



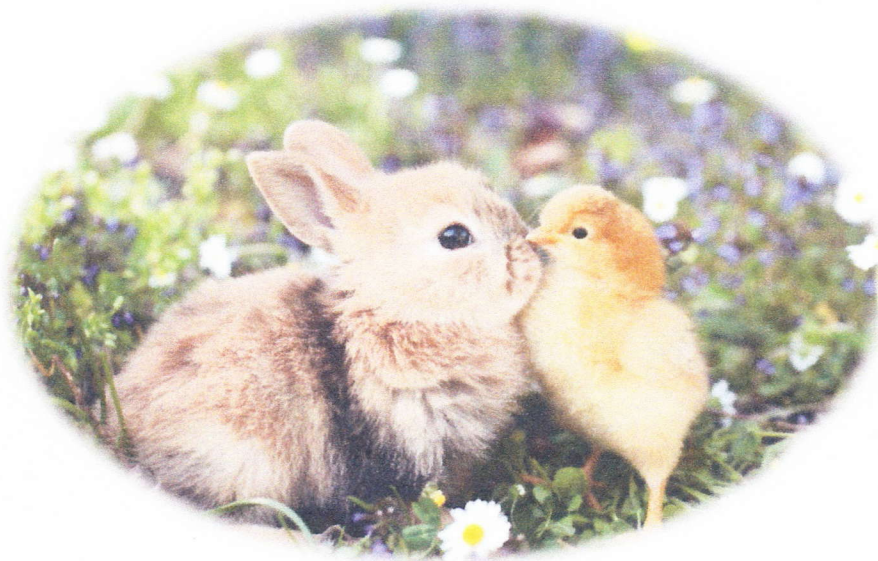
2021 Spring Newsletter

Hello everyone, I certainly hope you have all enjoyed a wonderful holiday season, and a bright beginning to spring or whichever season your country is currently enjoying.

This edition features Juice's birthday, a great article submitted by fan club member Jody Stivers and information about yours truly.

So, let's get started...

Longtime fan club member Jody Stivers sent in an article he wanted to share with JNFC members. The JNFC does not own nor make any monetary profit on this article, as this is only for entertainment purposes. The article is attached separately to the email but in one document on the JNFC website for download.



Birthday Girl

February 18, 2021 Juice turned 69 years old and still loving life. Juice maintains her positive outlook on life enjoying time with her daughter and son-in-law and son.

Juice was not forgotten by her fans.

A BIRTHDAY POEM

A simple wish came from my heart;
I've watched you grow up from the start.
Another year becomes your past;
Enjoy this day and have a blast.

Make a wish that you can take;
Blow out the candles on the cake.
With all my thoughts, I want to say,
"I wish you a happy birthday!"

By your fan,
Geremar Donato

Many took to Facebook and Twitter to wish Juice a Happy Birthday.

"Thank you everyone for the wonderful thoughtful wishes for my birthday. However, I wanted to extend my appreciation as well to each one of you."

Love,

Juice



Message From Paul

In case you are not online and don't know, I have suffered yet not another loss but two losses very close together. January 31, 2021 I lost my mother due to Covid-19. Then shortly later March 16, 2021, I lost my father also to Covid-19.

Since their passing I have not been online that much and it has taken me a while to answer mail and even write this newsletter. Please accept my apologies for being so late.

My parents will be laid to rest on 6/29/2021 on my mother's birthday and their wedding anniversary. My family is in deep grief.

Once more, thank you all for your kindness and understanding.

Thank you.

Article from Jody

Longtime JNFC member Jody Stivers has sent in an article he wanted to share. The article is included not inserted in this newsletter. The JNFC does not own the rights and or make any money from this. This is for pure enjoyment only. The article is from Songwriter Connection, Spring Special, 1985. You may download it from the JNFC website with the newsletter.



Tour

Juice will not be touring in 2021 due to the ongoing pandemic.

Wrap Up

It's been a very quiet year for Juice. Please visit both the fan club and official websites for up to date information on Juice. If you haven't ready, find the JNFC on Facebook and post up a storm.

Be well and safe everyone, please.

Paul Fowler

President – Juice Newton Fan Club



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Here's the most compact, most affordable 4-track studio package you can buy. The X-15 multitrack cassette recorder with built-in mixer has every essential feature you need to get your music on tape.

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SONGWRITER CONNECTION

TABLE OF CONTENTS

Editor's Notes <i>Are videos the new frontier, or are they already over the hill?</i>	4
Songwriters Write <i>Is there anybody who is neutral about Heavy Metal music?</i>	5
The Craft Of Lyric Writing <i>In excerpts from her new book, Sheila Davis analyzes titles & 1st drafts.</i>	6
Looks Like She Made It <i>Deborah Allen goes for it all</i>	10
Music <i>Jai Joseph mixes a gin and distonic</i>	13
Legal-Ease <i>Attorney Kent Klenner goes fishing for songsharks</i>	14
Studio Trax <i>Studio Pro J. Edward shares his tips on producing the studio session</i>	16
Juice Newton <i>The Queen Of Hearts really is an Angel Of The Morning</i>	20
Fame <i>There is a way songwriters can find fortune through Fame</i>	28
Song Analysis <i>Kasha and Hirshorn are Missing You</i>	35
International Report <i>Did you think Bob & Doug Mackenzie were the only act out of Canada?</i>	36
Solo Giggling <i>Feeling down? Out of cash? Gigs are the faster picker-upper!</i>	38
Randall Rumage <i>Behind the scenes of the L.A. music biz</i>	40
10 & 20 Years Ago <i>The Magical Musical Time Machine</i>	43
Songwriting Associations <i>A monthly, regional guide to Associations throughout our nation</i>	44
Short Take <i>Blasting around with the Bangles</i>	47
Songwriters Guide: Record Companies <i>It seems everybody and his brother wanted this one reprinted</i>	52
Collaborators' Exchange <i>You say tomato, I say tomatoe</i>	62
Final Pix <i>Are these guys really Abraham, Martin and John?</i>	63
Classified <i>A magnificent marketplace of multitudinous musical magnitude</i>	64

Note: Tuning In, Words, and Songwriters Market will return next issue.



Juice Newton
"It's just a fun, stupid song. It's something that has no cosmic meaning. It has no afterthought or aftertaste. It's just something that just came out and it was fun. That's all. It wasn't meant to live on through the ages."



Debbie Allen
"I was so naive that I figured that if someone like Sheryl Crowder thought I could write, then I must be able to! It's that blind faith I have that has me believing I can really do anything."

Taking her place behind the huge desk of her manager producer Richard Landis, Juice Newton creates a professional distance between herself and her interviewers this afternoon that remains with few lowerings of the veil. She is self-contained and lovely in a haunting way only hinted at in her publicity photos. The difference between this and her stage personality is huge.

Juice!

by Marion Deegan
and Michael Gabbay



Juice!

we come back. We probably won't start work on it until February. [Then] we'll do the album, do the shoot, and then we'll do the video."

SW: Do the video?

JN: Yeah, do the video. And the album should be released in June. How do you like doing videos?

SW: Like it. We've made eight. They are vignettes, comical sometimes. Like "Love's Been A Little Bit Hard On Me." Did you have fun rolling down the hill?

JN: That was a good... I almost went over the cliff in that, actually. That was done by [ex-Monkees] Michael Nesmith, who's very talented.

SW: Before you had the breakthrough with Juice, you had five albums. Two were on RCA, three on Capitol. What was the difference between the fifth album and the sixth, which actually launched your career with three hits?

JN: A lot of things happened. First of all, I think you get more prolific at your chosen profession, so that means if you're a singer you get better at singing, better at picking material. You get better at choosing personnel. You get better at choosing producers, managers. Hopefully, there's a process that happens, so you get better at all those elements. That happened between the first and the fifth album, all those learning processes. Also, by that time radio was in a way that it suited my personality, which was very important. Right now radio is not in the same personality that it was even two years ago, so pop artists like myself are having a harder time. Radio is playing the artist, not the record right now.

SW: You've co-written some things with Otis Young. "The Sweetest Things" for one, but you don't see yourself as a songwriter, is that right?

JN: Mmm-hmm, I'm a singer.

SW: Do you think that hinders you?

JN: I don't think the writing has anything to do with it. When I say they play the artist and not the record, I mean they play the image.

SW: You've done a lot on country stations, crossover. MOR. Those can't be closed to you?

JN: No, they're not. It's just that this whole thing is my business. Radio and records are my industry and I think it's detrimental to the industry as a whole when it gets so heady. And that's why, when it happens, to radio right now—in my opinion, from where I sit, and [from talking to] other artists.

Her riding jeans—horses are one of her favorite pastimes—are replaced by a sparkling pink mini dress and boots by a professional demeanor disappears behind an aura of rocking good-spiritedness, a kind of zany playfulness that she carries out into the audience to coax a reluctant usher or two in dance, or in a teasing flip of her dress as she turns her back to adjust equipment. As a singer and performer she comes across as competent and confident, her voice sliding easily to the peaks of her ballads and stopping the show with her emotional rendition of "Break It to Me Gently."

While she has co-written songs with her live-in musical partner of fourteen years, Otis Young, Juice identifies herself primarily as a singer. With so many artists writing their own material these days, it's especially important for songwriters to be aware of those who accept—or in this case, require—outside material to maintain their success. In our interview, Juice talks specifically about that selection process—what she looks for, where it comes from, how she relates to the material as a singer and as an individual.

Included as a separate interview we introduce you to her producer / manager Richard Landis. Time and again, Juice's success as an artist has been attributed to the instincts she and Landis have for selecting good material. In fact, it wasn't until Landis came on the scene to produce her sixth album, "Juice," that the woman who came into the world as Judy Impressed the world as a singer named Juice. After ten unwavering years paying her dues playing bar circuits and releasing little-noticed records, "Juice" would chart with three Top Ten Hits: "Queen of Hearts," "Angel of the Morning," and "The Sweetest Thing."

Today with six consecutive Top Ten singles, two platinum albums and a prestigious Grammy award behind her—and a new album in the planning—it's a good bet that Juice Newton will be needing new songs for some time to come.

SW: So what are you doing right now?

JN: We're on one of the breaks of the tour. We started the end of May and we'll be out until the first week of December.

SW: What about albums?

JN: We're already collecting material for the next album. That's slated for a June release. But we can't start work on it until

to go berserk. There are only so many times you can record a song.

SW: Whose idea was it to record "Angel of the Morning"?

JN: That came to us through a friend Steve Meyer, who was with Capitol.

SW: Were you doing it live?

JN: We were not doing that song. We were doing "Queen of Hearts," we brought that song to the record. We brought "Break It to Me Gently." "The Sweetest Thing." We did really well with "Break it to me Gently," and of course it went on to win us a Country Grammy for best female vocalist.

SW: "Break It to Me Gently" was a perfect record.

JN: It's great.

SW: The drum sound was so good in that. The snare was just a little bit hot, but the production, the arranging you emoted in it.

JN: It wouldn't get played today, though.

SW: Well, first off, it's an old-timey type tune. Do you remember how you found it?

JN: I'd been singing that song for about five years.

SW: Would you record that song today?

JN: I happen to enjoy that song. I would cut it again. To me it's a singable song. It's beautiful. We're always searching for songs like that. That's one of the disadvantages that I find as an artist, because I bring a lot of songs to the project [and] touring as much as we do doesn't give me time to research and find songs. Whether or not they're original songs, old songs, or... it doesn't matter to me where the song comes from.

SW: Where do they come from?

JN: We get a lot of originals. We listen to, not exaggerating, a thousand cassettes every time we make a record. We'll fill up this desk five times. They come in the mail. They come in boxes. Unlike some people, I listen to all of those cassettes. I listen to them through the year. I get a lot of cassettes on the road. It's amazing how few good songs [there are]. It's amazing you know people think, Oh, ten songs, no problem. And that's just not true. We will listen to a thousand cassettes and out of the thousand there's eight hundred that are immediately just thrown away. There's two hundred that deserve to be listened to again. Out of that two hundred there's maybe twenty that deserve to be listened to a third time.

SW: How many of those are virgin writers? People who are going to get a

suit; you are obviously getting somebody's attention. Because we were getting no promotion and yet we could still push our way on even at the low point. So that meant somebody was listening. We'd write a song every once in a while that someone else would record. That was another flag that says you're picking material that's recordable.

SW: Were you making money at that time as a songwriter?

JN: Yeah.

SW: Always in collaboration with Otis Young?

JN: Yes. He had also written without me. We had people like the Carpenters cut a song, the only country song they ever had, called, "Sweet, Sweet Smile." A stupid song.

SW: But it happened, nonetheless.

JN: Yeah, and I think it was, like, Seven Adult Contemporary.

SW: So you made some money from it?

JN: Yes. Those were those little flags that keep you going. We were still working, though. We were working four, five nights a week in the bars. We still maintained that kind of income. We worked in Nebraska, Colorado, Northern California, Las Vegas. We did a lot of hand-to-mouth. For about five years it was very difficult, although we had a recording contract [after] two years of the time we moved here, which in itself is, I think, pretty phenomenal. We did a lot of circuits, the sk circuit and so on.

SW: Were you let down that you were doing things and you were still hand-to-mouth?

JN: It hurt your feelings because at that time [you're] naive. Even still in California, still some of the people we know and have known for many years, they look at us and think I can retire. And I can't. That's a fact. I had a lot of money to pay back to a lot of people. And they never realize that. Why should they? That's not their burden. I also have fifteen employees. I have a responsibility to them. I have the band and road people and truck drivers and bus drivers and lighting people. I cannot just not work.

SW: Are you in the country circuit or pop?

JN: Both. I do both.

SW: Which do you prefer?

JN: I like them both and this is why. The pop side, usually the venue is bigger and we use full production in the shows almost always at night. And we can be loose, turn up. On the country circuit, the people are just absolutely

enthusiastic. Continued on page 26

goes sometimes requires a lyrical third degree to uncover what the student had assumed he or she had written. Where is your lyric taking place? On the dance floor? In bed? Is the singer *thinking*? Or talking to someone? Is the action of the song still going on? Or is it all over?"

The usual response from beginning writers to such questions is, "I don't know," or "I never thought about it," or "What difference does it make?" Or worse, "Why do I have to know all these things? The answer is, you have to know these things so that the listener will understand your lyric."

Some lyricists are blessed with a natural ability to picture their characters and settings—to see the red taffeta dress, the frizzy blonde hair, the mahogany bar, the sawdust floor—and they don't need Aristotle's timeless advice: keep the scene before your eyes. They do it automatically. Those who don't, and they're in the majority, need help focusing. One advantage of collaborating is the opportunity to bat an idea back and forth to clarify the lyric's objective. The writer without a partner must acquire the knack of playing a kind of internal verbal ping-pong to sort out all the creative options. All accomplished writers have worked out a personal system for staying on the subject, such as Stephen Sondheim's practice of outlining his lyric idea at the top of the page.

To help Basic Course students acquire the habit of clarifying the goal of their lyric prior to writing, I give them a focusing sheet with their first writing assignment. It's a questionnaire covering all the possible treatment options. The object of the exercise is to reinforce in the writer the importance of clarifying the concept of the lyric.

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- ambivalent (What Am I Doing?)
 - grateful (Come What May)
 - ironic (I'm Not in Love)
 - pleading (Stay the Night)
 - resentful (What About Me?)
 - resigned (Just One of Those Things)
 - confused (Your Love is Driving Me

Synthesize the plot in a simple sentence. The ultimate objective, of course, is to free your unconscious so that the words can flow out in a logical sequence.

How the Process Works

Let's say you're a member of the Basics Course at The Songwriters Guild in New York and you've gotten the assignment to write a lyric to the title "Anchor Man." It's what is known in the music business as a strong hook title, a fresh and universally understood expression, which (at least at this writing) hasn't been plucked out of the air yet and put on the charts.

Probably the instant you read the words "Anchor Man," they triggered ideas for several potential treatments. For example: (1) an interior monologue in which the singer wishes she had someone steady in her life—an anchor man who would keep her on an even keel in rough times—leading to a chorus that would make the statement, "I wish I had an anchor man"; or (2) a one-sided dialogue with her lover in which she tells him how good he is for her, how he gives her life stability. "You're my anchor man," or (3) maybe the singer is one of those luckless country women cursed by a fatal attraction for rolling stones, and she moans, "What I need is an anchor man, someone who won't drift away," or (4) you could treat the title playfully, and chronicle the plight of a TV newsman who falls for a Dan Rather type. That's how one student handled the title.

Anchor Man

I never cared about world affairs. But I've changed my point of view. It happened when I fell in love. With the man on the network news. Every night at seven, I'm in heaven. When I turn on my TV. It's all real close to me.

Like he's talking right to me. ANCHOR MAN, ANCHOR MAN. How about a lead on how you need Some love in your life. ANCHOR MAN, ANCHOR MAN. How about a feature. On where I can meet you tonight. He's got warm brown eyes and designer ties.

His voice has a soothing sound. He's got style like a movie star. And the whitest smile around. He knows the score on the latest war. He can even tell the sides apart. But there's a crisis here at home. And it's burning in my heart.

Chorus. I'd love to go to the studio. And see him face to face. Catch him when he's concentrating. On a strike or Senate race. Over to the right, near the TV lights. He'd see me standing there.

Then with everybody watching I'd sweep him off the air. © 1993 by Brian Sifts

After the First Draft

So you've done it. You've written a real lyric. You're thrilled. And you should be. It's one of the greatest feelings in the world.

After you've given yourself some time to cool down from all the creative heat, pick up your lyric with the dispassionate eye of a critic, and ask yourself: How does it work?

Form

- Have I grabbed my listener on the first line and interested him or her enough to want to hear more?
- Have I chosen the most appropriate song form to develop my idea. AABA, or Verse/Chorus?
- Does the story progress logically?
- Does the bridge (if any) add a new dimension to the plot?
- In a verse/chorus song, is the chorus a reasonable outcome of the verses?
- Is the title a synopsis of the chorus?
- Could the listener—without needing to be told—know the title after one hearing?

Backdrop

- Is the setting of the story clearly indicated—barroom, bedroom, or boardroom?
- If I changed locales or time zones, did I clearly indicate the transition?

Plot Line

- Does the plot move forward in each verse, or did I merely repeat the same thoughts in different words?
- Midway through the song, can the lyric pass the who, what, where, when, and why test?
- Have I maintained a consistent interior monologue, or a definite dialogue, or does the lyric slip in and out of both? (Decide which.)
- Have I cluttered the story with subplots? (Remember one idea is enough.)
- Is every aspect of my plot spelled out in the lyric, or are some essential details still in my head? (The audience can only know what the lyric states.)
- Did I consider doubling my recording potential by adjusting a specifically female or male lyric to a unisex one?

Emotional Content

- Have I maintained a consistent language style and mood throughout?
- Did I fall in love with a clever line that calls attention to itself?
- Can I imagine several important recording artists singing these words?
- Does the posture of my lyric put the singer in an unsympathetic light?
- Did I preach or moralize concerning

the rightness or wrongness of anyone's personal conduct? Have I built to a satisfactory emotional payoff?

Syntax

- Are the tenses of my verbs consistent?
- Is the language conversational?
- Are my pronouns clear? Who is talking to whom?
- Did I use any homonyms that have to be read to be understood? "Chairman of the bored or thyme on my hands?"
- Did I reverse the natural order of words? "Upon your smile I still depend."
- Did I make sure every quote is clear? (You can't give out explanations.)
- Did I eliminate clutter: *very, a little, sort of*, and so on.
- Did I delete trendy expressions that obsolesce quickly and will date my lyric, such as: *outsight, get down, uplift, go for it, where's the beef?*

Rhyming

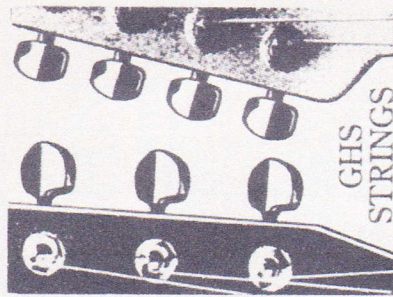
- Did I maintain throughout subordinate verses the rhyme scheme I established in the first verse?
- Is my style consistent? (If you've set up a perfect rhyme pattern, stick to it, especially in theater songs.)
- Did I succumb to a tricky rhyme at the expense of naturalness?
- Are the sounds of rhymes varied enough or are there too many of one kind that would bore the listener?

Prosody

- Are the accents stressed the same way they are when the words are spoken? *e-ternally, not e-ter-nal-ly?*
- Do the important words fall on the important notes? (Don't give *and* and *but* to sustained notes.)
- Did I give the singer too many sounds in a row?
- Is there space for the singer to breathe? To phrase?
- Did I give the singer an open vowel to sing on the sustained words at the ends of phrases? (Open *i, a, and o* vowels are easier to sing than *e* to each other?)

Wrapup

Unless your lyric passes the screening with a 100 percent score, it's revision time. Before a publisher, producer or artist finds inconsistencies or other flaws in your words, find them first yourself. And fix them. Never let a lyric leave the launching pad until it's in the best possible condition. When you've made it as good as it can be, you'll be amazed with the confidence it takes to beat down the doors of the music business. ★



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goes sometimes requires a lyrical third degree to uncover what the student had assumed he or she had written. "Where is your lyric taking place? On the dance floor? In bed? Is the singer *thinking*? Or *talking* to someone? Is the action of the song still going on? Or is it all over?" The usual response from beginning writers to such questions is, "I don't know, or I never thought about it." "What difference does it make?" Or worse, "Why do I have to know all these things?" The answer is, you have to know these things so that the listener will understand your lyric.

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1. self-assured (I Will Survive)
 2. ambivalent (What Are We Doing in Love?)
 3. grateful (Come What May)
 4. ironic (I'm Not in Love)
 5. pleading (Stay the Night)
 6. resentful (What About Me?)
 7. resigned (Just One of Those Things)
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ANCHOR MAN ANCHOR MAN
How about a head on how you need
Some love in your life
ANCHOR MAN ANCHOR MAN
How about a feature
On where I can meet you tonight
He's got warm brown eyes and designer
ties.

He's got a soothing sound
He's got style like a movie star
And the whitest smile around
He knows the score on the latest war
He can even tell the sides apart
But there's a crisis here at home
And it's burning in my heart

Chorus

I'd love to go to the studio
And see him face to face
Catch him when he's concentrating
On a strike or Senate race
Over to the right, near the TV lights
He'd see me standing there

Then with everybody watching
I'd sweep him off the air

© 1983 by Brian Shiff
After the First Draft

So you've done it. You've written a real lyric. You're thrilled. And you should be. It's one of the greatest feelings in the world.

After you've given yourself some time to cool down from all the creative heat, pick up your lyric with the dispassionate eye of a critic, and ask yourself:

Form

1. Have I grabbed my listener on the first line and interested him or her enough to want to hear more?
2. Have I chosen the most appropriate song form to develop my idea. AAA, AABA, or Verselchorus?
3. Does the story progress logically?
4. Does the bridge (if any) add a new dimension to the plot?
5. In a verselchorus song, is the chorus a reasonable outcome of the verses?
6. Is the title a synopsis of the chorus?
7. Could the listener—without needing to be told—know the title after one hearing?

Backdrop

1. Is the setting of the story clearly indicated—barroom, bedroom, or boardroom?
2. If I clearly indicate the transition, did I clearly indicate the transition?

Plot Line

1. Does the plot move forward in each verse, or did I merely repeat the same thoughts in different words?
2. Midway through the song, can the lyric pass the who, what, where, when, and why test?
3. Have I maintained a consistent interior monologue, or a definite dialogue, or does the lyric slip in and out of both? (Decide which.)
4. Have I cluttered the story with subplots? (Remember one idea is enough.)
5. Is every aspect of my plot spelled out in the lyric, or are some essential details still in my head? (The audience can only know what the lyric states.)
6. Did I consider doubling my recording potential by adjusting a specifically female or male lyric to a unisex one?

Emotional Content

1. Have I maintained a consistent language style and mood throughout?
2. Did I fall in love with a clever line that calls attention to itself?
3. Can I imagine several important recording artists singing those words?
4. Does the posture of my lyric put the singer in an unsympathetic light?
5. Did I preach or moralize concerning

the rightness or wrongness of any one's personal conduct?

Syntax

1. Are the tenses of my verbs consistent?
2. Is the language conversational?
3. Are my pronouns clear? Who is talking to whom?
4. Did I use any homonyms that have to be read to be understood: "chairman of the bored or rhyme on my hands?"
5. Did I reverse the natural order of words: "Upon your smile I still depend?"
6. Did I make sure every quote is clear? (You can't give out explanations.)
7. Did I eliminate clutter: *very, a little, sort of*, and so on.
8. Did I delete trendy expressions that obsolesce quickly and will date my lyric, such as, *outsight, get down, uptight, go for it, where's the beef?*



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Juice!

JUICE NEWTON
Continued from page 23

SW: That could be what happened when Ann Wilson re-did "Tell It Like It Is." **JN:** I felt her version was tentative. She was unsure... The choice is, do I try to emulate it, or do I do a different interpretation? **SW:** That was a real turn around for Heart. Had they been in an R&B bag they might have pulled it off! **JN:** Well, Donna Summer's new song, "There Goes My Baby," that's an old R&B tune. But what I think Donna Summer did was, she wasn't overwhelmed by the tune. She just went in and did the tune her way or the producer's way. I don't think Annie Wilson did that. And you're right, though, too. She was stepping outside of what people knew her as.

SW: Would you cut another old song? **JN:** Oh yeah. I don't care where a song comes from. I've picked some bad songs, too. Songs that I should not have recorded. You can't always tell at the time, to be honest. You get in the studio and you get excited and things can be distorted. You think, "Oh, I can do this." And maybe you even like the song. I mean, you have a real affinity toward the piece of material. And you try your best and it doesn't work. I have done that. I did that on the "Tina Turner" album. The song by the Zombies called, "Tell Her No." I liked the song, and... I still even feel affection towards my interpretation of it. But for whatever reasons, it didn't work. Maybe it was ahead of its time.

SW: I think that material picking is critical and we've all not chosen the correct material at times. That's not an excuse that's just reality. **JN:** You've been quoted as saying your success proves that you don't have to be a great singer to make it. **SW:** That's true. **JN:** Do you feel limited as a singer? **SW:** I know that I'm not the definitive singer's singer. I know that. I'm not naive. **JN:** Who is that in your mind? **SW:** She's an excellent technician. **JN:** Not as good a technician. I like both of those women. I like their style. I like their singing. I like Donna Warlock's singing. I'm impressed with her ability to interpret the way she approaches [a song]. She has a soft touch. **SW:** Gladys Knight? **JN:** Gladys Knight is excellent. Again, she can obviously sing heavy soul and

R&B but... she doesn't overpower. So I'm not afraid to say that [about myself] out loud, because I know it's true. And the truth about myself, I'm not shocked by it. I'll also say quite readily that I'm not a rock and roll singer. I can't sing songs that Pat Benatar could sing. I can sing them, but I can't pull it off because that's not where my soul is. That's not where I get my emotion from. So I know I can't sing those kinds of songs. But I think I am proof that with hard work, dedication, and the ability to maintain a goal, that you can be successful.

SW: It was surprising to read that assessment of yourself. Your range goes quite high. "Angel of the Morning" modulates into a real stretch. And "The Sweetest Thing" pushes up there. You seem to manage it quite well.

JN: Those songs stretch me out almost to my limit. I could go a half-step or two higher, but my range is limited. I'm aware of that. I have no falsetto. None. I don't have one note of usable falsetto because I have so many scars. I have such bad nodules on my throat. So that limits me. It hasn't stopped me, it's just something I have to deal with when I pick material. Those are certain things that you learn. I can hear a song one time, and I know whether or not I can sing it, because I know where my vocal range is. I can't always say that lyrically, there are some songs I hear that at first I don't get what the writer was talking about. I have to relax and listen, and see if there's any common experience that I can use to interpret the material with. I've said this before. I don't think we can empathize with the song because we haven't written it. I think we can sympathize. To me there's a big difference. There are certain things a male writer can write that I cannot get to, even as an interpreter, because I'm not male. And I think that's true. The other way around. So I have to let it shift through my mind and find something that is at least similar, so I can use it as a stepping stone to get to the emotional place that they were trying to convey. Other times it's not nearly that heavy. It's just a fun, stupid song. It's something that has no cosmic meaning. It has no afterthought or aftertaste. It's just something that just came out and it was fun, that's all. It wasn't meant to live on through the ages.

SW: When you look at yourself in terms of the grandeur picture, do you have a life's philosophy?

JN: When you look at yourself in terms of the grandeur picture, do you have a life's philosophy?

Continued on page 48

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Juice!

JUICE NEWTON

Continued from page 26

JN: (Laughs) We'll have to get the theologians in here for that. At times I think I have something special to give other people. Otherwise, no one would be interested in listening to me. It's the same way with someone who paints. Sometimes they have something special, maybe only once, ever, but it's something that conveys humanity from one person to another. I think that at times I have reached plateaus of emotion that are important to other humans. It may never happen again, but I know that I've experienced those [times]. So I think that my purpose, if there is a grand design, is probably pleasure. Assuming God exists—[and] I do—I don't think God made people to suffer eternally. I don't believe that. I think God is benevolent. I don't think this is purgatory. I think I can give pleasure to people. So I think that would probably be my purpose if we had to wear little labels. If I had to say what I hope people could remember me for, or have an affection about me for, it would be that I'm a good person, a far person. I want to be 'far.' I want to listen when somebody has a complaint or a problem and I want to see who can solve that problem.

SW: As a well-adjusted person, which you certainly come across as being, do you ever ask yourself what this round peg is doing in a square hole? You're in a crazy business.

JN: Maybe the normal people are the people who keep it from exploding completely and keep it in such a way that average person can in some way participate and enjoy it. And present it in such a light that it renews itself by drawing the more stable people into it.

SW: How do you feel about the record business in general?

JN: It's very frustrating. It's a very frustrating business.

SW: Not being a promoted artist through a long period.

JN: And not being in control.

SW: Exactly. And sitting here and saying, well, we just spent \$120 thousand on this album and we can't even get you guys to listen to it.

JN: That's right. I try \$200 thousand.

SW: While you were at Capitol, did you feel there was a shuffle there?

JN: There's always a shuffle.

SW: You had to fight for an identity?

JN: That's true. All those things are true.

'This is what I do. I'm in the record business. I want to make good records and I want to sell records.'

You have to do it. There is a pyramid—the cream rises to the top, oil and water separate. All those things are true, true, true. And it can be very frustrating. That's where I think the work ethic pays off. If you have the ability to work and stay diligent....

SW: You establish credibility with the label....

JN: Yes. And people look at you more seriously. And they start going, 'This person's been around. What did they say?' Maybe they. Let's listen here. Those I think can add up, can be a plus. Cause it's very frustrating. It's very

frustrating. It doesn't do the industry any good. The industry of records and tapes is to sell records and tapes. That's why it's a business and 'apes business. And at times I think executives, labels—they see sign that they're all in the same business and game, and this thing about only my quarter-acre worth of farming is not true. Have you ever noticed on a block that there's more business if there's more businesses?

SW: Well, of course.

JN: Okay. And that's the same thing with the record business. If the record industry is healthy, everybody benefits. Personally, I think that we'll go through a flux again and that you'll see country pop coming back again, the same way as dance changed from disco to dance, we changed from pop-rock to punk to new-wave, now we're coming back a little to pop-rock again. You're having big established artists having big hits—Julio Iglesias and Diana Ross, Lionel Richie. We'll see how Olivia—we ride together—I haven't heard any of the new stuff, we'll see how this next record does.

SW: Do you like Olivia's image?

JN: I do. I think that she has the correct image for her music. And I'm telling you, she is that person. She's open and bright. She's a good singer. She doesn't try to fool anybody. She has a good time making the moves whether they're hits or not. She is just what you hear on those records. And I appreciate that.

SW: As you are.

JN: I think so. I don't think that I have any veil over me. When you hear good notes, they're mine. When you hear bad notes, they're mine. That's absolutely right. I know that I don't sing on pitch a lot.

SW: If you made any mistakes in "Break It to Me Gently," they're all the right ones.

JN: I'd very much like to find another song like that. They're very hard to find, songs like that.

SW: Well, you know what it is: writers aren't writing in that form anymore.

SW: No, they're not.

JN: Because publishers aren't accepting them. The response from publishers is that it doesn't work. On the way anymore, you know A.B.A.B. On the other hand, it's usually a soulful groove. It's a nice little message.

JN: Soft, easy.

SW: It's funny, because people enjoy hearing that stuff, but you can't get

Juice!

hackneyed licks. We had real problems with "The Sweetest Thing" and "Break It to Me Gently" because all of a sudden it started sounding too much like a New Orleans bar band, believe it or not. See, there's some people who've taken on that, not necessarily the kidney foundation, but roles like that and in fact didn't have the time to devote. Maybe they were an actor or actress, and then they went away on location somewhere for three or four months. I'm basically in the country, except when we go to Europe—we'll probably be going next month, but only for five days. So, I'm available to them many days a week and I'm in different cities. So, I like the association. And they, they like it, too. They're real dedicated people. The majority of these people are all volunteers, you know.

SW: Is there anything in your personal background that would give you a special inclination to work for the National Kidney Foundation?

JN: I have no kidney disease in my family. I'm thankful for [that]. No one I know has kidney disease, except for the people I know in the Kidney Foundation who have suffered from it. So, it's not that I've had some real personal tragedy. It just seemed good. I like it. And it's fun. It's actually been a lot of fun.

SW: (Pointing to blow-up of Juice Newton's "Quiet Lies" album cover) What does that mean to you?

JN: The makeup person had way too much lipstick on.

SW: Is that all it means to you? I mean, the fact that it's framed and that's you in there?

JN: Well, I don't know.

SW: Okay. Let's turn around and ask what does that mean to you? (Pointing to framed platinum and gold records)

JN: The platinum ones?

SW: Three of them in the same frame.

JN: That means a lot. That means I've worked very hard for this. This shows me that I've worked.

SW: Do you feel something when you look at that?

JN: I do. I do feel a sense of accomplishment and sometimes late at night I realize how tired I can be because it's very tiring. A lot of my gold records I keep in the garage.

SW: Do you rehearse in the garage or do you park the car in the garage?

JN: No, I park the car in the garage. But I have the records in the garage because besides the kitchen, that's the room I'm in the most, believe it or not—

'I think the people with real talent probably write a great song five times in their whole lifetime.'

through the publishers.

JN: Well, I'd like to hear them. Send them to Kathy [my manager's secretary]. She puts them right in my hand. I'm serious.

SW: Is Juice Newton a happy individual? You seem to be.

JN: I'm pretty happy. I'm an optimistic pessimist. I don't expect bad things to happen, but I'm not surprised when they do.

SW: Do you have a studio? What do you do for recording equipment at home?

JN: I use one of the bedrooms. We [Olivia Young and I] have a TEAC. We have an eight-track and a four-track, a drum Portastudio—that little guy on a cassette. And we have delay units and stuff.

SW: Are you in there? Do you use that stuff?

JN: We use it, yeah. We also have the keyboard and guitars and bass and stuff. So, we do a lot of roughs at home. We'll see how Olivia—we ride together—I haven't heard any of the new stuff, we'll see how this next record does.

SW: Washburn Endorsements?

JN: We've had Washburn. We have Arias. And now we have Guild. Guild is making a great new guitar. It's an acoustic-electric. It's solid body, single-cutaway with a routed out sound hole. But it's a solid body guitar. They made a special size for me. They told us they may pare all of them down. It's great. It's pearl white.

SW: Guild's beautiful.

JN: Interesting sound.... The bad thing about the design is the strap peg at the back is also the plug, which is not good, 'cause you can't put a strap lock on it. I move around a lot when I work and I don't like that there. I'd much rather have a strap lock.

SW: Do you play on your own records?

JN: I have I haven't on the last four records?

SW: Does your band play on the records?

JN: Some of them do, yeah.

SW: What do you think of session calls? I know on a lot of your records there's a lot of dual guitar things that really come out nice. What do you think of those guys who come in and blow that thing off and walk right out and leave you that great piece of work?

JN: Well, I know a lot of these guys, you know. I see them quite often. I appreciate expertise. I appreciate that. Some of the songs, though, it makes it very difficult. Almost all of the ballads are struggles, because there's a tendency in a ballad to put in standard or

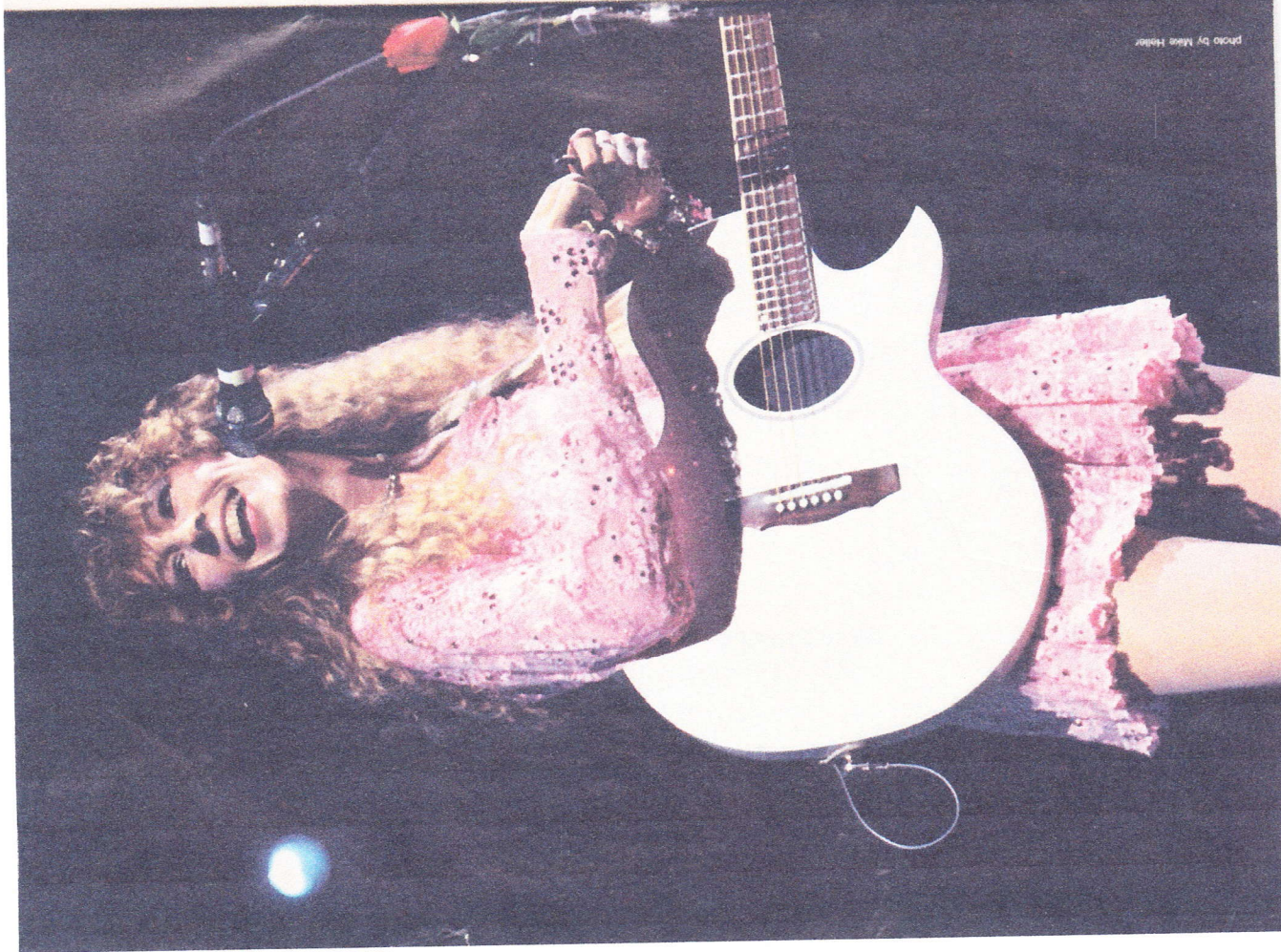


Photo by Mike Heller

Juice!

going and coming. So I keep a lot of them in there so it reminds me I have to admit, I like the way they look and I would like more. This is what I do. I'm in the record business. I want to make good records and I want to sell records. I admit that I work hard at it. Anyone else would be... They're not doing themselves a service if they don't feel the same way.

SW: Are you more at home under the headphones or on the stage?

JN: On the stage.

SW: What is it like under the headphones? Is it pressure?

JN: It's under the microscope. It is pressure. Stage, ummm, if I get cornered, so to speak, I can generally rely on mental—my wit or something else to get me out of it. Even if it's a huge blunder on stage—forgotten lyrics or something.

SW: People love that, though.

JN: Right. You can get out of it because you're human.

SW: But at \$25 dollars an hour in the studio it's...

JN: Harder. And that you've gone over the song five times and ten times and you can't get this particular passage, then pressure starts to build. Usually it's internal and it's...

SW: Psyche out.

JN: Right. The engineer's not gonna say anything. The producer is either gonna say, "You want to take a break?" or if they can, they'll maybe give you a suggestion to try to work out the problem. But it's a different kind of pressure. I think it's more intense.

SW: How do you record a vocal performance?

JN: I do a lot of... I try to do a lot of live vocals. We've only gotten. I don't know out of however many songs we've done—eighty songs, ninety songs we've probably gotten ten live vocals.

SW: Do you read music?

JN: I read music a little. Yeah. I've taken theory three or four times. I'm not very good at it. I've taken piano.

SW: Juice, are there any dreams that you're still waiting to realize?

JN: I still have to experience what it's like when it's over. I'm anticipating that.

SW: Death?

JN: No my career. I already know what death is. I think I know what death is.

SW: Do you think death is a finality?

JN: I think death is a moving on point. It's the end of this. I assume that there's some sort of—something else I said this once. Boy, I can't wait

till I'm old and I don't have to screw with any of this stuff anymore.

SW: Any kids?

JN: No. I have a dog, Rickie. Sure, I'd like kids. I think it's important. I saw Pat (Benatar). She's really really...

SW: Oddly enough, she's won best female vocal four times in a row. I wonder how that makes Chrissie Hynde feel because Chrissie is, in herself, a musical thing, too.

JN: Well, see, unless she makes a solo album, I don't think they'll put her out and nominate her in that. They would never nominate Martha [Davis] of the

SW: The last record? Boy, that could have been the first record.

JN: Well, a friend of mine just gave it to me, cause he knows I look at old songs...

SW: Did you have more to say regarding what you see for yourself after your career?

JN: You have to get your ego back under control and realize that the industry's gonna go on without you and the race is for faster runners. Because as you get older, you've got to yield.

SW: Yes. Hopefully you'll get out of the way and not try to cause a problem. If you know what I'm saying? Don't take people down with you as you go. And it's not going down. You're just moving to the side.

SW: But it's not unreasonable that your career could last another ten years?

JN: See, now, pop music—my career could very well go another ten years. That's the big difference and the big plus between pop and country and like, heavy metal. Those people—their audience grows away from the music—White Snake? Really, now.

SW: Connie Frances?

JN: Good singer. Really short [laughter].

SW: As a child, how did you feel about her?

JN: I was just aware of her name. I was aware of who she was because of the radio. I think it's good at times to try to sing like people, cause you learn lots then there's a point of departure.

SW: When did you feel that point where you knew you were sounding like Juice and not the influences you learned from?

JN: I was probably sixteen or seventeen. What I started doing was, I started having the ability to put every lick I knew into the songs and then filtering it out. That's when I knew that I wasn't going to copy anyone. I knew all the stuff. I had my base built and then from there I could do it myself. But I still listen to the radio and to records, and I still sing along with what's going on because that keeps it fluent.

SW: You never know when you're going to have to be in a Top 40 band to make your rent.

JN: That's right. I may have to sing U2's [laughing]. You know. That's right.

SW: Or the B-52's new record.

JN: That's right. I would never bleach my hair as bad as she's had hers, though. *

'I can hear a song one time, and I know whether or not I can sing it, because I know my vocal range.'

Motels]. They'll probably never nominate someone like Olivia no matter if she rocked, no matter what kind of record she made, because she's known as pop girl—Annie Lennox. You know what I'm saying?

SW: Who is your favorite singer?

JN: Male or female? I don't think there's one.

SW: And biggest influence?

JN: My peers. Kids I grew up with, meaning the musicians I grew up with. Really. That time that soft time in your personality? And those influences and those imprints go deep and long and I think those were probably my heaviest times.

SW: First album you ever bought?

JN: It was a Bob Dylan record.

SW: What was the last record that made it to your turntable?

JN: Ummm. The Searchers. An old. They're all standing