, yes, I was concerned about how a snare drum sounded and how certain things were mic'd, but not obsessively. I had friends who were producers who understood it better than I did and were much more on the case when it came to that, but to me it was always about the arrangement, the song, the performance. I don't have enough of a musical background to actually arrange. I'd have ideas, thoughts, references because we all listen, we all had our favourite music, and we'd all have things we'd want to steal from. I mean that still exists and it was part of the game, but the real goal was to find a sort of familiar family of musicians and get them to work together and try to set up an environment that was creative and fun. And out of that when people are open and free you can get some amazing things done. It took a while to learn that sort of a hands-off approach, but finally it made sense to me that – I always wanted to surround myself with people that were better, that were musicians and who knew more about it than I did."

He became head of A&R at Reprise in 1971, assembling a dynamic team that included Ted Templeman, Russ Titelman, John Cale and **Jack Nitzsche**. Lenny also ran **Warner Bros. Records** with **Mo Ostin** for many years. Under his guidance, Reprise and **Warner Bros.** became known as labels where artists came before money, and Lenny himself earned a reputation as the rare label head who genuinely cared about the music the artists on his label made. This at a time when the industry was being bombarded by "corporate suits" who knew little and cared less about rock music. In 1989, he assumed presidency of **Warner Bros.** After leaving **Warner Bros.**, **Mo Ostin**



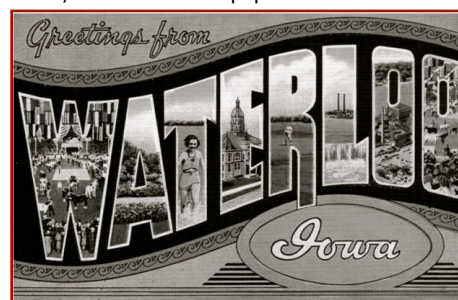
and Lenny Waronker ran DreamWorks Records from 1996 until it was sold to Universal Music in 2004.

Lenny produced several **Everly Brothers** sessions for WB during the mid to late 1960s. Of the **ROOTS** sessions he had the following to say to **Phyllis Karp** for her book **Ike's Boys**: "Basically, I wanted their **Roots** album to make a solid statement. At first I wasn't keen on the title, but when it was completed the title worked really well. I wanted it to be a good album. I idolised them both – they're terrific talents. (...) It was a difficult time for them. They weren't absolutely together musically – they were going into different directions; Don was more interested in change – he wanted to experiment more with the newer music, where Phil is more traditional in his tastes. (...) They're tough to work with in the studio, in that they're not easy to please when they know things are not going as they should. They're the consummate professionals – there was never any game-playing; they were both completely upfront, always. (...) Something magical happened in the studio one day. They came in to record a song and I remember that Don knew the song, but Phil didn't. But when it came time for them to cut it, it was as though Phil had known the song all along – they were completely in tune with one another. It was incredible! I couldn't believe what I was hearing. I turned to the sound technician and asked if he had ever seen this happen with them before. And he told me, 'Yes, many times.' It's phenomenal! They really have a sense of each other – an uncanny sense of lock! Everyone, the critics, the technicians, the other artists, absolutely loved and respected them both. We knew their worth."

WATERLOO, IOWA – The **Everly Family** moved to Waterloo, Iowa after leaving **Chicago** in 1944. They stayed here for about a year or less while **Ike** took a job at radio station KASL, singing country and western music with a band called The Blackhoff Boys, before moving on to **Shenandoah**, Iowa in 1945.

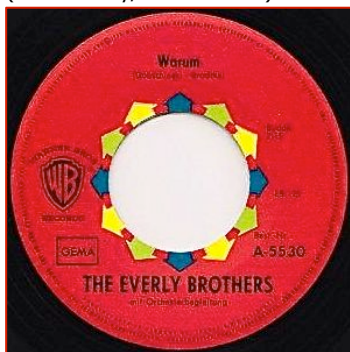
Waterloo is the county seat of Black Hawk County, Iowa, United States. At the 2010 United States Census, the population count was 68,406. The city is part of the Waterloo – Cedar Falls Metropolitan Statistical Area, and is the more populous of the two cities. Originally it was known as Prairie Rapids Crossing. The town was first settled in 1845 when George and Mary Melrose Hanna and their children arrived on the east bank of the Red Cedar River (now just called the Cedar River). They were followed by the Virden and Mullan families in 1846. Evidence of these earliest families can still be found in the street names Hanna Blvd., Mullan Avenue and Virden Creek.

Waterloo suffered particularly hard in the agricultural recession of the 1980s, due to the major employers at the time being heavily rooted in agriculture. In particular, John Deere, the area's largest employer, cut 10,000 jobs and the Rath meatpacking plant closed altogether, losing 2500 jobs. Today the city enjoys a broader industrial base, as city leaders have sought to diversify the industrial and commercial mix. Deere remains a strong presence in the city, but employs only roughly one-third the number of people it did at its peak.



WARUM (WHY)

(Dobschinsky/Hans Bradtke) Recorded 16th & 17th September 1963 at **Teldec Studio**, Hamburg, Germany and issued as WB A 5530, c/w **'Wo Sind Die Schönen Tage'**. It also appears on an EP entitled **THE EVERLY BROTHERS IN DEUTSCHLAND**; a release intended for the German market only. No musician details known. Producer: Wolf Kabitzky. Hans Bradtke, 21st July 1921 – 12th May 1997.



WATCHIN' IT GO

(Gene Thomas) Recorded 26th July 1972 at **RCA Victor Studio** in **Nashville**, Tennessee for the album **PASS THE CHICKEN & LISTEN**. **Paul T. Yandell** (rhythm guitar); **Steve Schaffer** (bass); **Ralph "Larrie Londin" Gallant** (drums); **Hargus M. "Pig" Robbins** (piano); **John P. "Johnny" Gimble** (fiddle/mandolin). Producer: **Chester B. "Chet" Atkins**; associate producer: **David M. Kershenbaum**; engineer: **Bill Vandervoort**.

WAYNE, DON – British born road manager for **The Everly Brothers** from 1964 -1973. In 1963 Don Wayne was one of the owners of Indigo Records, based in California. But, he admits, "My label was on its demise at the time. (...) Things weren't going so well for the record company at the time, and I felt that I'd like to leave town for a couple of weeks. I was in touch with **Jack Rael**, the **Everlys'** manager, because they were looking for a road manager – it seemed their old road manager was going out with **The Beatles** on their US tour, and wasn't available to accompany the **Everlys**. I heard they were going to Canada and I'd never been there. So I thought this would be a good opportunity to take a vacation. I thought I'd work for a couple of weeks with the **Everlys**, see Canada and then come back and continue with the record company. When I was offered the job, I said 'Yes, but I'll only make a two-week commitment'. Well, I liked it so much – I enjoyed them and we got along so well – that I ended up being with them for nine years."

Indigo Records was a California record label that was formed in 1960. The address of the company was 3330 Barham Boulevard, Hollywood, California. The A&R Director was Jim Lee. Jim Lee owned Monogram Records and branched off into Indigo Records. The Indigo label was short lived, as it went out of business in 1962, but during that time managed to issue almost 50 singles and five LPs. By far the most prolific of the Indigo artists were the Innocents, who appeared on almost a third of the Indigo singles – they had a Top 40 hit with 'Honest I Do' in 1960. Other hits for the label were Cathy Young's 'A Thousand Stars' and Chris Montez' 'All You Had To Do Was Tell Me'. The Indigo label was black with silver printing, "Indigo" in purple and "Records" in blue above the centre hole.

More information on Don Wayne would be most welcome. Please contact us via the email address at the top of this document, and in the introduction.

WAYWARD WIND, THE

(Herb Newman/Stan Lebowsky) 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**.

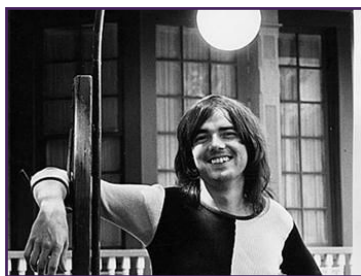
A hit for both Gogi Grant and **Tex Ritter** in 1956. In 1963 Frank Ifield had a #1 hit with it in Britain. **Gene Vincent** also recorded it. Stan Lebowsky, 26th November 1926 – 19th October 1986; Herb Newman – details not known.

WAY YOU REMAIN, THE

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

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

WEBB, JIMMY - Singer, composer, arranger and producer – in **Everly** context composer of 'She Never Smiles Anymore' on 1966's **IN OUR IMAGE**, 'When Eddie Comes Home' (recorded in 1966 but not issued until 2006's **Bear Family** box set **CHAINED TO A MEMORY**) and the live performed 'Honey Come Back', a humorous solo by Phil on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**.



Jimmy Layne Webb (15th August 1946, Elk City, Oklahoma) has given the world such classics as 'By The Time I Get To Phoenix', 'Galveston', 'Wichita Lineman', 'Where's The Playground Susie' (**Glen Campbell**); 'MacArthur Park' and 'Didn't We' (Richard Harris); 'Up, Up And Away' and 'This Is Your Life' (Fifth Dimension); 'The Moon's A Hard Mistress' (Joe Cocker) and 'Easy For You To Say' (**Linda Ronstadt**, who recorded many of his songs). **Waylon Jennings, Willie Nelson, Johnny Cash** and **Kris Kristofferson** hit #1 in the late eighties with another Webb standard, 'The Highwayman', a ballad which won him yet another

Grammy for Best Country Song of the Year, and a **CMA** Award for Single Of The Year.

Jimmy started writing songs during the late 1950s, when still a teenager. The first commercial recording of a Jimmy Webb song was 'My Christmas Tree' by The Supremes, which appeared on their 1965 *Merry Christmas* LP. The following year, he met singer and producer Johnny Rivers, who signed him to a publishing deal and recorded his song 'By the Time I Get to Phoenix' (on his 1966 album *Changes*), later recorded and made famous by **Glen Campbell**. A string of hit compositions followed in the mid to late 1960s. While continuing to write hits for other artists, Jimmy launched a recording/performing career of his own in the 1970s. Starting from 1968, he has also written film and musical scores as well as working on television projects. In addition he wrote what is considered by many as "the Bible of songwriting": a book entitled *Tunesmith, Inside The Art Of Songwriting*, released in 1998. So far, his career spans over forty years and it is beyond question that he remains as important and vital a cultural figure today as he was when he began. He continues to write and perform. In his book Jimmy states that "the paramount joy of the craft is that, however simply it is begun, it can take the songwriter on a lifelong voyage across many distant and wondrous musical seas."

Jimmy Webb has received several **Grammy Awards** for his songs. He has been inducted into the National Academy of Popular Music Songwriters Hall of Fame (1986), **Nashville Songwriters Hall Of Fame** (1990) and Oklahoma Hall of Fame (1999); he has won the National Academy of Songwriters' Lifetime Achievement Award (1993) and as of 2000 he has been a member of the Songwriters Hall of Fame Board of Directors.

WEBBER, ANDREW LLOYD – see: **LLOYD WEBBER, ANDREW**

WEBSITES – see: **EVERLY BROTHERS WEBSITES**

WE CAN CHANGE THE WORLD

(Unknown) Recorded 27th February 1968 at **Gold Star Recording Studios, Hollywood, California** but is presumed lost and was never issued. **James E. Burton** (guitar); **Sonny Curtis** (guitar); **Terry Slater** (bass); **Jerry Ivan "J.I." Allison** (drums); **William Everett "Billy" Preston** (keyboards). Overdub session 1st July 1968: no details known. Producer: **Wes Farrell**; engineer: Roy Cicala; arranger: **Tony Romeo**.

Although the composer is cited as 'unknown' it is often thought that it is in fact the EBs take on the **Graham Nash** (of **The Hollies** and Crosby Stills, **Nash & Young**) song 'Chicago (We Can Change The World)' written in reference to the Democratic National Convention in **Chicago** in 1968. However, the recording session was months before the Democratic Convention. Possibly of course it was an earlier draft of **Nash's** song later adapted after the Convention riots. The EBs could well have recorded such a song as around that time they were experimenting with new styles; they recorded '**Lord Of The Manor**' the same day. Later in 1968 they experimented with Don's first drafts of '**Human Race**', also a social commentary. In 1984 The Jackson Five also recorded a song with the same title written by Tito Jackson & Wayne Arnold but somehow we don't think the EBs recorded that song!

WE COULD

(**Felice Bryant**) 1967 duet with **Phil Everly** and **Felice Bryant** from the **Bryants** 1967 10" LP *Rocky Top*. **Felice Bryant** usually co-wrote with her husband **Boudleaux** but this is one hit she earned on her own: the song was written as a birthday gift to **Boudleaux**. **Don Gibson** recorded a nice version of 'We Could' in 1957. A fine version is also on **John Prine's** great 1999 CD *In Spite Of Ourselves* where he duets 'We Could' with Iris DeMent. Other artists who have recorded it are **Jim Reeves, George Jones & Tammy Wynette, Kitty Wells, George Morgan, the Louvin Brothers, Charley Pride** and **Al Martino**.

WEIGHT, THE

(Robbie Robertson) Recorded 18th July 1968 at **T.T. & G Studio, Hollywood**. Essentially a trial backing track of this famous Band song with Don singing off-mic, as part of the **ROOTS** sessions, prior to the Band's own single release; at the time the EBs attempted recording it the Band had only just released it on their brilliant album *Songs From Big Pink*. It was written by Robbie Robertson and with

wonderful vocals by the late Levon Helm (26th May 1940 – 19th April 2012). Don is Take 9 (of 19) is on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**.

Don Everly (acoustic guitar); **James E Burton** (dobro); **David "Blue" Cohen** (guitar); **Ron Elliott** (acoustic guitar); **Joe Osborn** (bass); **Terry Slater** (bass); **James Beck "Jim" Gordon** (drums); **Lawrence "Larry" Knechtel** (keyboards); unknown (mandolin/percussion). Producer: **Lenny Waronker**; engineer: Ami Andoni.

WE HAD IT MADE/TOOTHPASTE

(**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.

WEMBLEY, COUNTRY MUSIC FESTIVAL - see: COUNTRY MUSIC FESTIVAL - WEMBLEY, LONDON

WELLS, KITTY - Kitty Wells (30th August 1919 – 16th July 2012), The Queen of Country Music, recorded **Don Everly's** '**Thou**



Shalt Not Steal' in 1954, a Top Ten hit for her and Don's first published composition. She was born Ellen Muriel Deason in **Nashville**, Tennessee and was given the name Kitty Wells by her husband Johnny Wright in 1943. Johnny got the name from the old folk ballad recorded by the Pickard Family, entitled 'Sweet Kitty Wells'. Her 1952 hit recording, 'It Wasn't God Who Made Honky Tonk Angels', made her the first female country singer to top the US country charts, and turned her into the first female country star. The song's message was controversial at the time, and was banned by many radio stations; it was also temporarily banned from the **Grand Ole Opry**. Other hits include 'Paying For That Back Street Affair', 'Hey Joe', 'Cheatin's A Sin', 'Making Believe', 'Lonely Side Of Town', 'I Can't Stop Lovin' You', 'Heartbreak USA' and 'Amigo's Guitar', a song she wrote herself with **John Loundermilk** and she was later awarded a BMI award with. Her Top 10 hits continued until the mid-1960s, inspiring a long list of female country singers who came to prominence in the 1960s. She started her own syndicated television program, *The Kitty Wells/Johnnie Wright Family Show*, with her husband in 1969. In 1974 she recorded a blues-flavoured album entitled *Forever Young* on which she was backed by members of the Allman Brothers Band. The album was not a huge commercial success (though the **Dylan**-penned title tune did receive some airplay), but it received considerable acclaim and, through its association with the Allmans, brought Wells to the attention of a younger audience. In the late 1970s, Kitty and her husband formed their own record label, Rubocca (the name was a composite of their three children's names: Ruby, Bobby and Carol) and released several albums. In 1979 at age 60 she was back on the **Billboard** charts with a modest hit, 'I Thank You for the Roses'. Wells remained a successful concert attraction at smaller venues throughout the country and was still performing on the summer resort circuit as late as the mid-1980s. Kitty and her husband-singing partner of 53 years performed their final show together on 31st December 2000 at the Nashville Nightlife Theater and had announced their retirement earlier that year.

Kitty Wells was inducted into the **Country Music Hall Of Fame** in 1976; was awarded the Academy of Country Music's Pioneer Award in 1985 and received a Grammy Lifetime Achievement Award in 1991. Kitty Wells died 16th July 1919 from the complications of a stroke, aged 92.

WENN DU MICH KÜSST (WHEN YOU KISS ME)

(Erwin Halletz/Nicolas) Recorded 12th/13th April 1965 at **Polydor** Studio in Munich, Germany and issued as A 5721 for the German market later that year, coupled with '**Zwei Gitarren Am Meer**'. Don & Phil overdubbed their vocals, singing phonetically in German, on a pre-recorded backing track. Musician details unknown. Producer: Gerhard Mendelson; arranger: Erwin Halletz; conductor: Erwin Halletz.

Sonny Curtis: "When we arrived in Munich, they realised they didn't need the band but by then it was too late. **Jim Gordon**, Marshall Leib and I made up the band. We were in Munich for a week and our instruments never left the airport. The Everlys' German tracks were already laid down. All in all, it was a great paid vacation." (Quote Sonny from liner notes to the **Bear Family** box set *THE PRICE OF FAME*, 2005.) Erwin Halletz, 12th July 1923 - 27th October 2008.



WE'RE RUNNING OUT

(**Albert Hammond/Mike Hazelwood**) **Phil Everly** solo. Recorded August 1974 at **Pye Studios**, London, UK. One of two tunes not written by Phil on his second solo album **PHIL'S DINER** (US title)/**THERE'S NOTHING TOO GOOD FOR MY BABY** (UK title).

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

Albert Hammond himself recorded it for his 1974 album titled *Albert Hammond*. It has got a perky calypso beat.

WESTERN RECORDERS - 600 Sunset Boulevard, **Hollywood**, California. The recording studio where a number of the EBs **WB**



recordings were produced including the 1968 album **ROOTS**. See also the relevant **Chronology of Everly Brother Recordings** on the **EBI** website for detailed information re each track.

WE WISH YOU A MERRY CHRISTMAS

(Trad) Recorded 1st October 1962 at **Boys Town**, Omaha, Nebraska with the Boys Town Choir. Don & Phil sing over pre-recorded tapes of The Boys Town Choir. This 16th century carol from the West Country in England follows many differing formats and words. Wealthy businessmen would give sweet rewards to the carollers such as figgy puddings – part of the original lyrics but not the version the EBs sing which is basically the chorus repeated. 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.

WHAT ABOUT ME

(**Gerry Goffin/Carole King**) Recorded 25th June 1962 at **RCA Victor Studio, Nashville, Tennessee** but remained unissued until 1984's compilation **NICE GUYS**, which features take 13 – erroneously credited to Jesse Farrow but in fact written by husband and wife team **Gerry Goffin** and **Carole King**. It also features on the excellent 2005 **Bear Family** box set **THE PRICE OF FAME**. **Murray M. "Buddy" Harman** (drums). Producer: no credit; engineer: **Bill Porter**.

WHAT AM I LIVING FOR

(Fred Jay/Art Harris) Track on **BEAT 'N' SOUL** album. Recorded 8th & 9th June 1965 at **United Recorders Studio B, Hollywood, California**. **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**.

A #1 hit R&B hit for Chuck Willis in 1958, this song also scored on the county charts for Ernest Tubb in 1959; Conway Twitty took it up the pop listings in 1960. Friedrich Alex Jacobson (Fred Jay), 27th July 1914 – 27th March 1988.

WHAT CHILD IS THIS

(William Chatterton Dix) Recorded on 1st October 1962 at **Boys Town**, Omaha, Nebraska with the Boys Town Choir. The lyrics were set to the original English tune '**Greensleeves**' in 1865. It is a Don 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. William Chatterton Dix, 14th June 1837 – 9th September 1898.

WHATEVER HAPPEND TO JUDY

(**Sonny Curtis**) Recorded 28th January 1963 at **RCA Victor Studio** in **Nashville, Tennessee** but never found a contemporary release. It wasn't until 1980, on a box set of singles issued in the UK, that this track saw the light of day. Today it can be found on 2005's **Bear Family** box set **THE PRICE OF FAME**. **Ray Edenton** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.

WHAT I'D SAY

(**Ray Charles**) Don & Phil join **Roy Orbison** towards the end of a **Shindig!** (US TV show) performance of 'What I'd Say' from 14th October 1964 (on which the EBs performed '**Gone Gone Gone**' and '**Let It Be Me**'). The other guests also then join in. The track can be found on a rare **Roy Orbison** bootleg *The Big "O" – 'The Connoisseurs' Orbison Volume 2*. See also YouTube. Included here as the only known recorded joint performance between **the Everly Brothers** and Roy Orbison – unless...



WHAT KIND OF GIRL ARE YOU

(**Ray Charles**) Recorded 8th March 1960 at **RCA Victor Studio, Nashville, Tennessee**. Musician details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**.

It was the first EB track recorded for/on **Warner Brothers** during their inaugural recording session which also produced '**Nashville Blues**' and '**Sleepless Nights**'. WB briefly considered releasing it as the EBs' first single for the label but Don & Phil refused.

Phil: "We had a **Ray Charles** song and they wanted to put that out and we said, 'No no no, we didn't have anything yet.'" So the song remained an album track on **IT'S EVERLY TIME**. (Quote from liner notes to the 2005 **Bear Family** box set **THE PRICE OF FAME**).

WHAT'S THE USE (I STILL LOVE YOU)

(**Phil Everly**) Recorded by **Joe Melson** in 1960 and released on the **Hickory** label. Musicians: **Hank Garland** (lead guitar); **Ray Edenton** (rhythm guitar); Grady Martin (guitar); **Floyd Cramer Jr.** (piano); **Floyd T. Chance** (bass); **Murrey M. Harman Jr.** (drums).

Joe Melson is an American singer/songwriter (from Bonham, Texas) perhaps best-known for co-writing a number of **Roy Orbison** songs, such as 'Only The Lonely', 'Crying', 'Blue Bayou', 'Blue Angel' and 'Running Scared'. Not successful as singer he became rich on the royalties from his compositions.



WHAT'S YOUR NAME

(**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.

WHEN EDDIE COMES HOME

(**Jimmy Webb**) Recorded 8th November 1966 at **RCA Studio B, Hollywood, California** but remained unissued until it appeared on the 2006 **Bear Family** box set **CHAINED TO A MEMORY**. **Glen Campbell** (guitar); **Weldon "J.J. Cale" Kale** (guitar); **M.R. Ray Pohlman** (bass); **James Beck "Jim" Gordon** (drums); **Gary Coleman** (persussion); **Lawrence "Larry" Knechtel** (keyboards); **Garrett D. "Gary" Nuttycombe** (viola); **Myron Sandler** (viola); **Emil F. Briano** (violin); John Peter DeVoogt (violin); Wilbert Nuttycomb (violin); Jack Shulman (violin); Darrell Terwilliger (violin); John Thomas Vidusich (violin). Producer **Dick Glasser**; engineer: **Dave Hassinger**; arranger: **Leon Russell**.

WHEN I GROW TOO OLD TO DREAM

(Sigmund Romberg/Oscar Hammerstein II) 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**.

Originally from the 1935 film *The Night Is Young*. Sigmund Romberg, 29th July 1887 – 9th November 1951; Oscar Hammerstein II, 12th July 1895 – 23rd August 1960.

WHEN I'M DEAD AND GONE

(B Gallagher/G Lyle) **Phil Everly** solo. Recorded in 1982 at **Eden Studios** in London, UK, for inclusion on Phil's final solo album **PHIL EVERLY**, a **Capitol** release. **Jay Lacy** (guitar); Mike Landau (guitar); George Hawkins (bass & backing vocals); Dash Crofts (mandolin); Tris Imboden (drums); Robbie Buchanan (keyboards); Christine McVie (backing vocals). Producer: **Kyle Lehning**.

'When I'm Dead And Gone' had first been recorded by McGuinness Flint (featuring the composers) in 1970 and a big hit for them: #2 in the UK; #47 in the US. The song is loosely based on the life of legendary blues musician Robert Johnson and features a prominent use of the mandolin – not done before in rock/pop music. Status Quo, Adam Faith and Def Leppard covered it. It was also included on the 1987 album **LOUISE** (effectively a re-release of **PHIL EVERLY** but with two extra tracks - see **LOUISE**).

WHEN I'M SIXTY-FOUR

(**John Lennon/Paul McCartney**) **Phil** duets with **Merrilee Rush** on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, recorded 9th May 1970 and aired 2nd September 1970 (Show No. 9).

It was one of the first songs **Paul McCartney** composed on the family piano when he was a mere lad of about 15 years old; the Beatles finally recorded it for their superb 1967 album *Sgt. Pepper's Lonely Hearts Club Band*. Paul's father had turned 64 the year before and it is speculated that that is why Paul thought of putting the song on the album. As usual, it was credited to **Lennon/McCartney**. It was originally considered as the B-side of 'Strawberry Fields Forever' but that was released as a double A-side with 'Penny Lane'. Paul has been quoted as saying he thought at the time he was writing a song for Sinatra.

WHEN I STOP DREAMING

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

Details in regard to each track on **don EVERLY** are unknown but musicians on the sessions include: **Don Everly** (rhythm guitar); **Ry Cooder** (bottle neck guitar); **Scott McKenzie** (acoustic twelve string guitar); **Chris Ethridge** (bass); **Sneaky Pete Kleinow** (pedal steel guitar); **Jim Keltner** (drums); **Milton Holland** (percussion); **Spooner Oldham** (keyboard); **George Clinton Jr.**, (organ); **Paul Beaver** (moog); **Curtis Amy** (sax); Debra & Peggy Clinger, Donna Washburn, Billy Al Bengston (backing vocals). Producer: **Lou Adler**.

The song was composed by the **Louvin Brothers** (Ira Lonnie Loudermilk and Charlie Elzer Loudermilk, cousins to **John D. Loudermilk**; they adopted **Louvin** as their stage name). They enjoyed their greatest successes from 1955 onwards, when they switched from gospel to secular music, until their break-up in 1963; 'When I Stop Dreaming' was a Top 10 hit for them in the autumn of 1955. In a 2007 interview, Charlie explained how the song came to be: "On most of the songs, my brother needed an idea to write about, so I furnished a great number of the titles. If you gave him a song title, he could write you a song in five minutes. I listened to people talk and to the radio and TV; when someone said something that gave me an idea for a song, I'd write it down and later give it to Ira. One day I got an idea from Ira himself when he was talking about his latest broken love affair. I've been married to the same woman for 57 years, and if I can't get along with her, I can't get along with anyone, because there's none better. But my brother didn't have very good luck with women; he had four different wives. One day Ira said, 'I've always dreamed of having a happy life.' He never did have a happy life, but I thought, 'When you stop dreaming, you don't have any reason to get up in the morning.' That was how the song 'When I Stop Dreaming' was born."

WHEN IT'S NIGHT-TIME IN ITALY IT'S WEDNESDAY OVER HERE

(James Kendis/Lew Brown) Recorded 1st September 1961 at **RCA Victor Studio, Nashville, Tennessee**. It appears on the album **INSTANT PARTY**. **Harold Ray Bradley** (guitar); other details unknown. Producer: no credit; engineer: **Bill Porter**.

The original of this surreal 'nonsense' song is longer (see **The Lyric List**), with additional verses and variations on the words, plus a bridge. Originally sung in 1923 by Lou Holtz, Billy Jones, Edward Furman and William Nash. James Kendis, 9th March 1883 - 15th November 1946; Lew Brown (Louis Brownstein), 10th December 1893 - 5th February 1958.

WHEN SNOWFLAKES FALL IN THE SUMMER

(**Barry Mann/Cynthia Weil**) Recorded 6th September 1963 at **United Recording Corporation Studio A, Hollywood, California** but remained unissued until take 19 was included on 1977's **NEW ALBUM**.

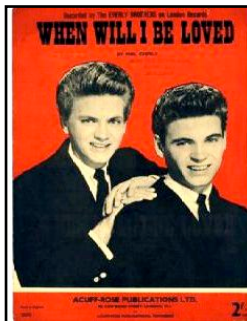
Glen Campbell (guitar); **William K. "Bill" Pitman** (guitar); **William Everett "Billy" Strange** (guitar); Clifford A. Hils (bass); **Hal Blaine** (drums); **Frank Capp** (percussion); Donald Robertson (piano); Vincent DeRose (French horn); William Alfred "Bill" Hinshaw (French horn); Richard E. "Dick" 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**.

Julie London recorded a version for her 1963 album *The Wonderful World Of Julie London*.

WHEN WILL I BE LOVED

(**Phil Everly**) Recorded 18th February 1960 at **RCA Victor Studio, Nashville, Tennessee** and issued May 1960 as Cad 1380, with 'Be Bop A-Lula' as B-side. They were many takes. It is included on the album **THE FABULOUS STYLE OF THE EVERLY BROTHERS**. Doing well on both sides of the Atlantic, it climbed to #8 on the **Billboard** charts and #4 in Britain.



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**.

Phil recorded a reggae version August 1975 for his *Mystic Line* solo album (1975). 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**.

It was also recorded by **Tanya Tucker** with Phil in 1975, and **Linda Ronstadt** had a huge hit with it in 1976. Many others have also sung and/or recorded it. Phil sang a duet version with **Cliff Richard** in 1994 and fairly recently Nash 3 recorded it the way Phil intended it: a ballad. Look for it on YouTube where Phil introduces the band.

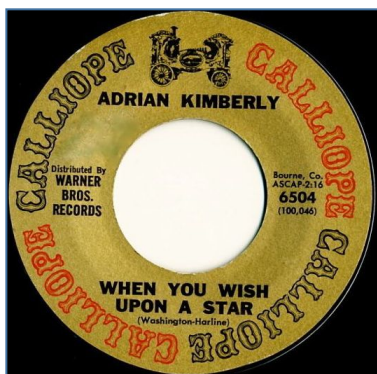
It was the first song written by **Phil Everly** that the **Everlys** recorded and about this he had the following to say: "They had never done many of the songs that I had written, but that one we did. I think it was mostly because we were finishing off that [**Cadence**] contract, you know. I don't know if anyone was expecting anything or not, but it just happened to work out. The only thing I really recall about writing it was I had the song started and I went over to an A&W Root Beer stand near the house – you could get your root beer in the car, you know – I wrote the last part of it that way, just finished it off while I was there, it's kind of weird. I had been working on it at home. You just write these things, you don't like sit down and say, you know, 'I'm trying to write a song.'"

Don: "That was at the end of **Cadence**. That was a good song and I played electric on it, I think maybe one of the first times I played electric on a session. That one's stuck around; turned out to be one of Phil's biggest copyrights." (Quotes Phil and Don from liner notes to 2005's **Bear Family** box set **THE PRICE OF FAME**.) A terrific live rendition appears on 1983's **REUNION CONCERT**. It also featured in the 1988 films *Cocktail* starring Tom Cruise, and *Bull Durham* starring Kevin Costner and the 2005 film *Must Love Dogs*.

Highest chart positions: US: 8; UK: 4; Canada: 16; Australia: 3

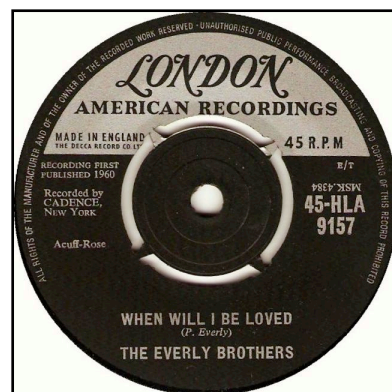
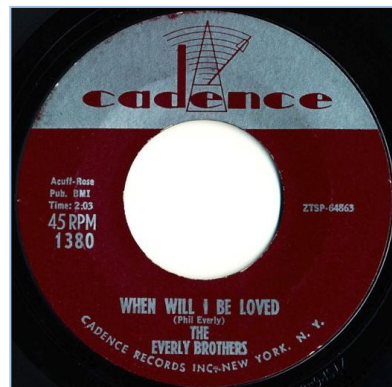
WHEN YOU WISH UPON A STAR

(Leigh Harline/Ned Washington) Recorded late April/early May 1961 at **Radio Recorders, Hollywood**; a big band Don solo under the pseudonym of **Adrian Kimberly** for his recently formed label **Calliope**, with the help of sometime Sinatra arranger **Neal Hefti**. The original was introduced in the 1940 Walt Disney film *Pinocchio*, sung by Cliff Edwards as Jiminy Cricket. The song won the Academy Award for Best Original Song that year. Leigh Adrian Harline, 26th March 1907 – 10th December 1969; Ned Washington, 15th August 1901 – 20th December 1976.



WHERE COULD I GO BUT TO THE LORD

(J B Coats) Performed with **Ike Everly** on the 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers*, recorded 10th June 1970 and aired 16th September 1970 (Show No. 10). The song was first recorded by Sister Ernestine B. Washington accompanied by the Bunk Johnson Jazz Band on 1st January 1946. James B Coats was one of the main gospel composers of the 1930s and '40s and worked as a songwriter for Stamps-Baxter; this song was by far his most noted composition. Covered by everybody, from **Roy Acuff** to **Elvis Presley**, and **Red Foley** to **Merle Haggard**. J B Coats, 6th April 1901 – 15th December 1961.



WHERE THE ACTION IS - a thirty-minute music-based US **ABC** television variety show from 1965 – 67 aired each weekday afternoon that featured performances by the best rock and roll groups from the mid-1960s. Created by **Dick Clark** as a spin-off of **American Bandstand**, *Where the Action Is* premiered on 27th June 1965.



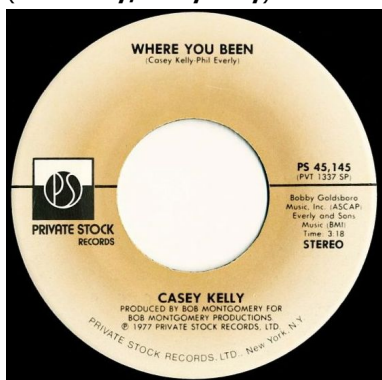
The show's theme song, "Action", became a hit single for Freddy 'Boom Boom' Cannon, peaking on the charts (#13) in September 1965. Most of the (black & white) telecasts were taped at various locales in Southern California. The theme song was written by Steve Venet and Tommy Boyce, who would later write songs for The Monkees. The weekday programme was cancelled on 31st March 1967, with the network giving its local affiliates the time slot. However, members of the programme's mainstay band Paul Revere and the Raiders hosted very similar follow-up shows; both Revere and Lindsay hosted *Happening '68*, a Saturday afternoon follow-up to **American**

Bandstand, and a weekday version of the same show, *It's Happening*, from 1968 to 1969. Both shows were produced by **Dick Clark's** production company for ABC. **The Everly Brothers** appeared nine times:

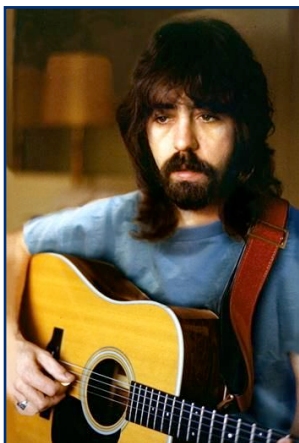
- 27th September 1965 - 'Lucille'; 'When Will I Be Loved'
- 12th October 1965 - ('Til) I Kissed You'; 'Love Is Strange'
- 2nd November 1965 - 'Cathy's Clown'; 'Let It Be Me'
- 18th January 1966 - 'Love Is Strange'
- 28th February 1966 - 'Cathy's Clown'; 'Lonely Avenue'
- 18th March 1966 - 'C. C. Rider'
- 6th July 1966 - 'Hard Hard Year'; 'Somebody Help Me'
- 21st November 1966 - 'Walk Right Back'; 'Don't Blame Me'
- 29th November 1966 - 'I've Been Wrong Before'

WHERE YOU BEEN

(**Phil Everly/Casey Kelly**) Recorded by **Casey Kelly** in 1977 and released as a single coupled with 'Out Of Sight, Out Of Mind' on the Private Stock label, PS 45,145; **Bob Montgomery** produced it. It fit in with the disco-craze at the time, so put on your dancing shoes and start moving!



WHITE, CLARENCE - Clarence LeBlanc, born in Lewiston, Maine, (7th June 1944 – 15th July 1973), was a guitar player for Nashville West, The Byrds, Muleskinner, and the Kentucky Colonels. His father, Eric LeBlanc, Sr., played fiddle, guitar, banjo and harmonica, and the children, Roland, Eric Jr., Joanne and Clarence took up music at a young age.



In 1954 the family moved to Burbank, California. The White brothers (Roland, Clarence and Eric Jr.) formed a band - the Three Little Country Boys. They secured a regular spot on local radio, and in 1958 the band cut their first single; they became well enough known to land several appearances on the *Andy Griffith Show*. In 1962, the Country Boys became the Kentucky Colonels. Despite their successes, the Colonels were having a hard time making a living playing bluegrass. The folk boom had been staggered by the "British Invasion" in 1964, but the death blow, ironically, was in mid-1965 with the release of 'Mr. Tambourine Man' by The Byrds and 'Subterranean Homesick Blues' by **Bob Dylan**. Experimentation with electric instrumentation was only met with indifference from rock audiences and consternation from their folk/country fan base. By October 1965, the Colonels dissolved as an ongoing unit.

White found employment as a session guitarist in **Los Angeles**, playing on early records of The Monkees, and performed at night with future Byrd **Gene Parsons** in the group Nashville West. Along with the **International Submarine Band** and the Flying Burrito Brothers, the band was one of the first to play a seamless blend of country and rock.

In 1966 he contributed his distinctive playing to former Byrds member **Gene Clark's** solo album *Gene Clark with the Gosdin Brothers*; he and **Gene Parsons** briefly joined Clark's touring band shortly thereafter. Striking up an acquaintance with Byrds bassist **Chris Hillman** (who played mandolin in bluegrass combo The Hillmen before electing to join the rock wave) during the **Clark** sessions, White contributed twangy lead guitar to two country flavoured songs of his from the album *Younger Than Yesterday*. White was invited back to play on The Byrds' next album, *The Notorious Byrd Brothers*, and also contributed to *Sweetheart of the Rodeo*, the group's **Gram Parsons**-led foray into traditional honky-tonk which became a landmark recording.

After **Gram Parsons'** departure in 1968, with **Chris Hillman** following soon after, White was invited to join the Byrds, remaining until the group finally dissolved in 1973. The White-era group, often dismissed as being little more than McGuinn's backing band, would maintain a loyal following into the early '70s and record five albums to favourable reception. White was well known for downplaying his onstage virtuosity, maintaining the stern "poker face" composure common amongst bluegrass musicians.

In 1969 White played on the **Warner's** recording of **The Everly Brothers**, 'I'm On My Way Home Again'. He played guitar with **Gene Parsons** on drums and banjo (double-tracking). They also played on 'Cuckoo Bird' and 'From Eden To Canaan'.

Despite being on the road for the majority of the year, White continued to play sessions, alternating with **Ry Cooder** as guitarist on **Randy Newman's** *12 Songs* and collaborating with singer-songwriter Jackson Browne. Periodically fronting the Byrds, White sang the Browne composition 'Jamaica Say You Will' on *Byrdsmaniax* and the bluegrass standard 'Farther Along', the title of the group's last album. After fulfilling their final obligations in 1973, the Clarence White-era Byrds broke up.

In addition to more Browne sessions, he joined with Peter Rowan, David Grisman, fiddler Richard Green and banjo player Bill Keith to form the bluegrass supergroup Muleskinner. They made some preliminary recordings. Their 1973 tour produced the *Live in Sweden* album, with Alan Munde on banjo.

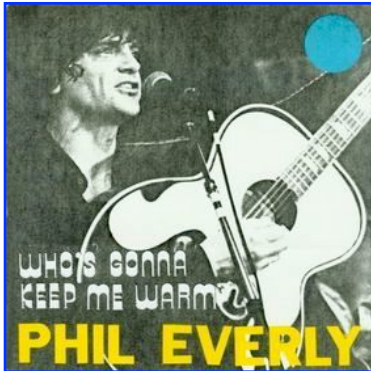
His final road jaunt was a three-date "country-rock" package tour with **Gram Parsons**, **Emmylou Harris**, **Sneaky Pete Kleinow**, and **Chris Ethridge**. Even though they had presumably been acquainted with one another in the past, **Parsons** and White would develop a fast friendship after what was by all accounts a very acrimonious re-acquaintance.

White died 15th July 1973 after being struck by a drunk driver while he and his brother Roland were loading equipment into their car following a reunion gig of the Colonels. Shaken by his death, **Gram Parsons**, who would lead a singalong of 'Farther Along' at the funeral service, conceived his final song before his own death, 'In My Hour of Darkness', as a partial tribute to White.

WHITE RHYTHM AND BLUES

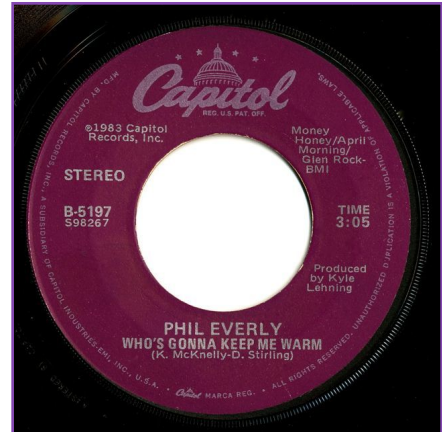
(**J D [John David] Souther**) Recorded by **J D Souther** in 1979 with **Phil Everly** providing harmony vocals on this track for his **Columbia** album *You're Only Lonely*. The song was released as a single, **Columbia** 1-11196 and backed with 'The Last In Love', a song Phil did not contribute to. **J D Souther** is a multi-instrumentalist and prolific songwriter most famously for (and with) The Eagles and **Linda Ronstadt**; the latter also recorded 'White Rhythm And Blues'.

WHO'S GONNA KEEP ME WARM



(K McKnelly/D Stirling) **Phil Everly** solo. Recorded May 1982 at (tba) London, UK, and issued as a single (B-5197) in the US only, early 1983, backed with 'One-Way Love (On A Two-Way Street)' on **Capitol**. It made the country charts in both the US and Canada. 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**).

Highest chart positions: US: (#37 on Country chart); UK: -; Canada: - (#40 on Country chart)



WHO'S GONNA SHOE YOUR PRETTY LITTLE FEET

(Trad. Arr. **Ike Everly**) 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**.

Woody Guthrie cut the song and **Richard Hawley** recorded a version of this traditional for his 2005 album *Cole's Corner*.

WHO'S TO BE THE ONE (Phil Everly) **Phil Everly** solo demo likely recorded in 1960 or shortly before for the **Acuff-Rose** publishing catalogue. It was released on the 2005 album **GIVE ME A FUTURE**, a compilation of demo recordings.

(WHY AM I) CHAINED TO A MEMORY

(Edward A. Snyder/Richard Ahlert) Recorded 3rd February 1966 at **United Recording Corporation, Hollywood, California**. A lovely ballad that can be found on the album **IN OUR IMAGE**. **James E. Burton** (guitar); **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**.

The title **CHAINED TO A MEMORY** was adopted as the title to the 2006 third **Bear Family** box set of Everly recordings. Edward A. Snyder, 22nd February 1919 - 10th March 2011 (co-composer of 'Strangers In The Night'). Richard Ahlert, 4th September 1921 - 9th August 1985.

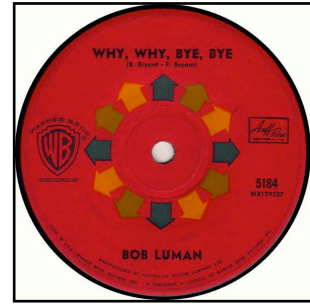
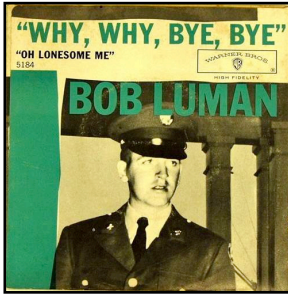
WHY NOT

(**John D Loudermilk**) Recorded 1st November 1960 at **RCA Victor Studio, Nashville, Tennessee** but remained in the can until its release on 1977's **NEW ALBUM**. Musician details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**. It was kept from release at the time due to the disputes with **Acuff Rose** publisher **Wesley Rose**.

Don Everly: "Loudermilk told me he did some deal with **Acuff Rose** and the reason he said he did it was to get Phil and I to record some of his songs." "I mean, Wesley really kept it. That became the squabble. We did some **Loudermilk** songs. We were glad to actually have some access to some other stuff. Wesley kept a tight control over us at that particular point. He was co-signing our checks and just running our lives." (Quotes Don from the liner notes to the twofer **IT'S EVERLY TIME/A DATE WITH THE EVERLY BROTHERS** and the 2005 **Bear Family** box set **THE PRICE OF FAME**.)

WHY WHY BYE BYE

(**Boudleaux & Felice Bryant**) **Bob Luman**'s follow-up single (WB 5184 in the US; WB28 in the UK) to '**Let's Think About Livin**' on which **Don & Phil** again play rhythm guitar. He recorded it in 1960, released it with '**Oh Lonesome Me**' on the flip but it failed to make an impression in the US: it stalled at #106 on **Billboard**. It did better in the UK where the song reached #49.



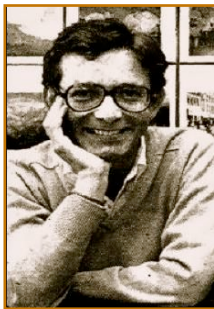
WHY WORRY

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

While Dire Straits recorded it for their superb 1985 album *Brothers In Arms*, **Mark Knopfler** actually wrote this song with the **Everlys** in mind. He recorded it with Dire Straits first, but only just: sessions for *Brothers In Arms* were held from November 1984 through till March 1985 – the album was released 13th May 1985, probably about the time the **Everlys** recorded **BORN YESTERDAY**, on which this track features. It is perfectly suited for the Everly harmonies and has some lovely mellow guitar playing.

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**. It also became a feature of their live performances including on the **Garrison Keillor** shows (available on DVD and CD) and with **Chet Atkins** when **Mark Knopfler** joined them on the TV special **Chet Atkins and Friends** (later re-released as **Chet Atkins: Certified Guitar Player**, available on DVD and CD).

WICKHAM, ANDY



(We have limited details about Andy Wickham and would welcome more information. Contact email at the top of this document, and in the introduction.) He was/is an A&R manager and later A&R director for **Warner Brothers**, and also director of country music for **Warner Brothers**. Wickham had been a commercial artist in London before working at Immediate Records for **Rolling Stones** manager Andrew Loog Oldham during the early 1960s. A fascination with American culture - and a publicity job with **Lou Adler**'s Dunhill label – brought him out to California in 1965. In June 1967, Mo Ostin attended the historic Monterey International Pop Festival; during his visit he met Andy Wickham, who had come to Monterey as an assistant to festival promoter **Lou Adler**. "In those days he already looked like a hippie," said singer Ian Whitcomb, a fellow Brit in Hollywood. "He was wearing beads and chains and long hair. He loved it in **Los Angeles**." Mo Ostin (president of Reprise and later its parent company Warner Brothers) put him on a generous salary of \$200 a week and hired Wickham as the "house hippie", Andy's principle duty being to hang out with musicians in Laurel Canyon and keep his finger firmly on the pulse of the times. As a result, the Canyon became "a Reprise lode of gold". Said **Stan Cornyn**, another **Warner** executive who wrote many (if not all) of the liner notes for the Reprise/WB albums in those days, "I can't think of who else really repped us in those narrow-laned hills.

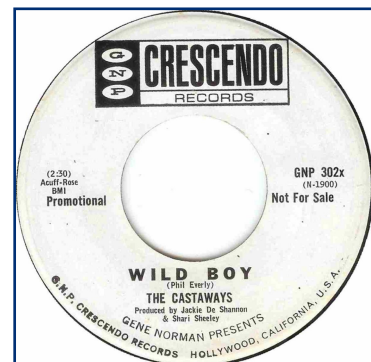
He hung there and he had long hair and he did not keep office hours." **Joe Smith**, another **Warner** executive relates, "Andy knew about things. He was our long-haired kid. We guided him through the hostile waters of the rest of the staff, which was a much more establishment group of people."

Hanging out around Laurel Canyon, Wickham scouted for new talent and established a rapport with the young musicians WBR was seeking to sign. Like **Lenny Waronker**, Wickham's youth, intelligence and hip attitude allowed him to bridge the generation gap between these young performers and the older **Warner** 'establishment'. He played a major role in signing Eric Andersen, Jethro Tull, Van Morrison and Joni Mitchell (who signed to Reprise), whom Wickham successfully recommended to Ostin in his first week with the company. Over the next thirty years Wickham became one of WBR's most influential A&R managers, signing such notable acts as **Emmylou Harris**, Buck Owens and Norwegian pop trio a-ha. With a-ha, Andy Wickham, responsible for **Warner Brothers**' repertoire in England at the time, was one of the first on the scene; he liked both the boys' music and their style (see entry for **Terry Slater**).

Andy Wickham suggested the basic idea for **The Everly Brothers** 1968 **ROOTS** album, produced by **Lenny Waronker**.

WILD BOY

(**Phil Everly**) This Phil composition was copyrighted on 17th September 1963 and recorded and released as GNP 302 that same year by **The Castaways** (*not* of 'Liar, Liar' fame, but another, earlier, same named group). Our guess is that it was composed much earlier than 1963. No doubt a Phil demo is out there somewhere....(?).



WILLIAMS, ANDY – Andy Williams (3rd December 1927 – 25th September 2012) was a **Cadence** 'stable-mate' of **Don & Phil Everly** where he made his early recordings.



Williams was born in Wall Lake, Iowa. He first performed in a children's choir at the local church. Williams and his three older brothers Bob, Don and Dick formed the Williams Brothers quartet in late 1938 (see pic below – AW is second right), and they performed on radio in the Midwest. They appeared with Bing Crosby on the hit record 'Swinging On A Star' (1944). This led to a nightclub act with entertainer Kay Thompson from 1947 to 1951. Williams' solo career began in 1953. He recorded six sides for **RCA Victor** label "X", but none of them were popular hits. After finally landing a spot as a regular on **Steve Allen's** Tonight Show in 1954, he was signed to a recording contract with **Cadence Records**, a small New York label run by conductor **Archie Bleyer** who was later to sign up the **Everly Brothers**.

His third single, 'Canadian Sunset', reached #7 in the Top Ten in August 1956, and was soon followed by his only Billboard #1 hit, 'Butterfly', in February 1957. More hits followed, including 'The Hawaiian Wedding Song', 'Are You Sincere', 'The Village of St. Bernadette', '**Lonely Street**' (which apparently **Don Everly** suggested as an **Everly** recording but Bleyer, unknown to Don & Phil, gave to Williams. They recorded it later on **Warner Brothers**), and 'I Like Your Kind Of Love' with Peggy Powers before Williams moved to **Columbia Records** in 1961, gaining another hit with 'Can't

Get Used To Losing You'. In terms of chart popularity, the **Cadence** era was Williams' peak although songs he introduced on **Columbia** became much bigger standards. During his **Cadence** era Williams appeared on **Archie Bleyer's** TV programmes with **The Everly Brothers** and **The Chordettes**.

In 1964, Williams ultimately became the owner of the **Cadence** master tapes, which he occasionally licensed to **Columbia**, including not only his own recordings, but those of his fellow Cadence-era label-mates, including **The Everly Brothers**, **The Chordettes** and Johnny Tillotson. Allegedly Williams' main motive for the purchase was to gain control over his **Cadence** material and prevent uncontrolled releases. Initially this caused other **Cadence** artists, including the **Everly Brothers**, recordings to become hard to get. However, in 1968, although he was still under contract with **Columbia** for his own recordings, Williams formed a separate company called **Barnaby Records** not only to handle reissuing of the **Cadence** material, especially that of **The Everly Brothers** (one of the first **Barnaby** LPs was a double LP set of their long out of print **Cadence** hits called **End Of An Era** – a title that upset Don & Phil who regarded themselves as still very much 'of the moment' – as did all of us!) but new artists as well. **Barnaby** had several Top 40 hits in the '70s with novelty artist Ray Stevens (who had done a summer replacement show for Williams in 1970), including Top 10s such as 'Everything Is Beautiful' in 1970, and 'The Streak' in 1974.



During the 1960s, Williams became one of the most popular vocalists in the country and was signed to what was at that time the biggest recording contract in history. He was primarily an album artist, and at one time he had earned more gold albums than any solo performer except Frank Sinatra, Johnny Mathis and **Elvis Presley**. By 1973 he had earned as many as 18 gold album awards. Among his hit albums from this period were *Moon River*, *Days of Wine and Roses* (number one for 16 weeks in mid-1963), *The Andy Williams Christmas Album*, *Dear Heart*, *The Shadow of Your Smile*, *Love, Andy*, *Get Together with Andy Williams* and *Love Story*. These recordings, along with his natural affinity for the music of the 1960s and early 1970s, combined to make him one of the premier easy listening singers of that era. In the UK, Williams continued to reach high chart status until 1978.

He became the star of his own weekly television variety show in 1962, *The Andy Williams Show*, which won three Emmy Awards for outstanding variety programme. In the early 1970s, when the Nixon Administration attempted to deport **John Lennon**, Andy Williams was an outspoken defender of the **Beatle's** right to stay in the United States. In 1982 Williams opened his own *Moon River Theatre* (named after his hit record famous from the film *Breakfast at Tiffany's*) in Branson, Missouri. The theatre was designed to blend into the rough terrain of the Ozark Mountains. It went on to become the first theatre ever to be featured in *Architectural Digest* and also won the 1992 *Conservation Award* from the State of Missouri.

On 3rd October 2009 Williams appeared live on the BBC's *Strictly Come Dancing* in London, singing 'Moon River' to promote the UK edition of *The Very Best of Andy Williams*, which peaked at number 10 in the main pop chart. Andy Williams died of bladder cancer 25th September 2012 at the age of 84 at his home in Branson, Missouri.

WILLIAMS, HANK – We devote a lengthy section to Hank Williams as he was a huge influence on the **Everly Brothers** – **Don Everly** in particular – who idolised him and has even admitted that when he was young he wanted to grow up to be Hank Williams!



Born in Mount Olive West, Alabama (near Georgiana) on 17th September 1923, Hiram King Williams was the second child of Lon and Lillie Williams. Lon, a WWI veteran, was hospitalized during most of Hank's early life, leaving the boy's upbringing to his strong-willed mother. Small and fragile from the beginning (afflicted with spina bifida), Hank may well have gravitated toward music as an alternative to sports. While living in Georgiana, he befriended Rufus Payne, a black street musician known as "Tee-Tot". Years later, Hank would say that Payne had given him "all the music training I ever had", and most biographers consider Payne the source of the noticeable blues thread running through Hank's music.

At sixteen, Williams quit school and began his music career in earnest. He had made his first radio appearance on WSFA in late 1936/early 1937, and would soon become one of the station's most popular performers. He also worked beer joints and regional shows with his band, already named the Drifting Cowboys (note: Don Everly's solo-era band was called **The Dead Cowboys**). Mother Lillie drove the group to venues in her station wagon and collected gate money. By the early '40s, Hank was one of the biggest draws in the region, and had come to the attention of several **Nashville** artists and music business luminaries. But his reputation as a

singer was already matched by the one he'd built for drinking and unreliability.

In 1943 Hank met Audrey Mae Sheppard, an Alabama country girl with a two-year old daughter, Lycrecia, from a previous marriage. Audrey learned to play stand-up bass (well enough to play in the band) and began acting as manager. They were married in December 1944. In 1946, she accompanied her husband to **Nashville** to meet publisher **Fred Rose**. **Rose**, in partnership with **Roy Acuff**, ran a successful "hillbilly" publishing company (**Acuff-Rose**, later a giant in the industry and publisher of **Don & Phil Everly's**

seminal compositions) and at first was interested in Williams only as a writer. (Hank had begun writing songs shortly after he started singing and playing guitar, and sold songbooks at his club appearances.) Within the year, however, **Rose** had made Hank's singing career a pet project and arranged for him to record four songs for the Sterling label. In March 1947, in a deal engineered by Rose, Hank signed with MGM.

'Move It On Over' was his first MGM release and his first **Billboard** chart entry. He charted again in April 1948 with 'Honky Tonkin'. Back home in Montgomery, Hank seemed poised for stardom. But he had entered the low arc of a repeating cycle that would haunt him for the rest of his days. More often than not, he showed up drunk (if at all) for live appearances and was increasingly difficult for even his best friends to be around. Many, including **Rose**, gave up in frustration. Audrey filed for divorce in late April. With the big time nearly in his grasp, Hank Williams was bottoming out. However the Williamses reconciled, the relationship with **Rose** was mended, and **Rose** set about finding an avenue for greater exposure. Decision makers at the **Grand Old Opry** were still wary, but KWKH in Shreveport, Louisiana was interested in the emerging star for their Saturday night jamboree, the *Louisiana Hayride*, and Hank joined the show in August. 'A Long Gone Daddy' had recently reached number six, but his next four releases failed to chart, and a fifth, 'Mansion On The Hill', stopped short of the top ten. KWKH's fifty-thousand watts were putting Williams in living rooms all across the eastern US every Saturday night, but his records were falling flat. No one in Hank's circle wanted him to waste time or tape on 'Lovesick Blues'. Hank was insistent and the song was given two quick passes at the end of a session. Released in February 1949, it was number one - and more - by early May; it held the top spot for sixteen weeks. And, suddenly, Hank Williams was big. Big enough, at last, for the **Grand Old Opry**.

The result was an unbroken string of hits that included 'I'm So Lonesome I Could Cry', 'Mansion on the Hill', 'Cold, Cold Heart', 'I Can't Help It (If I'm Still in Love with You)', 'Honky Tonk Blues', 'Jambalaya', 'Your Cheatin' Heart' and 'You Win Again'. He was a recording artist for six years and, during that time, recorded just 66 songs under his own name (together with a few more as part of a husband-and-wife act, Hank & Audrey, and a few more still under his moralistic alter ego, Luke the Drifter). Of the 66 songs recorded under his own name, an astonishing 37 were hits. More than once he cut three songs that became standards in one afternoon.

It all fell apart remarkably quickly. Hank Williams grew disillusioned with success and the unending travel compounded his back problem. In 1951, during a hunting trip in Tennessee, Williams fell, reactivating his old back pains, and he started to consume painkillers (including morphine) and alcohol to ease the pain. His alcoholism worsened in 1952, and on 11th August 1952, Williams was fired from the **Grand Ole Opry** for habitual drunkenness.

Hank's "mainstream" songwriting and recording efforts continued to do extremely well (he had 11 number one songs between 1948 and 1953, though he was unable to read or notate music to any significant degree), but he also delved into remorseful gospel themes and a series of recitations under the transparent pseudonym "Luke The Drifter". Hank the writer often seemed preoccupied with mortality and the futility of human relationships - his marriage to Audrey was now in steady decline and those who knew him could easily see the real-life parallels in songs like 'You're Gonna Change (Or I'm Gonna Leave)', 'Why Don't You Love Me' and 'Cold, Cold Heart'. Hank didn't have to interpret sad songs; he had only to sing from his heart. Williams recorded 'Kaw-Liga' along with 'Your Cheatin' Heart' and 'Take These Chains From My Heart' during his last session, on 23rd September 1952.

The **Everly Brothers** recorded 'I'm So Lonesome I Could Cry', and sang 'Your Cheatin Heart' as part of a medley with 'Bye Bye Love' with **Dean Martin** on his TV show; a snatch of 'Hey Good Lookin'' during a fun Take 7 of 'You're Just What I Was Looking for Today' and 'Jambalaya' with Brenda Lee as part of a medley on the 1970 **ABC** TV show *Johnny Cash Presents The Everly Brothers*. Doubtless they performed his songs on numerous occasions. Regrettably they didn't commit more to disc. You can hear Williams' influence in **Everly** 'heartache' compositions - particularly those of **Don Everly**.

By mid-1952, Hank's life was coming apart at the seams. Audrey had filed for divorce again, this time for good. Wracked with back pain, he was dependent on alcohol and, it is believed, morphine. Often missing or too drunk to perform at curtain time, he was fired by the Opry, and headed back to the Hayride in Shreveport. In his final weeks, Hank spun hopelessly out of control. Even his marriage to pretty young Billie Jean Jones couldn't slow his headlong plunge. Sometime after midnight on New Year's Day 1953, sleeping in the back seat of his Cadillac en route to a show, Hank Williams fulfilled the prophecy of his own 'I'll Never Get Out Of This World Alive' - he was only 29 years old.

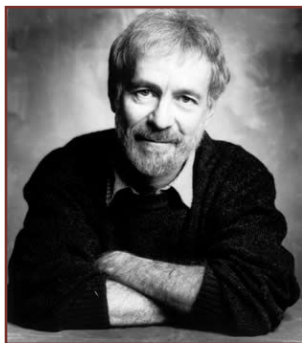
After Tony Bennett covered 'Cold, Cold Heart' in 1951, his songs found a broader market, a market that Hank himself would have found it hard to penetrate. To the end, he was unapologetically Southern, unable to make the compromises that **Elvis Presley** would make just a few years later. But Williams' songs went where he couldn't and from 1951 onward, there was a rush to reinterpret them for the pop market. Three of Hank's recordings reached the top of the charts in the year following his death. Country music was a cottage industry at the time of his arrival, yet, just a few years after his death, it was shaking off its "hillbilly" image. An artist as unapologetically rural as Hank Williams would have been shown the door. **Elvis Presley** appeared on the *Grand Ole Opry* just two years after Hank was dismissed, and **Nashville's** response to Elvis was to nurture artists who could cross between country and pop, leading to the birth of the **Nashville** Sound. His songs have been covered by a huge number of artists, many of whom have had hits with the tunes in a range of pop, gospel, blues, and rock styles. Hank Williams has received numerous honours and has been inducted into the **Rock and Roll Hall of Fame**.

WILL I EVER HAVE A CHANCE AGAIN

(**Don Everly**) **Don Everly** solo demo likely recorded in 1960 or shortly before for the **Acuff-Rose** publishing catalogue. It was released on the 2005 album *GIVE ME A FUTURE*, a compilation of demo recordings.

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

WINCHESTER, JESSE - Jesse Winchester (born James Ridout Winchester, 17th May 1944 in Louisiana) is a musician and songwriter who was born and raised in the southern US. To avoid the Vietnam War draft he moved to Canada in 1967, which is where and when he began his career as a solo artist. His highest charting recordings were of his own tunes, 'Yankee Lady' in 1970 and 'Say What' in 1981. He became a Canadian citizen in 1973, gained amnesty in the US in 1977 and resettled there in 2002.



Winchester is probably best known as a songwriter, with his works being recorded by many notable artists, including Patti Page, Elvis Costello, Jimmy Buffett, Joan Baez, Anne Murray, Reba McEntire, **The Everly Brothers**, Ronnie Hawkins, **Fairport Convention**, Tom Rush, Ian Matthews and **Emmylou Harris**.

Winchester had begun playing guitar in bands while still a high school student. He also played in Germany during college study abroad and after graduation. Upon arriving in Quebec in 1967, he joined a local band, Les Astronautes. At this time, he also began writing songs that he performed as a solo artist in coffee houses throughout eastern Canada. As he has said, "I hung

around hippies and played coffee houses where you had to write your own songs to fit in." In 1970, his music caught the ear of The Band's Robbie Robertson who produced and played guitar on Winchester's critically acclaimed first self-titled album (along with Levon Helm on drums and percussion and Garth Hudson on organ). *Jesse Winchester* was timely: it spoke to a disaffected American generation that sympathized with Winchester's pacifism. But it was also timeless: the songs revealed a powerful writing talent (recognized by the numerous artists who covered them), and Winchester's gentle vocals made a wonderful vehicle for delivering them. (Originally released by Ampex in 1970, *Jesse Winchester* was reissued by Bearsville Records in 1976 and again in 1988 by Rhino/Bearsville).

Winchester released several albums during the '70s. However, due to his status as a draft dodger, he was unable to tour in the US. As a result, he became recognized primarily as a songwriter. His best known songs include 'Yankee Lady', '**The Brand New Tennesse Waltz**' (recorded by **The Everly Brothers**), 'Mississippi', 'You're on My Mind' and 'Biloxi'.

In 1977, President Jimmy Carter granted draft resisters unconditional amnesty. Winchester subsequently began performing in the US. He was nominated for the Best Country Music Vocalist award at the Juno Awards of 1990. In 2002, Winchester moved back to the United States, settling in Virginia. He received a Lifetime Achievement Award from the **American Society of Composers, Authors and Publishers (ASCAP)** in 2007. Winchester has continued to record and perform throughout the US and Canada, releasing his tenth studio album, *Love Filling Station*, in 2009. When **Bob Dylan** was asked who he thought, other than himself, was the greatest living songwriter, he said Jesse Winchester.

In 2011 Jesse Winchester was diagnosed with cancer of the oesophagus and had to undergo treatment.

WIND ON THE RIVER

(**John Stewart**) Recorded by **John Stewart** in 1980 with **Phil Everly** singing harmony on this track originally released on **John Stewart's** 1980 album *Dream Babies Go To Hollywood*; it can now be found on the CD *The Best Of John Stewart – Turning Music Into Gold*. **John Stewart** was a member of The Kingston Trio from 1961 until they disbanded in 1967. He wrote The Monkees biggest hit 'Daydream Believer' and The Lovin' Spoonful's 'Never Goin' Back' plus many other songs.

WINGFIELD, PETE - English record producer, keyboard player, songwriter, singer and music journalist, born William Peter



Wingfield, 7th May 1948, in Liphook, Hampshire, England. He learned to play the piano as a boy and while still in his teens founded a fanzine entitled *Soulbeat*, devoted to soul music (together with R&B his big passion) as well as contributing articles on the subject in other, established magazines such as *Let It Rock* and *Melody Maker*. With some of his fellow students at Sussex University he formed a group called Jellybread, which had him on keyboards; they were signed in 1970 by the Blue Horizon label. However, despite good reviews, the group didn't enjoy enough success to justify a

continued effort, and Pete Wingfield left in 1971 - by that time, he'd played sessions with ex-Yardbirds guitarist Top Topham, and ended up playing on the *B.B. King In London* album and recordings by Lightnin' Slim, Memphis Slim, Nazareth, **Bryn Haworth** and **The Hollies**. For a while he played with the Keef Hartley Band, Colin Blunstone's band and Van Morrison. He was also a member of the British soul band the Olympic Runners.

In 1975 he got his big break with 'Eighteen With A Bullet' (a doo-wop tune partly sung in falsetto) from his first solo album *Breakfast Special*. It was his only charting single, but the lack of any follow-up success hardly seemed to matter in a career that had him playing dozens upon dozens of sessions and live shows every year, with everyone from Freddie King to Al Stewart to Maggie Bell. He also worked on records by Edwin Starr, Lindisfarne, Richard & Linda Thompson, Bonnie Tyler, Billy Fury, and Lonnie Donegan. Meanwhile, as a songwriter, he contributed the title track to the Olivia Newton-John album *Making A Good Thing Better* (1977), and as a producer he helmed the 1980 debut album by Dexys Midnight Runners. He had worked with **Phil Everly** on Phil's eponymous final solo album in 1982 and a year later, he became a member of the **Everly Brothers'** backing band, starting with their **reunion concert** in the **Albert Hall** in 1983 and continuing on subsequent tours and their three post-Reunion releases: **EB84**, **BORN YESTERDAY** and **SOME HEARTS**.

His work with the Everlys didn't stop him from producing the Kane Gang's debut album *Bad and Lowdown World of the Kane Gang* in 1984 and three years later The Proclaimers UK Top 20 hit 'I'm Gonna Be (500 Miles)', and their album *Sunshine on Leith*. He also wrote the Pasadenas' 1988 hit 'Tribute (Right On)'. In 1998, his 'Eighteen With A Bullet' was featured on the soundtrack to the film *Lock, Stock And Two Smoking Barrels*. In 1999, he played with **Paul McCartney** on *Run Devil Run*. He has further played and toured with **Albert Lee's** Hogan's Heroes, though he insists he is not a full-time member: "No, none of us are - we're all freelance musicians who come together to work with **Albert Lee** in Europe when his and our other commitments permit. I've only been involved with the group [since 1999] - the guy who played with Hogan's Heroes before me, Mike Bell, went off to live in Luxembourg - although, of course, I'd worked with Albert as part of the Everly Brothers band, mostly in the US, since 1983."

In 2008, Pete Wingfield's solo recordings for the Island label were assembled on an anthology by Cherry Red Records. (Photo: Pete Wingfield, Tony Newman, Phil Everly, Albert Lee.)



WISDOM

(**Chris Everly**) **Phil Everly** joins his son **Christopher** (circa 2004(?)) for this track released as a download. It is quite difficult to obtain.

WISHING WON'T MAKE IT SO

(**Phil Everly**) **Phil Everly** solo demo recorded circa 1958 for the **Acuff-Rose** publishing catalogue and issued on **THE COMPLETE CADENCE RECORDINGS 1957-1960**, a **Varèse Sarabande** release.

WITH YOUR CHOICE

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

WLS RADIO STATION - In the 1920s, Sears, Roebuck and Company was a major mail order company. To target farmers, Sears bought time on radio stations, and then decided to form their own station.



Sears broadcast test transmissions using the call-sign WES (for "World's Economy Store"). On 12th April 1924, the station commenced officially, using the call-sign WLS (for "World's Largest Store"); and on 19th April, aired its first **National Barn Dance** which later featured **Gene Autry**, Pat Buttram and George Gobel, and which was second only to the **Grand Ole Opry** (in itself a local **National Barn Dance** spin-off) in presenting country music and humour. The station also experimented successfully in many forms of news broadcasting, including weather and crop reports. Its most famous news broadcast was the report of the Hindenburg disaster by Herbert Morrison.

Sears opened the station as a service to farmers and subsequently sold it to the *Prairie Farmer* magazine in 1928. By the end of the 1920s, Sears had realized that it was a retailer and not a broadcaster. Sears felt that a sale to the *Prairie Farmer* magazine would be a wise choice, given their close association in years past as well as their long-time service to the farmer. *The Prairie Farmer*, first published back in 1841, was a publication designed for rural America. The paper had covered the station's sign-on in 1924 and had even purchased airtime on WLS for several years. When Sears approached *Prairie Farmer* with their offer to sell, owner/publisher Burridge D. Butler researched the idea. The company's sales force spent two months canvassing Midwest farmers, asking them which station they listened to most. The answer over and over was WLS. As a result in 1928, Sears Roebuck sold the station to ABC, The Agricultural Broadcasting Company, a newly formed holding corporation. *Prairie Farmer* magazine was the majority stockholder. The terms also granted Sears the right to buy back WLS within 13 months if the station "... is not or cannot become self-supporting." (The *Prairie Farmer* eventually purchased the remaining shares.) Sears was also granted up to twelve free broadcast hours a week for the duration of the original note.

As WLS continued to beam farm programming throughout the Midwest through the 1940s and '50s, stars like Jenny Lou Carson, Arkie, Julie & Judy, Rex Allen and Homer & Jethro continued to entertain thousands of listeners. Several other performers just on the verge of stardom appeared in front of the WLS microphones. Fresh from WHO-AMs *Iowa Barn Dance Show* in Des Moines, **Andy Williams** and his brothers made their way to WLS as part of the Williams Brothers Quartet in 1939 and 1940. Patti Page, whose career got started on the radio in Tulsa, also made her way to **Chicago** and the *Prairie Farmer*.

The **National Barn Dance** merrily rolled on every Saturday night, but the post-war world was quickly changing. The American Broadcasting Company purchased a controlling share of WLS in 1954 and it became an affiliate of the ABC Radio Network. ABC gained complete control in 1959 and in 1960 the format changed, introducing the "bright new sound" which began in May 1960.

In the 1960s WLS was a major force in introducing new music and recording artists. The first US airplay of a **Beatles** record ('Please Please Me') was on the WLS Dick Biondi show on 8th February 1963. However, by the mid-1970s, WLS became conservative about introducing new songs, and many record promoters referred to the station as the "**World's Last Station**" to add new releases for airplay, usually only after they had reached the top 10 on **Billboard's Hot 100**.

WLS is currently a talk radio station, with its programming consisting of about half local talk shows such as Don Wade and Roma and The Roe Conn Show, and the rest syndicated programming such as Rush Limbaugh, Sean Hannity, Mark Levin, Adam Bold and others. WLS also covers Notre Dame football and basketball.

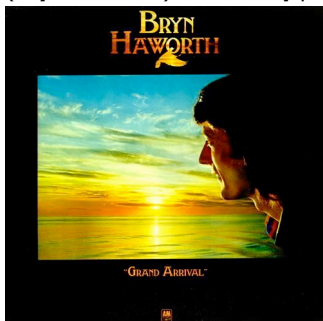
WOMAN DON'T YOU TRY TO TIE ME DOWN

(Joe Allen) Recorded 26th July 1972 at **RCA Victor Studio, Nashville, Tennessee**. Album track on **PASS THE CHICKEN & LISTEN**. Listen to the long, fantastic guitar solo by **Chet Atkins**! He is referred to in the lyrics: "'Cause I can run as fast as **Chet Atkins** picks a guitar." (For the complete lyrics, see: **THE EVERLY BROTHERS COMPLETE LYRICS** on the **EBI** website.)

Chester B. "Chet" Atkins (guitar); **Herman Bland "Pete" Wade** (electric guitar); Robert Watford (electric guitar); **Paul T. Yandell** (rhythm guitar); unknown (dobro); **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**.

WOMAN FRIEND

(**Bryn Haworth**) **Don Everly** provides backing vocals for this track on **Bryn Haworth's** 1978 solo album *Grand Arrival*; it was produced by Audie Ashworth, **J.J. Cale's** producer. **Buddy Emmons** plays steel guitar and **Buddy Harman** is on drums. The track was issued as a single on the **A&M** label, AMS 7371.



(WON'T YOU COME HOME) BILL BAILEY aka BILL BAILEY WON'T YOU PLEASE COME HOME

(Hughie Cannon) The **Everly Brothers** performed this song with Brenda Lee as part of a medley comprising 'Jambalaya' & '(Won't You Come Home) Bill Bailey' on the 1970 **ABC TV** show *Johnny Cash Presents The Everly Brothers*, recorded 23rd May 1970 and aired 29th July 1970 (Show No. 4). It had been a 1959 hit for Brenda Lee on **Decca**, produced by Owen Bradley. Hughie Cannon wrote this song at the tender age of 16; it was first published in 1902 when it became a huge hit for John Queen. It is said the song is based on a black member of vaudeville team Bailey and Cowan. One night his wife, clearly out of tolerance for his nightly revelry with the boys, locked him out. Cannon supposedly paid for a hotel room and assured Bailey that after a night without him his wife was sure to plead for his return. True or not, it is a great song. Besides being a composer, Cannon was also a pianist for many vaudeville performers. Ella Fitzgerald, Bobby Darin and Louis Armstrong are among the artists that covered the song. Hughie Cannon, 11th May 1877 - 22nd September 1912.

WORDS IN YOUR EYES

(**Phil Everly**) **Phil Everly** solo. Recorded August 1975 at **Pye Studios** London, UK, and issued as a single (PYE 71055) in 1975 backed with '**When The Bands Played In Ragtime**'.

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**.

This country ballad about the break-up of a relationship unfortunately never made the charts. As if Phil had been able to see into the future - Phil: "That song became a kind of turning point in my life. I wrote something and six months to a year later I was living it. Perhaps subconsciously we see things we that we choose not to see." Look for it on Phil's third solo album **MYSTIC LINE**.

WO SIND DIE SCHÖNEN TAGE (WHERE ARE THE GOOD DAYS)

(Charlie Niessen/Hans Bradtke) Recorded 16th & 17th September 1963 at **Teldec Studio**, Hamburg, Germany and issued as WB A 5530, c/w '**Warum**'. It also appears on an EP entitled **THE EVERLY BROTHERS IN DEUTSCHLAND**; a release intended for the German market only. No musician details known. Producer: Wolf Kabitzky.

Carl "Charlie" Niessen, 22nd August 1923 - 21st February 1990; Hans Bratke, 21st July 1921 - 12th May 1997.



WRECKING CREW, THE

- A group of studio musicians located in L.A. during the 1960s. Although virtually unknown to the public, these musicians played on most of the hits associated with the West Coast sound, consisting of artists such as Sonny and Cher, The Association, **Ricky Nelson**, **The Beach Boys**, The Fifth Dimension, The Byrds, Herb Alpert, The Mamas and the Papas, Johnny Rivers, Jan and Dean, **Andy Williams**, **Dean Martin** and Frank Sinatra. They played on practically all of the **Everly Brothers**' L.A. **Warner Bros.** sessions from the early '60s onward. The name came indirectly from the original session players of the 1930s, '40s, and '50s. These older musicians did not want to play "**rock and roll**" and felt that by doing so, this younger group of musicians would wreck the industry. Leave it up to legendary drummer **Hal Blaine** to then come up with the name! (His book, *Hal Blaine and the Wrecking Crew: The Story of the World's Most Recorded Musician*, co-written by Blaine, was published in 1990.)

The Wrecking Crew's members typically had backgrounds in jazz or classical music, but were highly versatile. The talents of this group of 'first call' players were used on almost every style of recording, including television theme songs, film scores, advertising jingles and almost every genre of American popular music. Producer Phil Spector is often associated with the Wrecking Crew as he used them to create his trademark "Wall Of Sound". The Crew was on many of the **Beach Boys** mid-1960s recordings; as **Brian Wilson** said: "The Wrecking Crew was the focal point of the music. They were the ones with all the spirit, and all the know-how - especially for **rock 'n' roll** music." They worked long hours and 15-hour days were not unusual, although the rewards were great - **Carol Kaye** has commented that during her peak as a session musician, she earned more per year than the President. Some Crew musicians, like **Glen Campbell** and **Leon Russell**, went on to have successful solo careers of their own. The Wrecking Crew were inducted into the Musicians Hall of Fame on 26th November 2007. In 2008, they were featured in the 95-minute film *The Wrecking Crew*.

Members of The Wrecking Crew included:

Guitar: **Glen Campbell**, Barney Kessel, **Tommy Tedesco**, **Al Casey**, **Carol Kaye**, **Billy Strange**, **Don Peake**, Howard Roberts, **James Burton**, Jerry Cole, Bill Aken, Mike Deasy, Ray Pohlman, **Bill Pitman**

Saxophone: Steve Douglas, Jay Migliori, Jim Horn, Plas Johnson, Nino Tempo, Gene Cipriano

Trumpet: Roy Caton (contractor), Tony Terran, Ollie Mitchell

Trombone: Lou Blackburn, Richard "Slide" Hyde, Lew McCreary

Keyboards: **Leon Russell**, Mac Rebennack (aka Dr. John), Mike Melvoin, Don Randi, **Larry Knechtel**, Al Delory, Mike (Michel) Rubini

Bass: **Carol Kaye**, **Joe Osborn**, Max Bennett, Chuck Berghofer, Ray Pohlman, **Larry Knechtel**, Lyle Ritz, Jimmy Bond (007), Bill Pitman

Drums: **Hal Blaine**, Earl Palmer, **Jim Gordon**

Percussion: Julius Wechter, Gary L. Coleman, Frank Capp (contractor)

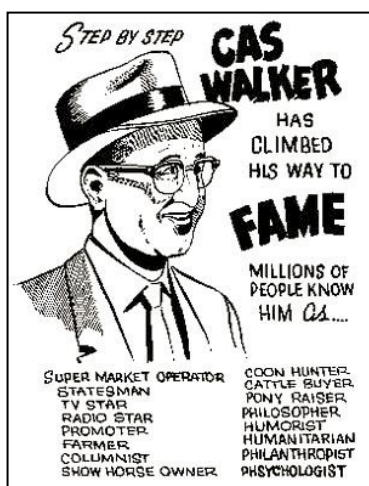
Conductor/arranger: **Jack Nitzsche**

Harmonica: Tommy Morgan



The Ron Hicklin Singers often performed backup vocals on many of the same songs on which The Wrecking Crew had played instrumental tracks. Though not an official member, Sonny Bono did hang out and contribute to sessions recorded by the Crew.

WROL RADIO STATION - In 1953 the **Everly** family moved from **Shenandoah** further south to **Knoxville**, Tennessee, where



they signed up with WROL, a country and Western station owned by Cas Walker who also owned a chain of grocery stores in the area. Orton Caswell Walker (23rd March 1902 or '03 – 28th September 1998), better known as Cas Walker, was a Tennessee businessman, politician, and personality on television and radio. Walker founded a successful chain of small grocery stores that grew to include several dozen stores scattered throughout the **Knoxville** vicinity as well as parts of Virginia and **Kentucky**. Cas Walker, born to a working class family, quit school at the age of 14 and spent several years working at different jobs around the region including at various coalmines in **Kentucky**. In 1924, he returned to East Tennessee where he established the first Cas Walker's Cash Store in **Knoxville** with money he had saved. Walker's stores had a simple rural atmosphere that was popular with the city's working class whites and African-Americans. He used his radio show and other innovative methods - such as scattering coupons from airplanes - to advertise his store's weekly specials. In 1929, Walker created a variety show known as *the Farm and Home Hour* to help promote his cash stores. By the mid-1950s, Walker's chain had grown to include 27 stores that generated a gross annual revenue of \$60 million. From 1941 through till 1971, Walker served on the **Knoxville** city council where he became legendary for his uncompromising political stances and his vehement opposition to what he claimed was a corrupt elitism in the city's government. *The Cas Walker Farm and Home Hour* ran in various radio and television formats between 1929 and 1983 and helped launch the careers of entertainer **Dolly Parton** (who first performed on the program in 1956 at the age of 10) as well as **The Everly Brothers**.

The **Everly** family was paid \$90 a week and would do two shows a day, in the morning before school and at noon, and on Wednesdays they also did an evening programme. "We had heard about WROL in **Knoxville**, Tennessee," says Don, "so we packed the car up and left in September of '53. We came down, auditioned, and got the job on Cas Walker's show for \$90 a week for all four of us." Don & Phil made their first radio appearance – as **The Everly Brothers** - on WROL. Pearl Mantooth, the station's secretary who worked with them on those shows, confirms that even then Don and Phil sang in perfect harmony. However, this was not a happy situation for they got into a dispute with the station's management and were fired – allegedly for refusing to cut their hair! They were also getting heavily influenced by new musical sounds: **Bo Diddley**, R&B – and **Elvis**! They played for strictly country audiences and this new music was not always well received. Phil says, "We were getting quite a few different influences, that we were getting to be a handicap to the family. We had to cool it sometimes, because we were working mostly country stations, and we had to watch what we sang." Phil also admits, "We didn't look right – our hair was too long. In those days, we had ducktails, which could scare a parent real good." One sponsor even called Don and Phil "bobby soxers". This was actually the last time the four of them were billed as **The Everly Family**. In 1956 they were invited to **Nashville** and made their first record - the rest is music history. Cas Walker later claimed to have 'discovered' **The Everly Brothers**!

WROL was also the first broadcast home of **Roy Acuff**, who later became known as "The King of Country Music", another music legend. The teenage **Carl Smith** learned to play string bass and spent his summer vacation working at WROL – returning after serving in the U.S. Navy. **Bill Monroe** and **Chet Atkins** also appeared.

WRONG WAY, THE

(**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.

WSM BARN DANCE – Radio show that was the direct precursor to the *Grand Ole Opry*. In 1925, 30-year-old George D. Hay of **Chicago's WLS**, who'd been named "most popular radio announcer" in a radio publication poll, came to **Nashville** and **WSM radio station** (see entry below), liked it there and was hired as the station's first programme director. For its first two months of existence, the station had relied mostly on classical and dinner music but this changed the night of 28th November 1925: WSM's first broadcast of the *WSM Barn Dance*. The first broadcast of the WSM Barn Dance only featured an 80 year-old fiddler by the name of Uncle Jimmy Thompson, a Civil War veteran, and lasted one hour. This was due to the fact that that hour needed to be filled by a vacancy that came up from 8 - 9 pm, and the telegrams poured in for his fiddling. It did not become a slated regular show until December 1925, although there was always fiddling in that time slot until January. Dr. Humphrey Bate was the second performer on the programme, appearing for his first time on 12th December. On Saturday night, 2nd January 1926, the *WSM Barn Dance* began to be a loosely formatted live programme with a two-three hour show, depending on other programming.

WSM Barn Dance Saturday was traditionally "come to town" day in the South and the courthouse lawn was usually the designated gathering place, attracting musicians and gossips alike. *WSM's Barn Dance* on Saturday night was becoming the new courthouse of the airwaves, with Uncle Jimmy's fiddling serving as the clarion call to come to the WSM studio to play and/or listen. And come they did. In fact, so many people turned up at the small National Life studio that a new auditorium soon had to be built to accommodate the overflow crowds. WSM's "We Shield Millions" had rapidly become "We Seat Many"!

The WSM Barn Dance was based on a program George "The Solemn Old Judge" ("Judge" for short) Hay had hosted in **Chicago**, **WLS's National Barn Dance Radio Show**, and although the **Chicago** show had been successful, no one could predict how triumphant the new incarnation would be. Two years later, in 1927, Hay would rechristen his show *The Grand Ole Opry* and it wasn't long before the *Opry* became known as one of the most entertaining country music shows on radio. (For more detailed information, see separate entries for **WSM Radio Station** and the **Grand Ole Opry**.)

WSM RADIO STATION - WSM ("We Shield Millions"), the home of **The Grand Ole Opry** in Nashville, first signed on 5th



October 1925 and is primarily associated with the popularization of country music through its weekly Saturday night program **The Grand Ole Opry**, the longest-running radio programme in history. The **Grand Ole Opry** (see separate entry), on which the **Everly Brothers** appeared several times during the early years of their career, began as the **WSM Barn Dance** on 28th November 1925 before changing its name a mere two years later.

WSM was one of the first stations to install a Blaw-Knox "Diamond" antenna - really two self-supporters stacked to create a very tall vertical antenna. In 1932, the station boosted its power to 50,000 watts, becoming Tennessee's first clear-channel station. In addition to its vast night-time coverage area, the station boasts one of the largest daytime coverage areas in the country. It traditionally played country music in the night-time hours, when listeners from around the United States would tune in. Before the advent of television, the station broadcast long-form radio (both local and **NBC** network) programmes in addition to music. After television became popular - thus largely eliminating the audience for the old full-length radio programmes of the past - WSM adopted a MOR (middle of the road) music format during the daytime hours while continuing to play country music at night. It was not until about 1979 that WSM adopted a 24-hour country music format, which it continues to program to this day. Management briefly entertained the thought of an all-sports format in 2001 but word was leaked to other media resulting in protests outside the station's studios, including from long-time **Grand Ole Opry** personalities and country music singers, and it was decided to keep the station on its classic country format.

For most of its history, WSM, along with WSM-TV (now WSMV) and the **Grand Ole Opry**, was owned by the Nashville-based National Life And Accident Insurance Company. The stations' call letters derived from the company's motto "We Shield Millions". Studios were first located in the NL&AI building on Seventh Avenue and Union Street in downtown Nashville; this was also the original home of the Opry until 1934. The radio studios remained there until the mid-1960s, when NL&AI built new studios for WSM-TV in west Nashville. WSM radio was relocated to the TV station's building on Knob Road and broadcast from that location from 1966 to 1983, joined in 1968 by its new FM sister.

In 1974, NL&AI reorganized itself as a holding company, NLT Corporation, with the WSM stations as one of the major subsidiaries. In 1981, the American General Corporation (now part of the American International Group) bought NLT. American General was not interested in NLT's non-insurance operations, and sold Opryland Hotel, Opryland USA, The **Grand Ole Opry**, WSM-FM and WSM-AM to Gaylord Entertainment Company. Gaylord moved the WSM radio stations to new facilities at the Opryland Hotel, departing their 1970s building on Knob Road, which still houses WSMV today.

WSM currently operates out of the former **Roy Acuff** and Minnie Pearl museums adjacent to the Grand Ole Opry House. The studio itself is located within the Gaylord Hotel, and visitors to the hotel may look into the studio 24 hours a day, provided the curtains are open, which they usually are. The complex suffered considerable damage during the May 2010 floods that filled up to ten feet of water into parts of Gaylord Opryland but following a thorough clean-up, the hotel re-opened a few months later.



X

X-IT - An American brand of rat poison advertised by **Ike Everly** on Radio **KNFN** during **The Everly Family Show** in the early 1950s.

Y

YANKOVIC, FRANK - Frank Yankovic (28th July 1915 - 14th October 1998) was a **Grammy Award**-winning polka musician.



Known as "America's Polka King", Yankovic was the premier artist to play in the Slovenian style during a long and successful career in which he released over 200 recordings. In 1986 he was awarded the first ever **Grammy** in the Best Polka Recording category. He rarely strayed from the Slovenian-style polka, but did record with country guitarist **Chet Atkins**, and **Don Everly** - with whom he recorded a version of 'That Silver Headed Daddy Of Mine'.

Yankovic, of Slovenian descent, was the son of immigrant parents and was raised in Ohio; at an early age the family moved to Cleveland. Young Yankovic was enthralled by the brass bands that played at the Slovenian social functions. He acquired an accordion at age 9, but never took lessons. By the late 1920s, in his early teenage years, he was a working musician, playing for community events.

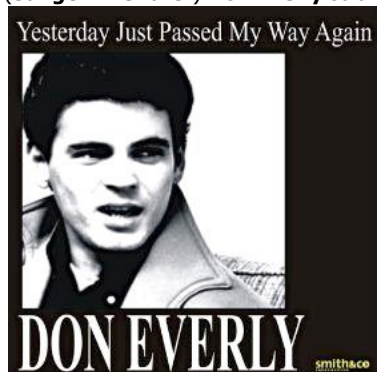
Yankovic enlisted in the armed forces in 1943 and cut numerous records while on leave, prior to his departure for Europe. He fought in the Battle of the Bulge, where a severe case of frostbite nearly resulted in the amputation of his hands and feet. The doctors urged him to have his fingers amputated, but he refused, since that would mean he would not be able to play the accordion. Fortunately, he was able to beat the gangrene before that became necessary, and was awarded a Purple Heart.

Yankovic hit the national scene when he earned two platinum singles for 'Just Because' (1947) and 'Blue Skirt Waltz' (1949). He obtained the title of America's Polka King after beating Louis Bashell, Romy Gosz, Harold Loeffelmacher and the Six Fat Dutchmen, Whoopee John Wilfahrt, and Lawrence Duchow in a battle of the bands at the Milwaukee Arena on 9th June 1948.

Yankovic also hosted the television series *Polka Time for Buffalo* on New York-based WKBW-TV for 26 weeks in 1962. He commuted from Cleveland to host each episode, which aired live. He also hosted a similar show at WGN-TV **Chicago** at about the same time. He won a **Grammy Award** in 1986 for his album *70 Years of Hits*. He was the first winner in the Polka category. The NARAS (Grammy) organization dropped the category in 2008. The Square at the intersection of Waterloo Road and East 152nd Street in Cleveland, not far from where he grew up, was named in honour of Frank Yankovic in a dedication ceremony on 21st August 2007.

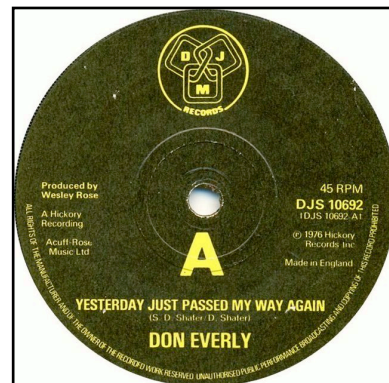
YESTERDAY JUST PASSED MY WAY AGAIN

(**Sanger D. Shafer**) **Don Everly** solo. Recorded 10th February 1976 at **Acuff-Rose Sound Studios, Nashville, Tennessee** for



inclusion on Don's third and final solo album **BROTHER JUKEBOX**. It was released as a single (H-369) (exact date tbc) 1976, backed with '**Never Like This**' and reached the #50 spot on the **Billboard** Country Chart.

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: "I first went into the sessions to cut 'Yesterday Just Passed My Way Again'.

I got **Sanger Shafer** to write another verse for me so I really feel it's my song. It sounded like a hit so that's how it started. We recorded for singles because the jukebox market is very important in country music." Covered by a number of bands and singers, including Frank Ifield and **Lefty Frizzel**, one of Don's heroes and a good friend of the composer, **Sanger Shafer**.

Highest chart position: US: #50 on the Country chart

YORK BROTHERS, THE - George York, 17th February 1910 - July 1974. Leslie York, 23rd August 1917 - 21st February 1984. A



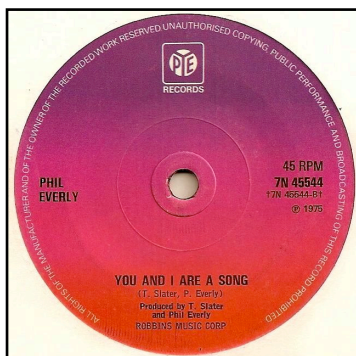
popular Kentucky born harmony duo that influenced **Don & Phil Everly**, comprising George York (guitar, harmonica, vocals) and Leslie York (guitar, vocals). Leslie composed '**Don't Let Our Love Die**' sung by **The Everly Brothers** as children on the **Everly Family** radio shows (an excerpt was used on **ROOTS**) and as adults in 1990.

George first worked in the coalmines before moving to Denver where he played on local radio. In the late 1930s, somewhat influenced by the **Delmore Brothers**, the brothers began their career in Portsmouth, Ohio, and made their first recordings for the Universal label in 1939. Their version of 'Little White Washed Chimney' (recorded as 'Going Home') sold well enough to gain them a contract with **Decca Records**. After recording for that label in 1941, and at a time when their popularity was spreading nationally, America's involvement in World War II saw both brothers drafted for service with the US Navy. After their discharge, they settled in **Nashville** where, until 1950, they played the **Grand Ole Opry**. They then relocated to Detroit until 1953, when they moved to Dallas, becoming regulars on the *Big D Jamboree* and the *Saturday Night Shindig*. Between 1947 and 1956 they recorded for King Records, and later for their own label. In

the latter half of their career, their music changed from the old-time style of the usual brother harmony acts to anticipate the popular mix of nostalgia and sentimental ballads later popularized by such artists as **Red Foley**, even introducing a piano to add a honky tonk effect on some numbers. Leslie sang solo on some of their later recordings, owing to the fact that George at times suffered throat problems. They eventually retired from the music business but remained in Dallas where George owned a nightclub.

YOU AND I ARE A SONG

(**Phil Everly/Terry Slater**) **Phil Everly** solo. Recorded August 1975 at **Pye Studios** London, UK, and issued as the B-side of '**Better Than Now**' (PYE 71306) late summer 1975. The track did not make the charts. It can be



found 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**.

YOU BROKE IT

(Phil Everly/Joey Paige) Phil Everly solo. Recorded in 1979 at **Britannia Studios, Hollywood, California** and issued as a single (E-46556) backed with 'Buy Me A Beer' that same year but did not chart. It appears on Phil's solo album **LIVING ALONE**. Possibly **Phil Everly** (guitar); possibly **Joey Paige** (guitar); possibly **John Durrill** (keyboards). Producer: **Snuff Garrett**; engineer: **Greg Venable**; arranged and conducted by **Al Capps**.



A year earlier, Phil recorded a demo version – available on some bootlegs, with very minor variations to the words and a longer outro.

YOU CAN BET aka TELL ME DO

(Phil Everly) Unreleased circa 1956/7 **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. The Scottish band **The Shakin' Pyramids** recorded it in 1982.

YOU CAN FLY

(Don Everly) **Don Everly** solo demo recorded during the mid-seventies for the **Acuff-Rose** publishing catalogue, most likely during sessions for his last solo album **BROTHER JUKEBOX**. The song wasn't included on that album which is a true shame for it is a wonderful track that deserves to be heard – Don sings it beautifully! Already available on bootlegs it was fortunately also finally officially released on the 2005 album **GIVE ME A FUTURE**, a compilation of demo recordings.

YOU CAN'T BRING ME DOWN

(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.

YOU DONE ME WRONG

(Ray Price/George Jones) Recorded 10th April 1968 at **United Recording Corporation, Hollywood, California**. **Ron Elliott** (guitar); **Louis "Lou" Morell** (guitar); **Terry Slater** (bass); **Bob West** (bass); **James Beck "Jim" Gordon** (drums); Tommy Morgan (harmonica); unknown: mandolin. Producer: **Lenny Waronker**; engineer: Mike Shields; arranger: Perry Botkin, Jr. Overdub sessions 16th April 1968: Van Dyke Parks (keyboards); John Bambridge (brass); Anthony Terran (trumpet); "Robert Berg" Bobby Bruce (fiddle). Producer: **Lenny Waronker**; arranger: Perry Botkin, Jr.

Composer **Ray Price** took it up the charts in 1956. The **Everlys'** wonderful rendition has a distinct circus-like feel to it. Listen to it on the album **ROOTS**. They performed the song live on the 1970 **ABC TV** show **Johnny Cash Presents The Everly Brothers**, which was recorded 17th May 1970 and aired 12th August 1970 (Show No. 6).

YOU DON'T WANT MY LOVE ANYMORE

(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.

(YOU GOT) THE POWER OF LOVE

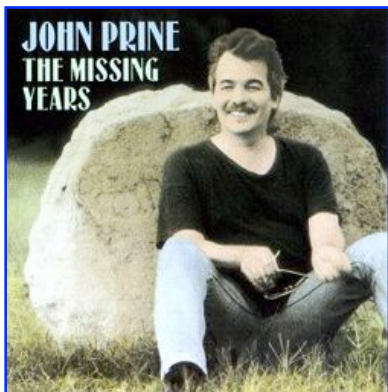
(Joey Cooper/Delaney Bramlett) Recorded 3rd February 1966 at **United Recording Corporation, Hollywood, California** for the album **IN OUR IMAGE**. **Glen Campbell** (guitar); **Alvin W. "Al" Casey** (guitar); **Don Lanier** (guitar); **William K. "Bill" Pitman** (guitar); **Charles "Chuck" Berghofer** (bass); **James Beck "Jim" Gordon** (drums); **Hal Blaine** (drums); **Lawrence "Larry" Knechtel** (keyboards); **Don Randi** (keyboards). Producer: **Dick Glasser**; engineer: **Eddie Brackett**.



Issued as WB US single # 5808 on 23rd March of the same year, it was coupled with 'Leave My Girl Alone'. Nancy Wilson recorded a version for **Capitol**. The composers were once members of the **Shindig!** house band called The Shindogs.

YOU GOT GOLD

(**John Prine**) Recorded by **John Prine** in 1991 for his excellent album *The Missing Years*. **Phil Everly** provides harmony vocals. **John Prine** of course also wrote 'Paradise' that the EBs recorded for their *PASS THE CHICKEN AND LISTEN* album.



YOU'LL LOVE AGAIN AFTER I'M GONE

(**Duane Eddy/Phil Everly/Suzanne Hicks**) **Duane Eddy** refers to singing this song with Phil for a prospective CD provisionally titled *Artefacts Of Twang* which we still await – while other DE albums have been released in the meantime. In a 25th April 2009 interview with Geoff Barker on the *Saturday Night Rock and Roll Party* broadcast, **Duane Eddy** said: "Everybody [that] hears it thinks it should be a single. It's a very sad song. We got together one afternoon at Phil's house with Phil and I and a friend of ours, named **Suzanne Hicks**, who's a songwriter here in **Nashville** – and the three of us sat there that afternoon and wrote it. I came up with the melody, which is kinda **Boudleaux Bryant**-ish – which I wanted to do 'cause it was Phil. It is called 'After I'm Gone' – 'You'll Love Again After I'm Gone'". At the time **Duane Eddy** expected the album to be released in a month from then but so far nothing has materialised, the latest news (July 2011) is that he is still working on it.

YOU MADE THIS LOVE A TEARDROP

(**Nanci Griffith**) Phil joins **Nanci Griffith** on this track originally on her superb 1989 album *Storms*. It is available on a number of best of/complete type collections. **Nanci Griffith** comes from a folk background, then turned to country but on this album tried out a pop direction with the aid of rock producer Glyn Johns.

YOU MAKE IT SEEM SO EASY

(**Don Everly**) Recorded May 1984 at **Maison Rouge Studios**, Fulham, London, UK. It is included on the album *EB84*, their first post-reunion release. Details in regard to each track are unknown but musicians on the *EB84* sessions include: **Albert Lee** (guitar); **Phil Donnelly** (guitar); **Dave Edmunds** (guitar); **John Giblin** (bass); **Jeff Lynne** (bass); **Terry Williams** (drums); **Gerry Conway** (drums); **Pete Wingfield** (keyboards); **Richard Tandy** (keyboards); **Gerry Hogan** (pedal steel guitar). Producer: **Dave Edmunds**.

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

YOUR CHEATING HEART

(**Hank Williams**) Don and Phil sang a medley of 'Bye Bye Love' and 'Your Cheating Heart' with **Dean Martin** on the **Dean Martin Show** (aired 5th November 1970 – a pre-taped segment from September). A perfect choice as all three were/are huge country music fans – and of course Don once dreamed of growing up to be **Hank Williams!** **Hank Williams** wrote and recorded it in 1952 (his last ever recording session, 23rd September) but it was not released until after his death in 1953. It went to #1 on the US Country chart and stayed there for six weeks. The song has been covered by **Ray Charles**, **Patsy Cline**, **Elvis Presley**, **Van Morrison** and many more. One of the most recent renditions comes from Beck in 2001.

YOU'RE JUST WHAT I WAS LOOKING FOR TODAY

(**Gerry Goffin/Carole King**) Recorded 21st September 1967 at **Western Recorders Studio 1, Hollywood**, California but not issued until 1980 when the UK label Old Gold included it on a box set of **Everlys** singles. **Alvin W. "Al" Casey** (guitar); **Sonny Curtis** (guitar); **Don Lanier** (guitar); **Thomas J. "Tommy" Tedesco** (guitar); **Lawrence "Larry" Knechtel** (bass); **Hal Blaine** (drums); **Gary Coleman** (percussion); **Mike Melvojn** (keyboards); **Ronald James "Jim" Horn** (reeds); **Jules Jacob** (reeds). Producer: **Dick Glasser**; engineer: **Lee Herschberg**; arranger: **Al Capps**.

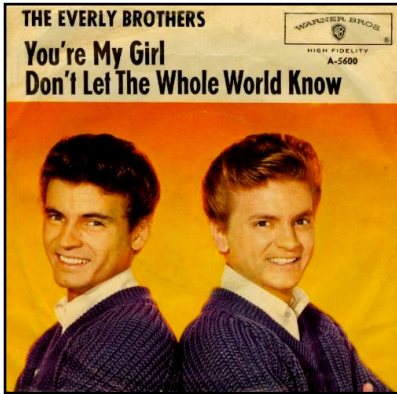
Take 7 of this song starts out with the **Everlys** fooling around and breaking into the well-known **Hank Williams** hit 'Hey Good Lookin'; it appears on the **Bear Family** box set *CHAINED TO A MEMORY*.

Also recorded by Them (post-Van Morrison) and (early) Status Quo – sometimes entitled 'Hey Little Woman'.

YOU'RE MY GIRL

(**Don & Phil Everly**) Recorded 2nd December 1964 at **Fred Foster Sound Studio A, Nashville, Tennessee**, and issued as WB US single #5600 on 13th January 1965 (UK #WB 154), coupled with '**Don't Let The Whole World Know**'. No musician details known. Producer: **Jimmy Hilliard**; engineer: **Bill Porter**.

The follow-up to '**Gone Gone Gone**', it regrettably spent only a mere three weeks on **Billboard's** Bubbling Under chart reaching #110; in Britain it sank without a trace – a true shame because this track deserved better!



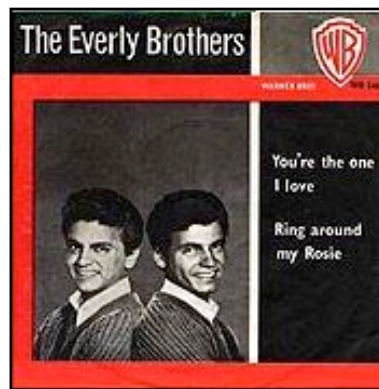
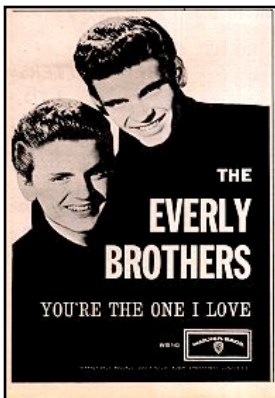
Highest chart positions: US: 110; UK : -

YOU'RE THE ONE

(**Phil Everly**) Phil Everly solo demo likely recorded in 1960 or shortly before for the **Acuff-Rose** publishing catalogue. It was released on the 2005 album **GIVE ME A FUTURE**, a compilation of demo recordings.

YOU'RE THE ONE I LOVE

(**Boudleaux & Felice Bryant**) Recorded 4th May 1964 at **Fred Foster Sound Studio A, Nashville, Tennessee** and issued as WB



5466 on 12th August that year. It was one of the first new **Bryant** songs recorded in three years and although a good song, it failed to chart on both sides of the Atlantic. It is included on the 2005



Bear Family box set **THE PRICE OF FAME**. No musician details known. Producer: no credit;

engineer: **Bill Porter**.

YOU SEND ME

(**Sam Cooke**) First publicly performed and recorded by **The Everly Brothers** at the **REUNION CONCERTS** on 22nd & 23rd September 1983. However it was initially omitted from the television specials, album releases, video and DVD. It is believed that Don didn't consider it of sufficient quality. However, it has since become available and to most folks' ears the rendition is wonderful.

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

However, it was not included on the initial US vinyl release and perhaps this is why – **Don**: "I didn't want 'You Send Me' out at all. I didn't think it was as good a version as we've been doing on stage lately. We've been doing it differently every night – I see if I can get away from Phil with a different melody. He follows it, he goes here, I go over there, meet at the corner, y'know?" 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**.

The great **Sam Cooke** recorded it himself in 1957 and it was an instant hit when released in September that year, topping the charts in the US. Several other artists cut their own version, among whom **Aretha Franklin, Sam & Dave, Steve Miller** and **Van Morrison**.

YOU THRILL ME (THROUGH AND THROUGH)

(**Boudleaux & Felice Bryant**) Recorded 17th March 1960 at **RCA Victor Studio, Nashville, Tennessee**; it features on the WB album **IT'S EVERLY TIME** and was released as a single in the Philippines only. Musician details unknown. Arrangement by **The Everly Brothers**; producer: no credit; engineer: **Bill Porter**. It was originally recorded by Mark 'Teen Angel' Dinning in 1959.

YOU'VE GOT IT MADE

(**Phil Everly**/Bobby Tomberlin/Robbie Wittkowski) Information wanted about this composition, date and any recording. Contact email at the top of this document, and in the introduction. Robbie Wittkowski has confirmed that this song has not been recorded by anyone as yet. See also: '**I Feel Forever Coming On**'.

YOU'VE LOST THAT LOVIN' FEELING

(**Barry Mann**/Phil Spector/**Cynthia Weil**) 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). Many people, including **The Righteous Brothers**, originally thought this song was more suitable for **The Everly Brothers** – who would have loved to cut the song. Don had collaborated with composers **Cynthia Weil** and **Barry Mann** in 1963 (see '**Girl Sang The Blues**') and later said: "I was just getting out of the hospital for a period. I wrote that ['**Girl Sang The Blues**'] with **Barry Man** and **Cynthia**. Well, that was my idea and my song basically. They didn't give us '**You've Lost That Loving Feeling**' unfortunately. That would have been good for us."

YVES

(**Scott McKenzie**) Recorded 11th November 1969 at **Western Recorders Studio 3, Hollywood, California** and issued as a single



(WB 7425), backed with '**Human Race**' on 12th September 1970. Despite excellent reviews in both **Billboard** and **Cashbox** (**Billboard** called it an "exceptional ballad"), it never entered the charts. **Scott McKenzie** also recorded the song; it appears on a Raven anthology CD, *Stained Glass Reflections 1960-1970*. His biggest claim to fame is perhaps the 1967 smash hit '**San Francisco (Be Sure To Wear Flowers In Your Hair)**'. The **Everlys** rendition of '**Yves**' is featured on 2006's **Bear Family** box set **CHAINED TO A MEMORY**.

Sam McCue (guitar); **Scott McKenzie** (guitar); **Joe Osborn** (bass); **Hal Blaine** (drums); **Albert "Tiny**



Rogers" Snieder (percussion); Gary Hollingsworth (unknown); unknown (piano, organ and background vocals). Producer: **Lou Adler**; engineer: Mic Lietz; arranger: Gene Page. Overdub session 12th December 1969: Gene Garf (harpischord); Paul Hubinon (trumpet); Oliver E. "Ollie" Mitchell (trumpet); Nathaniel Rosen (cello); Joseph "Joe" DiFiore (viola); Harry Bluestone (violin); Elliot Fischer (violin); William Hymanson (violin); Alfred Lustgarden (violin); Stanley Plummer (violin); Louis "Lou" Raderman (violin); Henry L. Roth (violin); Jack Shulman (violin). Producer: **Lou Adler**; arranger: Gene Page.

Z

ZELLMAN, MICKEY – composing credit alias for **Don Everly**. See also **Aliases**.

ZEVON, WARREN - Warren William Zevon, 24th January 1947 - 7th September 2003. Warren Zevon was a pianist and bandleader for the **Everly Brothers** during the early 1970s tours.



Born in **Chicago** but growing up in California, Warren Zevon's early years were marked by genius. By the age of 13, he was an occasional visitor to the home of Igor Stravinsky where he, alongside Robert Craft, briefly studied modern classical music. Later, he spent time as a session musician and jingle composer. He wrote several songs for his White Whale label-mates the Turtles ('**Like the Seasons**' and '**Outside Chance**'), though his participation in their recording is unknown. Another early composition ('**He Quit Me**') was included in the soundtrack for the film *Midnight Cowboy* (1969). Zevon's first attempt at a solo album, *Wanted Dead or Alive* (1969), was produced by 1960s cult figure Kim Fowley but did not sell well.

During the early 1970s, Zevon toured regularly with the **Everly Brothers** as keyboard player and band leader/musical coordinator. He tells of his first road trip in an interview for an **Everly Brothers** documentary: "My first road job was playing with the **Everly Brothers** and it was a fantastic introduction to the road. For one thing, we were very proud of them, you know, every night – they sang that way wherever they were, [whether] it was Albert Hall or an oyster bar in Maryland, they always sang that way. I think the picture I still have of Don and Phil in my mind...it was a little two-prop plane

to a ski resort – and it was turbulent. It was the kind of flight where they serve you coffee and a moment later it's dripping from the ceiling. When I say turbulent, I mean it was like a Jeff Bridges movie. And I looked around – Don was sitting in his seat, calmly, with pitched-black dark glasses on, calmly reading a magazine, reading *Time Magazine*. The plane was all over the place. I looked around to the other side – Phil, he was smiling, he had his camera out and he was taking pictures out the window of the engine that *was failing*. And I thought: this is cool." Warren is quick to point out the brilliance of Don's guitar playing. From the same doc: "You can't have '**Bye Bye Love**' or '**Wake Up Little Susie**' without those guitar pickings, without those guitar riffs we all remember, and they're always **Don Everly**. And Don may say that he's playing **Bo Diddley**'s lick but it's just the modesty of a genius; they're all **Don Everly** parts."

He played keyboards on the **Everly Brothers**' 1972 **RCA** album **STORIES WE COULD TELL**. Later during the same decade he toured and recorded with **Don Everly** and **Phil Everly**, separately, as they tried to launch solo careers after their break-up in 1973. His dissatisfaction with his career (and a lack of funds) led him to move to Spain during the summer of 1975, where he lived and played in a small tavern in Sitges near Barcelona owned by David Lindell, a former mercenary. Together they composed Zevon's classic '**Roland the Headless Thompson Gunner**'.

By September 1975, Zevon had returned to **Los Angeles**, where he collaborated with Jackson Browne, who during 1976 would produce and promote Zevon's self-titled major-company debut. Contributors to this album included Stevie Nicks, **Lindsey**

Buckingham, Mick Fleetwood, John McVie, members of the Eagles, **Linda Ronstadt**, Bonnie Raitt and of course **Phil Everly**, who sang on '**Frank & Jesse James**' (a sort of tribute to Don & Phil) and '**Hasten Down The Wind**'.

Interestingly, there was an October 1974 demo of many of this album's tracks produced by a still unacknowledged John Rhys, (aka John Eddins) who held the masters for many years. On his production of '**Poor Poor Pitiful Me**', both Don and Phil contribute, albeit unbeknownst to each other at the time. Each was called in separately to add their vocals without the other knowing. This is reckoned to be the only recording during their split when both appeared on the same track. Rhys 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.'" This version of '**Poor Poor Pitiful Me**' on the posthumous Warren Zevon CD *Preludes: Rare and Unreleased Recordings* is indeed this same demo track which (along with some others - but not all) is taken from a non-master (pretty basic) tape located by his son Jordan among Zevon's possessions after he died. Unfortunately no musician or contributor (including **Waddy Wachtel**, Leroy Marinell, Eddie Ponder, **Lindsey Buckingham**, Stevie Nicks, T-Bone Burnett et al.) gets any proper credit or recognition despite the fact that the origin of these tracks is quite obvious. The original master is much 'brighter' than the more 'deadened' flatter sound on the CD - not really surprising due to the tape source of the CD version. WZ and some of these guys toured with **Don Everly** as part of his **SUNSET TOWERS** touring band.

During 1978, Zevon released *Excitable Boy* (produced by Jackson Browne and guitarist **Waddy Wachtel**) to critical acclaim and popular success. The title tune (about a juvenile sociopath's murderous prom night) name-checked "Little Susie", the heroine of former employers the **Everly Brothers**' tune '**Wake Up Little Susie**'. Tracks from this album received heavy FM airplay and the single release 'Werewolves of London', which featured Mick Fleetwood and John McVie, was a relatively light-hearted version of Zevon's signature macabre outlook and a Top 30 success. The idea for the song came from Phil, as Warren explained in an interview for an **Everly Brothers** documentary: "I remember him saying, 'Why don't you guys write a dance song for me, and, call it 'Werewolves of London'.' We didn't know what he meant but we did. Of course, uhm, 'Werewolves of London' turned out to be a kind of a big international hit for me - thank you. So, it was Phil's idea entirely."

After follow-ups failed to be a commercial success, Zevon retreated from the music business for several years, during which he finally overcame severe alcohol and drug addictions. During this interim period, Zevon collaborated with Bill Berry, Peter Buck and Mike Mills (of R.E.M.), along with backup vocalist Bryan Cook to form a minor project called *Hindu Love Gods*. Berry, Buck and Mills served as the core of Zevon's next studio band when he re-emerged in 1987 by signing with Virgin Records and recording the album *Sentimental Hygiene*. The release, hailed as his best since *Excitable Boy*, featured a thicker rock sound and taut, often humorous songs.

During 1990s Zevon toured the United States, Europe, and Australia and New Zealand, performances often with minimal accompaniment on piano and guitar; 1993's live *Learning to Flinch* documents such a tour. A lifelong fan of "hard-boiled" fiction, Zevon was friendly with several well-known writers who also collaborated on his songwriting during this period, including Hunter Thompson, Carl Hiaasen and Mitch Albom. Occasionally, between 1982 and 2001, Zevon filled in for Paul Shaffer as bandleader on *Late Night with David Letterman* and later *Late Show with David Letterman*.

Shortly before playing at the Edmonton Folk Music Festival in 2002, Zevon started feeling dizzy and developed a chronic cough. After a long period of untreated illness and pain, Zevon was encouraged by his dentist to see a physician; when he did so he was diagnosed with inoperable mesothelioma (a form of cancer associated with exposure to asbestos). Refusing treatments he believed might incapacitate him, Zevon instead began recording his final album. The album, *The Wind*, includes guest appearances by close friends including Bruce Springsteen, Don Henley, Jackson Browne, Timothy B. Schmit, Joe Walsh, David Lindley, Billy Bob Thornton, **Emmylou Harris**, Tom Petty, Dwight Yoakam and others. At the request of the music television channel VH1, documentaryarian Nick Read was given access to the sessions; his cameras documented a man who retained his mordant sense of humour, even as his health was deteriorating over time (*Warren Zevon; Keep Me In Your Heart*).

On 30th October 2002, Zevon was featured on the *Late Show with David Letterman* as the only guest for the entire hour.

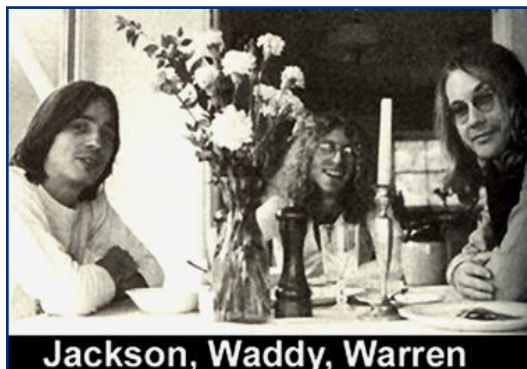


Zevon performed several songs and spoke at length about his illness. He noted, "I might have made a tactical error in not going to a physician for 20 years." Letterman asked if he knew something more about life and death now, and he offered his oft-quoted insight on dying: "Enjoy every sandwich." He took time to thank David Letterman for his years of help, calling him "the best friend my music's ever had". The day after Zevon's death in 2003, Letterman paid tribute to Zevon by replaying his performance of 'Mutineer' from his last appearance. The Late Show band played Zevon's songs throughout the night.

Zevon lived to see the release of *The Wind* on 26th August 2003; the album reached number 16 of the US charts, his highest since *Excitable Boy*. Warren Zevon died on 7th September

2003, aged 56, at his home in **Los Angeles**, California. *The Wind* was certified 'gold' during December 2003 and Zevon received five posthumous **Grammy** nominations, including Song of the Year for the ballad 'Keep Me In Your Heart'. *The Wind* won two **Grammys**, with the album itself receiving the award for Best Contemporary Folk Album, while 'Disorder in the House', Zevon's duet with Bruce Springsteen, was awarded Best Rock Performance by a Duo or Group With Vocal. These posthumous awards were the first **Grammys** of Zevon's more than 30-year career.

I'll Sleep When I'm Dead: The Dirty Life and Times of Warren Zevon, a biography/oral history compiled by ex-wife and life-long friend Crystal Zevon, was published in 2007 by Ecco Books. The book is made up of interwoven interviews from many of Zevon's friends and associates, and is notable for its unvarnished portrayal of Zevon - reputedly at his request.



ZWEI GITARREN AM MEER (TWO GUITARS BY THE SEA)

(Funk/Michael Holm) Recorded 12th/13th April 1965 at **Polydor Studio**, Munich, Germany and issued as A 5721 for the German market later that year, coupled with '**Wenn Du Mich Küssst**'. Singing phonetically in German, the EBs overdubbed their vocals on a backing track that was already laid down. It appears on the 2005 **Bear Family** box set **THE PRICE OF FAME**. Musician details unknown. Producer: Gerhard Mendelson; arranger: Erwin Halletz, Boris Jojic; conductor: Erwin Halletz.



OUR SOURCES

There are many people who have contributed to the story of **The Everly Brothers** - not least of course Don & Phil themselves! We thank them all. Much of the information is in the public domain via the internet and we have made extensive use of Wikipedia and other websites. In certain instances due credit to the source has been given, especially where we have quoted from liner notes/interviews by Andrew Sandoval, or from Phyllis Karpp's biography *Ike's Boys*. In other cases it is clear that the apparent source is not original and in fact derives from somewhere else and so no credit is given. We are happy to correct any errors or omissions in this respect.

We do want to directly thank the following for their contribution to **EVERLYPEDIA** (witting or unwitting!); people who have been so kind to answer our questions, aid in the search for information or send us photos. In alphabetical order they are:
Peter Aarts, Martin Alberts, Alain Fournier, Peter Guijken, Billy Harlan, Martin Maas, Tony Macaulay, Peter Meijboom, Jürgen Nowak, Joey Paige, Ken Reeves, John Rhys.

Contact us re any omissions, corrections, amendments and/or additional information at:
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