

FEBRUARY 2014

## Time to renew your SVSA membership

If you haven't already done so, here's a reminder that it's time to pay your annual SVSA membership dues. Your \$20 makes you eligible to take advantage of SVSA benefits and be able to participate in workshops, writers nights, and other events. See treasurer Greg Trafidlo at the next meeting to pay your dues, or send a check to SVSA, P.O. Box 698, Salem, VA 24153.

The next meeting of the SVSA will be held **Wednesday, February 26** 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.

## February Feature Article

# Dabbling in Alternate Tunings and Capo-ings

*By Mike Franke*

In this article I will reveal the tunings and capo-ings that I use, discuss my own humble revelations, talk about why I like some of these things, and what I struggle with. This article will NOT be an in-depth exposition of the mechanics, theory, and evolution of open tunings. There are volumes written on these subjects by people a lot smarter than me. One of my favorites is by Martin Simpson\*; he used this in a workshop I once attended, and he made it look easy.

Let's start with standard tuning. Wait, no. For me personally, "standard" isn't even standard. It's not uncommon for guitarists to tune a half-step down, but I actually tune a whole step down. Standard guitar tuning is EADGBE, but I tune to DGCFA. I call this "standard-D." I use this tuning because it often suits my voice better, and because I long ago discovered I liked the sound of it

on my Lowden O25. To play with other guitarists in a group, I just capo at the second fret (and tell everyone that I'm "special").

My standard-D tuning also has another advantage. It means that my sixth string (the "low-E" string) is almost always tuned to a D. This happens to be handy, in that it stays tuned to D for almost all of the alternate tunings and capo-ings that I do use, which are as follows. I'll talk about the first three in this article.

- Open-G (DGDGBD)
- DADGAD
- Cheat-Drop-D (standard-D, capo'd at 2nd fret across strings 1-5)
- I'm starting to experiment with Open-D (DADF#AD)
- I also occasionally use a three-string capo, across strings 2-4.
- I do "Vincent Black Lightning" in BbFDFAD – the same relative intervals Richard Thompson uses.

## Open-G

Okay, so Open-G is what I use for all my slide guitar playing. For me, it means tuning the 1st, 5th, and 6th strings up to "standard" tension. It means that, like most "open" tunings, when you strum across all the strings, it makes a major chord; G-major in this case.

The odd thing about Open-G is that the 6th string is almost never used. It happens to be the fifth tone of the G-major chord, and doesn't sound very good in the bass. I usually have the string dampened with my left thumb.

Keith Richards tuned to Open-G a lot, and often just took that low E string off, playing with only 5 strings (which is the genesis of his infamous formula for good rock-and-roll: five strings, three chords, one a\*\*hole).

The first time I tuned to Open-G, my musical life changed. I strummed the open strings and said "Oooh! – There's the 'one-chord'!" Then I put the slide on my pinky, laid it across the fifth fret, and strummed again. "Ahhh! – There's the 'four-chord'!" Seventh fret: five-chord, "Oh, yeah!" That, and a couple of licks, and I was off and runnin' with slide guitar. That's essentially all the theory I needed. The rest was "controlling the noise.\*\*"

## DADGAD

DADGAD tuning, I believe, is a classic tuning for Celtic guitar stylists.

Folks like Al Petteway use it extensively, and I'm hoping to dive into what Al does in the way of blues. Not there yet.

The interesting thing about DADGAD tuning is that the "open-ness" of is undefined in terms of major or minor tonality. Note that if the G string were an F#, you've got Open-D (a D-major chord). But with the G, it makes it a suspended chord, which is neither major nor minor. This, I think, is what makes this tuning so popular.

I use this tuning for my rendition of "Man of Constant Sorrow" (which is anything but Celtic), and my own tune called "The Mirror."

### *Cheat-Drop-D*

"Drop-D" tuning, in its usual form, means dropping the 6th string from an E to a D (in otherwise standard tuning). This lends itself to songs that are in the key of D, for instance, because you get that nice bass note on the one-chord.

There are a couple of problems with the usual Drop-D tuning, though – for me, at least. The first is that the four-chord (a G) can't be played in its usual fingering, because you've just changed the tension of the bass (6th) string. The second is that my guitar is already tuned down a step, which makes the 6th string a C, which is pretty low. Not the end of the world, but not ideal.

So, enter our SVSA president, Larry Sakayama. Larry recently pointed out to me that if you capo across the high five strings (strings 1 through 5), you get a similar effect as you get with Drop-D tuning. Since I'm tuned down a step, this actually puts me in the actual key of D.

Furthermore (and this is cool), since I haven't changed the tension of the strings by retuning – only changed the length of some of them by capo-ing, I can actually use standard fingering for that critical G-chord in the key of D. Nice!

So, currently I play several covers in this capo-ing. I like it a lot. Plus, I even do a double-capo thing with a full capo at the third fret and a 1-5 capo at the fifth fret. For one song. Kinda fun. Makes me look like a genius when I get it right... Which brings me to pros and cons...

### *Pros and cons of alternate tunings and capo-ings*

In general, I like the fact that alternate tunings and capo-ings can get me out of my "rut" as a songwriter and as a performer. In an alternate tuning, my usual fingerings make different sounds, which takes me in different directions. Shaking things up like this allows me to play covers differently than perhaps what people

are used to hearing, and it gives the audience a different sound. The variation is good. Plus, I have to say I just enjoy the guitar geekiness of using different settings on the instrument. I'm not the only one. David Wilcox, for instance, is a master of this, and it really works for him.

I'm finding, however, that one down side of alternate tunings and capos is actually keeping the guitar in tune during a performance. I'm working on that. Solutions include capos that allow you to adjust the tension, just knowing when it's critical to be in perfect absolute tune rather just relative tune, and, well, practice.

\*<http://faststrings.com/martin-simpson-teaches-alternate-tunings.html>

\*\*A phrase borrowed from Scott Ainsley.

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## SVSA President's Message, February 2014

Recording our songs and compiling them onto a CD is a big step for a songwriter. This month's workshop will be "Making Your First CD," led by David Simpkins. If you have any questions that you'd like David to address, please email him at [amosflame@aol.com](mailto:amosflame@aol.com).

Next month, Larry Helms will be giving us the scoop on copyrighting.

Songwriting is hard work. Sometimes the hardest part starting, sometimes it's finishing, and sometimes it's slogging through the process. Here's some "How to" advice from Acoustic Guitar Magazine. Go here and enter "songwriting" in the Keywords box: <http://www.acousticguitar.com/How-To/>.

Are you really looking for feedback on your songs? In his article that we're reprinting in this month's newsletter, Leon Olguin tries to shed some light on this subject.

Excerpt: "... sometimes a new writer will come into the group, and after receiving some less-than-glowing comments on his song, never come to another meeting. Often during the meeting, upon receiving some constructive criticism, the new writer will become defensive concerning his creation, strenuously explaining why we wrote it the way he did. Then he quietly leaves and never comes back."

We've all felt it. But if you really want to improve your songwriting, you manage to find a way to come back.

Mike Dittrich (who was enjoying 80 degrees while you were shoveling snow) asked me to share with you this information: The Wall Street Journal publishes a feature in the Arts and Entertainment section called “Anatomy of a Song.” The current entry is “The Fit That Led to a Country Hit for Merle Haggard: How ‘Big City’ was Written and Recorded in a Matter of Hours.” You can find it at <http://on.wsj.com/1mEDfdi>. For past blog posts you can go to <http://on.wsj.com> and search for “anatomy of a song.”

The New York Times has a songwriting blog, too. It’s called “Measure for Measure.” The current entry there is by Rosanne Cash and is called “Time Travel and the Ballad Tradition.” You can find the NYT songwriting blog at <http://opinionator.blogs.nytimes.com/category/measure-for-measure/>.

Happy writing. See you at the meeting on Feb 26.

- Larry Sakayama

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## Monthly Meeting Notes – January 2014

After a holiday break in December, our regular monthly SVSA meetings resumed in January, with a total of 13 SVSA members attending. Our workshops and meetings are of great value to songwriters at any level. And for new and long-term members, a steady influx of new membership keeps our meetings interesting, lively, and progressive.

One informative and entertaining element of our meetings is a talk or workshop given by an SVSA member on various topics of interest to our songwriting community. This month, Mike Franke gave a talk about and showed images of his experiences with the locally run “Bookbag Santa” program in Belize. Gary Hunt, who also manages the entertainment schedule for Roanoke’s Ronald McDonald House, gathers school supplies and organizes volunteers to make a trip to Belize, a Central American country, to distribute those supplies to needy kids. Mike spoke of his experiences as a volunteer and as a performer at several events during the trip.

The January meeting also saw six original songs brought in to be given the SVSA “treatment” in our regular critique session, which features an open discussion of each song with comments, opinions, suggestions, and observations. From simple guitar/vocal demos to professionally produced studio recordings, original songs submitted for critique get a thorough and non-biased listen from our membership. Critiques cover lyrics and music; perhaps the

most important observations deal with whether or not the song melds the two elements into a successful whole. It's a proven fact: A song comes out stronger when it has gone through the "wringer" at an SVSA meeting. While most songs are submitted on CD, cassette, or mp3, submissions may also be performed live.

As always, the pre- and post-critique discussions were lively, and a lot of interesting and helpful information passed around the room. The exchange of information, opinions, and ideas is at the heart of what makes 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! Or just stop by and join in the discussions. Your two cents is always welcome!

Non-members are encouraged to attend as well. You can sit through a meeting or two and see for yourself whether or not you think the SVSA would be beneficial to your songwriting efforts. The pay-off might not be immediate -- but the long-run benefits are many and valuable. You'll find SVSA members with nearly every level of experience who are willing to share their knowledge and enthusiasm with you on your songwriting journey.

- David Simpkins

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Songwriters Connection E-Tip 02/10/14

## Are You Really Looking for Feedback On Your Songs?

By **Leon Olguin** ([www.solocreativemedia.com](http://www.solocreativemedia.com))

What I'm about to say here applies directly to beginning songwriters, although it can serve as a valuable reminder for those more experienced.

I have often mentioned the value of songwriter groups such as NSAI. There is great benefit in getting together with a group of fellow songwriters, talking about the craft of songwriting, and offering feedback on each others' songs.

However, I have noticed that sometimes a new writer will come into the group, and after receiving some less-than-glowing comments on his song, never come to another meeting. Often during the meeting, upon receiving some constructive criticism, the new writer will become defensive concerning his creation, strenuously explaining why we wrote it the way he did. Then he quietly

leaves and never comes back.

He was probably hoping to hear comments such as: “Great song, man! You really nailed it! That should be a hit! I wish I had written that!” That is feedback of a kind, but what this writer was hoping to hear was really something else: applause. The very thing that just about every musician longs to hear, whether he or she is playing live, or showing a new song to a small group or fellow songwriters. We all want to hear that applause.

Now, when you are performing live, unless you are inept to the point of causing excruciating aural pain, most folks will be polite enough to applaud your efforts. Depending on where you are performing, (I’m assuming it’s not Nashville!), a great many of the members of your audience will be neither musicians nor songwriters. They will have little or no interest in helping you improve, they just want to hear something they like.

A songwriting group gathers together for a much different purpose. The goal is not just to listen and say something nice, the goal is to learn more about the craft of songwriting, and offer each other suggestions for improvement.

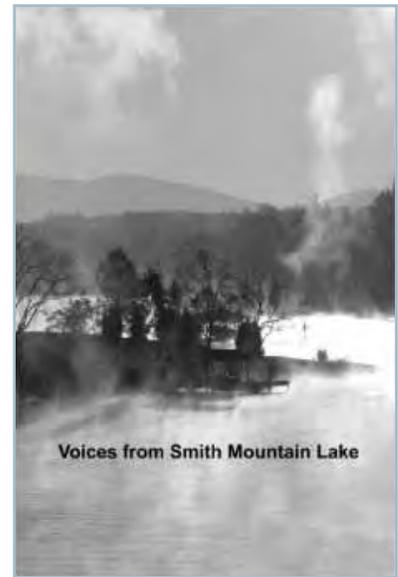
When you play a new song for a songwriters’ group, keep in mind that just about every good song starts out as a “first draft.” Remember, the first draft of Paul McCartney’s “Yesterday” was called “Scrambled Eggs.”

You’re looking for real, live feedback, not applause. In a good songwriting group, the members are there to help each other progress as creative musicians. There is a certain camaraderie that is built up between those with a common goal. The writers become each other’s cheerleaders. When one comes up with a strong song (usually after several rewrites) the rest of the group rejoices with them, and encourages them to write another. Those who are more advanced in their work can inspire and embolden those who are just beginning. The “baby songwriters” can take heart in the fact that all accomplished writers were novices once.

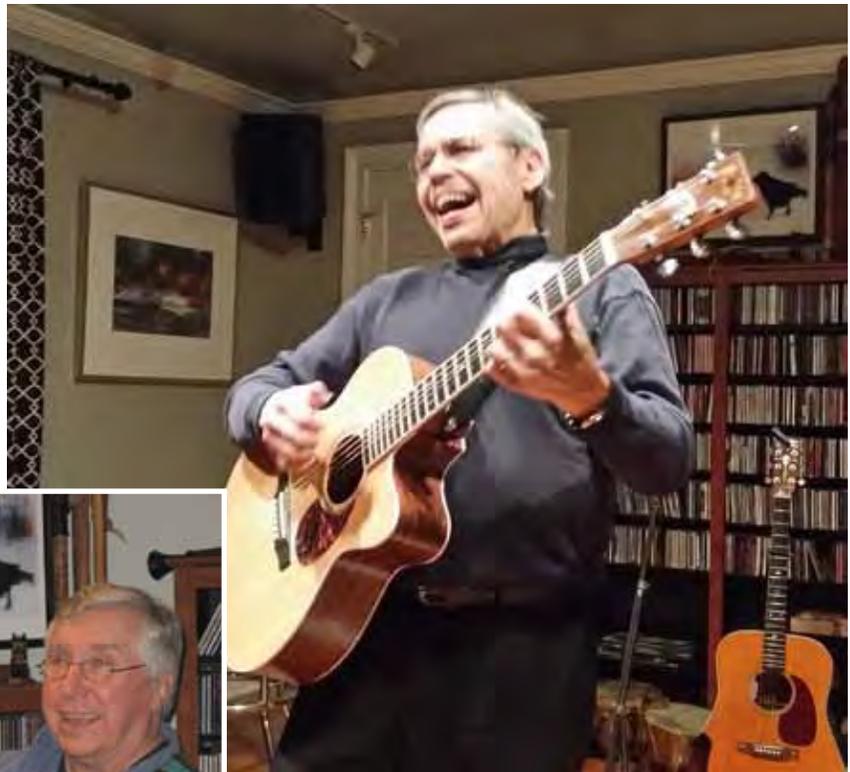
Every songwriter, from greenhorn to expert, should always look for genuine feedback. When carefully considered and taken to heart, such advice will often lead to something truly special, which will then earn real, heartfelt applause from “regular” folks and fellow songwriters alike.

## *“Voices from Smith Mountain Lake” features SVSA members’ work*

Several SVSA members are included in a book that was released just prior to Christmas 2013. “Voices From Smith Mountain Lake” is a collection of poems/song lyrics, essays and short stories, all written by lake area residents. Mike Dittrich’s essay, “My Dad Died Today” is a heartfelt tribute to his father. Larry Helms has several poems in the book, including his song lyrics “Nate and Nettie” and “The Ancient Pilot.” Mike DeGiorgi’s lyrics to “Midnight on Windy Gap” and “No Dancin’ At The Dudley” are also included. SVSA President Larry Sakayama provided the photo for the book’s cover. Books can be purchased for \$10.00. Anyone interested in purchasing can contact Mike DeGiorgi (mikedegi@aol.com) for more info.



*Marc Baskind performing at a house concert in Bridgewater, Virginia, on February 15.*



*Greg Trafidlo backing up Marc Baskind at the house concert.*



*Sally Barris and Don Henry at a house concert on Feb. 9, being introduced by the host, Greg Trafidlo. Photo by Dan Smith.*

*David Simpkins and the KGB (Kathy Acosta, Greg Trafidlo, and Britt Mistele) opening for Sally and Don. Photo by Dan Smith.*



# SVSA Performing Members' Upcoming Gigs

## *Mike Franke*

**Friday, April 18:** In the Round with Chuck Shaeffer and Dan Hildebrand. Third Street Coffeehouse, 305 Mountain Ave. SW, Roanoke. 8:00 p.m. No cover charge.

## *Greg Trafidlo*

**Monday, March 24:** Roanoke Public Library, Jackson Park Branch. Sitting in with Barbara Martin. 6:00-7:15 p.m.

## *Marc Baskind*

**Thursday, Feb 27:** Continental Divide Lounge, The Inn at Virginia Tech. Solo, 5-7 p.m.

**Friday and Saturday, February 28 and March 1:** With The Walter Scott Trio. The Greenbrier, White Sulphur Springs, West Virginia. 7-10 p.m.

**Friday and Saturday, March 7 and 8:** With The Walter Scott Trio. The Greenbrier, White Sulphur Springs, West Virginia. 7-10 p.m.

**Thursday, March 20:** With the Marc Baskind Trio. Gainsboro Library, Roanoke Virginia, 6-7:45 p.m.

**Saturday, March 29:** With Caravan. Annie Moore's Irish Pub, Roanoke, 7:30-10:30 p.m.

## *David Simpkins*

**Friday, May 30:** Third Street Coffeehouse, Roanoke, Virginia, 7:30-10 p.m.

**Friday, June 13:** Appalachian Spirit Art Gallery, Marion, Virginia, 6:00-8:00 p.m.

## *Barbara Martin*

**Monday, March 10:** "The Art of Songwriting," CoArt Gallery, 22 W. Beverley St., Staunton, Virginia. Free admission. For more information: 540-886-0737.

**Monday, March 24:** Roanoke Public Library, 1101 Morningside St. SE, Roanoke, Virginia. With Greg Trafidlo sitting in. 6-7:15 p.m. Free admission.

**Saturday, March 29:** "10 Ways to Get Out of a Songwriting Rut" workshop, 2-5 p.m. \$15. "Concerts with a View" performance at 7:30 p.m. (doors open at 7), \$15 admission. Songwriting workshop and concert \$25. BeARcade Music Studio, 6661 Artillery Rd., Port Republic, Virginia. For more information: 540-421-4756.

## SVSA MEMBERSHIP

Paid as of February 2014

Kathy Acosta

Marc Baskind

Dee Bowlin

David Bowen

Steve Clark

Sid Crosswhite (Lifetime Member)

Bob Coulter (Lifetime Member)

Leo Cullen

Mike DeGiorgi

Charlie Divers

Paul Douglas

Suzanne Fortney

Linda Fowler

Mike Franke

Jerry Gilmore

Dale Hamilton

George Harris

Larry Helms

Bonnie Johns

Mark Laperle

Leigh Littleton

Bob Lowell

Barbara Martin

Robert Matter

Marian McConnell

Britt Mistele

Eric Mosley

David Motley

Mickey Nelson

Jack Page

Mike Pearrell

Larry Sakayama

Connie Sellers

David Simpkins

Andrew Smiley

Greg Trafidlo

Tim Wagner

## UPCOMING AT THIRD STREET COFFEEHOUSE

Schedule as of 2/22/14

- Feb. 28 Chris Titchner (Raleigh, NC)  
Mar. 7 Neptune's Car (Sutton, MA)  
Mar. 14 Panini Brothers (Roanoke, VA)  
Mar. 21 Owen Danoff (Washington, DC)  
Mar. 28 Rob Williams & Paulo Franco (N. Chesterfield, VA)  
Apr. 4 The McKenzies (Lynchburg, VA)  
Apr. 11 Lee Robertson & Keith Bowniece (Roanoke, VA)  
Apr. 18 Mike Franke, Dan Hildebrand & Chuck Schaeffer (Roanoke, VA)  
Apr. 25 Jazz Consultants (Newberry, Greenstreet, Nichols) Roanoke, VA  
May 2 Mary Roach (Roanoke, VA)  
May 9 Rivertown Gypsies (Ronceverte, WV)  
May 16 SVSA Showcase (No Open Mic)  
May 23 Acoustic Reset & Friends  
May 30 David Simpkins  
June 6 Meadow Street Band (Ashland, VA)  
June 13 Jared Minnix (Roanoke, VA)  
June 20 Paul Rucker (Roanoke, VA)

*Third Street Coffeehouse is a non-profit coffeehouse established in 1987. Open every Friday. Sign up for open mic 7-7:30; open mic performances 7:30-8:15; featured performer from 8:30-10. Third Street is a smoke-free, alcohol-free, no-cover-charge venue. For more information contact Marian McConnell at 540-309-4707; or email [marian.mcconnell@gmail.com](mailto:marian.mcconnell@gmail.com).*

## SVSA Classifieds

### FOR SALE

**Carvin MX842 Stereo Powered Mixer.** \$200. Built-in spring reverb and effects input/outputs for outboard effects unit. 2 band EQ, effects, gain and pan for each channel. **Barbara Martin**, (540) 886-2966, [barbara@barbaramartinmusic.com](mailto: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 session 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](mailto:thejonesgroup@rbnet.com), (540) 473-3598.

### FOR SALE

**1984 Alvarez Yairi DY-73 CS guitar.** Beautiful spruce top with Antique Burst finish, mahogany back and sides. Tortoise-style pick guard, bound headstock and neck. Abalone purfling and rosette. Cheaper under-saddle pick-up installed. Beautiful condition and a joy to play. Just picked up a Martin HD-28, so I have one guitar too many. PRICE REDUCED: Now \$350. Call Britt, 540-745-6771.

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

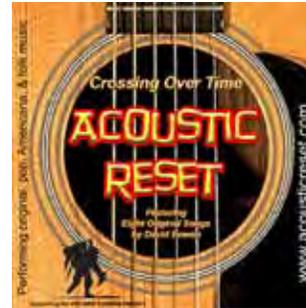
# SVSA Members' Recordings



eyes on the horizon



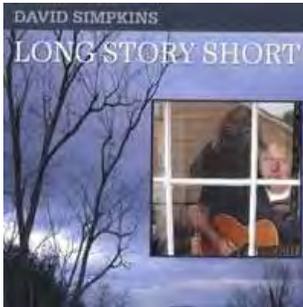
kaleidoscope



crossing over time



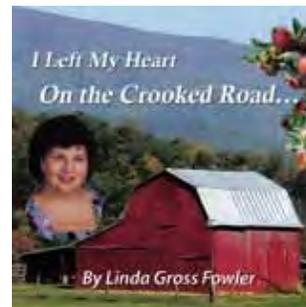
marc with a "c"



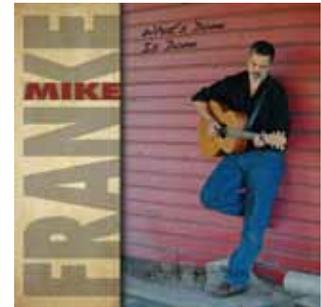
long story short



live from third street  
coffeehouse



i left my heart on the  
crooked road



what's done is done

## Barbara Martin

**EYES ON THE HORIZON** — Jazz and all originals with 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 Matt Finley on flugelhorn.

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

## David Bowen (Acoustic Reset)

**CROSSING OVER TIME** — Featuring folk-pop tunes. Eight originals and eight covers accented by solid guitar licks and accompanying instruments. Available at [acousticreset.com](http://acousticreset.com).

## Marc Baskind

**MARC WITH A "C"** — Sampler CD of covers and original songs offers a taste of the varied styles of this accomplished guitarist/singer.

## David Simpkins

**LONG STORY SHORT** — Offers 12 original Americana tunes blending rock, folk, blues, and country.

## Britt Mistele

**LIVE FROM THIRD STREET COFFEEHOUSE** — Four original songs and 11 covers, recorded live at Roanoke's Third Street Coffeehouse. With special guest Greg Trafidlo..

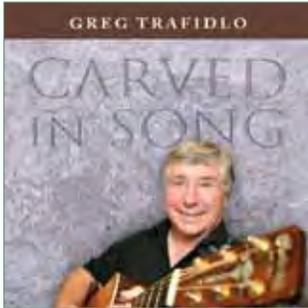
## Linda Fowler

**I LEFT MY HEART ON THE CROOKED ROAD** — Features 12 original compositions.

## Mike Franke

**WHAT'S DONE IS DONE** — A debut release of 14 original folk and blues tunes about everyday life and interesting people featuring Mike's fingerstyle and slide guitar.

# SVSA Members' Recordings



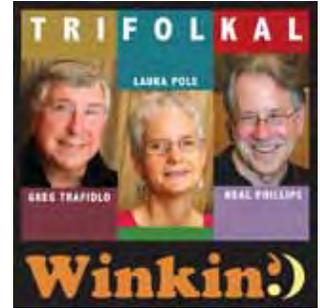
carved in song



folksingular



dog joggin'



winkin'



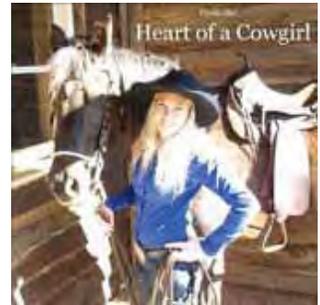
cup of contradictions



dimestore detective



horsegirl poet



from the heart of a cowgirl

## 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).

**FOLKSINGULAR** — Greg's third solo CD reflects the diversity of his songwriting and production skills. With SVSA-ers on background vocals, and Marc Baskind on guitar and vocals.

## Steve Clark

**DOG JOGGIN'** — Eleven sweet and true amusing tunes comprise this quirky singer/songwriter CD. Available at [cdbaby.com](http://cdbaby.com).

## Trifolkal

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

## Mike Pearrell

**CUP OF CONTRADICTIONS** — 13 original songs. Lots of SVSA musicians singing and playing.

**DIMESTORE DETECTIVE** — Mike's first solo CD features 14 original songs. Produced by Greg Trafidlo; with a number of guest SVSA musicians. Available at Mike's shows.

## Aspen Black

**FROM THE HEART OF A COWGIRL** — S28 original spoken word poems adhering to the Western Music Association guidelines for the cowboy poetry genre.

**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.

### **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 svsa.songwriters@gmail.com.

### **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. E-mail submissions to svsa.songwriters@gmail.com.

### **About Announcements:**

SVSA members may list music-related announcements in the SVSA Music News. E-mail them to svsa.songwriters@gmail.com 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.

### **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, or svsa.songwriters@gmail.com. SVSA is a non-profit organization.*

### **SVSA Board Members:**

Larry Sakayama – President  
Mike DeGiorgi - Vice President  
David Simpkins – Secretary  
Greg Trafidlo – Treasurer  
Mike Franke - Board Member  
Britt Mistele - Board Member  
Kathy Acosta - Newsletter Editor



**SVSA**  
**P.O. Box 698**  
**Salem, VA 24153**  
**www.svsasongs.com**

# Seen on the Musical Scene

photos of music performances in Southwest Virginia



Arlo Guthrie at the Paramount in Charlottesville on Feb.9. This concert was promoted as a continuation of the Woody Guthrie 100th Anniversary, but with the timing, turned out to be just as much a memorial to the late great Pete Seeger. Photos by Leigh Littleton.





Travis Book at Kirk Avenue Music Hall in Roanoke on January 25. Travis is a member of the Infamous Stringdusters, but was performing solo. Photo by Leigh Littleton.

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The Farewell Drifters at Kirk Avenue Music Hall in Roanoke on January 25.  
Photo by Leigh Littleton.