

THE EVERLY BROTHERS: 1957-1962



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The
ROCK'N'ROLL
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Digital Remaster

THE EVERLY BROTHERS: 1957-1962

- 1 **Bye Bye Love** (2:19) 1957
- 2 **All I Have to Do Is Dream** (2:22) 1958
- 3 **Claudette** (2:12) 1958
- 4 **Problems** (1:56) 1958
- 5 **Take a Message to Mary** (2:28) 1959
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- 19 **Ebony Eyes** (3:05) 1961
- 20 **Lucille** (2:30) 1960
- 21 **So Sad (To Watch Good Love Go Bad)**
(2:32) 1960
- 22 **That's Old Fashioned (That's the Way
Love Should Be)** (2:22) 1962

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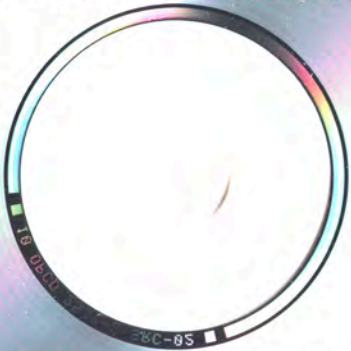
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THE EVERLY BROTHERS

COMPACT
disc
DIGITAL AUDIO

2RNR-09
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- 1 Bye Bye Love 2 All I Have to Do Is Dream 3 Claudette 4 Problems
5 Take a Message to Mary 6 Love of My Life 7 Let It Be Me 8 Bird Dog
9 Devoted to You 10 This Little Girl of Mine 11 Poor Jenny 12 When
Will I Be Loved 13 Crying in the Rain 14 Like Strangers 15 ('Til) I
Kissed You 16 Walk Right Back 17 Don't Blame Me 18 Cathy's
Clown 19 Ebony Eyes 20 Lucille 21 So Sad (To Watch
Good Love Go Bad) 22 That's Old Fashioned (That's
the Way Love Should Be)

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THE EVERLY BROTHERS: 1957-1962

In time, style and spirit, the Everly Brothers bridged two musical cultures — country and rock 'n' roll. Their high tenor voices were the sweetest and quietest innovation rock 'n' roll ever embraced. Unlike their flamboyant peers Elvis Presley, Jerry Lee Lewis, Little Richard and Chuck Berry, the Everlys projected neither rebellion nor abandon. Instead, their billowing angelic harmonies enveloped the more private emotions of teen life, especially the innocence and delicious longing that make a first love so special.

Although the Everly Brothers were more romantic dreamers than reckless rockers, their songs conveyed rock 'n' roll's most essential trait: a genuineness of emotion. In poor Jenny, little Susie and Cathy's clown, teenagers recognized themselves and their problems. When Phil and Don joined voices in *All I Have to Do Is Dream*, they not only pried open every teenager's bedroom door, but each one's heart as well.

Undoubtedly, their clean-cut good looks and boy-next-door image made the Everlys a safe alternative to the rowdy rockers who gave parents high blood pressure. And yet their sound became one of rock's most inexhaustible stylistic founts. In the music of the Beatles, the Searchers, the Hollies, Peter and Gordon, Simon and Garfunkel, the Byrds, the Mamas and Papas, the Eagles and many more, the high and tight harmonies of the Everly Brothers unmistakably echo. Ironically, while two-part harmony was new to rock 'n' roll, it was one of the most venerable traditions in country music.

Don and Phil, born in 1937 and 1939, were part of the musical family of Ike and Margaret Everly. Ike was a coal miner as well as a talented and influential guitarist who, with Merle Travis and Chet Atkins, helped spread the thumb-picking style that would become common in country and rockabilly music. Don and Phil began singing early

in life. Like countless brother duets before them (such as the Blue Sky Boys, the Delmore Brothers and the Louvin Brothers), they forsook their individual voices in favor of a light, airy euphony that always evoked their roots in folk-rich western Kentucky.

Throughout the late 1940s and early 1950s, Ike moved his family around the mid-South seeking radio work for the *Everly Family Show*, which included his young, talented sons. It was in Knoxville in 1954 that Ike invited his friend Chet Atkins to hear Phil and Don's original songs. Atkins helped place Don's *Thou Shalt Not Steal* with country star Kitty Wells, whose version made it to the top 20 on the country charts. After Don penned another hit song, the brothers moved to Nashville, anxious to accelerate their budding careers.

They signed with Columbia Records in 1956, but their one country release flopped. It did, however, bring them to the attention of Wesley Rose, head of Nashville's powerful Acuff-Rose publishing house. Rose struck a deal: He would get Phil and Don a new contract if they would sign on as songwriters with Acuff-Rose. The contract was with Archie Bleyer's Cadence Records, a New York City pop label eager to expand into the country market.

Rose's prized song-writing team of Boudleaux and Felice Bryant penned the A side of the Everlys' first Cadence single, **Bye Bye Love**, which had already been rejected by numerous country acts. On March 1, 1957, Phil and Don cut it along with one of their own songs, *I Wonder If I Care As Much*. Three months later, while touring the Deep South with bluegrass pioneer Bill Monroe, the Everlys learned that their single was a national hit. *Bye Bye Love* eventually reached No. 2 on the pop charts, remaining for an incredible 27 weeks.

Upon returning to Nashville, Phil and Don celebrated their near-overnight success by buying a brand-new blue

Oldsmobile 98. Had they waited a few months, it might have been a Cadillac, because *Bye Bye Love* was just the first in an amazing string of hits. From 1957 to 1960, Cadence released 11 Everly Brothers singles. Nine made it to the top 10 while the other two reached the top 30. Five of these singles were double-sided hits and four topped the country charts. In just three years, Phil and Don sold 30 million records, patented one of the most identifiable and influential sounds in rock history, and secured their right to be one of the first 10 acts inducted into the Rock and Roll Hall of Fame in 1986.

Bye Bye Love was quickly followed with another Bryant composition, *Wake Up Little Susie* (included in Time-Life's 1957 album), which soared to No. 1 on the pop and country charts. Don's choppy, Bo Diddley-inspired guitar, which kicks off both songs, and the rich, thick strumming of the brothers' twin acoustic Gibsons were their trademark. These two early hits, in fact, distilled the Everly sound — propulsive rhythms, clear Appalachian harmonies and buoyant melodies, all wrapped around the singular obsession of teen romance.

The artistic and hit-making consistency the Everly Brothers achieved with Cadence was really the product of a creative ensemble that, besides Don and Phil, included guitarist-arranger Chet Atkins, a superb group of Nashville musicians and the song-writing Bryants. Though the Everlys' arrangements were energetic enough to be called rock 'n' roll, they were clean and orderly enough to highlight all the harmonic nuances in their voices: Phil's, light and high, Don's a shade darker and deeper.

Their extraordinary skills as balladeers came to light on their second No. 1 hit, Boudleaux Bryant's **All I Have to Do Is Dream**. In this song, as well as in hits like **Problems**, **Poor Jenny** and **Devoted to You**, Bryant conveyed the agonies of adolescent lovers struggling to overcome the divisive forces of parents, teachers, unsympathetic outsiders and, of course, "bird dogs."





At Cadence, the Everly Brothers barely tampered with their musical approach. When they did experiment, the results were invariably exquisite: Chet Atkins' delicate guitar tremolo in *All I Have to Do Is Dream*; a Coke bottle tapped with a screwdriver in **Take a Message to Mary**; the dynamic tom-toms of Jerry Allison (of the Crickets) in **(Til) I Kissed You**; or the lush string arrangements in **Let It Be Me**. Although pristine ballads such as *Let It Be Me* cast the Everly Brothers as the softest of rock 'n' rollers, on a number like Roy Orbison's **Claudette** their harmonies could sharpen into a fierce, razor-edged whine.

For three years, the Everly Brothers could do no wrong on the charts or in person. They played all the major rock 'n' roll package tours, performed overseas and appeared on *American Bandstand*, *The Ed Sullivan Show* and other national TV programs regularly. Impeccably tailored, their handsome faces topped by swirling pompadours, the Everly Brothers were as graceful and gracious a rock 'n' roll act as ever existed.

In 1960, they signed a 10-year, one-million-dollar contract with Warner Brothers and moved to Los Angeles. At first, the change of labels and scenery seemed to do them good, since their first Warner single, **Cathy's Clown**, became their biggest hit ever. More hits followed, but an ominous note was struck in 1961 when the Everlys parted ways with manager Wesley Rose and, consequently, lost access to the Bryants' best songs.

By 1962, the Everly Brothers were working with a less sympathetic group of songwriters, arrangers and musicians, and their sound increasingly veered away from country-rock toward mainstream pop. That year they racked up their last top-10 hit with **That's Old Fashioned**, ironically a song that seemed to defend their traditionalism. The Everlys spent the rest of the '60s struggling with personal problems and trying to score hits in the era of the Beatles and psychedelia.

In July 1973 the Everly Brothers split up. The end came at a performance at Knotts Berry Farm near Los Angeles, with Don drunk onstage and an angry Phil storming off in the middle of the show. Except at their father's funeral in 1975, Don and Phil neither saw each other nor spoke for 10 years. Finally, in 1983 after reuniting for an emotional concert at the Royal Albert Hall in London, the brothers began recording and performing together again. There was no rust on the harmonies; their two voices intertwined like two long-lost lovers finally back in each other's arms.

— Joe Sasy



Phil and Don bring sweet mountain harmony to prime-time television in the mid-'60s.

DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. Bye Bye Love** (2:19) *Music and lyrics by Boudleaux and Felice Bryant. Recorded March 1, 1957, Nashville. Original issue: Cadence 1315. Courtesy of Bamaby Records. No. 2**
- 2. All I Have to Do Is Dream** (2:22) *Music and lyrics by Boudleaux Bryant. Recorded March 6, 1958, Nashville. Original issue: Cadence 1348. Courtesy of Bamaby Records. No. 1**
- 3. Claudette** (2:12) *Music and lyrics by Roy Orbison. Recorded March 6, 1958, Nashville. Original issue: Cadence 1348. Courtesy of Bamaby Records. No. 30**
- 4. Problems** (1:56) *Music and lyrics by Boudleaux and Felice Bryant. Recorded October 13, 1958, Nashville. Original issue: Cadence 1355. Courtesy of Bamaby Records. No. 2**
- 5. Take a Message to Mary** (2:28) *Music and lyrics by Boudleaux and Felice Bryant. Recorded March 2, 1959, Nashville. Original issue: Cadence 1364. Courtesy of Bamaby Records. No. 16**
- 6. Love of My Life** (2:06) *Music and lyrics by Boudleaux and Felice Bryant. Recorded October 13, 1958, Nashville. Original issue: Cadence 1355. Courtesy of Bamaby Records. No. 40**
- 7. Let It Be Me** (2:41) *Music by Gilbert Becaud, English lyrics by Mann Curtis. Recorded December 15, 1959, New York. Original issue: Cadence 1376. Courtesy of Bamaby Records. No. 7**
- 8. Bird Dog** (2:16) *Music and lyrics by Boudleaux Bryant. Recorded July 10, 1958, Nashville. Original issue: Cadence 1350. Courtesy of Bamaby Records. No. 2**
- 9. Devoted to You** (2:25) *Music and lyrics by Boudleaux Bryant. Recorded July 10, 1958, Nashville. Original issue: Cadence 1350. Courtesy of Bamaby Records. No. 10**
- 10. This Little Girl of Mine** (2:15) *Music and lyrics by Ray Charles. Recorded December 1957, Nashville. Original issue: Cadence 1342. Courtesy of Bamaby Records. No. 28**
- 11. Poor Jenny** (2:11) *Music and lyrics by Boudleaux and Felice Bryant. Recorded March 2, 1959, Nashville. Original issue: Cadence 1364. Courtesy of Bamaby Records. No. 22**
- 12. When Will I Be Loved** (1:58) *Music and lyrics by Phil Everly. Recorded February 18, 1960, Nashville. Original issue: Cadence 1380. Courtesy of Bamaby Records. No. 8**
- 13. Crying in the Rain** (2:00) *Music and lyrics by Howard Greenfield and Carole King. Recorded November 14, 1961, Los Angeles. Original issue: Warner Bros. 5250. Produced under license from Warner Bros. Records Inc. No. 6**
- 14. Like Strangers** (2:00) *Music and lyrics by Boudleaux Bryant. Recorded February 18, 1960, Nashville. Original issue: Cadence 1388. Courtesy of Bamaby Records. No. 22**
- 15. ('Til) I Kissed You** (2:23) *Music and lyrics by Don Everly. Recorded July 7, 1959, Nashville. Original issue: Cadence 1369. Courtesy of Bamaby Records. No. 4**
- 16. Walk Right Back** (2:17) *Music and lyrics by Sonny Curtis. Recorded September 17, 1960, Los Angeles. Original issue: Warner Bros. 5199. Produced under license from Warner Bros. Records Inc. No. 7**
- 17. Don't Blame Me** (3:23) *Music by Jimmy McHugh, lyrics by Dorothy Fields. Recorded May 30, 1961, Los Angeles. Original issue: Warner Bros. 5501. Produced under license from Warner Bros. Records Inc. No. 20**
- 18. Cathy's Clown** (2:23) *Music and lyrics by Don and Phil Everly. Recorded March 18, 1960, Los Angeles. Original issue: Warner Bros. 5151. Produced under license from Warner Bros. Records Inc. No. 1**
- 19. Ebony Eyes** (3:05) *Music and lyrics by John D. Loudermilk. Recorded November 1, 1960, Los Angeles. Original issue: Warner Bros. 5199. Produced under license from Warner Bros. Records Inc. No. 8**
- 20. Lucille** (2:30) *Music and lyrics by Albert Collins and Richard Penniman. Recorded July 8, 1960, Los Angeles. Original issue: Warner Bros. 5163. Produced under license from Warner Bros. Records Inc. No. 21**
- 21. So Sad (To Watch Good Love Go Bad)** (2:32) *Music and lyrics by Don Everly. Recorded March 24, 1960, Los Angeles. Original issue: Warner Bros. 5163. Produced under license from Warner Bros. Records Inc. No. 7**
- 22. That's Old Fashioned (That's the Way Love Should Be)** (2:22) *Music and lyrics by Bill Giant, Bernie Baum and Florence Kaye. Recorded November 14, 1961, Los Angeles. Original issue: Warner Bros. 5273. Produced under license from Warner Bros. Records Inc. No. 9**

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NOTES INSIDE

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