



# THE KSA SONGWRITER

A MONTHLY PUBLICATION OF  
THE KNOXVILLE SONGWRITERS ASSOCIATION

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Knoxville Songwriters Association

P.O. Box 603

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View the KSA Songwriter online at [www.knoxvillesongwritersassociation.org](http://www.knoxvillesongwritersassociation.org)

Founded in 1983 by Sara Williams  
27 Years of serving Songwriters in the Knoxville area

## FROM THE PRESIDENT

Our next workshop will be held on August 28<sup>th</sup> at the library meeting room. Time will be from 1 p.m. until 4:45 p.m. Jerry Salley, a well-known Nashville personality, songwriter, and performer will be handling the workshop. We look forward to having Jerry come visit with us and share his knowledge of songwriting and the business of songwriting. Jerry has been around Nashville since the 80's and knows his way around the town and is very adept at creating music and songs as well as having his own band.

The election of officers will take place on August 31 instead of August 24 as previously announced. Nomination forms should be in to Richard at [ComposerR@aol.com](mailto:ComposerR@aol.com) or Gene Blair at [deblair@mindspring.com](mailto:deblair@mindspring.com) by August 17 so the ballots can be prepared. Newly elected officers will assume duties at the first meeting in September, which is on the 7<sup>th</sup>. All offices are for a one-year term and dues must be kept up to date in order to hold an office. For a list of the offices see the back page of the newsletter. Please consider pitching in to help with running the Association. The same people cannot be expected to carry the load year after year. There is nothing difficult about any of the positions and most of them take little time.

Check out the updated and reformatted KSA Website at [www.knoxvillesongwritersassociation.org](http://www.knoxvillesongwritersassociation.org). Gale Horst has done an excellent job of making the Website more usable. If you want your link put on the Website along with a picture of yourself you should contact Gale at [GaleHorst@sound-expressions.com](mailto:GaleHorst@sound-expressions.com) with the information on what and how you want your link to be shown.

Regards,  
Gene B.

## FROM THE EDITOR

The newsletter is only as good as we want it to be so keep those articles and information coming. If you can't seem to get a song cut and played at least you can get your articles published in the KSA Songwriter. Our thanks go out to members **C. D. Johnson**, **David Haley Lauver**, and **Linda Perry** for their contribution of articles to this month's issue.



## YOUTUBE REVELATION

By C. D. Johnson

While in the act of surfing the net I ran upon a YouTube

presentation being given by a renowned West Coast singing coach. Reportedly, this gentleman is able to accomplish miracles concerning all matters vocal. Myself, being the not so proud owner

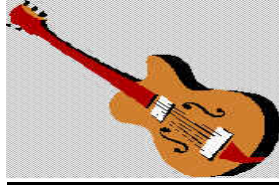
of an "almost" one whole octave range singing voice thought, "What the hey -- nothing to lose here." Anything that could improve the singing on my demos was worth a try. At this point I am sure that some of you readers, especially the ones that have heard me sing, are asking yourself, "If he knows he can't sing, why doesn't he hire someone else to sing his demos?" In answer to that, I say, just because a person can't do something well doesn't mean he doesn't enjoy trying. Just look at how many aspiring singer-songwriters there are walking the streets of America. My guess is, everybody wants to be something or someone else and they firmly ( at least for a while ) hold on to the belief that if given the opportunity they can. I am no less guilty than anyone else in that aspect. We all start out with "Great Expectations" that sometimes turn into "The Winter of our Discontent." Whatever, the final act reveals we at least dreamed the dream.

Now back to the webcast. What I thought was going to transform me into a three octave singing wonder, (In my dreams) actually turned out to be as much about song-writing and selling your songs with a viable performance as it did about the actual act of singing. This vocal coach, at least to my way of thinking, must have been a song writer in the past. He began by comparing the emotion of writing a song with the emotion you convey when performing that same song. One of the most important points he made was, "Tell the story." As singer song-writers we sometimes forget that the story is not over with the final line on the song sheet. It still remains to be told to an audience. The statement made by this vocal coach was, "Know why you wrote this song and when you sing it, tell the story. Don't be afraid of embarrassing yourself. Show the kind of emotion that caused you to write this song in the first place. Don't be afraid of going overboard. His prime example, Neal Young, noted for his fantastic heartfelt lyrics and his, to say the least, unique voice and vocal style. In short, no one ever accused Neal Young of having a classically trained voice. Emotion and sincerity will help even a borderline singer sell a song to an audience.

One of the statements he made really caused me to stop and think. I even paused the telecast for a moment to think about what I had just heard. He said, "Know your song!" Isn't that the most ridiculous statement a song-writer ever heard? Know your song. Heck, I just wrote the "dang thang." Of-course I know it. As I sat there, trying to sing the lyrics of the song I was presently attempting to record, much to my surprise I found myself stumbling all over the lyrics. As Gomer would say . . . "Surprise, Surprise." It was a humbling experience to say the least!

As his seminar went on there was one Mount Everest point that rose high above all the others. And that was, BE PREPARED! Being prepared is knowing what you are singing, and why you want to sing it. It's not only the written word. It's the wild

abandoned emotion you allow yourself to experience as you sing it. This legendary vocal coach was saying, take what God gave you and do the best you can. Not every one can sing every note to perfection but everyone can be true to the song and if you let your guard down your emotion and sincerity can captivate an audience. I may not ever be able to please everyone that hears me sing but after listening to this webcast, it doesn't bother me half as bad as it used to.



The following was submitted by **David Haley Lauver**:

### **CHOOSE FROM 120+ CLASSES AT SEPTEMBER "SONGPOSIUM"**

The Nashville Songwriters Association International plans to turn Music Row into a "songwriting university campus" next month, offering more than 120 "Songposium" classes taught by top songwriters, producers, and other music industry leaders.

An "a la carte" menu of classes for the September 21-24 event enables writers to put together their own schedules based on their needs and interests. A variety of classes are offered in each of these topical areas: inspiration/creativity; the craft of writing; the music business; studio/technology; vocal/performance; and guitar.

Participants can sign up for one 90-minute course (at \$50 for members/\$60 for non-members) or take as many as 16 classes throughout the week and enjoy reduced rates with one-day to four-day "Max Pack" discounts. For more information, including class descriptions and bios of presenters, see [www.nashvillesongwriters.com](http://www.nashvillesongwriters.com).

### **"TIA'S TEN COMMANDMENTS": ADVICE ON CAREERS, COPING, AND CREATIVITY**

By **David Haley Lauver**

A few issues ago, we covered an updated list of "Murphy's Laws of Songwriting" by ASCAP'S Ralph Murphy. At NSAI's annual meeting, hit songwriter Tia Sillers presented her "commandments" for songwriters—with advice on creativity, coping, and the writing process.

Sillers is best known as a writer of "I Hope You Dance," the huge hit recorded by Lee Ann Womack that won every major country songwriting award. Her songs also include "Blue on Black", a Billboard Magazine "Rock Song of the Year" and "There's Your Trouble", co-written with husband Mark Selby and cut by the Dixie Chicks.

"Ninety-nine percent of the time, your only reward is the joy of writing and the thrill of creativity," Sillers said. "If you want people to pay you, your odds are on the same scale as those of the gold prospectors of the 1800s."

Despite desire and hard work, few miners—and writers—ever strike it rich. Yet both keep at it, she said, and feel most alive when they're caught up in their work.

"You've got to love the process of writing," Sillers said. "The act of creating each new song is a leap of faith." She said writers discover the "candle in your soul" that makes you a creative spirit. "You have to be all heart," she said, "but you also must learn the craft if you want to succeed."

Writers should approach songwriting as if they are learning a second language, Sillers advised. "The only way you become fluent in a second language is by studying and practicing it. You don't just 'love it' and succeed without work."

Sillers said new writers who are oblivious to trends often are the ones who write landmark songs. "Their songs sound fresh and they change the music business by degrees."

Here are Tia's tongue-in-cheek "commandments" summing up her advice.

1. Be able to "write the whole song" by yourself and be open to collaborating. Collaboration makes you write and goads you into finishing songs. In developing co-writing relationships, seek strengths where you're weaker and be open in sharing your strengths. If you only collaborate, you can lose touch with inspiration and the ability to think in terms of the whole song. If your co-writer cancels, take the time you've already set aside and write a song by yourself.
2. Read. She's gotten her greatest inspiration and observations from books. Sillers recommends author Stephen King's "On Writing." To the question, "So, do you do it for the money, honey?" King responds that he writes for the "buzz," and says "if you do it for the joy, you can do it forever."
3. Stay organized and hand-write final lyrics. It doesn't feel as real when songs are only on the computer. Sillers copies into books every song she's written. She includes an index, indicates when a song was written, and lists co-writers. She keeps eight pages in each book blank to write song ideas. She also writes regular journal notes to herself and includes funny things people say in conversation.
4. Give yourself a sticker when you write a song you're proud of. Sillers looked back on one recent year's book of lyrics and counted nine stickers for "favorites" among 73 songs. Half of those songs with stickers later were cut.
5. Don't listen to the radio too much. Don't chase trends—you'll never catch up.
6. Work on your ability to soak up the world. Look at your surroundings, the passing seasons and the "slant of the sun." Make rituals that inspire you.
7. Don't be afraid of solitude. Even if you collaborate, your best ideas come from being alone. To get in the right frame of mind, Sillers said, she believes in driving in silence.
8. Be flexible. Many people aren't open to new ideas and shut co-writers out. Sillers said that despite preconceived ideas, "the song is king—you're a pawn to the song." Be flexible enough to go in different directions if that works best for the song.
9. "Dare to suck"—write from the heart and don't inhibit your creativity while you're writing.
10. Like the old prospectors—"pick a piece of ground, get a shovel and start digging. All I can promise is you'll have a singular life. And you'll have fun."

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## HOW TO USE IDEAS FOR LYRICS (Reprinted by Permission from [www.lyricideas.com](http://www.lyricideas.com))

Submitted by **Linda Perry**

The song lyric ideas you choose will form theme ideas for lyrics. All the words to a song will support the theme. If you use the music that you're creating to brainstorm lyric ideas, you'll find that some song lyric ideas will fit better when you write a song than others. You'll need to first work out how many syllables your rhythm has then look for phrases that have the same rhythm pattern and theme idea. You may need to join two ideas for lyrics together. Only use a song word or phrase if it fits perfectly with your theme ideas and music ideas. Whichever approach you use to choose your music and words, you should find the new lyric ideas below helpful.

When you write a song:

**THINK** about a possible location for the idea for lyrics to give it a setting. Imagine the mood the phrase is being said in and who is saying it. Ask relevant questions like: Why did they say it? What could have happened? The questions will help you to formulate a purpose for the lyric. It will give the words you choose when you write a song meaning.

**COMPARE** your unused lyric idea or chosen song theme from the "Song Lyric Themes" page, with the lyric ideas on the Home Page. Look for ideas for lyrics which matches your chosen theme. Write a memorable first line when you start to write a song. Next, decide on a rhyming pattern. You will soon have written your first verse.

**TAKE** ideas for song lyrics that appeal to you immediately. Write a few lines to follow. Now stop and think about where your lyric is heading and who or what the song is going to be about. Set the tone for your music and lyrics. Imagine singing or performing it as a full song.

**NOTE** down a few ideas for lyrics that you like and keep them with you. During your day you may be in a variety of environments. Looking at the ideas for songs throughout the day, as your perspective changes, may provide you with the ideas for lyrics you need when you write a song.

**MATCH** two or three phrases together to form the basis for your song lyrics.

**LOOK** for additional phrases that will fit with the music and lyrics that you have so far.

**BRAINSTORM** using the unused song ideas to generate new ideas for lyrics within your own personal field of interest. Write down as many words as you can think of related to that basic idea for lyrics. Include them in the lyrics when you write a song.

**USE** the unused ideas for lyrics to great effect as album titles.

**COLLECT** themed lyric ideas together before looking for a starting point

**CHOOSE** one of the ideas for lyrics and reword it. Perhaps putting a new slant on it

**READ** the list of unused lyrics titles with either the negative or positive aspects of the phrase in mind.

**MAKE** a vivid picture of the subject of your song and their lifestyle in your mind

**WRITE** a brief story based on the idea for lyrics. Now remove anything unnecessary to the telling of the story. Highlight only key phrases and use them to write your lyrics when you write a song.

### LYRICS FOR MUSIC - Finding meaning

Many of the song ideas have deeper meanings or can evoke powerful images in the mind. Remember to meditate on the meaning behind the words in order to develop the feelings behind possible lyrics for music. Acoustic sessions are becoming increasingly popular. This could well be due to the public being able to link to the raw emotion of the song. If you have written your song well, it will hold its own as an acoustic version.

### KEEP YOUR SONG LYRICS

Don't be too eager when you write a song to discard the words to songs that you're unhappy with. Keep all unused song lyrics that you have given thought to. What you are unhappy with today, may suit a new trend in music later. (That may NOT necessarily be wishful thinking.) Better still, it may be just song lyrics artists of a different genre are looking for.

Your viewpoint of your own abilities will often change with your mood. So, when your mood changes, you may be able to revamp the unused lyrics or song successfully. Be patient with yourself whilst striving to improve your song writing techniques. Don't lose sight of the possible rewards for your efforts.

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## THE PROS AND CONS OF SIGNING A PUBLISHING DEAL

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Submitted by **Linda Perry**

For most songwriters in the early stages of their careers, the idea of being hired as a staff songwriter for a publishing company is close to the Holy Grail. It represents that coveted prize of industry recognition and validation of your talent along with a gateway to cuts, movie placements and number of other exciting possibilities. However, keep in mind that wanting or entering into a relationship with a publisher in order to simply validate your talent is probably

not the best approach. As with any business relationship, it's essential that you, as the songwriter, understand what you're giving up as well as what you stand to gain by signing over partial (or complete) ownership of your copyrights to a music publisher.

### What is a Publishing Deal?

In general terms, a typical publishing deal involves the assignment of some part of the ownership of your songs to a publishing company in exchange for a share of the royalties received by the publisher for exploitation of the songs. The publisher can also provide co-writing opportunities based on industry relationships and pitching opportunities by members of the publishing company's staff, known as song pluggers. I'm aware that there are many variations on this arrangement but, for the sake of this article, I'm going to paint in broad strokes.

### The Pros

Listing the advantages of a publishing deal is easy, as most songwriters have heard (or dreamed) of these.

- **A Draw** - For a songwriter getting started in the business, it's extremely difficult to write full time without having money to live on. The monthly draw provided by a publisher can help ease that burden. The typical draw is considered an advance against the writer's share of royalties payable under the agreement with the publisher. While some draws are enough to allow the writer to write full time, most are enough, at least, to make it so the writer only has to have a part-time job, leaving more time for songwriting.
- **Demo Budget** - Making high quality recordings of your songs is not cheap and having a publisher to put up the money for these recordings can help quite a bit.
- **Song Pluggers** - These are employees of the publishing company who are specifically charged with finding opportunities for your songs. They pitch your songs, relying on their relationships with record labels, producers and artists as well as a variety of other music business decision-makers.
- **Networking/Connections** - The credibility that comes from signing with an established music publisher is a powerful thing. It can open doors to meetings, co-writes and countless other relationships in the industry. Also, publishers have industry-wide relationships that can provide great opportunities for songwriters who haven't had the opportunity to network much on their own.
- **Validation** - The validation that comes from a publishing deal is what most beginning songwriters long for. In the early stages of most songwriters' careers, they've most likely written songs in obscurity and, with the exception of friends and family, they've never received praise and recognition from anyone. It can even act as a motivator to improve a writer's work ethic and inspiration.

### The Cons

This is where I'd recommend paying close attention. I know the idea of being able to write songs and have your publisher take care of all the details is an appealing thought, but the reality is a bit less simple. Don't kill the messenger here, but as a friend of mine once said, "They don't call it the music 'friend' or the music 'nice'." This is a business and it helps to remember that a publisher is giving you something in order to get something.

- **Your draw & demo budget are essentially loans** - The money that makes up your draw and your demo budget is money that the publisher will take back from your share as soon as your songs start generating income. More importantly, unlike a loan paid back to a bank, even after you've made back the money to pay the publisher for the money they've invested in you, they will continue to own the publishing on your song and make income from it. In most cases, this is an arrangement that lasts for the rest of your life and then some (a copyright lasts for 70 years beyond your death). Also, in most cases, that recording that the publisher split with you or loaned you money to make is entirely their property. This translates into no master fee payment for you, the songwriter, if that recording ends up in a film or on TV (other than royalty income that you are entitled to by your contract).
- **You and your songs aren't always the priority** - Even though the idea of a song plugger getting your songs heard is comforting, the reality is that in most publishing companies, there are many more signed writers than there are pluggers. In other words, your songs are among the hundreds (thousands, if you count the back-catalogs of most publishing companies) that the overworked song pluggers have to consider for every pitch opportunity.
- **Validation is NOT enough** - As a songwriter, I understand how good it feels when someone in the industry tells you they love your songs. In and of itself, this is not enough of a reason to give away your publishing. As a writer, you should work every day until you're confident your songs are good. Use resources like song critiques, songwriting organizations and your songwriting peers to get good, constructive feedback on your material. Don't just sign with a publisher because they tell you you're good.

### Your

My intention is not to discourage but rather to empower you. By not looking at a publishing deal as the only answer to your songwriting prayers, you'll put yourself in a position to do for yourself, which, ultimately, will be the most consistent and rewarding way of having a sustainable career as a songwriter. In other words, you don't have to have a publishing deal in order to act like you have a publishing deal every single day. Here's what I mean:

### Options

- **Be your own publisher** - You don't need an established publisher to publish your songs. It's a relatively simple proposition to start your own publishing company through one of the performing rights organizations (BMI, ASCAP and SESAC). A simple phone call or visit to the website of one of these organizations can get you started.
- **Put yourself on a regular writing schedule** - If you want to be a professional songwriter, act like one. Set aside regular times to write and treat it like a job. Folks in the working world don't skip work because they "don't feel like it" and neither should you.
- **Demo your songs** - Develop a relationship with a professional recording studio and, when you're absolutely certain you've got a song that's ready for prime time, spend the money to make a broadcast-quality version suitable for a variety of uses, from

pitching to artists to placement in film and TV. And speaking of pitching . . .

- Pitch your songs - Actively look for opportunities for your songs. It's one thing to write a good song and have a great demo, but if no one hears it, then it can't possibly generate any income for you. This isn't the glamorous, romantic part of the business, but I promise you, the overwhelming majority of successful songwriters — even those with publishing deals and song pluggers — spend a lot of time pitching their own material. It's tough out there and you need to do everything in your power to get your songs heard. Also, as I mentioned above, no one will make your songs a priority more than you will.
- **Network** - Another less-than-pleasant reality for the gifted, introverted songwriter is that there is no substitute for the relationships you make in the industry. Get out there and meet people. This doesn't mean you have to be fake or stay up until 3 a.m. drinking every night (unless you like that kind of thing). It does mean, however, that you have to find opportunities to interact with the decision-makers in the music industry. A few suggestions of ways to do this might be attending music conferences, songwriter festivals and some of the events sponsored by organizations like the Nashville Songwriters Association International (NSAI) or the Songwriter's Guild of America (SGA).
- **Sign an admin deal** - If you're starting to get some cuts and placements for your songs and the subtleties of copyright law, royalty statements and licensing feel like too much to keep track of or negotiate, then consider signing with a publisher to administer your copyrights. In other words, instead of giving away ownership of 50%-100% of your copyright, give a copyright administrator 15%-25% to "mind the store" while you're taking care of the other stuff. I promise you, if you're making money from your songs, you'll have no trouble at all finding an experienced publisher to administer your copyrights.

### Conclusion

For the sake of simplicity, I've kept this article and the terms of a publishing deal very general. There are all manner of publishing deals, from copyright administration all the way to full ownership of your publishing, and there are reasons for and against all of these. Music publishers provide a valuable service in our industry but I think it's important to realize that signing a publishing deal isn't always your best option. Be absolutely certain you understand what you stand to gain (beyond the simple validation of your talent) and what you're giving up to get it. In the world of professional songwriting, there is no one way to achieve success and, no matter what, the more you understand and can do on your own, the better off you'll be.

*Cliff Goldmacher is a songwriter, producer, engineer and the owner of recording studios in both Nashville and New York City. To download a free copy of Cliff's book "The Songwriter's Guide To Recording Professional Demos" go to <http://www.cliffgoldmacher.com/ebook>*



## OUT AND ABOUT

By Gene Blair

July was a busy month for me with lots of things to do and see.

The **Bobby G. Rice** and **Jenny Gregory** show at the Nashville Connection on July 17 was a good one. The house was filled to capacity and the heat put off by the enthusiastic crowd fought with the air conditioning all evening. But in spite of a little bit of sweat, or perspiration as Jenny referred to it, the crowd endured. Jenny pointed out during her segment of the show that it was reminiscent of the early days at the Ryman where you fanned with whatever you had to fan with as you sat on those hard church pews. Bobby G. briefly broke away from his play list during his segment to acknowledge **Art Daniells** and the song "You're Still a Part of Me." He even played a few chords on his guitar and sang the first verse of the song and acknowledged that he "really loved that song" and made the comment that he might have to start doing it again. **Bobby G. Rice** is a personable entertainer and mixed with the crowd, visiting and signing autographs on ticket stubs and his CD's and photographs that were for sale at the artist table. And **Jenny Gregory** is just a country sweetheart. Backup singers were **The Sorghum Sisters**, a sweet name for two ladies that did a pretty sweet job of singing backup to Bobby and Jenny as well as performing a number on their own.

**Andy Maiden** and the Silver Clouds did a good job as usual. **Ronnie Dell** was up to his usual shenanigans and livened up the crowd. I was a little late getting there but **Andy Maiden**, **Rachel Lynn**, **Chenoa Partin**, and **Zachary Hart** were part of the opening acts that I saw and all did a good job.

Nancy and Andy have done some renovations to The Nashville Connection since the last time I was there. Newly painted walls and some rearrangement of the country music items, including many additional photographs have become part of the decor. I'm hoping they will re-hang the collection of old musical instruments that hung on the wall behind the band before the renovations.

Drove over to Sharps Chapel and ate some fish with **Ira Braden** and his family and friends on Saturday before going to the **Bobby G. Rice** show. **Kubel Hopper** was there and a bunch of other pretty good musicians and they jammed for about an hour and a half. I didn't get a lot of names but **Gene Brewer** was one of the pickers and did a version of "Fraulein", a song I haven't heard in years. There were six or seven acoustic guitars, along with a couple of mandolins, two fiddles, a bass, and a dobro. The weather was great for the outdoor event with overcast skies and a cool breeze coming off the lake. And the food, especially the homemade dishes, was plentiful and really good. After the event was over, I followed Kubel down Leadmine Road to the lake and rode Helms ferry back across the lake to Union County Marina so I didn't have to go the long way back through Tazewell in order to get home.

On July 10 I had the opportunity to visit Nashville and the Country Music Hall of Fame for a short workshop conducted by songwriter **Odie Blackmon**. Odie is a pretty laid back individual and easy to talk to. And not a bad guitar picker either. He performed several of his songs and took questions from the audience about songwriting and the music business. I was fortunate to have my own Nashville tour guide as a traveling companion on the trip. **Leigh Ann Cox**, who is a former Nashville resident and knows the city well, took me on a tour of the Museum and a trip up and down Music Row looking at all the "For Sale" and "For Lease" signs in front of vacant buildings where music related businesses used to be. We had a very enjoyable time on the tour of the country music displays as well as spending some time shopping and having a very good, and not over-priced lunch, at the Museum restaurant. But all good things have to come to an end and we had to head back to Knoxville in the late afternoon.

I drove up to Renfro Valley on July 24 to see Merle Haggard in concert. The concert was sold out and I ended up in the balcony in the new barn. I had to climb three flights of stairs to get there as there is no elevator to the upper level. A fountain coke and a box of popcorn (\$5) kept me busy until the show started. As usual Merle put on a good show. Not much talking or telling war stories, just continuous songs. I think he only took one sip of water the entire show. About ninety miles north for me but the trip was worth it. Noel Haggard opened for his Dad and Ben Haggard plays with the Strangers on a regular basis now. The crowd was mixed about 50/50 with young folks and older folks. It was amazing to me that the younger crowd was so enthusiastic in responding to Merle, especially during his "working man" and "patriotic songs." Okie From Muscogee" brought down the house. For a guy who is 73 years old he did a remarkable job of remembering the lyrics to the songs he was singing. I only noted a couple of hesitations or mixed up lyrics but hey, even the younger entertainers do that sometimes.

Also had an opportunity to visit the **Big Valley Barn** out in Norris (Bethel Community) on July 31. **Kubel Hopper and the Knockabouts** are regulars there on Saturday nights and as usual they put on a good show. The Big Valley Barn has a large dance floor and a short menu of food and snacks. Open mic if you want to perform. Open every Friday and Saturday night from 7 till 11. This venue is easy to find since it is just off I-75 north at Exit 122. Turn east and take the first road on the right (Bethel) go to the dead end and turn right on Mountain Road. Big Valley Barn is about a half mile on the right. \$5 cover charge.

*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 until 10:30. This venue is family entertainment with lots of young talent on the stage. Open mic is available and there is always someone who wants to sing. As well as the local talent there are folks that drive in from Kentucky and Virginia to perform and to listen to others. 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. Sandwiches, popcorn, soft drinks, and a bottomless coffee are available. Check out their Website for info. <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** on guitar and vocals, Jim's wife **Linda** on keyboard, and their friends, including **Herschel Turner** and comedian **Danny Brassfield**, play and sing Friday and Saturday nights, 7:00 till 11:00. **Joyce Arrington** handles the backup and harmony and does a right good job of it. The band plays a mix of music. Slow dancing is available as well as line dancing and two-stepping. 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). There is a large dance floor for line dancing and two-stepping. Cover is \$5.

Sandwiches, soft drinks, and a bottomless coffee are available.

**Lafollette Senior Center**, live country music on Thursday 7-9:30 p.m. with **Kubel Hopper** performing with the house band. On Saturday 7:00 till 10:00 music is provided by the **TNT Band**. The center is located in downtown Lafollette. Open mic is available if you want to participate. 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. Open to all ages on Thursday, cover \$4 and Saturday, cover is \$5. 423-562-6672

**Judy's Barn**, Maynardville. Southern Gospel only. Open summer only. Associated with Union Gold Studios. No booze, no drugs, no smoking. No cover charge. Summer schedule as well as sample videos can be found at <http://www.myspace.com/judyscountrygospelbarn>

**Time Warp Tea Room**, 1209 N. Central Street, Knoxville. Open mic on Monday evening 7-9:30. No booze, no drugs, no smoking. No cover on Monday. 865-524-1155.

**Ray's ESG**, 7355 Kingston Pike, across from Chili's Restaurant near West Town Mall. Open mic on the first and third Tuesday of each month. 10 p.m. till ????. 865-330-0159.

**Mulligan's Restaurant** in Gettysvue Center Shopping Center, near the intersection of Ebenezer Road and Westland Drive in West Knoxville. Open mic 6:00 till 10:00 p.m. on Wednesdays, hosted by songwriter **Rex Gibson**. 865-691-1324

**Brickyard Bar-B-Que** at 7554 Brickyard Road, Powell. Open mic at 7:00 p.m. on Thursdays hosted by songwriter **Rex Gibson**.

**Buster's** at 222 S. Broad Street, New Tazewell, TN. 423-626-0363. Karaoke and live music Friday and Saturday nights. Affiliated with WTAZ 98.3 FM radio station. Not sure about open mic on Saturday.

If anyone is familiar with any locations in the Metro area where they play music or have an open mic please let me know and I will list the location in the KSA Songwriter. [deblair@mindspring.com](mailto:deblair@mindspring.com)

## **THINGS OF INTEREST**

**Ira Braden** submitted the following link that may be of interest to some of you. It connects you with the TAXI website. It has some good suggestions on songwriting.

<http://www.taxi.com/music-business-faq/songwriting/>

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The following URL is for **Kim Copeland**, a Nashville song promoter who also operates a professional demo studio. She has a newsletter that you can subscribe to that has beneficial information.

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

[www.myspace.com/kimcopeland](http://www.myspace.com/kimcopeland)

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Here's a good website from the gal that hosts at the Bluebird Café on songwriter's nights, **Barbara Cloyd**. <http://www.barbaracloyd.com/>

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Check out [www.tspcountryradio.com](http://www.tspcountryradio.com) Dixie McCorkell will accept songs from any independent artist as long as they are good quality and the artist holds the copyright.



Latest word from KSA member **Mike Gibson** is that his start-up venture on **SendUsSongs** is going well. The radio portion, **SongwriterRadio** is drawing songs from all over the U.S. and listeners from all over the world. You can post your songs on this site for publishers to hear and also for the general public to hear. You can also list your songs for sale as downloads through a method of trading purchased "credits" for a period of time that the songs will be available for sale. Check out this Website, it is being improved and updated frequently. [www.sendussongs.com](http://www.sendussongs.com)

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**RESOURCES**

**Tim Worman:** (banjo, guitar, fiddle, and mandolin) Works out of a studio above Pick and Grin on Kingston Pike. 865-556-7147 (Bearden area)

**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. Does arranging, number charts, and work tapes. Leigh Ann works out of Broadway Sound in Fountain City. 865-599-8277

**Jack Hatfield:** Banjo. Smoky Mountain Banjo Academy. 1-800-426-8744 or contact Jack at [jnhatfield@chartertn.net](mailto:jnhatfield@chartertn.net) or [www.hatfieldmusic.com](http://www.hatfieldmusic.com)

**Old phonograph repairs:** **Terry DeWick**, WB4NHB, 1829 Plumb Branch Road, Knoxville, TN 37932. Phone 865-691-2446. Antique repairs, audio repairs, electronic restoration.

**News of Note:**

**Jerry "Hogman" Isham** appeared at the Anderson County Fair on July 13.

The Hogman, **Jerry Isham**, appears as a regular on the Ciderville Farm and Home Hour show every Saturday evening between 7:30 P.M. and 9:00 P.M. WYSH TV Channel 12. Streaming on Web at [www.wyshtv.com](http://www.wyshtv.com) Older videos are available in the archives.

Jerry also appears at Yonder Hollow, 319 W. Rockwood Street, Rockwood, TN 865-250-6717 on Friday nights. Admission \$5, ticket sales starts at 6:30 p.m. with show starting at 7:00 p.m. Stop in sometime and see our very own "Hogman" in action. [www.yonderhollow.com](http://www.yonderhollow.com)

Jerry opened for Trent James at Fairfield Glades in Crossville on August 2.

**FREE CD VOLUME #17 JERRY "HOGMAN" ISHAM**

Receive the latest "Hogman" CD absolutely free if you are willing to help Hogman rate the songs on CD Volume #17. 865-354-1060 or see Hogman at the Tuesday night meetings.

**DUES REMINDER**

**Questions about membership and due date of annual dues should be directed to Richard Ratledge 865-573-1025**

**Memberships expiring in August:**

Scott Head	8/15/2010
Gale Horst	8/11/2010
David Lauver	8/4/2010
Jack Purkey	8/11/2010

**Membership Expired:**

Leigh Ann Cox	7/14/2010
Stephen P. Ferguson	7/7/2010
Kathy Bunch	6/9/2010
William Emmert	6/23/2010
Michael Paul	6/23/2010
Octavio Sera	6/9/2010
Mark Gormley	5-26-10
Jeff Johnson	5-16-10
Tom Cole	4-14-10
Sam Laugherty	4-7-10
Gary Howard	3-17-10
Brenda Hill	2-1-10
Edna Riddick	12-9-09
Shannon Walsh	11-18-09

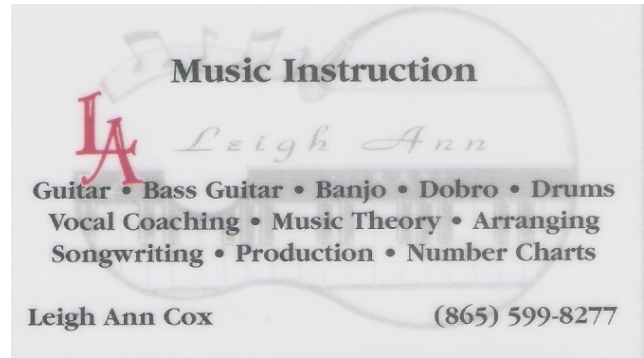
Please keep your annual dues up to date in order to continue receiving member benefits, including *The KSA Songwriter*. And keep in mind that you cannot serve as an officer if your dues are in arrears.

**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**
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865-573-1025
- Education Dir.: **David Haley Lauver**  
865-671-0432
- Publicity Dir.: **David Haley Lauver**  
865-671-0432
- Newsletter: **Gene Blair**  
cell 770-377-6817
- Directors at Large: **Art Daniells**  
**Jerry Isham**

**Note:** Closing date to submit material for the August issue of the *KSA Songwriter* is August 27, 2010.

Contact the Editor for questions on Advertising in the *KSA Songwriter*.



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

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**Wolf Valley Productions**  
*one howl of a sound*  
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