

CLASSIC COUNTRY

# HARD TO FIND HITS

"BACK TREMBLING LIPS"  
BY ERNEST ASHWORTH

"LONESOME 7-7203"  
BY RAGSDALE WARREN

"500 MILES AWAY FROM HOME"  
BY BOBBY BAIRD

"FROM A JACK TO A KING"  
BY RED HILLIS

"DON'T LET ME CROSS OVER"  
BY CARL PERKINS

"GOTTA LEAVE ONE"  
BY BILL SALMON

SELECT-A-MATIC

MAKE SELECTION  
UNTIL GREEN LIGHT  
GOES OUT

DISC ONE

1. THIS OLE HOUSE STUART HAMBLÉN
2. BLUE BLUE DAY DON GIBSON
3. A LITTLE BITTY TEAR BURL IVES
4. IT KEEPS RIGHT ON A-HERTIN'  
JOHNNY TILLOTSON
5. YOU'RE THE REASON BOBBY EDWARDS
6. RIGHT OR WRONG WANDA JACKSON
7. IT'S SUCH A PRETTY WORLD TODAY  
WYNN STEWART
8. FROM A JACK TO A KING NED MILLER
9. GOTTA TRAVEL ON BILLY GRAMMER
10. 500 MILES AWAY FROM HOME BOBBY BARE
11. RINGO LORNE GREENE
12. LET'S THINK ABOUT LIVING BOB LUMAN
13. LONESOME 7-7203 HAWKSHAW HAWKINS
14. I FORGOT MORE THAN YOU'LL EVER KNOW  
THE DAVIS SISTERS
15. STATUE OF A FOOL JACK GREENE

DISC TWO

1. FRAULEIN BOBBY HELMS
2. LONELY WEEKENDS CHARLIE RICH
3. ALONE WITH YOU FARON YOUNG
4. DARK MOON BONNIE GUITAR
5. KISSES SWEETER THAN WINE JIMMIE RODGERS
6. SAN ANTONIO ROSE FLOYD CRAMER
7. MY LAST DATE (WITH YOU) SKEETER DAVIS
8. FUNNY HOW TIME SLIPS AWAY JIMMY ELLEDGE
9. TALK BACK TREMBLING LIPS ERNEST ASHWORTH
10. GONNA FIND ME A BLUEBIRD MARVIN RAINWATER
11. ALABAM COWBOY COPAS
12. DON'T LET ME CROSS OVER  
CARL AND PEARL BUTLER
13. EASY LOVING FREDDIE HART
14. THE OLD LAMPLIGHTER THE BROWNS
15. ODE TO BILLIE JOE BOBBIE GENTRY



CLASSIC COUNTRY

# HARD TO FIND HITS

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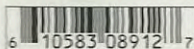
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CLASSIC COUNTRY

# HARD TO FIND HITS

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1. THIS OLE HOUSE
2. BLUE BLUE DAY
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CLASSIC COUNTRY

# HARD TO FIND HITS

DISC TWO



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1. BROCKEN
2. LONELY WEEKENDS
3. ALONE WITH YOU
4. DARK MOON
5. KISSIN' SWEETER THAN WINE
6. SAN ANTONIO ROSE
7. MY LAST DATE (WITH YOU)
8. FUNNY HOW TIME SLIPS AWAY
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11. ALABAM
12. DON'T LET ME CROSS OVER
13. EASY LOVING
14. THE OLD LAMPLIGHTER
15. ODE TO BILLIE JOE



STUART  
HAMBLÉN

## 1 THIS OLE HOUSE STUART HAMBLÉN

Music and lyrics by Stuart Hamblen.

RCA Victor 5739 (1954) No. 2 (Country), No. 26 (Pop)

Originally Recorded Prior to 1972. All Rights Reserved by BMG Music. Courtesy of The RCA Records Label Nashville.

On a hunting trip in the High Sierras, former actor and Texas cowboy **STUART HAMBLÉN** happened upon a grizzled prospector frozen to death in his cabin. There was also evidence that a family had lived there. Hamblen grabbed a brown bag and quickly began jotting down the lyrics to *This Ole House*. About 30 minutes later a country classic was born. Although Hamblen's version crossed over, it was Rosemary Clooney who put up the huge pop chart numbers.

## 2 BLUE BLUE DAY DON GIBSON

Music and lyrics by Don Gibson.

RCA Victor 7010 (1958) No. 1 (Country), No. 20 (Pop)

Originally Recorded Prior to 1972. All Rights Reserved by BMG Music. Courtesy of The RCA Records Label Nashville.

At his first RCA session in 1957, singer-songwriter **DON GIBSON** (along with producer Chet Atkins) went for a real hillbilly sound with fiddles and steel guitar. When nothing clicked hitwise, Atkins took matters into his own hands. He ditched the whiny strings and replaced them with a pop-oriented ensemble of guitars, keyboards and background vocals (by the Jordanaires). *Blue Blue Day*, recorded months before Gibson's smash *Oh Lonesome Me*, followed it to the top of the country charts.

## 3 A LITTLE BITTY TEAR BURL IVES

Music and lyrics by Hank Cochran.

Decca 21330 (1962) No. 2 (Country), No. 9 (Pop)

Courtesy of MCA Records under license from: Universal Music Enterprises.

A true American icon, **BURL IVES** was a folklorist, author, Oscar-winning actor (*The Big Country*) and songwriter whose recording career received a boost in the early '60s when he was marketed as a country artist. Ives learned *A Little Bitty Tear* from a recording by Ray Sanders. He liked the song but thought the tempo should be slower to let the lyrics speak. *A Little Bitty Tear* did the trick as a single and appeared on the album *The Versatile Burl Ives!*

## 4 IT KEEPS RIGHT ON A-HURTIN' JOHNNY TILLOTSON

Music and lyrics by Johnny Tillotson.

Cadence 1418 (1962) No. 4 (Country), No. 3 (Pop)

Courtesy of Barnaby Records, Inc., by arrangement with Celebrity Licensing Inc.

**JOHNNY TILLOTSON** was part of the pack of pretty-boy teen idols who emerged in the late '50s after Elvis Presley and other "dangerous" rockers had temporarily left the building. Tillotson grew up as a fan of Hank Williams and Eddy Arnold, and their influences are apparent in *It Keeps Right On A-Hurtin'*, which Tillotson wrote after the death of his father. He later charted with pop-country versions of hit songs by Hank Williams and Willie Nelson, among others.

## 5 YOU'RE THE REASON BOBBY EDWARDS

Music and lyrics by Bobby Edwards, Fred Huxley, Mildred Innes and Terry Fall.  
Drest 1075 (1961) No. 4 (Country), No. 11 (Pop)  
Courtesy of King Records.

Popular music has an ample supply of enigmatic artists. Alabama-born **BOBBY EDWARDS** (whose true identity is shrouded in mystery) recorded with the Four Young Men for several small labels before *You're the Reason* broke. Edwards' cohorts provided the vocal backup for this single, which did remarkably well despite competing versions by Hank Locklin and Joe South. Edwards followed up with two minor hits for Capitol and a handful of inconsequential releases for various labels before he faded away.

## 6 RIGHT OR WRONG WANDA JACKSON

Music and lyrics by Wanda Jackson.  
Capitol 4553 (1961) No. 9 (Country), No. 29 (Pop)  
Courtesy of Capitol Nashville, Under license from EMI Music Special Markets.

With a devil on one shoulder and an angel on the other, **WANDA JACKSON** was torn between singing rock 'n' roll and sticking with her first love, country music. She did road shows with Elvis Presley, who persuaded her to join the rock brigade, and Jackson became a rockabilly fireball after signing with Capitol in 1956. Country eventually gained the upper hand, though, and 1961's *Right or Wrong* signaled Jackson's return to the fold.

## 7 IT'S SUCH A PRETTY WORLD TODAY WYNN STEWART

Music and lyrics by Dale Noe.  
Capitol 5831 (1967) No. 1 (Country)  
Courtesy of Capitol Records, Under license from EMI Music Special Markets.

It is ironic that **WYNN STEWART**, who symbolized hardcore West Coast country music, recorded his first and only No. 1 hit in Nashville. He cut *It's Such a Pretty World Today* after reworking the song over a six-month period. Stewart was playing a \$300 club date in Denver when he learned the fate of his record. After the gig he killed the lights and tossed that night's pay in the air, letting his band members scramble for it.

## 8 FROM A JACK TO A KING NED MILLER

Music and lyrics by Ned Miller.  
Fabor 114 (1963) No. 2 (Country), No. 6 (Pop)  
Courtesy of Capitol Nashville, Under license from EMI Music Special Markets.

Things might have gone better for **NED MILLER** had he not suffered from such paralyzing stage fright. He refused to tour, and even sent out friends to perform live as Ned Miller. *From a Jack to a King* was the hit that almost wasn't. Miller cut the song in 1957, but it stiffed. When a jukebox operator requested the cut in 1963, Fabor Robison reissued it on his own label and lucked into a huge crossover hit.

## 9 GOTTA TRAVEL ON BILLY GRAMMER

Music and lyrics by Paul Clayton, Larry Ehlich, David Lazar and Pete Seeger.

Monument 400 (1958) No. 5 (Country), No. 4 (Pop)

Originally Released 1958 Sony Music Entertainment Inc. Under license from The Sony Music Custom Marketing Group, A Division of Sony Music, A Group of Sony Music Entertainment Inc.

Bad luck brought good fortune to **BILLY GRAMMER**. After he lost his job as guitarist in Jimmy Dean's band, his friend Fred Foster asked him if he'd like to cut *Gotta Travel On* for Foster's new label. Grammer became Monument's first artist and gave the label instant credibility by ringing up big sales in the country and pop markets. The record couldn't miss; it capitalized on the current folk music boom, and kids could dance to it.



**BOBBY  
BARE**

## 10 500 MILES AWAY FROM HOME BOBBY BARE

Music and lyrics by Bobby Bare, Charlie Williams and Hedy West.

RCA Victor 3238 (1964) No. 5 (Country), No. 10 (Pop)

Originally Recorded Prior to 1972. All Rights Reserved by BMG Music. Courtesy of The RCA Records Label Nashville.

The country career of **BOBBY BARE** finally got off the ground after he signed with RCA in 1962. Bare had worked farm and factory jobs, done a good bit of traveling and chased his dream for several record labels before he came to Nashville. A natural storyteller, Bare followed his 1963 Grammy-winning single *Detroit City* with another folk-country song about yearning for family, *500 Miles Away from Home* (a tune already cut by Peter, Paul and Mary).

## 11 RINGO LORNE GREENE

Music and lyrics by Don Robertson and Hal Blair.

RCA Victor 8444 (1964) No. 21 (Country), No. 1 (Pop)

Arranged and Conducted by Don Rolke

Originally Recorded Prior to 1972. All Rights Reserved by BMG Music. Courtesy of The RCA Music Group, A Unit of BMG Music.

There's no mistaking the authoritative tones of **LORNE GREENE**, better known to millions of TV viewers as Ben Cartwright from the long-running Western series *Bonanza*. The Ottawaborn Greene was the perfect choice to tell the story of *Ringo*; he had earned the titles the Voice of Doom and the Voice of Canada during his radio broadcast days at the CBC. Greene got chills when he read the lyrics to *Ringo*, and sensed that he had a hit on his hands.

## 12 LET'S THINK ABOUT LIVING BOB LUMAN

Music and lyrics by Boudleaux Bryant

Warner 5172 (1960) No. 9 (Country), No. 7 (Pop)

© 1965 Hickory Records. Courtesy of Sony/ATV Music Publishing LLC d/b/a Hickory Records.

Texas **BOB LUMAN** fell under rockabilly's spell after seeing Elvis Presley tear it up in 1955. Luman went west with his band and landed a record deal with Imperial. Several flops later he was dropped. Imperial star Ricky Nelson acquired his band, which included guitarist James Burton. After signing with Warner Brothers in 1959, Luman charted exclusively as a country artist, although *Let's Think about Living* had the sound and attitude that appealed to rock 'n' roll fans.



HAWKSHAW  
HAWKINS

13 **LONESOME 7-7203** HAWKSHAW HAWKINS

Music and lyrics by Justin Tubb.  
King 5712 (1963) No. 1 (Country), No. 108 (Pop)  
Courtesy of King Records.

During his final sessions for King, **HAWKSHAW HAWKINS** cut a song that his wife, Jean Shepard, had already recorded: **Lonesome 7-7203**. Her version had been shelved by Capitol; the honchos at her label didn't think the tune had any hit potential (neither did the folks at King). Hawkins thought otherwise, and his single entered the *Billboard* charts on March 2, 1963. Three days later he died in the tragic plane crash that also claimed the lives of Patsy Cline and Cowboy Copas.

14 **I FORGOT MORE THAN YOU'LL EVER KNOW**

**THE DAVIS SISTERS**

Music and lyrics by Cecil Null.  
RCA Victor 5345 (1953) No. 1 (Country), No. 18 (Pop)  
Originally Recorded Prior to 1972. All Rights Reserved by BMG Music. Courtesy of The RCA Records Label Nashville.

They harmonized like sisters, but Betty Jack Davis and Mary Frances Penick (aka Skeeter Davis) were actually best friends who put the **DAVIS SISTERS** act together while they were in high school. Their big break arrived in 1953 with ***I Forgot More Than You'll Ever Know***. Unfortunately, Betty Jack never saw the single hit No. 1; she died in a head-on collision that also left Skeeter seriously injured. The crash occurred minutes after they had heard their record on the car radio.

15 **STATUE OF A FOOL** JACK GREENE

Music and lyrics by Jan Crutchfield.  
Decca 32490 (1969) No. 1 (Country)  
Courtesy of MCA Records under license from Universal Music Enterprises.

Ernest Tubb persuaded his "big-eared singing drummer" **JACK GREENE** to leave the Texas Troubadours and go solo in 1967. Greene's 1966 hit *There Goes My Everything* had won two CMA awards and made him a star, so the move was a no-brainer. He turned out a series of big sellers in the late '60s, capped by ***Statue of a Fool*** in 1969. Twenty years later Ricky Van Shelton just missed the No. 1 slot with his version of the song.



1 **FRAULEIN** **BOBBY HELMS**

Music and lyrics by Lawton Williams.

Decca 30194 (1957) No. 1 (Country), No. 36 (Pop)

Courtesy of MCA Records under license from Universal Music Enterprises.

Any singer would love to have the year **BOBBY HELMS** had in 1957. *Fraulein* held the No. 1 spot for four consecutive weeks (it spent 52 weeks on the charts in all), as did his follow-up smash, *My Special Angel*. He then delivered a bona fide Christmas classic, *Jingle Bell Rock*. Helms found only minor success thereafter. The “love her and leave her” theme of *Fraulein* did, however, inspire “answer songs,” namely *I Found My Girl in the USA* by Jimmie Skinner and *I’ll Always Be Your* *Fraulein* by Kitty Wells.

2 **LONELY WEEKENDS** **CHARLIE RICH**

Music and lyrics by Charlie Rich.

Phillips 3552 (1960) No. 22 (Pop)

© 1959 Sun Entertainment Corporation. Courtesy of Sun Entertainment Corporation.

A triple threat as a pianist, singer and songwriter, **CHARLIE RICH** nevertheless had trouble finding his audience. Producer Sam Phillips urged him to compose a pop song that had a big-beat gospel feel. Weeks later Rich brought *Lonely Weekends* to the Sun Records studio, and with a little Memphis magic he had his first pop hit. It was Rich’s idea to add the baritone sax break. Local musician Martin Willis had to borrow a sax, and Rich coached him on what to play.

3 **ALONE WITH YOU** **FARON YOUNG**

Music and lyrics by Lester Vanadore, Faron Young and Roy Drusky.

Capitol 3982 (1958) No. 1 (Country), No. 51 (Pop)

Courtesy of Capitol Nashville, Under license from EMI Music Special Markets.

Despite its hillbilly roots, rock ‘n’ roll had a damaging financial impact on many veteran country stars. **FARON YOUNG** claimed that his earnings decreased by more than 50 percent after Elvis hit. Some artists never recovered. Young’s setback was temporary; he and producer Ken Nelson tried a number of pop-country styles that suited Young’s voice. *Alone with You* (1958), supported by a rich array of guitars, brought him his best pop chart showing to date.

4 **DARK MOON** **BONNIE GUITAR**

Music and lyrics by Ned Miller.

Dot 15550 (1957) No. 14 (Country), No. 6 (Pop)

Courtesy of MCA Records under license from Universal Music Enterprises.

Bonnie Buckingham’s friends called her “Guitar” for good reason: she had skills from leading a country band and doing session work in Los Angeles. The nickname stuck, and **BONNIE GUITAR** arrived in 1957 with *Dark Moon*. Despite a competing version on the same label (Dot) by actress-singer Gale Storm, Bonnie’s single held its own on the pop charts. She later started the Seattle-based Dolton/Dolphin labels, the roster of which included the Fleetwoods and guitar-instrumental stars the Ventures.



**FARON  
YOUNG**

## 5 KISSES SWEETER THAN WINE JIMMIE RODGERS

Music and lyrics by Lee Hays, Ronnie Gilbert, Fred Hellerman, Pete Seeger and Joel Newman.

Roulette 4831 (1957) No. 6 (Country), No. 3 (Pop)

Produced Under License From Rhino Records, Inc. By Arrangement With Warner Special Products.

JIMMIE RODGERS didn't start performing until his military stint in Korea, but his career took off after he returned home to Vancouver, Washington. Boogie-woogie pianist Chuck Miller heard Rodgers playing at a café and lent him airfare money to audition for a recording contract in New York. Roulette took notice, and they rush-released *Honeycomb* before Rodgers had inked a contract. His follow-up single, *Kisses Sweeter Than Wine* (a Weavers favorite), enjoyed a similar crossover fate.

## 6 SAN ANTONIO ROSE FLOYD CRAMER

Music by Bob Willis.

RCA Victor 7893 (1961) No. 8 (Country), No. 8 (Pop)

Originally Recorded Prior to 1972. All Rights Reserved by BMG Music. Courtesy of The RCA Records Label Nashville.

When FLOYD CRAMER first came to Nashville in 1952, there were no studio pianists to speak of, aside from Owen Bradley. By the end of the decade, Cramer was the busiest piano man in town, especially after Chet Atkins signed him to RCA. Cramer showcased his "slip-note" (a whole-tone slur) style in the massive 1960 instrumental hit *Last Date*. This distinctive sound fit Western swing perfectly, as heard in Cramer's take on Bob Willis' *San Antonio Rose*.

## 7 MY LAST DATE (WITH YOU) SKEETER DAVIS

Music and lyrics by Skeeter Davis, Boudleaux Bryant and Floyd Cramer.

RCA Victor 7825 (1961) No. 5 (Country), No. 26 (Pop)

Taken from original RCA Nashville recording 47-7825

Originally Recorded Prior to 1972. All Rights Reserved by BMG Music. Courtesy of The RCA Records Label Nashville.

Producer Chet Atkins broadened the appeal of SKEETER DAVIS's records using simple math. On a tip from pop DJs, he replaced the weepy steel guitar with background strings. *My Last Date (With You)*, a vocal version of Floyd Cramer's hit, beat his original on the country charts. Answer songs were so popular in the '50s and '60s that in 1961, RCA released the album *Here's the Answer*, a collection of six hits by the label's stars, each followed by Davis's reply.

## 8 FUNNY HOW TIME SLIPS AWAY JIMMY ELLEDGE

Music and lyrics by Willie Nelson.

RCA Victor 7946 (1962) No. 22 (Pop)

Originally Recorded Prior to 1972. All Rights Reserved by BMG Music. Courtesy of The RCA Records Label Nashville.

With his R&B influences and stratospheric falsetto, JIMMY ELLEDGE wasn't the most likely candidate to tackle Willie Nelson's *Funny How Time Slips Away*. It was Chet Atkins who "discovered" Elledge, a native Nashvillian who landed a top-40 pop record with his version of the song while still in his teens. Elledge's aggressive style didn't bring him long-term success,

however. Top country chart honors for this Nelson classic go to another singer known for his heaven-piercing falsetto: Navel Felts.

## 9 **TALK BACK TREMBLING LIPS** ERNEST ASHWORTH

Music and lyrics by John D. Loudermilk.

Hickory 1214 (1963) No. 1 (Country), No. 101 (Pop)

© 1963 Hickory Records. Courtesy of Song/AW Music Publishing LLC d/b/a Hickory Records.

A singer-songwriter who first recorded with minimal success as Billy Worth, **ERNEST ASHWORTH** was commuting between Nashville and his day job at the Redstone Arsenal defense plant in Huntsville, Alabama, when *Talk Back Trembling Lips* soared to No. 1. Ashworth gave up his Huntsville gig in 1964 and joined the Grand Ole Opry. Although he never had another blockbuster hit, he landed chart records for the rest of the decade and maintained his Opry appearances.

## 10 **GONNA FIND ME A BLUEBIRD** MARVIN RAINWATER

Music and lyrics by Marvin Rainwater.

MEM 12412 (1957) No. 3 (Country), No. 18 (Pop)

Courtesy of Mercury Records under license from Universal Music Enterprises.

In a career of missteps, **MARVIN RAINWATER** had his crowning moment not with a hillbilly or rockabilly record, but with a whistling pop-country number called *Gonna Find Me a Bluebird*. Rainwater, who was one-quarter Cherokee, often appeared in Indian regalia, which typecast him. He also recorded songs that dealt with his heritage, such as *Half Breed* and *Indian Reservation*. In these instances he was ahead of his time: *Indian Reservation* became a pop hit twice and made it to No. 1 for the Raiders.

## 11 **ALABAM** COWBOY COPAS

Music and lyrics by Cowboy Copas.

Starday 501 (1960) No. 1 (Country), No. 63 (Pop)

Courtesy of King Records.

The late-'50s surge of rock 'n' roll threatened to sweep away country veterans like **COWBOY COPAS**, who had been recording since World War II. Copas lost his record deal, but in 1959 he signed with Starday, a haven for supposedly washed-up artists, and cut the album *Unforgettable*. One track displayed his guitar-picking alongside a series of folk-derived lyrics. Released as a single, *Alabam* topped the charts for 12 weeks, proving that Copas still had it.

## 12 **DON'T LET ME CROSS OVER** CARL AND PEARL BUTLER

Music and lyrics by Penny Jay.

Columbia 42593 (1962) No. 1 (Country), No. 88 (Pop)

Originally Released 1962 Sony Music Entertainment Inc. Under License From The Sony Music Custom Marketing Group, A Division Of Sony Music, A Group Of Sony Music Entertainment Inc.

It took **CARL BUTLER** a decade to land his first chart record, *Honky Tonkitts* (1961), but this Knoxville songwriter had already composed hit material for other artists, such as *If Teardrops*



**COWBOY  
COPAS**

*Were Pennies* (Carl Smith). Butler's wife **PEARL** sang with him at live shows, but she didn't officially become part of the act until 1962, when Columbia released *Don't Let Me Cross Over*. The Butlers did cross over—to the pop side.

### 13 EASY LOVING FREDDIE HART

Music and lyrics by Freddie Hart.  
Capitol 3115 (1971) No. 1 (Country), No. 17 (Pop)  
Courtesy of Richard Davis Management.

"'Easy-lovin', so sexy-lookin' . . . '—that one line says it all," **FREDDIE HART** once said, adding, "I almost took it out of the song." Lucky for him that he didn't. Hart, the composer of such country classics as *Loose Talk* and *Skid Row Joe*, was in his 40s when *Easy Loving* struck, initiating a lucrative six-year period that rarely found him far from the top 10. *Easy Loving* won the CMA Song of the Year award in 1971 and 1972.

### 14 THE OLD LAMPLIGHTER

THE BROWNS FEATURING JIM EDWARD BROWN

Music and lyrics by Charles Tobias and Nat Simon.  
RCA Victor 7790 (1960) No. 20 (Country), No. 5 (Pop)  
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Jim Ed Brown and his sisters Maxine and Bonnie had a smooth harmony sound that nestled easily into the pop-country realm—an ideal spot for a country act in the late '50s. **THE BROWNS** appeared on *The Ed Sullivan Show* and *American Bandstand*, programs that helped them gain wider exposure. As with its previous hits, the trio stayed within a folk context for *The Old Lamplighter*, which had been a big record for Sammy Kaye's dance band back in 1946.

### 15 ODE TO BILLIE JOE BOBBIE GENTRY

Music and lyrics by Bobbie Gentry.  
Capitol 5050 (1967) No. 17 (Country), No. 1 (Pop)  
Courtesy of Capitol Records, Under license from EMI Music Special Markets.

No one ever figured out what was thrown off the Tallahatchee Bridge in *Ode to Billie Joe*—an irrelevant detail, according to **BOBBIE GENTRY**, who wrote this Faulkneresque tale for her first Capitol album. It took less than an hour to cut the song, which originally exceeded seven minutes in length. Capitol edited the track and released it as the B side to *Mississippi Delta*. DJs nationwide spun this sultry flip side, and the record soon topped the pop charts.

—Charles McCardell



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