

THE KSA SONGWRITER

A MONTHLY PUBLICATION OF
THE KNOXVILLE SONGWRITERS ASSOCIATION

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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

Of the three winter months I love February the most. Why? Because it means that January is gone for another year. A perennial disease called "Cabin Fever" begins to get the best of me around the first week in January and lasts for the next six weeks of the month. Six weeks? Well it seems like six weeks anyway. And this crazy winter weather . . . cold is an understatement! Wonder where The Algoré Warming Trend is when it is really needed?

February also is the time that songwriters and would be songwriters come together for the **Songwriting Seminar at Pigeon Forge**. This year the Knoxville Songwriters Association is the sponsor of the event and it promises to be a good one. We have added a Friday night jam session to the agenda this year with some local entertainers included. More information on this event and how you can register can be found on the KSA Website at www.knoxvillesongwritersassociation.org or by contacting **Linda Perry** at 865-405-2617. I hope each of you will be able to attend, not only to further your own knowledge of songwriting but also to provide a show of support for your association.

Linda Perry, David Lauver and **Joyce Brown** have done a fine job of providing local support for the Seminar and **Vernell Hackett** in Nashville has done her usual fine job of rounding up panelists with music business experience for the event.

I would like to remind everyone to make your reservations early at the hotel of your choice if you plan on staying overnight on Friday. This event takes place during **Saddle-Up Week** at Pigeon Forge and rooms might be scarce if you wait until the last minute to make reservations.

Several members have asked me about our Showcases for this year. We have not scheduled any showcases as of yet. **Linda Perry, David Lauver** and **Ira Braden** are working on where and when and will let everyone know as soon as they have things firmed up.

Till next time . . . Gene B.

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.

Sorry this issue is a little late. The important dates of happenings in this issue have been sent by direct email to all members.

Our thanks go out to members **C. D. Johnson, Linda Perry, Kim Williams,** and **David Lauver** for their contributions to this month's issue.

And now, on with the show . . .



MONEY TO BE MADE

By C.D. Johnson

If you are the creative type that just happens to enjoy recording the music that you find swirling around in your head and haven't had success pitching your highly crafted lyrics and tunes to Nashville, Atlanta, or any of the other major commercial music centers in the country then I am here to tell you of another avenue of monetary fulfillment. It is called ADVERTISING. Music for any type of sales promotion in the entire world of advertising uses music. From TV commercials to those fragments of a soft love song as the hero embraces his latest love interest, to the high intensity background music as a car crashes into oblivion while the scene slowly dissolves to black. Anything is suitable, from 5 seconds to a full 3 minute or more of a song, some with lyrics, sometimes without. They all have one thing in common . . . you get paid for the rights to use those few seconds of your music. And sometimes you get paid very well.

However, like all things there is a catch. This type of music has very specific rules. They must be followed to insure you of any modicum of success. In the rest of this article I will attempt to get you onboard as to what the music library producer is looking for in a song. There are many rules in this type of writing and the 10 I'm going to list for you only scrape the surface. They will however get you on the right page and may introduce you to an outlet you have never considered.

Rule # 1: Broadcast Quality. This doesn't mean, buy in the Walmart, CD department quality. It does mean nothing lower than the highest MP3 quality that you can manufacture with your home recording setup. Usually, the highest bit sampling you can mix down to. If you can help it don't use anything lower than 128. This is important because most of the people that will use this music want to use what they buy with no added cost to them.

Rule # 2: This is probably one of the most important points.

"WRITE IT-SUBMIT IT-FORGET IT." Build your own personal music library. Have a portfolio of your music available when you've finally made that all important first contact. Do not spend hours striving for perfection. Watch TV and listen to the music. Make yours sound like what you are hearing.

Rule # 3: Music library producers are fond of saying, "Don't fall in love with your own music." I take that to mean . . . know when a song is finished and don't waste time beating it to death trying to make it better when it's probably already perfect for TV.

Rule # 4: If you write songs, write moods not specific lyrics (no names, no places), keep it vague.

Rule # 5: Play to your strength. In other words, do what you do best. That's the surest way to get you noticed.

Rule # 6: Stay simple but make it interesting. Music for film and TV is different from most radio play artist delivered songs. There are never any bridges and it mostly stays in part A. Forget about any of the other accepted forms we now write songs in. Stay in part A. Start your song thin then go thicker by building intensity with a change of instruments or a subtle use of effects.

Rule # 7: NEVER FADE OUT when ending a song. Use what they refer to as a button ending. Don't just cut it off. No matter how long or short the song is make it sound like a natural ending to that song. Always stop a song, or que as they call them .5 seconds less than the target time. Example 30 second slot needs to be 29.5 seconds, a 60 second slot needs to be 59.5 seconds and so on. Keep your song's intro's short. Above all make the song interesting.

Rule # 8: When you market your finished music it is ultra important to title your compositions correctly. In other words make the title fit what your song is being pitched for. Make it easy for an editor to pick your song out of a list to be listened to. The better your title suits the song the better the chances it will be heard.

Rule # 9: Know the category inside and out that you choose to write for. Do your research. With the web you can find anything. Use it!

Rule # 10: This is probably the truest rule of all. There are times when your songs will be used and you will not get paid for it. You'll hear one of your heartfelt, sweat laden masterpieces being used as a piece of background music and your pockets will still be empty. This can and does happen. You can't let it get to you. You have to forget it and continue on. The bright side being "bragging rights." Anyway, it would cost you more to pursue the money than it is worth.

These 10 rules are what I've gleaned from all the research I've been able to do on this other branch of writing for money. They certainly do not cover every single rule there is out there. Hopefully, however they give you a little food for thought and you'll want to look into trying it for yourself.

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Letter to Songwriters #5: Metonymy versus Synecdoche

By Kim Williams

Before we start with **Metonymy** versus **Synecdoche** let's go back and make ourselves familiar with the terms simile & metaphor.

Simile -- A figure of speech that expresses a resemblance between things of different kinds usually formed with "like" or "as".

Metaphor -- A metaphor is a figure of speech in which an implied comparison is made between two unlike things that actually have something important in common. The word "metaphor" itself is a metaphor, coming from the Greek word meaning to "transfer" or "carry across". Metaphors carry meaning from one word, image, or idea to another.

When Dr. Gregory House (in the TV series "House") says, "I'm a night owl, Wilson's an early bird. We're different species", he's speaking metaphorically. When Dr. Cuddy replies, "then move him into his own cage", she's extending House's bird metaphor -- which he caps off with the remark, "who'll clean the droppings from mine". The song "New Way to Fly" is written in the "bird" metaphor. The song "Overnight Male" is written in the "mail" metaphor but use both Simile and Metaphor. "Like birds on a high line we line up at night time at the bar" is a Simile. "Now bluebirds are all that we are", is a metaphor. The first line uses "like" to compare "drinkers" with "birds". The second line compares "drinkers" directly with "bluebirds".

Metonymy - using the name of one particular thing being replaced by the name of something else. This figure of speech is often confused with Synecdoche. Metonymy -- Pronunciation (Muh-tahn-ah-me)

Metonymy examples: Word – True Meaning – Metonymic use

Sweat – Perspiration - To work hard towards something
Hollywood - A section of Los Angeles - The American film industry
Wall Street - A street in lower Manhattan in New York - The American financial and banking industry
Madison Avenue - An avenue running the length of Manhattan Island in New York - The American advertising industry
Broadway - An avenue running the length of Manhattan Island in New York City - The live theater in New York
The White House - The official President's residence in Washington D.C. - The U.S. President, his staff, representatives and close advisors
The Pentagon - A large government office building in Arlington, Virginia - The United States department of Defense
Downing Street - A street in the city of Westminster - The British Prime Minister's office
Westminster - A city in Greater London - The UK Government
New Scotland Yard - A Building in London which is the headquarters of the Metropolitan police - Metropolitan Police

Synecdoche - Is a figure of speech in which a word or a term is used to refer to a whole thing or effect, a part of it, or a class of specific things related to that word. Pronunciation-- (see-neck-da-key)

Synecdoche examples:

- Referring to a characteristic of a person for the person itself, like 'the gray beard' for an old person.
- Describing a vehicle as 'wheels'.
- He has many mouths to feed.
- There are so many pairs of hands working there.
- All eyes were on him.
- Using the term 'bug' for any kind of insect or small creature.
- Using 'John Hancock' for the signature of any person.
- Using a well known generic term for a certain related thing, like calling any kind of cola 'Coke'.
- Saying 'lead' for bullets, 'rubber' for condoms, 'plastic' for credit cards, 'willow' for cricket bat, etc.

What's the Difference Between Metonymy and Synecdoche?

Now we come to the pressing question of metonymy versus synecdoche. As has been stated above, synecdoche can be said to be a sub-class or a special case of metonymy. They both are similar to each other but metonymy is generally used to refer to a concept that is loosely associated with the main word. Any linked term that has a wider reference than usual can be said to be a metonymy. However, this is not that case with synecdoche. In synecdoche you speak for a part of a thing or subject, indirectly implying the entire thing itself. You do not use it to refer to related subjects or objects. Thus, metonymy is actually a special case of synecdoche and not

the other way round. You can have a hard time being sure which of these you are actually using but don't let that worry you. The "king" of using these two forms in songs would have to be Thom Schuyler. A great song to study would be "Sixteenth Avenue" by him. It is a story of Music Row in Nashville and about the writers that come to the "Mecca" of Country Music.

SIXTEENTH AVENUE LYRICS

From the corners of the country
From the cities and the farms
With years and years of living
Tucked up underneath their arms
They walk away from everything
Just to see a dream come true
So God bless the boys who make the noise
On 16th Avenue

With a million dollar spirit
And an old flattop guitar
They drive to town with all they own
In a hundred dollar car
'Cause one time someone told them
About a friend of a friend they knew
Who owns, you know, a studio
On 16th Avenue

Now some were born to money
They've never had to say "Survive"
And others swing a 9 pound hammer
Just to stay alive
There's cowboys drunks and Christians
Mostly white and black and blue
They've all dialed the phone collect to home
From 16th Avenue

Ah, but then one night in some empty room
Where no curtains ever hung
Like a miracle some golden words
Rolled off of someone's tongue
And after years of being nothing
They're all looking right at you
And for a while they'll go in style
On 16th Avenue

It looked so uneventful
So quiet and discreet
But a lot of lives were changed
Down on that little one way street
'Cause they walk away from everything
Just to see a dream come true
So God bless the boys who make the noise
On 16th Avenue

Examples of Metonymic Usage Or Synecdoche Usage Words - Actual Meaning

From the corners of the country, from the cities and the farms: The United States and everywhere
With years and years of living tucked underneath their arms: Their lyric sheets, their songs

Now some were born to money, they never had to say
"Survive": Some were rich, the rich had it easier
And others swung a 9 pound hammer just to stay alive:
some were working poor and had to work
Ah, but one night in some empty room where no curtains
ever hung: They lived "poor" in a cheap room
Like a miracle some golden words Rolled off of someone's
silver tongue: An inspired song, A "Hit"



Why Use a Professional Recording Studio

By **Cliff Goldmacher** (used with permission)

Who's the Expert?

You're a songwriter. It's what you do. It's what you've trained yourself to do through countless hours of study, practice and effort. Your songs are yours and no one can write them for you. In other words, you've become an expert at writing your songs. That's exactly how it should be. However, if you're going to treat your songwriting as a business, then it's in your best interest to employ experts at every level. Writing a great song is the first and most important part of the process but a high quality, well-performed demo of your song comes a very close second. Unless you've devoted as much time to learning the art and craft of recording as you have to your songwriting, you will be doing your songs and your career a disservice by attempting to record your demo yourself.

We've all heard the argument that a great song is a great song and anyone with ears should be able to "hear through" any recording no matter how rough. To my way of thinking, this is the music industry equivalent of being set up on a blind date with a person who may very well have a heart of gold but who doesn't bother to shower. You've only got one chance to make a first impression with your song and given the competition out there, it had better be a great first impression. You might even meet a music industry person who can genuinely hear through a rough recording, but if you're planning on showing your song to a variety of artists, managers, producers and A&R reps as well, it's never safe to assume that anything less than a first-rate recording will do. By "first rate" I don't mean full-band or elaborately produced, I simply mean your song should be recorded and performed by professionals even if (especially if) it's a simple guitar and vocal. *To hear what a first rate guitar/vocal demo sounds like, click on the link.*

[Never Let You Go](#)

How to Find a Good Recording Studio

One of the most daunting aspects of the recording process for most songwriters is simply finding the studio that is right for them. Word of mouth in the songwriting community and the recommendations of your performing rights organizations (BMI, ASCAP & SESAC) are great places to start. My suggestion is that you treat this part of the process just like you would any business decision. Gather as much information as you can and base your decision on

where you think you'll get the best service and, of course, the best results.

The Studio

With the advent of improved recording technology and affordable, high-quality equipment, professional recordings can be made almost anywhere. Recording is no longer the exclusive domain of the big, multi-room complex. However, there are a few things you should consider before choosing a studio for your project. First and foremost is sound quality. Ask the studio owner/engineer for a demo of something that's been recorded in their studio. You can be more specific still. Ask that the music on the demo be in the style of the music you're planning to record. For example, if you're making a country demo, it doesn't matter if the studio has a great sounding R&B demo because that won't necessarily translate into the country equivalent. Every genre of music requires a specific skill set that the players, singers and producers have to have in order for the recording to sound authentic. This is not to say, for example, that a studio that does country demos can't do jazz demos, (players, singers and producers can have more than one skill set) but you'll want to be sure to hear a studio's work in your particular song's genre to confirm.

To hear what I mean, click the song title below to listen to country star, Reba McEntire's, piano player and Van Halen front man, David Lee Roth's, bass player playing a jazz ballad.

[My Mother Would Like You](#)

Secondly, make sure you're comfortable in the space where you'll be working. Although working in a big, beautiful studio can be inspiring; it can also be intimidating. You're going to be spending a lot of time in this place, make sure you feel at ease there so that you can relax, work effectively and enjoy the process.

The Engineer/Producer

It's not only the studio that you'll be spending time in but also the engineer/producer (often the same person) whom you'll be spending time with that matters. You'll want to make sure you're comfortable working with this person as you'll be entrusting them with your music. A few things to look for in an engineer/producer include organization, patience and focus. The more experienced and professional they are, the more you should feel like they have your best interests at heart and that they want nothing more than to give you the best product you can possibly have. There should be no ego whatsoever involved no matter how accomplished/experienced this person may be. A simple reminder for those of you who are new to the game...it's not the engineer/producer's role to judge whether the song is good or bad. The assumption is, and should always be, that you're there recording your song because you know it's good and ready to be recorded. It's their job to take your song and make a great demo so that it's ready to be heard. All this to say, don't be disappointed if you don't get comments about whether your song is good or not, it's actually not the engineer/producer's place to comment.

I remember very clearly what it was like when I first started writing songs. Every song was my child and any positive comment wasn't quite positive enough and every negative comment was crushing. The only way I overcame these feelings was to keep writing songs. It's a numbers game. The more songs you write, the better your perspective becomes on your own work and the less worried you are about what other people think. Unfortunately, there's no way around this and it takes time to build up a catalog of songs and find your "voice" as a writer. Be patient with yourself and it will get easier. Promise.

The Money

Beware of being penny-wise and pound-foolish. Remember that you're running a business. Investing in your business is an essential part of helping the business grow and ultimately bring you a return on your investment. This does not mean, however, that you shouldn't have a crystal clear understanding of what the associated costs of your demo will be. Always discuss pricing with the studio before you begin working there and remember to ask for an itemization of all fees. The obvious fee would be the hourly rate but it's important to ask what other charges you might be incurring. This can be anything from a separate engineer charge, costs for burning CDs, or even separate charges for certain pieces of studio equipment. A studio using an hourly rate system ought to be able to give you a fairly accurate estimate for what your overall project will cost. Some studios simplify the process even further by giving you an all-in project fee that is decided up front. It's always better to get all the financial details settled at the beginning of a project so that there are no unpleasant surprises when it comes time to pay. When I was first starting out in the business, I decided to use a very well known (and genuinely reputable) Northern California studio. At the end of each day of work, I asked for a copy of the day's mixes on DAT (digital audio tape, for you youngsters out there). They happily provided this to me every day for two weeks never once mentioning that they were adding \$50 to my bill every time they wheeled the digital audio tape recorder into the room. Could they have mentioned this to me, sure, but ultimately it was my responsibility to ask what all charges would be up front.

Cheap Can Be Expensive

There are only so many hours in the day. If you're in the early stages of your career as a songwriter, you should be spending those hours working on your songwriting and devising every means possible (networking anyone?) to get your songs heard. However, if you're truly fascinated by the recording process itself and are willing to invest the time and money necessary, then by all means you should learn to engineer and produce as well. There's never been a better time to get involved in recording given the innovations and improvements in recording technology. However, if you think you'll save money by doing your own recordings without investing an equal amount of time in learning how to become an engineer, the end results will hurt your cause more than any amount of money you might save by recording yourself. As I've heard it said, cheap can be expensive. Let me be clear. I'm not recommending that you go out and spend your hard-earned cash on a

professional recording every time you write a song. If you're planning on having a career in music, you'll have to be judicious in how/when you invest your demo budget. But, when you've got a song or songs that are ready for prime time, you should treat them that way.

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Items of Interest

By David Haley Lauver

'HILLBILLY CULTURE' FOCUSES ON CREATIVITY & CRAFT OF SONGWRITING—Performing songwriter **Amanda Williams** and her father **Kim Williams** (a KSA lifetime member and our most successful alumnus in Nashville) have put together a new business model that expands music publishing company options and provides continuing education opportunities to songwriters.

At www.hillbillyculture.com, Kim and Amanda are making their song catalogs available to the music industry and listening public and sharing what they've learned with a network of songwriters in the "Hillbilly Culture Club." For an annual membership fee of \$32.99, their Website offers access to a wide range of programs aimed at improving a writer's creativity, craft, and understanding of the music business.

Amanda and Kim are panelists for the KSA-sponsored **"Songwriting Seminar at Winterfest," February 25-26 in Pigeon Forge**. Without duplicating the bio material found elsewhere in this newsletter, it's sufficient to say that they have the credibility as hit songwriters and ingenuity as music educators to help aspiring writers learn more effectively. Member resources include

Songwriter Times—articles updated weekly "by songwriters for songwriters" on topics ranging from inspiration and "Write Brain" creativity to working with co-writers and presenting your songs.

Voices from the Mountains—in biweekly Internet broadcasts, prominent guests from all walks of the music business share their insights and "behind-the-scenes" stories.

Video Vault—a collection of brief educational videos—updated weekly—on songwriting tips and techniques, music history, and the music business.

Songwriter Correspondence School—an upcoming distance-learning program with recommended reading and assignments to help writers improve their craft.

Songwriter Retreats—Quarterly opportunities for small groups (a maximum of 15 selected applicants) to take part in three days of educational workshops and co-writing sessions with pro songwriters, followed by individualized post-retreat instruction. Hillbilly Culture members get discounts on the all-inclusive retreats. See their website to submit an application for the first retreat, scheduled for March 4-6, 2011.

SHAKE YOUR HILLBILLY BONES FEB. 19 AT WDVX'S HILLBILLY BALL—Get in touch with your inner hillbilly and help support Knoxville's own WDVX Radio at the station's "Hillbilly Ball," to be held Saturday, February 19 at the Knoxville Museum of Art. **Todd Steed** and the **Sons of Phere** will provide the music and The Parlor and Magpies will furnish the food.

A silent auction will feature music-themed items and experiences donated by local businesses and organizations and Americana and bluegrass recording artists. You can see some of the donated items at www.wdvx.com. The event includes a cash bar and the silent auction at 6 p.m., dinner at 7 p.m., and music starting at 7:30 p.m.

Tickets are \$75 per person for this major fundraiser for the listener-supported, non-profit radio station. You can reserve tickets by emailing info@wdvx.com or calling 865-544-1029.

WDVX has earned an international reputation as a station that promotes the rich cultural heritage of the Southern Appalachian region and educates local, national, and international audiences. The station provides a venue for original underrepresented music and other cultural arts; promotes the tradition of live radio; nurtures emerging talent; and creates listener communities across the globe.

KSA members have performed on the WDVX "Blue Plate Special," and the station has included our announcements and interviewed guest speakers who come to Knoxville for our seminars. We look forward to continuing our partnership with WDVX in 2011. You can go to their website to sign up for the newsletter and find out you can become a station volunteer.

Merlefest

<http://www.merlefest.org/content.aspx?id=5280>

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OUT AND ABOUT NORTH

By Gene Blair

I was fortunate to catch the **Leona Williams** show at the **Nashville Connection** on Saturday night. Leona and son, **Ron Williams**, put on a very good show before an almost full house. Leona apologized for a little hoarseness in her voice but she didn't let that stop her from performing. Ron has a very strong voice and did several songs on his own as well as with his Mom. All in all it was a very good show with plenty of time for networking and autographs before and after the show.

And I sure wouldn't want to shortchange **Andy Maiden** and the **Silver Clouds Band** as they did a great job of backing the guests as well as some of the locals that perform regularly at open mic. The band is a class act with **Stony Stonecipher** on pedal steel, **Steve Hembree** on lead guitar, **Norm** on the drums, **Andy** on rhythm guitar, and

John on bass. Guest fiddle player **Mark (?) Hicks** was there for the evening. The young singers took to the mic with Andy to open the show for Leona and Ron and did a great job.

I went down to Norris to the **Big Valley Barn** on Friday night. The show featured regular performers **Link Byrge** and the **Scrapyard Band** along with their friends and guest singers. Good crowd and great music even though Link was a little under the weather. The had some nice door prizes for Valentines Day weekend.

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, Herb Lambert, The R Girls** quartet, and several other singers occasionally take the stage on Thursday nights at open mic to provide a good mix of country entertainment for the audience. On Saturday 7:00 till 10:00 music is provided by the **TNT Band**. 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 **WTNN 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. Line dancing and two-stepping as well as a slow number or two is all part of the show. 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 Knockabouts** on Saturday nights. Open mic if you want 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.

865-474-1537
George Boley
 No number
Ira Braden
 865-278-2024
Art Daniels
 704-578-3911
Elaine Newby
 865-256-0109

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

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 Joyce Brown at 865-388-7030

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.

OFFICERS

President: **D. E. "Gene" Blair**
 423-562-9866
 Vice President: **C. D. Johnson**
 865-609-9844
 Treasurer: **John Morris**
 865-687-0273
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 Publicity Dir.: **Linda Perry**
 865-405-2617
 Newsletter: **Gene Blair**
 cell 770-377-6817
 Directors at Large: **Gale Horst**

A little note of acknowledgment for former KSA member **Donovan Campbell:**

Songwriting Contest January 24, 2011 at 3:36am
 Subject: Announcing The John Q. Public Songwriting Competition Winner for Winter of 2011

Hi ya!!! Donovan Campbell from Tennessee takes 1st prize for his song "Milky Way." His prize of 125.00 is on the way! He will be featured on an up-and-coming website as well. Please congratulate him if you get the chance!

<http://www.facebook.com/l/1af34dL5HABjsoD3BZpW2QSe>
[c4Q:www.youtube.com/watch?v=RJhaPuF9FJ8](http://www.youtube.com/watch?v=RJhaPuF9FJ8)

for more details about the competition go to <http://www.facebook.com/l/1af34bxNobZsguVN7msZ3-FwTdg:songwritingcompetition.yolasite.com/>

Late additions

Cold Springs Community Center

Music 7pm-9pm == 2nd & 4th Thursday each month

DIRECTIONS:

Traveling from Maryville to Smokies on US Hwy 321/73 . . .

When getting close to Rocky Branch area (Walland), watch for gas tanks on left of highway, then antique shops.

At "Pure Pleasure" sign, turn LEFT across Bridge.

At stop sign, turn LEFT.

Take immediate RIGHT onto Cold Springs Rd.

Go one mile (the longest winding road you will drive).

Music starts at 7pm. Food is served from 6pm until ??????



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