

THE KSA SONGWRITER

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THE KNOXVILLE SONGWRITERS ASSOCIATION

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Founded by Sarah Williams

FROM THE PRESIDENT

That dreaded time change has arrived where it is already dark at suppertime. Soon it will be that time of year where those of us who can will start hunkering down for the winter's onslaught. I have sympathy for those that still have to show up each day for work but I don't miss it at all. But, I guess the ones who do have jobs are appreciative that they are able to work and earn a living. My own opinion is that the time should be left alone and those businesses or organizations that would benefit from a time change to go ahead and change their own hours.

The KSA Board of Directors met on October 26 to discuss plans for the coming year. I will summarize the things that were discussed and those that were tabled due to a time problem.

First of all, the Board voted to raise the dues from \$30 per year to \$40 per year effective November 1, 2010. We operated with a deficit last year and dipped into the reserve to cover it. The dues have been the same for twenty years with no adjustment for inflation and it was determined that if we are going to grow the organization and provide services that benefit all of the members we are going to have to have more income.

The Board voted to limit the workshops next year to two in order to save some money and to use in-house workshops conducted by members who have knowledge in the various aspects of songwriting and music.

The Board also voted to do away with the RowFax subscription when it expires since it has limited benefit to most of the members. The members pay for the subscription with their dues but the actual publication is very difficult to view because it is available only to a limited number of members. This matter will be revisited at the next Board meeting to see if we can come up with some ideas on how the publication can be continued.

The Board voted to keep the meeting times the same year round. Hours will be 6:00 P.M. until 8:00 P.M.

The Board discussed and voted to limit visitors to one song critique. That critique will be permitted only on their second visit to a meeting. The reasoning behind this is that we have visitors come to a meeting not knowing how we do the song critiques and only have one copy of their lyrics so only verbal comments can be made on the song. If the songwriter brings a song the second time they visit they should be aware of how we critique songs by observing the procedure on their first visit.

The Board also discussed and approved limiting former members who are not paid up to date on their dues from just dropping by when they have a song they want critiqued for free. Effective immediately, former members who want a song critiqued will have to renew their membership prior to submitting a song for critique.

The discussion also covered trying to do at least two Showcases per year at locations that have ready made audiences. The various festivals were discussed and some of the year round venues such as the Museum of Appalachia were also mentioned. A committee of three was formed to evaluate this matter. The committee members are **Ira Braden**, **Linda Perry**, and **David Lauver**. If anyone has any thoughts on how we need to facilitate the showcases please contact one of the committee members.

Another matter was discussed and it was decided that we really need to be advertising the KSA through flyers at music stores, churches, and any other place where folks might congregate that have an interest in songwriting or music.

Several items were tabled due to a lack of time to have an adequate discussion. Those items included establishing a single due date for the Association dues. Participating or actually sponsoring the Pigeon Forge Songwriters Seminar during Saddle Week (it is being discontinued by the city), and creating "Satellite Groups" in the outlying areas so members don't have to drive so far for meetings.

Till next time
Gene B.

FROM THE EDITOR

The newsletter is only as good as we want it to be so keep those articles and information coming. If you can't seem to get a song cut and played at least you can get your articles published in the KSA Songwriter. Regular contributor **C. D. Johnson** will continue the series on setting up your own studio in the December issue. Our thanks go out to members **C. D. Johnson, Ira Braden, Linda Perry,** and **David Lauver** for their contributions to this month's issue.



AN OUNCE OF PREVENTION

By **C. D. Johnson**

My dear Dad always said to me, "An ounce of prevention is worth a pound of cure." Thru the years I've taken Dad's advice to heart and have tried to live up to that motto. However, at times I let my guard down at the most inopportune moments. Such was the case this past week. I swear I was only trying to follow the once of prevention part of the motto when I attempted to back up the so-called important contents of my computer. As most of you know I am a practitioner of the in-the-box method of song-writing and recording. For those of you that don't understand the term in-the-box it only means I record my songs directly into a computer DAW and mold them (good or bad) into a finished product. Last week as I sat reviewing the work I'd just completed I was struck by the thought, what if my computer crashed. What would I do if I lost all the work I've completed or have worked on over the past year? It was at this moment Dad's words began to echo in my mind. And I decided to act on the ounce of prevention section.

I immediately went to an online computer supplier and ordered the largest external hard drive I could afford. According to the ad I'd never write enough songs or live long enough to fill it up. It was just what I needed for my peace-of-mind.

A few days later here came UPS and I was happy. At least for a while! After reading thru the supplied manual I felt confident enough to attempt a backup for the precious (in my mind) contents of my computer. I did everything the instructions told me. It was like building a house, measure twice then cut once. In my ignorance I believed I had it all under control. Notice I said in my ignorance. I opened my Carbon Copy Cloner program then my "super duper" external hard drive and following every single step to the letter. I proceeded to save myself from an accidental loss of all the contents of my computer. Happily I watched as the little blue line indication the progress of my backup grew longer and longer. Hope began to build that I had pushed all the right buttons and clicked all the correct

boxes. I was on the verge of beginning the backslaps when . . . everything stopped! Well, that's not quite correct. The computer was nice enough to send me a message. This is not a direct quote but it was something like, "You don't have the correct permissions to continue. Do you wish to abort and start again?" In my panic I punched the yes key. Needless to say, it was the wrong choice. The screen went to this weird translucent shade of black. Almost like black Saran wrap over a plate of deviled eggs. On top of the Saran wrap was this message, "You must now restart your computer. If that is not possible attempt a hard boot by cutting all power to the tower. Once again I followed directions. After a short warm up, and much to my surprise, up popped that black Saran wrap screen. And the same message! All afternoon that was all my computer would give me. Heart broken I shut everything off and went to bed.

I'm not sure if it was perspiration or tears but when I awoke the next morning my pillow was slightly damp. I hope it was sweat. After a quick breakfast I grabbed a second cup of coffee and headed back to the computer. I was bound and determined to solve my problem. To make a long story short, everyday for the past week has started out the same way and they have all ended exactly the same with me crawling back into bed a beaten man. With all the research I've done this week it all comes back to the same thing. To get my computer back up and running I'm going to have to reload everything from scratch. Everything I don't have hard copies of is gone forever. My DAW is beyond repair and I'm going to have to buy a replacement. I don't mind having to buy a new DAW as I was contemplating moving up anyway but I sure hate having to re-record a dozen or so of the lost songs. Of course, if you're looking for a silver lining, maybe they will be better this time.

Have heart though, that saying I started this article with still holds true. If I had taken a little more time on the prevention before I clicked continue when I first began making an external backup of my computer contents I might not have to put out that pound of cure now. It's not the end of the world but for a while it certainly felt like it. I'll just consider it a lesson learned. Maybe, next time things will be back to normal and I'll be able to continue with the How-to articles. That is if I learn "How-to!"

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20 Reasons Why Musicians Get Stuck at the Local or Regional Level

Submitted by **David Lauver**

20 "Must Not's" for the Local and Regional Musicians hoping to make it National.

Reposted from: <http://MusicIndustryReport.org/> More at: 20 Reasons Why Musicians Get Stuck at the Local or Regional Level, -Randy Reed. Used here for educational purposes only.

Ever wonder why some talented local musicians never get that elusive record deal? Or why the careers of some signed artists or American Idols stall out just past the starting gate? It's not just "bad luck." Here are 20 common reasons why some artists never make it to the next level:

1. Poorly-defined goals. Even if they're too modest to say so in public, successful artists have a solid answer for the question: "What are your goals in the industry?" (Need help with goal setting? Check this out.)

2. Band members with different goals. In order to succeed, you have to be on the same page. It's tough to stay on track if some band members know what they want and others want different things or don't know what they want at all.

3. Lack of musical focus. Creativity is good, but in the mainstream music industry, only artists with multiple past successes have leeway to gravitate toward other musical styles. Here's why: Different musical genres involve different networking contacts and working methods. Artists whose styles are too diverse have difficulty achieving consistent contacts and working methods...and it takes consistency to break a new artist. (Newsflash for artists who think playing a lot of different styles makes them unique: it doesn't. We see artists with this "unique" talent all the time. In fact most artists can play or sing in more than one style, but publicly they focus on one they do best.)

4. Poor work ethic. The old saying that harder you work, the "luckier" you get is true.

5. Waiting to be discovered. People who are "discovered" make it happen instead of waiting.

6. Ineffective artist management or not listening to good management. It sounds simplistic, but it's where many artists go wrong. In order to be effective, your management has to know what they're doing. And if you have good, experienced management but don't follow their advice, they can't help you.

7. Working with people who don't have contacts in the industry at the next level. Ideally, the people you start with should be constantly building better skills and contacts along the way. If that doesn't happen, you'll need to work with people who have contacts at the next level.

8. Signing with a label with inadequate funding or poor distribution. If you want a record deal, the goal isn't "a record deal." The goal is the record deal with the most potential for long-term success.

9. Lack of a live following. Especially in rock and country, no draw means no deal.

10. Artist "settles" too much; recording quality, image, stage presence, photos, and demo packaging, and overall presentation are all just "OK." Successful artists are more than just "OK" and never settle. Nor do their managers.

11. Poor networking skills. Successful artists constantly seek new networking methods and know how to use them.

12. Hanging onto ineffective band members. Many artists have trouble separating business and friendship, at the cost of their careers.

13. Dated musical style. (Sounding like 1990's Pearl Jam or 'NSync probably isn't going to cut it.)

14. Dated image. If you still dress the same way you did 5 to 10 years ago or have the same hair style, it's time to freshen up. If you're fond of the clothes, wear them on your own time—not when you want someone to invest money in your music being the hippest, happening thing since sliced bread.

15. Lack of radio-friendly songwriting (or lack of access to radio-friendly original songs). No hit potential, no deal.

16. Bowing to peer or family pressure not to change. Doing the same thing, the same way, brings the same results. So in order to improve something, change has to occur; it literally can't stay the same. Change isn't necessarily a bad thing: if you put icing on a cake, the cake changes but is still the same underneath. If it's bad icing or you do something stupid when frosting it, the cake falls apart. (Fortunately, that doesn't happen too often.)

17. Drug or alcohol issues. Many artists with easy access to drugs, alcohol, and groupies at the local level have the distorted impression that they've "made it" and lose motivation to go any further.

18. Spouse / child obligations. Putting together an entertainment career is expensive and requires a major time commitment. The same is true of spouses and children. We're not saying it's impossible, but it's definitely more difficult.

19. Impossible to work with. Being impossible to work with doesn't always mean the artist isn't a nice person; we know one very nice artist who has had seven managers in the past ten years. We like this artist just fine as a person, but in order for a team to become successful, it needs time to gel. With a rotating litany of band members, managers, and agents, that's not likely to happen.

20. Not understanding how the industry works. You have to know how the game is played in order to move the right pieces.



RAMBLING THOUGHTS ON SONGWRITING

By Ira Braden

Part 2:

Melody, Rewrite, Diversify the chorus, Structure, and Starting a Notebook.

What is a melody?

A melody is a series of high notes, low notes, and notes in the middle that are all mixed up to form a song, and that will flow easily for the singer and the listener.

Remember the melody is carried with the vocals most of the time.

Don't over-think a melody.

When a melody has to be held, make sure what you're holding has a vowel sound; a consonant closes the word, and makes it very hard for the singer to hold.

A song may have to be re-written if the melody takes the song in a different direction; sometimes this happens when there is no space or place to breathe.

Lyrics must be written in a way that they will flow for the singer.

Remember the rhythmic pattern helps the listener grab and hold on to the idea.

Try to get a motif in the song if you can, something that will identify that song so it can be recognized immediately, and not be associated with any other song.

Re-write

Anytime you rewrite, be brutal with your lyrics.

Rewrite any time you get an idea that you think will make your song better.

Hold nothing sacred.

Look at things that stand out to you, there may be something there.

To make a great song, prioritize what you see that stands out.

Think about how you're going to end the song

At the end of the song, after the bridge leading into the chorus, throw in another verse if you wish that will give the listener another something special, a continuation of the story.

Use a tag to reinforce the idea in the song.

You may want to use an outro, some musical progression, that will help the song, and make it be remembered.

Diversify the verse, chorus and bridge when possible

The verse, chorus, and bridge should be able to stand on its own.

Try putting a melody with your idea; build a song from the idea or the melody, and try to have enough difference to set verse, chorus and bridge apart.

Write out the structure of the song (template)

Intro (acapello, or use just a single Instrument, or two or more of the instruments, or all of the musical instruments, in the song).

Verse or chorus to open the song (whichever makes the song stronger).

Start a notebook

Write about anything and do this every day; go back occasionally and see what you have written. You'll be amazed at what you write. Some of it will probably be pretty weird, and that's OK.

If you're going to have a deep meaning, don't have it so deep that no one can figure it out.

Writing in itself will give you inspiration; use that inspiration to write even more.

Listen to music; listen to different artists; listen to the music you love, listen to different genre's.

Avoid using standard phrases unless they will improve your song.

Preserve each thought on paper; write it down, no matter what.

Next month, Part 3, Structure

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10 Great Tips to Help You Fail as an Independent Artist

Article by Scott James of [The Independent Rockstar Blog](#) originally posted in [Echoes](#) on 10/14/10. Used here for educational purposes only.

We've all seen and read posts and eBooks about how to 'succeed' as independent artists and to be honest, I've even written a few. But what about those of us who are bent on failure? Those of us who would like to know how to shoot ourselves in the foot as efficiently and painfully as possible? Those of us who would like to be more unsuccessful and confused? Well this post is for you!

Some of these things I've done myself, and I can assure you – they work amazingly well! Others I've merely watched in admiration as true masters of blunder and confusion have performed their magic before my very eyes.

So here it is, my guide to failure for the independent artist:

1. Steal Your Own Thunder

Got a new CD in the works? Awesome! Make sure you release every version of every demo and every mix you record during the process on Facebook, ReverbNation, Myspace and anywhere else you can find. Try to confuse your fans so that they're not really sure if you have a CD out yet or not. Don't set a release date well in advance or plan your promotion to build anticipation. Try to make your release as flat and confusing as possible!

2. Don't Sell Anything!

You're definitely going to get signed by a huge label in less than three months anyway, so why bother?! It's much better to just wait for other people to come in and straighten things out. Taking responsibility for your own career is hard work and it might lead to success, so try your best to avoid it. Try to keep it real and stay as broke as possible.

If you have any money then you'll be less needy and you'll have more leverage, which could lead you towards success, so stay away!

3. Hide Your Best Stuff

Try to make sure that people have a hard time getting to your best songs. Hide them on your online music players by either shuffling your songs randomly or putting them way down on the list. This will make sure that they're less likely to get the best possible first impression.

Also, make sure you stop playing your best songs live as soon as possible in favor of new material. Remember, new is better than good. After all, you're sick of your best songs by now anyway, so why should you go out of your way for people who haven't heard your music yet? Besides, that would just draw in new fans, so don't do it.

4. Don't Deliver For Your Fans

It's generally best to reach for the stars and swing for the fences as soon as possible. Try to see if you can drag all of your fans out to the 'big venue' in town well before you're ready to play there. That way you can make sure that your fans overpay to see you at a venue that doesn't care about you and will cut your set short. Bonus points if your fans have to pay for parking. The whole experience should go a long way towards losing your audience.

It's always best to make sure your relationship with your fans is based on them doing you favors as opposed to a mutual exchange of value. People will willingly come back to see you if you focus on their experience and deliver the goods, so it's best to make sure you focus more on having them do you favors.

5. Impress People with the Volume of Your Content

If it's good to have a YouTube video on your home page then it's great to have 37! Try to mix in unprofessional and amateur content as much as possible. If you've done it – then why not show it! Obviously the big record companies are going to be way impressed when they see just how many 'things' you've done. If people have no idea how to digest the massive amounts of unorganized content on your page and tend to leave in frustration then you know you're on the right track!

6. Don't Tell Anyone Your Name

When people come to see you it's best if you keep a sense of mystery about yourself. Whatever you do, don't give yourself away by showing or telling people the name of your act. Try to make them work for it. Remove any visual evidence that you even have a name and try to make sure that if you mention your name you do it in a way that's garbled and difficult to hear and understand. Bonus points if your name is hard to remember like Anne Kalshzyagrakaviczych. In that case you can tell them your name once just to dare them to try and remember it. They

won't be able to! If they like you then this should piss them off. Awesome!

Also, try and secure a confusing URL for your website that's spelled strangely and has numbers and dashes and is not memorable. Extra credit if you can make sure that the URLs for your YouTube channel, Facebook page, Twitter account and other social networking sites have nothing in common with each other. If someone wants to follow you then you certainly don't want to make it easy for them!

7. Don't Let Anyone Have Anything for Free

Whatever you do, make sure that no one gets their hands on your music without paying you. If more people got a hold of your music then you might generate more demand, so cling to your music with an iron fist. And whatever you do, if you ever *do* give away any of your music, make sure you don't get an email address in return. That might start you in the direction of adopting habits that lead to more money and more people coming to your shows.

8. Don't Facilitate Long Term Relationships

Your relationship with your fans should be all about one-night stands. Anything beyond that will just ruin the experience. If you actually look for ways to stay in contact with them like collecting their email addresses and finding creative ways to engage with them on Facebook and other social networking sites then one day you might wake up and find yourself gaining positive momentum and building a sustainable path of continued growth and success. So make sure people don't have an easy way to stay in the loop or to find out when and where you're playing next. If they do find you online, say on your website, make sure that it's confusing and doesn't have any dynamic content or a reason or means for them to stay connected.

9. Try Your Best to Be Vague and Confusing When Describing Your Music

When someone asks you what you sound like, try to make sure they won't understand, remember and/or be excited about what you say. You don't want to be painted into a corner by a concise and interesting description of your music. It's best to try and give them a long-winded summary of every way to conceivably describe everything you will ever play. And whatever you do, don't compare yourself to anyone else to give people a frame of reference. It's best to tell people that you don't sound like anyone and that you've invented a new kind of music. This should sufficiently confuse and frustrate them to the point that they don't care to find out any more about you.

10. Talk About Yourself. A lot.

Finally, it's a good idea to make sure that you don't talk about anyone or anything else besides you and your career. If you stop promoting yourself for even a minute and start talking up others and remarking about interesting subjects then people might actually start to think you're a

real person and listen to what you have to say and want to hear more from you. It's best to avoid this scenario by incessantly blasting your 'friends' and fans with promotion. This should lead to nausea amongst anyone who decided to give you a chance – a great weapon in your quest for failure.

For bonus points, throw in a few complaints and guilt trips into the mix. This should make sure that even the few people who tolerate your interpretation of how to use social media won't like you or want to see you succeed.

So there you have it. 10 powerful tips that are sure to help you fail! Use them well and use them often. Try and combine different tips and see just how quickly or painfully slowly you can run your career into the ground.

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LET'S TALK ABOUT PUBLISHING

Submitted by **Linda Perry**

How Do Music Publishers Make Money from Songs

Music publishers make money by getting songs recorded onto albums, Film, and TV sound tracks, commercials, etc. and other areas. While this is their primary function, music publishers also handle administrative tasks such as copyrighting songs; collecting royalties for the songwriter; negotiating and issuing synchronization licenses for use of music in films, television programs and commercials, arranging and administering foreign rights, auditing record companies and other music users; suing infringers, and producing new demos of new songs. In a small independent publishing company, one or two people may handle all these jobs. Larger publishing companies are more likely to be divided into the following departments: Creative (or Professional), Copyright, Licensing, Legal Affairs, Business Affairs, Royalty, Accounting and Foreign.

How Do Music Publishers Find Songs

The Creative Department is responsible for finding talented writers and signing them to the company. Once a writer is signed, it is up to the Creative Department to develop and nurture the writer so he/she will write songs that create income for the company. Staff members often put writers together to form collaborative teams. And, perhaps most important, the Creative Department is responsible for securing commercial recordings of songs and pitching them for use in film and other media. The head of the creative department – usually called the "Professional Manager" – is charged with locating talented writers for the company.

How Do Music Publishers Get Songs Recorded

Once a writer is signed, the Professional Manager arranges for a demo to be made of the writer's songs. Even though a writer may already have recorded his own demo, the publisher will often re-demo the songs, using established studio musicians in an effort to produce the highest quality demo possible. Once a demo is produced, the professional manager begins shopping the song to various outlets. He may try to get the song recorded by a top artist on his or her next album or get the song used in an upcoming film. The Professional Manager used all the contacts and leads he has

to get the writer's songs recorded by as many artists as possible. Therefore, he must be able to deal effectively with people in other segments of the music industry, including A&R personnel, recording artists, producers, distributors, managers, and lawyers. Through these contacts, he can find out what artists are looking for new material, and who may be interested in recording one of the writer's songs.

Locating a Music Publisher

How do you go about finding a music publisher that will work well for you? First, you must find a publisher suited to the type of music you write; otherwise the partnership is not beneficial to you. Do your research! It's important to study any information you can find on the internet, phone books, music publications, fellow songwriters, and just about anyone in the business. Find out who others are using, ask questions! Many record producers have a publishing company or have joint ventures with major publishers who fund the signing of songwriters and who provide administration services. Since producers have an influence over what is recorded in a session, targeting the producer/publisher can be a useful avenue.

Since most publishers don't open unsolicited material, try to meet the publishing representative in person (at conferences, speaking engagements, etc.) Or try to have an intermediary intercede on your behalf (for example, an entertainment attorney, a manager, an agent, a singer, etc.).

As to demos, submit no more than 3 songs. Shot gunning (sending out your packages without regard to music preference or submission policy) is a waste of time.

As to publishing deals, co-publishing deals (where a writer owns part of the publishing share through his or her own company) are relatively common if the writer has a well established track record.

If you are targeting a specific artist to sing your song, find out all you can about that artist. Look at his/her albums to see the types of songs recorded and who wrote them. Hopefully the writers will vary, giving you the impression that the artist may entertain the idea of a song from a new writer. Also, check the album for the listing of the publishers for each writer. These publishers obviously had had success with this artist previously which would be a clue for you.

A publisher can become your most valuable connection to all other segments in the industry, so it's important to find someone you can work with easily. And remember, Nashville isn't the only place that has publishers.

(This article reprinted from Writer's Market and is used here for educational purposes only)

OUT AND ABOUT

By **Gene Blair**

I had an opportunity to visit the Nashville Connection this past Saturday night for the debut of their live radio show on **WTNN, 1250 AM, Tazewell, TN**. In addition to the regular **Silver Clouds Band** a bluegrass group, **Pine Mountain Grass**, from Harlan, KY played a set that brought down the house. The band was really good, with traditional "grass" sound. **Betty Lou Dutton** performed, as well as a female guest from Denmark who performed two songs. **Mackenzie Partin** and her mother also performed a duet that worked. Sorry, but I didn't get Kinsey's Mother's name or the name of the singer from Denmark. Another change at the Nashville Connection is that **Steve Hembree** has joined the Silver Clouds. Steve is a long time musician who has played on many

records and at one time played behind **Jeanne Pruitt**. Steve now plays at Dollywood with **Stony Stonecipher** and replaces **Jerry Evans** who has gone on to other things. **Andy Maiden** is recovering from surgery and other complications and will be back as the frontman for the Silver Clouds on November 13. We wish Andy the best. **Ronnie Dell** has been filling in with his usual comical banter while Andy has been away from the stage. And when it comes to a song, Ronnie can do it, in his own way.

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 Town and Country Music on Highway 63. **Hershel Turner** is on hand most nights to sing a few songs, and **Ken Irwin** gets the girls moving on the dance floor with his upbeat songs.

The Senior Citizens Center in LaFollette is drawing large crowds on their Thursday night country show with **Kubil Hopper** performing with the house band. **Betty Lou Dutton** took the stage as a guest a couple of weeks ago when I was there and did a good job. **Ken Irwin** often does open mic there also.

Former member **Steven Rhodes** played with his band **Jigsaw** at the **Time Warp Tea Room** on November 6.

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. This venue is family entertainment with lots of young talent on the stage. Open mic is available and there is always someone who wants to take the stage and sing. As well as the local talent there are folks that drive in from Kentucky and Virginia to perform and to listen to others. No alcohol, no drugs, no smoking (outside smoking is allowed.) Theatre style seats near the stage are comfortable. Décor is all music and country related. Dance floor for line dancing and two-stepping. Cover is \$6. Sandwiches, popcorn, soft drinks, and a bottomless coffee are available. Check out their Website <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 Tellicaster and vocals, Jim's wife **Linda** on keyboard, and their friends, including **Herschel Turner**, 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.

LaFollette Senior Center, live country music on Thursday 7-9:30 p.m. with **Kubil Hopper** performing with the house band. On Saturday 7:00 till 10:00 music is provided by the **TNT Band**. The center is located in downtown LaFollette. Open mic is available if you want to participate. They have a large dance floor for line dancing and two-stepping and also offer line dancing instruction on Tuesday mornings. No booze, no drugs, no smoking. Open to all

ages on Thursday, cover \$4 and Saturday, cover is \$5. 423-562-6672

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

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 with his band, **The Knockabouts** on Saturday nights and most Friday's Kubel can also be heard on the stage. 7 p.m. till 11 p.m. \$5 cover charge, snacks, soft drinks and coffee are available.

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 Richard Ratledge 865-573-1025 or ComposerR@aol.com

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.:	Richard Ratledge 865-573-1025
Education Dir.:	David Haley Lauver 865-671-0432
Publicity Dir.:	Linda Perry

Newsletter: 865-405-2617
Gene Blair
cell 770-377-6817
Directors at Large: **George Boley**
No number
Ira Braden
865-278-2024
Joyce Brown
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Art Daniells
704-578-3911
Elaine Newby
865-256-0109

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Note: Closing date to submit material for the December issue of the KSA Songwriter is November 23, 2010.

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

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