

A photograph of a man with a beard and a cowboy hat, smiling and playing an acoustic guitar on a stage. He is wearing a blue denim jacket over a blue shirt. A microphone is positioned in front of him. The background is dark with warm, glowing lights.

TIME
LIFE
MUSIC

CONTEMPORARY COUNTRY

CONTEMPORARY COUNTRY

The Late '70s • Pure Gold

- 1. Just Good Ol' Boys**
Moe Bandy and Joe Stampley
- 2. Whiskey Bent and Hell Bound**
Hank Williams Jr.
- 3. I'm Always on a Mountain When I Fall**
Merle Haggard
- 4. Don't Take It Away**
Conway Twitty
- 5. Talking in Your Sleep**
Crystal Gayle
- 6. She Can Put Her Shoes under My Bed (Anytime)**
Johnny Duncan
- 7. It's All Wrong, But It's All Right**
Dolly Parton
- 8. Last Cheater's Waltz**
T.G. Sheppard
- 9. She's Got You**
Loretta Lynn
- 10. Amanda**
Waylon Jennings
- 11. Middle Age Crazy**
Jerry Lee Lewis
- 12. It Must Be Love**
Don Williams
- 13. Do You Know You Are My Sunshine**
The Statler Brothers
- 14. Why Have You Left the One You Left Me For**
Crystal Gayle
- 15. Y'All Come Back Saloon**
The Oak Ridge Boys
- 16. Farewell Party**
Gene Watson
- 17. Georgia on My Mind**
Willie Nelson
- 18. Blue Bayou**
Linda Ronstadt
- 19. Rollin' with the Flow**
Charlie Rich
- 20. Backside of Thirty**
John Conlee
- 21. You Needed Me**
Anne Murray
- 22. Only One Love in My Life**
Ronnie Milsap

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.



Manufactured for Time-Life Music by CEMA Special Markets, a Division of Capitol-EMI Music, Inc.,
Hollywood and Vine Streets, Hollywood CA. © 1992 CEMA Special Markets. S2-57686

CONTEMPORARY
COUNTRY
THE LATE '70S • PURE GOLD

COMPACT
disc
DIGITAL AUDIO

CCD-10
52-57686



Cema
SPECIAL
MARKETS

1. Just Good Ol' Boys 2. Whiskey Bent and Hell Bound 3. I'm Always on a Mountain
When I Fall 4. Don't Take It Away 5. Talking in Your Sleep 6. She Can Put Her
Shoes under My Bed (Anytime) 7. It's All Wrong, But It's All Right 8. Last Cheater's
Waltz 9. She's Got You 10. Amanda 11. Middle Age Crazy
12. It Must Be Love 13. Do You Know You Are My Sunshine
14. Why Have You Left the One You Left Me For
15. Y'all Come Back Saloon 16. Farewell Party
17. Georgia on My Mind 18. Blue Bayou
19. Rollin' with the Flow 20. Backside of Thirty
21. You Needed Me
22. Only One Love in My Life

MANUFACTURED BY CEMA SPECIAL MARKETS, A DIVISION OF CAPITOL-EMI MUSIC, INC., HOLLYWOOD AND VINE STREETS, HOLLYWOOD, CALIFORNIA. © 1982 CEMA SPECIAL MARKETS.

CONTEMPORARY COUNTRY

THE LATE '70s • PURE GOLD

In 1977, Crystal Gayle recorded *Don't It Make My Brown Eyes Blue*, a swaying torch song, and turned it into one of the biggest country hits of the decade. Gayle and her producer, Allen Reynolds, were immediately swamped by sound-alike songs as potential follow-ups, but they chose a different direction. Though Loretta Lynn's younger sister remained a pop-oriented country artist, the next song she took to No. 1 was the folkish *Ready for the Times to Get Better*.

Her next No. 1 single was **Talking in Your Sleep** in 1978. Roger Cook came up with the melody at his Franklin, Tennessee, farmhouse, and went to Billy Wood for help with the lyrics. Wood, who had played piano on some of Elvis Presley's Memphis sessions, had been fascinated with the idea behind Elvis's hit *If You Talk in Your Sleep*, and turned it around to finish the song. For 18 months, the team was unable to sell it until Gayle, who had originally rejected the song, changed her mind.

She followed up with **Why Have**

You Left the One You Left Me For.

This No. 1 was written by Mark True, whose wife was being courted by a hapless former boyfriend. He had sent her a book of poems, which set True to fantasizing about what he might say if his wife went back to her ex-boyfriend. True wrote the song in about five minutes to answer his own question. Gayle recorded it once with studio musicians, but the final version was done with her road band.

In the era leading up to the Urban Cowboy boom, country charts were wide open to everything from Crystal Gayle's brand of "countrypolitan" to the standard Nashville Sound, hard-core honky-tonk and the "outlaw" movement. After years of dominating the gospel field, the Oak Ridge Boys went country-pop with the secular **Y'All Come Back Saloon**. Charlie Rich had been a dominant force in this market for most of the decade, thanks to material such as **Rollin' with the Flow**, which first appeared as the B side of a T.G. Sheppard single. Before cutting the song, Rich producer Billy Sherrill

changed one word in the lyrics to minimize religious connotations found in the original.

As for Sheppard, he also went to the top of the charts with a song, **Last Cheater's Waltz**, first cut by someone else. Sonny Throckmorton was remodeling his house when he began humming the chorus of *Last Cheater's Waltz* to himself. Over the next several days, he composed lyrics to a song called "Strawberry Waltz," in which two people fall in love at a small-town strawberry festival. The melody sounded so sad, though, that he gave the song an unhappy ending. Throckmorton made it the title track of a 1978 album, but since he was known primarily as a writer, his single never cracked the country top 40.

Dolly Parton was moving from country to pop when she wrote **It's All Wrong, But It's All Right** and the flip side, *Two Doors Down*. The latter came as Dolly, locked in her Howard Johnson's motel room during a tour so she would not be tempted to break her liquid diet, listened jealously to her band members partying just down the hall after a gig. Dolly couldn't get to sleep, so she ordered a pot of coffee from room service. The kick from the caffeine helped her to work through *It's All*

Wrong, But It's All Right.

Loretta Lynn's **She's Got You** came from her Patsy Cline tribute album, and hit the top of the charts almost 15 years to the day after Cline's original. With **Don't Take It Away**, Lynn's longtime duet partner, Conway Twitty, rang up a solo hit with a more complicated history. Max D. Barnes and Troy Seals wrote the song in 1975, and it was cut as a country song by Jody Miller, in a soul version by the Meadows Brothers and as a pop number by Englishman Don Stanton. Conway's interpretation, produced by himself and band member David Barnes (the star's first single away from longtime producer Owen Bradley), possessed the sound of all three previous versions. Twitty used most of Elvis's Memphis studio band, including pianist Bobby Wood, on the session.

Rose Colored Glasses and **Backside of Thirty** were the only two John Conlee hits that he wrote for himself, and it is no coincidence that the singer's inspiration came from a broken relationship. The latter song, about a divorced man trying to put his life back together, was released twice before it became the former mortician's second straight chart topper. Ronnie Milsap may not have written **Only One Love in My Life**, but its

songwriters Royal C. Bannon and John Bettis claimed it was directly inspired by him. They had been touched by Milsap's acknowledging his wife, Joyce, in an acceptance speech at the 1977 Country Music Association awards show, where he was a three-time winner.

Don and Harold Reid of the Statler Brothers worked out **Do You Know You Are My Sunshine** while snowed in at a Nashville hotel, unable to reach the studio. They based it on an incident bass singer Harold recalled from months earlier, when one of the many fans who crowd the stage to make requests asked, "Do you know *You Are My Sunshine*?" referring to the Jimmy Davis standard. Johnny Duncan's **She Can Put Her Shoes under My Bed (Anytime)** was co-written by Aaron Schroeder, who was responsible for several Elvis hits. The demo was so crude that Duncan thought the song itself was dismal, but his producer, Billy Sherrill, heard otherwise and ultimately prevailed.

It Must Be Love was one of many hits Bob McDill wrote for Don Williams, while **Amanda** was almost, for Waylon Jennings, the McDill hit that got away. After finishing what he called "an apology to my wife," McDill sent the demo to Waylon's office, where the tape

apparently was lost. Jennings first heard it when Williams' version came out, and he called McDill to say that the song was right up his alley and that he wished the writer had given him dibs. McDill explained that he had, and a humbled Jennings responded by cutting the tune for his 1974 *I'm a Ramblin' Man* album. Jennings did not intend the song to be released as a single, assuming it had run its course as a chart item. But five years later, his record company pulled it off a "greatest hits" album and proved him wrong.

I'm Always on a Mountain When I Fall was a typical slice of Merle Haggard philosophizing, while **Whiskey Bent and Hell Bound** and **Middle Age Crazy** were image-mongering singles for Hank Williams Jr. and Jerry Lee Lewis respectively. Moe Bandy and Joe Stampley had some of the era's more off-the-wall hits with their novelty duets about the honky-tonk life. The series was kicked off by **Just Good Ol' Boys**, which grew out of a conversation the two had over burgers at London's Hard Rock Cafe during the Wembley Festival. Stampley noted that "Joe and Moe" was almost as catchy a moniker as "Waylon and Willie," and also that he and Bandy looked more than a little

alike. The two made plans to sing Johnny Horton's *Honky Tonk Man* together and see if fans agreed that they made a good pair. But Stampley's pianist, Ansley Fleetwood, who had been with them at dinner, was moved to write *Just Good Ol' Boys*, and Moe and Joe slipped effortlessly into their roles.

Willie Nelson, meanwhile, continued to defy conventional wisdom by conceiving *Stardust*, an album of Tin Pan Alley oldies that was dismissed as sheer folly by virtually everyone in the industry. Both the title song and **Georgia on My Mind** were composed by the hallowed Hoagy Carmichael. Ray Charles had charted with the latter in 1960, but Willie took "the Genius" one further. Not only did his version win a Grammy, but it replaced Carmichael's as the official Georgia state song. And the album, of course, became one of the most enduring triumphs in country music history, which helped to confirm that in the late 1970s, Willie Nelson could do no wrong.

—John Morthland

DISCOGRAPHY

*Indicates highest Billboard country chart position

- 1. Just Good Ol' Boys** Moe Bandy and Joe Stampley • *Music and lyrics by Ansley Fleetwood. Brandwood Music, Inc./Mullet Music Corp. BMI. Columbia 11027 (1979). © 1979 Sony Music Entertainment Inc. Courtesy of Sony Music Special Products, a Division of Sony Music Entertainment Inc. No. 1**
- 2. Whiskey Bent and Hell Bound** Hank Williams Jr. • *Music and lyrics by Hank Williams Jr. Bocephus Music, Inc. BMI. Elektra 46535 (1979). © 1979 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 2**
- 3. I'm Always on a Mountain When I Fall** Merle Haggard • *Music and lyrics by Chuck Howard. ATV Music Corp./Shade Tree Music, Inc. BMI. MCA 40869 (1978). © 1978 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 2**
- 4. Don't Take It Away** Conway Twitty • *Music and lyrics by Max D. Barnes and Troy Seals. Irving Music, Inc./Danor Music, Inc. BMI. MCA 41002 (1979). © 1979 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 1**
- 5. Talking in Your Sleep** Crystal Gayle • *Music and lyrics by Roger Cook and Bobby Wood. Roger Cook Music./Chriswood Music. BMI. United Artists 1214 (1978). © 1979 EMI Records Group/EMI Records. Courtesy of EMI Records Group/EMI Records. No. 1**

6. She Can Put Her Shoes under My Bed

(Anytime) Johnny Duncan • Music by Bob Halley, lyrics by Aaron Schroeder and Bob Halley. Dandy Little Dittys Unlimited. ASCAP. Super Songs Unlimited. BMI. Columbia 10694 (1978). © 1978 Sony Music Entertainment Inc. Courtesy of Sony Music Special Products, a Division of Sony Music Entertainment Inc. No. 1*

7. It's All Wrong, But It's All Right

Dolly Parton • Music and lyrics by Dolly Parton. Velvet Apple Music./Tree Group. BMI. RCA 11240 (1978). © 1977 BMG Music. Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 1*

8. Last Cheater's Waltz

T.G. Sheppard • Music and lyrics by Sonny Throckmorton. Sony Tree Pub. Co., Inc. BMI. Warner 49024 (1979). © 1979 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 1*

9. She's Got You

Loretta Lynn • Music and lyrics by Hank Cochran. Sony Tree Publishing Co., Inc. BMI. MCA 40679 (1977). © 1977 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 1*

10. Amanda

Waylon Jennings • Music and lyrics by Bob McDill. Gold Dust Music. BMI. RCA 11596 (1979). © 1974 BMG Music. Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 1*

11. Middle Age Crazy

Jerry Lee Lewis • Music and lyrics by Sonny Throckmorton. Tree Publishing Co. BMI. Mercury 5011 (1977). © 1977 PolyGram Special Products. Under license from PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 4*

12. It Must Be Love

Don Williams • Music and lyrics by Bob McDill. PolyGram International Publishing, Inc. ASCAP. MCA 41069 (1979). © 1978 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 1*

13. Do You Know You Are My Sunshine

The Statler Brothers • Music and lyrics by Don Reid and Harold Reid. American Cowboy Music Company. BMI. Mercury 55022 (1978). © 1978 PolyGram Special Products. Under license from PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 1*

14. Why Have You Left the One You Left Me For

Crystal Gayle • Music and lyrics by Christopher True. Mother Tongue Music. ASCAP. United Artists 1259 (1979). © 1979 EMI Records Group/EMI Records. Courtesy of EMI Records Group/EMI Records. No. 1*

15. Y'All Come Back Saloon

The Oak Ridge Boys • Music and lyrics by Sharon Vaughn. PolyGram International Publishing, Inc. ASCAP. ABC/Dot 17710 (1977). © 1977 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 3*

16. Farewell Party

Gene Watson • Music and lyrics by Lawton Williams. Western Mills Music, Inc. BMI. Capitol 4680 (1979). © 1978 Capitol Records, Inc. Courtesy of Capitol Records, Inc. No. 5*

17. Georgia on My Mind

Willie Nelson • Music by Hoagy Carmichael, lyrics by Stuart Gorrell. Peer Int'l Corp. BMI. Columbia 10704 (1978). © 1978 Sony Music Entertainment Inc. Courtesy of Sony Music Special Products, a Division of Sony Music Entertainment Inc. No. 1*

18. Blue Bayou Linda Ronstadt • *Music and lyrics by Roy Orbison and Joe Melson. Acuff-Rose Music, Inc. BMI. Asylum 45431 (1977). © 1977 Elektra/Asylum Records. Produced under license from Elektra Entertainment. No. 2**

19. Rollin' with the Flow Charlie Rich • *Music and lyrics by Jerry Hayes. Algee Music Corp. BMI. Epic 50392 (1977). © 1977 Sony Music Entertainment Inc. Courtesy of Sony Music Special Products, a Division of Sony Music Entertainment Inc. No. 1**

20. Backside of Thirty John Conlee • *Music and lyrics by John Conlee. Warner House of Music./Pommard Music Co. BMI. ABC 12455 (1979). © 1978 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 1**

21. You Needed Me Anne Murray • *Music and lyrics by Randy Goodrum. Chappell and Co./Irons Music (admin. by Chappell and Co.). ASCAP. Capitol 4574 (1978). © 1978 Liberty Records. Courtesy of Liberty Records. No. 4**

22. Only One Love in My Life Ronnie Milsap • *Music and lyrics by Royal C. Bannon and John Bettis. WB Music Corp./Sweet Harmony Music. ASCAP. Warner-Tamerlane Publishing Corp. BMI. RCA 11270 (1978). © 1978 BMG Music. Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 1**



President: John Hall

Vice President: Fernando Pargas

Marketing Director/New Product

Development: William Crowley

Executive Producer: Charles McCardell

Associate Producer: Robert Hull

Creative Director: Robin Bray

Recording Producers: Joe Sasfy, Steve Carr

Product Management Director: Donna Pickett

Production Manager: Karen Hill

Special Contributor: Lynne O'Connor (text)

Art Studio: A Sexton Design

The Late '70s • Pure Gold was produced by Time-Life Music in cooperation with CEMA Special Markets. 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 CEMA Special Markets, a Division of Capitol-EMI Music, Inc. Hollywood and Vine Streets, Hollywood CA. © 1992 CEMA Special Markets.

Cover photo of Don Williams courtesy of John Lee. Photo of T.G. Sheppard courtesy of Michael Ochs Archives, Venice, CA. © 1992 Time Life Inc.

CCD-19 S2-57686

T.G. Sheppard

