



Kris Kristofferson
Live At Gilley's - Pasadena, TX: September 15, 1981

1. Me And Bobby McGee
2. Here Comes That Rainbow Again
3. Casey's Last Ride
4. You Show Me Yours (And I'll Show You Mine) / Stranger
5. Nobody Loves Anybody Anymore
6. Darby's Castle
7. If It's All The Same To You
8. The Pilgrim
9. For The Good Times
10. Sunday Mornin' Comin' Down
11. The Silver Tongued Devil And I
12. Smile At Me Again
13. Same Old Song
14. Loving Her Was Easier (Than Anything I'll Ever Do Again)
15. Why Me

Kris Kristofferson guitar, vocals
Stephen Bruton guitar, mandolin, vocals
Glen Clark keyboards, guitar, harmonica, vocals
Sammy Creason drums
Donnie Fritts keyboards
Tommy McClure bass
Billy Swan keyboards, guitar, vocals

Recorded September 15, 1981 at Gilley's in Pasadena, TX

Executive Produced and Supervised by Brady Brock & Matt Etgen
Kris Kristofferson Management: Robert Filhart, Morris Higham Management

Recorded Live & Produced by Jim Duncan in association with Gilley Communications.
Producers: David and Sandy Brokaw
Associate Producer: Ken Rose
Technical Director: Michael Jordan
Mastered by Jason NeSmith at Chase Park Transduction (Athens, GA)
Vinyl Cut by Adam Gonsalves at Telegraph Mastering (Portland, OR)
Art Direction & Design: Tom Bejgrowicz for Man Alive Creative
Kris Kristofferson Photo by Scott Newton
Gilley's Photos by Leon Beck, Ken Edwards, Ray Fetterman, Louis Recio, and Marvin Turner

The Gilley's logo and Gilley's photographs are provided and used with kind permission by Mickey Gilley Interests, Inc.

Thank you: Mickey Gilley, Billy Swan, George Strait, George Fontaine, Sr., John Allen, Logan Rogers, Caroline Barfield, Tommy Robinson & all at New West Records, Stephen Deusner, Sandy Brokaw, Leon Beck, Jeffrey McDonald, Dennis Muirhead, Ebie McFarland, Henry Owings, and Clint Higham.

##

We opened Gilley's up in 1970, and around the same time I started doing this little local TV show on Channel 39 in Houston. I had no idea what I was doing, but I like to think I got better as I went along. I told my business partner, if this show kicks off, Gilley's will really come alive on the weekends. And sure enough, we got a tremendous amount of people coming in on the weekends. Even during the week people would come out just to see what was going on at this little club. It started filling up, and we started adding on. That's how it started to grow. We had a lot of things going on. We had quite a few pool tables, pinball machines, punching bags, things of that nature, but maybe the biggest draw was the pair of mechanical bulls we had. They became iconic.

Then *Urban Cowboy* comes along, and that's when all hell breaks loose. At first I didn't know what to think of the movie, because I didn't like the *Esquire* article it was based on. I thought the writer was making fun of country music. But when I heard that John Travolta might do the movie, suddenly I *love* that article! John is the one who made it all come together, especially with his dance moves. Anybody else doing that film—I don't think it would have had the same impact. And the soundtrack was just as popular!

It was truly a unique venue to play because of the way it was laid out. Gilley's could hold several thousand people, but the club was very intimate. You were right there on the

stage with people all around you. You could bend down and shake hands with people. We had a dance floor, although I remember some acts wanted you to sit and listen. So we'd set up chairs on the dance floor. And there was a little bar where you could sit and drink and look straight at whoever was singing. Right next to the club was the recording studio, and we recorded everything that was done onstage. We could record onto the 24-track machine that we had in the studio, then we would do the mixing. I think we spent a hundred dollars or so per roll, and it usually took four rolls to tape a show. So we recorded everybody who would give us permission.

We booked a lot of shows around that time, including some people I didn't think would want to play the club. We got some acts that made me think, Are you kidding me? Jimmy Buffett, Merle Haggard, Loretta, Conway. We had just about everybody in the industry. I think they all wanted Gilley's on their résumé. Kris Kristofferson was one of those artists that I didn't think would want to play Gilley's, because he was such a big name and a tremendous talent. He's such an amazing songwriter, a great performer, and was a good match for our crowd. It was totally jam-packed every night, but we'd have an especially big crowd whenever an artist like Kris would come to town. I think people just wanted to be a part of what Gilley's was all about.

- Mickey Gilley

What a great album this is! Classic Kristofferson songs throughout, and live!! Kris was in his prime and his vocals were outstanding and very soulful as always.

I got to play Gilley's a few times back in those days and this record takes me right back there. You can tell the crowd is loving him and he's loving them right back. That's what it's all about. It was an exciting time to say the least.

So close your eyes and listen to this record. Imagine you're right there standing in front of the stage with the man himself looking right at you. I think you'll get a really good idea of what Gilley's was like back then when Kris played there. What a treat that must've been.

My hats off to you Kris, and thanks to whoever was smart enough to push the record button at Gilley's that night.

-- George Strait

First of all, we didn't ride the bull! We all went and looked at it, but no one in the band got on it!

Urban Cowboy had already been released by the time we were there, and we'd heard about the movie and Gilley's, and they seemed to represent a new and different side of country music. So we were looking forward to playing the club. When we arrived, one thing I noticed was the number of chemical plants around. If you've ever been down in that part of Texas, there's just a certain odor in the air. You have to get used to it. As for Gilley's, I remember the sheer size of it. We were all pretty surprised. It was a huge place for a honkytonk. They said it held several thousand people, and I believe it. It was mind boggling. The people were all friendly, and the crowd was really good.

I'd been playing with Kris on and off for about ten years by then. I started with him in 1970. Kris was supposed to go out and work at the Troubadour for two weeks. Right before he left, Kris comes into the Combine Music offices just stomping and cussing up a storm. He says his guitarist had backed out of the gig, and I told him we should get Dennis Linde to play guitar. He can play anything. I told Kris I could play bass. Of course, I didn't know anything about playing bass, but Kris said okay and suddenly I'm the bass player. Eventually I switched over to rhythm guitar.

It was a great gig. Kris was great to work for. Part of that was because he was an amazing songwriter. He'd come into rehearsals with new songs for us to take out on the road, and we always looked forward to that. Most of his songs stayed the same whenever we played them, but he changed a few of them up over the years. He did "Me and Bobby McGee" three different ways at three different times. Same with "The Pilgrim." We did different tempos on that one. I always looked forward to going on the road with him, and I think Kris liked going out with us. I think he liked having his friends out there. I worked with him until he quit having a band, which didn't surprise me, in 1991. Kris went on later doing shows with just him, his guitar, and his fantastic songs.

Gilley's was the last gig of that tour. I think we were a little worn out, but still excited to be there. After the gig we had a little time, so we stopped by Huey Meaux's studio at his invitation. The Crazy Cajun, they called him. He produced a lot of Louisiana stuff, some Cajun pop, and he'd just done some Freddy Fender hits—"Before the Next Teardrop Falls" and "Wasted Days and Wasted Nights." Huey really wanted Kris to come by, so we dropped in on him after the show and hung out for a while. I don't remember any recording going on, though. Then it was back to the hotel and flew home out of Houston the next day.

- Billy Swan

Me And Bobby McGee

(Fred Foster / Kris Kristofferson) Combine Music Corp. (BMI)

Here Comes That Rainbow Again

(Kris Kristofferson) Jody Ray Publishing Co. (BMI)

Casey's Last Ride

(Kris Kristofferson) Combine Music Corp. (BMI)

You Show Me Yours (And I'll Show You Mine) / Stranger

(Kris Kristofferson) Resaca Music Publishing Co. (BMI)

Nobody Loves Anybody Anymore

(Kris Kristofferson / Bill Swan) Jody Ray Publishing Co. / Resaca Music Publishing Co.
(BMI)

Darby's Castle

(Kris Kristofferson) Careers-BMG Music Publishing (BMI)

If It's All The Same To You

(Kris Kristofferson) Resaca Music Publishing Co. (BMI)

The Pilgrim

(Kris Kristofferson) Resaca Music Publishing Co. (BMI)

For The Good Times

(Kris Kristofferson) Careers-BMG Music Publishing (BMI)

Sunday Mornin' Comin' Down

(Kris Kristofferson) Combine Music Corp. (BMI)

The Silver Tongued Devil And I

(Kris Kristofferson) Resaca Music Publishing Co. (BMI)

Smile At Me Again

(Kris Kristofferson / Stephen Bruton) Resaca Music Publishing Co. (BMI)

Same Old Song

(Kris Kristofferson) Resaca Music Publishing Co. (BMI)

Loving Her Was Easier (Than Anything I'll Ever Do Again)

(Kris Kristofferson) Combine Music Corp. (BMI)

Why Me

(Kris Kristofferson) Resaca Music Publishing Co. (BMI)

© & P 2022 New West Records, LLC. All rights reserved. Unauthorized duplication is a violation of applicable laws. Made In USA. KrisKristofferson.com NewWestRecords.com
NW6533