

Next SVSA meeting

The next meeting of the SVSA will be held

Wed., July 28

at Third Street Coffeehouse in Roanoke, VA. Doors will open at 7 p.m.; meeting begins promptly at 7:30 and will last until the last song critique is finished, or 10:30 p.m., whichever comes first. Members may submit one song for critique (on cassette or CD) and should provide at least 12 copies of the lyrics. Critiques are limited to members only but non-members and guests are encouraged to sit in on the discussions and exercises.

Feature Article:

I'm Not the Guy in the Song ... Or Am I?

by Mike DeGiorgi

I was an adolescent when I first started writing songs. It was a very sophisticated process. I knew maybe 4 or 5 chords. My earliest work involved taking a popular song like "Snoopy vs. the Red Baron," keeping the melody intact and changing the lyrics to create a funny little tune that would make me popular with my friends. I progressed to writing simple tunes about girls I knew and made the amazing discovery that if I kept the title to a two-syllable name (like Patti or Tina), I could just change the song title with each new monthly crush. That worked great until my crushes developed a critical mass and the girls started talking to each other. Forgive me. I was 13.

By the time I was 16 or 17, I settled into a writing groove that probably sounds familiar to a lot of songwriters. I'd wait for some emotional event to inspire me to write and I would translate as many feelings as I could into music. Love songs, hate songs, lonely songs, joyful songs. They all had one thing in common. I was always the guy in the song.

Because these songs were based on whatever emotional upheaval I was going through at the time and because I was a very serious and intense teenager, these songs were in a word: brilliant. My friends gave me a lot of positive feedback. They were going through a lot of the same feelings. They just didn't know what a I-IV-V progression was.

There were two big problems with this writing process. First, it's hard to be objective about your own work when it comes only from an emotional place. You care more about capturing feelings than you do about the quality of writing and all of the technical aspects of songwriting. You want to pour out your love or punish someone who has done you wrong. You confuse intensity

SVSA Membership

(as of 07/06/2010)

| | |
|---|-----------------------------|
| <i>Kathy Acosta</i> | <i>Leigh Littleton</i> |
| <i>Marc Baskind</i> | <i>Barbara Martin</i> |
| <i>Ron Bergeron</i> | <i>Robert Matter</i> |
| <i>Aspen Black</i> | <i>Marian McConnell</i> |
| <i>Sonny Campbell</i> | <i>Britt Mistele</i> |
| <i>Steve Clark</i> | <i>Mickey Nelson</i> |
| <i>Danny Cockram</i> | <i>Dianna Parks</i> |
| | <i>Bill Payne</i> |
| <i>Bob Coulter (Lifetime Member)</i> | <i>Mike Pearrell</i> |
| | <i>Neal Phillips</i> |
| <i>Sid Crosswhite (Lifetime Member)</i> | <i>Phillip Raintree</i> |
| | <i>Larry Sakayama</i> |
| <i>Tim Davis</i> | |
| <i>Frank Dieter</i> | <i>Chris Sargent</i> |
| <i>Mike Dittrich</i> | <i>Connie Sellers</i> |
| <i>Mike DeGiorgi</i> | <i>Kathy Shaver</i> |
| <i>Charlie Divers</i> | <i>David Simpkins</i> |
| <i>Paddy Dougherty</i> | <i>Sharayah Spears</i> |
| <i>Mike Franke</i> | <i>Eddie Sutphin</i> |
| <i>George Harris</i> | <i>Greg Trafidlo</i> |
| <i>Pat Healy</i> | <i>Xanna Via</i> |
| <i>Dale Hamilton</i> | <i>Randy Walker</i> |
| <i>Josh Jones</i> | <i>Jill Wickham</i> |
| <i>Mark Laperle</i> | <i>Eddie Williams</i> |

of feeling with integrity of writing. Bad move. Some songwriters can pull it off. Joni Mitchell comes to mind. Her song “A Little Green,” which is both an apology and tribute to a child she gave up early in her career, is very raw. It’s also well written. Taylor Swift is a more current example. But let’s face it, we’ve all heard angst-driven songs, sung with incredible passion by the songwriter, and they are pretty embarrassing.

The second problem with this process is that when your life stops having dramatic highs and lows and you settle in to a more even pace, you hit huge songwriting dry spells. I’ve had 5-, 10- and even 20-year gaps between songs. Nothing was going on that compelled me to write from that emotional place. I still had to be the guy in the song.

A few years ago, I decided to change my approach to writing. What would happen if I didn’t need to be the guy in the song? I started thinking about character studies. I kept a notebook handy and if I heard a catchy phrase or thought of an interesting metaphor, I’d write it down and develop it later. I paid attention to the drama in my friends’ lives and discovered a huge source of material that could be developed into universal themes. I could actually make up stories. What a revelation! Several songs emerged from this new approach. “Beware of Girls Smiling Coyly,” “Midnight On Windy Gap,” “Act of Contrition,” “He Needs Someone To Blame,” “Still Got My Money on You.” I’m not suggesting these are great songs or works of genius. I do think that the reason they were written weeks apart, rather than years apart, is that I’m not the central character in any of those songs. It feels kind of liberating to not have that burden. I can focus more on crafting a song, better writing and more variety. It’s also a lot more fun.

Of course that begs the question, can you really remove yourself from a song? Is there always some emotional link to what you create? Probably. I know that over the years, I’ve gone from one extreme to another. Maybe the real truth is in the middle. ●

Monthly meeting report

An enthusiastic 15 SVSA members (including two new members) met for the June monthly meeting at Third Street Coffeehouse in Roanoke, Virginia.

Membership in our association is growing steadily, even in the summer months, and attendance at our meetings remains healthy. (I don't want to analyze the reasons too closely for fear of jinxing something.) The June meeting welcomed new member Mike Dittrich and returning member Ron Bergeron. Glad to have them aboard; we look forward to their input, musically and otherwise!

Evidence of the distractions of nice weather were evident as only five songs -- albeit five good songs -- were submitted for critique. The positive side of this is that each of the songs got a full 14-member critique rather than the necessary half-and-half version when more songs are submitted. As always, the critiques were lively, informative, and filled with good advice and objective observations. Members certainly don't have to take every critique to heart and make every change suggested but when there are that many astute observations and informed opinions freely offered, you can be sure that at least a few of them will apply.

The discussion portion of the meeting centered around a recent report in the Boston Globe of how performance rights organizations -- mainly ASCAP, BMI, and SESAC -- are ramping up their enforcement of copyright fees owed by small venues, and how the aggressive collection of those fees are benefiting songwriters -- and jeopardizing live music -- at the same time. The purpose of the discussion was not to create divisiveness or to "choose sides" but to inform the membership of the issues and the elements

of this topic. A spirited back-and-forth ensued and all came away with more information and insight.

A future topic will be whether or not members believe that a degree of self-censorship should enter into the writing of song lyrics, if certain topics are not "suitable" for certain audiences or even certain publishing or contest submissions. This discussion will broach the very genesis of songwriting, whether the song should be allowed to "write itself" or whether the songwriter should self-edit from the outset.

Again, as always, pre- and post-critique discussions were lively and a lot of interesting and helpful information passed around the room. The free exchange of information, opinions, and ideas are what make the monthly SVSA meetings so worthwhile and interesting. If you haven't been to a meeting lately, plan to make time and bring in a song for critique ... we're always ready and willing to let you know what we think!

- David Simpkins

Don't toss 'em, recycle 'em!

Each year, billions of CDs and DVDs are manufactured, while millions of these discs end up in landfills and incinerators. CDs and DVDs, when recycled properly, will stop unnecessary pollution, conserve natural resources, and help slow global warming. Do your small part to save the world we all live in. Start recycling your CDs now! Find out how by going to The Compact Disc Recycling Center of America's web site at <http://www.cdrecyclingcenter.org/>.

Message From The President

Happy summer, songwriters!

Recently, I came across an interesting article on livescience.com that explained that new research studies have determined that learning to play a musical instrument changes the communication between brain cells, leading to a plethora of benefits, including an improved ability to learn as well as a better understanding of language.

The Nature Reviews Neuroscience journal published Northwestern University's findings that explain that because a musician's ear is particularly attuned to musical sounds, timing, and quality, musical training leads to positive changes in the brain's auditory system. The studies show that children with musical training have more neural activity in response to changes in pitch during speech than those without such training. This helps them judge emotions better and to more easily distinguish a statement from a question. Also, musically trained children have better vocabularies and reading abilities than those who aren't musically trained. They also learn foreign languages more easily.

The results of these studies are leading scientists to look into the use of musical training to help children with certain learning disorders.

To my knowledge, no research has been done on the effects of songwriting on the brain. I suspect SVSA members could weigh in with a colorful discussion on that subject. But the end result is that most any kind of use of the ol' noggin is a good thing. And if one uses it to play and instrument and/or write songs, all the better!

As always, I encourage you to attend the monthly SVSA meetings and to keep up with our various activities via this newsletter – and on-line. It's your newsletter and your web site – and your contributions are always welcome. In fact, your input is vital. If something of a musical nature that may be of interest to SVSA-ers comes up, please let all of us in on it. Let us know what's going on in your musical world!

— David Simpkins

NOTES FROM THE STUDIO CHAPTER 5

By Mike Pearrell

It's hard to believe I started this project back in March. I thought it would be finished by now. Soon, I say, soon.

Since last month I have made good progress. J.P. Powell of My Radio came in and played keyboards on six songs. He did a great job, really adding to the rhythm section. David came in and played electric lead/rhythm on two songs and Marc Baskind played on several. The overall sound of all the songs is now much fuller. They don't sound like there is too much, though.

I need mandolin on two songs, cello on one and steel guitar on two more.

I still have to sing lead vocals on one song and we need to add the harmony vocals.

It has been fun hearing these songs develop in the studio. I've played producer getting all the parts figured out.

I'm learning a lot.

SONG CONTESTS

The deadline for the **4th Indie International Songwriting Contest** is July 31st. Each genre only has a 150-song capacity and will be closed to new entries if capacity is reached before the deadline date. Each song will go anonymously and unscreened to the judges who will then issue a basic evaluation. Songwriters will be able to log in to their account to see their judge and score. (Written critiques are also available for \$10 extra.) The IISC is the first to be executed completely online. MP3s can be submitted through the IISC web site by creating a songwriter's profile. Songs do not compete against entries from other genres for only one large grand prize. Individual prizes will total over \$20,000 value in products and services. All five first-place winners will receive over \$1,500 value in prizes. These five winners and the five second-place winners will receive a six-month front-page feature on the IISC web site also. All first-place winners will also receive a tree planted in their name with The Nature Conservatory. To enter songs or to get more information, visit <http://www.indieinternational.com>.

There's still plenty of time to enter the **Songwriters' Association of Washington D.C.'s 27th Mid-Atlantic Song Contest**. The Grand Prize winner will receive \$1000 in cash, free registration to the 2011 SummerSongs Camp, and more. Second Prize is \$500 in cash and more, Third Prize receives \$250 in cash and more. Best Song by Young Artist (21 & under!) gets \$100 and more. Also, SAW will be awarding Gold and Silver Prizes in several genre categories. The final postmark deadline is September 15. Enter online and get more details at <http://www.saw.org>.

The Washington Area Music Association (WAMA) is now accepting entries in its second annual **PASS (Professional Artist Support System) Contest**, which aims to help artists receive the training and recognition to take their music to the next professional level. The contest is open to individuals and bands. The Grand Prize winner will receive, among other prizes, 1-hour consultations with an entertainment lawyer, a publicist, and a manager. You do not have to be a WAMA member to enter, although the fee for non-members is higher and includes a one-year WAMA membership. Deadline for entries is midnight, August 31. To enter the contest or find out more about it, see www.wamadc.com or e-mail dcmusic@wamadc.com.

The deadline is fast approaching for entries in this year's **Mountain Stage NewSong Contest**. In addition to an appearance on the Mountain Stage radio show, the first-place winner will have an opportunity to record a 5-song EP with Grammy Award-winning producer Jacquire King, who has worked with Norah Jones and Tom Waits, to name just two). More information about how to enter can be found at the NewSong website: <http://newsong-music.com/contest/index.html>. The deadline is August 6.

UPCOMING AT THIRD STREET COFFEEHOUSE

2010 Schedule as of 7/16/10

Jul 23 Randy Walker & Terry Dollar (Roanoke, VA)

Jul 30 Spilled Music (Dinwiddie, VA)

Aug 6 Chuck Love (Salem, VA)

Aug 13 Danielle Miraglia (Somerville, MA)

Aug 20 Connie Sellers (Roanoke, VA)

Aug 27 Good Time Sounds (Salem, VA)

Sep 3 Jane Gabrielle (Roanoke, VA)

Sep 10 Caleb Hawley (New York, NY)

Sep 17 Clinton Collins & the Creek Boys (Bluefield, WV)

Sep 24 Dollar, Walker & McConnell (Roanoke, VA)

Oct 1 Larry Sakayama & Mike DeGiorgi (Roanoke, VA)

Oct 8 Frank Dieter (Roanoke, VA)

Oct 15 Cowboy Glenn & Guitar Robbie (Roanoke, VA)

Oct 22 Bob Grubel (Floyd, VA)

Oct 29 Musical Tribute by Jack Peay (Roanoke, VA)

Nov 5 Sherwood (Robyn & Marian) (Roanoke, VA)

Nov 12 Greg Trafidlo & Friends (Salem, VA)

Nov 19 Blue Ridge Luthiers (Roanoke, VA)

EDITORIAL *by David Simpkins*

You certainly don't need me to get up on my soapbox (again) to complain about the lack of attendance at musical events or to whine about the general public's apathy toward original music, or to moan about the poor financial outlook for anyone interested in making a career of music.

I've said many times, in my own newsletter and here in the pages of the SVSA News that -- without enthusiastic support -- music-related events and performances will wither and dry up altogether. Most of the time, I'm talking about the big picture but, for a moment, I'd like to focus on a specific situation right here within the SVSA.

Greg Trafidlo, who has gone above and beyond the call of "duty" time and time again to bring in music professionals to conduct workshops for SVSA members, has had to cancel an event he'd planned for later this summer. His reason? A lack of interest and enthusiasm from SVSA members. Specifically, Greg was negotiating with Tom Kimmel to come and hold a songwriting workshop and then perform a house concert. An almost across-the-board lack of response caused Greg -- and those of us he consulted -- to rethink the whole matter.

I won't go into Tom Kimmel's résumé here. Suffice it to say that Kimmel is a top-drawer professional performing songwriter. He's written several top hits and his songs have been recorded by a slew of noted musicians. (SVSA members probably know him best as a member of the Waymores.) Check him out at <http://tomkimmel.com>. Musicians of Kimmel's stature don't come cheap. But they will come ... if there is a sufficient audience for their workshops and their concerts. Private critique sessions with songwriters of Kimmel's ilk can run \$200+ per hour.

We could have had him do individual song critiques for a fraction of that.

But nobody got all that excited about it. When pressed for a commitment, there were a handful of "maybes" at best. That's not enough on which to base an entire event. Financially, the SVSA could have subsidized the workshop had there been enough interest from its active membership. But, as president, I can't see seriously depleting our bank account on an event that generates little interest or enthusiasm. We can spend our dues on t-shirts, bumperstickers, and banners -- but none of those objects will help us write songs. Workshops, however, WILL help us write songs. But not if we don't have any workshops!

So, I'm wondering, just what DO our members want from our organization? Please let me -- us -- know. I'm always just an e-mail away. So is Britt. So is Greg. So is Charlie. Let your elected officers know how we can best serve your songwriting needs. Let's come at this from all directions: Is late summer/early fall a bad time to hold a workshop? What is a better time? Do we want songwriting workshops or performance workshops? We held two performance showcases earlier this year at Kirk Avenue Music Hall in Roanoke, Virginia -- and support started fizzling out almost before the second show was held. Should we try something like that again or is the Songwriters Night at Third Street Coffeehouse enough?

I'm living proof that a person can become a better songwriter by taking advantage of the opportunities provided by the SVSA. The idea is to see those opportunities increase, not dwindle. Let's get creative ... in what way can the SVSA help get your creative juices flowing and enable your songwriting to improve? Let us know!

LETTER TO SVSA NEWS

Howdy from "The Woods" of Craig County. I was just looking through the June SVSA Newsletter. You guys are really doing a great job -- the newsletter has really improved a lot from when I was President of the association. Anyway, there are two names missing from the List of Members: Bob Coulter's and mine. Bob has passed away, but, for the time being, I'm still alive 'n' well. Bob and I were made "Lifetime Members" some time ago. Thought maybe you could add my name back to the SVSA Member list. I'd appreciate it. I guess I'm the only "Charter Member" still in SVSA. Keep up the good work.

-- Sid Crosswhite

President's Note: *We were pleased to hear from the man who started the SVSA, Sid Crosswhite. It's fantastic that he's still keeping up with us. Through the years, his name has come up often, and those who remember his tenure as head of SVSA speak of him fondly and with much appreciation. Regrettably, there has never been a formal "history" of the SVSA set down on record; it's something we probably should take a look at doing. Sid has written a great remembrance of the SVSA's beginning and (with his permission) we'll reprint it in a future issue of the SVSA News. Lastly, I think I can speak for all past and present SVSA members when I say thanks, Sid, for launching this endeavor -- and thanks also for your praise for our current efforts. You can be sure that we'll get yours and Bob's names back on the Members List!*



SVSA member Mike Pearell was the headliner at Third Street Coffeehouse in Roanoke, Virginia on June 25. He delivered a sparkling performance of originals and a few well-chosen covers to an enthusiastic audience. Mike was backed up by SVSA members Greg Trafidlo (guitar, vocals, mandolin), Britt Mistele (vocals), and Kathy Acosta (vocals). SVSA President David Simpkins (bass guitar) joined in the fun on Mike's final song of the evening, a cover of the Jayhawks' "I'm Gonna Make You Love Me." Pictured from left to right: Britt, Greg, Kathy, Mike, and David. (Photo by Judy Larson.)

SVSA Classifieds

SVSA Music News free classifieds may be submitted by paid members only. All classifieds must be music-related.

FOR SALE

New Ibanez A200 Acoustic Guitar. Maple top, sides and back. Cut-away with built-in Fishman Aero electronic pick-up and with tuner. Sounds and plays great! \$450. Contact **Greg** at (540) 384-7770.

FOR SALE

1932 Gibson L50 acoustic archtop guitar with bridge pickup installed. In great condition with a gorgeous sound. Perfect for anyone who plays old blues, jazz or old time music. **Barbara Martin**, (540) 886-2966, barbara@barbaramartinmusic.com.

DEMO RECORDING AND PRODUCTION

The Shop in Fincastle, Virginia. Clean, high-quality multitrack recording and mixdown with an all-digital recording system. I can make MP3s and CDs from the mix. I'm a capable sessions player and can add guitars, keyboards, bass and percussion, as well as arranging and sweetening. \$25/hour for SVSA members. Contact **Josh Jones**, thejonesgroup@rbnet.com, (540) 473-3598 for more information.

It's all in HOW you say WHAT you've got to say

By Kim Copeland (*The Songwriters Connection E-Tip*)

We all know that it is best to write what you know. It's even better to write what you know in a way that makes people want to hear it.

I have production and critique clients constantly asking me to explain songs that make it onto the radio with lyrics that are less than profound or melodies that are seemingly mundane. There are many factors in play when it comes to getting songs on the radio. Few have to do with the quality of the material.

However, songs that become classics, that remain in our hearts and minds and create the soundtrack of our lives, those I can explain. Those songs are written with grooves, melodies and words (not just lyrics, but words) that invite the listener to participate. They are fun to sing, or cry to or make love to or laugh with. They are messages that are presented in such a way that the listener can't help but feel a specific emotion while listening to them.

I have had the pleasure to work with some amazing artists and songwriters in my career. Sometimes I work on projects where the singer's delivery carries the song. Sometimes a song is so creative and original that many singers could sell it equally well. In every situation, the goal is the same: to create an infectious recording that cannot be ignored by the listener.

If you want to say "I love you" in a song, you have to find a new way to say it to get noticed. It may be the melody. Try singing that phrase at least five different ways before you settle on one. (Put the accent on a different syllable. Take the melody up on different syllables to see which expresses the emotion best. Start the melody high and cascade down on the phrase. Start the melody low and soar on the "you," etc.)

Now explore rhythm. Try five different grooves, tempos, attitudes for the message. (Yes, "I love you" can be expressed with anger, sadness, fear or surprise!)

Next, think about the presentation for your message. Different instrumentation can express

different emotion. The same way a singer uses dynamics to sell the emotion of a song, a songwriter can use instrumentation.

There are probably still some totally unique ideas left for songwriters to discover. There are way more unique ways to use old ideas. There will always be common emotions to write about. Love will always have an audience.

Perhaps the way to songwriting success is less about WHAT to say, and more about HOW to say it. Clever alliteration will sometimes get you a lot further down the path to success than thought-provoking brilliance ("Achy Breaky Heart," "Itsy Bitsy Teeny Weeny Yellow Polka-Dot Bikini"). A beautiful melody that can make you cry or dance or remember, even without the lyric present ("Can you Feel the Love Tonight," "Imagine") will keep people humming it far beyond the life of radio. A groove that makes you want to move creates its own life ("I Feel Good," "Poker Face," "Twist and Shout").

As you are learning and practicing the "rules" of songwriting and stressing over what to say during your upcoming writing sessions, take a moment to think about how to say something. Think about how you can use language, rhythm, melody and instrumentation to "hook" your audience. See if the how can lead you to the what. And when you end up writing your most popular song ever, don't apologize for it or overanalyze it. Just appreciate the fact that you have become a well-rounded, commercial songwriter with more ways to reach a mass audience.

I am working on an album project right now with an amazingly talented young songwriter/artist. Do her songs break some songwriting rules? Yes. (She's young.) Do I care about that when I am listening to them and tapping my foot and feeling the emotion of them? NO! (She's great!) Because music is an exchange of emotion and at the end of the proverbial day, it doesn't matter what you say. It only matters how your audience feels about it.

SVSA Performing Members' Gigs

Greg Trafidlo

THURSDAY, JULY 29

Mockingbird Song
Competition, Staunton, VA

SATURDAY, AUGUST 7

Steppin' Out, Blacksburg,
Virginia w/ the KGB.
Backing up David Simpkins.

SUNDAY, AUGUST 8

Oak Grove Festival, Verona,
Virginia. Song circle leader.

David Simpkins

SATURDAY, AUGUST 7

1:20-2:20 p.m., Steppin'
Out, Blacksburg, Virginia.
With the KGB. Free.

SATURDAY, AUGUST 21

10 a.m.-noon, Farmers
Market, Radford, Virginia.
Free.

SATURDAY, SEPT. 25

10 a.m.-noon, Farmers
Market, Radford, Virginia.
Free.

SATURDAY, OCTOBER 16

10 a.m.-noon, Farmers
Market, Radford, Virginia.
Free.

Barbara Martin

FRIDAY, JULY 30

9:15 p.m. – 12 a.m.,
Barbara Martin and Mac
Walter, Local Chop and
Grill House, 56 W. Gay
St., Harrisonburg, Virginia
22802. For information:
www.localchops.com or
540/801-0505.

SATURDAY, JULY 31

Barbara Martin and Mac
Walter, Cabaret at the Earl
Hamner Theater. 6:30
p.m., gourmet food buffet,
7:30 p.m. show. Rockfish
Valley Community Center,
190 Rockfish School Lane,
Afton, Virginia. Tickets are
\$20, or 2 for \$35; includes
food. Reservations required.
For information: [www.thehamnertheater.com/
event/2010](http://www.thehamnertheater.com/event/2010) or 434/361-
1999.

WEDNESDAY, AUGUST 4

7-8 p.m., Barbara Martin
and Mac Walter, free
outdoor concert. Friendship
Heights Community
Center, 4433 S. Park Ave.,
Chevy Chase, Maryland.
For information: [www.
friendshipheightsmd.gov](http://www.friendshipheightsmd.gov) or
301/656-2797.

TUESDAY, AUGUST 10

6-8 p.m., Barbara Martin
Trio (Mac Walter - guitar,
Bob Bowen - bass), Jazz on
the Patio, Roanoke Public
Library, 706 S. Jefferson
St., Roanoke, Virginia.
Free admission; light
refreshments and seating
provided. For more info:
540/853-1057.

FRIDAY, AUGUST 20

7:30-9:30 p.m., Barbara
Martin Trio (Robert Redd
- piano, Bob Bowen - bass).
Crosskeys Vineyard, 6011
East Timber Ridge Rd.,
Mt. Crawford, Virginia
22841. \$15 per person
includes appetizers. For
reservations: 540/234-
0505. For more info: [www.
crosskeysvineyards.com](http://www.crosskeysvineyards.com).

SATURDAY, AUGUST 21

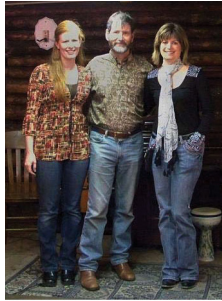
8 p.m., Barbara solo, Hyde
Park Free Library, 2 Main
St. Hyde Park, New York
12358. \$10 admission. For
more information: [www.
hydeparklibrary.org](http://www.hydeparklibrary.org) or
845/229-7791.

SVSA Performing Members' Gigs

Randy Walker

FRIDAY JULY 23

Third Street Coffeehouse, with Terry Dollar and special guest Marian McConnell. Doors



Dollar, Walker, McConnell

open 7:00 for Open Mic. Feature act starts around 8:30 p.m. Free admission.

SATURDAY, AUGUST 7

7-9 p.m., Doreen's Gourmet

FRIDAY, AUGUST 20

5-7 p.m. WVTF Open House

SATURDAY, AUGUST 21

11 a.m.-2 p.m., Vinton Farmers Market

Aspen Black

WEDNESDAY, AUGUST 4

With SMC-Christian at Tanyard Village Apts., Rocky Mount

SUNDAY, AUGUST 15

Acoustic Lounge

SATURDAY, AUGUST 21

Lighthouse Baptist Church festival

Marc Baskind

EVERY TUESDAY

7-10:30 (with exceptions): J&J Social Hall, Burnt Chimney, Virginia. Country/bluegrass music and dancing. \$5 admission includes buffet dinner. Open Mic segment welcomes guest performers.

SATURDAY, JULY 24

7:30 p.m., Main Street Stage, Tazewell, Virginia. With The Collegians (www.thecollegians.com).

FRIDAY JULY 30

Annie Moore's Pub, Roanoke, With Caravan, 8-11 p.m. anniemooresirishpub.com

SATURDAY, JUL 31

Vinton Moose with Roy Reynolds, 7-10 p.m.

SATURDAY, AUG. 7

Pipestem State Park, West Virginia, with The Collegians. 7 p.m.

FRIDAY, AUG. 13

"Lemonade Days," Bluefield, West Virginia. With The Collegians, 7 p.m.

SATURDAY, AUGUST 14

Tazewell County Fair, Tazewell, Virginia. With The Collegians, 8 p.m.

THURSDAY, AUGUST 19

"Summerfest," South Charleston, West Virginia, with The Collegians

FRIDAY, AUGUST 20

Tazewell County Fair, Tazewell, Virginia. With The Collegians, 7:30 p.m.

SATURDAY, AUGUST 21

Vinton Farmers' Market with Greg Trafidlo and friends, 10 a.m.

SATURDAY, AUGUST 28

Bluefield, Virginia Armory with The Collegians

Mark Laperle

SATURDAY, JULY 31

El Torito Mexican Grill, Rt. 122, Moneta, Virginia. 7-10 p.m.

SATURDAY, AUGUST 14

El Torito Mexican Grill, Rt. 122, Moneta, Virginia. 7-10 p.m.

SATURDAY, AUGUST 28

El Torito Mexican Grill, Rt. 122, Moneta, Virginia. 7-10 p.m.

SATURDAY, JULY 24

Big Meadows Lodge, Shenandoah National Park, 8:30-10 p.m.

SVSA Members' Recordings



kaleidoscope

Barbara Martin

KALEIDOSCOPE — Barbara's jazziest CD. All original songs, with co-writes with Joel Evans, Mac Walter, and Greg Traidlo.

TOUCH THE SKY — Swinging jazz and acoustic blues. With Mac Walter.

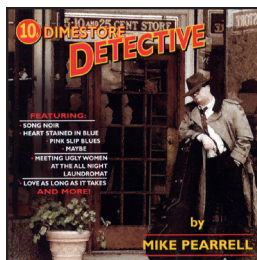
A DIFFERENT VIEW — Classic blues of the 1920s, early jazz and "slice-of-life" songs.



winter's rage

Xanna Via

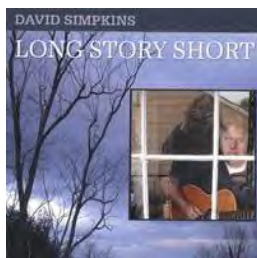
WINTER'S RAGE — A dedication to the veterans of World Wars I and II in a classically oriented setting. Features instrumental tributes to the battles of Stalingrad and Belleau Wood. Hear samples at cdbaby.com/cd/xanna.



dimstore detective

Mike Pearrell

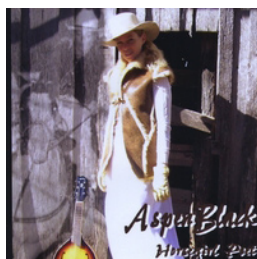
DIMSTORE DETECTIVE — Features 14 original compositions. Produced by Greg Traidlo; with several guest SVSA musicians.



long story short

David Simpkins

LONG STORY SHORT — Offers 12 original Americana tunes blending rock, folk, blues, and country. "Long Story Short" has won critical praise.

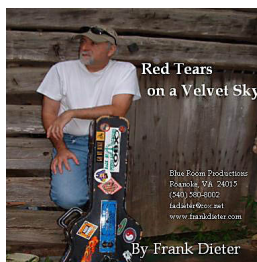


horsegirl poet

Aspen Black

HORSEGIRL POET — Songs and poems about horses, cowboys, and rural life.

A HUNDRED YEARS TOO LATE — All original music for horse lovers and those who yearn to preserve the spirit and lands of the last American frontier.



red tears on a velvet sky

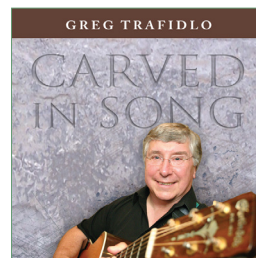
Frank Dieter

RED TEARS ON A VELVET SKY — A new collection of home studio demos. All songs except one are new.

ROUGH CUTS FROM THE BLUE ROOM — Demos from the blues, jazz, folk, adult contemporary, New Age, and instrumental genres.

Greg Traidlo

CARVED IN SONG — Most songs co-written with some of Greg's favorite songwriters. Listen to audio clips and see the lyrics at gregtraidlo.com.



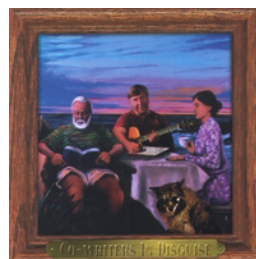
carved in song

FOLK SINGULAR — Reflects the diversity of Greg's songwriting and production skills. With several SVSA members.



folksingular

CO-WRITERS IN DISGUISE — Contemporary folk/country with an emphasis on well-crafted lyrics and humor. With several SVSA members.



co-writers in disguise

OLD DOG - NEW TRACKS — Songs that range from silly to sublime, drawing you in with warmth, wit, and humor.

Trifolkal

WINKIN' — Newest release from that "trio fiercely dedicated to fun" tempers the fun with poignancy and heart.



winkin'

TAO FROM THE MOUNTAIN — Tight harmonies, warmth, and witty songwriting from Laura Pole, Neal Phillips, and Greg Traidlo.



tao from the mountain

About Classifieds:

SVSA Music News free classifieds may be submitted by paid members only. All classifieds must be music-related.

Members, e-mail your classifieds to Kathy Acosta by the second Tuesday of the month or mail them to Kathy Acosta, 125 Polk St., Radford VA 24141 by the second Tuesday of the month.

About articles and other written contributions:

SVSA members write feature articles for the SVSA Music News throughout the year. Members can submit other articles and features at any time. Non-members may also submit articles and other written contributions but their inclusion will be subject to time and space constraints. All articles may be edited for space considerations and will be edited, as time allows, for spelling and grammar. Remember -- it'll have YOUR name on it, so do it up right before you submit it for publication. E-mail submissions by the second Tuesday of the month to svsa@davidsimpkins.com or mail to Kathy Acosta, 125 Polk St., Radford, VA 24141.

About Announcements:

SVSA members may list music-related announcements in the SVSA Music News. E-mail them to svsa@davidsimpkins.com by the second Tuesday of the month or mail them to Kathy Acosta, 125 Polk St., Radford, VA 24141 by the second Tuesday of the month. Announcements from members will be e-mailed to members as soon as they are received and, if still timely, published in an upcoming issue of the SVSA Music News. Announcements from non-members will be held for publication in an upcoming issue of the SVSA Music News.

About Members' Gig Listings:

SVSA members may submit their upcoming performance schedules for publication in the SVSA Music News. The submissions will be printed as submitted; the more information you provide, the more likely the response. Please follow this format:

Date of Gig
Member's Name
Name of Venue, Time
Additional Information

E-mail gig listings by the second Tuesday of the month to svsa@davidsimpkins.com, or mail to Kathy Acosta, 125 Polk St., Radford, VA 24141.

SVSA DISCLAIMER

The ideas and opinions contained in this newsletter are intended to be helpful to songwriters. The companies and organizations mentioned are believed to be legitimate; however, SVSA does not endorse any products or services and offers no guaranteed success based on the content. We are always looking for articles about SVSA members and articles of interest to the songwriting community. Send articles and information to the Editor, Kathy Acosta, at 125 Polk St., Radford, VA 24141, or svsa@davidsimpkins.com. SVSA is a non-profit organization.

SVSA Board Members:

David Simpkins – President
Britt Mistele - Vice President
Charlie Divers – Secretary
Greg Trafidlo – Treasurer
Kathy Acosta - Newsletter Editor



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P.O. Box 698
Salem, Virginia 24153

SVSA 2010 MEMBERSHIP FORM

Name _____

Address _____

City _____ State _____ Zip _____

Home Phone _____ Work Phone _____ E-mail _____

\$_____ is enclosed for 2010 dues. (Annual dues are \$20.00.) Dues date begins on the first of January. Please enclose check or money order. Do not send cash through the mail.

What would you like to see your Association do in the coming year? (Please feel free to make suggestions; e.g., workshops, field trips, changes in the newsletter, contests, "writer's nights," etc.)

Give SVSA some information about you related to your songwriting (e.g., have some songs published; want to collaborate; need someone to do demos; have songs recorded; play an instrument; etc.).

We wish to add you the Member Links section of the SVSA website (www.svsasongs.com). Please send a very brief biography and a photo of yourself [subject to good taste] for inclusion on the website. You can e-mail your bio and a JPEG file of the photo to Kathy Acosta, kacosta@vt.edu.

Your support of SVSA is greatly appreciated.