

THE KSA SONGWRITER

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Knoxville Songwriters Association

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Founded by Sarah Williams

FROM THE PRESIDENT

Another month has come and gone and now autumn is upon us. Planning for the coming year is underway and we should see some good things happening for the KSA and its members.

Congratulations go out to **C. D. Johnson** for winning his second straight Song of the Quarter Contest this year. C.D.'s song, "God's Gonna Make It Rain" came out on top during the September 28 contest. C.D. will be presented with a certificate from the KSA commemorating his win. It's getting tougher and tougher to pick winners out of the songs submitted to these contests because so many of the songs are really good. **David Lauver** came in second with his song, "The Highway Home." **Elaine Newby**, with her song, "I'll Go On Believing", tied with the **George Boley** song, "That Would Be Me" for a third place finish. The final contest of the year is the Song of the Year Contest that will be held on November 30. All songs are welcome and members are urged to participate.

One of the subjects that we as songwriters must deal with is whether or not we should obtain a copyright for our songs before we let them out for the public to hear. The stories that circulate about theft of original songs are mostly from another era and are overblown in this modern age. I have heard the same old story at least twice in the past week from songwriters that have first draft songs that they want to "copyright" before they will let anyone see or hear the songs. Keeping in mind the statement that "Hit songs are not written, they are rewritten" would seem to nullify the urgent need for a copyright on a song that is not yet ready for the world to hear. But so often is the case the writer thinks that the first draft that they have written is the ultimate song and must be protected from theft by those bad dudes whose sole purpose is to make the rounds everyday and steal some songs.

I am not sure, based on conversations that I overhear, questions that are asked, and activities that I observe in dealing frequently with singers and songwriters, that the

purpose of a copyright is fully understood. I also believe that many singers, especially those that do covers of songs

that belong to others, do not fully understand the purpose of copyright and some are unknowingly engaging in illegal activity by recording cover CD's or tapes and selling them. Granted, it may seem like it's just a "little illegal" but that is like being a "little pregnant." Right is right and wrong is wrong, and size doesn't matter. I say "unknowingly" because I don't believe anyone, especially a songwriter or singer who understands the process, would attempt to profit from someone else's work. But as much as I would like to be a believer I am also enough of a realist to understand that there are those out there that would do anything . . . for money and/or fame.

Since our main goal is to attempt to educate our songwriter members in the craft and business of creating and producing songs, we have included in this issue a couple of articles that may shed some ministerial light on the subject of copyright. And we have done this without getting into the area where the lawyers may feel we are practicing law, which we are not.

Members with suggestions on things that might benefit the entire group are encouraged to present them to me or one of the other officers for consideration. New ideas from old and new members are always welcome.

I still have bumper stickers for those of you who are interested.

Regards,
Gene B.

FROM THE EDITOR

The newsletter is only as good as we want it to be so keep those articles and information coming. If you can't seem to get a song cut and played at least you can get your articles published in the KSA Songwriter. Regular contributor **C. D. Johnson** begins a series of articles in this month's issue on

how you can set up your own home studio to record your songs. Our thanks go out to members **C. D. Johnson**, and **Ira Braden**, for their contribution of articles to this month's issue.



RECORDING YOUR OWN DEMOS

(First in a series of future articles)

By **C. D. Johnson**

In today's digital world there is an abundance of computer software designed especially for the singer songwriter. These marvels of technology give even the most computer illiterate of us the opportunity to transform our thoughts from the written word to a full blown demo ready CD. Actually, it doesn't stop there. It is now possible to not only write and record your music but also to complete a high-quality retail ready CD and then use the internet market to sell the finished product. And you can do it all by yourself.

The great thing about this is the number of options available to us. In my research I've found everything from free to pro level expensive. The amount of money you choose to spend really depends on YOU. Is it a hobby or do you intend to make it your life's work? A question only you can answer. For me it's a hobby with a "Hopeful Question Mark."

However, for this first article on recording your own demos I've chosen to approach from the beginner hobby level. From personal experience I have learned that even the most basic equipment can help you to achieve the finished product you're after.

For those of you that own a computer, half the battle is already over. Whether it is a PC or a Mac is no big deal. As for myself, my first computer was a Mac and I'm still sold on them for the type of activities I use a computer for. It's not the only way to go but I find it's the simplest and that means a lot to someone like me! Assuming that you own a computer the next step would be to decide on the DAW you intend to use. DAW is short for digital audio workstation. All it is is a piece of software that enables you to record to a track by track format in your computer. It is the most important first step. And luckily it is fairly close to being all you need to begin the journey to "demo-land."

If you have a Mac then you're almost ready to start recording. All Mac's come with a program know as Garageband. I've heard some great sounding CD's made using only Garageband from start to finish. (As an aside, this is the DAW I used to get my feet wet in the do-it-yourself recording world.)

Notice I said almost ready to start recording. To do quality recordings it is imperative that you have some type of hardware audio interface between your microphone and your computer. I know many computers come with built-in

microphones. If at all possible don't use the built-in's. If you decide to take any part of my advice in this article, please, choose this one! Built-in microphones were not meant for recording quality music.

So far we have four items on our list to begin recording our own home produced demo CD's. These are a computer, DAW, microphone and an external audio interface. With these four pieces you can explore not only your lyrical side but begin to advance your engineering ability. In later articles I will outline the first set-up I used on the Mac and how it would transfer to a PC. For now I'll just list my first four purchases; an Apple G4 I-Mac that shipped with Garageband as an application already loaded, a M-Audio two input fire-wire audio interface and a Shure 57 microphone. At today's prices, on locations like Cragglist you can buy a used G4 I-Mac for \$100 dollars or less, a used M-Audio two input interface for around the same price and a used Shure 57 or 58 microphone for \$50.00. Even counting tax, for less than four hundred dollars you can be on the do-it-yourself road. This simple setup is all you'll need in the beginning to learn the ins and outs of home recording. I realize the limited scope of this article will probably leave a tremendous amount of info dangling in the wind. I assure you I'll attempt to clear things up in this future series. Until then keep on writing those "HITS". And don't be afraid of taking the first step to recording freedom!

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The following files were produced as part of the Music Copyright Law class of [Northern Virginia Community College](#), Annandale Campus, Spring Semester 1997, [Dr. James Fay](#), Instructor. They are used here for instructional and educational purposes only.

Introduction to Copyright

By: **Barry Bocaner**

One of the most important sets of laws for artists is those that deal with copyright. Copyright is the set of exclusive rights to an artistic work that the author or authors hold for a period of time. Copyright protects an original work or group of works, not a style, system, or mode of expression.

There are many exclusive rights reserved for the creator of a work by the system of Copyright laws. One of these is that copyright owners are given the sole right to make or authorize copies or reproductions of the work. This applies printed materials, sound recordings, video or film, manuscripts, or any other media. Another right reserved for a copyright owner is the right to control the distribution of their work for public sale. The author also has control over the authorization of sound recordings and public performances or displays of their work. The creation of derivative works such as arrangements, suites, and 'remixes' is also protected as is the right of the author to claim authorship of the work.

In the US, a work is protected under the copyright laws even without any formal registration or notice. The author

may wish to display the copyright symbol, ©, and the date on a work to inform others of his or her intent to control rights given by copyright law though. Additionally, the author may wish to register the work for a fee with the US Copyright Office. The registration process involves submitting a form and a copy of the work in what is called a tangible medium of expression. A tangible medium of expression can be just about anything that can be used to prove ownership of the specific work in the event of a dispute. The registration provides proof of authorship and additional protection in the event that the copyright is infringed upon.

There are, however, certain exceptions to the rights given to authors under copyright law. These exceptions fall under what is known as fair use. Fair use allows limited use of copyrighted materials in such a way that does not deprive the author of income from the work. Examples of fair use may be excerpts from literature or music used for teaching purposes or reviews, non-archival off-air taping of television programs for later viewing, and the use of small portions of a work in a parody. These uses are very limited and not all well established in court. Wherever possible, it may be a good idea to obtain permission from the copyright owner in any case.

Performers should be very conscious of whether or not a work is copyrighted in planning a public performance of that work. If a work is copyrighted and permission hasn't already been granted the performer should seek permission from the copyright owner to protect his or herself from legal action.

Additionally, recordings are treated under copyright law as separate from the material they are comprised of. For instance, a songwriter or composer could write a work and copyright it. The owner may then record the work and copyright the recording. With permission, a second performer may record the work and copyright that recording.

How to Register a Copyright

By: **Nancy R. Stanly**

The purpose of this section is to show how to register a copyright and how to honor another's copyright.

In "Copyright Basics" or Circular 1, a September 1996 publication by the Copyright Office of the Library of Congress, copyright is defined as a form of protection provided by the laws of the United States (Title 17, U.S. Code) to the authors of "original works of authorship" including literary, dramatic, musical, artistic, and certain other intellectual works.

This protection is available to both published and unpublished works. Section 106 of the 1976 Copyright Act generally gives the owner of copyright the exclusive right to do and to authorize others to do the following:

- To reproduce the work in copies, phonorecords, (or other media);
- To prepare derivative works based upon the work; and
- To distribute copies of phonorecords, (*printed or other media*) of the work to the public by sale or other transfer of ownership, or by rental, lease, or lending.

According to the current copyright law, the lack of a copyright notice on a piece of music does not negate a legal copyright. However a copyright notice should appear on the bottom of each page. Such a notice should include ©, the date of the copyright, and the author's name.

An author or composer can claim copyright once his work (such as a book, lyric, song, symphony, suite, etc., or sound recording) is fixed in tangible form (such as hard copy, computer disk, sheet music, CD, cassette, or tape).

Applying to the Copyright Office registers the copyright. Registration is a legal formality which makes a public record of the work. The registration procedure is not lengthy.

The Copyright Office provides forms (Form PA for works of performing arts or Form SR for works of sound recordings) which contain clear directions on how to fill out the forms. Registration also requires a \$20.00 fee and the "Best Edition" or one copy of everything to be covered by the copyright. *Editors note: This fee has been increased.*

To request Copyright Office publications including application forms and other informational circulars, write to: Publications Section, LM-455 Copyright Office Library of Congress Washington, D.C. 20559-6000

Or call (202) 707-3000, 8:30 a.m. to 5:00 p.m., to speak with an information specialist. Recorded information is available 24 hours a day.

The Copyright Office Internet address is World Wide Web: <http://www.loc.gov/copyright> or [gopher: marvel.loc.gov\(port 70\)](gopher:marvel.loc.gov(port70)).

The preceding instructions are for the copyright of an original composition. All of these instructions must also be followed if making an arrangement or derivative work of someone else's composition, but there are several steps that must be completed prior to making that arrangement and legally claiming the copyright.

Permission must be granted from the original copyright holder in order to make any arrangement. The exception is if the original copyrighted work has gone into Public Domain. Public Domain means intellectual property (sheet music, books, lyrics, and sound recordings) which can be copied or, in this case, arranged, by anyone in any quantity.

Such properties include those which have never been copyrighted or the copyright has expired, works created by the United States government, and state laws and court opinions.

There are many numerical rules governing a copyright. A quick rule of thumb is to add 75 years to the original copyright date to determine if that piece is in the public domain. Pieces with copyrights prior to 1922 (+ 75 = 1997) are considered public domain. Those with copyrights after that are not. *Editors note: The term of copyright guarantee under present law (1998) is the lifetime of the holder plus fifty years.*

One must ask permission. Permission includes calling the performance rights organizations such as ASCAP or BMI to determine the owner of a particular tune. Due to communication improvements, ASCAP and BMI can be reached on the Internet. Their addresses are ASCAP: <http://www.ASCAP.com> and BMI: <http://BMI.com/repertoire/Database.HTML>

Once one gets the address of the copyright owner, one must write or fax the owner or the licensing agent of the owner. Hal Leonard, Inc. and Warner Bros. Publications, Inc. are owners or agents of many copyrights of different publishing companies. They are very good at responding to inquiries.

Another term which publishers and music store owners frequently use is POP or permanently-out-of-print. This term is NOT a license to freely copy a piece of music. POP does not mean out of copyright or public domain.

The Fair Use portion of the copyright law which allows small portions of a copyrighted work to be reproduced without permission for purposes of commentary or education cannot be applied to this situation.

Sheet music is expensive to print and its marketability has a short life span. Because of these two conditions, publishers will not publish pieces for the full duration of their copyrights. In order to copy a piece of music declared POP, one must ask permission in writing of the copyright owner or publisher.

The copyright law was written to protect authors and composers. While it is very complicated, it still needs to be followed or obeyed. Authors and composers are in the business to make money with their craft.

To use or abuse their work without their permission is stealing.

Following the directions of the Copyright Office to register a copyright or following the steps to honor another's copyright may take time but such will produce long lasting dividends.

Note: words in italics have been added by the Editor to reflect current practice.

Public Domain and Fair Use

By: Rob Forster

Introduction

The concepts of Fair Use and Public Domain laws are to provide protection to artists while still allowing others to take advantage of successful material of the past. These laws and regulations allow anyone to utilize previous work by other artists (music, art, etc.) for their own use, whether or not the work in question was copyrighted, within certain guidelines for the economic and artistic protection of the original artist and his or her concept.

This chapter will first explain the differences between Fair Use and Public Domain, and then it will address each individually in order to explain the specifics of each. Laws such as these are of crucial importance to any contemporary artist, in order to get the most from other's success and for the protection of one's own

Overview/Comparison

Public Domain is a much less complicated issue than Fair Use. Material that is classified as Public Domain is material that is not, or no longer is, copyrighted. This classification allows artist to use the material (or a copy of it) as liberally as they wish in order to enhance their own work.

Fair Use, on the other hand, denotes the limit to which material that is copyrighted can be used without infringing upon the copyright holder's (in most cases the original artist) rights. The laws of Fair Use are therefore always being tested as newer artists want to take full advantage of previously copyrighted material while still remaining within the law.

Public Domain

Artistic pieces, as we know, can be copyrighted in order to protect the rights of the artist, but not all are, or, at least, are currently. Songs can be registered and re-registered as copyrighted but if a song is not reregistered after 28 years of protection it becomes Public Domain, as if it was never copyrighted.

Material that is Public Domain is exactly that, it can be used, expanded upon, or just changed by anyone. Any changes or expansion on the original idea can then be copyrighted by the new artist, but only the parts that were altered, and he or she can collect any revenue from that composition as would the copyright holder of any other song. Any Public Domain portion of a new composition containing it remains Public Domain and can be used again by any other artist, while only the new ideas (or the expression of them) are copyrighted.

It is imperative to know whether or not a composition is Public Domain before it is used, and to recognize that just because a piece may be Public Domain in America, it may be still protected in another country. Such an oversight could cause you the same trouble a copyright infringement suite in American would cause you. There are several agencies (ASCAP, BMI, etc.) that can conduct a search (for

a nominal fee) in order to determine for you whether or not a piece is in Public Domain or not.

Fair Use

Fair Use is actually a defense against a copyright infringement suit, or a justification for the use of copyrighted material. Such "Fair Use" is allowed within the general guideline that the use is not detrimental to the copyright holder, or to the potential value, significance, or concept of the piece in question.

The laws regarding the defense of Fair Use have always existed in significant confusion as many myths and false guidelines have emerged. One such myth is that any material can be copied (eg: a sound recording being sampled) legally as long as the copied portion of within a certain size limit, such as four or eight bars of a song.

No such quantitative limit has ever existed which has always caused problems involving the actual limitations of Fair Use. The laws regarding the copying of an actual recording are generally acted upon in a more strict fashion than the reproduction of a copyrighted composition. This is due to a sound recording being a directly copyrightable expression of ideas, the expression of the ideas being what are prosecutable by the U.S. Copyright Laws, while a composition is only the notes, not necessarily with a determined expression.

So even a minute recording of a voice or any other sound from a copyrighted sound recording can exceed fair use while several notes of a copyrighted composition could be reproduced and slip by unnoticed (or noticed but passed off as coincidence).

Modern process' involving effects processors and synthesizers are often use to disguise a portion of recorded material in order to change its sound. This is done to effectively avoid a copyright infringement lawsuit despite the illegal recording of the copyrighted material.

Conclusion

By the following of these laws, and with any luck, a copyright infringement lawsuit can be avoided. When dealing with the enlistment of Public Domain material the only important thing is to make sure that the piece is really public domain (everywhere) by checking with the proper authorities.

Fair Use, on the other hand, is much hazily defined and anyone planning on relying on this defense should be as conservative as possible when taking of copyrighted material.



RAMBLING THOUGHTS ON SONGWRITING
By Ira Braden

Part 1:

Getting started

If you can talk, you can write.

Creativity is permanent, but if you don't use it Mother Nature will take over and fill the void with a vacuum.

Embrace and trust your creative process even if it takes you in a different direction while you are writing a song.

Creative processes are a series of tiny images and changes.

Capture an idea, write it down; then you can tear it apart and do what you want with it.

Write whatever you want to, but wrap it around the idea.

Write down those little voices you hear and the images you conjure up in your mind.

Don't let the illumination of an idea die, write it down.

Don't be afraid to get emotional.

Write down lines, put together phrases, find a starting point and build from there.

Just let the words flow. It doesn't really matter what the words are saying, just write.

Illuminate the idea enough so the listener knows what you are trying to communicate.

Most great songs start as a mystery.

Realize that the mystery is an idea that becomes a song.

Don't try to figure out the mystery, things will come together for you.

You have to do the preliminaries before your ideas come together to make a song.

In order to write songs, you have to push your limits.

Go down the road you have never traveled.

Make the mistakes; sometimes they make great songs.

Take chances and take risks, with your writing, then see what develops.

Whatever you're using to write with must not stop moving.

Whether it is a pen, typewriter, or computer, keep it going to preserve your thoughts.

Each day, have a set amount of time to write. Don't stop writing until that time elapses.

Lose control during this time; it's ok to make mistakes.

Go deep with your thoughts, lean into it. If a song doesn't move you emotionally, if it doesn't make you want to listen to it, probably no one else will listen to it either.

Go where you've never gone before.

Make the song lyrics feel like a conversation. Write as if though you are talking to someone; go where it feels right in the conversation.

During the creative process, don't judge your writing, don't edit your writing, let it flow.

Write about anything and everything

Write about your experience, someone else's experience, the days of the week

Write about the seasons, the wind, the weather, your personal life

Write about happiness, pain, sorrow, demons, angels, people you know or have heard of

Write about animals, politics, things that are critical, things that are predictable

Write about love, your first kiss, your best kiss, or your last kiss

Write about relationships, the flow of things, the stars,

Write about the sun, how sun shines bright, how it shines on you, how it creates a shadow
Write about compromise, flying, being happy, being crazy, smiles, smiling
Write about frowning, the nights, things that are routine
Write about how writing seems easy for some people
Look at all of life as an idea for writing a song

Writing Verse 1

What is a verse?
A verse is a communication of an idea.
Begin to tell your story, write it in a way that will draw your listeners in, reveal a little bit about what is going on, enough so as to keep the listener interested.
Don't over-think the lyrics.
Avoid using the same word, more than once, in a line, if at all possible.

Do a build

Try to write in a way as to build the melody as the verse is ending, this makes it easier to go into the chorus.
Make the melody more intense, do it lyrically and melodically, or musically, try to find the build, the intensity, the pinnacle, that works for you to end the verse.
There are exceptions to everything, and this is no different.
Johnny Cash would lower the melody at the end of the verse, in a lot of his songs
So I guess you could say there is no right or wrong way to do this.
Find what works for you.

Chorus

Keep to the idea; let the chorus reinforce the verse.
This is where you include the hook, a catchy melody, an uplifting phrase--anything that will grab the listener's attention and will make them want to hear it again.
Make it straightforward and drive the point home, make it reinforce what you have said in the verse, clean out the trash, don't babble.
Make it make sense, sound good.
Include the title if possible.

Musical Interlude

Don't forget to include a musical interlude after the chorus following the first verse.

Verse 2

A second verse should reveal more of the story detail.
You've got the listener this far; tell them more of what you want them to hear, reveal more of the mystery.
You have to use detail to make a song that listeners will latch on to, but do it with as few words as possible, keeping in mind balance and meter.

Bridge

It's also very important to write a bridge when you're writing a song: something completely different, a different melody, a different lyrical arrangement, something that will really take the listener away to that "other place" so when the song comes back to home base, the chorus, it's even more of a familiar, comfortable place, because they have heard it before.

So, if you take them away from that, in a bridge, then they attach to the chorus, then it makes them want to listen to it again and again.

Let the bridge tie everything together that can't be said in the normal flow of the song.

Next month, Part 2: Melody, Re-write, Song structure

OUT AND ABOUT

By Gene Blair

Andy Maiden at the Nashville Connection has not been feeling well the last few weeks due to a troubling gall bladder problem and therefore has not been performing. We wish him a speedy recovery and look forward to seeing him back on stage. Filling in for Andy with the Silver Clouds is songstress **Betty Lou Dutton** from LaFollette, TN. I caught her performance at a recent visit to the Nashville Connection and I must say she is very good on stage in front of a crowd. Good voice range and does a great job on **Patsy Cline** songs. I invited her to come to our KSA meetings and hope that she will take me up on the invitation.

Nancy Maiden had a big pot of tasty homemade chili going the night that I was at the Nashville Connection. It was "free" to those that wanted to try it and I did. Thanks to Nancy for her hospitality to the fans that come to the Nashville Connection every Saturday night. Andy and Nancy work regularly with several young singers and provide the youngsters a place to hone their skills on stage in front of a quality band, in a family atmosphere. Stop in and visit the Nashville Connection at Harrogate, you will be glad you did.

The Museum of Appalachia Annual Fall Homecoming is this week. The festivities run from the 7th through the 10th at Norris. **Kathy Mattea** will be the headliner on Saturday and **Doyle Lawson and Quicksilver** will be there on Sunday. If you like traditional country music and bluegrass this is the place to be this coming weekend. Constant music from several different stages and lots of crafts, a working sawmill, clogging, dulcimer music and dulcimer building, blacksmithing, good food, and of course the museum building is filled with antiques and artifacts that are quite interesting. They have old time note singing at the log cabin church and also church services on Sunday morning. Lots of pickers and singers will be performing on the various log cabin porches, etc. A very enjoyable experience if you are into America's traditional past. KSA member **Ira Braden** will be working as a volunteer this year at the Homecoming.

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. 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 for info. <http://www.myspace.com/andymaidenthesilverclouds> Several links to other performer's websites are also available through this website.

Town and Country Music is located on Highway 63 about 6 miles east of LaFollette. **Jim Poindexter**, 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. Slow dancing is available as well as line dancing and two-stepping. If you are into traditional country music this is the place to be. Open mic is available if you want to participate. No booze, no drugs, no smoking (outside smoking is allowed). Cover is \$5. Sandwiches, soft drinks, and a bottomless coffee are available.

LaFollette Senior Center, live country music on Thursday 7-9:30 p.m. with **Kubel Hopper** performing with the house band. On Saturday 7:00 till 10:00 music is provided by the **TNT Band**. The center is located in downtown LaFollette. Open mic is available if you want to participate. They have a large dance floor for line dancing and two-stepping and also offer line dancing instruction on Tuesday mornings. No booze, no drugs, no smoking. Open to all ages on Thursday, cover \$4 and Saturday, cover is \$5. 423-562-6672

Judy's Barn, Maynardville. 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. **Kubel 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

Memberships expiring in October, 2010:

Tina Webb 10-12-2010

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 \$30 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

Secretary: 865-687-0273
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Note: Closing date to submit material for the November issue of the KSA Songwriter is October 26, 2010.

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

SongwriterRadio.com

The place for Independent Songwriters to be heard.
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