

# Juice Newton shares her roots with Las Vegas

## Crossover artist wows them at local night spot

by Brad Palmer  
Staff Reporter

Playing a small concert proved to be effective for Juice Newton, as the crowd could focus more on the versatility of her act.

Opening with "When Love Comes Around the Bend," from her latest album "Ain't Gonna Cry," she proved to be a stylist all her own. Dressed in a Texas-Mexican appeal, and having the setting of a dance hall, helped her become more visual in her performance.

"You Make Me Want to make You Mine" highlighted the band members and her talented guitar

playing. Her facial expressions also added to the effect of the song.

"Las Vegas is a change from Grass Valley in northern California, where we played last night, like playing for sons of Nazi's," exclaims Newton.

The song that was her biggest commercial success, "Angel of the Morning," was the highlight of the show, and proved to be the crowd pleaser. A drum roll and display of guitar solos closed this classic number.

"Hurt" was also another effective song in her show, and had an emotional, bluesy appeal to it.

"It's hard for us to do acoustic and electric guitar music, but

we enjoy it, when I was a kid, I didn't set myself as a musician," Newton says.

"Ride Em' Cowboy," a story about a man with ambitions, opened the next part of the show and said, "You're the toughest cowboy in town."

Changing the focus of the concert, Newton played three hill songs constantly involving the band, and featured Otha Young on mandolin.

"Tell Me True" opened with a strong guitar solo, and featured

a close-up of the band, as well as a display of the versatility and talent of Newton.

"Don't You," one of the successful songs not recorded by Newton but written by Otha Young and recorded by the Forrester Sisters, was featured in the next part of the show.

Leaving the stage, she highlighted her "Greatest Hits" album with songs like "Love's Been a Little Bit Hard On Me," which featured side by side dancing, "Break It To Me Gently," which

featured teary interludes and a sassy-emotional touch, and the audience participation track "Let's Dance," featured on her album "Can't Wait All Night."

A cowboy strut opened her next song "Queen of Hearts," which featured energetic dance moves, and the smooth crossover to her closing song "The Sweetest Thing (I've Ever Known)," featuring energetic drums and an emotional flavor added to a fast talking love ballad.

# Juice Newton expresses her talent from pop to country

by Brad Palmer  
Staff Reporter

Juice Newton's straight forward, honest attitude, and not trying to out do others, sets her far apart from entertainers concerned about their popularity.

"God gave me a gift," Newton claims.

"It was easy for people around me to do music, so I used my talents to their fullest," she said

Born Judy Kay Newton in Lakehurst, New Jersey in the late 1940's, Newton's ambition was never to sing. That was soon to change, however, when she became musically inclined in her teenage years.

In 1975, she signed with RCA as Juice Newton and the Silver Spur, and was on the road to her stardom.

In 1981, Newton achieved her start in success with the 1968 Merilee Rush cover of "Angel of the Morning," and self-titled album "Juice." It included the story-telling "Queen of Hearts," and the poetic and suave "The Sweetest Thing." This album, along with three

gold singles put her on the right

track to the later success of 1982's "Quiet Lies," coming within 14 months of "Juice," and the chart hit "Love's Been A Little Bit Hard on Me." Later, she released the inspirational "Break It to Me Gently," inspired by Brenda Lee, who had the first version. These were the two albums that established her as a pop/country crossover smash. Her only single on both charts to reach No. 1 was the classic "Angel of the Morning," and both albums reached the Billboard Top 10.

In 1982, she received a Grammy for Female Vocalist of the Year, and the Academy of Country Music's Album of the Year for "Juice." By then she had three No. 1 country songs, and "Heart of the Night"

By 1984, she was back on the pop charts, and had the success of "Tell Her No," from "Greatest Hits" and "A Little Love" from "Can't Wait All Night". Her favorite album still remains a mystery, but "Angel of the Morning" will always be her favorite song. It was this year that she also received the Country Music Association award for Female Vocalist

of the Year.

The next year she released her acclaimed "Old Flame" album, spawning a No. 1 song, "Hurt," and the bluesy "You Make Me Want to Make You Mine," as well as the fast paced rocker "Cheap Love," and the romantic title track.

Juice took a two-year break after the arrival of her daughter Jessica. After her absence from recording, she released "Emotion," which spawned another No. 1 hit "First Time Caller," the fluid country rocker "Tell Me True," and the teary ballad "Emotion," another song flexuating her persona.

In Early 1990 came the arrival of her second child, and later, touring to promote "Ain't Gonna Cry," her latest RCA release featuring "When Love Comes Around the Bend."

Juice resides in San Diego, Calif. with her husband Tom, and two kids, and enjoys exercise and horses.

Juice continues as one of the most versatile performers in country today.



Juice Newton

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# I took Gina to The Seed of Darkness

by William Holt  
Staff Reporter

On Nov. 16, Gina and I went to "The Seed of Darkness," a play based on the life of Edgar Allen Poe. This play was by Lawrence Riggins' and directed by Jeffery Koep and performed by the University Theatre, starring Shawn Martin as Poe and Ian Bradford (writer's note: check to be sure) as Rufus Griswald. Kathleen Marx did wigs and hair.

I'm not a professional critic of theatre; but I felt the acting in general was well done, and the performance and plot together were quite mesmerizing, even though the set, in my opinion, was a tad stale.

I thought Shawn Martin as Poe was convincing and satisfying, but I wonder if the role could have been played more passionately and possibly less dramati-

cally. Ian Bradford as Poe's sadistic friend Griswald, although I don't think his part required as much effort as Martin's, was convincing and had the right flavor for me.

Another performance that I enjoyed was that of Virginia Clemm played by Danielle King. Near the middle of the play, the part required King to have a hurt and confused countenance after Poe had spurned her. King had a unique emotional insight into her role as Poe's wife, especially during that scene.

I don't know how closely "The Seed of Darkness" follows the actual life of Edgar Allen Poe, but if it did, what a mangled life did Edgar lead. As the character Poe built his reputation as a writer, the plot consisted of his passionate and painful affairs with several young women, including cousins and prostitutes (the cousin

being his wife Virginia).

Poe maintained his job with a literary magazine, flurried from woman to woman, became successful at writing horror stories often involving the death of women, all the while being accused of murdering his lovers outside of his stories. Poe didn't murder his lovers; rather, Rufus Griswald, an obsessed reader of Poe's works, took it upon himself to "fulfill" Poe's ideas in reality by killing and mutilating the object women.

In the end, Poe discovers the truth, saves the next victim, kills Griswald, and dies four days later from fatigue and alcohol shock. Now Edgar can join the voice in his mind that is his first love, to whom he sent 100 unreceived letters of loyalty and affection.

Gina liked the show too.