

The Everly Brothers □ – Gone, Gone, Gone (1965)

Written by bluelover

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A1 Donna, Donna 2:12 A2 Lonely Island 2:11 A3 The Facts Of Life 2:02 A4 Ain't That Lovin' You Baby 2:00 A5 Love Is All I Need 1:53 A6 Torture 2:20 B1 The Dropout 2:15 B2 Radio And TV 2:11 B3 Honolulu 1:46 B4 It's Been A Long Dry Spell 2:25 B5 The Ferris Wheel 2:15 B6 Gone, Gone, Gone 1:58 Don Everly - Guitar, Vocals Phil Everly - Guitar, Vocals

Issued at the beginning of 1965, *Gone, Gone, Gone* kicked off the second half of the 1960s for the Everly Brothers, after a half-decade of work for Warner Brothers that had seen their albums go through some strange twists and turns. Their longplayers had started in a straightforward and highly successful fashion with 1960's Top Ten LPs *It's Everly Time* and *A Date with the Everly Brothers*, both of them offering diverse new material that nonetheless all fell into the umbrella of rock'n'roll. For the next four years, however, the Everlys seemed incapable of concocting anything so conventional when it came time to issuing albums. Their two 1961 efforts, *Both Sides of an Evening* and *Instant Party*, were ersatz concept albums of sorts that leaned heavily on non-rock pop standards and film/Broadway tunes, while 1963's *Sing Great Country Hits* was entirely devoted to covers of popular country songs. There was also a Christmas album and two hits compilations, one of which actually contained some re-recordings of numbers they'd first done for Cadence Records before joining the Warners roster. *Gone, Gone, Gone* was a return, at last, to the relatively standard format albums were supposed to offer: new material, in the pop-rock style the brothers were known for, with a hit single or two.

Or was it? For although it was anchored by the Everlys' first Top Forty hit single in two-and-a-half years, and although much of it had been cut in Nashville in 1964, in truth it was a rather patchwork assembly of tracks that had been recorded at various points over previous four of five years, some of them dating back as far as 1960. "Donna Donna" had first appeared way back on 1960's *A Date with the Everly Brothers*, though perhaps Warners' curious decision to put it on a B-side in the mid-'60s (coupled with another cut from *A Date with the Everly Brothers*) played a part in getting it on *Gone, Gone, Gone* -- as the opening song, no less.

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"Lonely Island" and "Radio and TV" had also been recorded in 1960, though they were left unreleased at the time. Meanwhile, four of the twelve songs had already seen release as singles in 1964: not just "Gone, Gone, Gone," but also its B-side, "Torture," as well as "Ain't That Lovin' You Baby" and "The Ferris Wheel." ---Richie Unterberger, richieunterberger.com

A jumble of tracks from varying sessions that, despite some excellent moments, were indicative of the general directionlessness of the Everlys' career at this point. The title song was their final Top 40 single of the '60s, and indeed one of their greatest performances. "The Ferris Wheel," also a 1964 single, was a decent, moody ballad that was a minor hit in both America and the U.K; for some reason, it was excluded from the double-CD compilation of their best '60s work, *Walk Right Back*. Otherwise, the album contains a few other songs cut in 1964, and some odds and ends from sessions in the early '60s. The Everlys, John D. Loudermilk, and the great Boudleaux/Felice Bryant songwriting team wrote almost all of the material on this album, but unfortunately it was not up to the standards of either the writers or the performers. ---Richie Unterberger, *AllMusic Review*

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