

Issue 45  
Sept 2022



# Write Away



The Lyric Writers Magazine

**FEATURING:**  
**LYIA META**

**ALSO Featuring:**

**Paul Simon**

**Jackson Browne**

**Trevor Nunn**

**Hozier**

**Chrissie Hynde**

**Joni Mitchell**

**Billie Elish**

**Nelly Furtado**

**WRITE AWAY MAGAZINE**  
Voted 4th In Promoter  
Of The Month Poll  
By **I.S.S.A.** 2022

[www.writeawaymag.co.uk](http://www.writeawaymag.co.uk)



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## Successful Songs

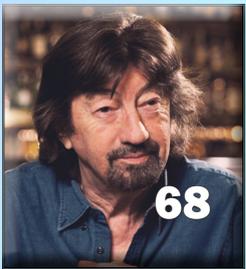
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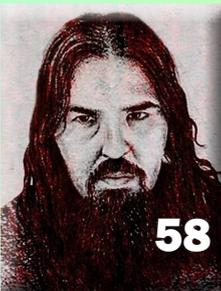
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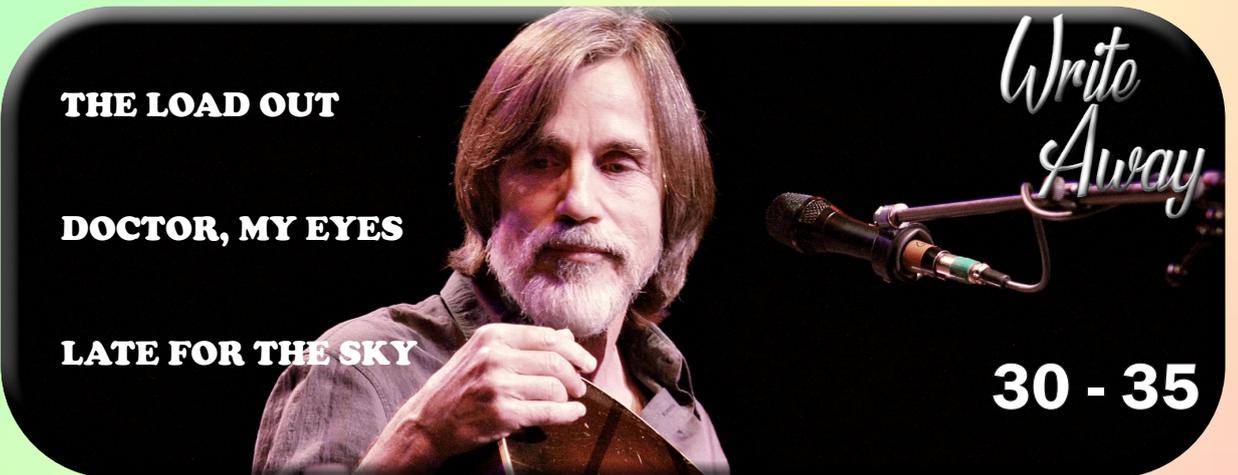
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## WRITE AWAY Monthly Magazine

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*Clare Steffen*  
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**WRITE AWAY - THE ONLY  
LYRIC WRITERS MAGAZINE  
YOU'LL WANT TO READ...**

# Editors Words...

Welcome to another jam packed issue of Write Away Magazine. I'm thrilled to have Lyia Meta featured this month, she deserves all the credit for her own successes of late, a truly class artist.

Also would like to mention my team of regular writers who never fail to submit some fantastic content for you all to read and enjoy.

I'm hoping you will all like the selection of artists I chose this month, and thank all the indie artists for their wonderful submissions too.

This magazine seems to be going from strength to strength, and I'm thrilled that so many of you help me to spread the word

by sharing the website and links to issues your articles appear in. I'm currently working on November & Decembers issues and hoping to bring you more talented artists every month to discover and relish.

If you know someone who might enjoy reading this magazine, please do share it with them. And to ensure you don't miss any future issues you can subscribe for free from my website to receive your issue via email, ready for you to read and download.

Write Away Magazine, it's the only lyric magazine you'll want to read... keep those song promotions coming in....

Take care all, Jane xx

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# ARTICLE SUBMISSION

## WRITE AWAY MAGAZINE

*Write Away*

To submit articles for inclusion in a future issue of Write Away Magazine I need the following information emailed please to:

[info@countrymusicexpress.co.uk](mailto:info@countrymusicexpress.co.uk) (Please title email Write Away)

This should arrive no later than 24th of the month for inclusion in the following months issue released on 04th of month.

An original written lyric

A write up around 200 words on the inspiration for the song

A bio of your music career to date

Several good quality images to accompany your article

An uploaded link to your song (NOT MP3)

Any website/social media/music platform links you wish to include

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## COUNTRY MUSIC EXPRESS

To submit articles to Country Music Express firstly your article needs to relate to County/Western/Folk music old or new, we cover all genres of Country music.

We are happy to promote new releases and to forward MP3's from articles included in each issue to radio stations for them to select tracks to play.

You do not have to send a lyric, I will email you accurate requirements dependent on the article you wish us to submit, and we require all info by 15th of each month of issue release date which is 25th of the month.





## TREVOR DIMOFF

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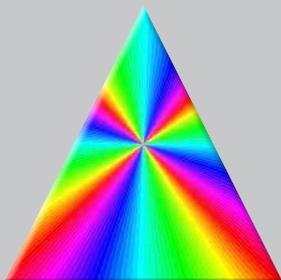
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### *Songwriting Copyright Basics*

I wrote a song, poured my heart and soul into it. I know it's good and I want to share it. But I know there are sharks and scammers out there. Is it safe to share my song online where everyone and anyone can see and hear it?

Like many simple questions in songwriting, the answer isn't yes or no. The answer is: let's find out more about the principles involved so you can make an informed decision for yourself.

Legal Disclaimer: I'm a songwriter and songwriting teacher, not a lawyer. The legal principles of copyright are similar throughout the world, but some legal details change in different countries. You can learn more by exploring the links at the end of this article. Contact an entertainment lawyer in your jurisdiction for personalized advice specific to your situation.

### *Do I Post My Songs Online?*

If you check songwriting FaceBook groups the first thing you'll notice is that there's always somebody with an opinion. Unfortunately, everyone is saying something different. Generally, it comes down to two opposite opinions: either it's safe to share your song or it's not safe because somebody could steal your lyrics or song and make \$\$\$ from it. It's tough to know who to believe so let's learn more to be fully informed...

### *What is Copyright?*

Copyright is the right to control a work of art that you've created. You have the "right" to decide who can "copy" or reproduce your song by performing or recording it. A copyright can apply to a work of art, including: a song, a sound recording, a photograph, painting or a literary work, such as a novel, book, play, poem or article.

A copyright gives you, the creator and owner of a song, the right to decide how and when it can be reproduced, such as a live performance or as a recording. This includes "derivative works" which is an adaptation of significant parts of a song. So, somebody can't perform or record your song and significantly change it (such as changing some lyrics) without your written permission. With sound recordings this is commonly applied to sampling, another person can't take audio samples of your recording to create their own recording without your written permission.

### *What Can I Copyright in My Song?*

You can copyright the lyrics and melody of a song. It's not possible to copyright: ideas, titles, chord progressions or the arrangement of a song.

# Copyright Basics

The intent behind copyright law is to balance the needs of creators to profit from their art, while still allowing others to create their own art. If an idea could be copyrighted nobody could write a “love song” without the expressed written permission of the first person to copyright that idea.

Copyright law attempts to provide protection for the creator without stifling possibilities for others.

## *How Do I Get a Copyright?*

Copyright starts as soon as you record your work in “tangible form.” For a song, this can be a lead sheet or written notation, or a sound recording, whether a demo on your phone or a professional recording. Most simply: if a song can be communicated to someone else (other than simply playing it to them) then it’s in a tangible form. So if you’ve “written” a song it’s already copyrighted.

A work is copyrighted for the life of the author plus 70 years in the United Kingdom or the United States. In Canada, copyright continues for 50 years after the author’s death. A copyright passes to the author’s estate after death until it expires. While there are some exceptions, typically when a copyright expires the work goes into the public domain and anyone can use, record or create derivative works from it.

## *How to Register My Copyright?*

Although your work is copyrighted when you create it, you can also legally register your copyright. Until you’re planning to professionally record your songs there’s no practical reason (except fear) to formally register a copyright on your songs. Filing a copyright for your lyrics before the music is written is premature because you’ll need to copyright the (complete) song when it’s recorded and ready for release.

You file electronic paperwork and pay a fee to a copyright office in your country to register your song or a set of songs. There are services that offer to copyright your songs, but you should do it yourself to ensure it’s done properly.

The “poor man’s copyright,” mailing yourself a copy of your lyrics or song recording that you keep unopened to prove the date of creation, is an urban myth.

The only way to properly register your copyright is through the copyright office in your country.

In most jurisdictions, you must have already

registered your copyright before you can go to court for a copyright dispute. The registration process can take months, however you can safely release your music while your copyright registration is being processed.

## *How Much is My Song Worth?*

A song potentially has monetary value only after it’s professionally recorded. Then a recording of your song can be sold, streamed, broadcast, or licensed for synchronization in a movie or television program.

If you record and release your song on iTunes, for example, you receive money each time someone purchases it for download. Each time your song is streamed on Spotify, or other streaming services, you receive a fraction of a penny from the streaming platform. When your song is played on the radio you receive royalties from your Professional Rights Organization for each time it’s broadcast. If your song is used in a movie or on television, you’re paid according to the terms of the agreement, called a synchronization license, negotiated between everyone involved in the recording.

In short, your song isn’t worth money until your song is making money. You can’t “sell” your lyrics because it isn’t worth anything yet. When your song is recorded and ready for release you protect yourself by properly registering your copyright for the song and recording.

## *How Do Songs Make Money?*

Songs make money from music royalties, money generated when a song is performed live in public or broadcast. There are two types of royalties for any professionally recorded song: songwriting royalties, paid to the songwriter(s) and mechanical royalties, paid to the owner of the master recording (the recording artist or their record label).

Songwriting royalties are paid to the songwriter(s) from a Performing Rights Organization (P.R.O.) and split according to an agreement called a “Split Sheet,” a legal agreement to divide the songwriting royalties. The standard is an equal split for all songwriters, but it can be any split for each, as long as all songwriters agree to it.

For a detailed explanation of the complex world of music royalties you can read: [Songwriting Royalties Explained](#).



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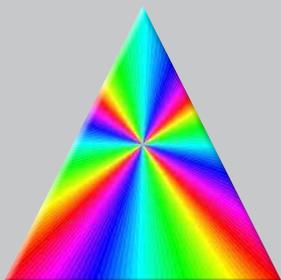
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### MUSIC PLATFORM:

<https://bit.ly/EpicSongWriting-YouTube>

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### *What If Somebody Records My Song?*

Congratulations, an artist loved your song enough to record it! A songwriter, as the copyright owner, can choose who records a song first. Once a song is released, anyone is allowed to record their own version of the song. They don't need your permission to use it, however you receive any songwriting royalties generated by the song. The recording artist (or their record label) receives the mechanical royalties.

They only require your written permission if they wish to significantly change the lyrics or melody of the song, or if they want to create a "derivative work" by using audio samples of your recording in their recording. They don't need permission to change how they play it as a cover version because that doesn't change the meaning or intent of the song. For example, playing a reggae or country version of a rock song doesn't change the meaning of the lyrics.

### *What Happens When There's a Copyright Dispute?*

Copyright infringement is the term for someone using all or part of your song as their own.

Proving copyright infringement is up to the copyright owner. So, if someone plagiarizes your work it's up to you to take action.

Typically the first step is as an official letter to stop infringing (to "cease and desist") and / or to pay songwriting royalties they've earned from the infringement. If they don't, the next step is usually a lawsuit. Going to court is expensive, so it's only practical when a song is extremely popular and is generating a great deal of money. If it's not a major hit by a major artist the cost of going to court will be more than any damages awarded.

A [copyright infringement lawsuit](#) needs to prove:

1. "Access" - that the original song could likely have been heard
2. "Substantial Similarity" - that the plagiarizing song is close enough to the original to be considered "stealing."

Recently there have been well publicized plagiarism lawsuits involving millions of dollars. Ed Sheeran successfully won several lawsuits, including one for "[The Shape of You](#)," claiming he had intentionally borrowed from other songwriters. Robin Thicke and Pharell Williams were found guilty of copying the "feel" and "groove" of Marvin Gaye's "[Blurred Lines](#)" but this was a contentious ruling because those elements of a song can't be copyrighted.

Many industry professionals and publishers won't listen to songs unless they already know the songwriter. This isn't to block new

# Copyright Basics

songwriters. It's in part to protect themselves from spurious lawsuits... if they haven't heard your song then they didn't have "access" to the song.

## **Summary: Can I Safely Share My Songs Online?**

It's unlikely that anyone will "steal" your song if you post it online. In my opinion, it's improbable that somebody will go to the effort and expense to professionally record your lyrics or song so they could make money from it. It's much more likely that you'll willingly give personal information or money to a scammer than for a scammer to steal your song. When you post your song you don't even have to include "© your name"... everyone who understands how things really work already knows you own the copyright.

Ultimately, it's your judgment call. Which do you believe is more likely: that sharing your songs will help you and your songwriting, or that someone might try to steal your song?

I believe you should strive to consistently create solid songs. Even though it's unlikely, if someone actually "stole" your song, then it's only one of your many songs. You'll write better songs.

In the meantime, write the strongest songs you can, continue to improve, share the songs you're proud of, and enjoy your songwriting journey!

## **Further Reading**

For a detailed explanation of music royalties, the role of performing rights organizations and when you should join one, you can read: [Songwriting Royalties Explained](#)

## **Understanding Copyright in Your Jurisdiction**

### **Canada**

<https://canada.ca/copyright/>

<https://www.ic.gc.ca/eic/site/cipointernet-internetopic.nsf/eng/wr03719.html>

<https://www.socan.com/copyright-101/>

### **United Kingdom**

<https://www.gov.uk/copyright>

<https://www.prsformusic.com/works/how-copyright-works>

### **United States**

<https://www.copyright.gov/what-is-copyright/>

<https://www.bmi.com/creators/detail/songwriters-and-copyright>

### **Additional Sources:**

Ed Sheeran wins UK copyright lawsuit over '[Shape of You](#)'

[5 Music Copyright Cases Every Songwriter Should Know About](#)

[Copyright Lawsuits: The 10 Biggest Court Battles In Music History](#)

[What Constitutes Music Plagiarism? The Sam Smith and Robin Thicke Trials](#)

Trevor Dimoff is a songwriter and professional music teacher. He teaches songwriting at [epicsongwriting.com](http://epicsongwriting.com)



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# ‘Insights Into Paul Simon’s Songwriting’

## PART 2 of 4

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*From ‘Making Music’ (1983) by George Martin  
Note: This article first appeared in George Martin’s  
book ‘Making Music’ in 1983, which is now deleted  
and long out of print.*



### Song About The Moon

A song which is not put out yet, (1983) called Song About The Moon, is typical of my present method of writing. Musically, it began with the old Sam Cooke song, If You Ever Change Your Mind. I was playing along with the record one day and started making chord substitutions, changing the harmony and then the melody, At a certain point I stopped and said, well, this is no longer a Sam Cooke song; it’s different, and I like it.

I kept singing the title of my song, and hated it, I kept thinking: I wish that phrase would get out of my head, it means nothing to me and it’s leading me nowhere. It must have stayed around for months, and I would sit and scratch on my pad “Song About The Moon” and nothing would happen. Then, one day, it just began to flow and finished itself.

I was sitting in my apartment, looking out over the park and I wrote, “If you want to write a song about the moon, walk along the craters of the afternoon.” That was good because it superimposed the topography of the moon on to the topography of New York City. I saw the craters in my mind’s eye as if they were right there in the middle of the streets and buildings, So I wrote, “If you want to write a song about the moon walk along the craters in the afternoon.” “Of the afternoon” implied that the afternoon had craters, which was too arty.

Having used the word “moon”, there was the most typical rhyme going - “moon”, “tune” - so I had to be very careful, Next came, “when the shadows are deep and the light is alien”. Now, because you rarely hear the word “alien” in a song, your ears have to tune in, which is good, and there were the two elements - the moon and the streets - linked as well.

Then came “and gravity leaps like a knife off the

pavement”; the two things were still linked, but the violence of the city was also implied. Next came, “and you want to write a song about the moon, you want to write a spiritual tune”, and then I did some humming and “presto, song about the moon”. In other words, what I am saying in the song is that, if you want to write, make a magical leap: you don’t have to work on it; I’ll show you how easy it is - just say “presto, song about the moon”; and there it is.

In the second verse I decided to use the same form of “if you want to write a song about, . . .”; but what did I want to write? I always use the same subject, my favourite, and the only one which is really important in my view: the heart. So I wrote, “if you want to write a song about the heart”. Because of the structure of the first verse, this beginning to the second implied that a long involved thing about the heart was coming up. Rather than do that, and create what I call the “if ever I should leave you” syndrome - the type of song, which makes you think “oh god, we have to wade through all the seasons now to find out what’s going to happen” - I jumped back and wrote, “if you want to write a song about the heart, think about the moon before you start”. In other words. I came back to the first verse to imply the danger of writing about the heart.

Next came, “because the heart howls like a dog in the moonlight and the heart can explode like a pistol on a June night”. I was thinking about Jean Harris who had killed her lover, which was a big news story at the time, By following this with, “so if you want to write a song about the heart, and it’s ever longing for a counterpart, write a song about the moon”, the song was tied up because the title had been used for the last line of the verse, making the whole thing symmetrical. Because I was invoking the moon in relation to the heart, it now had the potential for being something more I still didn’t know where I was going, but I had established that the moon was more than just a cliché.

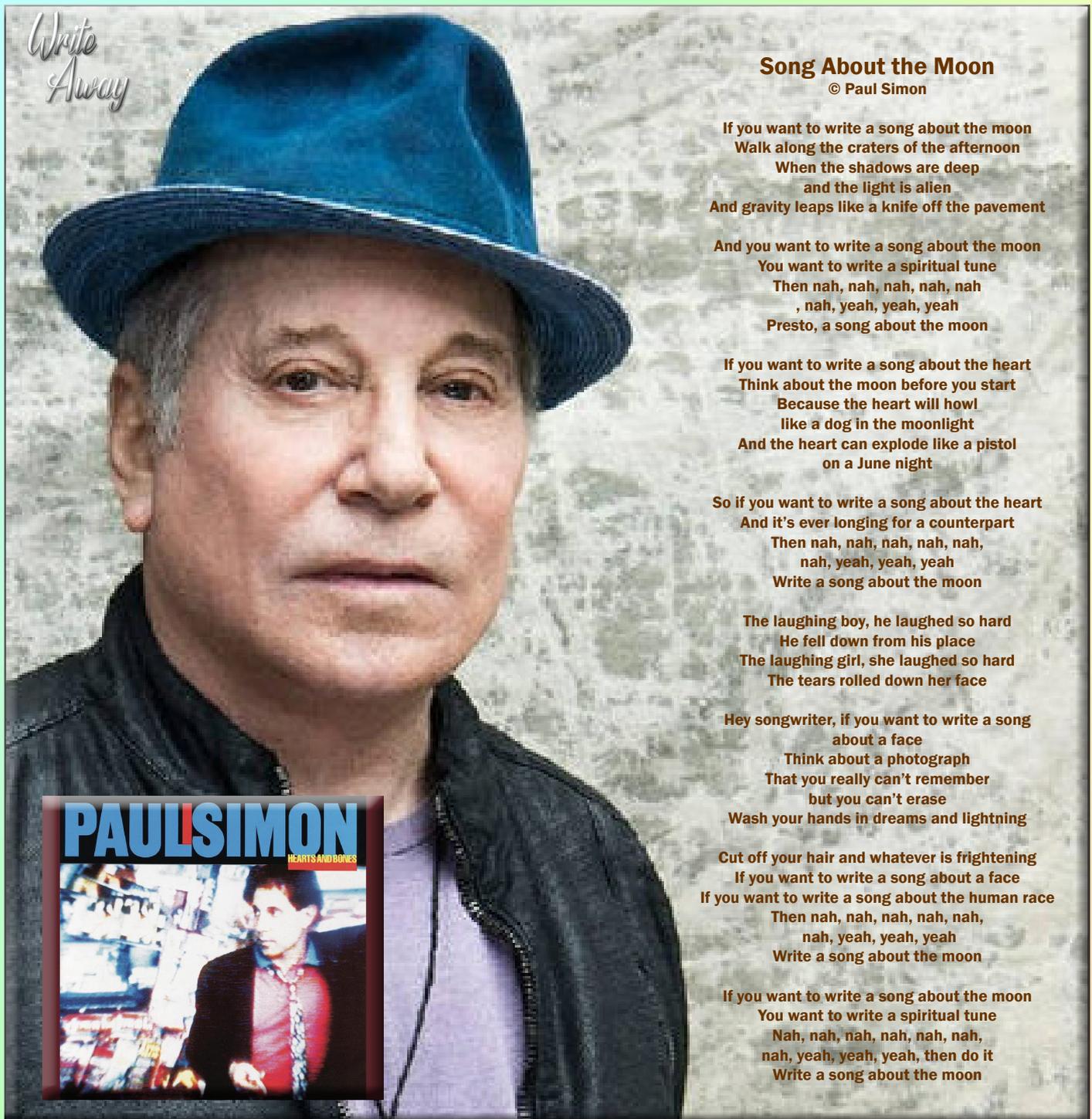
I was beginning to think that the idea of the song was becoming too complex and inaccessible; that you had to know too much to like it. I kept asking myself, what was I actually talking about? What was the point of the song? Although I was enjoying it, I

figured that I should be able to say what I had to say simply; it couldn't take this much to say what I had to say. Musically, I was keeping the song simple, without any flat nines or jazz chords.

Next came a little bit in the middle - "laughing boy, he laughed so hard he fell down from his place; laughing girl, she laughed so hard tears roll down her face" - but I don't know why I wrote it. When I referred back to the structure I realized I had a new element - the middle part - but I still had the moon and heart to think about and somehow they had to be tied together.

For the last verse, I wrote, "if you want to write a song about a face (tears rolling down her face), that you really can't remember but you can't erase, wash your hands in dreams and lightning." Then I started to use imagery that wasn't simile or metaphor; I just went straight into it: "Toss your hair at whatever is frightening. If you want to write a song about a face, if you want to write a song about the human race, write a song about the moon." And that's how it ended.

The song is about love, which is what I set out after, and so love, which is one of the most clichéd things around, became an acceptable subject for a song.



*Write Away*

### Song About the Moon

© Paul Simon

If you want to write a song about the moon  
Walk along the craters of the afternoon  
When the shadows are deep  
and the light is alien  
And gravity leaps like a knife off the pavement

And you want to write a song about the moon  
You want to write a spiritual tune  
Then nah, nah, nah, nah, nah  
, nah, yeah, yeah, yeah  
Presto, a song about the moon

If you want to write a song about the heart  
Think about the moon before you start  
Because the heart will howl  
like a dog in the moonlight  
And the heart can explode like a pistol  
on a June night

So if you want to write a song about the heart  
And it's ever longing for a counterpart  
Then nah, nah, nah, nah, nah,  
nah, yeah, yeah, yeah  
Write a song about the moon

The laughing boy, he laughed so hard  
He fell down from his place  
The laughing girl, she laughed so hard  
The tears rolled down her face

Hey songwriter, if you want to write a song  
about a face  
Think about a photograph  
That you really can't remember  
but you can't erase  
Wash your hands in dreams and lightning

Cut off your hair and whatever is frightening  
If you want to write a song about a face  
If you want to write a song about the human race  
Then nah, nah, nah, nah, nah,  
nah, yeah, yeah, yeah  
Write a song about the moon

If you want to write a song about the moon  
You want to write a spiritual tune  
Nah, nah, nah, nah, nah, nah,  
nah, yeah, yeah, yeah, then do it  
Write a song about the moon



## SIMON WRIGHT

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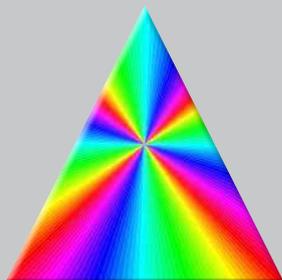
[http://lyricslinger.co.uk/  
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# Give Yourself Permission

## *Give yourself permission not to be perfect*

Lyricists and musicians are often reticent to put their work out into the public domain until they are 100% happy that they have made it as good as they possibly can. That's a noble approach but it's one that can stifle productivity and creativity. There is value, of course, in shining up the finished product but it can be very beneficial to get a first draft out quickly. So, in this article, I'm going to outline why it's important to give yourself permission not to be perfect!

## *Exercise your songwriting muscle*

One question that I've been asked before is 'How do you keep coming up with ideas for lyrics?' My answer to that is that the more you write, the more easy it tends to become to write more. Instead of running out of ideas, the act of regular writing makes it easier to find creative inspiration. In many ways, we can see it as similar to someone who goes to the gym regularly but instead of building actual muscle we're building our creative muscle.

So if you spend all your time on just a handful of lyrics, and most of that time on editing rather than 'creating', then it's likely that you won't build up your lyric writing fitness to the level that's needed to be able to regularly create new interesting output. I wrote in one of my previous Write Away articles that a Nashville songwriter had told me that professional songwriters normally have to write around 75 to 125 songs per year. If they're not doing that, then their chances of making a living from songwriting aren't great. That really illustrates the importance of being able to continuously deliver new content.

## *Use your first draft as a way to gather feedback*

Being prepared to share a first draft of a lyric or song is a great way to elicit some initial feedback. Whether that feedback is good or bad, it may help you to make some decisions. Firstly, is it something that warrants a lot more effort? If the feedback suggests that people really like it, or some aspect of it, then that's a good motivation for going back and tightening it up. On the other hand, if you post your lyric or song and it doesn't spark any comments, then you might decide that it's maybe one that is best left parked. Just the act of posting your draft or demo might also spark an interest from a musician in collaborating on the piece. Particularly for lyric only writers, this offer of collaboration can be fantastic. You've suddenly got an opportunity to turn your words into an actual song. And now you have someone else to bounce ideas off as you seek to move from lyrics first draft to final version of the song.

## *Interesting ideas emerge when you take risks*

A lot of the time, I think we constrain ourselves through fear of

# Permission Not To Be Perfect

posting something that our peers might consider to be silly. Perhaps this makes us think that we should only pursue material that fits within a particular genre or that conforms to some perception of what is deemed to be 'commercially viable'. There's a danger though that this could sometimes result in boring mediocrity. I think a good example of an artist who took a risk that paid off is Freddie Mercury when he wrote Bohemian Rhapsody. It's a song that pretty much every music fan has heard and was a huge hit for his band, Queen. But with sections that are ballad, cod operatic, and hard rock it's far from the typical template of hit singles. I seem to recall hearing that Mercury had started out with 3 songs/lyrics and had then stitched them all together.

So how does this tie in with the topic of giving yourself permission not to be perfect? I think the answer is that by giving space for all our ideas we are more likely to experiment beyond the mainstream. And that may be just where a truly original and fun lyric is lurking.

## Case Study: Got A Drouth

I'm taking part in the 50 90 Challenge again this year. This is a website where lyricists and musicians strive Not To Be Perfect to write 50 lyrics or songs in 90 days. The quantity required to achieve that challenge lends itself to the focus being on getting an idea posted as a first draft or demo, rather than finished article. It also has the added benefit of encouraging participants to write about any and every topic that pops into their mind. And quite often this leads to brilliantly original ideas.

One example of that for me this year was with a song called Got A Drouth. Drouth is a Scottish word for thirst. I wrote the lyrics while Scotland was experiencing a rare heatwave and musician Cameron Seebach then took my pretty silly lyrics and turned them into a gloriously fun song!

Written by Simon Wright  
(July 2022)

About Simon Wright

Simon is an Irish lyric writer who lives in Scotland. He collaborates with musicians across the world to turn his lyrics into songs. Check out his website and follow him @TheLyricSlinger on Twitter, and on Facebook

<https://www.facebook.com/TheLyricSlinger/>

*Here are the lyrics::*

## Got A Drouth

*Write  
Away*

(Verse 1)

Have you ever been so thirsty  
That the H2O in your dog's bowl  
starts to look tasty?  
Then you've got a drouth  
Yeah, that's right. You got a drouth.  
Are you past the age of thirty?  
And convinced yourself that all  
sugary drinks are nasty?  
Then you've got a drouth  
Hmm, that's right. You got a drouth.

(Verse 2)

I don't mean to be flirty  
But could I share that bottle of Perrier,  
it looks yummy  
Cos I've got a drouth  
Yeah, that's right. I've got a drouth.  
Sorry if it sounds dirty  
But I can't help spots some drops  
that have run down your tummy  
I think I've got a drouth  
Mmm, that's right. I've got a drouth.

(Bridge)

I got a furry tongue  
That's the truth  
An ashtray mouth  
Tickle on my tooth  
Yeah, I got a drouth  
A big bad drouth.  
You got a furry tongue?  
If that's true  
Then we could hydrate  
Me and you  
Yeah, we got a drouth  
A big bad drouth

(Verse 3)

I doubt we've ever been so thirsty  
Your dog looks aghast  
as we run a bath, so hasty  
But we've got a drouth  
Yeah, that's right. We've got a drouth.  
It's okay, the water's not dirty  
We want to quench our thirst,  
not get in the bath, that'd be nasty  
We both got a drouth  
Hmm, that's right. We've got a drouth.

(Outro - Spoken)

Or I guess we could just go for a beer?

(Female voice) Yeah, but we've run the bath now.  
Seems a shame to waste it?  
Maybe we should give Fido a wash?

F/X: Sound of a dog yelping



## RACHEL WALKER MASON

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<http://rachelmasonmusic.com/>  
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[FACEBOOK](#)  
[TWITTER](#)  
[INSTAGRAM](#)

### MUSIC:

[YOUTUBE](#)  
[SPOTIFY](#)  
[SOUNDCLOUD](#)



Recipient of a prestigious British Citizen Award for contribution to the arts, named “a songwriting expert” by BBC Radio Four’s Today Programme and a Recording Academy voting member, Rachel Walker Mason is a multi-award-winning musician currently writing songs with Grammy, Emmy and Ivor Novello award winners, The Voice UK and American Idol alumni, Oscar nominees, MOBO and BRIT Award nominees, AMA UK and Independent Country Music Association Awards winners.

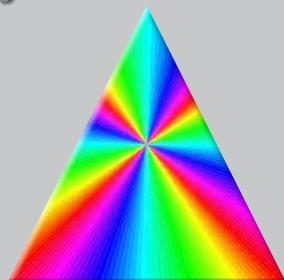
Rachel is also a mentor for Help Musicians and the Ivor Novello Academy. She is also a featured artist for Columbia University’s Songcraft Anthology.

Named a Woman Of The Year 2020, the only British musician to be inducted into the Indie Music Hall Of Fame, and hailed “an inspiration” by Prince Harry, Rachel is the youngest person to be made a Fellow of the London College of Music by Professional Achievement and is one of the British representatives for the World Choir Council.

On the second anniversary of this popular column Rachel answers your songwriting questions.

**Q: What are Songwriting Camps?**

*Write  
Away*



# The Judge



A: Songwriting camps are used by publishing companies to grow their catalog of songs written by signed writers, in order to ramp up sync opportunities (being paid to synchronize a song with a commercial video - film, advertisement, etc).

A typical focused songwriting event called a 'session' involves one to two writers, and possibly an engineer to operate the computer and recording equipment for rough melody idea recording. These recordings are typically not carried over to the final product, as a featured singer/artist will be the one to record the final vocals once the melody, lyrics, and even production elements are yet to be finalised in the songwriting phase.

## **Q: How can I remember melody ideas?**

A: There's nothing worse as a songwriter than coming up with an amazing melody or riff, only to completely forget what it was an hour later. Forgetting your ideas can be really frustrating, so it's important to make a note of your idea while it's fresh in your mind, even if it's just recorded quickly on your phone or scribbled on a scrap of paper. You'll be glad of the reminder later when you return to continue working on the song. I like to record musical ideas into voice notes on my phone and write my lyric ideas in the notes app. This way I always have a bank of ideas with me for every songwriting session.

## **Q: Why is Nashville so popular for songwriters?**

A: Often referred to as the "college campus for songwriters," Nashville is the number one place for songwriters to live and work. For writers, there is grand opportunity here for co-writing, sync placements, and publishing deals. If you're looking to write songs for other artists, this is the place. Some writers are on a retainer from a publisher, getting paid an annual salary to write songs.

Nashville is also a great touring hub: the midwest, the east coast, and the south are at your fingertips. If you're fronting a band, please keep in mind, this saturated market of musicians makes getting paid for gigs in town very difficult. However, if you're a studio musician or playing as a pick-up-player for other acts,

this is a prime spot to be.

## **Q: Should my co-writers and I have a songwriting agreement?**

A: From the start, it is essential that you are all clear on who you are writing for. You should know what you are expecting out of it and if you have any withstanding songwriting agreements.

An even split of song royalties could be the easiest way forward. However, things can get tricky if one or more of you already have a publishing agreement.

This is where someone agrees to write songs, usually exclusively, for a publishing company. These companies manage the song copyrights and royalty distributions of its writers. Their writers are likely to be obligated to owe any royalties to a song they write under the publishing company agreement.

Multi-award-winning musician  
Winner of Album Of The Year 2020

[www.rachelwalkermason.com](http://www.rachelwalkermason.com)

[www.lyricallight.co.uk](http://www.lyricallight.co.uk)

[www.listenincolourartistmanagement.co.uk](http://www.listenincolourartistmanagement.co.uk)





## CLARE STEFFEN

### WEBSITES:

[roundtheglobe.hearnow.com](http://roundtheglobe.hearnow.com)  
[nashvillecountry.hearnow.com](http://nashvillecountry.hearnow.com)

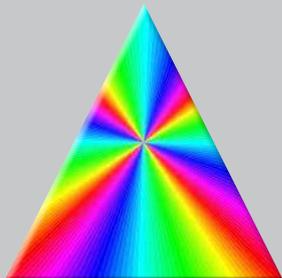
### SOCIAL MEDIA:

<https://www.facebook.com/groups/816150559202923>  
<https://www.facebook.com/groups/667290803766398>  
<https://www.facebook.com/groups/667290803766398>

### MUSIC LINKS:

<https://open.spotify.com/artist/257ls-SADSxsEiUfweyMiyC>  
<https://open.spotify.com/artist/5fP2b-zLkcOKJC0CFYV11G>  
<https://www.iheart.com/artist/round-the-globe-33786674/>  
<https://www.iheart.com/artist/nashville-country-33405516/>  
<https://www.pandora.com/station/play/4598961676853122181>  
<https://www.pandora.com/station/play/4595277947827852421>

*Write  
Away*



## EVERYTHING *Write Away*

© David Smith/Clare Steffen

My life was difficult  
I didn't know what I felt  
What would be the end result  
With the cards life dealt  
***Everything, everything  
Happens in its own time***  
There's no easy way  
To see or put some things  
To know the right words to say  
When the pendulum swings  
***Everything, everything  
Happens in its own space***  
Everything, everything  
Plays to a different beat  
Passing moments in time  
Create a beautiful sound  
A unique opportunity  
Waiting for us to greet  
Each day and make a rhyme  
Seeking answers, I've found  
Everything is a healing community  
***Happy or sad, let everything  
Ring or shine, trust is everything***  
We don't always know  
What's around the corner  
Or which way the wind will blow  
Sometimes the lines get blurred  
***Go with what you see and feel  
Life holds many surprises***  
Everything, everything  
Plays to a different beat  
Passing moments in time  
Create a beautiful sound  
A unique opportunity  
Waiting for us to greet  
Each day and make a rhyme  
Seeking answers, I've found  
Everything is a healing community  
***Don't feel down and don't feel blue  
Take it all in, everything  
Smile, everything, everything  
Holds personal space for you***

[Follow this link to listen...](#)



# EVERYTHING

David Smith  
Clare Steffen  
May OnMars

## EVERYTHING

David Smith, Clare Steffen & May OnMars

### **Background on How the Lyric Came About:**

David Smith is a poet and sees the world through the eyes of a poet. He is a fan of the band, Foo Fighters. The inspiration for this particular song was the result of a poem David wrote that was influenced by the Foo Fighters and Dave Grohl's song, Everlong. David decided to try his hand at free verse, because of the impact this song had on him. He shared the poem, Everything, with Clare Steffen, who put the poem into a lyric structure and sent it off to May OnMars from Zimbabwe to compose and record the song.

May, is a talented vocalist who can do incredible harmonies acapella. When Clare and David heard the song, the results were obvious, he communicated everything that needed to be said in this song with complex vocal expression. This song reminds us everything happens in its own space and plays to a different drum, each moment in time creates a beautiful sound.

**Bio/Career: Clare Steffen** is a Psychologist, University Professor, Published Author, Vocalist and Musician. She spent ten years early on in her career working as a music therapist offering music as a means to healing for the elderly, disabled, and veterans. After thirty years of working as a psychologist, in 2019, she returned to writing music. She started the Round The Globe Project that has allowed her to write songs with individuals in over 25 countries from around the world. To date, she has co-written 30 albums through this project, and there are others in the making. These songs are Indie, Jazz, Folk, Folk Rock, Christmas, and World songs and now

alternative rock, and each song invites the listener to hear the message in the music.

Always interested in culture, her songs will bring a fusion of sound that represents the richness of countries from around the world. Clare also has a close partnership with an individual in Nashville, TN and they have co-written seven albums, and are currently working on an eighth album, that is a mix of Country, Americana, Bluegrass, Celtic, Christmas, and Christian music. Clare Steffen writes songs that offer encouragement and healing. Clare has blended her musical and lyrical writing skills to focus on creating songs that address issues of social justice, relationship concerns, and the human experience. Dr. Steffen is a published author and enjoys bringing a multi-media approach to healing through print, sound, and visual effort.

**May OnMars Bio:** May is from Zimbabwe, and is an incredibly talented vocalist, songwriter, and producer. He holds a certificate in Musicology and in Graphic Design and Technical drawing. May works part-time as a Graphic Designer. He has written songs for many underground artists, including Crazy For You performed by KUCIE BAE. May recently began to collaborate with the artists of Round The Globe and has already recorded several new songs in which he lends his unique vocal stylings.

He is an all-around artist who enjoys different mediums of expression. May has helped many companies to create a timeless identity with his creative logo designs and he also designs album art as well as designs for a start-up teen clothing line. He is surely a Renaissance Man, and a man of many talents.



## CLARE STEFFEN

### WEBSITES:

[roundtheglobe.hearnow.com](http://roundtheglobe.hearnow.com)  
[nashvillecountry.hearnow.com](http://nashvillecountry.hearnow.com)

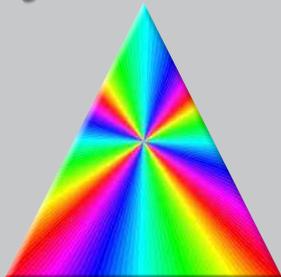
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<https://open.spotify.com/artist/5fP2b-zLkcOKJC0CFYV11IG>  
<https://www.iheart.com/artist/round-the-globe-33786674/>  
<https://www.iheart.com/artist/nashville-country-33405516/>  
<https://www.pandora.com/station/play/4598961676853122181>  
<https://www.pandora.com/station/play/4595277947827852421>

*Write  
Away*



David  
Smith



May  
OnMars



Clare  
Steffen



# EVERYTHING

## David Smith Clare Steffen May OnMars

**David Smith Bio:** David has always been involved with music in one way or another, he was born into it. He has been writing poems, lyrics, and song his entire life. Earlier in his career he was a vocalist, and he has sung Gospel, Pop Country, and Rock and Folk music. He has even studied Opera. For a time, he recorded in Nashville, TN. He has been recorded on two independent record labels, Caprice Int'l Records and Canadian American Records.

David has co-written 7 or 8 Songs with the legend of Rock and Rockabilly, Mr. Joey Welz. He is a member of the Pro Organization, BMI, and has co-written songs with other artists. David is from Xenia, Ohio, and joined as an active member in Round The Globe for about the past two years. During that time, Clare Steffen (Founding Director of Round The Globe), and David, have written a handful of songs, and he has also co-written with another member of the Round The Globe group of Artists. He continues to be an active member and promoter of the intentions of Round The Globe to bring, hope, encouragement, and global healing to the world through music.

Round The Globe (RTG), is a specialty music project started by Dr. Clare E Steffen, Ed.D, ND, CADCII, ICADC, CNP, CMH, BCC, NCC, BCHC. In 2019, she started this special project to bring healing messages of love, hope and encouragement. There are over 450 songs and 30 albums, co-written by Clare Steffen in the Round The Globe collection of music. Thus far, she has cowritten songs with musicians from United States, England, Brazil, North Wales, Australia, Belgium, Ukraine,

Malaysia, South Africa, Zimbabwe, Nigeria, Bulgaria, Serbia, Argentina, Spain, Israel, Venezuela, Macedonia, Mexico, Canada, Austria, Switzerland, Sri Lanka, India, Pakistan, China, The Netherlands, Ireland, Greece, and it continues to grow.

These songs and other RTG songs are played on IHeart Radio, Drooble, Pandora, Spotify, and are available on iTunes, Apple Music, Google Play, and various other sites. Clare is also recording traditional folk songs, and hymns that are part of this intention to bring hope to the world. Round The Globe has won numerous awards from The Akademia, including Artist of Year awards, and Legacy awards and multiple month best song awards. They have also won One Earth Awards and World Songwriter Award and their music is frequently recognized on a variety of radio programs as being at the top of the charts

### Website Links:

Round The Globe Music:

<https://www.roundtheglobemusic.com/>

<https://roundtheglobe.hearnow.com/>

YouTube:

<https://www.youtube.com/channel/UC-iJy2Vkb4hjFlufUQmqzMw/videos>

<https://roundtheglobe.hearnow.com/>

(our website to purchase music)

Spotify:

<https://open.spotify.com/artist/257lsADSxsEiUfweyMiyC>



## JANE SHIELDS

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[www.writeawaymag.co.uk](http://www.writeawaymag.co.uk)

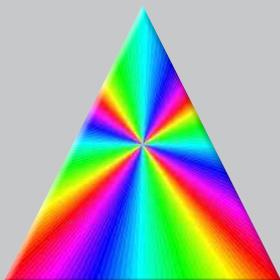
[www.countrymusicexpress.co.uk](http://www.countrymusicexpress.co.uk)

### SOCIAL MEDIA

<https://www.facebook.com/jane.shields.906/>

<https://www.facebook.com/CMEMag>

*Write  
Away*



### Writing for an audience of one

Many songwriters (me included at times) write as a means of introspection and catharsis. They bleed onto the paper, communicating their angst on the wings of intensely personal lyrics.

Some of these songwriters rely on abstract poetry and imagery, effectively shrouding the meaning of their lyrics to the point that they exclude listeners from understanding or empathizing. They are writing for an audience of one.

The goal of effective songwriting is communication – and that requires bringing your audience into the equation. If you want your songs to affect me, don't write about your life – write about mine. Some of the most successful writers are those who write about their lives in a manner that makes listeners wonder, "How did she get inside my heart and know exactly how I feel?"

Few artists record songs with non-linear, non-literal lyrics. This approach might work for Coldplay, Train, or other artists writing songs for their own bands or projects – as long as they're attaching them to amazing melodies. But it is a rare songwriter who can evoke emotion by writing in this style. If your goal is to share your music with the world, write in a style that speaks to your audience and clearly communicates the message you intended.

### Telling, not showing

One of the least effective ways to evoke emotion is to write lyrics that state how you feel. Reporting that you are "sad and lonely" might clearly convey how you feel, but typically fails to arouse emotion in the listener.

One of the most effective ways to evoke emotion is to invite listeners into your world by allowing them to "watch" a story unfolding. Compare the two lyrics below and note which one makes you feel something.

#### Lyric 1

I'm sad and lonely without you  
I never knew a heart could hold so much pain  
All I have is hurt and regret  
I'd give anything if only you would love me again

I wish I could go back in time  
To when our love was new  
Cause I miss you more than words can say  
And I hope you feel it, too

#### Lyric 2

Last night I woke up from a dream at 2 a.m.  
Watched the cold, gray shadows cross this empty bed  
A sliver of moon shone softly through the curtains  
To the tear-stained pillow where you used to lay your head

I stumbled to the closet – pulled on your Titans T-shirt  
And breathed a memory of summer in the scent of your hair  
Then I fell to my knees and said, "God if you're listening,  
Answer this heartbroken lover's prayer"

Lyric 2 never stated how the writer feels; it never said, "I'm lonely, I'm sad, I miss you, I'm hurting." Instead of reporting the songwriter's feelings, action, images, and detail were used to "show" the scene, as if it were a

# For Writing Song Lyrics

video. You were able to surmise the writer's feelings from the actions that unfolded in the lyric, and more importantly, you felt the emotions the writer strove to evoke.

Incorporating action, imagery, and detail in your verse lyrics is virtually mandatory for success in the current music market; it forms the foundation of today's Music Row hits. But a look at some of the best lyrics in songs by artists such as Katy Perry, Toby Mac, Kanye West, Guy Clark, Lana Del Rey, Taylor Swift, and others will reveal that this technique is used in some of the most successful songs in a wide variety of genres.

An easy acronym to remind you to use this tool is, AID:  
A (action/verbs) I (images/nouns) D (detail/adjectives)

Note that most often, the function of the chorus is to present a summation of the concept, and to hammer home the title. The "story" is most often told in the verses. Not every song will necessarily tell a story, but this is a crucial tool to master and have in your toolbox regardless of the style in which you write.

## Failure to support the song's title

Ideally, the title is the heart of a song – the focus – and every line of lyric will contribute to leading your listener to the title.

When we hear the title, it should be satisfying because it is the organic result of the lines that preceded it. Verse lyrics that neither support nor logically lead listeners to the title tend to leave listeners unsatisfied. You can avoid this pitfall by being certain to include phrases and imagery that have a clear connection to the title. Notice that in the example below, the first lyric fails to support or lead to the title, "War Of Hearts." The second example benefits from phrases that relate to – and direct the listener to – the title.

### Lyric 1

Please don't say it's over  
Cause it's tearing me apart  
Once you were my angel  
Now we're in a WAR OF HEARTS

### Lyric 2

Accusations rain like bullets  
And they're tearing us apart  
Let's surrender our weapons  
In this WAR OF HEARTS

The first example fails to include any words or phrases related to "war." The second example incorporates the words bullets, surrender, and weapons to lead to and support the title. It can help to create a lyric palette – a list of words and phrases that relate to the title – that you can choose from and incorporate into your lyric.

For the title "War of Hearts," a lyric palette might include words and phrases that relate to war, such as battle, wounds, land mines, casualty, fallen soldiers, assault, white flag, battleground, peace, guns, bombs, attack, combat, and fight. If a lyric is written prior to deciding on a title you can go back during the

rewriting process and add supporting words and phrases. By using this tool you can effectively set up your title and add to its emotional impact. But careful not to overuse it or the result can seem contrived.

## A redundant second verse

Imagine reading a terrific first chapter of a book, then eagerly turning to chapter two, only to find that the second chapter has essentially restated the information you'd already learned in chapter one. You'd be disappointed, and if this pattern continued, you'd stop reading the book. To hold your listeners' interest, your songs need to develop and progress. Many developing songwriters fail to bring new information into their second verses. An easy way to find your second verse is to answer: "Then what happened?" or "What else happened?"

By answering one of these questions, you will be ensuring your second-verse lyric advances the narrative and does not repeat the information already expressed.

## Settling for "pretty good"

One of the biggest songwriting pitfalls is the failure to use fresh, original images, or find new ways to express a messages. It's easy to settle for a "pretty good," serviceable line of lyric – but predictable, unexceptional lyrics won't rise above the competition. Leonard Cohen purportedly filled a notebook with 80 verses before choosing the strongest for his modern-day classic "Hallelujah." I'm not suggesting that every writer writes eighty verses for each song. But it's self-defeating to believe that the very first thing that pops into your mind, or comes out of your pen, is such sheer perfection that not even one word could possibly be improved.

The solution: rewriting. Even if it means rewriting the same song seven times. That seventh rewrite could lead to your best song ever – What if you had decided you'd had enough after the third rewrite? What if after the fifth or sixth I had said, "I like it the way it is? Keep going until you know there's absolutely nothing more to improve.

When you've completed a draft of a lyric, look it over, one line at a time. Put a check mark next to the lines you are truly proud of, lyrics you know are better than "good," lines that would make another songwriter say, "I wish I'd written that." Then circle the lines that are predictable, mundane, "okay" lines – lines that anyone could have written or that you've heard before. Revisit each of those lines and explore new ways to convey those ideas until you land on "Wow!"

One amazing song will take you much farther than fifty well-crafted, "pretty good" ones. Remember ... if you don't give publishers, artists, producers, record labels, and listeners compelling reasons to choose your songs over the competition – they won't. Successful lyric writing is not just about getting lucky. Luck is great, and I hope you find it, but it's amazing how much luckier we get when we write lyrics that are truly exceptional – lyrics that rise above the pack. These tools may not necessarily come easily for you, but that doesn't mean you can't acquire them with practice.



## DARYN WRIGHT

### ALBUMS:

[Dancing Naked In The Rain](#)

[Victim Of The Rain](#)

[I'm Certifiable](#)

### WEBSITES

:

[darynwright.com](http://darynwright.com)

[reverbnation.com/darynwright](http://reverbnation.com/darynwright)

### SOCIAL MEDIA:

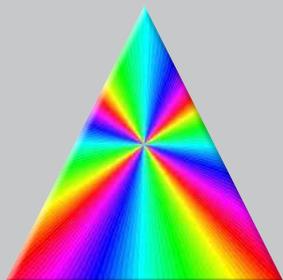
#### FACEBOOK

[DarynWright'sWritersBox](#)

### MUSIC PLATFORMS:

[www.reverbnation.co/daryn-wright](http://www.reverbnation.co/daryn-wright)

*Write  
Away*



# DARYN WRIGHT



You may order any of the images pictured above for only \$10 for 8 x 10's or \$20 for full size 16 x 20's

You can also purchase my latest album 'I'M CERTIFIABLE' for only £15 plus shipping and handling costs. Please Google shipping and handling costs or request a quote from me at:

**Daryn Wright's Financial Manager  
Wayne Henderson Jr  
PO Box 306  
Whitney TX 76692**

You can listen to Daryn's music, including tracks from 'I'M CERTIFIABLE'

[www.reverbnation.com/darynwright](http://www.reverbnation.com/darynwright)

[www.darynwright.com](http://www.darynwright.com)

# Lyric Evaluation Series 24 - 50

By Daryn Wright

LYRIC EVALUATION SERIES – 24 of 50

By Daryn Wright

Hello readers. We are in a series of questions that help us to evaluate our lyric creations.

After you complete a set of lyrics, you should go through a check list, and determine the overall score for your lyrics. There are fifty questions you should be asking yourself during this evaluation stage, and scoring each answer from zero to two. A perfect score is 100. A desired score is 80 and above. A score less than 80 means you need to score better on other areas of your song to compensate for the lack of good lyrics, or refine and rewrite the lyrics you have.

The first set of five questions involved the THEME, and the second set of seven questions involved the lyric FORM.

The set of questions we are discussing is the LYRICS themselves. Keep in mind music does not need to follow any set pattern or rules, however, if it fits in a genre or sub-genre, that genre or sub-genre will dictate what rules the songs will need to follow to be considered a part of that group.

Last month we asked if the story progresses logically

This month, we are asking if there is a clear emotional tone.

Bipolar lyrics can be too stressful for some people. Bipolar lyrics are lyrics that contain emotions that shift unexpectedly. Though it can be successful, more often than not it is abrasive to the subconscious mind, which normally will lead to less spins on your completed song. Simply put, your goal should be one that gets your song the most likes, the most spins, and the most plays as possible.

Keep in mind, the intended target feeling could be confusion, in which the confusion can lead the lyrics in a way that portrays more than one emotion. In this instance, it has more potential for success than a lyric that switches emotions midstream without warning or without intention.

Yes, it sometimes happens that we write a lyric in one emotion, cannot finish it at the time, and when we finish writing it at a later date, it appears we have a different emotional projection within the lyrics.

It's like having a conversation with someone who has a split personality disorder, in which the conversation turns abruptly into an argument you thought was resolved two weeks ago, and they restart the argument without warning. This leads to confusion, which is seldom a good thing lyrically.

Sometimes the emotional shift can be subtle and not openly noticed readily. Any deviation from the initial emotion can lead to the lyric struggling to succeed as its portion of your completed work.

It is time to evaluate your lyrics against this question. Being honest with yourself will help improve your writing skills.

If the lyric is bipolar in nature, or does not have a clear and concise emotional tone, score a 0.

If the lyric is based on dual emotions by intent, or intended to state your emotional confusion, score a 1.

If the lyric contains a clear emotional tone throughout the lyric, score a 2.

A score of less than two should indicate some lines may not be strong enough to keep the listener engaged, adding to confusion and less plays for your completed work, which may require a rewrite to fix.

Whatever your evaluation, keep track of the scores and continue evaluating with all 50 questions before rewriting your lyric. This is a great way to see your strong points and your weak points, allowing you to focus on what you need to improve on in the future, whether it is in rewriting lyrics or writing new ones.

Use your own good judgement, and be honest with yourself when scoring.

You have 26 more questions to go. I will see you next month for question 24.

Happy evaluating.

Written by Daryn Wright

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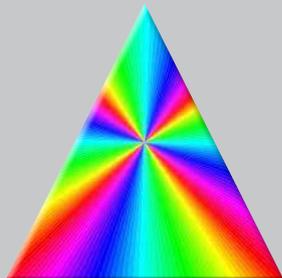
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*Write  
Away*



*Jayne Lynne*



# FRANK'S FAVS! ~ NO COMPLAINTS!

JAYME LYNNE is a fine Young-Old-Artist. Young in biological, but-quite-adult years. Old in **HEART-&SOUL**. That's where her **CREATIVITY-DRIVE** drives her in **VOICE-&SONG!** Where **HER WILL** to perform resides... celebrating **HER-MUSIC-EMERGING FROM HER SOUL**. That within-thing where all true **MASTERY-&ARTISTRY** resides.

JAYME LYNNE!!!! A performer in her child-&-growing-up years, doing **SO MUCH-&MORE**. Even Taylor Swift tributes and on-stage **ANYTHINGS!** that worked-or-excited her. You know, **TICKLED-HER-MUSIC-INNERS**, all building a career to where it is today. 2022! Vocals, songwriting, Music-Biz-Acumen culminating **NOW**. Which is all we git. Get! And can hope for. **THAT NOW!**

JAYME LYNNE even attended Canada, Ontario's Durham College to learn... to-to-to-to-study... you guessed it!... **THE-THAT-MUSIC-BIZ-THING**.

To be clear and up front & all that... JAYME LYNNE is my friend. You know, that full-disclosure-thing & all that... One more time again.

But-but-but, as you know, I prefer to write about friends anyway. Or at the very least, people I know or have had contact with in some way, who are **IN-THE-BIZ...** and/or... or... or... **ESPECIALLY ENTERTAINERS** I like in my every day, **24-7-LIFE-THING**. You know... that **DAY-2-DAY-LIFE** we got-git-&-have.

And...! It's **ALWAYS MOST FUN, THE BEST**, writing about a friend who is a **BIT-OF-THAT-YOU-KNOW-AN-ENTERTAINER-TOO!!!** And JAYME LYNNE is that. Like I said.

**NO COMPLAINTS** is that **ENTERTAINING-SINGLE 4-SURE!** And that's the JAYME LYNNE song I am celebrating today. **WITH YOU!**

Me-got **NO COMPLAINTS** no matter how many times I say-it-hear-it-write-it... think-about-it! **NO COMPLAINTS!**

**NO COMPLAINTS!**

The song is well done from start to finish. In all aspects of production. With the fine, **MORE-THAN-ENTERTAINING**, video here too.

**NO COMPLAINTS** is a journey in songwriting for JAYME LYNNE, pal-ing the task with Alexander John Rowe and Mark Rynkun in a co-write.

And if you like that, how about "A LITTLE BIT OF FIRST KISS." Another JAYME LYNNE song 4-U! Listen. Smile! Pucker! [https://www.youtube.com/watch?v=i4\\_dk6lZ\\_M](https://www.youtube.com/watch?v=i4_dk6lZ_M)

There is always more to any **ARTIST** than meets the **EYE**. Or **EAR!** There is much more to JAYME LYNNE than you **SEE-HEAR**, no **HEAR-HERE & SEE-HERE-TOO!** And much more to come! **CAN'T WAIT !!!**

Keep your **EARS-ATTUNED!** Your **HEART** an **OPEN-BALLOON!**... with more to come **SOON**. **LISTEN-&-WATCH!** Enjoy! **MOST OF ALL ENJOY!**

**HAVE FUN WITH THIS JAYME LYNNE VIBE! HERE! RHYTHM-TO-RHYTHM! SONG-SONG-SONG!**

**ABOUT ME... FRANK! aka GRAMPA FRANK!**

Bin writing professionally since 1975. Sing, play... instruments. Write songs. Love my grandkids. Love nature. Hike. Think. Enjoy... this life thing we are on! Do yoga. Sometimes do karate... but my way, mostly, now. Read. Perform. Smile.

Turn the page for Jayme's lyrics to **NO COMPLAINTS & contact details- ENJOY!!!**



## JAYME LYNNE

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<http://jaymelynne.com/>

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<http://jaymelynne.com/>

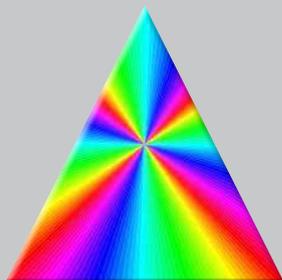
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<https://www.instagram.com/jay-melynnemusic/>

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## NO COMPLAINTS

© Jayme Lynne

I spend all my days workin'  
Just tryin' to make ends meet  
Trapped inside this office  
I can't feel that summer heat  
I'm not sayin' that I'm gonna hop right on a plane  
But if I was layin' on a beach I'd have no complaints

No complaints, no complaints  
If every little thing goes my way  
Ain't gonna stress out about  
the things that I can't change  
I'm just sayin' I'd have no complaints

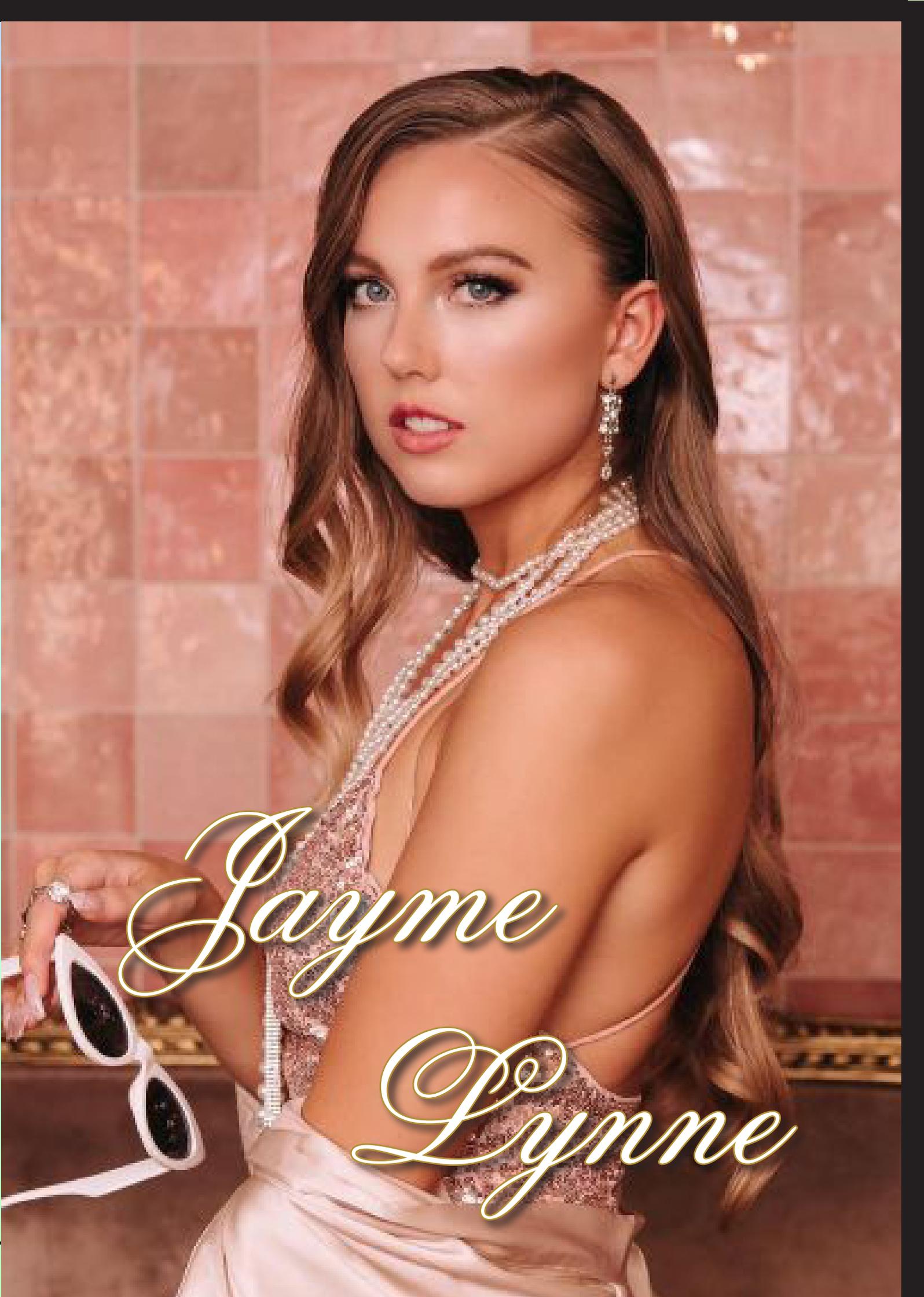
I'm an independent woman  
I can take care of myself  
But sometimes I would appreciate  
A little help around the house  
I'm not sayin' that I need someone  
to feed me grapes  
But if I had a manservant I'd have no complaints

No complaints, no complaints  
If every little thing goes my way  
Ain't gonna stress out about  
the things that I can't change  
I'm just sayin' I'd have no complaints

I wasn't raised to be like you  
A bully in the yard  
Mama taught me to never be  
all the things you are  
So I'm not sayin' that I wish  
you'd fall down on your face  
But if you ever happen to I'd have no complaints  
Ha!

No complaints, no complaints  
If every little thing goes my way  
Ain't gonna stress out about  
the things that I can't change  
I'm just sayin' I'd have no complaints  
Yeah, I'm just sayin' I'd have no complaints

[Follow this link to listen...](#)



Jayme

Lynne

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[Realize The Reason](#) - TaNayha

[Road To Peace](#) - Taylor Sappe

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[Prayer For The Living](#) - David Ireland

[The Angels Sing](#) - Bobby Tiberi

[My Diamond](#) - Aniruddah Andalib

[Who's Gonna Stop The War](#) - M Spillaine, LHartt

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[The Angels Sing](#) - Bobby Tiberi

[Why O Why](#) - Bishop Jephthah



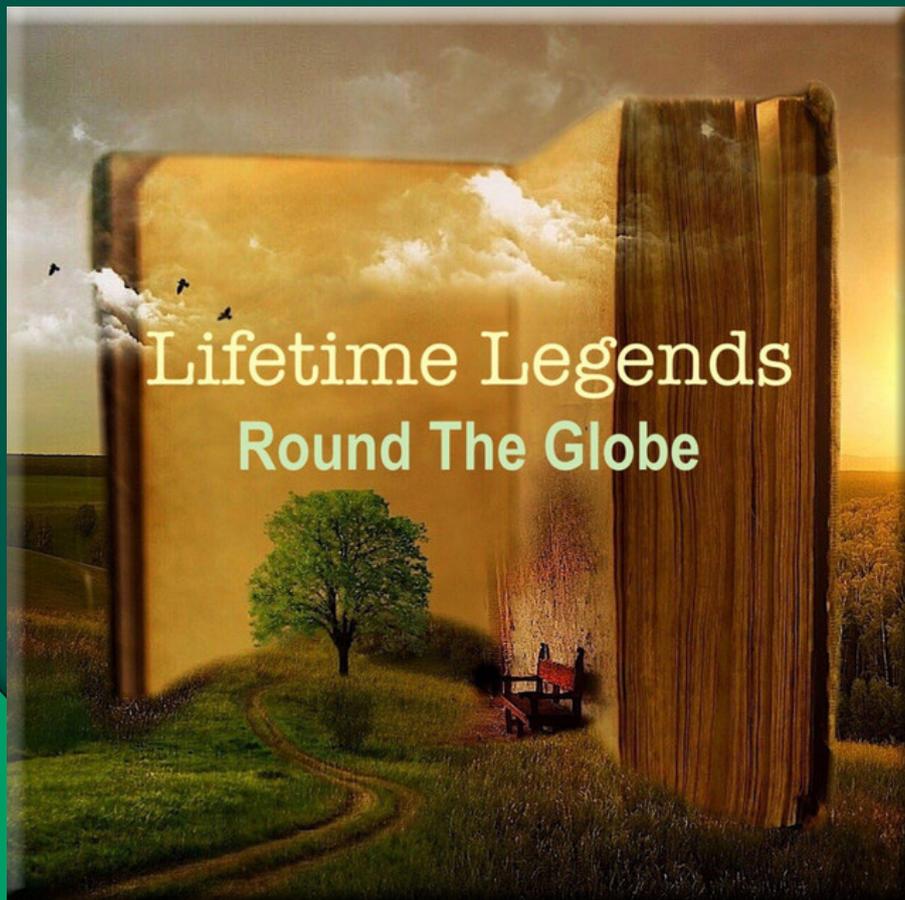
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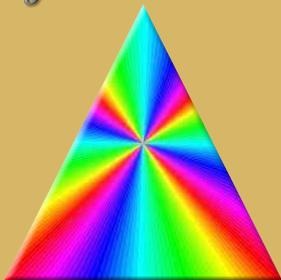
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*Write  
Away*



## THE LOAD OUT

© JACKSON BROWNE

*Write  
Away*

Now the seats are all empty  
Let the roadies take the stage  
Pack it up and tear it down  
They're the first to come and last to leave  
Working for that minimum wage  
They'll set it up in another town  
Tonight the people were so fine  
They waited there in line  
And when they got up on their feet they made the show  
And that was sweet,  
But I can hear the sound  
Of slamming doors and folding chairs  
And that's a sound they'll never know

Now roll them cases out and lift them amps  
Haul them trusses down and get 'em up them ramps  
'Cause when it comes to moving me  
You know you guys are the champs  
But when that last guitar's been packed away  
You know that I still want to play  
So just make sure you got it all set to go  
Before you come for my piano

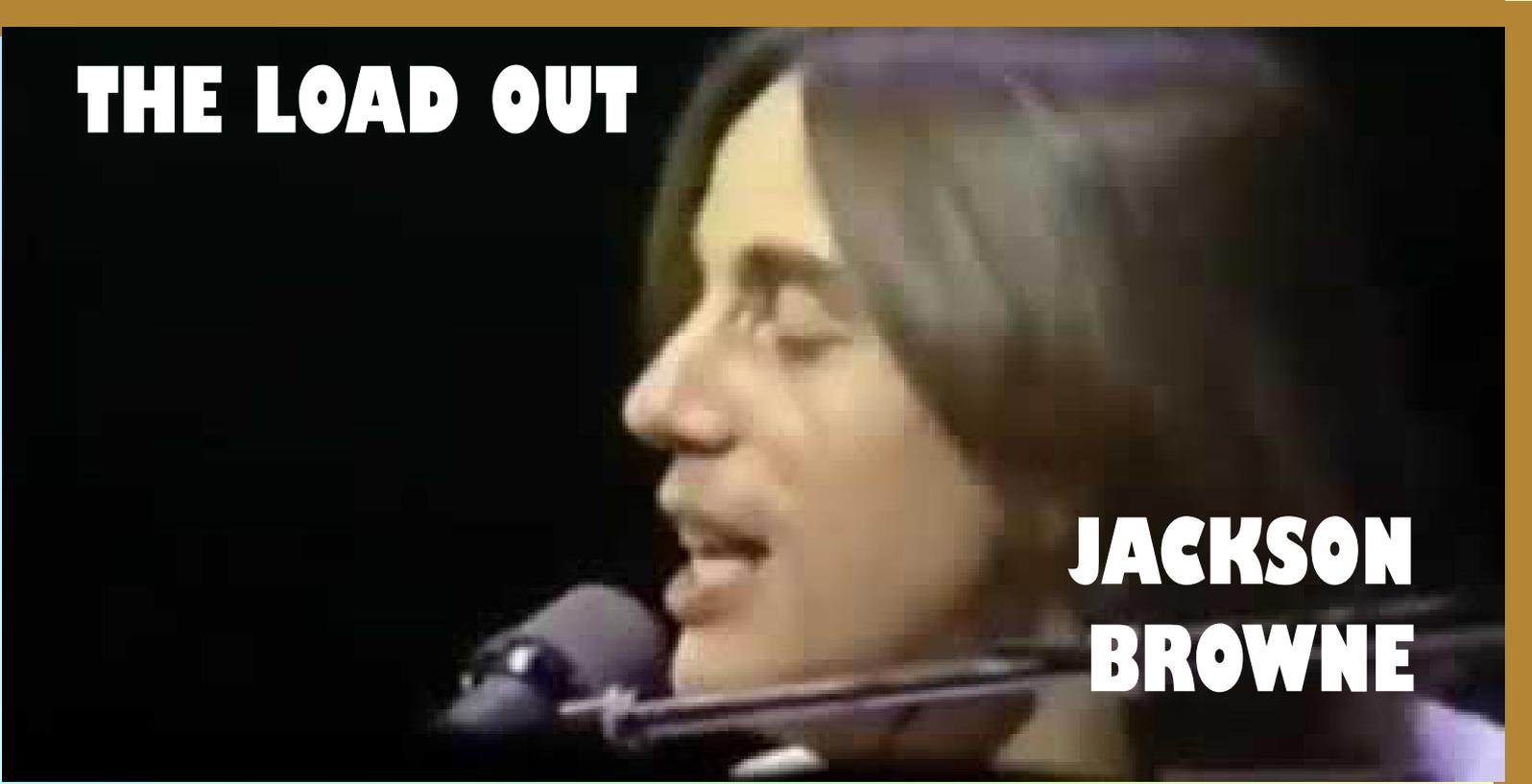
But the band's on the bus  
And they're waiting to go  
We've got to drive all night and do a show in Chicago  
Or Detroit, I don't know  
We do so many shows in a row  
And these towns all look the same  
We just pass the time in our hotel rooms  
And wander 'round backstage  
Till those lights come up and we hear that crowd  
And we remember why we came

Now we got country and western on the bus  
R&B, we got disco in eight tracks and cassettes in stereo  
We've got rural scenes and magazines  
And We've got truckers on the cb  
We've got Richard Pryor on the video  
We got time to think of the ones we love  
While the miles roll away  
But the only time that seems too short  
Is the time that we get to play

People you've got the power over what we do  
You can sit there and wait  
Or you can pull us through  
Come along, sing the song  
You know you can't go wrong  
'Cause when that morning sun comes beating down  
You're going to wake up in your town  
But we'll be scheduled to appear  
A thousand miles away from here

[Follow this link to listen...](#)

# THE LOAD OUT



## JACKSON BROWNE

**T**he Load-Out is a song co-written and performed live by Jackson Browne from his 1977 album *Running on Empty*. It is a tribute to his roadies and fans. The song was recorded live at Merriweather Post Pavilion in Columbia, Maryland, on August 27, 1977, as part of the tour in support of the album *The Pretender*.

“The Load-Out” describes the daily practices of a band and its road crew on a concert tour, and the emotions evoked throughout such an endeavor. The first three verses of the song consist of Browne singing and playing piano with David Lindley playing lap steel guitar. They are later joined by a synthesizer, followed by the rest of the band. Eventually “The Load-Out” segues into an interpretation of Maurice Williams’ 1960 hit “Stay”, sung by Browne, Rosemary Butler, and Lindley. It is Lindley who sings the falsetto in the second chorus (Rosemary Butler sings in the first).

Many radio stations played “The Load-Out” and “Stay” together as a medley, and, although it wasn’t released as a single to the public initially (“Rosie” was the original B-side to “Stay”), “The Load-Out” charted as a tag-along to “Stay” on the Billboard Hot 100 singles charts, based on airplay. “Stay” debuted on the Hot 100 on June 10, 1978, as a sole A-side, but was listed along with “The Load-Out” on the chart beginning with the August 5, 1978, chart for eight weeks, both showing a peak at No. 20. “Stay” stayed on the Hot 100 for a total of fifteen weeks

In his March 9, 1978, *Rolling Stone* review of the *Running on Empty* album, Paul Nelson discussed the

song in the context of the album’s “consciously created documentary,” and reviewed the song’s significance placed as its finale. The “Load-Out/Stay” medley, he claimed, was “worthy of such earlier” Browne album-closing “anthems as ‘For Everyman,’ ‘Before the Deluge’ and ‘The Pretender.’ ‘The Load-Out’ is Jackson Browne’s tribute to and summation of every aspect of live performance: the cheering audience out front, the band playing hard-nosed rock & roll, the backstage crew loading up the trucks—and, always, the road to the next town. Packed to capacity with the data of first-rate reporting and with music so warm and soaring it belies the album’s title, this song flows triumphantly into ‘Stay,’ where Browne tells us he doesn’t ever want it to end.”

In an essay for the 2005 Rhino Records reissue of the album, critic Anthony DeCurtis wrote that one of the major themes of the album is how “the joy of performing before an audience lends a purpose to everything that happens — the good and the bad — behind the scene.” That theme, he wrote, is expressed “eloquently in the easy rolling transition from the wistful regret of ‘The Load-Out’ to the smile-inducing high jinks of ‘Stay.’”

In 1981, Austrian singer-songwriter Georg Danzer recorded a German cover version of this song titled “Roadie-Lied”.

The final episode of the 2016 television series *Roadies* was named after the song, and featured a live performance of it by Browne.



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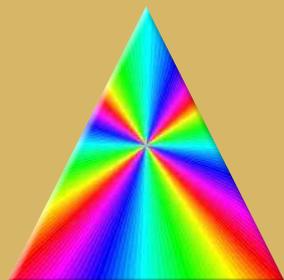
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## DOCTOR, MY EYES

© Jackson Browne

Doctor, my eyes have seen the years  
And the slow parade of fears without crying  
Now I want to understand

I have done all that I could  
To see the evil and the good without hiding  
You must help me if you can

Doctor, my eyes  
Tell me what is wrong  
Was I unwise to leave them open for so long?

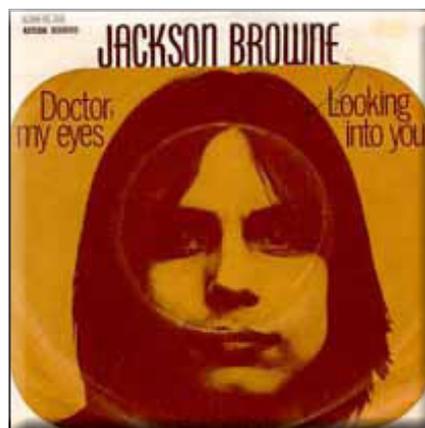
'Cause I have wandered through this world  
And as each moment has unfurled  
I've been waiting to awaken from these dreams

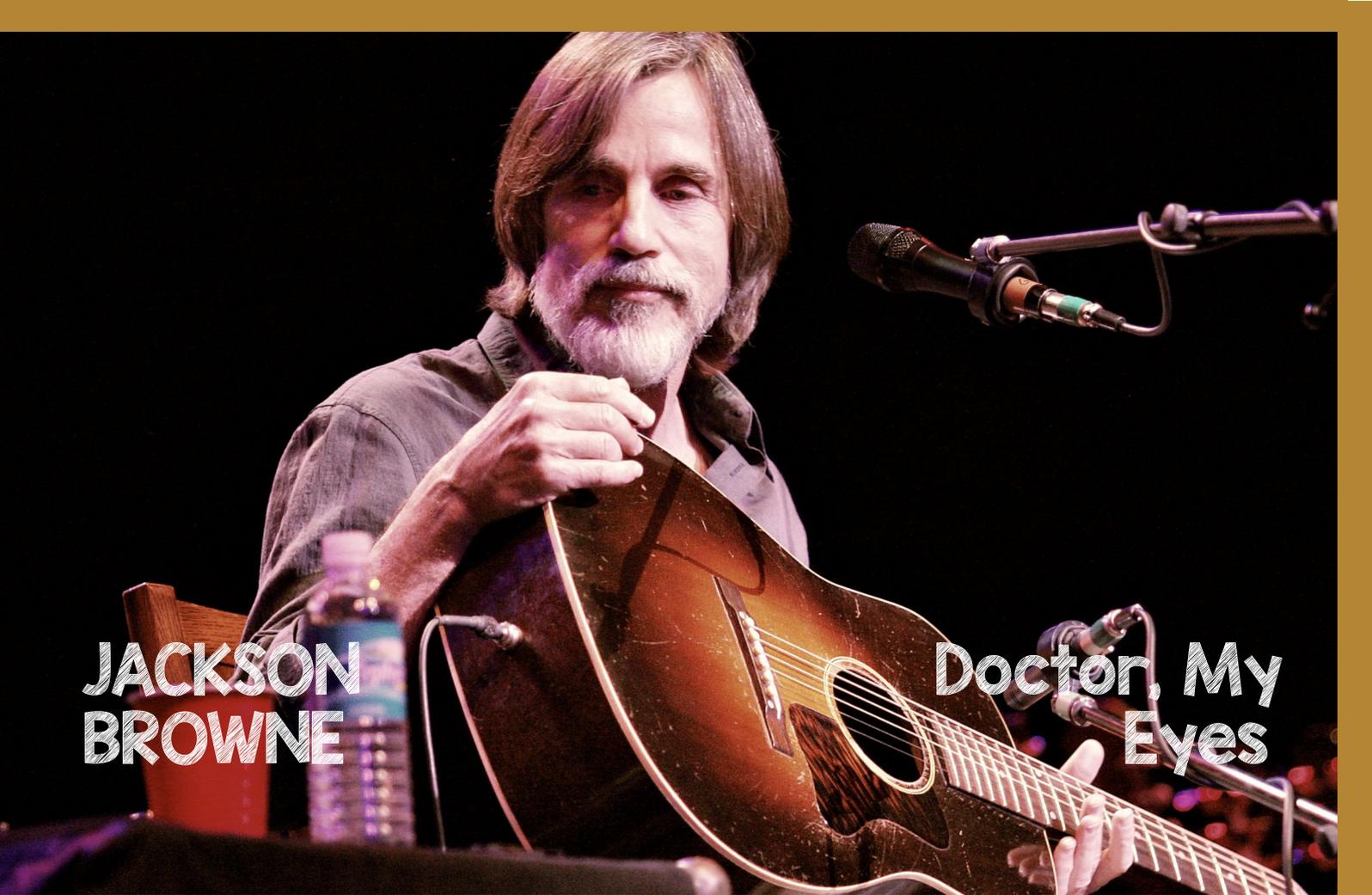
People go just where they will  
I never noticed them until I got this feeling  
That it's later than it seems

Doctor, my eyes  
Tell me what you see  
I hear their cries  
Just say if it's too late for me

Doctor, my eyes  
They cannot see the sky  
Is this the prize  
For having learned how not to cry?

[Follow this link to listen...](#)



A photograph of Jackson Browne performing on stage. He has long, wavy brown hair and a full grey beard. He is wearing a dark, button-down shirt and is playing a dark-colored acoustic guitar. A microphone is positioned in front of him, and another microphone is visible to the right. The background is dark with some stage lights.

**JACKSON  
BROWNE**

**Doctor, My  
Eyes**

**D**octor, My Eyes is a 1972 song written and performed by Jackson Browne and included on his debut album *Jackson Browne*. Featuring a combination of an upbeat piano riff coupled with lyrics about feeling world-weary, the song was a surprise hit, reaching number 8 on the *Billboard* Hot 100 in spring 1972, after debuting on the chart at number 80. Browne would not see the chart's Top 10 again until 1982's soundtrack hit "Somebody's Baby", although "Running on Empty" just missed the Top 10, reaching number 11. *Billboard* ranked "Doctor My Eyes" as the No. 92 song for 1972. In Canada, the song peaked at number four.

"Doctor, My Eyes" became a concert mainstay for Browne, and was included on both his later compilation albums. A live version can be found on the 1996 Australia CD release *Best of... Live*, a double set with *Looking East*, and the 1997 Japan 2-CD release of *Best of... Live*, coupled with *The Next Voice You Hear: The Best of Jackson Browne*.

Jesse Ed Davis played the electric guitar while David Crosby and Graham Nash sang backing vocals. Russ Kunkel played drums<sup>[2]</sup> and Leland Sklar played bass. Playing the same instruments as on the original recording, Kunkel and Sklar reunited with Browne in May 2021 to rerecord "Doctor My Eyes" for a charity project.

William Ruhlmann on *Allmusic.com* elaborated on the development of the song: "Browne first recorded a demo of 'Doctor My Eyes' for the Criterion Music publishing company in early 1971, and despite its striking imagery

and carefully crafted writing, it was a bleak song... By the time he came to record the song for his first album in the summer of 1971, however, Browne had revised the lyric, tossing out the most pessimistic lines. Now, 'Doctor My Eyes' was the statement of a man who had stoically endured life's hardships, but having done so, now worried that he had been rendered unable to feel anything.

It still wasn't an optimistic song, but the unhappy ending had been rendered ambiguous." Ruhlmann addresses the final recorded version's "paradoxical sense" between the music and the lyrics: "Working with other musicians, Browne drastically altered the sound of the song on record. A lively 4/4 beat, played on drums and congas, and supported by piano, set up a catchy underlying riff before the lyrics even began. Browne's singing was supported by Graham Nash and David Crosby's harmonies, giving the lyrics an emotional edge. On the whole, the arrangement and performance worked against the still desperate message contained in the words." There was originally a third verse to the song, but it was not retained when Browne recorded the song for his debut album. The lost verse, however, can be found on circulating bootlegs of the song's original demo.

In part 1 of the 2013 documentary *History of the Eagles*, JD Souther and Glenn Frey discuss at some length the process of Browne's work methods while Browne was working on the song over a period of some months. The three lived in adjacent downmarket apartments; Frey would hear Browne, through the walls, at work on his piano every morning.



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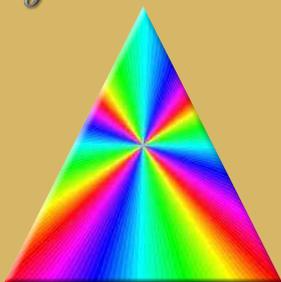
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*Write  
Away*



## LATE FOR THE SKY

© Jackson Browne

*Write  
Away*

All the words had all been spoken  
And somehow the feeling still wasn't right  
And still we continued on through the night  
Tracing our steps from the beginning  
Until they vanished into the air  
Trying to understand how  
our lives had led us there

Looking hard into your eyes  
There was nobody I'd ever known  
Such an empty surprise to feel so alone

Now, for me some words come easy  
But I know that they don't mean that much  
Compared with the things that are said  
when lovers touch  
You never knew what I loved in you  
I don't know what you loved in me  
Maybe the picture of somebody  
you were hoping I might be

Awake again, I can't pretend  
And I know I'm alone and close to the end  
Of the feeling we've known

How long have I been sleeping?  
How long have I been drifting  
alone through the night?  
How long have I been dreaming  
I could make it right?  
If I closed my eyes and tried with all my might  
To be the the one you need

Awake again, I can't pretend  
And I know I'm alone and close to the end  
Of the feeling we've known

How long have I been sleeping?  
How long have I been drifting  
alone through the night?  
How long have I been running  
for that morning flight?  
Through the whispered promises  
and the changing light  
Of the bed where we both lie  
Late for the sky

[Follow this link to listen...](#)



JACKSON BROWNE

LATE FOR THE SKY

**L**ate for the Sky is the third studio album by American singer-songwriter Jackson Browne, released by Asylum Records on September 13, 1974. It peaked at number 14 on Billboard's Pop Albums chart.

In 2020, the album was deemed "culturally, historically, or aesthetically significant" by the Library of Congress and selected for preservation in the National Recording Registry.

Browne was still living in his childhood home, The Abbey San Encino, where he began writing the songs for his third album. Because of the high costs of recording his previous album, Asylum Records founder David Geffen required him to complete this next album quicker and at less cost. Browne decided to use his touring band of David Lindley, Doug Haywood, Jai Winding, and Larry Zack. It was also decided that Al Schmitt, an engineer on *For Everyman*, would co-produce to aid in the album being completed on time. The album was completed in six weeks and at half the cost (\$50,000) of *For Everyman*. Numerous friends of Browne's, including Dan Fogelberg, Don Henley, and J. D. Souther contributed harmony vocals. There were only eight songs on the album, five of them longer than five minutes.

The title track was used in the 1976 Martin Scorsese

film *Taxi Driver*. "Before the Deluge" was later covered by Joan Baez on her 1979 album *Honest Lullaby*; Baez and Browne performed the song together on her 1989 PBS concert special. "Walking Slow" and "Fountain of Sorrow" were released as singles but both failed to chart.

In his speech inducting Browne into the Rock and Roll Hall of Fame, Bruce Springsteen called *Late for the Sky* Browne's "masterpiece" and referred to the car doors slamming at the end of "The Late Show".

In 2000 it was voted number 594 in Colin Larkin's *All Time Top 1000 Albums*. In 2003, the album was ranked number 372 on *Rolling Stone* magazine's list of the 500 greatest albums of all time, Browne's highest ranking. In a 2012 update it ranked at 377. The album was certified as a Gold record in 1974 and Platinum in 1989 by the Recording Industry Association of America (RIAA)

Reviewing for *Rolling Stone* in 1974, Stephen Holden highly praised the album, calling it Browne's "most mature, conceptually unified work to date" and saying that the "...open-ended poetry achieves power from the nearly religious intensity that accumulates around the central motifs; its fervor is underscored by the sparest and hardest production to be found on any Browne album yet... as well as by his impassioned, oracular singing style."



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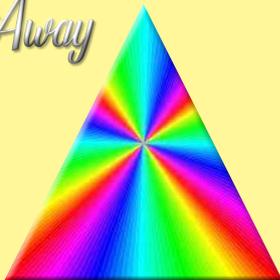
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*Write  
Away*



# LYIA META

**M**eet Lyia Meta, a truly global artist who is not only an international multi award/genre winning recording artist, but a vocalist, lyricist, producer, songwriter, Artist in Residence at UR2Global, an Ambassador for *The Ladies Who Rock 4 A Cause Foundation* but also an exhibited visual artist. She brings her enthralling sound through the Kuala Lumpur club circuit with performances and to listeners worldwide.

Meta's inspiring passion for her craft and her phenomenal ability to effortlessly glide in and out of multiple genres, including metal and country, has led her to win remarkable acclaim around the globe. Her commissioned artworks have found homes across the globe. Born in Malaysia and currently based in the country's capital city, Meta finds her greatest influences in rock and blues, yet she fearlessly defies genre barriers in every project she creates, consistently delivering a refreshing sound. A song stylist, she is *"Bold and fearless with a breath of fresh air!"* - VQS Studio.

*"Meta's strong vocals shine as she delivers each song with a voice that's both exquisite and incredibly striking."* - Honk Magazine

***What drew you to the music industry and who are you inspired by?***

"I was always inspired by the greats that came before me. Music having been a staple in my home since I was a kid, it was quite natural for me to gravitate towards the stage but strangely enough, I never wanted to pursue music. Instead I did some further studies and began to pursue a career in Interior Design. That obviously failed as I found my life truly wanting and less fulfilling. The stage found its way into my life when I met my partner Zack. Together we crafted our shows and performed in various venues, mostly holding residencies in established venues in Malaysia. Writing my own songs was another natural development as I found my voice. Empowering, it allowed me to say more and explore my creative side. I have always been a dreamer and a creative force, so being able to steer my dreams and control its outcome can be empowering and emancipating. What drew me to the industry was a deep love for the arts, music and a desire to speak my truth. Plus, I fell in love with the stage!!!"

***Do you have a creative process?***

"Being creative is being myself. That's first and foremost the start of my 'creative process'. I'm in a forever 'creative zone' and as such, songs, art, poetry, words, verses, stories etc are almost always floating around in my head! I am constantly churning out my ideas. With so much stored away both on a mental plane and in hard copy, I need to upload it, write, go to a studio to record or

start painting on a canvas!!!"

***Is there a hidden meaning in any of your music?***

"There always is, though, maybe not hidden! There's no other way to put it but the life of a musician is hard. My life has been hard and at times extremely challenging. It's chaotic at best. I've seen the darker side of this life and I've paid my dues so many times over. I had a hard life growing up and second chances are hard to come by. You've got to find and craft those second chances. You don't get a 'do over' and most times when you do, you've got to make it work! So my songs reflect the hard life, the regrets, the questions, anger and the deep rooted need to overcome and rise above it all. I took off my rose tinted glasses and suddenly nothing was the same again. The songs 'WE ARE LORDS' which I wrote and released in 2021 and 'SLUMBER' in 2015/18 touches on this.

My entire self penned catalogue has an underlining message of anger, fear, loss and hope. One of the first songs I released was SLUMBER. Taken off my EP, THIS "IS" LYIA, the entire album was cathartic. I allowed myself to finally open up about feelings and thoughts I wouldn't touch on. My song WITHOUT WALLS found its way into the lives of the broken and I was approached with the request to use it as an anthem for a group of a marginalised minority in our conservative country. SLUMBER REMIX which was released under the Bongo Boy Records label was released in 2018. The lyrics (see next page) resonated with many.

***How do you juggle your time between your music, art and live performances? Is it difficult finding a balance?***

I never found it hard finding a balance because I love doing what I do. Balancing between family, work and my art/music isn't a walk in the park. I spent many hours dedicating my attention to my craft but I'm also the central force in my home life and that requires absolute attention! People ask me how I do it. I don't have a definite answer. I don't believe in procrastination and always work at my here and now. I've gone through burnout and have picked up the pieces and kept moving on.

Before the pandemic, I used to do 4 to 5 days a week of shows, every week for months on end. I'd spend hours late into the night working on my art and then head into the studio to record music (when I was working on a new release). It isn't easy but it's doable.

***Do you collaborate with others?***

"Yes! I've collaborated with some amazing songwriters, artists



LYIA  
META

WEBSITE

<https://www.lyiameta.com/>

<https://lyiameta.wordpress.com/>

SOCIAL MEDIA

<https://www.facebook.com/zacklyia/>

<https://twitter.com/LyiaNMeta>

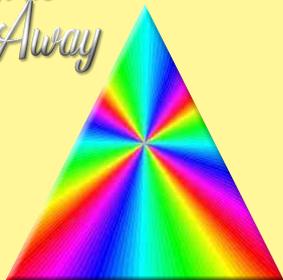
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*Write  
Away*



SLUMBER

© Lyia Meta

*Write  
Away*

Deep inside I feel  
Darkness creeping in  
Suffocating light  
I surrender the sight  
I hear the cries at night  
And scent my darkest fear  
Defeated still with my reach  
I hear you call to me

Darkness all around  
I plead for sweet release  
Fires burning at their feet  
My battle rages on  
I hear the cries at night  
And scent my darkest fear  
Defeated still within my reach  
I hear you call to me

And I rise, I awake  
From depths of my despair do I rise  
From this slumber I hate  
When I hear your voice  
When I hear their voice  
Call my name  
Do I rise

No longer do I feel  
Despair from within  
Succumbing to your will  
I face this sweet release  
Cause I hear the cries at night  
And scent my darkest fears  
Defeated still within my reach  
I hear you call to me

And I rise I awake  
From depths of my despair do I rise  
From this slumber I hate  
When I hear your voice  
When I hear their voice  
Call my name  
Do I rise

[Follow this link to listen...](#)



# LYIA META

and producers across the globe. My most recent offering was a co-written and coproduced album with Bob McGiplin from Nashville, Tennessee. We had worked together on my previous album which I collaborated on with songwriter Denise Dimin from Los Angeles. Both albums have garnered some amazing nods in indie film festivals and the indie music circuit. They've picked up a few nominations and awards but the album 15013 having been released earlier, amassed quite a bit of traction with awards and found a loyal following and a good fan base. The first single off the album, [THIS ONE'S FOR YOU](#), gained me a few awards in both audio and visual. The song [DAYLIGHT](#) picked up a few nominations. But wait, as I speak of collaboration, I have also had the privilege to work with country songwriters Mike Jones and Jerry Jake Howard with producer Gary Farmer. I love their style that's reminiscent of the works of Hank Williams and works from the late 50' to the 60's. And last week I released a mini EP titled [MAYBE YOU .FORGOT.MY NAME](#).

I've also worked with Mark Lanoue from Fiction Syxx, an amazing musician, artist, producer and vocalist and Scott Campbell, producer and co founder of Farmer Bob, a tribute band. In 2019 I was the lyricist and songwriter on the single [DESERVING "OF "LOVE](#). A metal track, it was composed and produced by Mike Hall, a film sound designer, and composer. At the start of the pandemic, a collaborative effort with Sharon Lia's, [THE SUM OF US](#) featuring a line up of multi award and Grammy nominated and winning artists from across the globe was released. A musician, singer, composer/lyricist/songwriter, recording artist, and producer at Sharon Lia Band/Sharrick Records, she is also the founder of Ladies Who Rock 4 A Cause, a foundation *which provides temporary assistance to women facing life changing circumstances by bridging the gap between the resources they have and the resources they need.*

## **What is your favourite part about being a live performer?**

"I love the creative side when I'm in the studio but it's the stage that I love first. Spontaneous, combustible, unpredictable and always an unforgettable experience. I don't think there's anything like it. You're crafting in real time and improvising along the way and you have your audience along for the ride! However for each positive there's a negative and it can be hard to keep your energy levels up. My least favourite would be the 'cooling down' period after a show."

## **Tell me about your favorite performance venues**

"I've performed in some amazing venues! Big or small, one table or a crowd of thousands, I've had the pleasure of doing what I love. I've been invited to perform for dignitaries, Royalty and everyone else in between! My favourite venue is not in its size but

in its audience.

*"This latest EP from Lyia Meta is forged from that iconic triptych of sensational sounds – soul, R&B and funk – leaning into one or another to create some of the most confidently delivered songs that you will have heard in a long time. The first thing that hits you is Lyia's striking voice; deep, smokey and honey-toned, the sound of a classic soul diva for the modern age. Not that the music is any slouch, it's just that with a voice like hers, there is a lot to compete with." - Dave Franklin (Dancing About Architecture)*

## **What is your new album called?**

"My latest album which was released in January of 2022, is co-written and co-produced by me with producer, songwriter and Billboard charting artist Bob McGiplin. An intuitive and amazing producer, together we created an album we are very proud of. Revisiting some of my influences, the songs were crafted during the middle of the pandemic. Titled '[YOU THINK ABOUT ME](#)', the album fuses elements of R&B, Funk and Soul. An upbeat offering that gets your feet tapping! We started working on it in mid 2021 after the release of my album, '15013'. Bob initially started out with a single but we knew we had stumbled upon something good and our creative juices were just flowing. So together we recorded five songs. Bob is an amazing musician, producer and songwriter!"

## **What advice would you have for someone wanting to follow in your footsteps?**

"I'd say 'DON'T FOLLOW MY FOOTSTEPS', but instead forge your own path and find yourself and your voice. You'll know what needs to be done next. I've always listened to my inner voice and have intuitively followed my own path. It's a work in progress and YOU are a work in progress. Allow for mistakes and learn to accept failure, for without it there can be no success."

## **Any secret releases or collaborations you can let us in on?**

Yes, I have just started on another collaboration with songwriter Denise Dimin from Los Angeles. We knew the album '[15013](#)' needed a follow-up, a continuation to a timeless story, an unfinished tapestry that we had started crafting! Through my voice, together with Bob McGiplin who will once again be helming the ship as producer, I am excited to see where this goes! We have only just started. I am also finishing up on an album which was born before the pandemic and meant to be a follow up to my single [WE ARE LORDS](#). The release date for that album is fluid as my producer is working at fine tuning the final mixes. There's no rush....



LYIA  
META

WEBSITE

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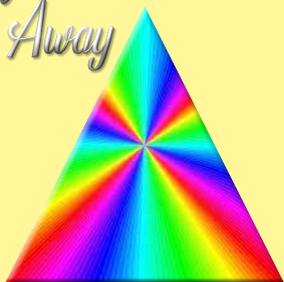
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MUSIC PLATFORMS

<https://www.youtube.com/user/lyiameta>

[Spotify link....](#)

*Write  
Away*



WITHOUT WALLS

© Lyia Meta

*Write  
Away*

I'm thinking of yesterday  
She'll find her way  
Then everything I remember  
Would stay

'Cause life without walls  
Feels like it's love  
Where bending rules and skipping stones  
Gave me birth

Torn from life  
Torn from mind  
Torn from all that once was my place in time

Forever in my mind  
Forever in my heart  
Promises that came undone  
We played it from the start

'Cause life without walls  
Feels like it's love  
Where bending rules and skipping stones  
Know your worth

We can wait all our lives  
Wait for all to be another place in time  
Torn from mind  
Torn from life forever  
Torn from all that once was your place in time

You can wait  
All your life..  
You can wait  
Wait on and on and on and on

We can wait  
We can wait  
We can wait  
Wait on and on and on and on

Torn from life  
Torn from mind  
Torn from all that once was a place in time

You can live your life  
You can't run from time  
Give yourself a chance  
Just turn the page  
Rewrite your line

[Follow this link to listen...](#)





**ZYLA NETA**

## THE COLLIER LAD'S DREAM

© Michael Antony Austin

A young boy, standing on the shoreline  
Watching the tall ships coming in  
Foreign names and destinations  
The sights and the sounds that capture the wind

And I know that I'll be leavin'  
with the first ship out the bay  
Dry your eyes Ma' no greavin'  
I'll be coming back a better man someday...

A Captain or a Pirate King  
A man of wealth with a song to sing  
On the sea I can be anything  
'cause I'll be free  
No more crawling in the dusty coal  
A collier lad with a heart of gold  
The rollin' seas will save my soul  
And I'll be free, yes I'll be free

The Cairo Rose weighs down her anchor  
Cargo comes and cargo goes  
Exotic smells tingle the senses  
Awaken dreams from adventurers' prose

And I know that I'll be leavin'  
with the tide at morning light  
Dry your eyes Ma' no fearin'  
I'm going 'cross the ocean to find a better life...

A Captain or a Pirate King  
A man of wealth with a song to sing  
On the sea I can be anything  
'cause I'll be free  
No more crawling in the dusty coal  
A collier lad with a heart of gold  
The rollin' seas will save my soul  
And I'll be free, yes I'll be free

And I know that I'll be leavin'  
with that schooner from out the Tyne  
Dry your eyes Ma' no tearin'  
I'll start out a poor cabin boy return a fellow fine...

A Captain or a Pirate King  
A man of wealth with a song to sing  
On the sea I can be anything  
'cause I'll be free  
No more crawling in the dusty coal  
A collier lad with a heart of gold  
The rollin' seas will save my soul  
And I'll be free, yes I'll be free

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MICHAEL  
ANTONY  
AUSTIN

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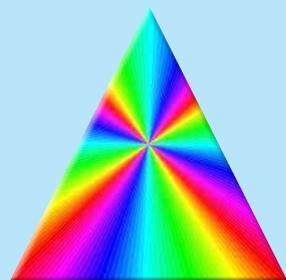
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### MUSIC PLATFORMS

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[NUnCFJbDf?si=UiEdQsSbS2K-](https://open.spotify.com/artist/10re8zgaH1RRB-NUnCFJbDf?si=UiEdQsSbS2K-m9PuMKOfC4A&nd=1)  
[m9PuMKOfC4A&nd=1](https://open.spotify.com/artist/10re8zgaH1RRB-NUnCFJbDf?si=UiEdQsSbS2K-m9PuMKOfC4A&nd=1)





MICHAEL  
ANTONY  
AUSTIN

## The Collier Lad's Dream

### The Inspiration...

The Collier Lad's Dream - Imagine you're about 10 years old. You're a miner, a breakers boy somewhere in the North East of England. It's the early 1900's. Your reality is cold and harsh, but you dream of adventure and travelling the high seas... Originally written in 2017, but recorded in 2020 for my latest album 'It's Not The Years... It's The Mileage'.

### Michael Antony Austin Bio

Who is Michael Antony Austin...?

Michael Antony Austin is a natural performer with a strong, emotive tenor voice.

Centre stage since his early teens, he has chalked up an impressive musical CV with a host of various bands, projects and as a solo artist, along with hundreds of LIVE shows across the world from Russia to the USA... Including supporting such diverse artists as Chris Norman (Smokie), Weather Girls, Steps, The Calling, Madcon and even Right Said Fred.

As singer/songwriter, Michael has released 4 solo albums of deeply personal but radio friendly, Country flavoured Pop Rock and Folk.

Current album 'It's Not The Years... It's The Mileage' features the singles 'Turn Around And Kiss Me', 'Getting Out', 'The Collier Lad's Dream' and 'Kathy

(Come On Home)'.

Recorded & Produced in Kilmarnock & Glasgow, Scotland by Gordon McNeil (Ian Donaldson, The Supernaturals, GUN) - who also played Drums, It also features the talents of Charlotte Printer / Bass (Skipinnish), Derek Fleming / Electric Guitar (Altered Images) and James Prime / Piano (Deacon Blue).

As frontman with the Queen tribute Queen May Rock and as a part of Russian classical pianist Natalia Posnova's Queen Rhapsody ensemble, Michael continues to tour regularly throughout Europe.

### Albums:

2004: Seafoam Green '[Songs From A Beautiful Sad Summer](#)' (Pop Country)

2005: Michael Antony Austin '[The Man With X-Ray Eyes](#)' (Country Folk Rock)

2007: Seafoam Green '[Think Green](#)' (Pop Country)

2009: Michael Antony Austin '[The Angel's Share](#)' (Progressive Country Rock Folk)

2013: Michael Antony Austin '[This Illustrated Life](#)' (Country Folk Rock)

2015: Metal Inc. '[Traces Of The Past](#)' (Thrash)

2018: Monsieur Klaas '[Jazz On The Rocks](#)' (Jazz)

2021: Queen May Rock '[LIVE At The Living Room](#)' (Unplugged)

2021: Michael Antony Austin '[It's Not The Year It's The Mileage](#)' (Country Folk Rock)



## AMERI SHAYE

### WEBSITE

<https://amerishayemusic1.wixsite.com/amerishaye>

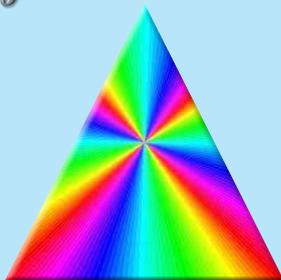
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<https://www.instagram.com/amerishayemusic/>

### MUSIC PLATFORMS

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[https://soundcloud.com/amerishaye?fbclid=IwAR1qH9VNF-GidN-6MtbHoeDZY\\_FSw\\_Bw8EdyMux-5BXINbl4sMPuMib5AnoPI](https://soundcloud.com/amerishaye?fbclid=IwAR1qH9VNF-GidN-6MtbHoeDZY_FSw_Bw8EdyMux-5BXINbl4sMPuMib5AnoPI)  
<https://www.tiktok.com/@amerishayemusic>  
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*Write  
Away*



## BENEATH THESE TEARS

written by Ameri Shaye  
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*Write  
Away*

You see me standing here beneath these tears  
telling you that I want you

It was a moonlit night, and the stars were bright  
but not as bright as your eyes  
I reached for your hand but you turned away  
I thought you'd be the one to share the rest of my days  
All the words I got off my chest,  
but you took my words and then you left  
Two months later here we are face to face,  
saying what we know you should have done that day  
My heart wants to trust you but my head is still in chains

You see me standing here beneath these tears  
telling you that I want you and I need you.  
Along with every fear comes tears  
pouring down like rain ohh because I miss you  
oh yes I do  
You see me standing here  
Beneath These Tears  
Beneath These Tears

If I could stop and turn back time  
I'd come back to this night  
say I do, make things right  
and I want you to know how far I would go  
to have you back in my arms  
I would never let you go  
It'll never be the same without you here  
If I had to I would wait a million years

You see me standing here beneath these tears  
telling you that I want you  
and I need you  
along with every fear comes tears  
pouring down like rain ohh because I miss you  
oh yes I do  
You see me standing here  
beneath These Tears

(Bridge)

When you love someone you tell them  
that's something I should have known  
When you love someone you tell them  
But sometimes you let them go oh ooh

oh oh oohh

You see me standing here beneath these tears  
telling you that I want you...

[Follow this link to listen...](#)



# Ameri Shaye

**S**alter Gann Universal Promotions and Management, LLC announces a Hot New Duet from Ameri Shaye, featuring Jackson Snelling. This is the 10th Single called “Beneath These Tears” from this 17 year old female singing sensation.

Officially released on July 15, 2022, the song is distributed by Salter-Gann Universal Promotions and Management, LLC and Distrokid. This is a Hot Pop/Rock and is already receiving Air-Play on multiple radio stations. Ameri Shaye is from East Texas and is remembered for her ability to create both an emotional and passionate delivery to the songs she sings.

Ameri Shaye has been nominated 11 times for 3 consecutive years for the Red Carpet Award Show in Holland with one win for Christian Song of the year for the song “Me and God” She wrote in 2020. She is also a 10 time JMA Nominee over 4 consecutive years including 2022 Pop Single of the year for her song “Voltage”, and 2022 songwriter achievement

nominee for “Beneath These Tears”. She is a JMA recipient for songwriter achievement.

## Artist Bio / History / Future Plans

Ameri Shaye has been performing in front of audiences since the age of 6. Starting out in Musical Theatre and often traveled with children’s show choir. It was there that she fell in love with both singing and writing. Ameri often did her own solos as early as 6 years old and wrote her first musical play for the theatre at age 7 in a playwright contest where she won first place, having her music performed at the theatre as a result.

Ameri plans to spend the summer months and through the fall performing in really nice Venues and Shows coming up. She also dreams of a potential Grammy someday from her music activities. Having written most of her songs, which come from some sort of life event and hope people find her music relatable and feel connected to her music.



## HURRICANE HIGHWAY

### WEBSITE

<https://www.hurricanehighway.net/>

### SOCIAL MEDIA

<https://www.facebook.com/hurricanehighwayband/>

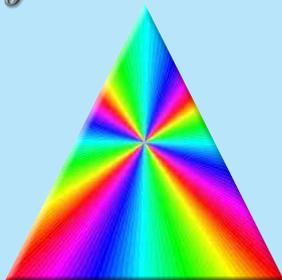
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### MUSIC PLATFORMS

<https://www.youtube.com/channel/UC9-Atpt7eHfq-zWQ1W-QceA/videos?view=0>

*Write  
Away*



*Write  
Away*

## BABY, I DO

© Ed Holland, Nancy Moser, Kevin Rowe

Could be old schoolin' to 90s radio  
Kick back chillin' with a bottle of Merlot  
Could be cruisin' down a county road  
Or collecting sunsets on the coast  
You're every picture on my phone  
The reason I can't wait to come home  
Ask me if I wanna be with you  
Baby, I do, Baby, I do

Baby, I do love everything about you  
Don't wanna wake up without you  
Don't want any other lips to kiss you  
Or any other heart to miss you  
Don't want nobody else walking down the aisle  
Under that veil wanna see your smile  
I know what I'll say  
When the preacher looks my way  
Asks me if I want to marry you  
Baby, I do, yeah baby, I do

Always in your corner, always have your back  
Always be there for you, you can count on that  
My secret keeper, my safe place  
My angel, my saving grace  
Know my thoughts, what makes me tick  
Always amazed at just how we fit  
As time flies by I want you to be  
Sitting next to me sharin' memories  
Baby, I do

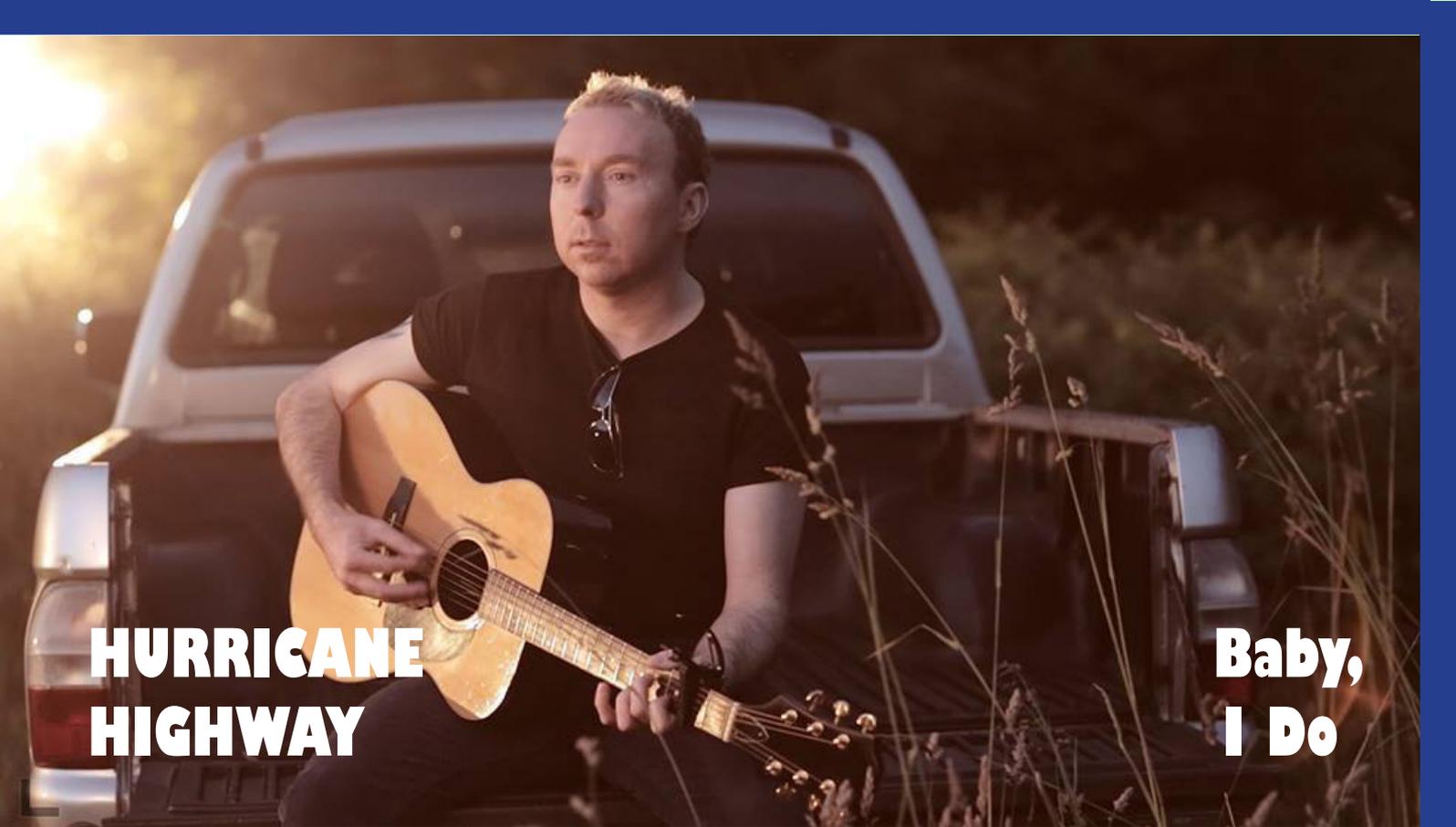
Repeat chorus

I'll cherish you the rest of my life  
Take my last name, want you for my wife  
To have and hold  
Heart and soul

Repeat chorus

Always in your corner, always have your back  
Always be there for you, you can count on that

[Follow this link to listen...](#)



## HURRICANE HIGHWAY

## Baby, I Do

Amazing things have happened Hurricane Highway in their short few years together. From a chance meeting in a pub, singer Ed Holland and guitarist Kevin Collins recorded their first single 'Your Man' in 2014. It received great critical acclaim and very quickly became a radio hit. A video of the same song they made also did very well for them.

The band plays a style of American Country Rock that appeals to a lot of people. Based out of the West Coast of Ireland they have been creating ripples in the industry which have become waves recently.

'Yeah' was their second release also accompanied by a video which was quickly picked up by satellite TV stations and started the brand building process for them.

Then came the recording and video of 'Keep them Kisses Comin' which catapulted Hurricane Highway to new heights. This reached nearly two million views between YouTube and Facebook and other internet platforms and still growing.

This was boosted by the amount of airplay on Sky channels 191, 266, 389 and other Country Music channels not to mention a slot on the Ray Darcy TV Show and being play listed by RTE 1 Radio. National exposure and regional airplay has driven national awareness and brand recognition for the band.

'Hey Pretty Girl' was the next single and was accompanied by a beautiful video which featured an older man looking back on his life. This has already touched over half a million people and won the Irish TV Country Music Award 2016 Best Video of the Year.

The hallmark of Hurricane Highway's success has been the

high quality of their recordings and videos. This is well recognised in the industry and Country Music channels and Radio stations always look forward to receiving their new material. Ed Holland and Kevin Collins come from two different musical backgrounds and sometimes when these are mixed something magical happens. Hurricane Highway is a perfect example of this.

April 2017 saw the release of their greatly anticipated album 'EXPOSED' which went straight to No. 1 in the iTunes charts and is doing really well for the band. Further singles from the album 'If it Gets You Where You Wanna Go' and 'Make you Mine' have received great airplay and the video for 'Make You Mine' won the Irish Post/TG4 Country Music Award for Best Video of the Year 2017 for the second year in a row.

They are definitely doing something right. Hurricane Highway was also nominated for the 2017 Best Live Band 2017 and Best Album of the Year 2017. Having played some of the biggest festivals of the year 2017 their new original single 'If this is Goodbye' is released early November 2017. This plus their song gave Hurricane Highway two GRAMMY nominations in 2019 and this brought the band to the notice of international audiences and promoters. Requests and enquiries for concerts and festivals in UK, United States, Canada and Australia as well as Ireland followed. The band will be touring internationally in 2020. Details to be announced shortly.

The band has also been recording in Nashville, the home of country music and some of these recordings will be available on the next album. June 2019 saw the band release an American Country Rock cover and arrangement of the Lionel Richie international hit 'Dancing on the Ceiling' to great critical acclaim with a super video



## MICHAEL BOTTE BAND

### SOCIAL MEDIA

<https://www.facebook.com/michaelbotteband>

### MUSIC PLATFORMS

**Spotify:** <https://open.spotify.com/track/0f6J9g2oNDrrdx-IU2ZbvHA?si=49333bc-1c0924f4a>

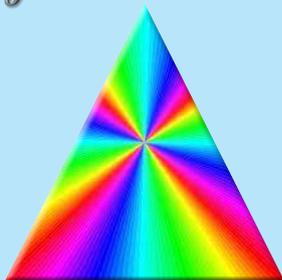
**Amazon music:** [https://www.amazon.com/music/player/albums/B0B3JXPV-8L?marketplaceId=ATVPD-KIKX0DER&musicTerritory=US&ref=dm\\_sh\\_Z3NPTXE-4W3rngbrB2cDvmAjk1](https://www.amazon.com/music/player/albums/B0B3JXPV-8L?marketplaceId=ATVPD-KIKX0DER&musicTerritory=US&ref=dm_sh_Z3NPTXE-4W3rngbrB2cDvmAjk1)

**YouTube:** <https://www.youtube.com/watch?v=yf-kBa2eHcU>

**YouTube Lyric Video:** <https://youtu.be/z5vX3kxnpNc>

**iTunes/Apple Music:** <https://music.apple.com/us/album/new-rising-sun-single/1628603417>

*Write  
Away*



NEW RISING SUN  
© Michael Botte

*Write  
Away*

Let's take a drive, all through the night,  
and rest along the way  
Sometimes we feel, the need to move on  
and sometimes we need to stay  
I remember where we came from,  
and I sure know where we've been  
This is not how the story ends,  
it's how it begins

I'm ready to face distant horizons,  
stare into space at the New Rising Sun  
I'm ready to face distant horizons,  
stare into space at the New Rising Sun  
Stare at the New Rising Sun

What do you see, master illusion or a pure reality  
Let's go get lost, in a familiar place  
cause where you are is where I'll be  
I remember where we came from,  
and I sure know where we've been  
This is not how the story ends,  
it's how it begins

I'm ready to face distant horizons,  
stare into space at the New Rising Sun  
I'm ready to face distant horizons,  
stare into space at the New Rising Sun  
Stare at the New Rising Sun

Let's go get lost, in a familiar place  
cause where you are is where I'll be  
Let's go get lost, in a familiar place  
cause where you are is where I'll be  
I remember where we came from,  
and I sure know where we've been  
This is not how the story ends,  
it's how it begins

I'm ready to face distant horizons,  
stare into space at the New Rising Sun  
I'm ready to face distant horizons,  
stare into space at the New Rising Sun  
Stare at the New Rising Sun

[Follow this link to listen...](#)

# MICHAEL BOTTE BAND

# New Rising Sun



## **Song Inspiration:**

My wife (Jodi) and I got married young and decided to move around the country for the thrill of experience. The toughest part was being away from our friends and families but fortunately we were able to make the dearest of friends along the way. While living in New Mexico from 2004-2010, where our daughter Enteya was born, we were suddenly caught in confusion about where we should live and what we wanted for our daughter. I remember driving through the Jemez Mountains outside of Albuquerque in 2006 and “staring at the New Rising Sun” and the song was born. The song is about life and love and being adaptable to change. Even though I have lived in 4 time zones in the US, I “remember where we came from, and I sure know where we’ve been...this is not how the story ends, it’s how it begins”. In 2010, we moved back east to be closer to our friends and family.

## **Music Bio:**

Throughout my childhood, my father was always singing. He led the local church choir and made appearances in local music theatre productions. I was the only kid on the block who knew “Fiddler on the Roof” or “The Sound of Music”. I never touched a guitar until age 25 (circa 1995) when I tried to play it for a few weeks, got frustrated, and threw it out a

second story window.

When I lived the Bay Area (Oakland CA) from 1998-2002, I met a guy named Sebastian Beltrami (from Melbourne, Australia and who is still one of my best friends today) who taught me how to play. I met up with a few local musicians and formed a “garage band” but we never left the garage.

From 2003-2004, I backpacked around the world and would play guitar in India with other musicians in exchange for dinner. That was an absolute blast! Unfortunately, I never picked up the guitar again until 2020 when Covid-19 (quarantine hit).

My daughter had recently enrolled in a local music school “Let There Be Rock School” outside of Philadelphia and she asked me if I was ever going to play music again. Because I had ample time on my hands, the Michael Botte Band was born. I released an EP in 2021 called “Radiate” along with a few other singles that were self-produced. I was proud of what I made but it wasn’t until I met my producer Bob Beals who is the owner/founder of Sound Foundation Studios that my dreams started to come true. Bob was able to take my vision and turn it into reality. I will forever be grateful for his musicianship, guidance, and friendship.



## SIVAN

### WEBSITE

<https://www.sivanlanger.com/>

### SOCIAL MEDIA

<https://www.facebook.com/sivanlangermusic/>

<https://twitter.com/sivanlanger>

<https://www.instagram.com/sivanlangermu/>

### MUSIC PLATFORMS

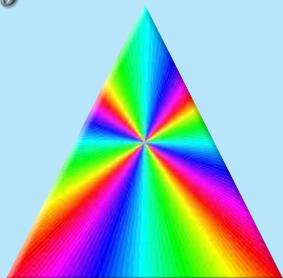
<https://open.spotify.com/artist/7ckVHLOYWQRV09kE-oLOiqD>

[https://www.youtube.com/channel/UCYWktot1L\\_dWbRx-F070oQSg](https://www.youtube.com/channel/UCYWktot1L_dWbRx-F070oQSg)

<https://music.apple.com/us/artist/sivan-langer/1528334623>

<https://www.deezer.com/us/artist/99529602>

*Write  
Away*



*Write  
Away*

## THREE MONKEY SONG

© Sivan

I didn't buy  
Tickets for this show  
Where I wanna be now?  
I don't know

I feel your pride  
Wants to take  
me for a ride  
Better hang on tight  
'Cos the changing tides

I didn't buy  
Tickets for this show  
I see me in the distance  
Where?  
I don't know

I feel your pride  
Wants to take  
me for a ride  
Better hang on tight  
'Cos the changing tides

We hate to say  
We told you so  
We hate to sing  
We told you so  
We hate to shout  
We told you so  
Told you  
Told you  
Told you so...

[Follow this link to listen...](#)

I don't hear I don't see I  
don't know  
Is that a cool way to go?

If you're happy and you  
want to come along  
Come and sing with us  
the three monkeys song

And again  
And once again

I'm not here I'm not there  
I don't care  
Are you the new adware?

If you're angry and think  
everything is wrong  
Come and sing with me  
the three monkey song

And again  
And take that plane

Let's hear it for the  
monkeys in the show

Let's hear it for the  
junkies that we know

Let's hear it for the lost  
and the found

Let's hear it for the ones  
who hang around

[Follow this link to listen...](#)

# SIVAN

# Races



## Three Monkey Song

**M**y latest release – Races – is exciting for me, since I did the mixing on this one. The song is pretty deep contextually.

This song can tell you how it feels to be an artist in a small town when every fool tries to compete with you or tell you it's not the way life should be lived. It reminds me of the current situation in Ukraine with Russia putting a show on them that they really didn't ask for. It's a bit messy and chaotic production. But hopefully, it does cut through the noise. Would love to get any coverage reviews and plays on this non-mainstream song.

It's a double release with the first successful "Three Monkey Song" attached to it as a second track.

Sivan Langer's fascination with music came at an early age. As a kid, he would play covers of Paul Simon's Graceland on kitchen trash cans (and consequently was forced to move out of the house).

Naturally allured by the rocking sounds of Mudhoney,

Nirvana, and the whole Seattle grunge scene and 90s rock music, Sivan ultimately persuaded the musical chief of the local community to fund a first electric guitar.

While in university, the artist took interest in diverse worlds, such as Brazilian music and freestyle jazz, as popularized by John Coltrane, amongst others. Additional influences include late 60s rock acts and singer-songwriters like Lou Reed, Bob Dylan, and Tom Waits.

The open-hearted music created by the artist combines blues and rock influences to resonate a voice that traces back to its blues-rock, punk, grunge, and local roots. While the musician's creations form a wide-ranging emotional rainbow, the lyrics are occupied by social issues and other untraversed subjects.

Regardless of anything suggesting otherwise, Sivan "still thinks that music is an emotional endeavor," listeners are now welcome to embark on this musical journey...



**DANIEL  
AYISI**

**SOCIAL MEDIA**

<https://www.facebook.com/profile.php?id=100011833875787>

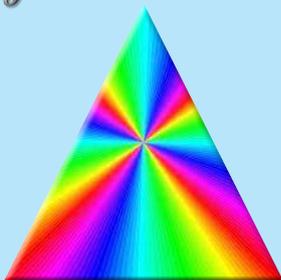
<https://twitter.com/Danny-ghana>

<https://www.instagram.com/danny.ghana/?hl=en>

**MUSIC PLATFORM**

<https://soundcloud.com/user-691811846>

*Write  
Away*



*Write  
Away*

**THAT IS MARRIAGE**

© Daniel Ayisi

Marriage is good  
But it's breaking down  
Marriage is good  
Everyday managed  
Good for life  
Though not easy road  
At times it's lovely  
Sometimes it's sad  
That is marriage.

Marriage is good  
But it's breaking down  
Marriage is good  
Everyday managed  
Good for life  
Though not easy road  
At times it's lovely  
Sometimes it's sad  
That is marriage.

Marriage is good  
But it's breaking down  
Marriage is good  
Everyday managed  
Good for life  
Though not easy road  
At times it's lovely  
Sometimes it's sad  
That is marriage.

[Follow this link to listen...](#)

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Daniel Ayisi was born on the 1st of December 1969. He is a Ghanaian and comes from the Ashanti and the Eastern regions of the country.

The talent in music has been from him mother and among a family of eleven, the only child with music talent, at church either involved in singing or drumming during such sessions.

The passion in music heightened at a youthful age to write and compose music for recording on commercial basis but constantly did not meet his expectations.

In 2018, first commercial release to my surprise won an award from Australia in a listener voting competition organized by Eastern 98.1 FM, winning the best music with my music, a contemporary Christian song titled, YAHWEH.

Subsequent work, a music titled, THANKSGIVING released in the year 2021, has continued to receive airplay in couple of radio stations worldwide. To mention but few at CBJ radio in Ohio, WFPN radio in Norwich, Connecticut, London Christian radio.

Having not yet pitched talent in a particular genre, Daniel Ayisi, in music called, Danny Ghana ventured into the country music genre releasing two singles titled “That Is Marriage” and the other “How Can I”

Incidentally both singles are receiving airplay in the USA, UK, Africa and also in Latin America at a radio station called, Tiempos de radio in Peru.

Danny Ghana is musically influenced by the likes of Sir Elton John and Lionel Richie who have songs that are generationally air played.

In terms of motivation, see occupation of being an artist a fantastic means to come into contact with cross section of people.



## CINDY H NENE

### SOCIAL MEDIA

<https://www.facebook.com/cindyh.nene.7>

### OTHER PLATFORMS

<https://www.best-poems.net/poem/ghost-riders-by-cindyhclark.html>

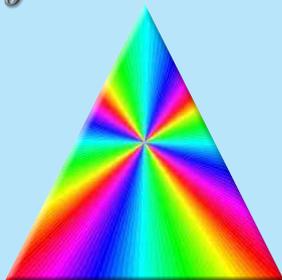
<https://music.apple.com/pe/album/ghost-riders-single/1238433951?l=en>

[https://open.spotify.com/track/110Ad7Bv05mrvS9wVB-HKE2?si=AAAGEiz2TJqsyB-pX1IBuiA&utm\\_source=copy-link&nd=1](https://open.spotify.com/track/110Ad7Bv05mrvS9wVB-HKE2?si=AAAGEiz2TJqsyB-pX1IBuiA&utm_source=copy-link&nd=1)

[https://www.google.co.uk/books/edition/Poetry\\_of\\_Enlightenment/HrFFDgAAQBAJ?hl=en&gbpv=1&printsec=frontcover](https://www.google.co.uk/books/edition/Poetry_of_Enlightenment/HrFFDgAAQBAJ?hl=en&gbpv=1&printsec=frontcover)

<https://www.authorhouse.com/en/bookstore/bookdetails/774564-Poetry-of-Divine-Infinity>

*Write  
Away*



*Write  
Away*

## JAH-MAN RASTA

© Cindy H Nene  
Andre Weekes

Jah man Rastaman jah man you are my brotha man  
Jah man Rastaman jah man your my brotha man  
Jah man Rastaman jah man your my brotha man  
Jah man Rastaman jah man your my brotha man

Everyone is born free  
but the system of the supremacy  
put you in a mental prison'  
Maybe not a Rastaman  
just cause I wear these dreads ..  
Past present, , am A JAH-MAN ....

Jah man Rastaman jah man you are my brotha man  
Jah man Rastaman jah man your my brotha man  
Jah man Rastaman jah man your my brotha man  
Jah man Rastaman jah man your my brotha man

don't need no riches only identity  
'Am not religious am spiritual man  
my veins are not of my forfathers  
blood but the blood of Jah

When someone treats you like you have no value,  
act like they never existed in life ...  
Sometimes it's better to have peace than to be right  
Am not a political man

Jah man Rastaman jah man you are my brotha man  
Jah man Rastaman jah man your my brotha man  
Jah man Rastaman jah man your my brotha man  
Jah man Rastaman jah man your my brotha man

Sometimes it's better to have peace than to be right  
Am a Jah man I come with a prophetic light  
Dont drink dont smoke that weed  
but get high on the prophecies  
I see myself as Jah -man. ... We Never die

JAH-MAN Rasta-man

Jah man Rastaman jah man you are my brotha man  
Jah man Rastaman jah man your my brotha man  
Jah man Rastaman jah man your my brotha man  
Jah man Rastaman jah man your my brotha man

[Follow this link to listen...](#)

# JAH-MAN RASTA



**ANDRE WEEKES**



**CINDY H NENE**

I came to Ivory Coast West Africa April 2019  
Married Reggae Dance-Hall Artist Nene Rol  
I don't sing, but I write for Artist excluding my  
husband Artist Nene Rol

I am the Ceo of SHABBA TOP ARTIST  
INTERNATIONAL PROMOTIONS for Independent  
artists.

My husband & I both are pursuing the Music Career  
planning to reach USA in the next year or so. I am  
a member of the International Singer Songwriters  
Association And BMI.

I also have Single R& B With Sarabara Music Paris  
France My Songwriting has all GENRES.

I am not a singer but a songwriter with many Artist  
Collaborations all over the world I am American  
Songwriter and Author of  
Poetry of Enlightenment  
Poetry of Divine Infinity  
Both books can be seen online under CindyH Clark.

I Am out of Kansas USA came to Ivory Coast in 2019  
married Artist Nene Rol I'd like to give Reconization  
with my latest Release in April 2022 shortly after My

Artist Andre Weekes sadly passed away suddenly  
from Cancer however we were able to release the  
Song I wrote JAH-MAN RASTA which he sang for  
me.

Artist Andre Weekes available online spotify &  
youtube.

I started writing 2017 ending in 2 poetry books  
published this was the beginning of my profound  
writing.

## GENRES

Gospel -Reggae-Hiphop-dancehall RAP R&B

My first Collaboration was with Country Artist  
Michael Gentry Montgomery of Nashville In Poetry  
Song [Ghost Riders](#) 2018

My second recoding Collaboration was with Roots  
Reggae Artist Malayky of Ivory Coast /Sanguyss  
Productions.

Followed by California World Saxophonist Jason  
Weber Instrumentalist [I hear his whisper](#) /original  
recording Collaboration with Malayky Malayky II  
2018.



## TIFFANY GRACE

### WEBSITE

<https://www.tiffanygracemusic.com.au>

### SOCIAL MEDIA

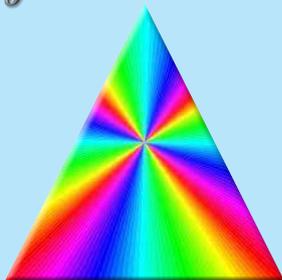
<https://www.facebook.com/tiffanygracemusic>

<https://www.instagram.com/>

### MUSIC PLATFORMS

<https://linktr.ee/tiffanygracemusic>

*Write  
Away*



## PERFECTLY IMPERFECT

© Tiffany Grace

*Write  
Away*

I've always liked a bit of silence  
Being left with my own thoughts  
I'm way too sensitive for my own good  
So, I barely let down my guard  
I always try to be honest  
Though it's never what people wanna hear  
I often laugh when I'm not supposed to  
Cause it's how I hide my fear

But people assume they have the right to tell me  
What I should think and who I should be

Who are you to judge?  
Keep it to yourself  
Perfectly Imperfect  
Not trying to be someone else  
Who are you to judge?  
Gotta let me be  
Good is never good enough  
(but) I'm not perfect I'm just me

I'm kinda scared of a lot of things  
Falling in love I'd say is one  
I break my heart thinking it won't last  
And that's when I start to run  
I'm only young I've got a lot to learn  
So don't go holding it against me  
But you know I've discovered that life  
Don't always turn out  
How you want it to be

Who are you to judge?  
Keep it to yourself  
Perfectly Imperfect  
Not trying to be someone else  
Who are you to judge?  
Gotta let me be  
Good is never good enough  
But, I'm not perfect I'm just me

Well, here I go again  
Tryna pick up the pieces  
My beauties from scars  
And my strength is my weakness  
Stuck in place  
Lost in my mistakes  
But I'm who I am, and I won't break  
So

Who are you to judge?  
Keep it to yourself  
Perfectly Imperfect  
Not trying to be someone else  
Who are you to judge?  
Gotta let me be  
Good is never good enough  
But, I'm not perfect I'm just me

Who are you to Judge?  
Gotta let me be  
Good is never good enough  
But, I'm not perfect I'm just me  
I'm not perfect I'm just me

[Follow this link to listen...](#)

# TIFFANY GRACE Perfectly Imperfect



When you blend the strong, angelic vocals with inspirational, empowering lyrics and a touch of soulful guitar playing you get Tiffany Grace.

Born and raised amongst the cane fields in regional Mackay Queensland Tiffany Grace has been musically inclined since the age of six when she started private singing lessons. She then went on to complete her first AMEB exam at the age of 9 receiving honours and continued her musical studies to grade 4. Always seen as the more reserved kid sitting in the background yet bursting to share her ambition with the world, nothing has been able to stop Tiffany Grace as she overcame her fear of anxiety and public performing. Being inspired by Taylor Swift and Ed Sheeran Tiffany picked up a guitar at the age of 13 and went on to open for country artist Scott Dann the same year. Tiffany Grace's song writing techniques are very realistic and inspirational. She has an ability to reach that emotional chord within. Her Music is generic enough to connect with all age groups and the 18- year - old singer - songwriter is certainly turning heads with her smooth voice mixed with her large vocal range in her chosen genre of acoustic pop with a subtle touch of country.

Just a few of the highlights in Tiffany's Music career so far include, traveling to LA to perform at the Arts International Showcase, opening for Brad Butcher at Mackay's Australia Day Gala, singing her original Christmas carol at the 4MK Christmas carols in 2021, being accepted into Tamworth CMAAA, singing the national anthem at several cowboy games in Townsville at the NRL stadium and singing at many local, council and private events in her hometown.

As one journalist mentioned in 'Mackay and the Whitsunday Life' newspaper *"Tiffany Grace has the magic of music at her fingertips and is making a name for herself as an emerging artist in Mackay"*

Early this year Tiffany Grace headed down to Brisbane to record her debut single "Perfectly Imperfect" with Aria nominated producer 'Stuart Stuart - Analog Heart Records', along with another song that will be announced over the next coming months. When she returned to her hometown she went on to work with Videographer 'The Lost and Wild' and Photographer 'Cherrie Hughes Social Media and Photographer'.

Tiffany says her song "Perfectly Imperfect" "spreads a powerful message to anyone who has been told that being themselves just isn't good enough. This song is a journey about accepting yourself and the fact that people will judge you, but this shouldn't be the reason to change. Tiffany Grace in her own words went on to say "Knowing my song could make a difference for people, plays a big part in driving my passion" Tiffany Grace lives and breathes music and this young maestro is on track to much bigger things.

I was inspired to write my Debut single "Perfectly Imperfect" from my own personal experiences when others would focus way too much on me and pointing out my imperfections rather than trying to be the best version of themselves. I know I'm defiantly not the only one who has been constantly judged and told that being themselves just isn't good enough. So, I wanted to spread the powerful message to stay strong and do your best to accept yourself and the fact that people will judge you, but this shouldn't be the reason to change. Throughout my song I express many imperfections of my own that others have felt the need to point out in the past, even when I clearly knew of them. Making me feel like I had to hide these imperfections, it did take time, but I learnt that these imperfections make me who I am, and I wanted to help other people understand that it's normal and it will take time to accept the fact that you will never be perfect, you just need to be happy being perfectly imperfect because in the end that's what we all are.



## ALEX VOORHEES

### WEBSITE

<https://www.ivanavanderveen.com/>

### SOCIAL MEDIA

[https://www.facebook.com/  
alexvoorheesmusic](https://www.facebook.com/alexvoorheesmusic)

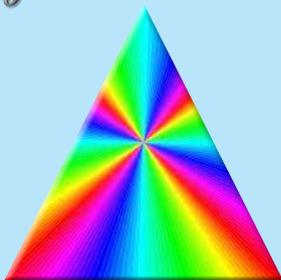
[https://www.facebook.com/ivana.  
vanderveen.9](https://www.facebook.com/ivana.vanderveen.9)

### MUSIC PLATFORMS

[https://www.youtube.com/  
ivanavanderveen/join](https://www.youtube.com/ivanavanderveen/join)

<https://www.youtube.com/c/ImagoMortis>

*Write  
Away*



*Write  
Away*

## MAGICAL FEELING

© Lyric/Music: Alex Voorhees

Father time, renew my life,  
From this time warp, bring back my smile  
Like sands in the hourglass..... almost gone  
A great fortress hides the innocent

Dreams of happiness carved in the sand  
This is all we have, but It's not what we need  
We will dwell in the madness, until we fade away  
Would it just be the words of a dreamer?

We could leave it all behind  
It would be just a memory we'd like to hide  
We don't have to linger around this time  
We can start a new era in our lives

No it's not wishful thinking....  
you don't have to believe  
Maybe give it a try - If love will bring love  
We can make it work  
Be the change you want to see in the world

We could leave it all behind  
It would be just like a memory we'd like to hide  
We don't have to linger around this time  
We can start a new era in our lives

We could leave it all behind  
It would be just a memory we'd like to hide  
But remember; inside us all  
There's a magical feeling  
reconnecting the bond with nature  
Let the future unite us again  
Make a shift of consciousness  
Let the magic flow again, in your life

[Follow this link to listen...](#)

# MAGICAL FEELING

**IVANA**  
RAYMONDA VAN DER VEEN



**B**razilian composer Alex Voorhees, although little known outside the Brazilian Heavy Metal scene, already has four albums recorded by Dutch singer Ivana Raymonda van der Veen, highly successful on YouTube with over 200,000 subscribers on her channel.

It was through participation and awards in the Artist Signal International Contest - in which the most voted artist each month received \$10,000 USD at the time - that Voorhees met Ivana, both being winners of the award. The partnership began in May 2015 with the musicvideo "To Cast a Shadow". Despite excellent public reception of the track, both were shaken by the tragic death of participating guitarist Mauricio Biango, a victim of depression. The song "Farewell My Light" was composed and later recorded in Biango's honor.

Experimenting with different musical styles, the compositions of Voorhees for Ivana are emotional and evoke cinematic expressiveness in their variety. "The North Remembers" brings an epic and nostalgic air; the bittersweet "I Understand" mixes an 80s retro beat with a string quartet to honor elderly love; the tribal and mysterious "The Witch" invokes the sacred Feminine Divine. These collaborations gave birth to a solid and lasting partnership.

His last and most acclaimed album "Passion" flows between rhythms, but promotes a delightful 80's revival in songs such as the sweet "Symbiotic Souls" and the lively "Best I Can". "Shapeshifter" sails sensual seas with a Latin-Brazilian beat, and "Sweet Symphony", which opens the album in a full-bodied way by adding orchestral elements and modern rap beats, brings a more whispered voice by Ivana and contains spicy lyrics which caused a stir among the singer's fans and her video was almost banned from YouTube - resulting in the song going viral among her followers.

Ballads are also present in the opus with the powerful "In My Dreams" and the beautiful "Drops of Poison".

Ivana's statistics are impressive: prolific artist and workaholic, she released her first official video in 2007 at just 14 years of age and hasn't stopped since. So far, she has more than 180 original compositions, 100 covers, 12 CDs - 7 of them released as LP's - 1 DVD and 8 Blu-rays. Of these, four albums and 3 Blu-rays contain songs by Brazilian composer Alex Voorhees. Imago Mortis has released other albums since then, such as "Transcendental" (2006), "LSD" (2018) and the latest single "O Mistério da Vida" (2019). All albums are available on major streaming platforms such as Spotify, Deezer, iTunes and others.

Alex Voorhees, on top of being a composer and music producer, is also a vocalist. His favorite style is Heavy Metal, a genre in which he is well known in his home country with the acclaimed band Imago Mortis, of which he has been a vocalist for over 20 years. Alex was also known previously for his participation in the band Dust From Misery, with which he participated on several Brazilian TV shows such as Jô Soares (SBT), Fantastico, (Globo)MTV - New Bands, Stay Heavy (AllTV), along with others.

Worldwide acclaimed on the rock/heavy metal circuit, the album "Vida - The Play of Change", released in 2002 by Imago Mortis, invites the listener to a meeting with death. According to the listeners themselves, Vida is an album that refers to a moment of existence that comes to everyone: the end of the sense of invincibility and the intense reflection on the reality of death as part of the infinite cycle of life. The expression of being conscious through every stage of dying has an unbelievable emotional charge that absorbs the listener while narrating a story full of cruel reality. Weight, aggressiveness and melancholy set the tone of this epic narrative

that is practically a symphony of the purest doom metal.

During his career as a vocalist, Voorhees was also present in important works along with other great Brazilian and International singers. In 2020, he participated in the DVD "X Years of Soul" of the rockopera project "Soulspell" along with names such as the Italian Fábio Lione (Rhapsody of Fire, Kamelot, Angra and Andre Matos (Viper, Angra, Shaman). Voorhees had previously worked with Matos on the interpretation of the song "To Be..." for the project "William Shakespeare's Hamlet", along with other renowned artists in the Brazilian scenario, such as Edu Falaschi and Bruno Maia.

With a faithful fanbase, Voorhees' bands performed very successfully in several states of Brazil, but the musician simultaneously always enjoyed composing for other artists, including very different styles of music. He has serviced the requests of names like Julia Crystal, Alexandre Cordeiro, Melissa's, Rosmerta and the American artist Destyni. Alex's musical versatility has been shown before, however, in his previous band Alquimia - mixing Rock with Brazilian rhythms. In addition to composing, Voorhees took a taste for studio work and produced bands, often recording, creating arrangements and even playing all the instruments in the process of creating complex orchestrations.

The successful partnership between Voorhees and Ivana seeks to rise to new heights and challenges: although they have been working together and have been friends for so many years, they have not yet met one another face-to-face. They aim to promote this meeting and possible joint presentations as a duo both in Europe and Brazil, and are open to invitations from the media and event organizers.



## ANDREW DEAN & THE FARM MACHINE

### WEBSITES:

<http://www.AndrewDean.US>

<https://linktr.ee/andrewdeancountry>

<https://www.n1m.com/andrewdean>

### SOCIAL MEDIA:

<https://www.facebook.com/andrewdean.us>

<https://twitter.com/andrewdeanmusic>

### MUSIC PLATFORMS:

<https://www.kkbox.com/tw/en/artist/GnMYR9RznXAaSg8c4L>

<https://www.reverbnation.com/andrewdeanmusic>

<https://www.youtube.com/channel/UCZde-1uBhqPjKU1AuvTyUlw>

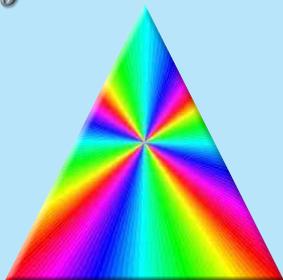
<https://music.amazon.com/artists/B0015IPLVE/andrew-dean-the-farm-machine>

<https://www.shazam.com/track/159084228/country-music>

<https://andrewdean.bandcamp.com/>

<https://open.spotify.com/artist/3vMQvdVLyUpxA3W1d2Gtx7?si=DxYWk5XsQ8a-SZrPk5bBLw>

*Write  
Away*



*Write  
Away*

## WANTED: A GOOD TIME FOR ALL

© Andrew Dean

Fun in the sun  
We're putting trouble on the run  
Laughin' and Drinkin'  
Come and get you some  
Wanted, a good time for all

Whether skiing or boatin'  
commence to floatin'  
The river or the lake  
Or some ocean motion  
Wanted, a good time for all

Chorus: As the hours drift away  
We're having a ball having fun here today  
Not a care gets in our way  
Wanted, a good time for all

Instrumental 16 measures

Fun in the sun  
We're putting trouble on the run  
Laughin' and Drinkin'  
Come and get you some  
Wanted, a good time for all

Whether skiing or boatin'  
commence to floatin'  
The river or the lake  
Or some ocean motion  
Wanted, a good time for all

Chorus: As the hours drift away  
We're having a ball having fun here today  
Not a care gets in our way  
Wanted, a good time for al

Tag  
Yeah, Wanted, a good time for all  
Alright, Wanted, a good time for all

[Follow this link to listen...](#)

# Andrew Dean & The Farm Machine

# WANTED:



Early during the 2020 pandemic it became increasingly evident that our lives as entertainers would change (temporarily), and not for the better. It was then that I set out a course of action to increase my blessings, and NOT focus on the impending doom. I had a catalog of many notebooks full of everything from margin notes to full complete song lyrics, some title ideas, and hooky things that had all floated – at one time or another- around in my noggin. Clearly, we musicians were in for a dry spell. In that moment, and every moment since March 15th of 2020, I realized there might be SOMETHING that I could do to help my fellow musicians make a buck or two doing what they absolutely LOVE.

Music is our passion, I headed to Nashville. Most of the players and pickers in my band The Farm Machine, sat idle, no Opry gigs, no concert venues, not even a bar or restaurant gig in sight for what would eventually be months, not merely weeks, as originally thought. With a few re-writes “WANTED” was born. Born out of necessity, and LOVE, for our life as music people! In an interview with Radio disc jockeys in the United Kingdom I was asked “what would the world be like if there was NO MUSIC?” Stunned, I could only reply “I would have to be a Poet, or simply a Beach-Bum. Laughter ensued.

The previous year 2019 all summer I was blessed to tour the West, heading out from Ohio, made a giant loop out to Cheyenne, rounded down to Denver, up the incredible climb to Aspen, on top of the world. Couldn't have been merely a suggestion, but kept on heading West to beautiful Utah, Arizona, New Mexico. Route 66 called me, I answered with a wanderlust for the old west, and as I was Standing on the Corner in Winslow Arizona, follow that dream was the image in my head, as always in my heart. Crossed that Rio Grande river heading into Albuquerque, then on to Amarillo by morning, panhandle of Oklahoma by high Noon, got nailed by a hailstorm in Kansas, met Dorothy and Toto (a huge accomplishment for our 17 year old RyLee, once a vibrant Jack Russell). Life is measured by the moments that take your breath away, there are so many. Thought to stop for the night in the next town, happened to be Dodge City, couldn't wait to get outta that town.

On the final leg of that tour, we made a slight detour into the past, a small town called Brookville, as I am familiar with Brooksville, a small town that my Cowboy Church is located in Florida. A “watering-hole”, old western saloon beckoned for a sit-a spell. It was Sunday - they were closed. Sat outside anyway on a bale of hay. Terri took a few cameo shots, some fun stuff. Never imagined that WANTED poster on the post would be inspiration. After all, it's better to be WANTED, than the unfortunate Unwanted. We dared to dream, and in 2020 during the height of a worldwide pandemic of epic proportions, “Wanted: A Good Time For All” was born.

Followed by 11 selections, ranging from old west tales of pioneers, wagon trains, gun fights, high-plains drifters, and the longing for Home. 12 songs born out of the many, many still in my head, memorized on my trusty guitar, and some scribbled on paper.

Humbled by more than 30 awards from numerous Country and Gospel Music Associations, including Entertainer of the Year, Country Song and Album of the Year, plus the Patriotic Song of the Year, Andrew Dean is your typical family man, with his heart in the right place. Nashville NITE\*SKY records recording artist Andrew Dean hails from Ohio and Florida

With strong vocals and country roots this young country and Gospel singer, songwriter, entertainer, and producer is a fan-favorite at concerts. Dean relates his faith in God in his songs, blending family-style country, southern gospel, bluegrass, patriotic, and inspirational music. “It's part of my roots and who I am,” he said. “I'm very blessed to do what I can for the children, Veterans and their families, and those in physical and spiritual need.”

Accepting the call to a full-time musical career, Andrew, his wife Terri travel extensively around the world as they help others find healing, comfort and joy with their uplifting message of hope. Known for their high-energy concerts, with over 15 years of experience in the entertainment business, they have shared the stage with talent such as George Jones, Terri Clark, Kenny Chesney, The Gaither Gospel groups, David Phelps, Jeff and Sheri Easter, Ivan Parker, The Palmetto State Quartet, toured with Joann Cash-Yates (Johnny Cash's little sister), Jack Greene, Jan Howard, Billy Walker (The Tall Texan), and many more...

## CHARITIES...

- \* Breast Cancer research - because of the loss of my sister
- \* Christmas For Families - DJ Tommy Dean in Maine
- \* Veterans of the United States of America's Armed Forces

HIS LIFE'S AMBITION... To treat people the way I want to be treated.

ANDREW'S PHILOSOPHY OF LIFE... Love it, do it, and live it, and like your life.

MY PEARLS OF WISDOM... Be happy with who you are and walk in the light of God.

## ADDITIONAL LINKS

<https://album.link/v80vd8dwn993r>

<https://www.godtube.com/watch/?v=7DDYPNNX>

<https://www.youtube.com/user/niteskyrecords>

<https://onlineradiobox.com/artist/373721149-andrew-dean-and-the->



## GARY MATHENY

### WEBSITE

<https://www.garymatheny.net/>

### SOCIAL MEDIA

[https://www.facebook.com/  
gary.n.matheny](https://www.facebook.com/gary.n.matheny)

[https://www.instagram.com/ga-  
rymatheny.music/](https://www.instagram.com/garymatheny.music/)

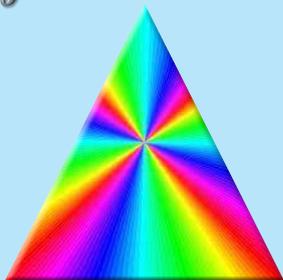
[https://twitter.com/GaryMath-  
Musik](https://twitter.com/GaryMath-Musik)

### MUSIC PLATFORMS

[https://open.spotify.com/ar-  
tist/7roroGYnMD4k8aZuetBz0o](https://open.spotify.com/artist/7roroGYnMD4k8aZuetBz0o)

[https://www.youtube.com/chan-  
nel/UCe5fP3gVM29z5w47jK-  
m1ERg](https://www.youtube.com/channel/UCe5fP3gVM29z5w47jK-m1ERg)

*Write  
Away*



## SOLO DOS GATOS *Write Away*

© Gary Matheny

It's five o'clock somewhere I've heard it said  
Opened my eyes rolled outta bed  
Slipped on some cutoff jeans-  
sandals and a tank top shirt  
Going to the Tiki Bar  
cause the bar stool's where I work

Hablando con la senorita-tight  
shorts and long tan legs  
She smiles and walks away-she likes to see me beg  
Pour another shot of tequila  
slice a lime  
Not gonna go nowhere cause I'm on island time

Solo dos gatos-we're sitting in an island bar  
Doing shots of Tequila-putting tips in a mason jar  
Listening to a dude play guitar-singing Buffett,  
Merle and Cash  
Solo dos gatos-we're sucking limes  
and getting smashed

Guitar solo

Bridge (key change)

Palm trees-cool breeze walking  
on the beach at night  
Shrimp boiling in the pot-island ladies  
in the moonlight  
It's always five o'clock down on Santiago Bay  
Me and my buddy sit and drink Tequila all day

Solo dos gatos-we're sitting in an island bar  
Doing shots of Tequila-putting tips in a mason jar  
Listening to a dude play guitar-singing Buffett,  
Merle and Cash  
Solo dos gatos-we're sucking limes and getting  
smashed (pause)  
Bring me another shot of—Tequila  
I'm gonna get smashed

[Follow this link to listen...](#)

# G M A A R T Y H E N Y



# SOLO DOS GATOS

**S**olo Dos Gatos is a special song. In 2021 I attended a wedding rehearsal dinner in St. Augustine Fl at a bar called Dos Gatos. Behind the bar was this beautiful painted Muriel of a pirate girl-complete with sword, pistol and plume in her hat. On the floor beside her was two cats. I fell in love with the picture and the name Dos Gatos.

I began thinking about my brother Mickey, he is my producer and business manager and all the shenanigans we have done and situations we have gotten into over the years and I thought Just Two Cats (Solo Dos Gatos).

I started writing it and really thought it was a cool little beach (Trop Rock) song and never expected it to become what it has. The first month of its release (2021) it won Best Song World Artist (World Songwriting Awards) and in March 2022 it won POP song of the month with Academia in Los Angeles CA. In May and June it has been played over 9500 times worldwide. It achieved #1 on the charts on KMIX network stations in May. It has received a four star review in the UK Songwriters Contest.

I am a singer songwriter from Cleveland Tn.

*2022-Songwriter of the Year (Gold) International Singer Songwriters Association*

*2022-Most Promising Songwriter of the Year North*

*American Country Music Assn International  
2022-POP song March (Solo Dos Gatos) Akademia  
2022-Americana song June (Juliette) Akademia  
2022-Top 10 finalist Best Country Song Indie Music Awards  
2022-Top 10 finalist (Leaving Macon, Back Where I Belong) World Songwriting Awards  
2022- Charting at #32 (Solo Dos Gatos) Indie Country Top 40  
2022-Charting at #99 (Not Everyone Is Blessed) Cashbox Magazines Top 100  
2021-Finalist Rising Star International Singer Songwriter Association  
2021-Best Song World Artist (Solo Dos Gatos) World Songwriting Awards  
2021-Best Modern Country Song (Exit 10) World Songwriting Awards  
2021-Four Stars Commended Entry (Then She'd Know-Solo Dos Gatos) UK Songwriting Contest  
2021-Top 10 finalist (You Get To Me) World Songwriting Awards  
2021-Synch Licensing agreement Amurco UK  
2020-Top 10 finalist (Rosalee, In And Out) World Songwriting Awards  
2019-Most Promising Traditional Country Songwriter of the Year (Exit 10) Volunteer State Country, Gospel, Bluegrass Music Organization  
2019- Song of the Day-Sudwestmecklingburger Runschau German digital magazine (Sing A Lullaby) demoed by an Irish musician*



## THE BAND WANTED

### WEBSITE

<https://www.bandwanted.us>

<https://bandwanted.us/store>

### SOCIAL MEDIA

<https://www.facebook.com/the-bandwanted>

<https://www.instagram.com/candythebandwanted/>

<https://twitter.com/Candybandwanted>

### MUSIC PLATFORMS

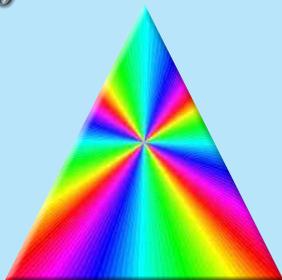
<https://www.youtube.com/c/TheBandWanted>

<https://soundcloud.com/user-196422883>

<https://soundcloud.com/user-196422883>

<https://music.apple.com/us/artist/the-band-wanted/1522213409>

*Write  
Away*



## STILL ALIVE

© The Band Wanted

*Write  
Away*

We were sitting right here in this lonely world  
Swapping stories 'bout an old cowgirl  
Everybody said she was the best in the land  
They say her children made real good hands

She was ridin' her horse all across the plains  
But Her father tried to stop her  
from crossin the main  
Daddy was an outlaw and shot her in the arm  
But she was a cowgirl and shot him in the heart

She's still alive she's still alive  
She's still alive today  
Born to ride born to flee born to run to me

His Mama wasn't right she loved too hard  
He worked many years 'fore he left her yard  
She gathered up a posse and she kept his gold  
But money don't love you when you're growin old

They played their games like the rest of us do  
Killin each other and his children too  
In the blink of an eye the hangman came  
She drew fast but he made her Pay

He's still alive he's still alive  
He's still alive today  
Born to run born to flee born to run to me

Well she had a goal and he did too  
They shared a dream and it came true  
Desperados on the run  
Burnin in the desert underneath the sun

In the arms of an Angel it'll end one day  
Holding hands as they fade away  
In the ashes they'll find what we always knew  
Still old friends together those two

They're still alive they're still alive  
They're still alive today  
Born to fly born to ride born to fly away

They're still alive they're still alive  
They're still alive today  
Born to fly born to ride born to fly away

[Follow this link to listen...](#)

# THE BAND WANTED



## Still Alive

Joshua and Candy Carpenter are the hearts behind The Band Wanted. The Band Wanted plays Classic Country Music, current Country hits, Classic Rock favorites and some award winning originals of their own. Like, “You Are My Kinda Crazy” and their most recent release, “Still Alive”. Additionally, Candy and Joshua are loved for their smiles and their beautiful harmony, both on and off the stage.

Joshua’s unique style of piano playing is remarkably mesmerizing and will leave you wanting more. Candy’s angelic voice and vibrant smile will fill your heart with pure joy. Their dream of singing and traveling together was born in Colorado in 2015. There, they began their musical journey together as a full time band in 2016, traveling the country on “The Band Wanted” tour bus. Currently, located in Arizona, they continue to write original music and hope to get back out on the road again soon!

“Joshua and I opened our own electrical contracting business in Colorado in fall of 2013. After my cancer diagnosis and Joshua’s work-related injury (and a LOT of personal development training) we realized that life was too short to be doing things we didn’t love doing. So, we decided to sing and play music together. We closed our electrical business, sold our

home and bought an old Greyhound bus. Joshua and I renovated the bus to be livable in just two weeks! We really had no idea what we were doing and we knew we wanted to sing together. We left Colorado on December 31, 2015, to go on “tour” sharing our music in senior communities and care centers around the US reaching approximately 20 states in our first year!”

“Over the years, we have grown so much as professional musicians and now bring our music to larger venues and festivals. We are always open to learning from others, reaching out for training, practicing what we learn and, most importantly, failing. In fact, our failures have been the biggest part of our growth.”

“My vision for the future of The Band Wanted is to bring our music to large audiences. I want to see the band become a strong 4-5 piece band. Touring the US again and internationally. Mentoring and inspiring other musicians to follow their dreams too. I guess one of the most important things I have learned through this experience is to trust myself. Don’t wait for the perfect time or the right amount of money. Just get started with whatever you have. Each step will teach you to be ready for the next.”



Poetry and music share a long history of mutual inspiration and collaboration. Modern song lyrics are just the most recent way that music and poetry have come together.

*Once words have begun to be accommodated to music,  
they display qualities which might  
not be expected of them in their  
ordinary duties, and have not only  
lilt and balance,  
but tone and quality.  
They are more carefully chosen  
than other words  
C.M. Bowra,  
[Primitive Song](#)*

Any aspiring songwriter can learn a lot by writing, reading, and studying poetry – because poetry was born from music long ago, and the two have influenced each other ever since.

The ancient Greeks [sang lyric poetry](#) while playing the lyre. During the medieval period in Europe, a “lyric” was any poem written so that it could be set to music – with a particular number of syllables per line. Meanwhile, western music theory adapted the concept of rhythmic meter from poetry. There would be no time signatures in music without poetry.

### What makes lyric writing unique?

Many books written by commercial songwriters are quick to claim that song lyrics and poetry are different crafts. Why are they so eager to turn us away from the tradition of poetry, which can teach songwriters so much? I suspect it’s because the music industry’s job is to sell music, and compared to music sales, literary poetry just doesn’t rake in the big bucks.

The truth is that there’s only one difference between poetry and song lyrics:

**Lyrics are set to music.** A lyric that works beautifully in a song might sound downright silly when read without music. Whether you want your lyrics to read well on the page is a personal decision.

Aside from that single difference, poets and lyricists share much in common. Both train themselves to:

- Write memorable [titles](#), refrains and [choruses](#)
- Train themselves to hear the [music hidden in language](#)
- Take a basic idea and rephrase it in fresh, creative ways

- Weave words into [patterns of rhyme](#)
- Arrange sections of a text into a [logical, seamless whole](#)

Songwriting is a complex puzzle made up of all these problems and more.

Writing poetry is a way to exercise all of these skills which are so valuable to lyricists – the skills you can’t learn from your guitar, piano, or singing instructors.

Instead of dismissing poetry as too many commercial songwriting authors have, let’s choose to benefit from the centuries of insight that it offers us. Everything you learn about poetry can help you write better lyrics. Why not buy a book of poetry, or study a textbook on poetry a little every day?

I for one need all the help I can get.

### Further reading

For practical advice on writing lyrics, see:

[Writing Better Lyrics](#) by Pat Pattison  
[Three Genres](#) by Stephen Minot

In case you’re interested in the deep history shared by poetry and music:

[Primitive Song](#) by C.M. Bowra  
[Unsuspected Eloquence: A History of the Relations Between Poetry and Music](#) by James Anderson Winn

### To Write Better Lyrics, Read Poetry

Want to write better lyrics and fall in love with songwriting all over again? Read poetry. Here’s how to start.

You may have heard the phrase “Music is a language.” The inverse is equally true: language is music.

Have you ever spent time listening to a language you don’t speak? The cadences, the sounds of the consonants and vowels, the inflections...

Actually that’s what poetry is all about: the sounds. The rhythms. The cadences. The beauty of language itself.

As songwriters we share whole horizons of common ground and history with poets. There’s a long tradition (we’re talking centuries and centuries) of classical composers setting poems to music. The word “sonnet” literally means



“little song”. The word “lyric” itself originally referred to short, personal poems starting about five centuries ago. More recently, Leonard Cohen published several books of poetry before ever releasing his first album, [Songs of Leonard Cohen](#), in 1967. And this is just skimming the surface.

There are countless intersections between poetry and lyric writing. The two art forms are simpatico.

As a songwriter, anything you can learn about the craft of poetry will put you at an advantage in writing lyrics. Even the simple act of reading poetry will dilate your sense of what’s possible in lyric writing far, far past the limits of mainstream music. It’ll infuse your mind with fresh images, connections, and ideas. It’ll trigger memories and ideas that are uniquely yours.

All that, yes—and aside from all that, reading poetry is a joy in its own right.

## Poetry is Subtle

Most of us don’t read online—we skim. And quite honestly, that’s the appropriate way to read most of the blog posts, newspaper articles, and other ephemera that we encounter on a daily basis—there’s too much to read, too many voices clamoring for our attention. Very little of all that noise is relevant to us. By all means, skim to guard your time.

Poetry, though, is different. A poem may be short, but skimming it won’t yield any of the art form’s pleasures.

When reading poetry, it’s best to read slowly. Deeply. Rather than just skipping your eyes over the surface of a poem like a stone, try to really enjoy every word, every line.

This might sound like a bit of work—and that’s fair, it does require more thought than watching the average TV show—but reading poetry is also intensely rewarding. Given the onslaught of information each of us endures daily via digital devices and stressful day jobs, I think you’ll find reading poetry is quite a refreshing change of pace once you adjust to it.

You can start absolutely anywhere, but I’d suggest finding at least one decent anthology of poetry to begin with: a volume with a wide variety of different authors that you can leaf through.

[Here’s one that costs next to nothing](#)  
[A much larger Penguin anthology.](#)  
[The Oxford Book of American Poetry..](#)

Open to absolutely any poem you like. Take a breath. Slowly read.

The first reading of any given poem may puzzle you somewhat. If you own the book, there’s nothing wrong with lightly underlining passages that spark your interest or baffle you. Go ahead and read again, from the beginning. Use a dictionary to look up any words that you don’t understand—now and then you’ll even discover that a familiar word teems with other uses that you never knew about.

## Capture Your Reactions

Consider writing a few sentences reacting to the poem. You could do this in a notebook, in the margins of the book, or in a blog. Or if you like, read aloud with friends (feel free to send them this article) and then discuss the work. Which passages do you especially like? Dislike? Which parts of the poem confuse you?

As with anything in life, you’ll encounter poems that you find sweet, poems that you find bitter. Some will seem perplexing; others will resonate with you so deeply that you feel physically shaken by the power of the words staring up at you from the page.

Whether you personally enjoy the tone and topic of a poem or not, you can learn from the work of any dedicated poet. If a particular poem knocks you out, consider shopping for a volume of that poet’s best works.

## Dive In

Read slowly. Savor. React. Take notes. I find this works best for me in a quiet room with a silenced phone. Poetry is powerful, but it also requires active focus and concentration—and I’m far too easily distracted by that incoming text message tone.

Well, what’re you waiting for? Make some time—I suggest about half an hour—to settle in with a beverage and some poetry. Just to see what happens.

If you’re too impatient to wait for your anthology of choice to come in the mail, and you’d like to get started right away, you can find some great poems about lust, war, dreams, love, and grief online at [poets.org](#).

Since we are talking about poetry this month the following six notable songs for this month can all be described as having poetic lyrics. I’m not going to do the usual and find songs by Bob Dylan or Leonard Cohen, I’m going to include some surprising songs whose lyrics can easily be compared to poetry. Enjoy.



## TREVOR NUNN

### WEBSITES TO DISCOVER MORE ABOUT TREVOR

<https://www.encyclopedia.com/arts/educational-magazines/nunn-trevor-1940>

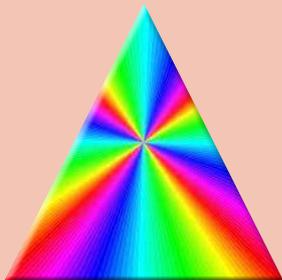
<https://www.britannica.com/biography/Trevor-Nunn>

[https://en.wikipedia.org/wiki/Trevor\\_Nunn](https://en.wikipedia.org/wiki/Trevor_Nunn)

### SOCIAL MEDIA

<https://www.instagram.com/explore/tags/trevornunn/?hl=en>

*Write  
Away*



*Write  
Away*

## MEMORY

Lyrics written by Trevor Nunn  
© Andrew Lloyd Webber/ TS Elliot/  
Trevor Nunn  
Sung by Elaine Paige

Midnight, not a sound from the pavement  
Has the moon lost her memory?  
She is smiling alone  
In the lamplight,  
the withered leaves collect at my feet  
And the wind begins to moan

Memory, all alone in the moonlight  
I can dream of the old days  
Life was beautiful then  
I remember  
the time I knew what happiness was  
Let the memory live again

Every street lamp seems to beat  
A fatalistic warning  
Someone mutters and the street lamp sputters  
And soon it will be morning

Daylight, I must wait for the sunrise  
I must think of a new life  
And I mustn't give in  
When the dawn comes,  
tonight will be a memory too  
And a new day will begin

Burnt out ends of smoky days  
The stale, cold smell of morning  
A street lamp dies, another night is over  
Another day is dawning

Touch me, it's so easy to leave me  
All alone with the memory  
Of my days in the sun  
If you touch me,  
you'll understand what happiness is  
Look, a new day has begun

[Follow this link to listen...](#)

# TREVOR NUNN

## Memory

**M**emory is a show tune composed by Andrew Lloyd Webber, with lyrics by Trevor Nunn based on poems by T. S. Eliot. It was written for the 1981 musical *Cats*, where it is sung primarily by the character Grizabella as a melancholic remembrance of her glamorous past and as a plea for acceptance. “Memory” is the climax of the musical and by far its best-known song, having achieved mainstream success outside of the musical. According to musicologist Jessica Sternfeld, writing in 2006, it is “by some estimations the most successful song ever from a musical.”

Elaine Paige originated the role of Grizabella in the West End production of *Cats* and was thus the first to perform the song publicly on stage. “Memory” was named the Best Song Musically and Lyrically at the 1982 Ivor Novello Awards. In 2020, Jessie Thompson of the *Evening Standard* wrote, “Paige’s version set the standard and enabled Memory to become one of the most recognisable musical theatre songs of all time.”

Andrew Lloyd Webber originally composed the tune for a proposed Giacomo Puccini project that he later abandoned. Although the tune was intentionally written in the style of Puccini, Lloyd Webber was concerned that he had unknowingly lifted it from one of Puccini’s works. He asked his father, a noted expert on Puccini, for his opinion on whether it

sounded like one of the composer’s works; according to Lloyd Webber, his father responded: “It sounds like a million dollars!” Prior to its inclusion in *Cats*, the composition had also been earmarked for his early draft of *Sunset Boulevard*.

The widow of Larry Clinton claimed that “Memory” was based on Clinton’s “Bolero in Blue”, which in turn was based on Maurice Ravel’s *Boléro*. Musicologist John Snelson dismissed this claim, however, noting the difference in the phrasing between *Boléro* and “Memory”: the former is long and continuous, while the latter is centered on a repeated tone and a “turnlike figure” to emphasize said tone. Snelson further argues that the chord progression (I-vi-IV-iii) and time signature (128) in “Memory” are more akin to popular music of the time, suggesting a completely different origin than *Boléro*.

*Cats* is based on a 1939 book of poems by T. S. Eliot, *Old Possum’s Book of Practical Cats*, and the lyrics for “Memory” were adapted from Eliot’s poems “Rhapsody on a Windy Night” and “Preludes” by the musical’s director Trevor Nunn. Lloyd Webber’s former writing partners Don Black and Tim Rice had also each submitted a lyric to the show’s producers for consideration, although Nunn’s version was favoured. Elaine Paige was given a different lyric to sing to the tune of “Memory” every night during previews for *Cats*.



## HOZIER

### WEBSITE

<https://hozier.com/>

### SOCIAL MEDIA

<https://www.facebook.com/hoziermusic>

<https://twitter.com/hozier>

<https://www.instagram.com/hozier/>

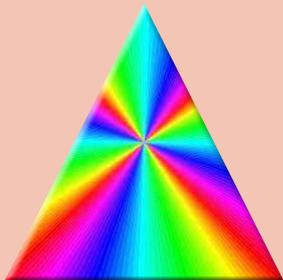
### MUSIC PLATFORMS

<https://open.spotify.com/artist/2FXC3k01G6Gw61bm-prjqgS>

<https://music.apple.com/gb/artist/hozier/342260741>

<https://www.youtube.com/user/HozierMusic>

*Write  
Away*



*Write  
Away*

## CHERRY WINE

© Hozier

Her eyes and words are so icy  
Oh but she burns  
Like rum on the fire  
Hot and fast and angry as she can be  
I walk my days on a wire

It looks ugly, but it's clean  
Oh mamma, don't fuss over me

The way she tells me I'm hers and she is mine  
Open hand or closed fist would be fine  
The blood is rare and sweet as cherry wine

Calls of guilty thrown at me  
All while she stains  
The sheets of some other  
Thrown at me so powerfully  
Just like she throws with the arm of her brother

But I want it  
It's a crime  
That she's not around most of the time

The way she shows me I'm hers and she is mine  
Open hand or closed fist would be fine  
Blood is rare and sweet as cherry wine

Her fight and fury is fiery  
Oh but she loves  
Like sleep to the freezing  
Sweet and right and merciful  
I'm all but washed  
In the tide of her breathing

And it's worth it, it's divine  
I have this some of the time

The way she shows me I'm hers and she is mine  
Open hand or closed fist would be fine  
The blood is rare and sweet as cherry wine

[Follow this link to listen...](#)



HOZIER

CHERRY  
WINE

Hozier's song brings to light a theme that continues brewing in the dark. Through its lyrical beauty, domestic violence is shown from a man's perspective in which he is the victim. However, the music video features a woman as a victim of abuse. Abuse has no genre. Both men and women can be aggressors or victims.

"Cherry Wine" is a song recorded by Irish singer-songwriter Hozier for his eponymous debut studio album, *Hozier* (2014). The song was released on 12 February 2016 as the seventh and final single from the album, with proceeds from downloads benefitting anti-domestic violence charities. It is a folk and indie folk song written by Hozier, whose lyrics describe the trappings of an abusive relationship while simultaneously retaining fondness for his partner. The song received acclaim from music critics, who praised its lyrics and sound. Commercially, the song peaked at number 32 on the US Hot Rock & Alternative Songs chart. The accompanying music video premiered on Valentine's Day, and was directed by Dearbhla Walsh and stars Saoirse Ronan as a domestic violence victim.

Hozier initially was shooting his first press photos at an abandoned hotel in Ireland that had caught on fire; upon arrival, the building possessed a caved-in roof and walls covered in graffiti, with "Cherry Wine" recorded on the roof of the location at five in the morning. The song is written from the perspective of a man in an abusive relationship, while his love endures through abusive episodes and a culture that enables them. Hozier stated that it is "a love song about the awful parts of love" that "gets across the difficulty of facing up to domestic violence".

Musically, "Cherry Wine" is a folk and indie folk song. The song is the final track of *Hozier*, written solely by Hozier, and concludes the album on an intimate, apologetic note, with the singer "finally earning yearned-for redemption". It consists solely of "resonant" acoustic guitars against Hozier's vocals during a live recording. Plucked strings are intertwined with the chirping of birds as a red herring opposite lyrics describing a tempestuous, hot-headed, fluctuating love.



## CHRISSIE HYNDE

### WEBSITE

<https://chrissiehynde.com/>

### SOCIAL MEDIA

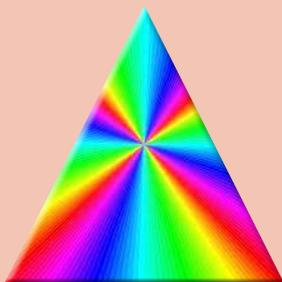
<https://www.facebook.com/chrissiehynde/>

<https://twitter.com/Chrissie-Hynde>

### MUSIC PLATFORMS

<https://www.youtube.com/channel/UC-vT4VdNM-QX-6jPwjD2w1yQ>

*Write  
Away*



*Write  
Away*

## I'LL STAND BY YOU

© Chrissie Hind

Oh, why you look so sad?  
Tears are in your eyes  
Come on and  
come to me now  
Don't be ashamed to cry  
Let me see you through

'Cause I've seen  
the dark side too  
When the night falls on you  
You don't know what to do  
Nothing you confess  
Could make me love you less

I'll stand by you  
I'll stand by you  
Won't let nobody hurt you  
I'll stand by you

So if you're mad, get mad  
Don't hold it all inside  
Come on and talk to me now  
Hey, what you got to hide?  
I get angry too

Well I'm a lot like you  
When you're standing at the  
crossroads  
And don't know which path  
to choose  
Let me come along  
'Cause even if you're wrong

I'll stand by you  
I'll stand by you  
Won't let nobody hurt you  
I'll stand by you  
Take me in,  
into your darkest hour  
And I'll never desert you  
I'll stand by you

And when  
When the night falls  
on you, baby  
You're feeling all alone  
You won't be on your own

I'll stand by you  
I'll stand by you  
Won't let nobody hurt you

I'll stand by you  
Take me in,  
into your darkest hour  
And I'll never desert you  
I'll stand by you  
I'll stand by you  
Won't let nobody hurt you  
I'll stand by you  
Won't let nobody hurt you  
I'll stand by you  
I'll stand by you  
Won't let nobody hurt you  
I'll stand by you  
Take me in,  
into your darkest hour  
And I'll never desert you  
I'll stand by you

[Follow this link to listen...](#)

# I'll Stand By You

## CHRISSIE HYNDE



**I**'ll Stand By You is a song by The Pretenders. It was released in 1994. It was for their sixth studio album, *Last of the Independents*. It was written by Chrissie Hynde with help from Tom Kelly and Billy Steinberg. "I'll Stand By You" became a hit song for the group and their most popular recording. It became their last successful single in North America.

The song is a power ballad. It talks about love and faithfulness in times of feeling down or worthless. Since its release, the track had also become a major hit for the British girl group Girls Aloud in 2004.

American singer Carrie Underwood recorded the song in 2007. She did so as a charity single to help others. Colombian singer Shakira recorded the song as a charity single as well. It was to raise money for the victims of the 2010 Haiti earthquake.

Released on April 11, 1994, "I'll Stand by You" reached the top 20 in several countries, including Australia, Belgium, Canada, Iceland, the United Kingdom, and the United States.

Colombian singer Shakira performed the song for the live charity telethon *Hope for Haiti Now* in 2010; her cover version was released on the charity

benefit album, which was also entitled *Hope for Haiti Now*. In 2021, Guernsey band *Methodical Madness* released a version in memory of *Girls Aloud* member Sarah Harding, all profits of the song go to various cancer charities.

"I'll Stand by You" was released as the second single from the album *Last of the Independents* (1994), and it reached number 16 on the US *Billboard* Hot 100, number 21 on *Billboard's* Modern Rock Tracks chart, and number 10 in the United Kingdom. It charted higher in the UK and the US than "Night in My Veins", the album's first single. The music video for "I'll Stand by You" was released in 1994 and features Chrissie Hynde caring for an ill man.

On the long-running BBC program *Songwriters Circle*, Hynde mentions her embarrassment at having set out to write a "hit." She goes on to say that she felt better about the song after Noel Gallagher said "he wished he'd written it."

It was later featured in the pilot episode of *Dawson's Creek*. Since 2010 the song has been used in an appeal advert for the NSPCC, and also the *Girls Aloud* version was used in an advert for Aptamil follow-on milk.



## JONI MITCHELL

### WEBSITE

<https://jonimitchell.com/>

### SOCIAL MEDIA

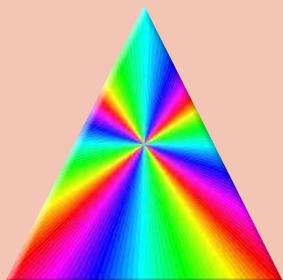
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<https://twitter.com/JoniMitchell>

### MUSIC PLATFORM

[https://www.youtube.com/channel/UC1wN41s\\_8F-mew81Pk2LQOxw](https://www.youtube.com/channel/UC1wN41s_8F-mew81Pk2LQOxw)

*Write  
Away*



*Write  
Away*

## RIVER

© Joni Mitchell

It's coming on Christmas  
They're cutting down trees  
They're putting up reindeer  
And singing songs of joy and peace  
Oh, I wish I had a river  
I could skate away on  
But it don't snow here  
It stays pretty green  
I'm going to make a lot of money  
Then I'm going to quit this crazy scene  
I wish I had a river  
I could skate away on  
I wish I had a river so long  
I would teach my feet to fly  
Oh, I wish I had a river  
I could skate away on  
I made my baby cry

He tried hard to help me  
You know, he put me at ease  
And he loved me so naughty  
Made me weak in the knees  
Oh, I wish I had a river  
I could skate away on  
I'm so hard to handle  
I'm selfish and I'm sad  
Now I've gone and lost the best baby  
That I ever had  
Oh, I wish I had a river  
I could skate away on  
I wish I had a river so long  
I would teach my feet to fly  
Oh, I wish I had a river  
I could skate away on  
I made my baby say goodbye

It's coming on Christmas  
They're cutting down trees  
They're putting up reindeer  
Singing songs of joy and peace  
I wish I had a river  
I could skate away on

[Follow this link to listen...](#)

# JONI MITCHELL



## River

**R**iver is a song by Canadian singer songwriter Joni Mitchell, from her 1971 album *Blue*. Written on piano, it has become a standard for artists in many music styles, and has become popular as Christmas music. Although never released as a single, “River” holds second place among Mitchell’s songs most recorded by other artists. In 2021, it was ranked at No. 247 on Rolling Stone’s “Top 500 Best Songs of All Time”

The song is about the recent breakup of a romantic relationship, with the singer longing to escape her painful emotional bonds. It is thought to be inspired by Mitchell’s 1968–1970 relationship with Graham Nash. Although the song is merely set near Christmas time, rather than being about Christmas, it has become something of a modern Christmas standard. Writer Will Blythe believes the song is connected to a visit to Chapel Hill that Mitchell made with then beau James Taylor and a caroling session with his family, the Taylor family, and Mitchell.

The piano accompaniment to the vocal borrows heavily from the tune to the 19th-century winter song “Jingle Bells”

“River” is the second-most widely recorded song in Mitchell’s oeuvre (432 recordings, behind only “Both

Sides, Now”), frequently appearing on albums of Christmas music by pop, folk and jazz artists.

“River” was covered by Barry Manilow on his 2002 album *A Christmas Gift of Love* with only one verse change involving a gender flip. It charted as a single at No. 17 on the U.S. Adult Contemporary charts. Sarah McLachlan also covered it on her 2006 album *Wintersong* and released it as a single. Her cover charted at No. 71 on the Billboard Hot 100 and No. 8 on the Adult Contemporary charts. American singer-songwriter James Taylor covered the song for his 2006 studio album, entitled *James Taylor at Christmas*. He had first heard the song when Joni Mitchell played it for him at her house in 1970.

American jazz singer Madeleine Peyroux recorded it as a duet with K. D. Lang for her 2006 album *Half the Perfect World*. In 2017, Sam Smith covered the song as part of Spotify’s Spotify Singles series. Smith’s version was recorded at RAK Studios in London, England. In December 2018 the song was the subject of an episode of BBC Radio 4’s *Soul Music*, examining the song’s influence on people including Mitchell’s biographer David Yaffe. Ben Platt, as his character, Payton Hobart, performed the song during the first episode of the series *The Politician* (2019), and on the soundtrack associated with the show.



# BILLIE ELLISH

## WEBSITE

<https://www.billieeilish.com/>

## SOCIAL MEDIA

<https://www.facebook.com/billieeilish>

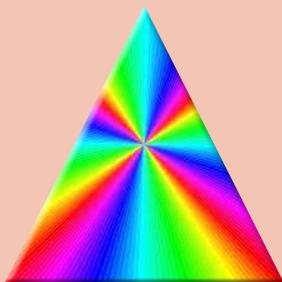
<https://twitter.com/billieeilish>

## MUSIC PLATFORMS

<https://www.youtube.com/billieeilish>

<https://music.apple.com/us/artist/billie-eilish/1065981054>

*Write  
Away*



*Write  
Away*

# OCEAN EYES

©Billie Ellish

I've been watchin' you for some time  
Can't stop starin' at those ocean eyes  
Burning cities and napalm skies  
Fifteen flares inside those ocean eyes  
Your ocean eyes

No fair  
You really know how to make me cry  
When you gimme those ocean eyes  
I'm scared  
I've never fallen from quite this high  
Fallin' into your ocean eyes  
Those ocean eyes

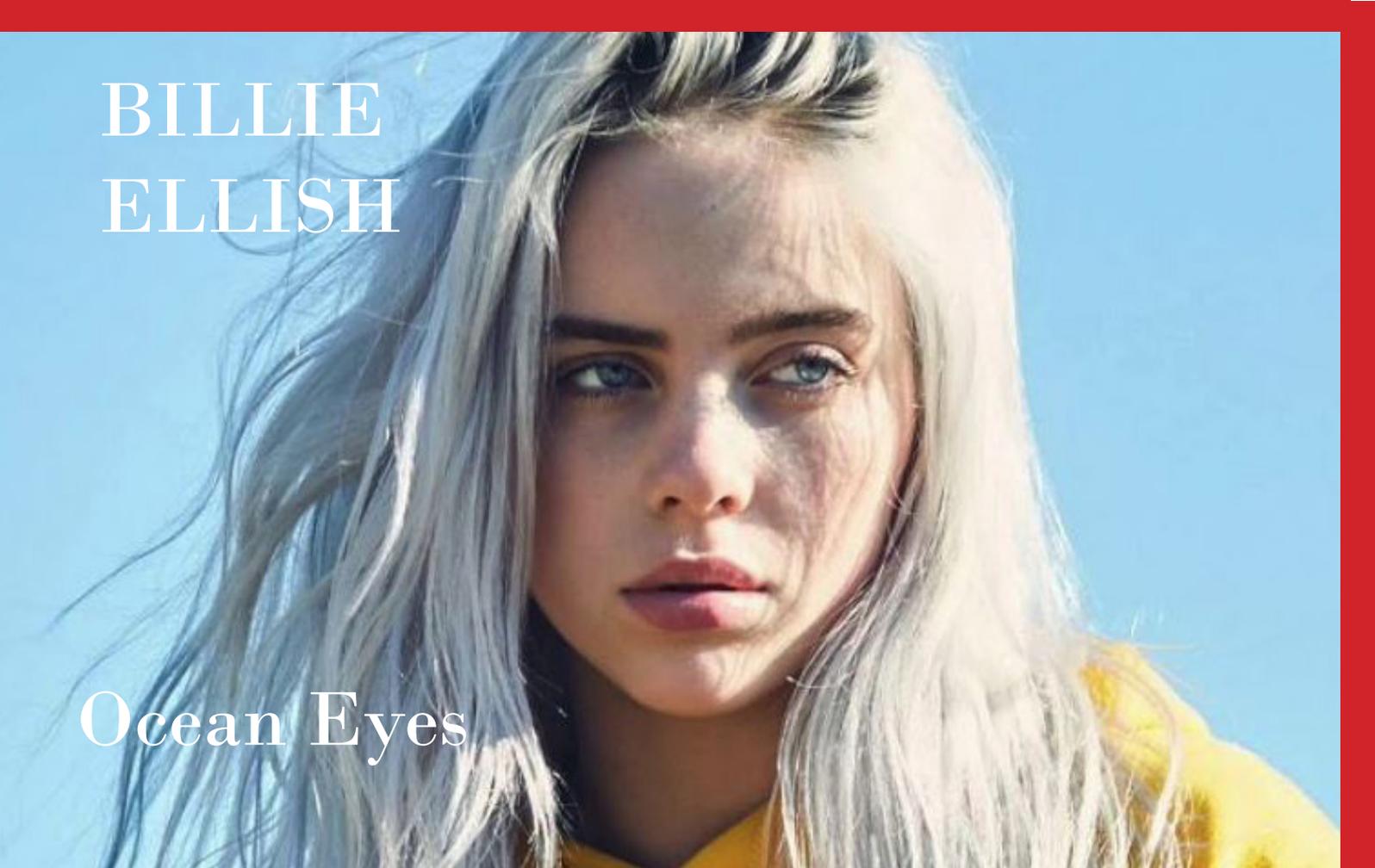
I've been walkin' through a world gone blind  
Can't stop thinkin' of your diamond mind  
Careful creature made friends with time  
He left her lonely with a diamond mind  
And those ocean eyes

No fair  
You really know how to make me cry  
When you gimme those ocean eyes  
I'm scared  
I've never fallen from quite this high  
Fallin' into your ocean eyes

Those ocean eyes  
Da, da-da, da-da  
Da-da-da, da, da  
Da, da, da, da, da-da-da-da  
Mm  
Mm  
Mm  
No fair

You really know how to make me cry  
When you gimme those ocean eyes  
I'm scared  
I've never fallen from quite this high  
Fallin' into your ocean eyes  
Those ocean eyes

[Follow this link to listen...](#)



# BILLIE ELLISH

## Ocean Eyes

**O**cean Eyes is the second single by American singer Billie Eilish and was part of her debut EP, *Don't Smile at Me*, and the album *Everything, Everything* (Original Motion Picture Soundtrack). The song was written and produced by Eilish's older brother, Finneas O'Connell, and was originally written for his band. Finneas gave the song to Eilish for her dance performance after realizing the song suited her vocals. It was originally released on SoundCloud on November 18, 2015, but was later rereleased commercially on November 18, 2016, as a single through Darkroom and Interscope Records.

"Ocean Eyes" received mainly positive reviews from critics, several of whom praised its composition and the lyrical content. The song was commercially successful, reaching number 84 on the US Billboard Hot 100. It peaked within the top 60 in the record charts of several countries and peaked at number 72 on the UK Singles Chart. "Ocean Eyes" has received several certifications, including a triple-platinum certification by the Recording Industry Association of America (RIAA).

To promote the song, the track was accompanied by a music video directed by Megan Thompson released on March 24, 2016. A dance performance music video was also uploaded on YouTube on November 22, 2016. Eilish included the track on the setlists of her 2019 *When We All Fall Asleep* Tour and her 2020 *Where Do We Go?* World Tour.

"Ocean Eyes" has a tempo of 145 beats per minute (BPM). The song is played in the key of E minor, while Eilish's vocals span a range of E3 to B5. Critical commentary described "Ocean Eyes" as a pop, dream-pop, synth-pop, indie-pop, and R&B ballad. Laurence Day of *The Line of Best Fit* described the song as having "sparse percussion" and "low-slung bass". He further mentions Eilish's vocals "are soft and melodic, dispersing amongst the effervescent synths". Writing for *i-D*, Mathias Rosenzweig described the song as an "unhurried, minimalist beats and lush synths, reminiscent of ocean waves on a dreary grey day".

Mathias Rosenzweig of *Vogue* stated that Eilish compares "love to falling off a cliff" and that she is "surrounded by the warlike intensity of napalm skies" and further says it's "a profound description for a 14-year-old, and it's led to an enormous amount of interest in her debut song—as well as the singer herself. Rosenzweig mentions the song has "airy soprano vocals that also conjure up thoughts of the ocean washing over the song's mellow percussion and minimalist synths. The song's maturity paired with a few childish ideals—she sings, for example, that love is 'no fair'—struck a chord. Claudia Willen of *Insider* stated that lyrically, "Ocean Eyes" is about a "dreamy love letter to a crush with ocean eyes": "I've been watchin' you for sometime/Can't stop staring at those ocean eyes/Burning cities and napalm skies/Fifteen flares inside those ocean eyes/Your ocean eyes"



## NELLY FURTADO

### WEBSITE

<https://nellyfurtado.com/>

### SOCIAL MEDIA

<https://www.facebook.com/nellyfurtado/>

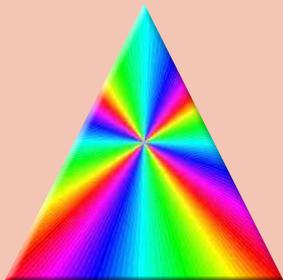
<https://twitter.com/nellyfurtado>

### MUSIC PLATFORMS

<https://music.apple.com/gb/album/the-ride/1196240578?app=itunes>

<https://www.youtube.com/user/NellyFurtadoVEVO>

*Write  
Away*



## SAY IT RIGHT

© Nelly Furtado

*Write  
Away*

Hey  
You don't mean nothin' at all to me  
Hey, hey

In the day, in the night  
Say it right, say it all  
You either got it, or you don't  
You either stand, or you fall  
When your will is broken  
When it slips from your hand  
When there's no, time for joking  
There's a hole in the plan

Oh, you don't mean nothing at all to me (Hey, hey)  
No, you don't mean nothing at all to me (Hey, hey)  
But you got what it takes to set me free (Hey, hey)  
Oh, you could mean everything to me (Hey, hey)

I can't say (Say), that I'm not (Not),  
lost (Lost), and at fault (Fault)  
I can't say (Say), that I don't (Don't),  
love the light (Love), and the dark  
I can't say that I don't (Don't), know that I am alive  
And all of what I feel (Feel) I could show (Show)  
You tonight, you tonight

Oh, you don't mean nothing at all to me (Hey, hey)  
No, you don't mean nothing at all to me (Hey, hey)  
But you got what it takes to set me free (Hey, hey)  
Oh, you could mean everything to me (Hey, hey)

From my hands, I could give you, something that I made  
From my mouth, I could sing you, another brick that I laid  
From my body (From my body),  
I could show you (I could show you)  
A place (A place), God knows (That only God knows)  
You should know the space is holy  
Do you really wanna go?

Hey, hey, hey  
You don't mean nothin' at all to me  
Hey, hey  
Hey, hey, hey  
You don't mean nothin' at all to me  
Hey, hey

[Follow this link to listen...](#)

# NELLIE FURTADO

## Say It Right



**S**ay It Right is a song by Canadian singer Nelly Furtado from her third studio album, *Loose* (2006). Written by Furtado, Tim “Timbaland” Mosley and Nate “Danja” Hills, Furtado credited the Eurythmics song “Here Comes the Rain Again” as her inspiration. The song was released as the album’s third single in North America and Australia and as the fourth single in certain European and Asian countries. It was released digitally in the United Kingdom in March 2007. It was the album’s fifth single in Latin America.

“Say It Right” attained worldwide success, topping the charts in more than seven countries, including the United States, France, New Zealand, and many European countries. The accompanying music video for the song, directed by Rankin & Chris, portrays Furtado singing in various costumes and in various locations. The song has been performed on a number of live appearances by Furtado, including her third headlining *Get Loose Tour*. It received a Grammy Award nomination for Best Female Pop Vocal Performance at the 2008 Grammy Awards but lost to Amy Winehouse’s “Rehab”.

The process of creating the song began in the recording studio one morning at around 4:00 a.m., when Timbaland recommended that Furtado should go home because she was tired. Furtado, who had heard that the band U2 (a band she says she deeply admires) wrote many of their songs in the studio control room, said “Really? I’ll show you”, put on her hoodie and began to “jam”. Nate Hills and Timbaland soon joined her, writing and producing as they went, and according to Furtado, this process intensified as she sang. The team used

four microphones in the live room and moved them around during recording, about which Furtado said, “...when you listen to it—there’s a lot of dimension. It kind of sounds like Timbaland is in another country.” Afterwards, they picked the best vocals and “perfected” them, before inserting “reverbs and weird alien sounds” onto them. “We experimented a lot with depth and different sounds,” Furtado said of the making of the song. “It affected my vocals a whole lot.”

“Say It Right” is performed with a moderate techno groove and is written in F minor. It is set in common time; in 4/4 count. The chord progression is Fm–Eb–Db–Bbm. Furtado’s vocal range spans from Ab3 to F5. Furtado has cited the “spooky, keyboard-driven pop sound” of the band Eurythmics, particularly their 1983 song “Here Comes the Rain Again”, as an influence on “Say It Right” and other tracks on *Loose*. “I’m not 100 percent sure what “Here Comes the Rain Again” is about, but it always takes me away to another place, and I love it”, she said. The song focuses on mystic or transcendental experiences, as Furtado explained in a 2007 interview, “It is a kind of a magical song. It has a mystery to it, that I have not quite figured out. It has a haunting twist to it.”

In other interviews Furtado said that she does not really know what “Say It Right” is about, “but it captures the feeling I had when I wrote it, and it taps into this other sphere.” The song was played during the Miss Universe 2007 Introductory Ceremony, the 2006 American Music Awards, and Concert for Diana.



# BLUE SHAMROCK MUSIC

*BlueShamrockMusic.com*

**BSMDDS198 - Graham Howle - Crumbling Stones**

**Radio Release August 9th**

We pulled onto the side of the road on The Alpine Way to take in the desolate rugged view. I sat on what I thought was a pile of stones but then saw it was the remains of a small cottage. Why on earth would anyone want to live here? GOLD.

Down in a gully across the road there seemed to be old, old diggings. Further on we saw a small, neglected cemetery and there was a cot frame

among the half a dozen broken headstones and markers. They came looking for a better life and totally unprepared for the hardships ahead of them. Many are buried in unmarked graves or in the diggings and their families and friends back home in Europe, the UK and China would have no idea where they lie or what happened to them.

I met Graham at a Golden Guitars after party and we discussed our love of writing and especially songs about Australia. As I worked on Crumbling Stones I thought Graham would be the ideal co-writer and was delighted when he agreed to join me.



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# BLUE SHAMROCK MUSIC

*BlueShamrockMusic.com*

## BSMDDS191 - Johnny Shilo - Cowboys Come Alive After Five Radio Release July 26th

Marion Shilo & I were out in Melbourne City, eating our lunch as we watched people all in a hurry going about their business. We noticed not many people were wearing hats & especially Cowboy hats. We then went out that night, (it was after 5 pm), to a club and as we walked in we noticed the band were wearing Cowboy hats. Marion turned to me and said "Cowboys come alive after five" (hence the name of this single).



Marion came up with the concept, and since we had decided on the title, she wrote the lyrics for the song. We both met up with Lyn Bowtell at one of Carter & Carter Duo's song-writing retreats in Vic in April 2021. Lyn, Marion & I rewrote some of the lyrics to fit the melody that Lyn composed & Lyn agreed to remotely record her backing vocals.

I recorded the song at Mantra Kitchen Studio in Yarraville, Vic which is owned & operated by David & Patsy of The Long And Short Of It and well known Country Artist Robert Broatch stepped up as Musical Director/ lead guitarist.

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# BLUE SHAMROCK MUSIC

*BlueShamrockMusic.com*

**BSMDDS193 - Ashley Cook & Lindsay Butler- Stand Up For Slim**

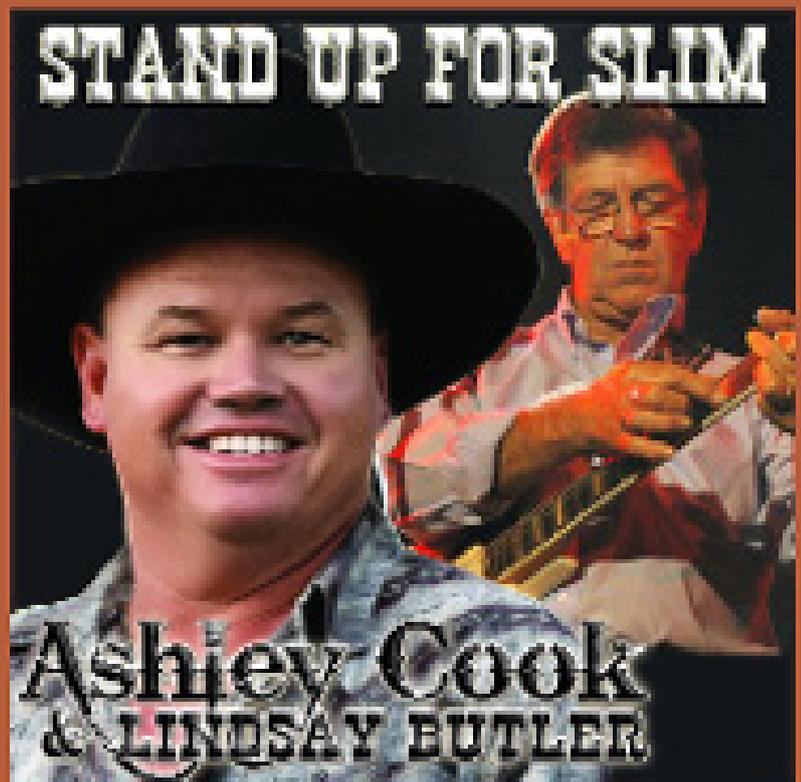
**Radio Release July 26th**

Ashley Cook is one of Australia's leading and most authentic bush balladeers and like all the bush ballad stars of today, Ashley's career and music has naturally been influenced by Slim Dusty. Lindsay Butler spent 17 years touring and recording with Slim after joining his show in 1973.

On that tour in Tasmania, Lindsay with Slim met the first member of The Slim Dusty Fan Club, (formed in 1972) Dudley 'Spud' Corbett for the first time.

They all remained lifelong friends and Slim took a piece of both men with him when he passed in 2003.

"Stand Up For Slim" was written by Spud and Lindsay's wife, business partner and award winning singer songwriter Shaza Leigh. Ashley has toured for over 20 years with The Butlers as a valued partner in the show and it is perfect for Cook and Butler to join forces to record this heartfelt tribute song on the impending 20th anniversary of the passing of Australia's mate, Slim Dusty! It will be an honour for all Australian country music fans to remember, salute and "Stand Up For Slim".



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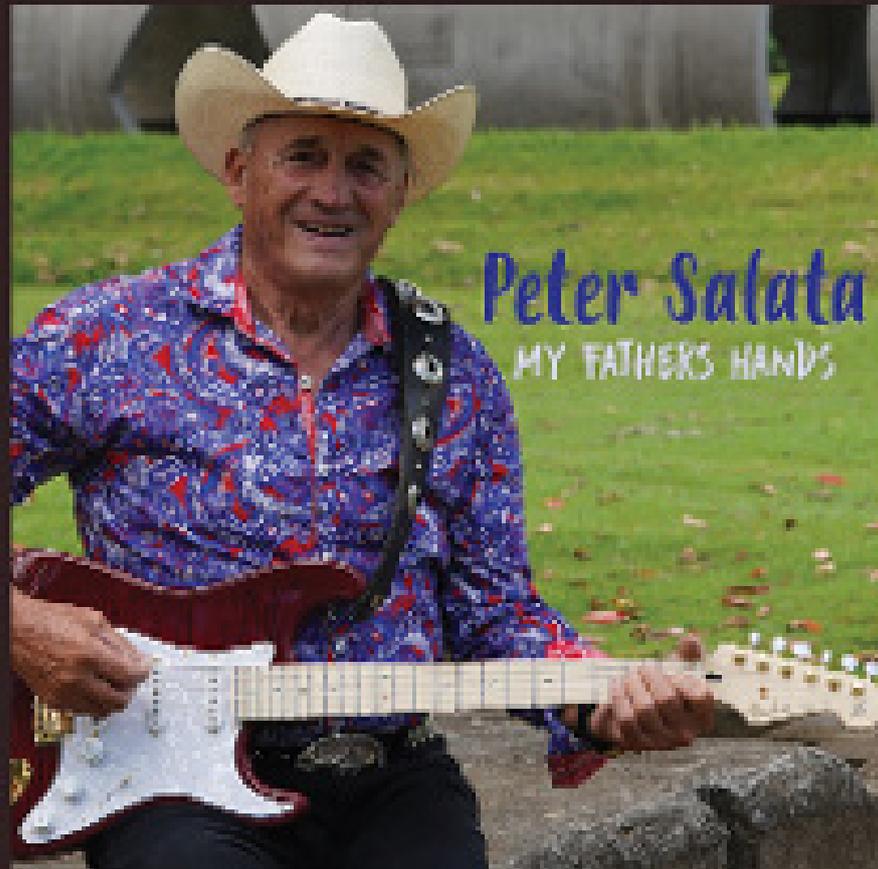


# BLUE SHAMROCK MUSIC

*BlueShamrockMusic.com*

**BSMDDS194 - Peter Salata - My Father's Hands**

**Radio Release August 2nd**



'My Father's Hands' is written by Peter Salata and Lindsay Waddington. The boys have painted a picture of a hard-working father on the land. This track was inspired from a family Peter knew in the Charters Towers area.

Peter has been recording music for over 30 years but

it's only in the last few years he has been concentrating on writing and recording his own original music.

Peter has also teamed up with Maddison Waddington @ Madlee Productions for a wonderful film clip of this new track which is available for viewing on Peter's YouTube channel. 'My Father's Hands' is the first single release from Peter's latest album 'Reach Out'.

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Presented by Trevor Dimoff,  
columnist at Write Away Magazine  
and songwriting teacher at  
[EpicSongWriting.com](http://EpicSongWriting.com)



# BLUE SHAMROCK MUSIC

*BlueShamrockMusic.com*

BSMDDS195 - Merri Winter - Sweetest Sound

Radio Release August 5th



Merri Winter, a Tasmanian born Victorian resident, has had a long and varied musical career both in Australia and overseas, including 5 years based in Dublin. She has been a member of several bands such as The Shiralees, the Tony Cornish Unity Band and she toured with the Tony Martin Band.

"I was delighted to recently work with the legendary Bill Chambers as he produced all 13 tracks for my new album, 'Moving On'. "I was even more excited when he generously offered me the opportunity to record two of his unrecorded compositions for inclusion on my album. 'Sweetest Sound', the first single released off the album, is one of those two songs and it was co-written with Sara Cotton." – Merri Winter.

She is having an album launch in Portarlinton on August 14th and again in Shepparton on September 22nd at the Cricketers Arms in Mooroopna

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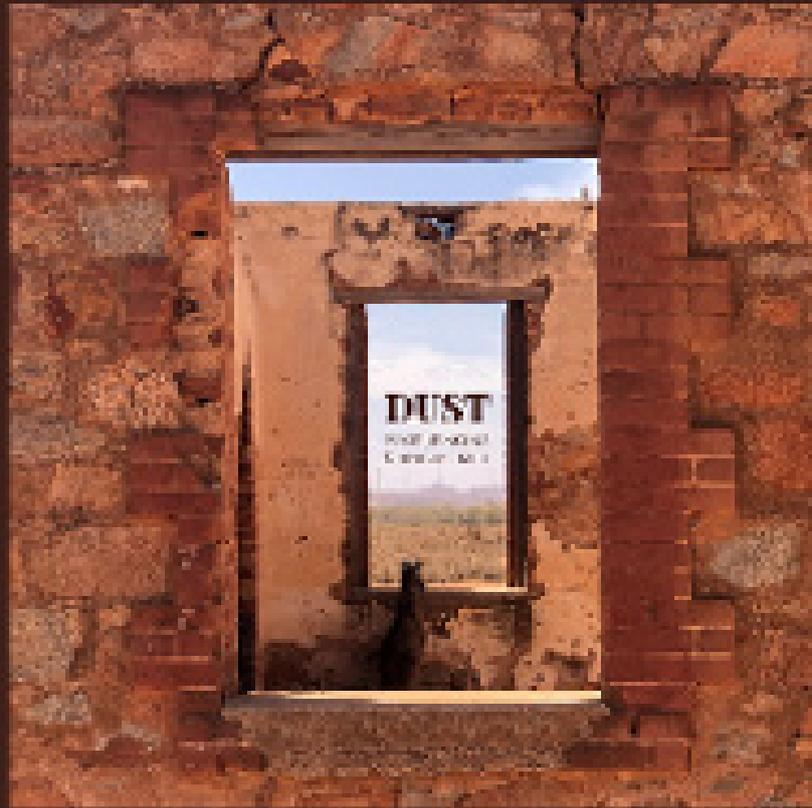
***Phone: +61 2 4353 9732 (Australia)***



# BLUE SHAMROCK MUSIC

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**BSMDDS196 - Pixie Jenkins & Angus Gill - Dust**  
Radio Release August 5th



“Dust’ is an instrumental collaboration between multiple Golden Guitar winner Pixie Jenkins and 2022 Golden Guitar winner Angus Gill.

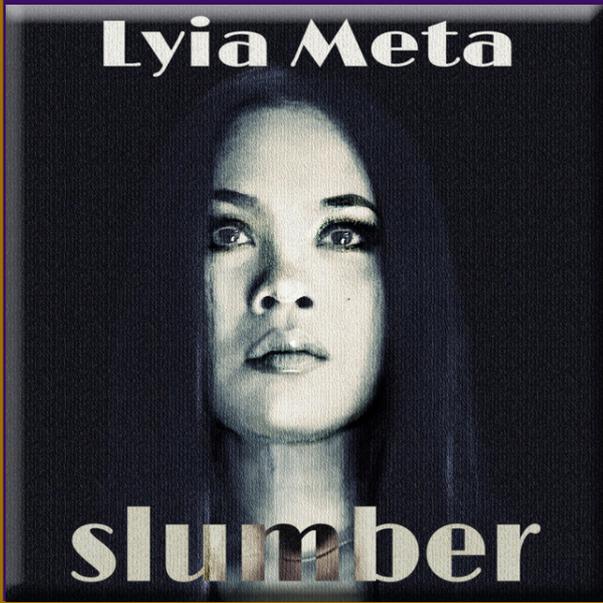
Written by Jenkins, ‘Dust’ is a piece of spaghetti western ear candy. It begins with a pizzicato fiddle with dobro flourishes, transitioning into a dialogue of Gill’s distinctive acoustic guitar, before launching into Pixie’s signature fiddle sound, concluding with the two trading lines at the end of the song. This release coincides with a NSW tour, which kicks off on Friday 5th August.

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**Lyia Meta**



**slumber**

**LYIA  
META  
Slumber**

*Write  
Away*



**JAYME  
LYNNE  
Sincerely  
His  
Ex**

*Write  
Away*



**CLARE  
STEFFEN  
Everything**

*Write  
Away*



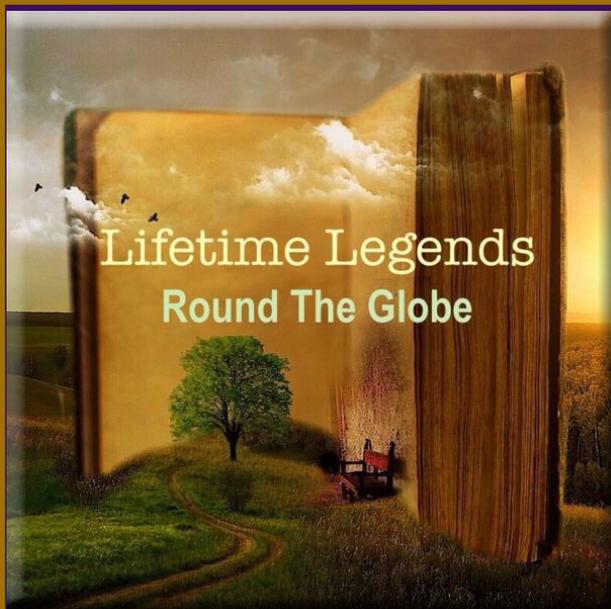
JAYME  
LYNNE  
No  
Complaints

*Write  
Away*



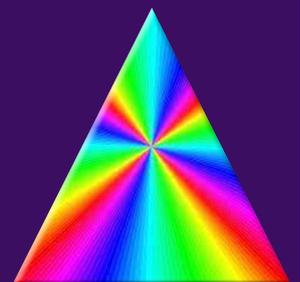
JAYME  
LYNN  
Little  
Bit Of  
First  
Kiss

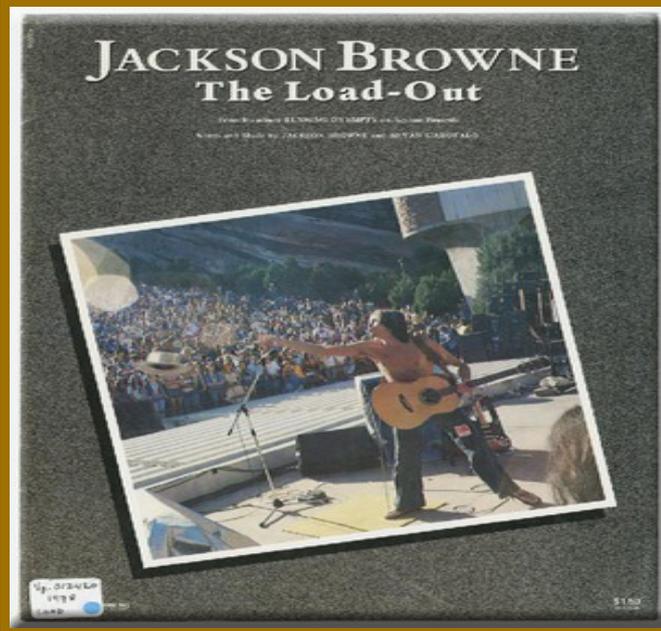
*Write  
Away*



CLARE  
STEFFEN  
Lifetime  
Legends  
Round  
The  
Globe

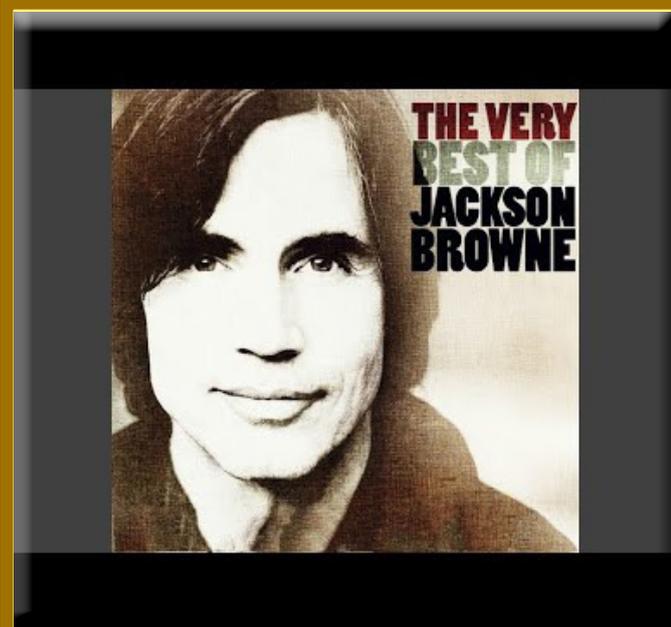
*Write  
Away*





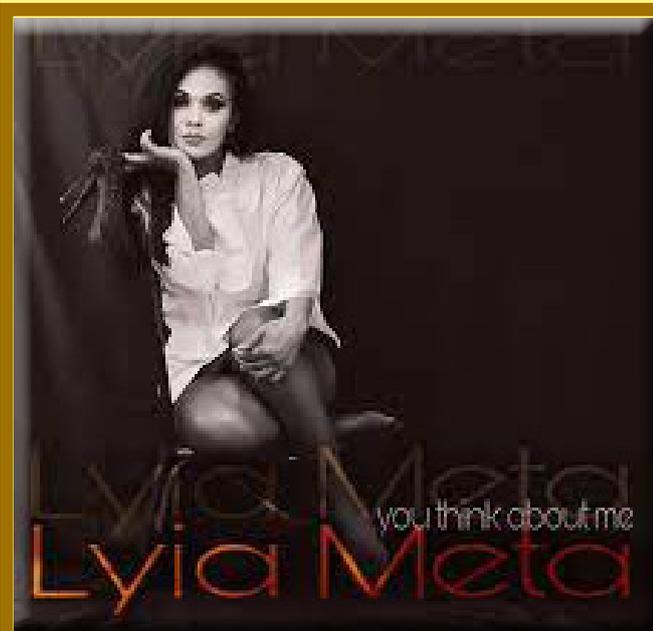
**JACKSON  
BROWNE  
The Load  
Out**

*Write  
Away*



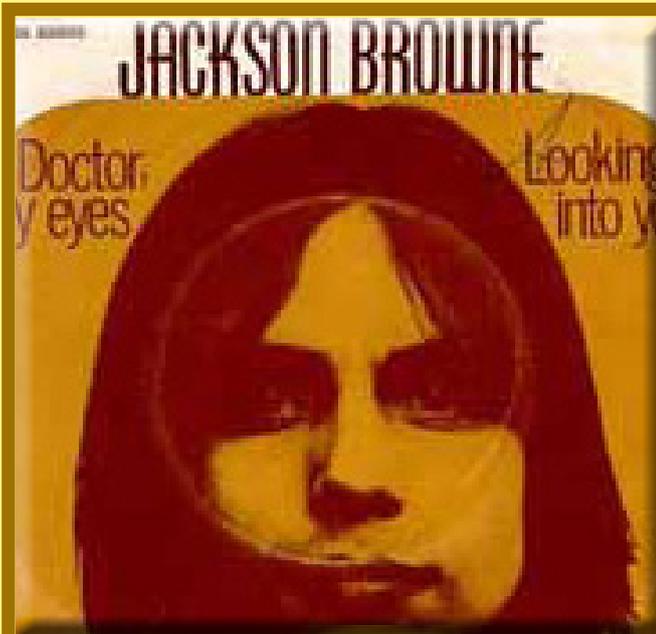
**JACKSON  
BROWNE  
Late  
For  
The  
Sky**

*Write  
Away*



**LYIA  
META  
You Think  
About Me**

*Write  
Away*



**JACKSON  
BROWNE  
Doctor  
My Eyes**

*Write  
Away*



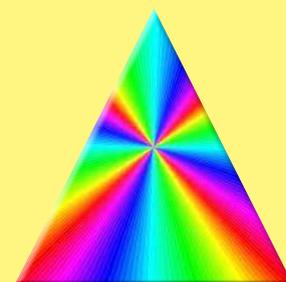
**LYIA  
META  
Without  
Walls**

*Write  
Away*



**LYIA  
META  
15013**

*Write  
Away*



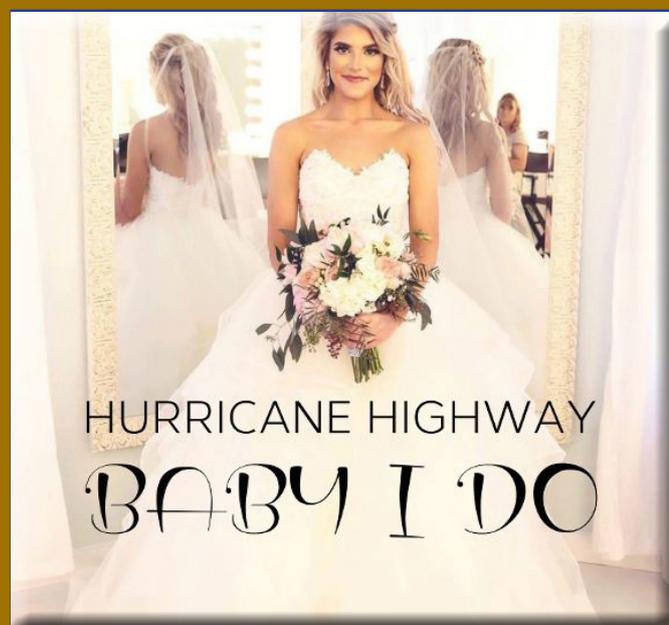
MICHAEL ANTONY AUSTIN



THE COLLIER LAD'S DREAM

MICHAEL  
ANTONY  
AUSTIN  
The Collier  
Lad's  
Dream

*Write  
Away*



HURRICANE HIGHWAY

BABY I DO

HURRICANE  
HIGHWAY  
Baby  
I Do

*Write  
Away*

RACES

THREE  
MONKEY  
SONG



SIVAN  
Races/  
Three  
Monkey  
Song

*Write  
Away*



AMERI  
SHAYE  
Beneath  
These  
Tears

*Write  
Away*



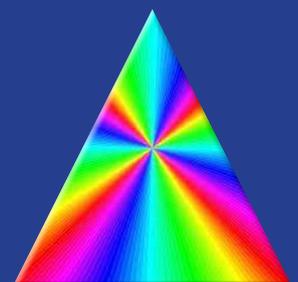
MICHAEL  
BOTTE  
New  
Rising  
Sun

*Write  
Away*



DANIEL  
AYISI  
That  
Is  
Marriage

*Write  
Away*





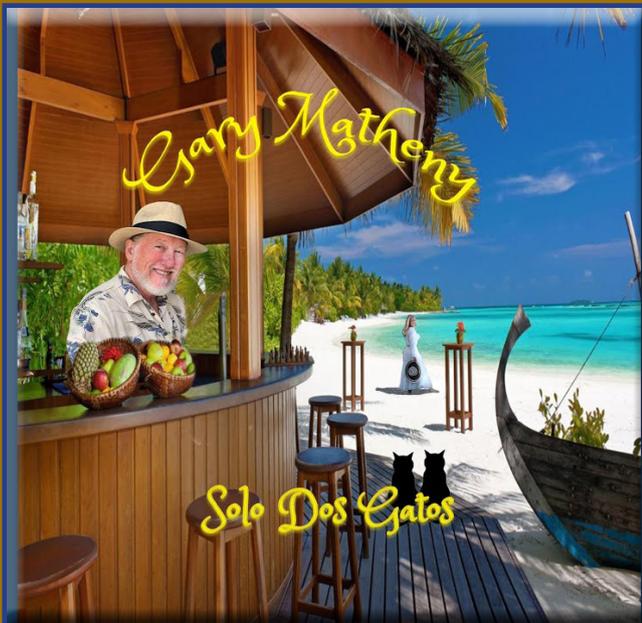
CINDY H  
NENE  
Jah-Man  
Rasta

*Write  
Away*



ALEX  
VORHEES  
Magical  
Feeling

*Write  
Away*



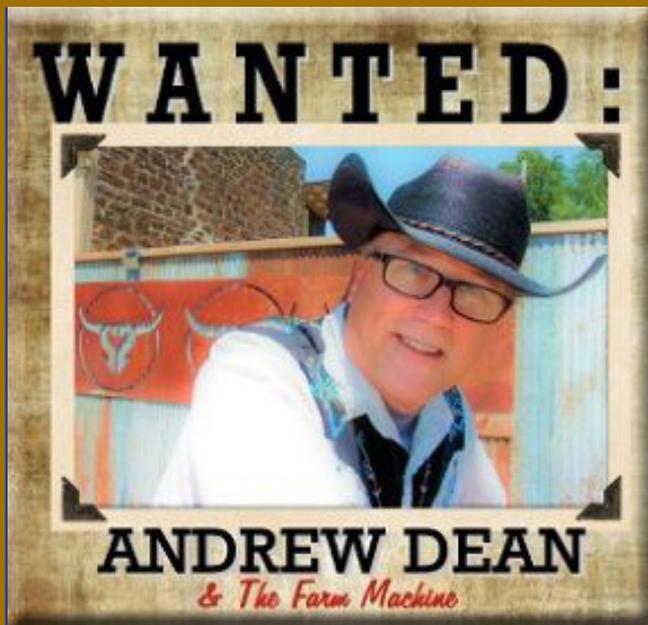
GARY  
MATHENY  
Solo  
Dos  
Gatos

*Write  
Away*



TIFFANY  
GRACE  
Perfectly  
Imperfect

*Write  
Away*



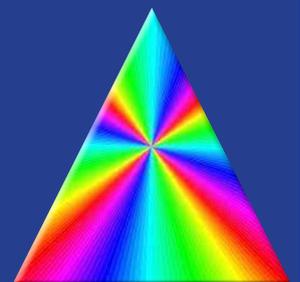
ANDREW DEAN  
& THE FARM  
MACHINE  
Wanted: A Good  
Time For All

*Write  
Away*



THE BAND  
WANTED  
Still  
Alive

*Write  
Away*





**TREVOR NUNN**  
**ELAINE PAIGE**  
**Memory**

*Write  
Away*



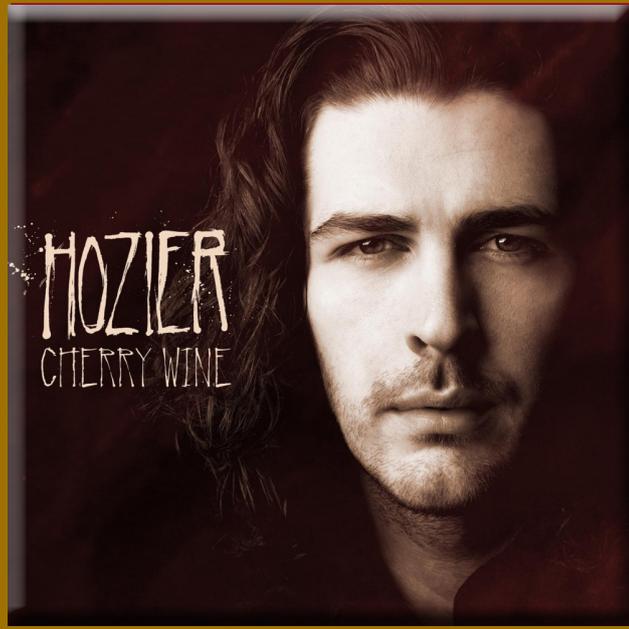
**CHRISSIE**  
**HYNDE**  
**I'll Stand**  
**By You**

*Write  
Away*



**BILLIE**  
**ELLISH**  
**Ocean**  
**Eyes**

*Write  
Away*



**HOZIER**  
**Cherry**  
**Wine**

*Write*  
*Away*



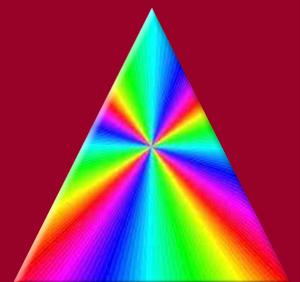
**JONI**  
**MITCHELL**  
**River**

*Write*  
*Away*



**NELLY**  
**FURTADO**  
**Say**  
**It**  
**Right**

*Write*  
*Away*



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Away*

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