



TIME
LIFE
MUSIC

CONTEMPORARY
COUNTRY

CONTEMPORARY COUNTRY

The Early '70s • Hot Hits

1. **Mr. Lovemaker** Johnny Paycheck
2. **We're Gonna Hold On**
George Jones and Tammy Wynette
3. **Borrowed Angel** Mel Street
4. **Good Hearted Woman**
Waylon Jennings
5. **Man in Black** Johnny Cash
6. **I'm Just Me** Charley Pride
7. **One's on the Way** Loretta Lynn
8. **Do You Remember These**
The Statler Brothers
9. **You Always Come Back
(To Hurting Me)** Johnny Rodriguez
10. **Fifteen Years Ago** Conway Twitty
11. **Once More with Feeling**
Jerry Lee Lewis
12. **I'm a Truck** Red Simpson
13. **Big in Vegas** Buck Owens
14. **The Pool Shark** Dave Dudley
15. **We Can Make It** George Jones
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17. **Daddy Was an Old Time Preacher
Man** Porter Wagoner and Dolly Parton
18. **Come Sundown** Bobby Bare
19. **Just One Time** Connie Smith
20. **Got the All Overs for You
(All Over Me)** Freddie Hart
21. **If You Leave Me Tonight I'll Cry**
Jerry Wallace
22. **Eleven Roses** Hank Williams Jr.

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MSD-35409

CONTEMPORARY
COUNTRY
THE EARLY '70s • HOT HITS

COMPACT
disc
DIGITAL AUDIO

CCD-18
MSD-35409



1. Mr. Lovemaker 2. We're Gonna Hold On 3. Borrowed Angel 4. Good Hearted Woman
5. Man in Black 6. I'm Just Me 7. One's on the Way 8. Do You Remember These
9. You Always Come Back (To Hurting Me) 10. Fifteen Years Ago
11. Once More with Feeling 12. I'm a Truck 13. Big in Vegas
14. The Pool Shark 15. We Can Make It 16. It's Just a Matter of Time
17. Daddy Was an Old Time Preacher Man 18. Come Sundown
19. Just One Time 20. Got the All Overs for You
21. If You Leave Me Tonight I'll Cry
22. Eleven Roses

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CONTEMPORARY COUNTRY

THE EARLY '70s • HOT HITS

In the early 1970s, country music seemed to be business-as-usual, with mainstream performers rolling right off the Nashville-sound assembly line to dominate the charts. The only challenges were coming from a few performers working out of Bakersfield, California, and from the even-more-occasional country-politan singer. There was little to suggest that the Outlaw movement was just around the corner, ready to bring massive shake-ups to the industry.

But if you looked closely, you could see that something different was happening. How else to explain the ascendancy of Charley Pride, the Country Music Association's first black Entertainer of the Year, and of Loretta Lynn, the first woman to claim that award?

Unlike the Outlaws-in-waiting, theirs was a quieter rebellion—or, more accurately, a polite request for admission to the club. Both singers worked from within, plying conventional mainstream

sounds shaped by a producer. Pride stated his case with *I'm Just Me*, which helped him cop the CMA honor in 1971. The former Mississippi sharecropper's son had reached Nashville in 1965, and he creased the country charts at the tail end of '66. Momentum built until he first reached No. 1 in 1969, and only three of his singles failed to make the top 10 over the next 15 years.

Glenn Martin, who wrote *I'm Just Me*, ran an instrument store in suburban Smyrna, Georgia, where Pride and other stars signed autographs when they were in the area; after Martin moved to Nashville to pursue a song-writing career, the two men hung out together. Martin wrote *I'm Just Me* for Pride while they were traveling in the Carolinas.

The next year, Loretta claimed the CMA award largely on the basis of **One's on the Way**. She had first charted in 1960, and she arrived in Nashville in 1962. Lynn was a gifted

writer, so the only surprise with *One's on the Way* was that she hadn't penned it herself. The song was by *Playboy* cartoonist, children's book author and novelty songwriter Shel Silverstein, who gave it to Loretta's producer Owen Bradley for another female singer to record.

But Lynn, having recently split with the Wilburn Brothers' management company, which also controlled her publishing, didn't want to record her own material, since she wouldn't reap the profits. This plaint of an overburdened housewife turned out to be perfect for the feisty singer, conveying as it did a sense of political awareness that gelled with the growing feminist movement.

Loretta's duet partner Conway Twitty was also near his commercial peak, thanks to aching ballads like **Fifteen Years Ago**. That one was written and first recorded by "beautiful music" radio station owner Raymond Smith, who converted to country after witnessing a Jack Greene performance. Smith paid for his own session and got the single released on a Nashville indie. Then station DJs alerted Conway to the record when he was playing a Knoxville club. He

obtained a copy, liked what he heard and cut the tune himself when he returned to Music City.

We Can Make It was the first record George Jones cut after switching from Musicor to the Epic label and gaining Billy Sherrill as his producer. Sherrill and Glenn Sutton wrote the song as an offering of moral support for the mercurial union of George and Tammy Wynette (another Sherrill artist), who had married in 1969. But by 1973 Wynette had filed for divorce for the first time.

George and Tammy's first No. 1 duet came about when the hard-drinking Jones had just come off a ferocious binge and met his wife (and mutual friend Peanut Montgomery) at a Holiday Inn prior to one of their joint shows. As Tammy read him the riot act, George sat strumming his guitar and repeating the phrase **We're Gonna Hold On**. After they drove to the gig, George handed Peanut his guitar and told him to finish the song while the singer showered. The couple remained husband and wife until 1975.

When it came to honky-tonking, Jerry Lee Lewis was probably the only man in

Nashville capable of keeping up with Jones. Silverstein and Kris Kristofferson churned out **Once More with Feeling** as they were polishing off a gallon of wine, and Jerry Lee cut it the next night in the midst of a bender that coincided with the DeeJay Convention, then Nashville's annual trade blowout. Kristofferson described **Come Sundown** as his attempt to write a Mickey Newbury song, saying that he was always concerned only with the lyrics until he started paying attention to the way Newbury weaved simple words with a simple melody to create a profound message. *Come Sundown* gave Bobby Bare the first of his two consecutive top-10 hits with Kristofferson material.

Hank Williams Jr. was still a mainstream Nashville artist working in the shadow of his legendary father when he scored his second No. 1 with **Eleven Roses**, which band members Lamar Morris and Darrell McCall wrote for him in the back of the tour bus. Sonny James cut Brook Benton's 1959 pop hit **It's Just a Matter of Time** because he liked the guitar lick and needed a ballad to balance out the up-tempo material he

already had for his next album. It became his 10th straight No. 1 (there would be six more before that amazing streak ended), with the song showing added staying power when Randy Travis rode it to the top three decades after the original.

Jerry Wallace cut **If You Leave Me Tonight I'll Cry** as a Nat King Cole sound-alike for a scene in an episode of Rod Serling's TV anthology *Night Gallery*. Though only a fragment appeared in the show (coming out of a jukebox that kept sticking on the phrase "til death..."), it was transformed into Wallace's first top-10 single when released intact.

The main threat to Nashville during this period came from Bakersfield, and especially from Merle Haggard and Buck Owens. For **Big in Vegas**, Buck simply reworked *Big in Dallas*, a failed 1969 single by Terry Stafford; the rewrite was so popular that it became Owens' standard encore number. Freddie Hart, who had Bakersfield ties though he worked out of Los Angeles, wrote **Got the All Overs for You (All Over Me)** after his label boss remarked that his secretary "got the all

overs" when she heard Hart's voice. Red Simpson, one of Buck's co-writers and leader of the house band at Bakersfield's Blackboard Club, outdid himself with the audacious **I'm a Truck**, in which he assumed the persona of an under-appreciated 18-wheeler.

Like Simpson's, Dave Dudley's bread-and-butter hits were invariably trucking songs. He was moving in other directions by the time he cut **The Pool Shark**, which Tom T. Hall wrote out of fascination with Paul Newman's Fast Eddie Felson character in *The Hustler*. Hall also co-wrote Johnny Rodriguez' **You Always Come Back (To Hurting Me)**, which was the young Chicano's second hit and first No. 1. Rodriguez, who had broken into the biz as a member of Hall's band after being discovered in South Texas by Hall and Bobby Bare, was Tom T.'s "secretary" on the road, writing down lyrics as the star thought them up. Johnny got an idea for this one while writing a Hall song.

Most Nashville artists traded on carefully constructed images. Johnny Cash's **Man in Black** reaffirmed his ties to populist activism when it found a response in the hip rock audience as

well as the country mainstream. Porter Wagoner and Dolly Parton were pious on **Daddy Was an Old Time Preacher Man**, Connie Smith was longing on **Just One Time**, Johnny Paycheck was a cleaned-up ladies' man on **Mr. Lovemaker**, Mel Street was a neo-honky-tonker on **Borrowed Angel**, and the Statler Brothers went deeper into nostalgia on **Do You Remember These**.

But Waylon Jennings' **Good Hearted Woman** was a harbinger of change. Jennings and Willie Nelson (who contributed just two lines) co-wrote it during a poker game in a Fort Worth motel room after the former spotted a trade-journal ad for Ike and Tina Turner that said Tina was "a good-hearted woman loving two-timing men." Waylon took this version to No. 3 in 1972, but after he cut it again for a 1975 live album, he overdubbed Willie's voice. As a duet, the song shot straight to No. 1 and became one of the defining moments of the whole Outlaw movement.

—John Morthland

DISCOGRAPHY

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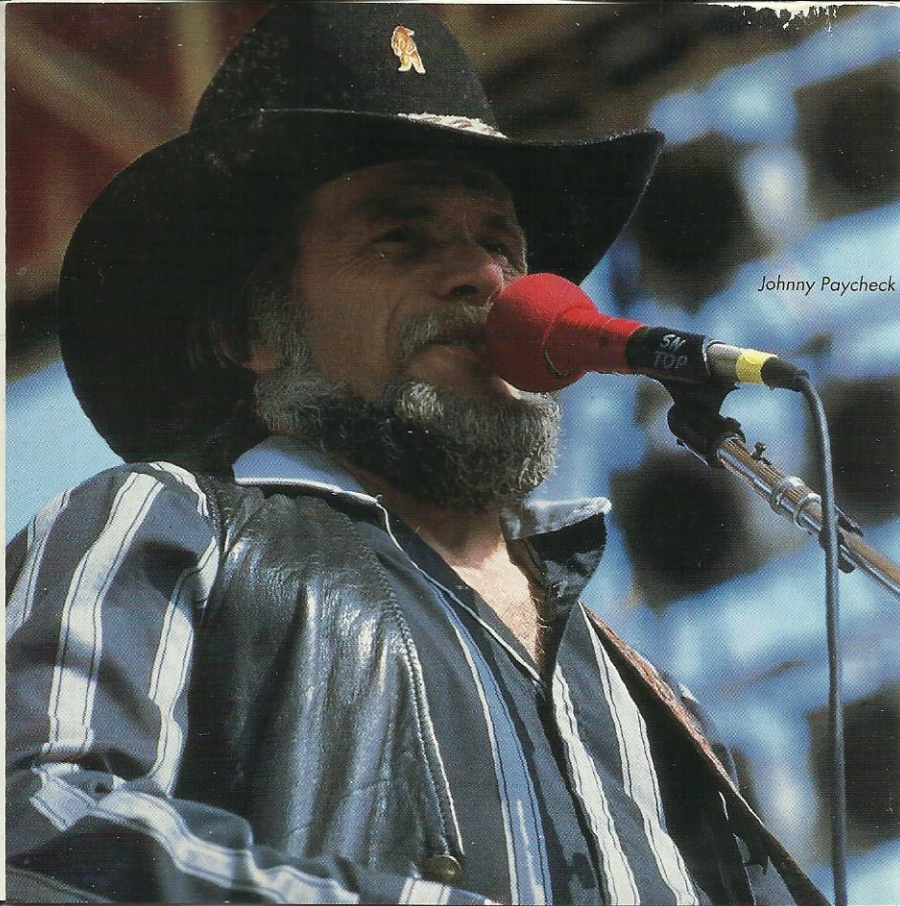
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Johnny Paycheck