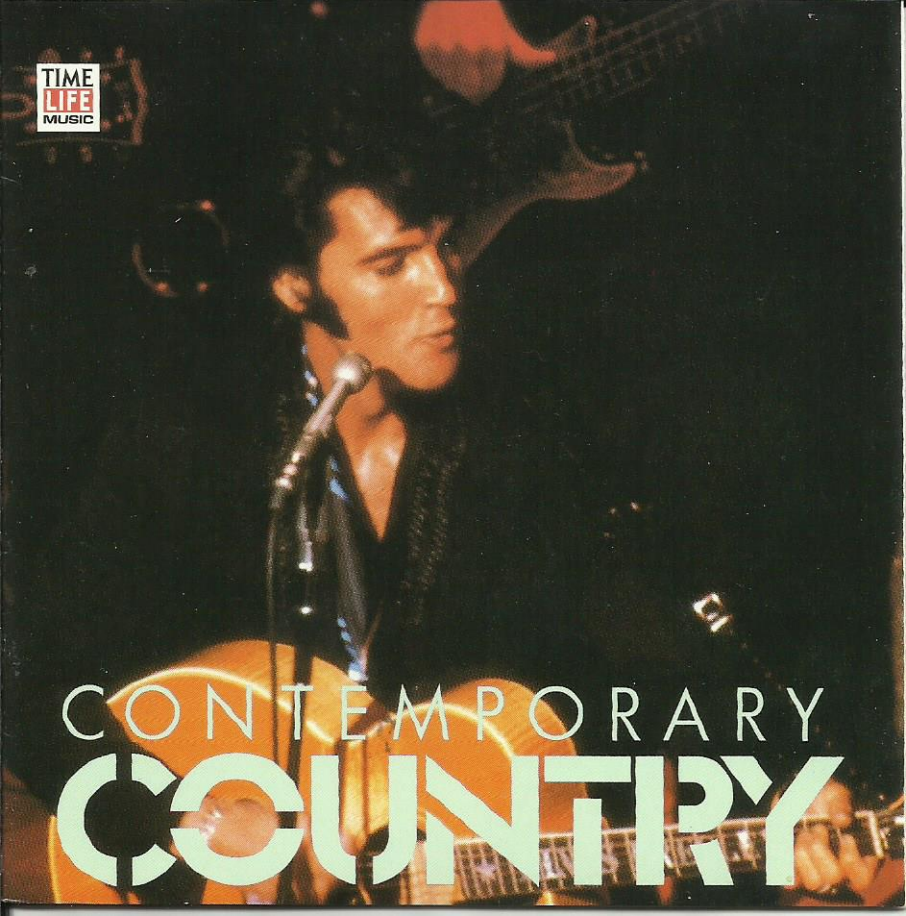


TIME
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CONTEMPORARY
COUNTRY

CONTEMPORARY COUNTRY

The Late '70s • Hot Hits

- 1. Out of My Head and Back in My Bed** Loretta Lynn
- 2. I've Always Been Crazy**
Waylon Jennings
- 3. I've Already Loved You in My Mind**
Conway Twitty
- 4. Back on My Mind Again**
Ronnie Milsap
- 5. Way Down** Elvis Presley
- 6. I'm the Only Hell (Mama Ever Raised)** Johnny Paycheck
- 7. It Couldn't Have Been Any Better**
Johnny Duncan
- 8. I'm Just a Country Boy** Don Williams
- 9. There Ain't No Good Chain Gang**
Johnny Cash and Waylon Jennings
- 10. Paper Rosie** Gene Watson
- 11. Someone Loves You Honey**
Charley Pride
- 12. Don't You Think This Outlaw Bit's Done Got out of Hand**
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Charlie Rich (with Janie Fricke)
- 17. Heartbreaker** Dolly Parton
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Ronnie Milsap
- 22. Where Do I Put Her Memory**
Charley Pride

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TCD-142

CONTEMPORARY
COUNTRY
THE LATE '70s • HOT HITS

COMPACT
disc
DIGITAL AUDIO

M. O. 28279-1

CCD-14
TCD-142



1. Out of My Head and Back in My Bed 2. I've Always Been Crazy 3. I've Already
Loved You in My Mind 4. Back on My Mind Again 5. Way Down 6. I'm the
Only Hell 7. It Couldn't Have Been Any Better 8. I'm Just a Country Boy
9. There Ain't No Good Chain Gang 10. Paper Rosie 11. Someone Loves
You Honey 12. Don't You Think This Outlaw Bit's Done Got out of Hand
13. If We're Not Back in Love by Monday 14. I Cheated Me Right out
of You 15. Sweet Desire 16. On My Knees 17. Heartbreaker
18. Golden Tears 19. Lady Lay Down 20. The Rains
Come 21. Nobody Likes Sad Songs
22. Where Do I Put Her Memory

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CONTEMPORARY COUNTRY

THE LATE '70s • HOT HITS

By the end of the 1970s, the outlaw movement had turned Nashville upside down—and Waylon Jennings was, along with Willie Nelson, the toast of the town. It was a long time coming.

West Texan Jennings had entered the music biz as a DJ and then played bass for Buddy Holly in 1958 and 1959. When the pioneering singer-songwriter died in a plane crash commonly considered to symbolize the death of rock 'n' roll, the disillusioned Jennings considered getting out of the business entirely. Instead, he moved to Phoenix in 1960 and formed his own country and Western—emphasis on Western—band. In 1965, he arrived in Music City, where for nearly a decade his most distinctive characteristics were well masked by a succession of Nashville-sound producers.

But by the mid-'70s, he and fellow Nashville iconoclast Tompall Glaser had allied themselves with Nelson (who had moved back to Texas) in a bid for creative freedom. Left to define his own sound, with

the help of Glaser (at whose studio he usually recorded) and producers Chips Moman and Jack Clement, Jennings forged a loping West Texas modification of the Johnny Cash beat with his own chicken-pickin' guitar, a skillful blend of acoustic and electric instruments, high-harmony voices instead of chorales and a heavy dose of modern Western mythology set to the confessional tone of pop singer-songwriters.

He began attracting a whole new audience of fans who had grown up with rock and saw no conflict between that music and their own country roots. In 1976, a record-company executive took some prime tracks by Waylon, Willie, Tompall and Waylon's wife, Jessi Colter, and put them together on a compilation album called *Wanted! The Outlaws*. By 1978, it had become the first Nashville album to go platinum—meaning it had sold a million copies—and outlaws became hip. Later that year, Waylon's ***I've Always Been Crazy*** became the first Nashville album

ever to ship gold—it had advance orders of 500,000.

The title song, a characteristic piece of self-mythologizing by Waylon, was originally a waltz. As he later confessed, Jennings went into the studio so loaded on cocaine that he not only changed it into an up-tempo stomp, he went on for eight minutes. Cut down and polished up, it became a No. 1 single. For his next shot, he proceeded in virtually the opposite direction with **Don't You Think This Outlaw Bit's Done Got out of Hand**. Jennings also took a break from his popular duets with Nelson to cut **There Ain't No Good Chain Gang** with Johnny Cash, his former roommate and roaring buddy, as well as a major influence (for the B side of that one, speaking of contradictions, Waylon joined Cash to declare *I Wish I Was Crazy Again*).

Though the outlaws got all the notoriety, the producer-dominated Nashville mainstream more than held its own through this period. Johnny Duncan had been around Music City since the mid-'60s, working as a DJ before he began a string of middling hits in 1967. Almost a decade later, his style had barely

changed, though his themes were more frank. Watching a minor-league ball game with Ray Griff, Duncan asked the songwriter to give him "something as sleazy as *Thinkin' of a Rendezvous*," his current hit and first No. 1. Griff came up with **It Couldn't Have Been Any Better**, and Duncan went all the way again.

Both those hits benefited from the voice of Janie Fricke, who was just launching her own solo career but was still best known for her work with others. That's also her on Charlie Rich's **On My Knees**, one of only two Rich originals he took to No. 1 himself.

Slick love songs were the order of the day, and few artists did them better—or for longer—than Charley Pride. By the late '70s, he was one of the grand old men of the charts, and virtually every single was said to be for his wife, Rozene. Canadian Don Devaney's **Someone Loves You Honey** fit that mold, even if Brenda Lee had done it first, but **Where Do I Put Her Memory** was a bit of a change of pace. Jim Weatherly wrote the song while visiting his mother in Mississippi. Hoping for inspiration as he glanced around the room

he was working in, Weatherly fixed on some old photographs and a chest of drawers, which prompted a meditation on how such items were expendable but a memory, for better or for worse, lasts forever.

Conway Twitty was Nashville's other king of love songs, and **I've Already Loved You in My Mind** was his 20th No. 1 and sixth in a row. Conway said he was just trying to write something about having lusted for another woman that would not offend women. Ronnie Milsap had employed devotional love ballads to rack up six chart-toppers in a row before slipping all the way to No. 2 with **Back on My Mind Again**. But he reclaimed the top spot with the follow-up, **Nobody Likes Sad Songs**—having paid dues in Memphis R&B joints for more than a decade before going country. Milsap related to the Bob McDill-Wayland Holyfield portrait of a club performer who lives the marginal life he sings about.

John Conlee, whose *Rose Colored Glasses* was one of the most memorable debuts of the period, got his first No. 1 with his next song, **Lady Lay Down**. (That was also the first of several Rafe

Van Hoy-Don Cook collaborations to top the charts.) Dave and Sugar's **Golden Tears**, a success story gone sour, was their third and final No. 1, the title echoing *Tear Time* from the year before. Leader Dave Rowland had just gotten rid of his Chevy for a Lincoln when the *Golden Tears* demo hit his desk, so the opening line grabbed him immediately.

The Kendalls made their big splash in 1977 but were still touring in a mobile home the next year when they returned triumphantly to their hometown of St. Louis. Between shows, Jeannie Kendall retired to the vehicle and wrote **Sweet Desire** as an up-tempo track for the next album.

When former honky-tonker Johnny Paycheck's early-'70s comeback as the reformed "Mr. Lovemaker" began stalling, he revamped and came back yet again in 1976 as an outlaw, John Austin Paycheck. **I'm the Only Hell (Mama Ever Raised)** was pulled from his second album with the new stance, and it paved the way for an anthemic follow-up, *Take This Job and Shove It*. Freddy Fender countrified the Sir Douglas Quintet's 1966 pop hit **The Rains Came**, itself a remake of Big Sambo's

1962 swamp-pop original; in what may be a first, Houston veteran Huey P. Meaux produced all three versions.

Glenn Martin and Sonny Throckmorton undoubtedly had Merle Haggard's 1973 chart-topper *If We Make It through December* in mind when they wrote **If We're Not Back in Love by Monday**, and Hag fell just one spot shy of turning the trick again with this one. Moe Bandy made his name for most of the decade recording cheating songs like **I Cheated Me Right out of You**.

Loretta Lynn continued to dominate among country women with Peggy Forman's **Out of My Head and Back in My Bed**. Forman was on staff at the publishing company of Loretta's duet partner Conway Twitty and was also a minor recording artist in her own right. While Loretta stuck with tried-and-true country, Dolly Parton continued to escalate her quest for pop stardom with crossover material like **Heartbreaker**, written by Carole Bayer Sager and David Wolfert. The latter was an old crony of Parton's producer David Klein, and he played guitar on the album named after this song.

Elvis Presley's **Way Down**, with J. D. Sumner of the Stamps Quartet man-

aging that unforgettable low note at the end, wound up one of the era's landmark singles. Elvis cut it at Graceland, and it entered the country charts just a day before his final show, which was in Indianapolis on June 26, 1977. On August 16, with *Way Down* still sharing air play with its flip-side remake of Johnny Ace's rhythm and blues ballad *Pledging My Love*, the King was dead.

—John Morthland

DISCOGRAPHY

*Indicates highest Billboard country chart position

1. Out of My Head and Back in My Bed Loretta Lynn • Music and lyrics by Peggy Forman. Hello Darlin'. BMI. MCA 40832 (1978). © 1977 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 1*

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3. I've Already Loved You in My Mind Conway Twitty • Music and lyrics by Conway Twitty. Tree Publ. BMI. MCA 40754 (1977). © 1977 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 1*

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Charley Pride

