

## Next SVSA meeting

The next meeting of the SVSA will be held

### Wed., Oct. 27

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:

## *The Next Level*

*by Marc Baskind*

Upon returning home from a wonderful writers' concert in Staunton, Virginia, that included Robin and Linda Williams, Jimmie Fortune, Rivers Rutledge, and Don Schlitz, I realized (through a conversation with Greg Traftidlo) that a couple of the songs weren't really that knocked out, and would probably be treated as run-of-the-mill at best if brought in to an SVSA critique meeting, and still these songs were pretty great **at the moment they were performed!** The subject of **presentation** hung around the car for a while.

I voiced concern that the more I play, the less I'm satisfied with my playing – that I'm in a rut, with a narrow selection of licks and changes, and a very limited imagination musically. Then came the subject of Don Schlitz, whom I've had the pleasure of seeing twice now. When Don performs, and even when it's not his "turn," he simply owns the place – we all belong to him (including the other performers, and *me that night on one of the back rows*). He doesn't play many impressive licks, though I'm certain he could – he always plays *exactly* what the song needs (another study). But he has something on another level – a confident connection to the audience with his quick wit (we hung on every word he said and every pause he made – he is *very* funny!) and with his wonderful songs.

*So, maybe the next level doesn't need to be better guitar or vocals. Maybe the next level needs to be better presentation.*

So, maybe the next level doesn't need to be better guitar or vocals. Maybe the next level needs to be better *presentation*.

# SVSA Membership

(as of 07/06/2010)

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

All of these wonderful performers are very entertaining, and it seems important to me that, as we (audience and performers) made this journey together, the natural energy came from somewhere that was *selfless*. Seems what we took away from the experience was proportionate to the attention we were willing to give it. I felt the direction was for *us, the audience* to enjoy these performers enjoying performing. So, like so much of life, maybe the first big lesson in presentation is that *it's NOT all about ME*.

I have learned that music is a way for me to connect/reveal my inner self (scary, huh?) to the universe. A good public speaker dresses appropriately so that no one notices his clothes. Similarly, the more proficient I become at my performance – instrument, vocal, and patter – the less attention I must give it, and the more I can give my audience (the universe). So playing well will always be an important goal. But the epiphany to which I refer here is this: what the members of the audience will *take home* is not how well I played or sang, but the *emotional connection we made* while I played.

Can we, as performers, “own the room” on purpose? Can we practice our way towards that goal? Do we need to “own the room” to give people something meaningful to take with them? Probably. All of the above would help. However, I’m convinced we don’t have to *master* these concepts, we can just “move in the right direction.” And best I can figure, preparation, as always, is key. A lack of confidence pulls us into an uncomfortable, embarrassing presentation, while a lack of preparation brings attention to what is wrong, not what is right, with our performance. If I could somehow practice every move and every word of my performance, I could give my audience the memories, the emotion, and the show they sought when they came. ●

## Monthly meeting report

Seven SVSA members were present for the September monthly meeting at Third Street Coffeehouse in Roanoke, Virginia. The attendance was about half of what it has been throughout the summer. Some reasoned that it could have been because the month had five Wednesdays in it and maybe some members were expecting the meeting to be the NEXT week instead.

Let's hope that the low attendance was just an anomaly. Nevertheless, the meeting was (as usual) productive and entertaining. Five terrific new original compositions were submitted for critique – not bad, five songs from seven attendees! In many ways, the back-and-forth discussions were even more lively, informative, and filled with good advice and objective observations. In this case, the low attendance allowed us to focus at length on the songs that were submitted – and, often, that extra focus brought out some additional detail in the suggestions and opinions. I think we were all surprised (in a good way) that the meeting lasted almost as long as one with twice the attendance.

Again, as always, the free exchange of information, opinions, and ideas is what makes the monthly SVSA meetings so worthwhile, interesting, and vital to the creative spirit. 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

## How Many Do You Know?

*Musician/journalist Peter Cooper has put together a list of 50 country songs that he thinks every songwriter should know. He's written a brief description of each song and explains why he thinks it should be included. Agree or disagree with him, but check out the list at <http://www.americansongwriter.com/2010/06/the-top-ten-country-songs-every-songwriter-should-know/>.*

## Check Out These Music-Related Sites

*SVSA member Bill Payne has contributed this short list of some of his favorite websites of interest to songwriters:*

- <http://www.americansongwriter.com/2010/04/guitar-101-the-missing-links/>
- <http://mog.com/>
- <http://www.guitar9.com/>
- <http://www.v-picks.com/picks.php>
- <http://www.coffeehousetour.com/>
- <http://www.indiecoffeeshops.com/>
- <http://jaycut.com/>
- <http://www.guitarbackingtrack.com>

## Message From The President

So how in the world do you write a hit song? (Not just A song, a HIT song.) Well, if you ask most songwriters, you won't get much of an answer because most songwriters haven't written any hits. Even if you do ask a hit songwriter for advice, you'll probably get different answers from every hit songwriter you ask. You'll probably want them to clue you in on the "formula," the "secret," the concrete means of sitting down and coming up with a mega-selling hit song. But guess what? They can't tell you -- because THEY don't really know.

Some of them, though, might give it a shot. They might even steer you towards the "how-to" book they just wrote -- or at least to the "how-to" book that a friend of theirs just wrote. Just follow the instructions and you'll know as much as anybody about how to write a hit song. Yeah, right. Like there's a sure-fire way of going about it. I don't care what anybody says: "Crazy" and "Achy-Breaky Heart" didn't come from the same instruction manual. At least I'm sure of THAT much.

Still, some folks will try to break the songwriting process down into measurable and specific elements, with the idea that the "trick" is merely to combine those elements in some novel way and then get the results into the hands of the hit-makers. It sounds easy enough. For example, there's a spot on the internet that illustrates this concept very well at <http://www.songwritingtipsonline.com/follow-the-trends.htm>.

Here, a fellow by the name of Danny Arena -- a songwriter, composer, a professional songwriting instructor, a guy who holds degrees from Rutgers University in both computer science and music composition, and who runs the website *www.CraftOfSongwriting.com* with Sara Light -- has actually broken down last year's ENTIRE

country top 40 and analyzed the songs in terms of song structure and various timing considerations. I won't go into the specifics here (you can see them for yourself on the web site) but I will say that it's sort of amazing if nothing else.

For example, Arena has determined that 25 of the top 40 songs had introductions 11 to 15 seconds long -- and no songs had introductions longer than 17 seconds. The lesson here? Keep your intro short and for heaven's sake, don't go longer than 17 seconds. Now, there's no determination of how GOOD your intro needs to be, just how long or short it needs to be. And, of course, when you start getting into whether or not you have a good enough intro, you're right back to square one. Ever see a dog chase its tail? That's how songwriting is analyzed.

Personally, I'm the "how-to" person's worst nightmare. I don't believe there's a "certain" way, or a "successful" way, or even a "right" way or "wrong" way to write a song. It's either a good song or it isn't. It either needs work or it doesn't. It's either finished or it isn't -- and there's another element of songwriting that can't be analyzed: How do I know when (or if) my song is finished?

Maybe that'll be the subject of MY first "how-to" book!

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 SVSAs comes up, please let all of us in on it. Let us know what's going on in your musical world!

— David Simpkins

## *Vanilla: It's Always Been the Safest Flavor*

by Mike DeGiorgi

After reading Mark Laperle's article last month I found myself spending a lot of time considering both Mark's feelings and his premise that his removal from Park Service gigs was a form of censorship of the Contemporary Christian Music he likes to play.

My first thoughts drifted to how easy it can be to offend anyone in today's highly charged, politically correct environment. As someone who delivers seminars for a living, I've become hyper aware of jokes and examples I use in classrooms full of business people; not because I'm any more sensitive than the next person, but because I've been told on occasion that certain remarks I made were perceived as offensive. In the two or three times that has happened in 30 years, I must confess that I thought the offended party was overreacting to some fairly innocuous comments. Of course, my feelings don't matter much. This is all about perception. The corporate environment of today has embraced a strangely paradoxical stance: Embrace diversity and differences. Accept all personalities and lifestyles, but communicate in a homogenized, vanilla way, so that nobody ever gets upset or provoked. Seems a little goofy to me.

Music and other art forms are no different. Consider the protest song. We've all performed or written them. In the 60's they were a staple of any folksinger's

repertoire. For the most part, audiences responded to them at two levels. First, were they good tunes? Second, does the message resonate with me? Some songs, like Neil Young's "Ohio," were very strong indictments of political policy at the time. The fact that it was above all else a good song, probably prevented the kind of mass polarization that might have caused a more right-winged audience to move toward putting CSN&Y out of business. Good art often trumps ideological differences. Today though, when CSN&Y perform a song that protests the current war, a significant portion of the audience walks out. I've heard the song. It's not nearly as good as "Ohio." Yep, the times they are a changin'...

When a song or painting polarizes an audience, there's trouble ahead. Just ask the Swedish cartoonist who drew a caricature of Mohammed. Better yet, ask the Dixie Chicks what their criticism of George Bush cost them in real dollars.

Which brings me back to the contemporary Christian song. If you think about it, those songs are the polar opposite of protest songs. It's praise instead of protest. It's support instead of criticism. It's adoration instead of disdain. At first blush you'd think, "Why would anyone have a problem with that?" I think it's the polarity. Those songs are on the opposite end of the musical spectrum

*(continued on the next page)*

from protest songs. They polarize certain audience members in the same way. The more I thought about it, the more predictable it seems.

There are some ways around it: Some country singers integrate their Christian beliefs into a cool story line, a melodic hook, or a popular position. “Jesus Take The Wheel” is a good example. Carrie Underwood would not get fired from a gig or risk losing her popularity for singing that song. But if she took out the story line and the great hook and just sang about her faith, there would be no hit and she would probably lose some portion of her audience, who would be turned off. She would gain another audience, but the net effect is a group of polarized listeners.

There is a subtle question at play here, which is this: At what point does a song move from one genre to another? I would describe “Jesus Take The Wheel” as a country tune. Who knows, a few more lyrics and it might be perceived as a Contemporary Christian tune. Is “Blowin’ In The Wind” just a good folksong, or a strong anti-war protest song? Again, how people decide to hear it and evaluate it is all a matter of perception.

Mark’s underlying premise about his firing being a form of censorship was something I thought long and hard about. His employer told him not to play a certain kind of music and he chose to ignore the directive. Whether it’s right or wrong, there is no hierarchy around the list of things that might be construed or perceived as offensive and inappropriate. Religious music, like protest music, gets lumped in with crude

jokes, sexual comments, or political commentary. We have the right to free speech, but there may always be consequences to our exercising that right. You won’t get thrown in jail, but you might lose a gig if you tell off-color jokes, ignore negative reactions to certain songs, are disrespectful to the crowd or probably any number of other things that could potentially set someone off. Bottom line: If the boss tells you in advance, “Don’t do it,” well, you’ve been forewarned. At that point, all the choices are yours.

For me, the big lesson here is that all successful musical artists balance their core values and beliefs with the interests and beliefs of their audiences. If you move away from your beliefs and principles (or don’t have any) to please an audience, you run the risk of pandering. If you want to evangelize (either overtly or quietly) an audience, whether it’s around a political, moral, or religious message, you risk polarizing them. Polarization is not always a balanced equation, like in chemistry. If you play a political or religious song for 100 people and 97 people love it, but 3 of them get upset, it’s easy to think, “It must be them.” A handful of those people, though, can have a big, leveraged impact on an artist’s future. We all have to assess the risk and rewards of our artistic choices and then do what we think is best. ●

## SONG CONTEST NEWS

● **“The Next Holiday Classic” 2010 Song Contest** invites songwriters to submit original holiday song entries for cash awards as well as the opportunity to be presented to major label recording artists for inclusion on their upcoming projects.

During each of the three consecutive semifinals weeks beginning Nov. 28, online voters will determine which songs will advance to the final. The final will be held the week of Dec. 19, and the winner will be announced Dec. 28.

Deadline for song entries is Nov. 27. For more information, or to enter, visit [thenextholidayclassic.com](http://thenextholidayclassic.com).

● **The Songdoor 2010 International Songwriting Competition** is now accepting entries from amateur and professional songwriters in any of six categories: Soft Rock, Christian, Country, Pop, Rock/Alt and Instrumental.

The entry fee of \$10 includes a self-paced songwriting course of the entrant's choosing at SongU.com and free notation software. Entrants are eligible to win the Grand Award, valued at approximately \$7,745 in music merchandise and services.

The deadline for this year's competition is November 15; entries are accepted online or by mail. Complete entry information is available at [www.songdoor.com](http://www.songdoor.com).

## REMINDER - SVSA BOARD ELECTIONS COMING UP

Now is the time to start considering candidates for SVSA board membership. A new slate of officers will be elected at either the October or November meeting, so start thinking about it now. If you've never held office in the group, maybe this year is your year!



Life in his hometown was not for him . . .  
Life in the city isn't working out.  
When he loses it all, Jarred Bouchard decides to walk home and see what he can reclaim from the life he walked away from. Soon he finds himself in the company of a man who claims to be his father and may or may not be responsible for his losses.  
Together, they must salvage what they can.

Long Weekend FILMS

A LONG WEEKEND PRODUCTION **BOXKICKER** BEN WIGGINS BOB CARMODY  
EMILY GEORGE LYONS MARK S. ROBERTS JEFF HATIN CHAD BROSEAU DAWN KEARON  
DIRECTOR OF PHOTOGRAPHY BARBARA PENDL ASSISTANT DIRECTOR HEATHER BELIVEAU  
EDITED, WRITTEN & DIRECTED BY FRANK O'NEIL  
PRODUCED BY FRANK O'NEIL & BARBARA PENDL COVER DESIGN BY SARAJEAN SHEPARDSON  
MUSIC BY BO THAYER MYRA FLYNN JUSTIN LEVINSON SATCH KERANS JOHNNY GALLO  
FOX PASS NOBBY REED GREG TRAFIDLO

### On the Big Screen

Getting a song chosen to be part of a movie's soundtrack is a great way to get your music out there and heard. SVSA's Greg Trafidlo has done that very thing, as evidenced by this poster for the upcoming film "Boxkicker." Congratulations, Greg!



## SVSA Classifieds

### GUITAR PLAYER/SINGER WANTED

Anyone out there want to get together to see if we can make some money performing? I have some talent ( I think) but I need another guitar player/singer to fill out my sound. Let's get together and see if it works. I live in Wasena in Roanoke City, have a great place to practice, but I can come to you as well. **Jill Wickham**, (540) 520-2451.

### 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.

### FOR SALE

**1986 Alvarez Yairi DY68 12-string guitar.** A real cannon. Spruce and Mahogany. Comes with a Fishman pick-up and a black velour hard shell case. \$450. **2007 Alvarez Yairi DY84 6-string guitar.** Spruce and Rosewood. Perfect condition. Plays great and is Beautiful to look at. Comes with a green velour hard-shell case. \$850. Call **Britt Misteale** at (540) 745-6771. If you are not familiar with these great guitars, go on You Tube, type in Yairi Factory Tour, and see how these guitars are meticulously hand-made in Gifu, Japan. Worth watching, even if you think you don't like Yairis.

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

### 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.

### INTERESTED IN STUDIO COLLABORATION?

Members interested in collaborative projects in a small studio environment are welcome to contact **Ron Bergeron**, who will facilitate studio time for different interactions. Those could be either writing actual music parts or just use of a pool of players to help other members out with various pieces for their project. The studio is a small room, which includes a screened-off muted vocal space. Use of other spaces for variety might be applicable if an idea warrants it, i.e., drums set up in the garage or another room. Current instruments on site are traditional guitars and amplifiers, with some outboard gear and programmable electronic percussion. The studio has a digital 24-track recorder and several affordable but respectable microphones. This SVSA member collaboration is basically an experiment. (Editor's note: Ron's idea of creating a recording co-op, something like a Music Lab, only for adults; possibly SVSA-affiliated and/or member-driven, will be a topic of discussion at a future SVSA meeting). The only cost right now is the cost of blank CDs for recording. If you're interested, contact Ron at rgbergeron@cox.net.

## SVSA Performing Members' Gigs

### Mickey Nelson

#### **SATURDAY, NOVEMBER 6**

With Valerie McQueen.  
Ken Farmer Art Auction for  
"Child Quest." 21 Franklin  
Rd., SW, Roanoke, Virginia.  
6:30-8:30 p.m.

#### **FRIDAY, NOVEMBER 26**

With Valerie McQueen.  
"Mountain Wine" EP release  
party, Kirk Avenue Music  
Hall, 22 Kirk Ave., Roanoke,  
Virginia. 7:30-9:00 p.m.

### David Simpkins

#### **SATURDAY, NOVEMBER 6**

Floyd Country Store,  
"Americana Afternoons,"  
Floyd, Virginia. Noon-1:30  
p.m. with the KGB (Kathy  
Acosta, Greg Trafidlo, Britt  
Mistele). Free Admission.

### 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, NOV. 20**

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

### Greg Trafidlo

#### **SATURDAY, NOVEMBER 6**

Floyd Country Store with  
David Simpkins.

#### **FRIDAY, NOVEMBER 12**

With Trifolkal. Third Street  
Coffeeshouse, Roanoke, Va.

#### **SATURDAY, NOV. 13**

With Trifolkal. Shriners'  
Conference Concert, Hotel  
Roanoke, Roanoke, Virginia

#### **SATURDAY, NOV. 20**

Opening for Muriel  
Anderson. Clay Center for  
the Arts, Woody Hauley  
Concert Series, Charleston,  
West Virginia.

#### **TUESDAY, NOV. 23**

"Folk Festival" radio show,  
WDCB-FM, Glen Ellen,  
Illinois

#### **THURSDAY, DEC. 2**

With Laura Pole. Dr.  
Bill McCabe Memorial  
Fundraiser, Sedalia Center,  
Big Island, Virginia.

#### **MONDAY, DECEMBER 6**

With Barbara Martin and  
Rhythm Road, Food Bank  
benefit, Augusta Stone  
Presbyterian Church, Fort  
Defiance, Virginia

### Sonny Campbell

#### **FRIDAY, OCT 29**

Fork in the City, Roanoke. 9  
p.m., no cover.

## UPCOMING AT THIRD STREET COFFEEHOUSE

Schedule as of 10/13/10

Oct. 29 **Musical  
Tribute to the Beatles  
and Buddy Holly**,  
hosted by Jack Peay

Nov. 5 **Sherwood**  
(Robyn and Marian)

Nov. 12 **Greg Trafidlo  
and Trifolkal**

Nov. 19 **Blue Ridge  
Luthiers**

Nov. 26 *Closed for  
Thanksgiving*

Dec. 3 **John Pence**

Dec. 10 **Langston  
Band**

Dec. 17 **Joe Iadanza**

Dec. 24 and Dec. 31  
*Closed for Christmas*

Jan. 7 **Joshua  
Sizemore**

Jan. 14 **Dollar and  
Walker**

Jan. 21 **Mike  
Jennings**

# SVSA Members' Recordings



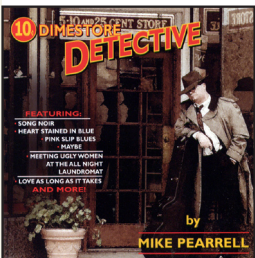
eyes on the horizon



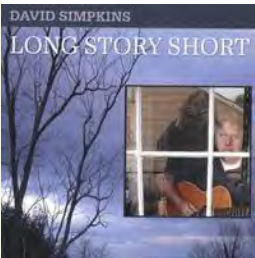
kaleidoscope



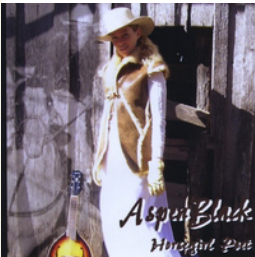
winter's rage



dimestore detective



long story short



horsegirl poet

## Barbara Martin

**EYES ON THE HORIZON** — Jazz and all originals with Washington, D.C. jazz greats Robert Redd on piano, Chuck Redd on drums and vibes, Steve Wolf on bass, Mac Walter on guitar, Bruce Swaim on saxophone, John Jensen on trombone, and New York flugelhorn player Matt Finley..

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

**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.

## 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](http://cdbaby.com/cd/xanna).

## Mike Pearrell

**DIMESTORE DETECTIVE** — Features 14 original compositions. Produced by Greg Trafidlo; with several guest SVSA musicians.

## David Simpkins

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

## 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.

## 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 Trafidlo

**CARVED IN SONG** — Most songs co-written with some of Greg's favorite songwriters. Listen to audio clips and see the lyrics at [gregtrafidlo.com](http://gregtrafidlo.com).

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

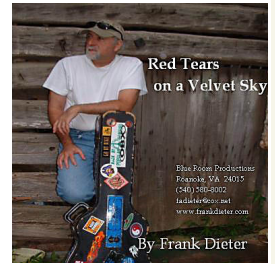
**CO-WRITERS IN DISGUISE** — Contemporary folk/country with an emphasis on well-crafted lyrics and humor.

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

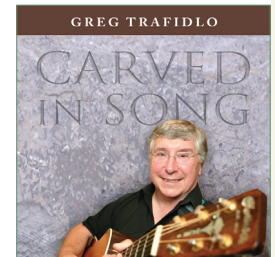
## Trifolkal

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

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



red tears on a velvet sky



carved in song



folksingular



co-writers in disguise



winkin'



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](mailto: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](mailto: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](mailto: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](mailto: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



**SVSA**  
**P.O. Box 698**  
**Salem, VA 24153**



www.svsasongs.com

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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.)

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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.).

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We wish to add you the Member Links section of the SVSA website ([www.svsasongs.com](http://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](mailto:kacosta@vt.edu).

***Your support of SVSA is greatly appreciated.***