THE KSA SONGWRITER

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THE KNOXVILLE SONGWRITERS ASSOCIATION

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

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KSA
SINCE 1983

Founded by Sarah Williams

FROM THE PRESIDENT

Welcome to the New Year 2011! Has it really been ten years since the Y2K panic? Hard to believe it's been that long. I think I still have some dried beans and a few cans of Spam left over from that debacle. Just kidding!

I hope every one of you had a great Christmas Season. I traveled to Georgia the weekend before Christmas and to Ohio for Christmas weekend. Families located in both places that I try to see every year. Both visits were very enjoyable with the children and grandchildren but all in all I am glad to be back at home where it is safe and warm (inside I mean). The trip to Georgia was uneventful but the return trip from Ohio was interesting with the snow and ice forming on the highways. Jellico Mountain was particularly treacherous with a backup of slow moving traffic that extended all the way to the ten mile marker in Kentucky. When one person would apply their brakes everyone following would also brake so the brake lights would momentarily show on the entire line of traffic. But I made it home okay, although very tired.

Richard Ratledge has resigned as Membership Director, citing personal reasons. I would like to thank Richard for serving in that capacity for many years. Richard will be devoting more time to writing songs and to his job. Effective immediately, Joyce Brown will replace Richard as Membership Director. Congratulations, Joyce on your new assignment.

The Songwriters Seminar at Pigeon Forge in February is starting to take shape. **Linda Perry** and **Joyce Brown** met with the Clarion Hotel staff on December 28 to finalize the arrangements on the facility. **Vernell Hackett** will be sending out a press release concerning the event after the first of the year. Hopefully she will have the panelist identified at that time.

We have raised a major portion of the funding for the event through private donations from six of our KSA members. These members recognize the importance of furthering the educational purpose of the KSA and are willing to back that purpose with their own money. We are looking for other sponsors and contributions from members to reach the funding total. If that goal is not achieved there will be a small charge for the Seminar to make up the difference.

The songwriting seminar brings a good cross section of music business talent and places them in front of the songwriters that attend the event. The attendees are given qualified song critiques from those that know the business and the networking with the professionals is a great benefit to the new and yet unpublished songwriters. I do not believe that there is any other event held anywhere that puts as much "volunteer" talent and knowledge in the same place at the same time for the benefit of those who are trying to learn the craft of songwriting and/or break through the barriers of the publishing business. I hope all of our KSA members will be able to attend this Seminar.

The Lincoln Memorial University Tri-State Talent Contest will begin on January 22 with the auditions. Twelve acts will be selected to continue on. Performances will take place on consecutive Monday nights from 7-9 P.M. with the taped show being aired on LMUTV and at Middlesboro, KY on MCTV (Communicom TV) each Thursday evening. One act will be eliminated each Monday with the final show being performed live on April 21. The auditions are

open to the public and I will have more information later for those that might be interested. I have been asked to sit as one of the three judges of the competition for the entire event. Hopefully we will be able to get some good press coverage for the KSA as a result of this talent show.

LMU is also looking for intangible prizes for the winner, such as a chance to perform in front of an audience at some event, etc. Tangible prizes would also be appreciated by the organizers. If anyone knows of an event or venue, or a business that might be willing to offer these types of prizes please let me know and I will pass the info on to the ones in charge.

I believe 2010 was a good year for the KSA and 2011 promises to be an even better if we all stick together and work at it.

Till next time
Gene B.

FROM THE EDITOR

I realize that most folks are busy this time of year and therefore this issue will probably be a short one. But keep in mind that the newsletter is only as good as we want it to be so keep those articles and information coming. Regular contributor **C. D. Johnson** is experiencing technical difficulties and will continue with his series of setting up your own studio when those problems are solved. Our thanks go out to members **C. D. Johnson**, **Linda Perry**, **Gale Horst**, **Jack** and **Judy Perky**, and **David Lauver** for their contributions to this month's issue.

WHEN TO SAY WHEN

By **C. D. Johnson**

When to say "when."

These four words can, and do, cause a dilemma within every one of us. As human beings we all are faced with choices that when it comes right down to it we would rather not have to make. One such choice has been made by a current member and one of the past Presidents of our organization. Richard Ratledge, Membership Director, has for personal reasons decided to relinquish this office. Our thanks and best wishes go out to Richard. He has been a committed and tireless worker for the K.S.A. for many years. We can only hope that we can find someone as dedicated as Richard is to fill his shoes. Thanks, Richard!!!

Richard was faced with a choice and made a hard decision but he knew when to say when. He chose to focus more on his actual song writing than he has in the past. Something had to go to make room for something else. Priorities had to be realigned. As an old instructor I once had told me, "Do what you find most important." I can only hope that when I'm faced with decisions concerning my continuing songwriting career that I will have the same intestinal fortitude to know when to say when and do what I think is most important. As my dear ole Daddy used to say, "Life is full of pulls and tugs. If you don't wanna be pulled apart you gotta know when to say when."

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THE NEXT CLASSIC SONG CONTESTS

Submitted by **Linda Perry**

The Next Classic is a free internet song contest for original holiday, country and wedding songs. TNC showcases songs that may not always be "cutting edge" according to current music trends, but rather, may stand the "test of time" for years to come. The Next Classic is also a new approach to the old "songwriting contest" concept. First of all, there is currently NO entry fee. Secondly, while winning the contest will be reward enough in itself, we'll also be working to make it only the first step in the exposure of your music. Thirdly, instead of relying on old technologies that stretched contests out for months at a time, we're working in the internet age. Submission, judging, voting, as well as determination and notification of winners can now be accomplished in just a matter of a few weeks.

Upcoming Contests: The Next Holiday Classic , The Next Wedding Classic and The Next Country Classic

NEW THIS YEAR! We welcome Springbarrel Songwriter Services as a major sponsor. Springbarrel has a distinguished history of representing the catalogs of some of the best songwriters in Nashville and we are honored by their participation. Their songwriting services provide an additional cash value of $1800 for qualifying songs which they will be actively seeking to license with major artist and media outlets.

Editors Note: Mitch Townley, coordinator for NSAI in Knoxville, won first place in this contest for 2010 in "The Next Country Classic" category. His song was "My Family Tree" and his co-writer was Donna Valentine. I believe that Mitch might have been a KSA member at one time.
Congratulations, Mitch and Donna, on your winning song. The song can be heard by clicking on the link shown and then clicking on the winner when you reach the Website.

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Whether writing a book, a lecture, or a song, you must know your audience. If your audience is yourself then anything beyond self satisfaction may be coincidental. However it seems that we should be able to concurrently cross the lines and capture the emotion and feelings of the groupie-nitche while writing from personal inspiration and wrap it all up in a commercializable format.

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We welcome comments from members in the form of letters or articles expressing their feelings.

The following letter concerning the Pigeon Forge Songwriting Seminar is from long time members ***Jack*** *and* ***Judy Perky****.*

SONGWRITERS WORKSHOPS AND SEMINAR'S ARE VERY HELPFUL!

For the past four years Judy and I have attended the Pigeon Forge seminar in February. During those four years we have met several wonderful and talented Songwriters. One of those Songwriters was Mr. Jerry Salley, who came last summer and did a local workshop for the Knoxville Songwriters Association. Judy and I attended the KSA workshop and the critique he did of our song helped with the structure of our songs and other things. There was a big crowd and we believe everyone enjoyed this workshop and that Mr. Salley was a big help to several, if not all, of the songwriters that were in attendance.

Last September we went to the National Quartet Convention in Louisville, KY. While we were there Mr. Salley preformed one of his original songs to a packed audience and they all loved him. We had an opportunity to talk with him and told him we belonged to the Knoxville Songwriters and was at the workshop that he came and did for us. Mr. Salley told us he really enjoyed coming to Knoxville and doing the workshop for the Knoxville Songwriters.

The reason we had a chance to get Mr. Wood Newton and Mr. Jerry Salley to come to Knox Songwriters workshops was because of the seminars that some of our members attended in Pigeon Forge. There have always been several wonderful, talented Songwriters and Publishers at this seminar. This seminar also provides an opportunity for the ones who are in charge of securing for the KSA workshops, talented songwriters and publishers and others in the music business. It's also an excellent opportunity to meet and network with those that have already made it to a certain level in the business so we can learn from them. Now it appears that there is a chance we may not get to attend the Seminar next year since the City of Pigeon Forge is no longer going to sponsor it. We would like to encourage everyone to support and help as much as you can the KSA members who are working to keep the Songwriters Seminar at Pigeon Forge as an annual event.

In closing, we ask the question, "Isn't having workshops where we can interact with talented Songwriters, Publishers, and others who have been there and know the "ropes" what the Knoxville Songwriters is all about?"

Jack and Judy Perky

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TAXI

By **C. D. Johnson**

First off, I imagine it would be best to identify the Taxi organization to those of you that are not familiar with the name. In the context of music marketing, Taxi bills itself as, and I quote, "The World's Leading Independent A&R Company." In some circles of the music world I'm sure this would be questioned. However, for the few that have achieved success thru Taxi the claim would be upheld with no qualms what so ever.

One of the positive aspects of Taxi is the disclaimer on their rather extensive web site. This disclaimer reads, verbatim, “do not expect instant success, as less than 6% of the Taxi members sending in songs to a listing ever get forwarded.” Let me clarify the term listing. The way Taxi works is twice a month they will send a Taxi member a 10 or 12 page e-mail showing all the producers and music libraries that are requesting songs for that month. These are known as listings. You have certain criteria that the song must fill to be eligible for the listing. Things such as country, pop, rap, and tempo are some of the criteria. (As far as tempo is concerned it seems up-tempo always heads the list.) They list, most of the time, an artist with a style they would prefer and they list the deadline for submissions. Anyway, if you have a song that you think fills the request of the listing you then send it in with a 5.00 fee (per song). If the screeners at Taxi feel that your song is strong enough, perfect enough, or low and behold a hit then

they will forward it on to the record company or producer that requested the listing. Keep in mind the statement, less than 6% of all submissions are deemed good enough to be sent on to the actual man or woman requesting a song to record. If it seems like I'm hitting to hard on the 6% let me say that in today's competitive market place 6 chances out of 100 isn't really that bad. In Taxi's defense, honesty up front is to be admired. And if you are one of the 94 out of a 100 that doesn't get forwarded to "The Man/Woman", don't despair. Taxi will send you a critique of your song to better help you prepare for the next time you write or rewrite your song. (You must send them a stamped, self-addressed envelope with your submission so they can return the critique.)

As most of our regular attending membership is aware, I am a member, and whether right or wrong have been a vocal supporter of Taxi for quite a while. Although I continue to be one of the 94 out of 100 that have never had a forward I can see that Taxi is the only game in town that offers even a remote possibility of getting a songwriter noticed by a commercial industry recording A&R person. And over the last few years of submitting songs to Taxi I've gradually noticed my critiques have been steadily improving. Taxi uses a system of 8 categories scored 1 thru 10 (10 being the highest) to evaluate your song. The categories are lyrics, marketability, arrangement, production, engineering, "musicianship" and lead vocals. When I decided to write this article I went back and reviewed all the critique sheets that I have received from Taxi. (A stack full, to say the least.) I was pleasantly surprised at what I found. From the first, where 4's and 5's covered almost every category up to the last few critiques I recently received that were mostly 7's and 8's with one surprising 9. So there had been improvements. If the only thing Taxi has accomplished during my membership has been to improve my writing and my recording talents then I feel safe in saying it has been well worth the money I've spent.

That being said, you must use your own judgment, but Taxi has my vote. Feel free to visit them at www.taxi.com if this article has tweaked your interest in learning more.

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OUT AND ABOUT NORTH

By Gene Blair

I've been going to the Big Valley Barn and Senior Center more than anywhere else in the last few weeks primarily because I am learning to dance and the kind of dancing that I am interested in is more readily available at those venues. **Kubil Hopper** and **The Knockabouts** are the featured attraction on Saturday nights and **Link Byrge** and the house band plays the Friday night show. A good mix of slow and lively dance music is played on both nights with only brief interruptions for the 50-50 drawing, door prize drawing, and a music walk for those that want to participate. Guest singers are welcome to take the stage and sing their songs with the band backing them. KSA member **Carol Ostrum** can be heard on the Barn stage on Saturday nights doing a great version of Rocky Top.

The Senior Citizens Center in Lafollette is drawing large crowds on their Thursday night country show (7-9:30) with **Kubil Hopper, Link Byrge, Keith Lambert, Junior Dyson,** and **Ed Bailey** making up the band, **Junior and Friends**. **Betty Lou Dutton, Herschel Turner, Ken Irwin,** KSA member **Ira Braden, Glen Parker,** the all girl quartet, and several other singers take the stage on Thursday nights to provide a good mix of country entertainment for the audience and music for the line dancers. On Saturday 7:00 till 10:00 music is provided by **Ted Cooper** and 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. 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

I've only been to the Town and Country Music a couple of times in the last month or so but I'm sure the regular dancing and singing crowd flows into the local honky tonk coffee house out here in the valley every weekend. **Jim and Linda Poindexter**, and **Joyce Arrington** keep it together for all the open mic singers and the line dancing crowd at this venue. **Hershel Turner** is on hand most Friday and Saturday nights to sing a few songs, and **Ken Irwin** gets the girls moving on the dance floor with his upbeat songs.

Three of the local venues had New Year's Eve parties this year. **The Nashville Connection**, **Town and Country Music**, and the **Big Valley Barn** all celebrated the passing of the old year and the coming of the New Year with Friday night festivities. I was at the Big Valley Barn on New Year's Eve and had a very good time. The food was good and included in the price of admission. The crowd

included 114 adults and 11 children and all seemed to have a good time. Lots of revelry when the balloons dropped and the horns started blowing signaling the end of 2010 and the beginning of 2011.

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 Telecaster 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 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. **Kubil Hopper** performs on a regular basis on Saturday nights with his band, **The Knockabouts**, which includes **Doyle Hopper** on bass, **Dan McCarthy** on pedal steel, and **Keith Lambert** on lead guitar. Friday nights feature **Link Byrge** and the house band, including **Ted Cooper, Junior Dyson,** and **Keith Lambert**. 8 p.m. till 11 p.m. $5 cover charge, snacks, soft drinks and coffee are available.

UPDATES ON HAPPENINGS

Submitted by **David Lauver**

GATLINBURG'S HARD ROCK CAFE HOSTS SINGER-SONGWRITER COMPETITION—The Hard Rock Cafe in Gatlinburg will launch this year's Cabin Fever Acoustic Songwriting Competition from 7 to 9 p.m., Thursday, January 6, at the cafe, 515 Parkway. Other dates in the series are January 20 and February 3 and 17, with semi-finals March 3 and finals March 17. Singer-songwriters showcasing original acoustic songs will compete for nightly prizes as well as the series grand prize.

Performances will be limited to original material only, two songs or 10 minutes maximum performance/setup time. Up to two performers will be allowed at a time—no full bands or recorded backing tracks. Microphones will be provided, but instruments will not be plugged in. Artists must be over 18 and register in advance for a performance date and time.

To register, email the following information to GatlinburgSales@Hardrock.com: full name and age; contact phone number and email address; and first and second choice of dates. Space is limited, so registration does not guarantee a performance slot. Registration requests will be confirmed via return email. A registration fee of $25 must be sent upon confirmation.

In addition to the Hard Rock, partners in the Cabin Fever series include East Tennessee's Own WDVX, Writer's Block Independent Performing Songwriters, Knoxville's 105.3 "Home Grown," Music Row Studios in Maryville, WSEV's "Local Mix at Six," and the Nashville Songwriter's Festival.

DOLLYWOOD AUDITIONS TO BE HELD JANUARY 22—Dollywood will hold auditions for its 2011 season on Saturday, January 22. Registration will begin at 10 a.m. at the Showstreet Palace Theatre, 2700 Dollywood Parks Blvd. in Pigeon Forge. Auditions will be held from 11 a.m. to 2 p.m. The theme park is looking for singers, actors, specialty acts, and stage managers/technicians. For specific audition requirements, see www.dollywood.com/employment.

Theme park managers point out that Dollywood provides steady work, competitive pay, and valuable experience that comes from working with some of the entertainment industry's top professionals. Other

benefits include an on-site medical center, profit sharing, employee pass exchange with other attractions and business, and food and merchandise discounts at the park. Salaries start at $400 per week for a full-time five-day week.

NEW WEBSITES

KSA honorary lifetime member **Kim Williams** and **Amanda Williams** have two new Websites that bear checking out. www.hillbillyculture.com is a site offering services to songwriters, including retreats, interviews, publishing, a music store, etc.

The other site, www.biblegenealogy.net offers a chart compiled by **Kim Williams** and his wife that traces the genealogy of Bible characters from the beginning. Both of these sites are well done and informative for songwriters or those that would like to have a more simplified version of the lineage of our ancestors from Biblical times.

THINGS YOU MIGHT LIKE TO KNOW ABOUT OUR MEMBERS

Linda DeFord Perry

Linda was one of the founding members of the United Western Dance Council in 1989. In 1984, prior to the formal organization of the Council she held the first Eastern event in Knoxville. She is still affiliated with the Council as Director Emeritus.

The Hall of Fame is the most prestigious award presented by the Council of the UCWDC®. Each year, council members are asked to nominate an individual, couple, group or team who exemplifies a truly dynamic spirit, a person of admiration and one who is worthy of this exemplary honor.

This award is bestowed upon someone who has contributed in ways that have changed or advanced the path of country dance, as we know it today. Someone who has achieved success yet is willing to share their gift of knowledge and talent with others. The Hall of Fame recipient is carefully selected from a field of rare visionaries who have impacted the world of country dance by broadening horizons and breaking new ground.

The first Hall of Fame award was presented in 1995 at the World Championships of Country Dance©, and so began an annual tradition. Linda was inducted into the UCWDC Hall of Fame in 2000.

In addition, Linda was also one of the original dancers on American Bandstand. In 1982 she appeared on the Bob Braun Show with Dick Clark for the 30th Anniversary celebration of American Bandstand.

Linda was a featured performer on the first dance program produced and filmed at the Nashville Network in Nashville, TN. The program, Dancin' U.S.A. was hosted by Jackie (?). In addition, she served as the instructor and choreographer for a dance program filmed in Knoxville called Club Dance at the White Horse Cafe, hosted by Shelly Magrum, a former Miss Tennessee.

And now you know.

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

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

DUES REMINDER

Questions about membership and due date of annual dues should be directed to

Please keep your annual dues up to date in order to continue receiving member benefits, including *The KSA Songwriter* and the four "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. 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**	
Membership Dir.:	**Joyce Brown**	865-388-7030
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Note: Closing date to submit material for the February issue of the KSA Songwriter is January 27, 2011.

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

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