

THE KSA SONGWRITER

A MONTHLY PUBLICATION OF
THE KNOXVILLE SONGWRITERS ASSOCIATION

Volume No. 5 Issue No. 4

April, 2011

Knoxville Songwriters Association

P.O. Box 603

Knoxville, TN 37901

View the KSA Songwriter online at www.knoxvillesongwritersassociation.org



Founded by Sarah Williams

FROM THE PRESIDENT

There are lots of happenings coming up with the advent of spring and the nicer weather.

Gordon Fritch will be doing a short educational workshop for us on April 12 beginning at 6:10 at the library in Fountain City. The subject will be 'How to Write Better Three Chord Songs.' This should be an informative session so plan on being there on time. Additional details on this workshop are shown in another location of this issue.

Come join us for the KSA Songwriter's Showcase at Music Row in Maryville, TN on April 23. I'll be hosting the show from 7 until 11 P.M. We have a great lineup of songwriter/performers singing original songs. "Only here can you hear tomorrows hit songs before they become hits." It should be a fun evening for those participating and those attending. Music Row cover charge is \$5. Stage is open to all, not just KSA members. Contact **Gale Horst** at GaleHorst@sound-expressions.com or at 865-474-1537.

1st Annual SuperTwang is coming to Norris Lake May 13-15. This is a Country Music Festival and Campout similar to Bonnaroo. Early bird camping starts May 11. For further details: www.Supertwang.com Big roster of stars so far: **Craig Morgan, Chris Cagle, Rhett Akins, Bucky Covington, Jimmie VanZant, Kentucky Headhunters, Confederate Railroad** and many more.

MerleFest in North Carolina this month. A whole bunch of bluegrass and country folks will be at this one. For additional details go to <http://www.merlefest.org/>

Song of the Quarter is coming up at the April 12 meeting. Song titles should be submitted to **Joyce Brown** by the April 5 meeting so she can prepare the ballots. We have two categories this year, Songs and Lyrics. Please participate if you have a song or song lyric that you feel is ready for competition.

Till next time . . . **Gene Blair**

FROM THE EDITOR

Did you know you can read the current and past issues of the KSA Songwriter online on the KSA Website? www.knoxvillesongwritersassociation.org. **Gale Horst** has done wonders with our Website to make it look professional. Adding the KSA Songwriter to the site gives everyone a chance to print off a copy or to refer back to an article in case the email copy gets accidentally deleted.

Our thanks go out to members **C. D. Johnson, Linda Perry, Ira Braden, David Lauver,** and **John Morris** for their contributions of articles and other information that make up this month's issue. Also thanks to **Cliff Goldmacher** for permission to use his article on how to present songs to publishers and labels.

And now, on with the show . . .



TWO WAITIN' FOR THREE

By **C. D. Johnson**

I've been told by persons skilled in the ways of the unexplainable that things come in threes. You know what I'm referring to; three deaths of famous people, three disasters, etc. Even good things are supposed to be showered on us unsuspecting mortals in groups of threes. However, here I sit still waiting on the third visitation from my personal "Three Fairy"! As of this moment I've only received two of my so called gifts or revelations. I was tempted to wait until all three of them were revealed to me but I've run out of time and I must go on and write this article for the April Newsletter. Despite my disappointment I will attempt to tell you of the two I have received.

I begin. The first epiphany came to me at approximately 2 A.M. in the morning. I was hopelessly exploring the nine hundred and ninety-nine cable TV channels for something even vaguely interesting. In this process of occupying my late night insomniac hours I stumbled upon an incredibly old, and on first inspection, outdated show hosted by an

individual that has been in Heaven for almost as long as some of us have been on this earth. Don't get me wrong I do not mean to show any disrespect. This man, Don Ross was exceptional at what he was doing. He was attempting to school his viewers in the art of oil painting a picture from start to finish in approximately thirty minutes. And I must say, his final product was extremely professional and was finished in less than the advertised thirty minutes. However, his speed painting, although fantastic, wasn't what impressed me the most. It was something he said while in the middle of painting a field of grass on a blank canvas using a four inch house painters brush held in his right hand while at the same time drawing a picture of a ram-shackled barn, using a two inch scrapper blade with his left hand. As I intently watched this artist expertly apply paint to canvas I was suddenly drawn away from the visual to the auditory by this statement, Mr. Ross said, "I paint because I love to paint. And if you're going to do it, so should you. It is a joy for me and that is enough reason to cover a canvas with color. I do what I do because I have to. I think that no matter what outlet a creative person chooses it should be done for the love and not with any thought of reward. The picture is the reward." I was amazed. In the abstract, he had just described most of the members of the KSA. When questioned about the motives involved in their song writing, most would agree it all boils down to the fact that it is the love of writing a song that keeps them going and not some carrot dangling over a pile of money in some mythical music city. I truly believe most of the KSA members I know would keep on writing songs even if they knew beyond a shadow of a doubt that they would never have a song of theirs cut for radio play. As I sat there watching Mr. Ross's painting take shape I couldn't help comparing the process of painting to the process of song writing. Think about it, they both start with a clean slate and then with every small stroke of brush or pen they begin to take shape until they finally end up (hopefully) a finished masterpiece. Good or bad, our contribution to the world of creativity.

By the way, the TV speed painter also left his audience and me with this last little tidbit, "Don't let anyone tell you what to paint or how to paint it. What goes on the canvas is yours and yours alone. Your own "at-a-boy" or your own screw up. Be proud no matter which one, they both came from your heart." Maybe I'm wrong but it seems to me his last statement could be an axiom to write by. At least when you put your heart into what you do you'll satisfy the urge to create. Let the critics place the yeas or neighs, you've given your best. What more could you ask of yourself.

Visitation number two. While visitation number one was more of a rah-rah revelation, visitation number two is more of a "am I really doing that" type of thing. In retrospect the answer is yes I am. And I am willing to bet you do it too and don't even know it. My cable TV company graciously supplies me with, supposedly for free, a few music only channels. When artist Bob didn't put me to sleep I decided to surf thru the music stations for a bit of a creative nudge in the song-writing department. To make a long story short, I found myself comparing my song writing style to the different styles playing on the tube. I was amazed to see how close my style was to seventies music in sound and production. This would be a good thing if it was still 1970

but it's not. It is a little disheartening to suddenly realize that you're still locked into the music that first turned you on to song writing while at the same time you're trying to write for A&R guys that probably haven't even heard some of the songs that influenced you. All the time I've spent blaming producers for their lack of musical taste has really been me still treading the rock & roll waters of my long ago high school days. I would have realized something was wrong if I would've taken a closer look at the playlist of the band I occasionally play with. The songs we play are the same songs we played at every sock hop and every club dance "back in the day" while we were in high school. Its great music but it sure ain't new. At least not yet! Seriously, I'm going to have to take a long hard look and see what it takes to change. Could be I'm just too old to learn anything new. Or just maybe, I'm writing from an old heart.

Anyway, I've kept you long enough. Probably too long! So I'll say goodbye until next month. And here's a parting thought. Turn on your radio and listen, even if it hurts. It might help you develop into a better song writer.

@@@@@@@@@@

Making a Demo in Nashville

By Ira Braden

Larry Beaird Studio had an agreement with some noted Nashville publishers that, for any song demoed in his studio during February, they would listen to it in its entirety during March. I decided to take advantage of this situation, since it's so hard to get a publisher to listen to your music. I had three songs demoed in Larry's studio in February. A brief description of the demo session procedure follows:

I sent the lyrics and a work tape (a song with the melody and lyrical interpretation) to the studio via internet. A date was scheduled for tracking; this consisted of charting each song for chords, and discussion of the intro, turnarounds, music runs, solo and ending. This took less than an hour for the three songs. A demo singer was selected to sing the songs; the work tapes were sent to him so he could tell them the key in which he would sing these songs.

The next step was for the musicians to play the songs in the key the demo singer had designated and as they were charted. The professional musicians played steel, electric guitar lead, piano, electric bass, drums, and acoustic guitar; and one person sang the scratch vocals. This process took about an hour or so to complete. The musicians listened to the work tape of each song, and discussed how they would play it. They played a practice take, then one for the recording. If a musician wanted to replay any portion of the song, he told the engineer which verse, line or bar he needed to replay, and he re-did only this portion.

At a later date, the demo singer was scheduled to sing the songs for the actual recording. This step took a little longer, and it was the most personally interactive part of the whole process. It took almost four hours to get the vocals the way I thought they should be interpreted. It wasn't that the demo singer was doing anything wrong;

there were a lot of ways he could interpret the lyrics. Sometime we would just work on a single word until we could get it the way that we all agreed it should be in the song. This consisted of where the emphases should be placed and how long the word should be held at that point.

They were truly professionals; most of the retakes were their suggestions. They would ask me to sing the melody of a single line, and then they would work miracles with it. They never got in a hurry at any point in the process. I believe they truly wanted the best results they could achieve with my songs and they wanted me to be happy with those results.

The engineer then mixed the music and vocals.

The “meet the publisher” evening was scheduled; a male and a female from the publishing company listened to the songs. There were six songwriters in the room; three other songwriters participated via Skype: one from Australia, one from Dayton, Ohio, and one from New Brunswick, Ohio. There were twelve songs presented that evening.

The publishers listened to each song and then made comments about what they heard or didn’t hear in the song (a critique session). I recorded the comments they made about my songs.

Here is a summation of their comments:

Song: *Special Lady*

Sarah Johnson: I love it; I really love the [steel guitar in it](#).
Ed Williams: This is a bare-bones, well-written country song. It’s simple and that’s the hardest type of song to write. Even though they are different, and this is really nitpicking, the chorus should be more distinguishable from the verse. Using the same line in the verse and the chorus works only in this format. You should change the noun in each repeated line of the verse. I really like what you have done with this song.
Sarah Johnson: [Harlan Howard](#) used to write songs like this, I love it. This type of song is really hard to write but you have succeeded in bringing it together.

Song: *Drinking With Her Memory*

Sarah Johnson: Good song, I love it. It’s a [Merle Haggard drinking song](#). Every word is important and should have value in the song, and the word “that” should be left out in the first line of the second verse, it’s not needed.
Ed Williams: The song is strong enough without the third verse. If I were going to do this song I would go verse, chorus, turnaround, verse, chorus, solo, Chorus, Tag.
Sarah Johnson: It’s a well written song and I really love it.
Ed Williams: Probably should change that line, so it doesn’t bring the lady into the song, cause you’re sitting there drinking with her memory. Not every comment we make about a sub-genre song applies to this type of song and vice versa. What you’ve done with this song, it works. Again, it is a well written song with a strong set of lyrics that work.

Song: *My Arms Can’t Hold Your Memory*

Ed Williams: What Sarah was just talking about with the [Harlan Howard thing](#), this is it, they are basically verses with hooks and they are really well done, I don’t know what else to say.
Sarah Johnson: On a personal note, I believe with this type of song to make it even more dramatic you may want to write a bridge or modulate when you go to the fourth verse.

This pretty much sums up this Demo Session. I believe the experience was well worth the time and expense.



Notable Notes:

There were at least two monster hits that were on the ‘B’ side of their records:

A Side: YOU DON’T HAVE TO BE A BABY TO CRY’
B Side ‘SIXTEEN TONS’. Fastest selling record on record the first year it was released. 20 million units sold as of 2010.

A Side ‘I WON’T GO HUNTIN’ WITH YOU JAKE BUT I’LL GO CHASIN’ WOMEN.’
B Side ‘BIG BAD JOHN’ Sold 5 million copies the first year it was released.

So don’t worry so much about what the dreaded song police say about your songs, they have been getting things wrong for years.

Write A Monster Hit!!! **John K. Morris**



The DIY Guide to Submitting Your Songs to Anyone in the Music Industry

Written by: **Cliff Goldmacher**
(www.EducatedSongwriter.com)
(Used with permission)

So you’ve written a great song, made a fabulous demo and now you’ll live happily ever after, right? Well, kind of... This article is the official “chapter after” you’ve written and recorded your song. There’s no doubt that being a great songwriter and having beautifully recorded versions of your songs is an admirable goal in and of itself. However, if you’re interested in having your songs see the light of day then your work is really just beginning. While organizations like Tunecore do a beautiful job of helping you get your music out in the world, it’s still entirely up to you to make sure your songs get in the right music industry hands. Until the people who can actually do something with your song (i.e. record labels, producers, managers and publishers) have heard it, it might as well not exist. I know this sounds obvious but I think you’d be amazed at the number of songwriters out there who have great song demos that very

few, if any, music business people have ever heard. Creating the music is one thing but getting your music out in the world requires an entirely different set of skills. The skills I'm going to focus on are networking, professionalism, persistence, persistence (yes, I know I wrote it twice...) courtesy and patience.

Networking

Like any business, it's not only "what" you know but "who" you know that gets you ahead. What this means in the music world is getting yourself out there to open mics, writer's nights and any industry events you can find. For those of you in music cities like New York, Nashville and Los Angeles there are an almost endless stream of opportunities. For everyone else, you might have to look a little harder or travel from time to time to one of the cities I just mentioned. I think it's a universal truth that this kind of stuff isn't always that much fun but especially when you're starting out, it's essential. Let's put it this way, all things being equal, if you've met someone from a record label or publishing company in a social setting and assuming you've had a nice exchange, there's a much greater likelihood that they'll not only remember you when you call but will make more of an effort to help you out if they can. The point is that the more you're out there, the more people you'll meet and the greater the chance it will pay dividends down the road. I'd also recommend remembering a few basic social skills while you're at it like not immediately launching into your 10-minute, spoken-word bio when you meet someone. It's a much better idea to find out a little something about the person you're talking to by remembering to ask a few questions as well.

Professionalism

Did I mention we're talking about the music business? This means it's in your best interest to be professional about how you approach people in the industry. When reaching out to someone in the music industry, call or email first. Make this first contact short and to the point. In other words, let them know why you're calling/emailing (i.e. to schedule a meeting, to see if they're accepting CD's, to ask whether you can submit an mp3, etc.). This is not the time to have a long discussion. If you've been referred by someone they know (see "networking" above) mention this as well. Also, while it's great to be excited and even confident about your material, it rarely pays to tell someone that you've got a "great" song or you're an "amazing" songwriter. Let your music speak for itself. Once you've gotten approval to do so, then submit your song or bring it to the meeting. It really doesn't make sense to send out CD's or mp3's without first getting approval as they usually end up at the bottom of a pile or even worse, the person who hasn't asked for it considers it an intrusion. Don't kill the messenger here, I'm simply saying that the odds are that if someone isn't expecting your material, there's a good chance it won't get heard.

By the way, if you've never seen the office of an A&R rep or music publisher, I'm here to tell you that it's wall-to-wall CD's. We're talking hundreds and hundreds if not thousands of them. Make sure that your CD is clearly labeled with a few simple elements: Your name and contact

information (phone and email), the name of the song or songs and possibly - if it's a song for an artist - the name of the person you're pitching it to. Also, make certain that every part of the package is labeled. This means put your information on the CD and on the CD sleeve or jewel case. Make sure that if the CD itself gets separated from the case, the information is the CD, too. Also, if you're using a jewel case, make sure there's information on the spine. Remember the part where I said there are thousands of CD's in these folks' offices? When your CD ends up on a shelf with all the others, the spine of the CD will be the only way for them to identify it.

Finally, I can think of no good reason why any submission should be more than three songs. If you're pitching a song to an artist, they're not hoping for a "bonus track." If you're pitching to a publisher, three songs is a good way to show them you've got more than one good song without overdoing it. If they want more, believe me, they'll ask. It all comes down to putting yourself in the position of the industry person. If they've got a desk full of CD's to listen to and have to choose between a CD with two songs on it or one with nineteen songs, which one do you think they'll pick?

Persistence...Persistence

Let's say you're fortunate enough to reach someone by either phone or email and they've agreed to let you mail in a CD or email them an mp3. Here's what you should expect. Nothing. In other words, it's extremely rare that you'll hear anything back quickly after you submit it. (See "thousands of CD's" above...). As a matter of fact, you should put in your calendar to follow up two or three weeks after you've submitted something. This follow up should be even shorter than your initial contact. Email is probably best for this. A simple email saying you wanted to make sure they'd received your submission is enough. Also, don't be surprised if the response you get back (if you're lucky enough to get one) says they haven't gotten it and would you mind resending it. (See "persistence...persistence" in the above heading.) Resending material is something that you should expect to do. Following up every two to three weeks (unless you're asked not to) is perfectly acceptable if you're polite and to the point. I'm not a cynic and I don't believe that anyone has an agenda to ignore submitted material. I'm a realist and the sheer number of submissions makes it almost impossible for anyone to stay on top of things. Anything you can do to help remind someone is in your best interest and generally appreciated.

Courtesy

I think it's important to realize that no one in the industry owes you anything. This may sound harsh but it's an important point. You may very well have great songs and it would be in the best interest of the industry professional you're pursuing to listen to them, but there are a lot of great songs out there and only a limited number of opportunities for them. All this to say, if your song isn't listened to right away or even if it's lost or ignored, don't take it personally. I'm a [songwriter](#) myself so I know exactly how important your songs are to you. It's not easy to submit them for

judgment and tougher still to wait around hoping someone will actually listen. However, you'll only do yourself a disservice by being rude or impatient with someone and heaven help you if you get a reputation in the industry for being difficult or unpleasant.

Patience

Given that there are so many artists, songwriters and songs out there vying for a limited number of spots, it all comes down to patience. Patience with yourself as you improve your musical skills and patience with the industry people you're soliciting as they make their way through all of the material in line ahead of you. My recommendation is to have as many irons in the fire as you possibly can at all times so that you're not waiting for any one thing to happen or not to happen as is so often the case. The more people you get to know, the more opportunities you explore and the more submissions you make, the less likely you are to get discouraged and the more likely you are to start having success.

Good luck!

Bio

Cliff Goldmacher is a songwriter, producer, session musician, engineer, author and owner of recording studios in Nashville, TN and Sonoma, CA. Cliff's site, <http://www.EducatedSongwriter.com>, is full of resources for the aspiring songwriter and his company, <http://www.NashvilleStudioLive.com>, provides songwriters outside of Nashville with virtual access to Nashville's best session musicians and singers for their songwriting demos.

You can download a FREE sample of Cliff's eBook "The Songwriter's Guide To Recording Professional Demos" by going to <http://www.EducatedSongwriter.com/ebook>.



THINGS THAT ARE HAPPENING

Adventures in Song Craft Nashville April 15 & 16
Venue: **Rand Bishop's** House in Nashville
Time: 5:30

Doak Turner and *The Nashville Muse* Presents: *Adventures in Song Craft...with Rand Bishop and Steve Leslie* "Make a little music in the money business". You long to hear your songs on the radio and see them bulleting up the chart. You'd love to deposit impressive royalty checks in your bank account, and earn the respect and admiration of your peers...

WARNING: You may be the most gifted aspiring songwriter who ever lived; but, the music biz offers no guarantee that your creative efforts will *earn* you a nickel. Therefore, you'd better love the creative process itself. For ALL of us, writing better and better songs is the only fulfillment we can depend on.

So, how do you compose and position your songs to give them their best chance at achieving your professional

dreams? And how is it that a select few seem to continually produce work that resonates with the masses, while so many equally talented folks languish in obscurity?

Hit songwriters/song-craft coaches **Rand Bishop** and **Steve Leslie** have developed a curriculum that will give aspiring songwriters the tools they need to compete. *Adventures in Song Craft* is a monthly series of 2-day workshops specifically designed to help you with all aspects of your songwriting- from idea to "the pitch."

Under the guidance of *Nashville Muse* editor and MusicStartsHere.org's **Doak Turner**, the maiden voyage of *Adventures in Song Craft* commences **April 15-16, 2011** at **Rand Bishop's** House, "The Ideal Home Away From Home for Nashville's Visiting Songwriters," 1514 Paris Ave. Nashville, TN 37212 (visit www.randbishopshouse.com for more info). *Adventures in Song Craft* is **limited to the first 20 writers who reserve a spot**. The first 10 who register will be given the opportunity to play a song for the group and receive a "live" song evaluation from Rand, Steve, and Doak. One person will be chosen to play the song at The Commodore on Friday evening in Doak's 9:00 round. e-mail doak@nashvillemuse.com to register for the event or call 615-354-6400. Registration is \$125.00. Contact Doak to register. Friday – song and performance critique and Saturday is the seminars followed by a great house concert with Steve, Rand and a special guest. 1-on 1's available with Steve and Rand – ask Doak for details.



APRIL 12 MEETING: "SEVEN STEPS TO WRITING BETTER 3-CHORD SONGS"

At a continuing education presentation during our April 12 meeting, you can learn how to improve writing basic 3-chord songs. Leading the session will be Gordon Fritch, co-coordinator of NSAI's Knoxville Workshop. "Even though country (and much pop/rock) music is based on THREE chords," Gordy says, "that doesn't mean they have to be the "same ol', same ol' songs that everyone has (and is) writing. There are things you can and SHOULD do to "freshen up" your writing style if you find yourself "passing 'round" the same old songs with everyone else." Please join us for this informative session and also our Song of the Quarter Contest judging. If we have any time left after the session and the judging we will do song critiques.

FROM OUR READERS

We welcome comments from our readers. The following is a letter received from KSA member Jack Purkey and his wife Judy concerning the Songwriting Seminar at Pigeon Forge.

The 10th Annual Songwriters Seminar in Pigeon Forge was a HUGE SUCCESS thanks to KSA'S wonderful president **Gene Blair** and all the others that put in a lot of work to make sure this event was a success. There was a room packed full of songwriters, the panel was wonderful, everyone networked as the panel advised, we were like

one big happy family with a common goal . . . OUR SONGWRITING!

The girl that we ate lunch with shared with us that this was the first year she had heard about this seminar but this wouldn't be her last year of coming as she had come to one before and paid \$159.00 and she said the food wasn't as good as this one. And the seminar she paid so high for didn't even come close to being as good as this one that was only \$30.00. Janice and her friend were from Winston-Salem N.C. Also others attended from North Carolina, Virginia and other surrounding states.

The Clarion Inn was just beautiful and they were so cordial to us. NO BEDBUGS IN THIS ONE! TOO CLEAN! Wonderful complimentary breakfast! The manager was also a songwriter and at the Friday night jam session he played the guitar and performed. The manager went out of his way to make us comfortable and feel welcome. He also said we would always be welcome at the Clarion Inn.

I would guess there were around 14 people that played and sung for us on Friday night at the jam session including **Kim Williams** and his daughter **Amanda Williams**. Kim thrilled us with his stories about his songwriting and funny things that had happened to him along the way. **Russ Roberts** also played at the jam session. Russ has written songs used in movies and has published many others songs, some of which are on hold with major artists.

There were also representatives from publishers at the Seminar. One of those, **Jo Crowe**, said she would be happy to listen to any of our songs and tell us what she thought of them.

Friday night passed so fast that no one wanted it to end but we all had to get up early the next day so the Jam ended around eleven o'clock. Saturday was just as exciting and so interesting that it was hard to break for lunch. Lunch of pizza and salad, which was very good, was at the Smokey Mountain Brewery. We all returned to the Clarion Inn and broke up into groups for some quality critiques of our songs.

We would like to thank KSA's President **Gene Blair**, Education Director **David Lauver**, Publicity Director **Linda Perry**, Membership Director **Joyce Brown**, and Nashville author **Vernell Hackett** for all of their hard work in getting this seminar together. And Thanks to all of the professionals who sat on the panel for the Seminar, you all were awesome.

We look forward to another wonderful seminar next year.

Jack & Judy Purkey

If you have a comment or contribution that you think might be of benefit to the Songwriting Community that this newsletter serves please submit it to the editor at deblair@mindspring.com for publication.

OUT AND ABOUT NORTH

By Gene Blair

The Tri-State Talent Contest at LMU just completed its 9th week of competition. We are down to four contestants with one more week before the grand finale on April 21 where we find out which contestants are going to finish in the money. If you would like to see clips of the contestants and vote online (one vote is all that is allowed) you can access the Website at <http://tristatetalent.wordpress.com>

**Link and Tracy Byrge
invite you to a**

PIG ROAST

**BIG VALLEY BARN
MAY 21, 2011
3 P.M. TILL 10 P.M.**

**Pig and hot dogs furnished
Bring a covered dish
No admission fee**

**Outside stage
Featuring a couple of local Bluegrass
Bands performing during the pig feast
and
Kubil Hopper and the Knock-Abouts
will be performing
from 7 till 10 p.m.
Open mic available if you want to sing**

You must furnish your own chair

**Map and directions
can be found at
www.bigvalleybarn.com**

Folks, this will be a fun event so please plan on attending. Link and Tracy are doing a great job in providing a place out at Norris on Friday and Saturday nights to go listen to music and dance. It's a unique and fun place to go on the weekend where you can mingle with friends and have a good time. And where else can you find a once-a-year opportunity to get a day and evening of quality entertainment plus a free meal for just the cost of a covered dish?

The Senior Citizens Center in LaFollette is the place to be for a good Thursday night country show (7-9:30) with **Kubil Hopper, Link Byrge, Keith Lambert, Junior Dyson, and Ed Bell** making up the house band. **Herschel Turner, Ken Irwin, Ira Braden, Glen Parker, Herman Lambert,**

The R Girls quartet, and several other singers take the stage on Thursday nights at open mic to provide a good mix of country entertainment for the audience. The center is located in downtown LaFollette. They have a large dance floor for line dancing and two-stepping and also offer line dancing instruction on Tuesday mornings. No booze, no drugs, no smoking. The food consists of snacks and homemade cake and cookies. Coffee is donation only. Open to the public. Cover charge is \$5. 423-562-6672

The following information concerns local and close-in venues that you might want to visit if you are in the mood for some good music and an evening of entertainment or if you want to just strut your own stuff in front of an open mic.

Andy Maiden and **The Silver Clouds** perform every Saturday night at the **Nashville Connection** on Highway 63 west of Harrogate from 7:00 p.m. until 10:30 p.m. They are now live on **WNTT radio at 1250 AM** for the 8-10 p.m. portion of the show. Open mic is available and there is always someone who wants to take the stage and sing. No alcohol, no drugs, no smoking (outside smoking is allowed.) Theatre style seats near the stage are comfortable. Décor is all music and country related. Dance floor for line dancing and two-stepping. Cover is \$6. Hot dogs, popcorn, soft drinks, and a bottomless coffee are available. Check out their Website <http://www.myspace.com/andymaidenthesilverclouds> Several links to other performer's websites are also available through this website.

Town and Country Music is located on Highway 63 about 6 miles east of LaFollette. **Jim Poindexter**, from Harlan, KY on guitar and vocals, Jim's wife **Linda** on keyboard, and their friends, including **Herschel Turner** and **Ken Irwin**, play and sing Friday and Saturday nights, 7:00 p.m. till 11:00 p.m. **Joyce Arrington** handles the backup and harmony and does a right good job of it. The band plays a mix of music. Plenty of Line dancing and two-stepping for those that chose to do so. If you are into traditional country music this is the place to be. Open mic is available if you want to participate. No booze, no drugs, no smoking (outside smoking is allowed). Cover is \$5. Sandwiches, soft drinks, and a bottomless coffee are available.

Big Valley Barn, Norris, Exit 122 off I-75, east to Bethel Road turn right, then right on Mountain Road. The Barn offers dancing and country music every Friday and Saturday night. No alcohol, drugs, or smoking allowed. **Link Byrge** and **The Scrapyrd Band** perform on Friday nights and **Kubil Hopper** performs with his band, **The Knock-a-bouts** on Saturday nights. Open mic for all their singing friends to have a chance to sing and or play with the band. Go to www.bigvalleybarn.com for a photo and video tour of the facility. 8 p.m. till 11 p.m. \$5 cover charge, snacks, soft drinks, great hotdogs with Link's special chili, and coffee are available.

©©©©©©©©©©©©©©©©

Other venues for weekend country, gospel, and bluegrass music include Judy's Barn at Maynardville, the Jamboree at Heiskel off Raccoon Valley Road, Ciderville at Powell, and the Community Center at Norris.

RESOURCES

Wolf Valley Productions is a one-man operation but this one man can do wonders for your songs. The studio belongs to **Michael de Bills**, an experienced artist, songwriter, author, producer, musician, arranger, vocalist, ASCAP member, and all around nice guy who can put your songs into a professional format for you to enjoy or send out as demos. Michael produces quality work out of his studio located in the basement of his home northeast of Andersonville at 459 Mill Creek Road. Cell Phone number is 865-755-5665.

Leigh Ann Cox: Guitar, Bass, Banjo, and Dobro. Graduate of Belmont University in Nashville with a degree in Commercial Music/Music Business. Graduate of the School for the Performing Arts in Chillicothe, Ohio, and former staff writer and picker in Nashville. Leigh Ann works out of Broadway Sound in Fountain City. 865-599-8277

DUES REMINDER

Questions about membership and due date of annual dues should be directed to any of the Officers shown below.

Please keep your annual dues up to date in order to continue receiving member benefits, including *The KSA Songwriter* and the "free" workshops during the year. The annual dues of \$40 is a real bargain if you consider that it will cost you \$10 as a non-member to attend each of the workshops.

Note: Closing date to submit material for the May issue of the KSA Songwriter is April 27, 2011.

OFFICERS

President:	D. E. "Gene" Blair 423-562-9866
Vice President:	C. D. Johnson 865-609-9844
Treasurer:	John Morris 865-687-0273
Secretary:	Anna Morris
Membership Dir.:	Joyce Brown No number
Education Dir.:	David Haley Lauver 865-671-0432
Publicity Dir.:	Linda Perry 865-405-2617
Newsletter:	Gene Blair cell 770-377-6817
Directors at Large:	Gale Horst 865-474-1537 George Boley No number Ira Braden 865-278-2024 Art Daniells 704-578-3911 Elaine Newby 865-256-0109

**Knoxville Songwriters Association
P. O. Box 603
Knoxville, TN 37901**