

TECH COPY (CD Booklet)

street date: 04/08/2014

ARTIST: Carlene Carter

TITLE: Carter Girl

LABEL: Rounder

UPC: 011661918429

11661-9184-2

Don Was – Producer

Recorded by Howard Willing

2nd Engineers: Wesley Seidman, Jeff Gartenbaum, Clinton Welander

Additional Engineering: Matt Rausch, Chris Wilkinson

Recorded at Ocean Way Recording, Hollywood, CA; The Village Studios, West Los Angeles, CA; Sunset Sound Studios, Hollywood, CA; House of Blues Studios, Nashville, TN

Mixed by Bob Clearmountain

Mixed at Mix This! Studios, Pacific Palisades, CA

Assisted by Sergio Ruelas Jr.

Mastered by Paul Blakemore at CMG Mastering

Production Coordinator: Ivy Skoff

Assistant to Carlene Carter: Tiffany Anastasia Lowe

The Carter Family photographs courtesy of Carlene Carter and The Carter Family
Package Design: Larissa Collins

Elizabeth Cook appears courtesy of Thirty One Tigers

Vince Gill appears courtesy of Universal Records

Blake Mills appears courtesy of Verve Music Group/Record Collection Music

Willie Nelson appears courtesy of Sony/Legacy Recordings

Special Thanks:

To The Carter Family, who taught me to play, to sing, to believe, and to dance through this life.

My Mother, June, who instilled in me a courage to take chances musically, and with the knowledge I've always had a soft place to land.

To Uncle A.P. Carter for the miles it took for him to write and collect these beautiful songs; to Aunt Sara whose voice was so rich with heart.

Grandma Maybelle and Grandpa Ezra Carter, Aunt Helen, Aunt Nita, and ALL my cousins!

But especially to Lorrie Carter Bennett, whom I've loved, laughed, and sung with as long as I can remember!

To my "Father by soul" John R. Cash, whom I have so many beautiful memories of and for the early lessons he taught me about the importance of writing.

My brother John Carter Cash and all the Cash Family.

To my Smith Family for their loving support and to my sister Rosey Carter, "The Wildwood Rose." I miss her every day.

My children, Tiffany and Jackson, and the blessing of the 7 grandchildren you've given us.

My 3 beautiful Breen daughters: Caitlin, Meghan, and Devon.

I'd like to thank all the amazing musicians, who brought their spirit to this project and whose talent and laughter brought a dream into a reality.

I'd like to particularly thank my duet guests, who have certainly always felt like family to me: Willie Nelson, Kris Kristofferson, Vince Gill, and Elizabeth Cook (who became an honorary Carter Girl!—she's my friend), all of who, were all so generous through the making of this record with their time, their talent and, above all, their sweet selves!

God bless Cowboy Jack Clement.

And Wow!!! Thank you Don Was!! You are so gifted, so thank you for sharing that with me. You were able to hear what was in my head; there are no words to describe...except I love you.

To Bob Clearmountain. You know I told you...you completed my wish list!! Amazing!!

And Howard Willing, who was such a joy to work with as our engineer and was always up for working longer! LOL

Randy Hoffman, my manager is, without a doubt, the engine that powered this train. He called everyone who called the other one and that started this ride. Thank you.

Thanks to Bob Merlis, Best Publicist in the Universe, and I thank you for answering my question correctly when I asked, "Who should be my manager?"

Gerry Wenner for your friendship, creativity, and for filming as much of this project as you could get!

Thank you Jim Bessman xoxo

To Larissa Collins, who totally got where I come from.

Thanks to all the folks at Rounder Records/Concord Music Group; looking forward to "carrying it on" with you all!!

Oh!!! and the FANS! I love you all!

My fan club president Brad DeMeulenaere 26 years, thank you.

Rachel Jones, Ivy Skoff, Tiffany Dunn, Cathy Sullivan, Celia Leibacher, Lisa Kristofferson, Buddy Cannon, and the great Bob Sullivan, who's negotiating contracts in Heaven!

To my wonderful band of brothers on the road, Mike Emerson, Big John Main, Paul Revelli, Sean Allen, and Tony Raine.

And I thank my darling sweetheart, most precious love and partner Joe Breen for his voice on this record and the one I hear every day in the way he loves me and for his constant belief in this album and his unwavering love of the music.

Thank you God, who makes all things possible.

Carlene xoxox

Representation: Randy S. Hoffman [Hoffman Entertainment Logo]

www.carlenecarter.net

For a complete listing of the many recordings available from Concord Music Group, please visit our website at www.concordmusicgroup.com

(p) 2014 Carter Girl Music, LLC. (c) 2014 Rounder Records. Manufactured and distributed by Concord Music Group, Inc., 100 N. Crescent Drive, Beverly Hills, CA 90210. All Rights Reserved. Unauthorized duplication is a violation of applicable laws. rounder.com info@rounder.com "Rounder Records" and the Rounder logo Reg. U.S. Pat. & Tm. Office. Printed in the U.S.A. 11661-9184-2

LABEL COPY (CD Booklet)

street date: 04/08/2014

ARTIST: Carlene Carter

TITLE: Carter Girl

LABEL: Rounder

UPC: 011661918429

11661-9184-2

1. **Little Black Train** (2:49)

(A.P. Carter)

Peer Music (BMI)

Carlene Carter – vocal, acoustic guitar

Rami Jaffee – Hammond organ

Val McCallum – guitar

Blake Mills – guitars

Greg Leisz – steel guitar, electric guitar

Don Was – bass

Jim Keltner – drums, percussion

Elizabeth Cook, Joe Breen – backing vocals

2. **Give Me the Roses** (3:28)

(A.P. Carter)

Peer Music (ASCAP)

Carlene Carter – vocal, acoustic guitar, vocal harmony

Rami Jaffee – Hammond organ

Blake Mills – guitars

Greg Leisz – steel guitar

Don Was – bass

Jim Keltner – drums, percussion

3. **Me and the Wildwood Rose** (4:30)

(Carlene Carter)

Carlooney Tunes/Rare Blue (ASCAP)

Carlene Carter – vocal, acoustic guitar

Rami Jaffee – keyboards

Greg Leisz – steel guitar

Val McCallum – guitar

Blake Mills – guitars

Don Was – bass

Jim Keltner – drums, percussion

Sam Bush – mandolin

Lorrie Carter Bennett, Elizabeth Cook – vocal harmony

4. **Blackie's Gunman duet with Elizabeth Cook** (4:23)

(A.P. Carter)

Peer Music (BMI)

Carlene Carter – vocal

Elizabeth Cook – vocal

Rami Jaffee – keyboards

Blake Mills – acoustic and electric guitars

Greg Leisz – acoustic and electric guitars

Don Was – bass

Jim Keltner – drums, percussion

Sam Bush – mandolin

5. **I'll Be All Smiles Tonight** (4:47)

(A.P. Carter)

Peer Music (BMI)

Carlene Carter – acoustic guitar

Rami Jaffee – piano

Blake Mills – electric guitar

Greg Leisz – steel guitar

Don Was – bass

Jim Keltner – drums, percussion

Elizabeth Cook – vocal harmony

6. **Poor Old Heartsick Me** (2:41)

(Helen Carter)

Sony/ATV Acuff Rose Music (BMI)

Carlene Carter – acoustic guitar

Rami Jaffee – keyboards

Val McCallum – electric guitar

Blake Mills – electric guitar

Greg Leisz – steel guitar, electric guitar

Don Was – bass

Jim Keltner – drums, percussion

Elizabeth Cook, Joe Breen – vocal harmony

7. **Troublesome Waters duet with Willie Nelson** (5:18)

(Maybelle Carter/Ezra Carter/Dixie Dean Hall)

Scruggs Music, Inc. (BMI)

Carlene Carter – vocal, acoustic guitar, vocal harmony

Willie Nelson – lead solo guitar, vocal harmony

Rami Jaffee – keyboards

Blake Mills – guitars

Greg Leisz – steel guitar

Don Was – bass

Jim Keltner – drums, percussion

Mickey Raphael – harmonica

8. **Lonesome Valley 2003 with special guest Vince Gill** (5:28)

(Carlene Carter/A.P. Carter/Al Anderson)

Carter Girl Music BMG (ASCAP) / Peer Music (BMI)

Carlene Carter – vocal, piano

Vince Gill – vocal harmony

Rami Jaffee – Hammond organ

Blake Mills – guitar

Greg Leisz – guitar, steel guitar

Don Was – bass

Jim Keltner – drums, percussion

9. **Tall Lover Man** (3:55)

(June Carter Cash)

Unichappell Music, Inc. (ASCAP)

Carlene Carter – vocal, acoustic guitars, vocal harmony

Rami Jaffee – keyboards

Blake Mills – guitars

Greg Leisz – guitar, steel guitar

Don Was – bass

Jim Keltner – drums, percussion

10. **Gold Watch and Chain** (3:17)

(A.P. Carter)

Peer Music (BMI)

Carlene Carter – vocal, acoustic guitar

Rami Jaffee – keyboards

Blake Mills – guitars

Greg Leisz – guitar, steel guitar

Don Was – bass

Jim Keltner – drums, percussion

Sam Bush – mandolin

Lorrie Carter Bennett, Elizabeth Cook – vocal harmony

11. **Black Jack David duet with Kris Kristofferson** (2:49)

(A.P. Carter)

Peer Music (BMI)

Carlene Carter – vocal, acoustic "Carter Scratch" guitar, vocal harmony

Kris Kristofferson – vocal, vocal harmony

Rami Jaffee – keyboards

Blake Mills – guitars

Greg Leisz – guitars

Don Was – bass
Jim Keltner – drums, percussion

12. **I Ain't Gonna Work Tomorrow** featuring Helen Carter, Anita Carter, June Carter
Cash and Johnny Cash (2:44)

(A.P. Carter)
Peer Music (BMI)

Carlene Carter – vocal
Rami Jaffee – keyboards
Cowboy Jack Clement – acoustic guitar
Blake Mills – guitars
Greg Leisz – guitars and steel things
Don Was – bass
Jim Keltner – drums, percussion

LINER NOTES

street date: 04/08/2014

ARTIST: Carlene Carter

TITLE: Carter Girl

LABEL: Rounder

UPC: 011661918429

11661-9184-2

In all of Carlene Carter's recordings up until now, her family heritage has played a measurable part. But on *Carter Girl*, the legacy of The Carter Family—recognized universally as “The First Family of Country Music”—is, for the first time, upfront and center.

Indeed, *Carter Girl*'s 12 songs together form a musical narrative that is reflective of the the musical legacy and family heritage that she grew up with as a Carter Family heiress, the foundation she's built upon to forward the family tradition to the present day.

“Over the years, whenever I've been unsure what to do musically, I've gone back to my Carter Family roots, and they've always inspired me,” she relates. “It's in my bones, my DNA.”

Carlene, of course, is speaking quite literally. She's the daughter of 1950s country superstar Carl Smith and June Carter Cash, herself the daughter of Maybelle Carter—“Mother” Maybelle Carter of the original Carter Family trio that formed in 1927 in the tiny Southwest Virginia hamlet of Maces Springs. Along with her brother-in-law, A. P. Carter, and his wife and her cousin Sara, they recorded such seminal country music songs as “Can The Circle Be Unbroken (By And By),” “Wildwood Flower,” and “Keep on the Sunny Side” and forever influenced the development of bluegrass, folk, pop, gospel, and rock music genres, as well as, of course, country music.

June Carter Cash died in 2003, just a few months before her husband Johnny Cash passed away. June's mother and sisters, Helen and Anita, with whom she performed as Mother Maybelle & the Carter Sisters—and later as The Carter Family—are also deceased. This makes Carlene, who began her solo recording career as a cutting-edge country artist (her 1978 self-titled debut album was recorded with Graham Parker's band The Rumour) and later scored early '90s Top 10 country hits including “I Fell in Love” and “Every Little Thing,” the direct link to her family's storied past.

“I have a responsibility to carry on the Carter Family legacy and being a ‘Carter girl,’” says Carlene. “That's why I chose the album title. From a very early age, that was drilled into my head that I would keep the music alive. I can't tell you how many conversations I had in my life with Grandma, Momma, Helen, and ‘Nita about that and ‘Big John’ [Cash] had those talks with me, as well. He, too, was a champion of The Carter Family, and I know he loved me and wanted me to keep the tradition alive.”

That The Carter Family, outside of A.P., was largely matriarchal, is also evoked in the title, she adds, noting her own musical inspiration from her grandmother, aunts, and mother—all of which are expressly reflected in *Carter Girl*.

“All my acoustic guitar playing is Grandma's style,” she says, adding that she learned Mother Maybelle's famed “Carter scratch” picking technique from her grandmother when she was a kid, employing it as early as her 1978 debut single “Never Together (But Close Sometimes).” She also credits her mother and Aunt Helen for their influences in both her playing and song choices on *Carter Girl*.

“Poor Old Heartsick Me,” for example, was written by Helen Carter and has been one of Carlene’s favorites since childhood.

“I wanted to do one of Aunt Helen’s songs and one of Mama’s songs, and show the progression of the songwriting through the Carter Family generations,” she continues.

She chose June Carter Cash’s “Tall Lover Man.”

“It’s one of Mama’s ‘murder mayhem’ songs, from [her Grammy-winning 1999 album] *Press On*,” Carlene says. Could have been from personal experience or most likely her very vivid imagination! But it’s pretty dark in content and very Carter Family-esque: So many of their songs involve cheating and killing the guy—or *praying* to God, since maybe 75 percent of their songs were religious or faith-bound. I put my ‘Carlene rhythm’ on it and gave it more drive.”

Mother Maybelle Carter’s songwriting is represented by “Troublesome Waters,” which was co-written with her husband Ezra Carter and Tom T. Hall’s wife Dixie Hall. It features Carlene’s duet with Willie Nelson, “one of the only people still living who was very close to my father, my mom, my grandma, aunts, John—everybody. I wanted to have some people on the album who were close to my family.”

Kris Kristofferson, who duets with Carlene on A.P. Carter’s “Black Jack David,” obviously also fits this bill. Other guest artists on Carlene’s “wish list” include Vince Gill, who harmonizes on Carlene’s adaptation of the Carter Family’s “Lonesome Valley” (her “Lonesome Valley 2003” evokes the passing of her mother and stepfather) and her “adopted sister” Elizabeth Cook, with whom she duets on the Carter Family’s “Blackie’s Gunman.”

“I just thought it would be cool for a couple girls to sing about being a gunslinger,” says Carlene, “and she sure can hit those high notes.”

“I Ain’t Gonna Work Tomorrow” actually builds on a track featuring The Carter Sisters, Johnny Cash, and the acoustic guitar of the late Cowboy Jack Clement. The tracks were recorded for an album that was released on vinyl-only in the late 1980s, when Carlene was working in The Carter Sisters. “We cut 44 songs in five days,” she says. “After we finished the record I went out on the road with them for another year, but then I needed to go back and do my own stuff—which is when I did ‘I Fell In Love.’ But I have a lot of the master tapes and hope to use them on future *Carter Girl* albums that I intend to do, in trying to carry on the same kind of music. It’s really all about going back to the roots that I have—and the actual love of the music.”

Although this first *Carter Girl* album has been in the works for a while, Carlene held off until producer Don Was became available.

“It was worth the wait,” she says. “He had a busy schedule and offered to oversee the project as a consultant, but I knew that he would bring the right people to play on it. I really believe in the power of the universe, and because this particular record had such ‘heart value’ in it for me in carrying on the Carter Family legacy, I needed it to be the best it could be. Don was the right man for the job. And we were really lucky to get Bob Clearmountain to mix it.”

The end result displays the heart value that Carlene infused into each track.

“Everything I know about The Carter Family came from my mother’s and grandmother’s and aunts’ lips,” she says. “So I took the bible of the Carter Family—the big *The Carter Family: In The Shadow of Clinch Mountain* box set that has over 300 songs in it—and went back to my memory bank and tried to remember some of the songs that they really

loved—not just those that were successful. And I found ones that I wish I had written, and that’s how I did it. I didn’t just do the usual suspects of songs—the ones that everybody completely knows.”

True, she included Carter Family standards like “Gold Watch and Chain,” but only when they resonated personally.

“All of the songs had to be believable for me, and they all have a different reason,” she notes. So she chose lead track “Little Black Train,” she explains, since it conjures “the devil coming to get you if you’re not careful. And I gave it more of a choo-choo feel and made it darker than the original version.”

She includes The Carter Family’s lovely “I’ll Be All Smiles” because of the memory of her Aunt ‘Nita singing it and harmonizing so beautifully with the other Carter girls. The Carters’ “Give Me the Roses” is also revived, as is Carlene’s own “Me and the Wildwood Rose,” which she originally included on her 1990 *I Fell In Love* album—though it now carries bittersweet sentiments.

“I wanted to write a song about what it was like being a little Carter girl, and how me and my sister Rosey grew up and would travel to shows in the back seat of a car when we weren’t in school, and then get pulled on stage way before we were ready!” Carlene recalls. “But when I sing it now I get emotional because I think of all of them, and they’re all gone—including Rosey.” Her cousin, Lorrie Carter Bennett, Aunt ‘Nita’s daughter, is heard on “Me and the Wildwood Rose” as well as “Gold Watch and Chain.” Her participation is very fitting in light of the fact that, like Carlene, she was along with her grandmother and aunts in the “big shiny car,” described in the song, transporting those Carter girls to performance dates around the country.

Once Carlene discovered “a cool story” in the lyrics of her potential song choices, she’d bring it to Was.

“We’d go into the studio and play it the way I learned it—the way Grandma played it—and the guys found an extra edge and brought it more up-to-date,” she says. “It would have been silly for me to try to recreate what they recorded in the 1920s or ‘50s and ‘60s.”

Rather, Carlene Carter has purposefully brought the traditional music of The Carter Family “into my era,” she says.

“They would have loved that,” she adds. “I brought the extra energy to their music that they didn’t have the chance to do back then, with basically just the three of them on their records and Grandma and her guitar style. I had to really challenge myself to do it, and listened for hours on end and practiced for about a year to play the way Grandma did, and everyone else played around me to bring the sound up-to-date and carry it on down the line instead of oversimplifying it by trying to pay tribute.”

She acknowledges that *Carter Girl* is an album that she was destined to make.

“I’ve done Carter Family songs in the past,” she says, “and have included at least one or one that I wrote in the Carter Family spirit on all my albums. But this record has been in my brain my entire career. I just never felt I should do it while Grandma was alive, and Helen, Anita and Mama. I had the greatest respect for them owning their music while they were here, but now, 10 years after they’ve all been gone, it seems like the right time.”

–Jim Bessman

I was 4 years old the first time I performed on stage. It didn't matter that I was so little, in my family..... that's what we did!

I'm a third-generation member of "The Carter Family." My grandmother was Maybelle Carter, my mother was June Carter Cash and with my aunts, Helen and Anita they were "The Carter Sisters."

It was always strongly suggested that I carry on the music of "The Carter Family" from A.P., Sarah, and Maybelle. And encouraged to make my own contribution by writing songs and performing.

I've had a wonderful time exploring all styles of music throughout my career! But no matter where I've roamed creatively, I always return to the music of "The Carter Family." In my life and career it's always felt like home. My mother used to say, "There's nothing like singing with your family." And I can confirm that wholeheartedly!

This project will be a celebration in the spirit of my family's musical heritage!

So... I am intent to carry it on, as I was taught by Grandma, Helen, Anita, and my mother June. My heart's only hope is I can pass it on to others and keep it alive. I'm full circle again! I am and always will be a Carter Girl!