



TIME
LIFE
MUSIC

CONTEMPORARY
COUNTRY

CONTEMPORARY COUNTRY

The Mid-'70s

- 1. The Grand Tour** George Jones
- 2. She's Actin' Single (I'm Drinkin' Doubles)** Gary Stewart
- 3. Louisiana Woman, Mississippi Man** Loretta Lynn and Conway Twitty
- 4. You're My Best Friend** Don Williams
- 5. Together Again** Emmylou Harris
- 6. Before the Next Teardrop Falls** Freddy Fender
- 7. Don't the Girls All Get Prettier at Closing Time** Mickey Gilley
- 8. (Hey Won't You Play) Another Somebody Done Somebody Wrong Song** B.J. Thomas
- 9. Would You Lay with Me (In a Field of Stone)** Tanya Tucker
- 10. Blue Eyes Crying in the Rain** Willie Nelson
- 11. El Paso City** Marty Robbins
- 12. Rhinestone Cowboy** Glen Campbell
- 13. The Most Beautiful Girl** Charlie Rich
- 14. You've Never Been This Far Before** Conway Twitty
- 15. Jolene** Dolly Parton
- 16. If We Make It through December** Merle Haggard
- 17. Are You Sure Hank Done It This Way** Waylon Jennings
- 18. Satin Sheets** Jeanne Pruett
- 19. I Love** Tom T. Hall
- 20. I'm Not Lisa** Jessi Colter
- 21. Till the Rivers All Run Dry** Don Williams
- 22. Reconsider Me** Narvel Felts

SEE PROGRAM NOTES INSIDE

WARNING: Copyright subsists in all recordings issued under this label. Any unauthorized rental, broadcasting, public performance, copying or recording in any manner whatsoever will constitute infringement of such copyright and will render the infringer liable to an action at law. In case there is a perception institution in the relevant country entitled to grant licenses for the use of recordings for public performance or broadcasting, such licenses may be obtained from such institution.



MCA.

Manufactured for Time-Life Music by MCA Records, Inc., Universal City, CA.
© 1992 MCA Records, Inc. MSD-35262

CONTEMPORARY
COUNTRY
THE MID-'70s

COMPACT
disc
DIGITAL AUDIO

CCD-04
MSD-35262

**TIME
LIFE
MUSIC**

1. The Grand Tour 2. She's Actin' Single 3. Louisiana Woman, Mississippi Man 4. You're My Best Friend 5. Together Again 6. Before the Next Teardrop Falls 7. Don't the Girls All Got Prettier at Closing Time 8. Another Somebody Done Somebody Wrong Song 9. Would You Lay with Me 10. Blue Eyes Crying in the Rain 11. El Paso City 12. Rhinestone Cowboy 13. The Most Beautiful Girl 14. You've Never Been This Far Before 15. Jolene 16. If We Make It through December 17. Are You Sure Hank Done It This Way 18. Satin Sheets 19. I Love 20. I'm Not Lisa 21. Till the Rivers All Run Dry 22. Reconsider Me

MANUFACTURED FOR TIME LIFE MUSIC BY MCA RECORDS, INC.

© 1992

MCA RECORDS, INC.

ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF ALL APPLICABLE LAWS. MADE IN U.S.A.

CONTEMPORARY COUNTRY

THE MID-'70s

With the rise of the so-called "outlaw" movement, husband and wife Waylon Jennings and Jessi Colter became the First Family of country music. Waylon, who had been having hits since 1965, forged alliances with singer Willie Nelson and songwriter Tompall Glaser. He also fought for—and won—more creative control over his music, which helped send his career into overdrive. Jennings and his roughhewn band members claimed, only partly in jest, that the ghost of Hank Williams rode with them on their tour bus. At any calamity, from a flat tire to cancellation of a gig, the musicians would sarcastically ask each other, "Are you sure Hank done it this way?" Waylon turned the inside joke into the hit **Are You Sure Hank Done It This Way** as he drove to producer Jack Clement's studio with one hand on the steering wheel, scribbling the lyrics on the back of an envelope with the other.

Jessi Colter, formerly Miriam Johnson and the wife of guitar king Duane Eddy, took her stage name in honor of the

notorious James Gang. Though she had sung a couple of duets with Jennings in the early '70s, Colter was not well known until **I'm Not Lisa**, her first solo effort, went straight to the top of the charts. Colter assumed the role of "Julie," a name that figured prominently in several Waylon Jennings songs. Colter meant *Lisa* to be a general statement about the uncertainties of their marriage, and she claimed not to have realized that the melody, which she had written in a music theory class many years before, took its first few notes from Don Ho's 1966 pop recording *Tiny Bubbles*.

Willie Nelson's career soared with a 1975 concept LP built around the title song, *Red Headed Stranger*. Willie remembered it from an obscure Arthur "Guitar Boogie" Smith single he heard during his days as a DJ two decades earlier, when he used to sing the same song to his kids at bedtime. The album concept, a classic Western tale of murder and redemption, came to the singer while he and his wife were driving from Colorado to

Texas. **Blue Eyes Crying in the Rain**, a 1945 song by legendary writer-publisher Fred Rose, was one of six cover versions Willie wove among his original material to tell the story.

While the "outlaw" movement opened up country music to a variety of new sounds, it still left room for the old ones. Producer Billy Sherrill, for example, continued to define Nashville "countrypolitan" with artists such as George Jones, Charlie Rich, Marty Robbins and Tanya Tucker. Songwriter George Richey was driving back to Nashville from Memphis, thinking about material for George Jones, whose problems with alcohol were well known, when he came up with the first line of **The Grand Tour**. He wanted it to have the feel of a carnival barker inviting customers to "step right up," but that tone changed when he enlisted writers Norro Wilson and Carmol Taylor to help him finish the song. Charlie Rich's **The Most Beautiful Girl** originated in 1968 as *Hey, Mister*, which Wilson wrote and cut himself as a struggling artist. Wilson later pitched it to producer Billy Sherrill along with *Mama McCluskey*. Sherrill thought the two songs worked best combined into one, which became *The Most Beautiful Girl*. Wilson, by then a producer himself, had already had Joe

Stampley cut it, but the subsequent Sherrill-Rich version proved more of a moneymaker.

After a few years on a rival label, Marty Robbins celebrated his return to Columbia with **El Paso City** — a nod to his 1959 hit *El Paso* — that he wrote on a plane flying over the West Texas city. Tanya Tucker's **Would You Lay with Me (In a Field of Stone)** was written by David Allan Coe (also a Sherrill artist), who took the outlaw conceit so seriously that he rode with biker gangs and boasted (without substantiation) that he had once killed a fellow inmate in prison. Coe wrote Tucker's hit as a poem for his brother's wedding, calling it "Tell Me Lady, Can You Pray," before setting it to music. After Coe explained that the lyrics were a vow for eternal unity, Sherrill made the first line the song's title and recorded it with the teenage Tucker, furthering her reputation for doing racy material.

Conway Twitty helped test the boundaries of the Nashville mainstream with the controversial **You've Never Been This Far Before**. He argued that the title phrase merely recognized that the subject of the song, a recently divorced woman, had never before experienced a relationship outside marriage. But this fact was a little hard to discern from sexy lines like

"As my trembling fingers touch forbidden places." Twitty continued to rack up duet hits with Loretta Lynn such as **Louisiana Woman, Mississippi Man**, which Lynn's husband, Mooney, recommended to them.

Jolene marked Dolly Parton's debut on the pop charts. Though the story line was pure Dolly, the name belonged to a 12-year-old girl scout who had given Parton a signed photo of herself. The song **Satin Sheets**, the only No. 1 for Jeanne Pruett, was the inspiration of Minneapolis accountant John Volinkaty one day as he shopped at the supermarket.

Veteran Nashville artists retained their hold on the charts. Tom T. Hall got the idea for **I Love** from a psychiatrist friend who told his patients they could overcome unhappiness by writing down everything wrong in their lives, and then noting how short their lists were. Hall considered that approach too negative; influenced by *My Favorite Things* from the Broadway musical *The Sound of Music*, he wrote out a more positive list.

Still, the wild-card artists—within Nashville and without—gave country music its backbone in the mid-'70s. Ben Peters and his secretary, Vivian Keith, had collaborated on **Before the Next Teardrop Falls**

when he was managing Fingerlake Music Publishing. Duane Dee nearly hit with the song in 1967, but lost out when he was drafted and couldn't tour to promote the record. Thirty-one others recorded the song before producer Huey Meaux more or less forced a finished backing track on Freddy Fender during an R&B session. Though Fender hated the song (and country music in general), he rushed through the vocal in 20 minutes. He was stunned to watch the recording storm the charts and initiate his unlikely career as a Chicano country star. Boogie piano-pounder Mickey Gilley initially rejected **Don't the Girls All Get Prettier at Closing Time** because the demo (guitar and vocal only) was in two-four time, and he couldn't hear the song's potential. Songwriter Wayland Holyfield took the chorus to **Till the Rivers All Run Dry** to singer Don Williams, and the two men wrote the verses in the singer's touring recreational vehicle. Gary Stewart's sensational recording of **She's Actin' Single (I'm Drinkin' Doubles)** was the kind of heartfelt honky-tonk that Nashville thought it had outgrown. B.J. Thomas had his first country hit with **(Hey Won't You Play) Another Somebody Done Somebody Wrong Song**, which his Memphis producer, Chips

Moman, co-wrote. (The band is the same one Moman used for Elvis' *Suspicious Minds* sessions.)

Out west, Emmylou Harris was still considered an L.A.-style country artist when she went to the top with **Together Again**, a song Buck Owens whipped out in 15 minutes back in 1964 to record as the B side of *My Heart Skips a Beat*. (It gave Owens a two-sided No. 1.) Glen Campbell first heard **Rhinestone Cowboy** on a solo album by its writer, Larry Weiss, who knew nothing about country music when he moved to L.A. from New York in 1971. Best of all was Merle Haggard's **If We Make It through December**. Haggard wrote the song after his guitarist, Roy Nichols, who had a history of year-end divorces, expressed confidence that his current marriage would be the one to last "if we just make it through December." Haggard turned that phrase into a workman's classic that escaped the curse of a seasonal hit by both alluding to the Christmas holiday and effortlessly transcending it.

—John Morthland

DISCOGRAPHY

*Indicates highest Billboard country chart position

- 1. The Grand Tour** George Jones • Music and lyrics by Norro Wilson, Carmol Taylor and George Richey. Epic 11122 (1974). ©1974 Sony Music Entertainment Inc. Courtesy of Sony Music Special Products, a Division of Sony Music Entertainment Inc. No. 1*
- 2. She's Actin' Single (I'm Drinkin' Doubles)** Gary Stewart • Music and lyrics by Wayne Carson. RCA 10222 (1975). ©1975 RCA Records. Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 1*
- 3. Louisiana Woman, Mississippi Man** Loretta Lynn and Conway Twitty • Music and lyrics by Becki Bluefield and Jim Owen. MCA 40079 (1973). ©1973 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 1*
- 4. You're My Best Friend** Don Williams • Music and lyrics by Wayland Holyfield. ABC/Dot 17550 (1975). ©1975 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 1*
- 5. Together Again** Emmylou Harris • Music and lyrics by Buck Owens. Reprise 1346 (1976). ©1975 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 1*
- 6. Before the Next Teardrop Falls** Freddy Fender • Music and lyrics by Vivian Keith and Ben Peters. ABC/Dot 17540 (1975). ©1974 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 1*
- 7. Don't the Girls All Get Prettier at Closing Time** Mickey Gilley • Music and lyrics by Baker Knight. Playboy 6063 (1976). ©1975 Sony Music Entertainment Inc. Courtesy of Sony Music Special Products, a Division of Sony Music Entertainment Inc. No. 1*
- 8. (Hey Won't You Play) Another Somebody Done Somebody Wrong Song** B.J. Thomas • Music and lyrics by Chips Moman and Larry Butler. ABC 12054 (1975). ©1975 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 1*
- 9. Would You Lay with Me (In a Field of Stone)** Tanya Tucker • Music and lyrics by David Allan Coe. Columbia 45991 (1974). ©1973 Sony Music Entertainment Inc. Courtesy of Sony Music Special Products, a Division of Sony Music Entertainment Inc. No. 1*
- 10. Blue Eyes Crying in the Rain** Willie Nelson • Music and lyrics by Fred Rose. Columbia 10176 (1975). ©1975 Sony Music Entertainment Inc. Courtesy of Sony Music Special Products, a Division of Sony Music Entertainment Inc. No. 1*
- 11. El Paso City** Marty Robbins • Music and lyrics by Marty Robbins. Columbia 10305 (1976). ©1976 Sony Music Entertainment Inc. Courtesy of Sony Music Special Products, a Division of Sony Music Entertainment Inc. No. 1*
- 12. Rhinestone Cowboy** Glen Campbell • Music and lyrics by Larry Weiss. Capitol 4095 (1975). ©1975 Capitol Records, Inc. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 1*
- 13. The Most Beautiful Girl** Charlie Rich • Music and lyrics by Norro Wilson, Billy Sherrill and Rory Bourke. Epic 11040 (1973). ©1973 Sony Music Entertainment Inc. Courtesy of Sony Music Special Products, a Division of Sony Music Entertainment Inc. No. 1*
- 14. You've Never Been This Far Before** Conway Twitty • Music and lyrics by Conway Twitty. MCA 40094 (1973). ©1973 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 1*
- 15. Jolene** Dolly Parton • Music and lyrics by Dolly Parton. RCA 0145 (1974). ©1973 RCA Records. Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 1*
- 16. If We Make It through December** Merle Haggard • Music and lyrics by Merle Haggard. Capitol 3746 (1973). ©1973 Capitol Records, Inc. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 1*

17. Are You Sure Hank Done It This Way Waylon Jennings • Music and lyrics by Waylon Jennings. RCA 10379 (1975). ©1975 RCA Records. Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 1*

18. Satin Sheets Jeanne Pruett • Music and lyrics by John B. Volinkaty. MCA 40015 (1973). ©1973 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 1*

19. I Love Tom T. Hall • Music and lyrics by Tom T. Hall. Mercury 73436 (1973). ©1973 PolyGram Records, Inc. Under license from PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 1*

20. I'm Not Lisa Jessi Colter • Music and lyrics by Jessi Colter. Capitol 4009 (1975). ©1975 Capitol Records, Inc. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 1*

21. Till the Rivers All Run Dry Don Williams • Music and lyrics by Wayland Holyfield and Don Williams. ABC/Dot 17604 (1976). ©1976 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 1*

22. Reconsider Me Narvel Felts • Music and lyrics by Margaret Lewis and Myra Smith. ABC/Dot 17549 (1975). ©1975 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 2*



President: John Hall
Vice President: Fernando Pargas
Executive Producer: Charles McCardell
Marketing Director/New Product Development: William Crowley
Associate Producer: Robert Hull
Creative Director: Robin Bray
Recording Producers: Joe Sasfy, Steve Carr
Product Management Director: Donna Pickett
Production Manager: Karen Hill
Art Studio: A Sexton Design

The Mid-'70s was produced by Time-Life Music in cooperation with MCA Records, Inc. Digitally remastered at Hit and Run Studios, Rockville, Md.

The Author: John Morthland is the author of *The Best of Country Music* and is a contributing editor to *Country Music* magazine.

Time-Life Music wishes to thank Ken Johnson of WYRK in Buffalo, New York, for providing valuable reference material.

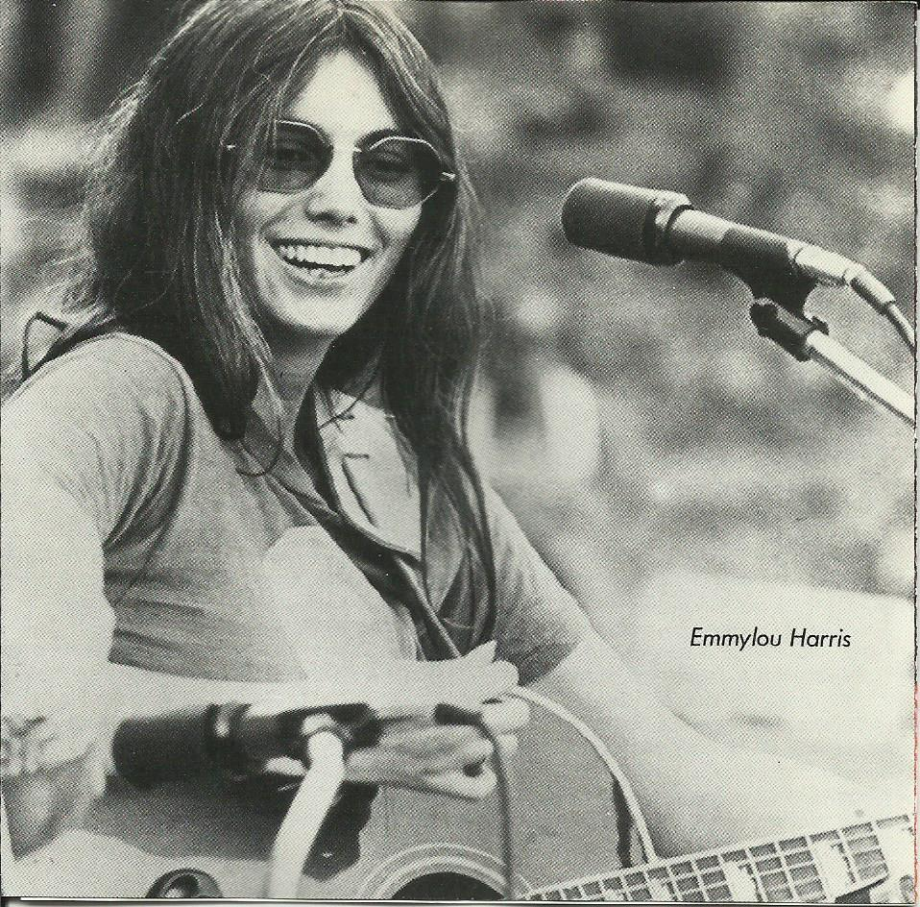
TIME-LIFE MUSIC is a division of Time Life Inc. © 1992 Time Life Inc. All rights reserved. Printed in U.S.A. TIME-LIFE is a trademark of Time Warner Inc. U.S.A.

Manufactured for Time-Life Music by MCA Records, Inc., Universal City, CA. © 1992 MCA Records, Inc.

Cover photo of Tanya Tucker courtesy of John Lee.
Photo of Emmylou Harris courtesy of the Country Music Foundation, Inc.

© 1992 Time Life Inc.

CCD-04 MSD-35262



Emmylou Harris