

MAY 2014

The next meeting of the SVSA will be held **Wednesday, May 28** at Third Street Coffeehouse in Roanoke, Virginia. Doors will open at 7 p.m.; the 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, or you can perform it live) 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.

May Feature Article

My friend SERAH

By Mike Degiorgi

At some point in each of our lives, we've had to learn about the correct way to give feedback and criticism. Be specific, don't accuse, listen, use real data and examples, don't threaten or intimidate, don't judge, be timely, offer appropriate alternatives. It's a learned skill accompanied by an artful delivery.

Of course, on the other side is the person receiving the feedback. If you want to process feedback and learn from it, a lot of the same skills apply. I've certainly made more than my share of blunders on both sides!

Our monthly song critiques are such a great laboratory to use these skills. Occasionally though, we listen to a song ... and a hockey game breaks out! Harshness, defensiveness, over-explaining, frustration, withdrawal ... it can come from the people giving feedback or the person receiving it, but my curiosity is always around what triggers those reactions and ultimately renders a critique less helpful.

There is a great acronym, SERAH, that can really help in understanding reactions to critiques. The idea is that, before we ever reach the point of accepting what we hear, we all have the potential to cycle through a predictable set of reactions when being criticized. SERAH is that cycle. The S is surprise.

Sometimes you bring a song thinking it's pretty damn good and it gets hammered. "I can't believe these reactions ... I really thought this was a good one." Surprise is then followed by an (E)motional reaction. It might be anger, frustration or annoyance: "What don't you get about the chorus ... You always tell me to add a bridge and now you're telling me the bridge sucks ... If I wanted to go to the V chord, I would have done it..."

No one likes feeling bad, so the typical response to emotion is to (R)ationalize why you did something. I always know I'm at this stage when I'm

S Surprise

E (E)motion

R (R)ationalize

A (A)ccptance

H (H)elp

caught up in over-explaining my intent, why I chose a particular chord, or correcting everyone's misinterpretation of my lyrics. It's wasted energy and usually makes people want to check out or fight back with their own explanations.

(A)ccptance finally comes when you are open and ready to hear people and actually act upon a critique. (H)elp is what we need to implement feedback. As songwriters, this might be self-help, where we figure out a way to incorporate

feedback into a rewrite. It can also be as simple as following up on some of the suggestions you get, or asking someone to help you with a rewrite.

The challenge we face as critique-givers is having what might be an unreasonable expectation that all songwriters can completely cycle through SERAH in the 5 or 10 minutes allowed for their song critique. It's almost impossible. Some critiques are really tough. People often shut down if they get mired for too long in the ER stages of SERAH. If you not only reject feedback, but are also upset and defensive about it, you're not going to feel much like acting upon it; certainly not while you're sitting in a meeting.

What has been helpful for me is to sometimes just put a song down for some period of time. Don't play it. Don't think about it. Sometimes I just need to divest myself of some of the attachment and ownership I feel toward something I put a lot of sweat toward creating. I'll then pick up critique sheets weeks or months later. Lo and behold my reactions are more open and I'm ready to make constructive changes to songs.

Some people are fortunate enough to be completely open and can always accept/act upon feedback pretty easily. Those tend to be the people who are also pretty good at giving feedback.

When things occasionally bog down during a critique, it's sometimes best

to stop arguing, stop explaining, stop defending ... and just move on to the next song. SERAH will always keep a light on.

What it Takes

by Dave Isaacs

I've written on this topic before, but I recently came across some hard statistical facts that seem to bear out what I've believed all along about the role of natural ability in achieving success as a musician and songwriter (as well as virtually anything else).

I'm currently reading Malcolm Gladwell's "Outliers," a study of the most successful people in a variety of fields. Music is one of the areas he explores, citing specific scientific studies and the data they produced. Interestingly enough, the data was more or less the same across the board, regardless of the field being studied. The question these studies attempted to answer was, are the most naturally gifted in a given area the most likely to be successful? In every case, the studies Gladwell cited concluded that the answer was no. Even the names that immediately come to mind as the very pinnacle of achievement - Bill Gates and Mozart were two prominent examples - while unquestionably gifted, did not reach their household name status on talent alone. In both cases, these individuals were presented with opportunities to maximize their potential through sheer chance, and followed through with years of hard work.

The "hard work" part is not news. No one would disagree that success takes work. But one of the most interesting things about these studies is that the researchers didn't find a SINGLE case of an individual that achieved great ability while working less hard than their peers. In other words, they couldn't find a single instant of pure talent being enough. More importantly, they

Researchers didn't find a SINGLE case of an individual that achieved great ability while working less hard than their peers. In other words, they couldn't find a single instant of pure talent being enough. More importantly, they also did not find a single case of a natural washout - someone who did not achieve if they put in a comparable level of hard work.

also did not find a single case of a natural washout - someone who did not achieve if they put in a comparable level of hard work. So while this is not a groundbreaking realization, it should be highly encouraging.

Here's another really important point. The most successful people in every field didn't just work hard, they worked MUCH harder than everyone else. Those of us that didn't have those fortuitous early advantages Mozart and Bill Gates had probably have to work even harder than that. But the beauty of it is, when you love what you do, hard work isn't work at all. Have you ever gotten lost in something and then looked up to find that hours had passed in the blink of an eye? We don't always get quite that absorbed, but that love and devotion to our craft help create the circumstances that make hard work more enjoyable. And when things just aren't connecting, we can look to another factor: discipline.

Let's face it, artists and musicians are often not considered disciplined people. But this is an erroneous social perception. Discipline is what separates the good from the great, because it allows us to be productive even when we're not at our best. Life is complicated and full of distractions. We depend upon inspiration and great ideas to create great work, and what makes that channel open up is still one of the great mysteries of life. We have skills, tools, and methods, but still we're only human...no one is at their best all the time. Author and speaker Og Mandino says in his book *The Greatest Salesman In The World*, "only a worm never stumbles." Kind of a funny quote, but the meaning is clear enough.

So let's back up for a moment. Though we may have been rated and separated as children into groups of "talented" and "ordinary," we can argue that such classifications are far less important than we were raised to believe. This is good news for those of us who were herded into the "ordinary" pen. And while being classified like that may have held us back in earlier years, here we are today pursuing our passions. More good news.

Given all of this, I'd like to ask you to consider something: is there something you've wanted to do in music that you chose not to do because you didn't think you had the ability? I'm not talking about self-imposed limits that we choose for other reasons - for example, working within a specific vocabulary to fit a certain market. I'm referring to what we tell ourselves about who we are and what we're capable of. This obviously has a huge impact on what we do, because we're unlikely to put effort into something we don't believe we're capable of doing well.

I'm not saying we shouldn't take specific goals, current abilities, and life circumstances into account. But I know for a fact that there are many people out there who would like to have greater skills than they currently do but don't really believe they have "what it takes" to reach a higher level.

Well, "what it takes" has more to do with your drive, persistence, and time-management skills than it does with "talent."

So to return to my question: ARE you limiting yourself? Why?

As the saying goes: if not you, who? If not now, when?

SVSA President's Message – May 2014

The 3-minute song

There's a reason why most songs you hear on the radio are about 3 minutes long.

According to Wikipedia, "A three-minute pop song is a cliché that describes the archetype of popular music, based on the average running-length of a typical single. The root of the 'three-minute' length is likely derived from the original format of 78 rpm-speed phonograph records; at about 3 to 5 minutes per side, it's just long enough for the recording of a complete song."

But there are better reasons than the capacity of a 78 to keep your songs close to the 3-minute mark. You want to give your song time to develop and you want it to end with your audience wanting more.

Here's a tip from Leon Olquin at The Songwriters Connection: <http://www.mynewsletterbuilder.com/email/newsletter/1412062331>.

For an unconventional, foul-mouthed, tongue-in-cheek rant on this subject, try this: <http://www.themorningnews.org/article/two-minutes-and-42-seconds-in-heaven>.

Mike DeGiorgi and Mike Franke are scheduled to do a workshop at the meeting on May 28. Hope to see you there.

- Larry Sakayama

Monthly Meeting Notes – May 2014

Attendance at our April meeting punched in with a healthy 16 members with one guest attending. Eight original songs were brought in for critique and the songs were given the usual SVSA “treatment” in our critique session — a thorough and non-biased listen, followed by an open discussion of each song with comments, opinions, suggestions, and observations. 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.

Prior to the critiques, and after an information-swapping session, SVSA President Larry Sakayama presented a workshop on “I-IV-V: Can You Hear It Now?” The workshop focused on the most common chord progression in music: the I-IV-V. Larry explained what actually makes up a chord, how chords are used to create progressions, and how to listen to a song and identify the basic I-IV-V progression. He gave tips on just how to go about recognizing chord progressions and provided a number of audio examples. He mentioned “turnarounds,” passing chords, “lead in” notes, and how to identify the key in which a song is being played. Members came away with a broader knowledge of how songs are constructed and how the same progressions can be used behind creative melodies to create wholly unique song structures. There was a lively discussion during the workshop, with questions and answers bouncing back and forth throughout.

The exchange of information, opinions, and ideas is at the heart of what makes 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. So stop by and check us out!

- David Simpkins

Dallas Songwriters Lyric Contest now accepting entries

The Dallas Songwriters Association (DSA), an educational organization dedicated to providing information on the craft and business of songwriting, is now accepting entries for its quarterly Lyrics Contest.

The first-place winner will receive a certificate, \$50 cash, and a 1-year Dallas Songwriters Association membership. The winning lyrics and judges' critiques will be published in the DSA "Songwriters Notes" and on the DSA website. Second- and third-place winners will have their lyrics and the judges' critiques published on the DSA site and in the newsletter.

Upcoming deadlines for entering lyrics are June 30 for the Spring competition and Sept. 30 for the Summer competition. The entry fee is \$10 per lyric.

For more information about the organization and the contest, see <http://dsalyriccontest.blogspot.com/>.

Darden Smith concert to benefit SongwritingWith:Soldiers

SongwritingWith:Soldiers is an organization that pairs professional songwriters with combat soldiers and veterans returning from Iraq and Afghanistan who suffer from PTSD and other traumatic brain injuries. The partnership allows the soldier/veteran songwriters the opportunity to put their words and experiences into a song, which may help facilitate the healing process.

A concert to benefit SongwritingWith:Soldiers will be held Friday, July 18 at the American Legion Post 16 in Lynchburg, Virginia. 100% of the proceeds from this concert by hit songwriter Darden Smith will go back to SongwritingWith:Soldiers.

The concert costs \$25 per ticket, and only 200 tickets will be sold.

For more information about the concert, call Jamie Trent at 434-525-5530. For more information about SongwritingWith:Soldiers, see www.songwritingwithsoldiers.org.

SVSA member
Greg Traidlo
(at left)
performing
with Ken Slauf
at Cab's in Glen
Ellyn, Ill., in
March.



SVSA Night at Third Street Coffeehouse, May 16, 2014

Mike Pearrell



Aspen Black



David Simpkins



Jerry Gilmore



Mike Dittrich



Greg Trafidlo



SVSA Performing Members' Upcoming Gigs

Mark Laperle

Thursday, May 29, 7pm – Shot Shots
(Open Mic Competition), Moneta

Tuesday, June 3, 6pm – Hill City House,
Lynchburg

Friday, June 6, 8pm – Heaths
Waterfront Grill at Mariners
Landing, Huddleston

Saturday, June 14, 7pm – Hickory Hill
Vineyards, Moneta

Saturday, June 21, 10:30am – Halifax
Farmers Market, Halifax

Saturday, June 21, 7pm – Sans Soucy
Vineyard, Brookneal

Saturday, June 28, 2pm – LeoGrande
Vineyard, Goode

Friday, July 11, 8pm – Heaths
Waterfront Grill at Mariners
Landing, Huddleston

Friday, July 18, 7pm – RA Bistro,
Lynchburg

Saturday, July 26, 2pm – Sans Soucy
Vineyard, Brookneal

Wednesday, July 30, 7pm – The Briar
Patch, Amherst

Greg Trafidlo

May 30 Third Street Coffeehouse, with
David Simpkins and the KGB.

June 13 Spirit Gallery, Marion NC. with
David Simpkins and the KGB

June 27 National Institutes of Health,
with Laura Pole, Bethesda, MD

Marc Baskind

Sat. May 31: LeoGrande Vineyards, Goode
VA, 1-5PM Solo

Sat. May 31: Annie Moore's Irish Pub,
Roanoke VA, 7:30-10:30PM w/Caravan

Fri.& Sat, Jun 13 & 14: Greenbrier Main
Dining Rm, White Sulpher Spr WV w/
Walter Scott Trio

Sat. Jun 21: Palisades Restaurant,
Eggleston, VA, 6:30-9:30PM

Fri.& Sat, Jun 27 & 28: Greenbrier Main
Dining Rm, White Sulpher Spr WV w/
Walter Scott Trio

Aspen Black

May 30- VA Dare Cruise, (private party),
Huddleston, VA 12:00 noon

May 31- Floyd Country Store (as a special
guest of Kerry Grombacher), Floyd, VA
12:00 noon

June 3- Ronald McDonald House (with
Kerry Grombacher), Roanoke, VA 8:00
pm

June 6- Sagebrush Round Up (with Carol
Markstrom, Kerry Grombacher, and
Tom Hawk), Fairmont, WV 6:30 pm

June 7- Virginia Napurano Cultural
Center (with Carol Markstrom,
Kerry Grombacher, and Tom Hawk),
Sergeantsville, NJ 7:00 pm

June 8- Noyes Museum of Art (with Kerry
Grombacher) Oceanville, NJ 1:00 pm

June 8- Coffee Works Too (with Kerry
Grombacher) Vorhees, NJ 6:00 pm

SVSA Performing Members' Upcoming Gigs

Barbara Martin

Friday June 13, 8 pm, Liz Barnes & Barbara Martin Trio, Wayne Theater's Gateway, 329 W. Main St., Waynesboro, VA 22980 \$10 For tickets call 540-943-9999 or go to www.wtagateway.com

Saturday, June 14, 9-11 am, Barbara solo, Staunton August Farmers Market, corner Johnson and Lewis Sts., Downtown Staunton, VA www.safarmers-market.com/

Friday, June 20, 6-10 pm, Barbara Martin & Vince Lewis, WV Jazz Society presents Summer Jazz Stroll, Blue Bird Store, 342 W Main St, Clarksburg, WV <http://wvjazzsociety.com>

Saturday, June 21, 8 p, doors open at 7 p, Barbara as guest vocalist with the Trans Allegheny Jazz Ensemble-Vince Lewis-guitar, Adam Loudin-trumpet, Jenny Wilson-piano, Herman Burney-bass, Curtis Johnson-saxophone, Kyle Andrews-drums, Randolph County Community Arts Center, 2 Park St., Elkins, WV 26241 (304) 269-3683 <http://randolpharts.org> \$20 Proceeds benefit WV Jazz Society <http://www.wvjazzsociety.com/>

David Simpkins

Friday, May 30, Third Street Coffeehouse, Roanoke, Virginia, 7:30-10:00 p.m. (with the KGB)

Friday, June 13, Appalachian Spirit Art Gallery, Marion, Virginia, 6:00-8:00 p.m. (with the KGB)

Saturday, June 21, Our Daily Bread, Roanoke, Virginia, 9:30-a.m.-noon

Saturday, July 19, Our Daily Bread, Blacksburg, Virginia, 9:30-a.m.-noon (with the KGB)

Saturday, August 30, Floyd Country Store -- Americana Afternoons, Floyd, Virginia, noon-3:00 p.m. (In the round with Britt Mistele, Greg Trafidlo, and Ron Ireland. Special guest: Kathy Acosta)

Saturday, September 27, Vinton Farmers Market, Vinton, Virginia, 10:00 a.m.-2:00 p.m. (in the round with Greg Trafidlo, Britt Mistele. Special guest: Kathy Acosta)

SVSA MEMBERSHIP

Paid as of April 2014

Kathy Acosta

Marc Baskind

Dee Bowlin

David Bowen

Steve Clark

Sid Crosswhite (Lifetime Member)

Bob Coulter (Lifetime Member)

Leo Cullen

Mike DeGiorgi

Mike Dittrich

Charlie Divers

Paul Douglas

Suzanne Fortney

Linda Fowler

Mike Franke

Jerry Gilmore

Dale Hamilton

George Harris

Larry Helms

Dan Hildebrand

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

Randolph Walker

UPCOMING AT THIRD STREET COFFEEHOUSE

- May 30 David Simpkins
- June 6 Meadow Street Band
- June 13 Jared Minnix
- June 20 Paul Rucker
- June 27 John Tracy
- July 4 Dan and Marian McConnell
- July 11 Bob Grubel
- July 18 Lauren Lapointe
- July 25 Chris Shepard
- August 1 Randolph Walker
- August 8 Ryan Scarberry
- Aug. 15 Lauren Heintz
- Aug. 22 Lee Robertson and Keith Bowniece
- Aug. 29 Joy Truskowski
- Sept. 5 Brad Archer, Morgan Rutrough, John Powell
- Sept. 12 Flint Blade & Honeydew

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.

SVSA Classifieds

FOR SALE

KORG CR4 4-track Recorder.

Used once. Easy to use, great for songwriting! \$175. Contact **Dan Hildebrand**, (540) 765-9104 or danhildebrand@hughes.net.

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.

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, (540) 473-3598.

AUDIO RECORDING, GUITAR LESSONS, MUSIC VIDEOS

Randolph Walker Music.

randolphwalker@cox.net
www.randolphwalker.com
(540) 588-5826

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



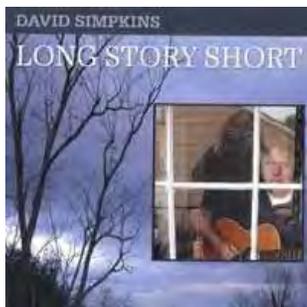
kaleidoscope



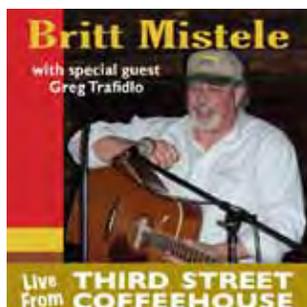
crossing over time



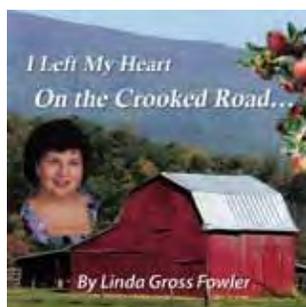
marc with a "c"



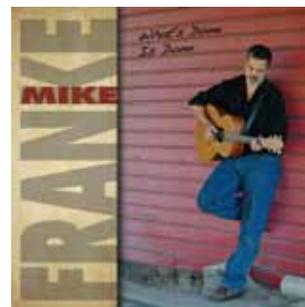
long story short



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.

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..

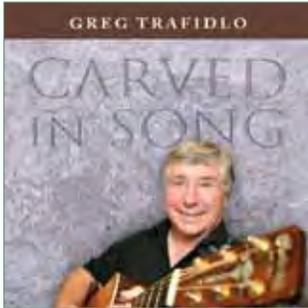
Linda Fowler

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



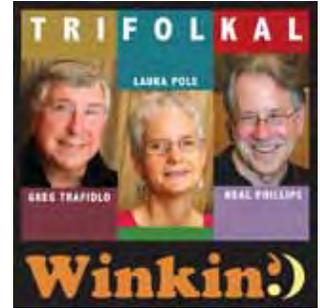
carved in song



folksingular



dog joggin'



winkin'



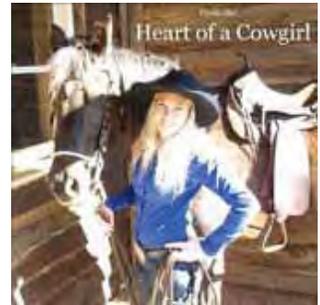
cup of contradictions



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.

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.

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
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www.svsasongs.com

Seen on the Musical Scene

photos of music performances in Southwest Virginia



English songwriter Peter Bruntnell at the Harvester Performance Center in Rocky Mount on May 16. Photo by Leigh Littleton.



Jay Farrar of Son Volt (on the right), performing with Gary Hunt at the Harvester Performance Center in Rocky Mount on May 16.