



TIME  
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MUSIC

CONTEMPORARY  
**COUNTRY**

# CONTEMPORARY COUNTRY

1. **Brand New Man**  
Brooks and Dunn
2. **Some Girls Do** Sawyer Brown
3. **Jealous Bone** Patty Loveless
4. **It Only Hurts When I Cry**  
Dwight Yoakam
5. **Here's a Quarter (Call  
Someone Who Cares)**  
Travis Tritt
6. **Cadillac Style** Sammy Kershaw
7. **Come On Back** Carlene Carter
8. **Love's Got a Hold on You**  
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9. **Mirror Mirror** Diamond Rio
10. **Small Town Saturday Night**  
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12. **There Ain't Nothin' Wrong  
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13. **Old Flames Have New  
Names** Mark Chesnutt
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Tanya Tucker
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18. **Hillbilly Rock** Marty Stuart
19. **Don't Tell Me What to Do**  
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John Michael Montgomery

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OPCD-2723

CONTEMPORARY  
**COUNTRY**  
THE EARLY '90s

EXPERIENCE  
**disc**  
DIGITAL AUDIO

CCD-E1  
OMD-2722



1. Angel Hair Don't 2. Come On In 3. Jackson Lane 4. I Only Hurt When I Cry  
5. There's a Quarter of Eight somewhere Off I-75 6. Dolly Style 7. Come On Back  
8. Love's Got a Hold on Me 9. Women's World 10. Small Town Saturday Night  
11. Take a Little Time 12. There Ain't a Stranger Amongst the Tracks  
13. Call Home from Texas 14. Some One of Interest  
15. Stand on My Heart 16. Eddie's Friend  
17. Love Song 18. Nobody Back 19. Don't Tell the Whole World  
20. Love at Night 21. My Best Friend  
22. Don't Let Go



# CONTEMPORARY COUNTRY

The Early '90s

Country dance crazes seem to happen in cycles. The Urban Cowboy boom of the late '70s had all of country music two-stepping on the dance floor. More recently, in 1992, Billy Ray Cyrus' runaway debut, *Achy Breaky Heart*, arrived on the scene complete with a dance that producers had conceived before the single even came out. When *Achy Breaky* became one of the biggest hits in country music history, dance halls began opening again around the nation as line dancers worked out on the newest steps.

Not coincidentally, country music had by the early '90s become a young person's game. Although dances facilitated the emergence of any number of new artists, most of the established young superstars continued to do exactly what they'd been doing for the last few years, and the scene molded itself around them. Take Alan Jackson and Randy Travis. Jackson came out of Georgia three years

before the *Achy Breaky* boom with a knack for clever country hooks that were classic and traditional. But unlike his predecessors', Jackson's honky-tonk hooks connected with younger listeners. **Love's Got a Hold on You**, which uses time-tested rock 'n' roll imagery, was co-written by producer Keith Stegall (a frequent Jackson collaborator) and Carson Chamberlain.

Meanwhile, Jackson had taken to writing with Randy Travis, the North Carolina heartthrob balladeer who'd been at the center of the country youth movement since 1985. **Better Class of Losers**, with its witty line about those who buy their coffee already ground, is prime Jackson wordplay; the melody is Travis all the way. Unfortunately, veteran Nashville songwriter Harlan Howard begged to differ—he had written a song with the same title that Ray Price cut back in 1984, and Howard briefly pur-



sued a lawsuit against Travis and Jackson for recycling the phrase.

Not that Howard was hurting during this period. While having a beer one afternoon, he overheard another patron at the bar tell someone, "Don't tell me what to do." The first thing that popped into Howard's head, inexplicably, was the rhyming line "I'll love you if I want to." He wrote the couplet down on his napkin, took it home and filed it away until fellow writer Max Barnes dropped by one day looking for help on the chorus of a song called *Old Frank* (which George Jones eventually cut). Harlan and Max then set about finishing Howard's **Don't Tell Me What to Do**, which they wrote from a man's point of view (and Barnes demo'd that way).

Marty Stuart cut the song for an album that Columbia declined to release, and Stuart also turned Pam Tillis on to it. She was nearly finished recording an album that she and her producers felt confident already contained her second and third singles from the set, but they were still in need of a blockbuster to release first. The Howard-Barnes tune fit the bill.

Nashville vets Bobby Braddock and Rafe Van Hoy (who rarely wrote together but had penned *Golden Ring* for George Jones and Tammy Wynette back in 1976) came up with Mark Chesnutt's **Old Flames Have New Names** after the former remarked that he would like to write something like George Strait's 1987 *All My Ex's Live in Texas*. The new title phrase was provided by Van Hoy, and Braddock then went home and started the song alone before the two men finished it over the phone. The Strait song that inspired them had come from another longtime Music City writer, Whitey Shafer, who later co-wrote **Beer and Bones** for John Michael Montgomery. Dwight Yoakam relied on another wily old vet in writing **It Only Hurts When I Cry**. Yoakam had just the title until a backstage meeting with Roger Miller, who jumped on the phrase; working quickly, as was Miller's custom, the pair cranked out the Yoakam hit in no time.

Paul Kennerley wrote **Hillbilly Rock** for Marty Stuart. He and Marty had tried in vain to write together in the past, but when Marty told Kennerley he had a



new record deal, Paul decided to contribute a song that would give his pal's debut album its central theme. He was, as he describes it, "strumming away when this little phrase fell out," and after that it was simply a matter of fleshing out the rocking little story line. (The two later succeeded in writing several more hits together.) Once he achieved stardom, Stuart began touring and writing with Travis Tritt. **Here's a Quarter (Call Someone Who Cares)** was one of the biggest solo hits of Southern country-rocker Tritt, who wrote the song to commemorate his second divorce.

Ronnie Dunn, on the other hand, was celebrating his wife, Janine, when he began **Brand New Man**. He and his singing partner, Kix Brooks, lacked only the chorus when they took the piece to their co-producer (and frequent co-writer) Don Cook, who finished it. Singing around Cook's kitchen table that night, Brooks and Dunn knew they had a hit, and they were right. Vince Gill's **Liza Jane** makes a reference to the traditional tune of the same name, but what really sold Gill's original song was its burning guitar break and nostalgic video. Tracy

Lawrence got **Runnin' Behind** from writers Ed Hill and Mark Sanders. Hill had the title idea when he went to Sanders, who had already conceived a song called *Always Runnin'*. They simply combined the two into the hook lines "I'm always runnin'/But I'm always runnin' behind."

Singer-songwriter Pat Alger and Everly Brothers steel guitarist Hank DeVito collaborated on **Small Town Saturday Night** in a hotel room when the former was the opening act on an Everlys tour. Alger was from a small town in Georgia and had (as the song suggests) seen every Elvis Presley film he could at least three times. Alger was performing the song live with a modified Bo Diddley beat while his co-producer and publisher, Jim Rooney, was trying in vain to pitch it on Music Row. When Rooney began working with Hal Ketchum, he had the aspiring singer demo it. But when Ketchum got a deal of his own, he wound up recutting it for himself under Rooney and Allen Reynolds. The inspiration for Aaron Tippin's novelty **There Ain't Nothin' Wrong with the Radio** was his battered old Toyota, Daisy.



One of the best established of the younger generation of women performers, Patty Loveless got **Jealous Bone** from the nine-year-old partnership of Rick Giles and Steve Bogard. Their idea came when, discussing a mutual friend, Bogard said, "She hasn't got a jealous bone in her body." The same team produced Michelle Wright's **Take It Like a Man**. Tony Haselden, despairing of ever coming up with a new hook, decided to turn an old one around and put it in the mouth of a woman. Wynona Judd had the song first, but when she decided not to record it, Giles and Bogard snapped it up for Wright. Former pop singer-songwriter Paul Davis had **Down to My Last Teardrop** in his file of unused old material until friends Tanya Tucker and her producer, Jerry Crutchfield, came looking for something to cut.

Tom Shapiro and Chris Waters are best known for the songs they wrote with and for Waters' sister, Holly Dunn. **We Both Walk** didn't come easy; the writers sweated over it eight hours a day for five days, but once they played their demo for their respective wives, who voiced complete approval, they figured they

were okay. They sent the demo to Richard Landis, who produced the hit for Lorrie Morgan.

Two of the more rock-influenced country singer-songwriters enjoyed renewed prosperity in the early '90s. While cutting *Life Is Messy*, a turbulent album devoted mainly to his divorce from Rosanne Cash, Rodney Crowell changed moods long enough to write the coy, celebratory **Lovin' All Night**. Rosanne's step-sister Carlene Carter marked her return to the record business with **Come On Back**. Downbeat as the song was, it gave former pop artist Carlene more entree to the country charts than she'd ever seen before—and that, you might say, was enough to make a girl wanna dance.

—John Morthland



## DISCOGRAPHY

\*Indicates highest Billboard country chart position

**1. Brand New Man** Brooks and Dunn • Music and lyrics by Don Cook, Ronnie Dunn and Kix Brooks. Cross Keys Music/Fort Kix Music. ASCAP./Sony Tree Pub. Co., Inc. BMI. Arista 2232 (1991). © 1991 Arista Records, Inc. Courtesy of Arista Records, Inc. No. 1\*

**2. Some Girls Do** Sawyer Brown • Music and lyrics by Mark A. Miller. Zoo II Music. ASCAP. Curb 95624 (1992). © 1992 Curb Records. Courtesy of Curb Records. No. 1\*

**3. Jealous Bone** Patty Loveless • Music and lyrics by Rick Giles and Steve Bogard. Edge O' Woods Music/Kinetic Diamond Music, Inc./Rancho Bogardo Music/Warner Bros. Inc. ASCAP. MCA 54271 (1992). © 1991 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 13\*

**4. It Only Hurts When I Cry** Dwight Yoakam • Music and lyrics by Dwight Yoakam and Roger Miller. Adam Taylor Music/Warner-Tamerlane Publ. Corp. o/b/o Coal Dust West Music. BMI. Reprise 26344 (1991). © 1990 Reprise Records. Produced under license from Warner Bros. Records Inc. No. 7\*

**5. Here's a Quarter (Call Someone Who Cares)** Travis Tritt • Music and lyrics by Travis Tritt. Post Oak Publishing (CBS Music Pub.)/Sony Tree Pub. Co., Inc. BMI. Warner 19310 (1991). © 1991 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 2\*

**6. Cadillac Style** Sammy Kershaw • Music and lyrics by Mark Petersen. Ray Stevens Music. BMI. Mercury 868812 (1991). © 1991 PolyGram Records, Inc. Under license from PolyGram Special Markets, a division of PolyGram Group Distribution, Inc. No. 3\*

**7. Come On Back** Carlene Carter • Music and lyrics by Carlene Carter. Carlooney Tunes/Chrysalis Music. ASCAP. Reprise 19564 (1990). © 1990 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 3\*

**8. Love's Got a Hold on You** Alan Jackson • Music and lyrics by Keith Stegall and Carson Chamberlain. Acuff-Rose Music, Inc./Just Cuts Music/Warner-Tamerlane Publ. Corp. BMI. Arista 12447 (1992). © 1991 Arista Records, Inc. Courtesy of Arista Records, Inc. No. 1\*

**9. Mirror Mirror** Diamond Rio • Music and lyrics by Bob DiPiero, John Jarrard and Mark D. Sanders. Alabama Band Music. ASCAP. American Made Music/Little Big Town Music. BMI. MCA Music Publishing, a division of MCA Inc. ASCAP. Arista 2262 (1991). © 1991 Arista Records, Inc. Courtesy of Arista Records, Inc. No. 3\*

**10. Small Town Saturday Night** Hal Ketchum • Music and lyrics by Pat Alger and Hank DeVito. Bait and Beer Music/Forerunner Music/Little Nemo Music. ASCAP. Curb 76865 (1991). © 1991 Curb Records. Courtesy of Curb Records. No. 2\*

**11. Take It Like a Man** Michelle Wright • Music and lyrics by Tony Haselden. Famous Music Corporation. ASCAP. Irving Music, Inc. BMI. Loyal Duchess Music. ASCAP. Arista 12406 (1992). © 1992 Arista Records, Inc. Courtesy of Arista Records, Inc. No. 10\*

**12. There Ain't Nothin' Wrong with the Radio** Aaron Tippin • Music and lyrics by Aaron Tippin and Buddy Brock. Acuff-Rose Music, Inc. BMI. RCA 62181 (1992). © 1992 BMG Music. Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 1\*

**13. Old Flames Have New Names** Mark Chesnutt • Music and lyrics by Bobby Braddock and Rafe Van Hoy. Royzboyz Music/Tree Publishing Co. Inc. BMI. MCA 54344 (1992). © 1992 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 5\*

**14. Better Class of Losers** Randy Travis • Music and lyrics by Randy Travis and Alan Jackson. Mattie Ruth Musick, Seventh Son Music, Inc./Sometimes You Win Music. ASCAP. Warner 19069 (1991). © 1991 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 2\*



**15. Down to My Last Teardrop** Tanya Tucker • Music and lyrics by Paul Davis. Paul & Jonathan Songs. BMI. Capitol 79711 (1991). © 1991 Liberty Records. Courtesy of Liberty Records, under license from CEMA Special Markets. No. 2\*

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**17. Liza Jane** Vince Gill • Music and lyrics by Vince Gill and Reed Nielsen. Benefit Music/Englishtown Music. BMI. MCA 54123 (1991). © 1991 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 7\*

**18. Hillbilly Rock** Marty Stuart • Music and lyrics by Paul Hardy Kennerley. Irving Music, Inc./Littlemarch Music. BMI. MCA 79001 (1990). © 1989 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 8\*

**19. Don't Tell Me What to Do** Pam Tillis • Music and lyrics by Harlan Howard and Max D. Barnes. Tree Publishing Co. Inc. BMI. Arista 2129 (1990). © 1990 Arista Records, Inc. Courtesy of Arista Records, Inc. No. 5\*

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**22. Beer and Bones** John Michael Montgomery • Music and lyrics by Sanger D. Shafer and Lonnie Williams. Acuff-Rose Music, Inc./Lazy Gator Publishing. BMI. Atlantic 87326 (1993). © 1992 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 21\*



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*Brooks and Dunn*

