

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

KSA

SINCE 1983

Founded by Sarah Williams

FROM THE PRESIDENT

This will most likely be my final column as President of the KSA. I have held the position for three years and its time for someone else to take the helm and steer for a while. I have enjoyed my time in office and hopefully some of the changes and improvements that I have advocated will be continued under the new management. Thank you all for the support you have given me over the last three years.

Election of officers will be on August 30. You all should have received nomination forms from Richard Ratledge by the time you read this. Several of the present officers have indicated they will not seek their old offices this year due to other commitments. Now is the time to think about which office you are going to seek. We need people running for office that are willing to put in the time and effort that is necessary to make our organization top-notch. All offices are open for election, including the position of Editor of the KSA Songwriter. If you feel you can make a difference with new ideas or make improvements on old ones please step forward and be a part of shaping the future of the KSA.

Just keep in mind that you should nominate whomever you think will be the best person for the job. And remember that you can nominate yourself if you wish.

Congratulations go out to **Carol Ostrom** for winning Song of the Second Quarter with her song, "Isn't It Grand."

The Board of Directors met on June 14 to discuss several items. The Board approved a "Purpose of the KSA" statement. Also approved was a change in format to accept outside groups, or Satellite Groups, that will meet in their area at a frequency of their choosing. The members of the group would be full members of the KSA and fall under the guidelines of the KSA. One group in Maryville has already expressed an interest in joining the KSA. A motion to adopt a set of By-Laws for the KSA prior to admitting Satellite Groups was also approved. The rules for song of the quarter and year were also modified slightly.

A committee has been formed to write By-Laws for the Association, something that we have never had before. Once the new By-Laws are in place we will be in a position

to accept Satellite Groups into the Association. This will increase our roster and enable us to do more in the way of educational programs for the membership. The committee members are **Ira Braden**, **Carol Ostrom**, **Edna Riddick**, and **David Lauver**.

We enjoyed an informative Saturday workshop on June 18 with **R. C. Bannon** as the speaker. **Linda Perry** has an article elsewhere in this issue covering that event.

John Morris and **Gordon Fritch** conducted mini-workshops for the members during July at our regular meetings as part of an ongoing educational series that we are trying out. John presented "Lyric Writing, Twice as Strong, Half the Time" and Gordon presented "The 3 Things You Must Know About Writing Memorable Melodies."

Edna Riddick, **Brenda Perry** and her son, and **David Lauver** performed at the Ramsey House during the Plantation's Living History Weekend in May. They tell me they had a great time performing and showing the KSA "flag" (sign) to the visitors. They also got the opportunity to sing with "Col. Ramsey" and other "historic" re-enactors. David informs me that we have an open invitation to participate in other events at the Ramsey House. We received a thank you note from **Judy McLean** of the Ramsey House and an invitation to come back at another time.

David Lauver made another appearance on **Harry Grothjohn's** talk show on May 13 and he and **Edna Riddick** did a **Music Row** performance broadcast on **WBCR, AM 1470** on May 14. Harry has extended an invitation to the KSA to provide a "featured performer" for the radio show at Music Row on Saturday nights. If you are a member of the KSA and wish to perform please contact **David Lauver** at lauver100@aol.com. As mentioned in last month's issue, **Edna Riddick** did a solo

performance on June 4 as part of the "featured performer" series, and **David Lauver** performed on July 30.

Thanks again to all of you for your support . . .

Gene Blair

FROM THE EDITOR

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

And, KSA has a Facebook presence that will help keep everyone up to speed on what is going on in the industry through "friends" that sign on to view the page. **Joyce Brown** is in charge of the Facebook page and does a good job of keeping it current.

The summer and early fall months are filled with various festivals and events that feature music of all kinds. If any of you have information on something special that you think the readers might enjoy you can let me know and I will include the information in the KSA Songwriter. Thanks to **C. D. Johnson** and **Linda Perry** for the articles included in this issue. Your editor, **Gene Blair**, also has an article on the importance of format when presenting song lyrics.

And now, on with the show . . .



"TO BE OR NOT TO BE" **COMMERCIAL THAT IS**

By **C. D. Johnson**

I must admit, I am as guilty as the next songwriter in proclaiming (on occasion) that it doesn't really matter if I ever get radio play on one of my songs or not. After all, it's the joy I receive from song writing that matters. (tongue in cheek) Not the money. This being said, I'm also one of the very first people to voice my opinion (mostly negative) concerning DJ's and the top forty songs that are rotating constantly on our local stations. Even cable TV plays the same 10 or 15 music videos over and over. It's extremely difficult for most of us to imagine having one of our songs reach this type of commercial success. So, as a protective mechanism we proclaim our resistance to selling out. However, are we positively sure commercial success is such a bad thing. And are the top forty songs really that bad. For that matter, is selling out the only way to be successful? Or could it possibly be the feeling of helplessness involved in climbing the success ladder that is causing us to question their motives and our talent. If you have no answer, then we need to talk about it.

First let me say, that every professional songwriter I've ever heard speak will tell you the same thing. It is hard to make a living as a song writer! It takes persistence and hard work. You must be prepared to take advantage of every opportunity to make your songs available to those that can help you. Don't believe in all the overnight success stories. They very rarely happen. And in song writing, as stupid as it sounds, stop beating your head against a stone wall -- stop and look for the gate. One way of doing this is to take the critiques of your songs and use them as tools. When someone is concerned enough with helping you, then you should be smart enough to accept their help. Learn to incorporate their ideas into your vision of the song to make it the hit you know it can be. It is not admitting song writing weakness to re-write your songs.

As a song writer you must realize that the first version of your song has been unknowingly influenced by the music and lyrics you grew up listening to. For example if you're under 30, your song writing should be current (radio top forty). However, if you're nearing the top of the hill then it's fair to say most of your songs are going to be dated. Don't get me wrong, there's nothing wrong with loving the music you grew up with. It is however never going to get you a cut by a recognized radio artist. If you are satisfied with that then read no further. If not then try this.

LISTEN to your songs! Not as the writer but as a guy/gal driving to work at 7 o'clock in the morning or driving home from work in the evening. Be honest with yourself -- How does it stack up with the current crop of radio play songs. Once you can assume the totally objective role of a music listener you'll see how much better your songs will become.

A few tips before I go:

1. Every song writer has doubts concerning his/her talent at one time or another. Shake it off and BELIEVE IN YOURSELF!
2. To have a shot at being a commercial success you must learn how to blend writing from your heart with giving the listening public what they want. THIS IS NOT SELLING OUT!
3. When you write a song think about how you want this song used. If you're writing for a specific artist do the research. Learn the artist's style. Make it better than any song he or she has sung before. Remember, you're competing against everyone that artist knows that writes songs.
4. Your songs TITLE can open the door to getting someone to take the first listen to your song.
5. In this day and age, like it or not, the chorus of your song is the focal (or is that vocal) point. It absolutely has to be memorable and above all it must be singable. It needs to grab the listener and make them want to sing along every time that song plays.
6. Keep things honest and simple.

I hope I've at least given some of you a little food for thought. So until next time -- Good Luck! God Bless! And keep on writing those future hits!



R. C. BANNON VISITS KSA

By Linda Perry

The day started off with a blinding rainstorm along I-40 between Nashville and Knoxville causing traffic to come to almost a standstill and therefore a slight delay in our starting time. But that presented no problem since R. C.'s mood was receptive, pleasant and he was ready to get the show on the road as soon as he came through the door.

R. C. told us about his youth, starting to play guitar at age 14 and receiving pay for his work at age 16. He spoke about his beginning in Nashville, living in a trailer that had weeds growing up through the floor and rats that were his only company. The reason for the story was to make the point that once you make a commitment to yourself, follow through with it, no matter what. If you're going to be a writer you must write every day and stay dedicated to your craft. He personally took six years of one-on-one training before he felt he was ready to compete with other writers. He did not move to Nashville until he was confident he could be competitive. To be a successful writer in today's times is much more difficult than in the past. Corporations have taken over the music world and they dictate what music is played. One example is Clear Channel, which owns approximately sixteen hundred radio stations! Another is Citadel, which also owns multiple stations. Under previous law a person or company could own only seven stations. During President Clinton's years in office, a new law was written that opened the door for ownership of multiple media outlets by anyone.

One interesting story that he told was how Elvis Presley had wanted to record one of his songs in 1976. It seems Elvis flew to Nashville to record but his girlfriend, Ginger, asked him to come home to California so he just left and flew back home. RCA record exec's told his manager he had to come back and record. He did come back but when he got off the plane, he didn't like the coldness of the weather and flew back home. He died two days later and never recorded the song!

One of the questions asked was "what separates a hit song from a great song"? To this writer this was a good question and received a really good answer. He explained that some songs are just plain mediocre and are "made" into huge hits. And songs such as "He Stopped Loving Her Today" are great songs that become huge hits. This writer

supposes that corporate involvement in promotion has a lot to do with whether a song becomes a hit or not.

Other questions asked by members were:

Should we have simple demos done or should we have several instruments added? He told us he had spent at least \$250,000 on demos over the years and only one or two times did he use more than guitar and drums or piano, guitar and drums. The only time he recommends using several instruments is when the song demands it.

Should we try to pitch to the big labels? He says that's a high mountain to climb and we may be better off letting a small label record your song because the artist singing it may become a star someday and he'll take your song with him.

Do you start with the lyrics or the melody? He told us that he goes both ways but that in 85% of his work he already knows where he is going with the melody and/or the lyrics. He suggested trying to write what everyone wants to hear. Remember the meaning of the song and how appropriate it is to what's happening in our lives today. A chorus can sell a song!

Where is music headed? The only thing he could say on this subject is that corporations control the industry and it is never going to go back to the days of the 60's and 70's.

Should we write for a specific artist? R. C.'s comment was "No". If you write for a certain artist and he or she doesn't like the song, what do you do then? There's no reason to bet all your talent on one horse. If you like to write for a specific artist, try to adjust your thinking to include at least 3 other artists that could sing your song.

R.C. stated he felt Row Fax was a good investment. He said if we can't get into see the right person at a label, try getting an appointment with the manager. (Although this sounds simple, we all know it's a difficult task to get to the man in charge.)

The bridge of a song is very significant and he recommends a two line bridge, which should "tie up the whole song in a big yellow bow".

Even though he could not stay with us to perform at the showcase later that day, he was gracious enough to play for us three of his songs which were greatly appreciated by all attendees. Overall, it was an interesting workshop and everyone seemed pleased with the information that was provided. R. C. had brought his wife with him and she was kind enough to take photos of our whole group and we certainly appreciated her assistance.

If you missed this workshop, you missed meeting a special man and his music!

Thanks go out to **David Lauver** for choosing such a congenial and experienced writer to be our workshop speaker.

IS FORMAT IMPORTANT?

By D. E. "Gene" Blair

Here are a few questions that we all need to ask ourselves when preparing and presenting a lyric sheet for critique or to pitch a song to an artist, a publisher or even if you are preparing a lyric sheet for a collaborator . . . one that is not sitting in the room with you.

The first question, and the one that I feel is the most important, is a simple one -- "How does the lyric sheet look to others?" Does it initially present a good impression to those that see it for the first time? Does your lyric sheet look like it was formatted by a professional or by a second grader? Do you think it would be acceptable or impressionable to a publisher or an artist if they were taking a look at your song? Does the sheet distinguish between the verses, chorus, bridge, and tag if one is used? Are your lyric sheets set up with commas, periods, spaces, dashes, broken lines, foot or column notations, etc. to remind you as to how you sing the song? These are all questions that you should ask yourself when preparing your lyric sheets, either for critique by your fellow KSA members, when dealing with a collaborator, or for sending out to an artist or publisher.

First impressions are very important in any sort of selling or marketing plan. When you present a well-done lyric sheet along with your quality demo or work tape to a publisher or artist they are going to appreciate the time you took to make their job easier for them to do. It is very important that you make an initial impact that makes the person want to hear more from you rather than put your work in the trashcan. Lyrics for hit songs that are handwritten on envelopes and napkins are only myths that have been perpetrated by those songwriters that like to embellish on their careers when they were starving to death and trying to break into the business. Notes may have been taken on scraps of paper or matchbook covers but somewhere there was a final lyric sheet that went along with a demo. We are no longer living in the age of hit songs that magically flow out on small pieces of paper and are jumped all over by the moneyed interest or the artists. And yes, money is what songwriting is all about. We can say we are writing for a hobby or because we have something to say in a song but really, deep down within, we hope for that big hit or at least a cut by a well-known artist. And if you are going to make that happen you have to give an impression of professionalism because you are dealing with professionals that don't have time or won't take the time to train you in the art of pitching songs to them. They will give your song the wrong kind of pitch . . . right into the trash can and then move on to one that impresses them more. Think about this, a lyric sheet is opened and looked over before the CD starts to play so the first impression is not that special intro you worked on so hard but rather the white piece of paper with the words to the song.

There are many books on the craft of songwriting and all of them offer basically the same format for a lyric sheet. All

stress that simple is better. Nothing to complicate the visual following of the lyrics as the demo is sung. All song publishers have people who listen to the songs that are submitted to them by songwriters. One sure way to turn them off is to present an incoherent or overly noted lyric sheet that doesn't make sense or doesn't follow the flow of the demo. These folks are busy and don't have the time to sort through your opinions or explanations. The song should stand on its own merits and the accompanying lyric sheet should be as simple as possible and pointing in the right direction.

First I am going to give an example of what not to do with a lyric sheet. I have purposely exaggerated the problems included in the example. I have used one of my own songs so as not to run into any copyright problems.

HURTING MORE THAN YOU'LL EVER KNOW

Its dawn and I wake up all alone,

As I have, -each day, -since you've --- been gone

**I try to face, the world,
and be strong
But I don't know how long
I can go on**

**The dreams, I dreamed, have all been crushed. All the
"I love you's",
have been hushed
Every night, your
memory calls
Through the silence----that echoes in the halls**

**I'm hurting more----than you'll ever know,
Trying hard, not to let the pain show,
Down as low-----as a man can go,
I'm hurting more than you'll ----- EVER KNOW**

**Things don't always----- work out for the best,
sometimes we change -- when put to the test, there's
nothing left here--- but emptiness, and I've tried-----
but I can't miss you any less.
There was a time, when our love was right. The future
for us was looking bright, we laughed and loved -----
every day ----- I never thought it would end this way**

Chorus

Yes, I'm hurting more than you'll ever know

(In addition to the above mess; No name, no copyright symbol, no date, no address of the writer, no phone number, nothing to identify the songwriter at all.)

The above example is very difficult to read and understand. Now let's take a look at a simple lyric sheet of the same song that incorporates all of the information that is necessary to be included to make it presentable and also comprehensible. You will notice that this example is very

easy to read and very easy to see the verses, the chorus, and the tag without a lot of identifying symbols or notes. The form is shown in brackets at the top of the page under the writer's name. There is no need to show the entire chorus again when it is to be repeated, simply put in "Repeat chorus" or "chorus." There is no punctuation among the words and no spaces that indicate the way the songwriter might sing his own song because the artist that cuts the song is going to sing it his or her way, not the exact way it was written. The name of the song and the songwriter is shown. There is a copyright symbol and the year along with the name of the copyright holder. There is an address, a phone number and an email address so that contact can be made in case the publisher or artist wants to contact the songwriter. In this particular case a template was made that includes all of the personal information in a footnote so it can be saved and used again and again. The only change that has to be made is the copyright year as necessary.

HURTING MORE THAN YOU'LL EVER KNOW

D. E. "Gene" Blair

(Verse, chorus, verse)

Its dawn and I wake up all alone
As I have each day since you've been gone
I try to face the world and be strong
But I don't know how long I can go on
The dreams I dreamed have all been crushed
All the "I love you's" have been hushed
Every night your memory calls
Through the silence that echoes in the halls

**I'M HURTING MORE THAN YOU'LL EVER KNOW
TRYING HARD NOT TO LET THE PAIN SHOW
DOWN AS LOW AS A MAN CAN GO
I'M HURTING MORE THAN YOU'LL EVER KNOW**

Things don't always work out for the best
Sometimes we change when put to the test
There's nothing left here but emptiness
And I've tried but I can't miss you any less
There was a time when our love was right
The future for us was looking bright
We laughed and loved every day
I never thought it would end this way

REPEAT CHORUS

Yes, I'm hurting more than you'll ever know

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423-562-9866, cell: 770-377-6817, email:
deblair@mindspring.com

The one exception to the above is when you are dealing with a collaborator that is distant or not in your presence when he or she is working on the song. You must let the person know for sure where the chorus, bridge and verses

are or otherwise you may end up with an entirely different song than what you thought you wrote. In this case you should identify the verses with a "V" and a number such as "V 1" or "V 2" and spell out where the chorus is. Do not, I repeat, do not type the verses and the chorus along the left margin in lower case type without specific identification. It is also a good idea to indent the chorus and capitalize it since this sets it aside from the verses.

Sheila Davis points out that in any collaboration of a lyricist with a musician that the "Lyric sheet points the direction." So it must be clear and concise. We see many songs that come into the KSA for critique that have been arranged by musicians where the lyricist failed to point out to the musician what they really wanted. And disappointment is usually the result of such a lack of direction.

I hope the above suggestions are of some help in preparing your lyric sheets. If any of you have any comments or suggestions on lyric sheets I would like to hear from you.

THINGS OF INTEREST

TENNESSEE COUNTRY GOSPEL MUSIC ASSOCIATION (Formerly the TCMA)

The **TCGMA** will hold a showcase for the north of Knoxville area at the **Nashville Connection** on August 12 beginning at 7 P.M. Any of you who are interested in performing at this showcase should contact **Lisa Asbury** at **706-226-9729** or by email at tcgma@tcgma.com. You must be a member of the TCGMA to qualify for this showcase. All performances will be video recorded and sent to BMI for judging. Winners that are selected will compete in the state competition and the state winners will go on to North American Country Music Association International (NACMAI) competition at the Country Tonight Theatre in Pigeon Forge in March of 2012.

2011 We R Indie & Indiegrll International Music Conference

August 18 – 20 – Register NOW!

Conference will be held at the Holiday Inn World's Fair Park & Conference Center, 525 Henley Street, Knoxville, TN. Featured events will be Workshops, Panels, Keynote Speakers, Vendor Exhibit Hall, Official Showcase Slots, Battle of the Bands Competition, and Songwriter Showdown Competition. Phone 276-224-0485 or

www.werindie.org & www.indiegrll.com

RIVERSIDE BUSINESS & EVENT CENTER

Several happenings at the Riverside Business and Event Center including Comedy Improv, Einstein Simplified on August 12, Riverside Gospel Night on August 20, Smokey

Mountain Story Tellers on October 21. Call Caryn at 865-970-3000 for additional information on schedule.

ENJOY 'JAM' WITH YOUR MORNING COFFEE AT MARYVILLE'S EVERETT SENIOR CENTER

If you're an early riser—or more importantly, an early picker and singer—here's an opportunity to play your songs before an appreciative audience. The Everett Senior Center, 702 Burchfield Street in Maryville, hosts live music performances on the second Wednesday morning of each month. Sign up at 8:30 a.m. for your time to perform between 9 and 11 a.m. You're also welcome to drop by to hear some good music. Word has it there are awesome musicians among the center's regular crowd.

Free Recording Classes Continue at Guitar Center

Guitar Center is continuing their free [Recording Made Easy](#) classes at every store every Saturday at 10:00 a.m. Knoxville's Guitar Center is located at 8917 Towne & Country Circle, next door to the Best Buy and Staples stores. The shopping center is between Kingston Pike and I-40, near the Cedar Bluff exit.

Guitar Center's announcement says that the "permanent imprinting of sound, inspiration, and musical thoughts" has never been easier than with the use of Apple Mac computers and the Garage Band program. The in-store classes are not technical support sessions, but workshops designed to help participants "take your ideas from basic tracks to finished songs in four user-friendly classes."

Each week's class on the basics of computer recording will feature a brief in-depth look at a specific area of recording and a question and answer session. The classes will be repeated in sequence each month.

For more information:

<http://seminars.apple.com/go/guitarcenter/eventslp.html>

INTERESTING WEBSITES

www.nashvillestudiolive.com/frequently-asked-questions/
<http://www.billboard.biz/bbbiz/genre/country/nashville-publishers-say-a-hit-is-still-1005220782.story>

HAPPENINGS WITH MEMBERS

Edna Riddick and **David Lauver** have performed live on **WBCR, AM 1470** from **Music Row** in Maryville. This is an ongoing monthly spot for KSA members. If you are a current member of the KSA and wish to perform please contact **David Lauver** at lauver100@aol.com. We would like to thank **Harry Grothjahn** at WBCR and **Brenda and Lowell Hamby** at Music Row for this opportunity. The

Website for the radio station is www.truthradio.tv and the Website for Music Row is www.muscirowofmaryville.com if you would like to check them out.

"Hogman" **Jerry Isham** was invited again to perform for the Rotary Club luncheon in Fountain City. According to the Hogman the show went well and he sold several CD's. This is the second year Hogman has been the entertainment at one of the Rotary luncheons.

WELCOME NEW MEMBERS:

We would like to welcome back former member **Ron Hughes** from Strawberry Plains. Ron was a member of the KSA many years ago and has returned. Welcome back, Ron.

Chuck Woods is our latest out-of-town member. Chuck resides in Bronson, Kansas, is retired and has been writing lyrics for 20 plus years.

Andy Miller and his mother, **Margaret Miller** recently have joined the KSA. Andy is a songwriter and performer. Check out his Website at www.lakesidegospel.com. Margaret has been writing songs for a long time.

OUT AND ABOUT NORTH

By Gene Blair

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 along with a guest Sax player and an occasional guest harmonica player. **Herschel Turner, Ken Irwin, Ira Braden, Glen Parker, Herman Lambert, The R Girls** quartet, and several other singers take the stage on various Thursday nights at open mic to provide a good mix of country entertainment for the audience. The center is located in downtown LaFollette. They have a large dance floor for line dancing and two-stepping and also offer line dancing instruction on Tuesday mornings. No booze, no drugs, no smoking. The food consists of snacks and homemade cake and cookies. Coffee is donation only. Open to the public. Cover charge is \$5. 423-562-6672

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

Andy Maiden and **The Silver Clouds** perform every Saturday night at the **Nashville Connection** on Highway 63 west of Harrogate from 7:00 p.m. until 10:30 p.m. They are now live on **WNTT radio at 1250 AM** for the 8-10 p.m. portion of the show. Open mic is available and there is always someone who wants to take the stage and sing. No alcohol, no drugs, no smoking (outside smoking is allowed.) Theatre style seats near the stage are comfortable. Décor is all music and country related.

Dance floor for line dancing and two-stepping. Cover is \$6. Hot dogs, popcorn, soft drinks, and a bottomless coffee are available. Check out their Website <http://www.myspace.com/andymaidenthesilverclouds> Several links to other performer's websites are also available through this website.

Town and Country Music is located on Highway 63 about 6 miles east of Lafollette. **Jim Poindexter**, from Harlan, KY on guitar and vocals, Jim's wife **Linda** on keyboard, and their friends, including **Herschel Turner**, **Michael Marlowe**, and **Ken Irwin**, play and sing Friday and Saturday nights, 7:00 p.m. till 11:00 p.m. **Joyce Arrington** is no longer singing backup at the Town and Country. She has indicated that she wants to spend more time with her grandchildren and family and the long drive from Greenville and being away for the weekend prevented her from doing that. We wish her well and she will be missed on the stage. The band plays a mix of music. Plenty of Line dancing and two-stepping for those that chose to do so. If you are into traditional country music this is the place to be. Open mic is available if you want to participate. No booze, no drugs, no smoking (outside smoking is allowed). Cover is \$5. Sandwiches, soft drinks, and a bottomless coffee are available.

Big Valley Barn, Norris, Exit 122 off I-75, east to Bethel Road turn right, then right on Mountain Road. The Barn offers dancing and country music every Friday and Saturday night. No alcohol, drugs, or smoking allowed. **Link Byrge** and **The Scrapyrd Band** perform on Friday nights. **Pudgy Grayson** occasionally fills in for **Junior Dyson** on drums and always puts on a good show. Pudge also does a good job of singing, even when he isn't playing drums. **Kubil Hopper** performs with his band, **The Knock-a-bouts** on Saturday nights. Open mic for all their singing friends to have a chance to sing and or play with the band. Go to www.bigvalleybarn.com for a photo and video tour of the facility. 8 p.m. till 11 p.m. \$5 cover charge, snacks, soft drinks, great hotdogs with Link's special chili, and coffee are available.

Other venues for weekend country, gospel, and bluegrass music include Judy's Barn at Maynardville, Jamboree at Clinton, and Ciderville at Powell.

RESOURCES

Wayne Burnett teaches guitar at his music store, **B & B Music**, 101 Main Street, New Tazewell, TN. Wayne can be contacted at 423-489-2799.

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

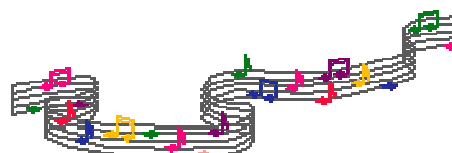
Leigh Ann Cox: Guitar, Bass, Banjo, and Dobro. Graduate of Belmont University in Nashville with a degree in Commercial Music/Music Business. Graduate of the School for the Performing Arts in Chillicothe, Ohio, and former staff writer and picker in Nashville. Leigh Ann works out of Broadway Sound in Fountain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

DUES REMINDER

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

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

Note: Closing date to submit material for the September issue of the KSA Songwriter is August 26, 2011.



OFFICERS

President:	D. E. "Gene" Blair 423-562-9866
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Late note:

After the **R. C. Bannon** Workshop on June 18, several of the KSA members played a Showcase at **Salsarita's** in Fountain City. **David Lauver, Brenda Perry, Sherry English, Edna Riddick, and Gale Horst** all performed several of their original compositions and Sherry provided a little **Hank Williams, Sr.** to the concert to open it up. We thank Salsarita's for the opportunity to play in a public place and hope the additional business the Showcase brought in was worth their while. It was a good experience for those that performed and enjoyable for the members that attended to support the Association.

The following words of wisdom from a professional might be of benefit to an amateur songwriter when he or she dismisses or fails to recognize the importance of the lyric component of a song.

Troy Gentry of Montgomery Gentry, at a BMI awards ceremony, pointed out that "Integrity of the lyrics," has always been the keystone in selecting songs to record.

NOTE FROM THE EDITOR: If I missed anything in this issue please let me know and I promise to do better in the next issue.

**Knoxville Songwriters Association
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