

CLASSIC COUNTRY

HONKY TONK HEROES

FEATURING
HANK WILLIAMS
GEORGE JONES
Johnny CASH
Willie NELSON
Plus Many Others!

Wanda
555-8851

TIME
LIFE
MUSIC

CLASSIC COUNTRY
**HONKY TONK
HEROES**

DISC ONE

- 1 ALWAYS LATE (WITH YOUR KISSES)
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GEORGE JONES
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FREDDY FENDER
- 15 WHAT'S MADE MILWAUKEE
FAMOUS (HAS MADE A LOSER
OUT OF ME)
JERRY LEE LEWIS



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CLASSIC COUNTRY

HONKY TONK HEROES

DISC ONE

TIME
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CLASSIC
COUNTRY

Country Music
Specialty Collection

CD 14-2
A 78644

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1. ALWAYS LATE (WITH YOUR KISSES) 2. WHY BABY WHY 3. SINGING THE BLUES
4. CRAZY ARMS 5. I LOVE YOU SO MUCH, IT HURTS 6. HONKY TONK MAN
7. FOLSOM PRISON BLUES 8. LIFE TO GO 9. BORN TO LOSE
10. PICK ME UP ON YOUR WAY DOWN 11. CHARLIE'S SHOES
12. THE BOTTLE LET ME DOWN 13. MISERY LOVES COMPANY
14. IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME
15. HANK WILLIAMS, YOU WROTE MY LIFE

CLASSIC COUNTRY
**HONKY TONK
HEROES**

DISC TWO



UNIVERSAL MUSIC
RECORDS

1974-2
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1. YOUR CHEATIN' HEART
2. HONKY TONK SONG
3. TENNESSEE SATERDAY NIGHT
4. THE WILD SIDE OF LIFE
5. I CAN'T STOP LOVING YOU
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WASTED NIGHTS
15. WHAT'S MADE MILWAUKEE FAMOUS
(HAS MADE A LOSER OUT OF ME)

LEFTY
FRIZZELL1 **ALWAYS LATE (WITH YOUR KISSES)** LEFTY FRIZZELL

Music and lyrics by Lefty Frizzell and Blackie Crawford
Columbia 420837 (1951) No. 1 (Country)
 Originally Released 1951 Sony Music Entertainment Inc.

Former boxer **LEFTY FRIZZELL** delivered another one-two punch in 1951 with his third double-sided hit, *Always Late (With Your Kisses)* backed with *Mom and Dad's Waltz*. Lefty's syllable-bending vocal style, which influenced George Jones and Merle Haggard, among others, jumps out in his opening line, introduced by the distinctive slurred phrasing of steel guitarist Curly Chalker.

2 **WHY BABY WHY** GEORGE JONES

Music and lyrics by George Jones and Darrell Edwards.
Starday 202 (1955) No. 4 (Country)
 Originally Released 1955 Starday Courtesy of King Records, Inc.

Why Baby Why came about after **GEORGE JONES** and his buddy Darrell Edwards spotted a woman smacking her boyfriend on the head with her shoe as he pleaded, "Why, baby, why?" This was George's first hit single, and two covers appeared within months. The duet version by Red Sovine and Webb Pierce charted highest and longest.

3 **SINGING THE BLUES** MARTY ROBBINS

Music and lyrics by Melvin Endsley.
Columbia 21545 (1956) No. 1 (Country), No. 17 (Pop)
 Originally Released 1956 Sony Music Entertainment Inc.

Columbia Records waited almost a year to release *Singing the Blues* by **MARTY ROBBINS**, and then stuck it on the flip side of *I Can't Quit (I've Gone Too Far)*. This B side not only gave Marty his first pop crossover hit, it also knocked Elvis Presley's *Hound Dog* from the top of the country charts in late 1956.

4 **CRAZY ARMS** RAY PRICE

Music and lyrics by Chuck Sears and Ralph Mooney.
Columbia 21510 (1956) No. 1 (Country), No. 27 (Pop)
 Originally Released 1956 Sony Music Entertainment Inc.

On March 1, 1956, **RAY PRICE** recorded *Crazy Arms*, the 4/4 shuffle beat of which became his personal trademark and a prominent stylistic element in country music. Price's version of this honky-tonk ballad earned distinction as the biggest *Billboard* country hit of 1956, spending 45 weeks on the charts, 20 in the No. 1 slot.

GEORGE
JONES

5 **I LOVE YOU SO MUCH, IT HURTS** FLOYD TILLMAN

Music and lyrics by Floyd Tillman.
Columbia 20430 (1948) No. 5 (Country)
Originally Released 1948 Sony Music Entertainment Inc.

Willie Nelson called **FLOYD TILLMAN** “the original Outlaw” for his ability to write and perform songs that avoid strict typecasting. In 1947 Tillman recorded *I Love You So Much, It Hurts*, which subsequently became a durable standard in the country and pop markets. Tillman’s slurred, offbeat phrasing had a major impact on Lefty Frizzell, as well as on Willie.

6 **HONKY TONK MAN** JOHNNY HORTON

Music and lyrics by Johnny Horton, Tillman Franks and Howard Hausey.
Columbia 21504 (1956) No. 9 (Country)
Originally Released 1956 Sony Music Entertainment Inc.

Times were tough for **JOHNNY HORTON** in early 1956, so while driving from Shreveport to Nashville for his first Columbia session, he stopped by Memphis to borrow 10 dollars and bass player Bill Black from Elvis Presley. *Honky Tonk Man* provided Horton with his first chart hit, and worked the same magic for Dwight Yoakam 30 years later.

7 **FOLSOM PRISON BLUES** JOHNNY CASH

Music and lyrics by Johnny Cash.
Sun 232 (1956) No. 4 (Country)
Originally Released 1955 Sun Entertainment Corporation. Courtesy of Sun Entertainment Corporation.

JOHNNY CASH borrowed the melody from Little Brother Montgomery’s *Crescent City Blues* and the setting from the film *Inside the Walls of Folsom Prison* to create *Folsom Prison Blues*. The no-frills Cash sound from 1956 was still going strong in 1968, when he cut a live version of the song at Folsom Prison that zoomed to No. 1.

8 **LIFE TO GO** STONEWALL JACKSON

Music and lyrics by George Jones.
Columbia 41757 (1958) No. 2 (Country)
Originally Released 1958 Sony Music Entertainment Inc.

Arriving in Nashville in a pickup truck with no appointment, **STONEWALL JACKSON** impressed enough folks to get a Grand Ole Opry audition and contract before he had secured a record deal. Ernest Tubb bought him a stage outfit and guided him to Columbia. George Jones, Jackson’s touring partner, supplied him with his first hit, *Life to Go*.

9 **BORN TO LOSE** TED DAFFAN'S TEXANS

Music and lyrics by Ted Daffan.
Okeh 6705 (1944) No. 3 (Country)
Originally Released 1943 Sony Music Entertainment Inc.

Songwriter–steel guitarist **TED DAFFAN** came up with *Born to Lose* after overhearing someone use the phrase during a poker game. Daffan enjoyed a double-sided country smash after the song was issued as the flip side to *No Letter Today* in 1943.

10 **PICK ME UP ON YOUR WAY DOWN** CHARLIE WALKER

Music and lyrics by Harlan Howard.
Columbia 41211 (1958) No. 2 (Country)
Originally Released 1958 Sony Music Entertainment Inc.

Veteran country DJ **CHARLIE WALKER** went through three major labels before his buddy Ray Price helped him land a Columbia contract in 1958. A retooled version of *Pick Me Up on Your Way Down*, which Harlan Howard had originally written for Kitty Wells, was the breakthrough for Walker and for Howard, the future dean of Nashville songwriters.

11 **CHARLIE'S SHOES** BILLY WALKER

Music and lyrics by Roy Baham
Columbia 42287 (1962) No. 1 (Country)
Originally Released 1962 Sony Music Entertainment Inc.

"The Tall Texan" **BILLY WALKER** emerged from the rich Dallas music scene that also boasted Lefty Frizzell, Ray Price and Marty Robbins. Walker flirted with a number of styles but flourished once he settled into the smooth Nashville sound after moving to Music City in 1959. He hit pay dirt with *Charlie's Shoes*, which remains his biggest record.

12 **THE BOTTLE LET ME DOWN** MERLE HAGGARD

Music and lyrics by Merle Haggard.
Capitol 5704 (1966) No. 3 (Country)
Courtesy of Capitol Nashville Records, A division of Capitol Records, Inc., Under license from EMI Music Special Markets.

After signing with Capitol, **MERLE HAGGARD** went on a writing and recording tear, averaging several albums and hit singles per year. *Swinging Doors* defined his hard-edged honky-tonk sound in 1966. His follow-up, *The Bottle Let Me Down*, covered the same turf. (The title of Hag's first No. 1 album derives from a combination of these two song titles.)

13 MISERY LOVES COMPANY PORTER WAGONER

Music and lyrics by Jerry Reed.

RCA Victor 7967 (1962) No. 1 (Country)

Originally Recorded Prior To 1972. All rights reserved by BMG Entertainment. Courtesy of BMG Entertainment, The RCA Records Label, Under license from BMG Special Products.

A lot happened to **PORTER WAGONER** in 1961. *The Porter Wagoner Show* debuted and made him a TV star. He also picked the musicians for and supervised his first RCA session (Chet Atkins was on the road). After the success of *Misery Loves Company*, Wagoner became one of the first Nashville artists to produce their own records.

14 IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME

WILLIE NELSON

Music and lyrics by Lefty Frizzell and Jim Beck.

Columbia 10383 (1976) No. 1 (Country)

© 1976 Sony Music Entertainment Inc.

For many years **WILLIE NELSON** has shown a fondness for vintage material, especially songs by fellow Texas legend Lefty Frizzell. *If You've Got the Money, I've Got the Time* was Lefty's first hit back in 1950. Willie's version came out a year after Lefty died and was followed by an entire tribute album, *From Willie to Lefty*, in 1977.

15 HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY

Music and lyrics by Paul Craft.

Columbia 10265 (1976) No. 2 (Country)

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Former sheet-metal worker and rodeo rider **MOE BANDY** prospered during the late '70s by sticking to his honky-tonk guns. He learned *Hank Williams, You Wrote My Life* from a banjo-heavy demo by the songwriter, Paul Craft. Moe turned the song into a blue-collar anthem with a hillbilly edge and a universal appeal—sort of the way Hank did things.

1 **YOUR CHEATIN' HEART** HANK WILLIAMS

Music and lyrics by Hank Williams.
 MGM 11416 (1953) No. 1 (Country)
 Courtesy of Mercury Records

HANK WILLIAMS wrote *Your Cheatin' Heart* while driving to Louisiana with his fiancée, Billie Jean Eshlimar, in the summer of 1952. After remarking that his ex-wife Audrey's "cheatin' heart" would pay, he knocked out the lyrics in a matter of minutes, with Billie Jean taking dictation. Oddly enough, Hank's signature song was issued after his death in 1953.

2 **HONKY TONK SONG** WEBB PIERCE

Music and lyrics by Mel Tillis and Buck Reddy.
 Decca 30255 (1957) No. 1 (Country)
 Courtesy of MCA Nashville

Future country star Mel Tillis once endured a sleepless night above a noisy bar in California, and the commotion inspired him to write *Honky Tonk Song*. Tillis beat **WEBB PIERCE** to the draw with his own take on Columbia. But Pierce's version destroyed Tillis's chances and eventually landed the veteran his thirteenth No. 1 hit.

3 **TENNESSEE SATURDAY NIGHT** RED FOLEY

Music and lyrics by Billy Hughes.
 Decca 46136 (1949) No. 1 (Country)
 Courtesy of MCA Nashville

In 1945 **RED FOLEY** earned the distinction of being the first country artist to record in Nashville. After moving to town he formed the Cumberland Valley Boys, and they cut *Tennessee Saturday Night* in 1947. This hillbilly boogie number by songwriter-fiddler Billy Hughes was the first of six Foley hits celebrating the Volunteer State.

4 **THE WILD SIDE OF LIFE**
HANK THOMPSON AND HIS BRAZOS VALLEY BOYS

Music and lyrics by William Warren and Arlie Carter.
 Capitol 1942 (1952) No. 1 (Country)
 © 1991 Capitol Nashville. Courtesy of Capitol Nashville, under license from EMI Music Special Markets

The *Billboard* top country seller of 1952, *The Wild Side of Life* by **HANK THOMPSON**, didn't chart an obvious course to No. 1. It first appeared as the B side to *Cryin' in the Deep Blue Sea*, which tanked. *Wild Side* inspired Kitty Wells's groundbreaking answer song *It Wasn't God Who Made Honky Tonk Angels*.

5 I CAN'T STOP LOVING YOU DON GIBSON

Music and lyrics by Don Gibson

RCA Victor 7133 (1958) No. 7 (Country), No. 81 (Pop)

Courtesy of The RCA Records Label/Nashville, Under License from BMG Special Products

Most songwriters would kill for an afternoon like the one **DON GIBSON** had in June 1957 when he sang *I Can't Stop Loving You* and *Oh Lonesome Me* into his tape recorder. He cut both songs with producer Chet Atkins. RCA released them on a single, creating a double-sided hit that hung around the charts for almost nine months.

6 THERE STANDS THE GLASS WEBB PIERCE

Music and lyrics by Russ Hull, Mary Jean Sturtz, Audrey Grisham and Webb Pierce.

Decca 28934 (1953) No. 1 (Country)

Courtesy of MCA Nashville

Several music biz veterans warned **WEBB PIERCE** that *There Stands the Glass* would kill his career, because the song condones drinking. Pierce cut it anyway, figuring that most of America indulged occasionally. The record was one of the biggest sellers of 1953, and Pierce later noted that *Glass* "is like the national anthem of barroom songs."

7 WHY DON'T YOU LOVE ME HANK WILLIAMS

Music and lyrics by Hank Williams.

MGM 10696 (1950) No. 1 (Country)

Courtesy of Mercury Records

One of the qualities that made **HANK WILLIAMS** such a genius was his ability to take utter despair and give it a humorous spin. *Why Don't You Love Me* captured Hank at his peak, right down to the little yodel used for dramatic emphasis. This single spent nearly six months on the charts in 1950.

8 UNDER YOUR SPELL AGAIN BUCK OWENS

Music and lyrics by Buck Owens.

Capital 4245 (1959) No. 4* (Country)

Courtesy of Buck Owens Enterprises

During the late '50s, **BUCK OWENS** lived in Washington state. One day he heard an R&B tune with the line "castin' my spell on you" on his car radio. He promptly wrote *Under Your Spell Again*, which later became his breakthrough hit. The song's success persuaded Buck to return to Bakersfield and make it his home base.



WEBB
PIERCE



HANK
WILLIAMS

9 **WALKING THE FLOOR OVER YOU** ERNEST TUBB

Music and lyrics by Ernest Tubb.
Decca 5858 (1941) No. 23 (Pop)
Courtesy of MCA Nashville

Jukebox operators in the Dallas–Fort Worth area encouraged ERNEST TUBB to feature the electric guitar on his records so they could be heard in noisy bars. E.T. took their advice, and *Walking the Floor Over You* became his first “electric” single, his theme song and his only million-seller. Guitarist Fay “Smitty” Smith did the honors at the 1941 Dallas session.

10 **A SIX PACK TO GO**
HANK THOMPSON AND HIS BRAZOS VALLEY BOYS

Music and lyrics by Johnny Lowe, Dick Hart and Hank Thompson.
Capitol 4334 (1960) No. 10 (Country), No. 102 (Pop)
Courtesy of Capitol Nashville, under license from EMI Music Special Markets

HANK THOMPSON first heard *A Six Pack to Go* at a Texas bar. The singer, claiming he was the composer, swore he would send Thompson the lyrics. Thompson then heard the same song in Arizona and met bandleader Johnny Lowe, who had actually co-written it. Thompson elevated this regional favorite to honky-tonk classic status.

11 **POP A TOP** JIM ED BROWN

Music and lyrics by Nat Stackey.
RCA Victor 5192 (1967) No. 3 (Country)
Courtesy of The RCA Records Label/Nashville, Under License from BMG Special Products

The Browns called it quits in 1967. Sisters Bonnie and Maxine retired to Arkansas, while brother JIM ED BROWN focused on his burgeoning solo career. He reached his peak in the '60s with the beer-drinking shuffle *Pop a Top*. The song “spritized” over the airwaves in hit form again more than 30 years later for Alan Jackson.

12 **TOGETHER AGAIN** BUCK OWENS

Music and lyrics by Buck Owens.
Capitol 5136 (1964) No. 1 (Country)
Courtesy of Buck Owens Enterprises

Featuring one of the most famous steel guitar breaks in country music history, *Together Again* was the B side of *My Heart Skips a Beat*. BUCK OWENS derived the title from the Bob Wills–Tommy Duncan album of the same name. The two sides of the single bounced back and forth between No. 1 and No. 2 on *Billboard*, a rare if not unprecedented phenomenon.

13 HOW MUCH MORE CAN SHE STAND CONWAY TWITTY

Music and lyrics by Harry Compton.
Decca 32801 (1971) No. 1 (Country), No. 105 (Pop)
Courtesy of MCA Nashville

How Much More Can She Stand made the rounds in Nashville but stirred no interest until composer Harry Compton sang it for CONWAY TWITTY backstage at a show date in Wisconsin. Twitty knew right away it would be a hit. With Compton himself adding tenor harmony, the record topped the charts, a routine occurrence for Twitty.

14 WASTED DAYS AND WASTED NIGHTS FREDDY FENDER

Music and lyrics by Huey P. Meaux.
ABC/Dot 17558 (1975) No. 1 (Country), No. 8 (Pop)
P 1975 MCA Nashville, a Division of UMG Recordings, Inc.

It took Baldemar G. Huerta, renamed FREDDY FENDER after the famous guitar company, 20 years to find stardom. A pot bust, jail time and a period away from music didn't deter him. He solidified his fame by reworking *Wasted Days and Wasted Nights*, an original swamp-pop ballad that had been a regional hit for him in Texas in 1959.

15 WHAT'S MADE MILWAUKEE FAMOUS (HAS MADE A LOSER OUT OF ME)

JERRY LEE LEWIS
Music and lyrics by Glenn Sutton.
Smash 2164 (1968) No. 2 (Country), No. 94 (Pop)
Courtesy of Mercury Records

For many years Schlitz used the slogan "the beer that made Milwaukee famous" in its advertising. Rocker JERRY LEE LEWIS, whose career had been a shambles since 1958, staged his comeback as a country artist in 1968 with a variation of that catchphrase, *What's Made Milwaukee Famous (Has Made a Loser out of Me)*.

—Charles McCardell

Charles McCardell is a freelance writer whose work has appeared in the *Washington Post*, *Musician* and *American Record Guide*.



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