

MARCH 2015

The next meeting of the SVSA will be held **Wednesday, March 25** 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.

Kayaking tips for songwriters

by **Andrew Smiley, SVSA Board Member**

As an aspiring poet and songwriter I am always on the lookout for thought-provoking information and ideas I can use as inspiration and “grist for the mill.” I never know what tidbits of text I read on a page or words and phrases I hear people speak will spark my interest as potential poem or song topics or titles, so I try to stay open to everything I encounter. When an article, “Elevate Your Game” by Jess Daddio on pages 21-24 of the February 2015 issue of Blue Ridge Outdoors magazine caught my eye, I saw parallels between how athletes can improve their preparation for and results of competitions and singer-songwriters might hone and enhance their lyrical products and musical performances.

Consulting experts in their fields for guidance is a piece of wise advice I once received from an experienced teacher. The article allows for this by offering “... training insights from top regional athletes...” in four outdoor sports, including road cycling, climbing, and trail running. The expert tips that attracted my attention and caused me to notice comparisons with songwriting, however, were those from freestyle champion kayaker Stephen Wright of Vienna, Virginia. Although I only occasionally fish from and cruise around in my own kayak for fun, I still recognized similarities between the two activities. Here are his five suggestions for paddling success and my interpretations of how they may relate to songwriting:

“Have friends who are better than you.” In order to develop his talent

and become more successful, Wright trained with one of the top kayakers in his sport. One of our main objectives as SVSA members is to become better songwriters and increase our understanding of and skills in the craft. Another is to encourage and support others who are trying to do the same, some of which naturally occurs during the song critiques during our meetings. These, in addition to our president's goal of socializing more often and in different ways this year, tie in well with the kayaker's suggestion.

So consider making an effort to get to know others in our group in more depth than you have up to this point. Seek out and interact with songwriters you especially consider to be more knowledgeable and accomplished than you are. Over time their collective wisdom and advice will rub off on you, sink in, and help you create more polished songs. For example, since I have been attending this group, I have been impressed with the range and level of capabilities I have seen SVSA members exhibit in their lyrics, music, and performances, and have learned a combination of basic information and nuances about songwriting and the music industry.

A corresponding example of rising to a perceived challenge also comes from the sports world. During competitions some individuals and teams play up or down to their opponents' ability levels, often with unexpected results. Going up against, or in this case, working with or around "... people who are astronomically better than you will only help you learn more quickly, especially if you're taking the self-taught approach," according to Wright. This can help you increase and improve your own skills and songwriting.

Another way to spend time with more talented songwriters is to go where they are. For me, this occurs at our SVSA meetings but I also have found songwriting workshops to be valuable. Consider attending events such as songwriting conferences (like the Swannanoa Gathering in N.C. each summer) when you can. Other options available in SVSA are those of mentoring and co-writing relationships, both of which were discussed in last month's meeting.

- **Have friends who are better than you**
- **Embrace the unknown**
- **Go back to the basics**
- **Get competitive**
- **Have fun**

“Embrace the unknown.” An old saying I read somewhere was “I’ll try anything once, twice if I like it.” So don’t be afraid to rock your boat. Attempt new things with lyrics and music you have not tried before. Write about subjects you don’t usually tackle, possibly ones that are the opposite of your usual topics. Experiment with writing in different styles and genres. Play around with song structures, rhyme schemes, melodies, rhythms, and phrasings. Co-write with someone you have never worked with. Be open to ideas and inspiration whenever they strike regardless of where they come from. You may find something surprising that works for you and add it to your repertoire.

If you only do what you’re already proficient at, then you probably won’t progress as much as you could and you’ll get similar results to those you have previously. If you are really committed to doing something well, then you must identify, address, and shore up your weaknesses. Wright recommends practicing what “...you’re not good at instead of continuing to do what you already know how to do.” Try to figure out which aspects of your songwriting you can strengthen and how, and then work on them. As the article states: “Failing is good — it means you’re trying hard.” So get out of your rut and write that polka or parody.

“Go back to the basics.” As a teacher, I know how important reviewing is to reminding you what you really know and revealing what you may need to relearn. It’s not a bad idea to take a little time to brush up on the basics in case you may have forgotten some important points. Good coaches stress mastering the fundamentals; so should songwriters. Go over any songwriting notes you may have taken. Consult sources; do some research. Check out relevant books, magazines, and websites. Reread articles in SVSA’s newsletters, for example. Review song structures, kinds of rhymes and rhyme schemes, and those darn chord progressions. Maybe all your song needs is for you to give it a kind of KISS (Keep It Simple, Songwriter!). Wright suggests practicing on a regular basis, every “... time you get on the water,” because it can help you form “... good habits and develop new skills much faster.”

“Get competitive.” It is said that there’s nothing wrong with a little friendly competition. One way we do this in the SVSA is to have specific song challenges such as the one last month. Participate in these and suggest others for our group to take on. Dare yourself to take a chance to see how your work

compares to that of others. Likewise, enter those songwriting competitions you've always wanted to but never have. Send that humdinger of a song off to Nashville or wherever you think it can find a home.

“Have fun.” Don't forget to do this. Songwriting can be a frustrating, slow, lonely, painful process at times. Remember to enjoy its challenges and how right it feels when the creative process is coasting along smoothly, when the words and notes are meshing nicely. Listen to other artists who inspire you, both new acts and old favorites. Take in a live show; be a spectator and take mental notes of what the performers do well. Play your own gigs and learn from your mistakes. Don't expect to make much money. Do it because you love it. Have realistic expectations. If you enter songwriting contests, don't let “...your competitive results...” determine your self-esteem. Figure out what you want to achieve and set your own songwriting goals. Wright sums it up well: “The people who last in this sport ... are able to enjoy learning and accomplishing personal goals rather than worrying about where they place in competition.”

So what does kayaking have to do with writing and performing songs? Consider the following analogies. Both endeavors require mental alertness, physical dexterity, and kinds of balance. They can be hobbies or, in some fortunate cases, provide your livelihood. Both pursuits are enjoyable, challenging, and can get you out of your comfort zone and take you into unfamiliar territory. A river's current can carry you somewhere you did not expect to go, just as a song you are writing may drift off into an area you did not originally intend to visit. Sometimes it's a smooth, easy ride and sometimes you hit rapids and get all wet, but it's always worth it even if you end up in a different place than where you thought you were going. Sometimes you can float with the flow and at others you have to row like crazy to get somewhere. Sometimes you can skim the surface for good lines and sometimes you have to push, pull, or dig deeper to reach your destination. When you're stuck or have writer's block it's like being up chorus creek without a paddle. If you keep going, though, you may happen upon a beautiful bridge. Often you return from the trip with valuable experience and a better finished product.

“Kayak” happens to be a palindrome, a word you can say the same backwards and forward. Depending upon your perspective, the bow and stern of a kayak each can point forward, just as the beginning or end of a song can lead you toward how to finish it. Likewise, gliding through water in a kayak

and songwriting both can give you the sensation of simultaneously leaving one reality behind and arriving somewhere new changed by the journey with a refreshed version of the song and maybe yourself, too. So when you are working on a song and you feel like you don't know whether you're coming or going, remember you have the freedom to follow any way that feels right, wherever the song seems to need to turn. Just choose a direction, dip your oars, write proud, and sing loud!

Some of the story's tips from other athletes could apply to songwriting, too, such as **“Motivation is key,” “Don't quit,” “Be flexible,”** and **“Take a break.”** I leave it to you to read the rest of the article and decide how their advice might guide you to write your next hit tune.

We're Cutting A CD ... Part Two

By Mike DeGiorgi

Well, we laid down all 14 tracks and for the most part, the drums and bass were pretty solid. The next step was listening to them with a very critical ear, to fine-tune arrangements and flag miscues.

For me, this phase of the process was tedious. The good news is that 5 guys listening to a song each hear it differently. You listen harder for your own mistakes, so when we came back together, I was surprised at what I missed. Because we're each hardest on ourselves, the questions became: “Is this really a mistake? Can it be fixed in the studio without doing the entire track over? Does it actually sound OK to everyone else?”

Mark, our keyboard player, took song-by-song notes of these discussions and a few days later Mark, Larry and I tromped back into the studio to present our findings to Harold, get his input and also re-record acoustic guitar parts.

The best analogy I can think of for this review with Harold is checking a dog for ticks. We'd play each song, isolate a track, find the bad note or mistimed phrase, or extra drumbeat, or the .005-second sound of a dropped tambourine. Harold would then carefully remove the “tick” from the recording. Then, to the extent possible, we'd add back small corrections, a strummed harmonic, an intro riff, a corrected drum solo. It took a couple of long hours, during which I

thought I might have ADD!

Harold had been somewhat disconnected from our first session. We wondered if he liked us and what he thought of the music. He didn't offer much input, unless it was an obvious botch. In this second session, he really came to life and was engaged, offering easy fixes to problems we thought were more complicated and being the definitive voice on whether something just needed to be redone. At one point I jokingly asked him if he could just speed up a song that I thought was too slow, without making us sound like Alvin and the Chipmunks! Lo and behold, he can do that, through the magic of digital recording! Who knew?

Re-recording acoustic guitar tracks was a little intimidating. Sitting by yourself, in front of a very expensive mic, knowing that you need to play in a way that improves what you previously recorded, puts a lot of focused pressure on the player. Larry went first and it took several tries to get into a comfortable rhythm. Then me. We got 6 or 7 tracks done.

At the end of this session, Mark again captured all the notes and put them into a spreadsheet so each band member could review and we would have a running record of problems solved and problems remaining. Next step: Finishing acoustic tracks and fine-tuning drums and lead guitar tracks.

What I learned from this session:

- When you listen to recordings, it seems natural to listen hardest for mistakes. You have to listen just as hard for those moments where everything comes together and it sounds fabulous! You don't want to lose those along the way.

- A recording can always be improved. We need to be clear on the highest useful quality we can achieve before improvements/fixes start to produce diminishing returns. (I can't believe I just injected some "corporate speak" into this diary!)

More to come ...

Monthly Meeting Notes

At last month's regular SVSA meeting, a total of 12 SVSA members attended. For the first time in quite a while, we didn't have any guests. That will change in the near future as we discussed a number of new methods of outreach designed to inform the public about our organization and its activities.

The February meeting saw eight original songs brought in (including an excellent new song by our youngest member, Alice Black) and given the SVSA "treatment" in our regular critique session — 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. Members may perform their submissions live and in person on the Third Street Coffeehouse stage or they may bring in their songs on CD, cassette, or mp3. Making 20 copies of the lyrics for handing out to members is also suggested.

And, 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. So plan to attend next month's meeting and check us out!

- David Simpkins

MerleFest to be held April 23-26 in Wilkesboro, North Carolina

MerleFest, considered one of the premier music festivals in the country, serves as an annual homecoming for musicians and music fans. Held on the campus of Wilkes Community College in Wilkesboro, North Carolina, MerleFest was founded in 1988 in memory of the late Eddy Merle Watson, son of American music legend Doc Watson. MerleFest is a celebration of ‘traditional plus’ music, a unique mix of music based on the traditional, roots-oriented sounds of the Appalachian region, including bluegrass and old-time music, and expanded to include Americana, country, blues, rock and many other styles.

The festival hosts numerous artists, performing on 13 stages during the course of the four-day event. The annual event has become the primary fundraiser for the WCC Endowment Corporation, funding scholarships, capital projects and other educational needs” (description quoted from official website, merlefest.org).

Featured performers needed at Third Street Coffeehouse

There are a number of open dates available after June 12 at Third Street Coffeehouse in Roanoke, Virginia. If you’re interested in playing, contact Marian McConnell at 540-309-4707.

Current SVSA membership

Members paid
as of 3/22/15

Kathy Acosta
Marc Baskind
Andy Bishop
Aspen Black
Alice Black
Bob Blackwell
Dee Bowlin
David Bowen
Steve Clark
Bob Coulter
(Lifetime Member)
Sid Crosswhite
(Lifetime Member)
Mike DeGiorgi
Charlie Divers
Paul Douglas
Mike Franke
Jerry Gilmore
Egan Green
Dale Hamilton
Josh Jones
Leigh Littleton
Barbara Martin
Marian McConnell
Britt Mistele
David Motley
Mickey Nelson
Jack Page
Mike Pearrell
Larry Sakayama
Connie Sellers
David Simpkins
Dean Smith
Eddie Sutphin
Greg Trafidlo

Advice from the "Tip Jar"

SVSA member Greg Traidlo contributed this list of advice from some songwriter friends of his who do a writers group in West Virginia. It's from their "Tip Jar" sheet. Much of this applies to many circumstances we experience at SVSA. Greg says he uses a lot of this information in his "Writers Block" presentations.

be yourself. we admire originality in artist because they show us something true about themselves and not how well they imitate others.

ask yourself if this subject with this language is something you would say to your mother or a young child in your family. they will eventually hear it.

tip to break out of writer's block: write new lyrics to the melody of a favorite song. then, create a new melody and rhythm to the new lyrics.

don't be afraid to bare your soul. people like honesty and glimpses into the lives of others, no matter how mundane.

melody should complement and give wings to lyrics.

avoid cliché, unless you are changing them for a play on thoughts or words.

write like you speak. read phrases aloud to hear what they sound like.

be the next thing instead of the same thing. don't see yourself as the next ____ (fill in name of your favorite star). see yourself as the first you.

take care not to repeat words any more than absolutely necessary.

afterthoughts often dial in the heart of the matter. a lot of good bridges come from a thought you have after you think you are finished.

focus. zero in on what you want to say and keep to the subject

refine, refine, refine. use economy of words. strip out unnecessary phrasing. use as few words as possible. get to the point without dragging the listener through fatiguing blather.

dig out and rewrite old songs that you are not happy with or never play. (unless they are big hits!). a fresh look after a block of time is like a new start.

be literate. have someone proofread for grammar, sentence structure and clarity.

try writing genre-free. have courage to leave your comfort zone. don't limit yourself to a style. focus on what you want to say and the melody will follow automatically. then, play it in the style that you want to. almost any song is adaptable to different genres.

don't fall in love with your initial ideas. have the courage to change course and the patience to rewrite as much as you need to.

SVSA Performing Members' Upcoming Gigs

Marc Baskind

Friday, Mar. 27: Solo, 6-8:30 p.m. India Garden Restaurant, Blacksburg, Virginia

Mar 28, Apr 17-18, May 1-2: With the Walter Scott Trio, 7-10 p.m. Main Dining Room, The Greenbrier, White Sulphur Springs, West Virginia

Sunday, April 5: With the Walter Scott Trio, playing for Easter Brunch, 10:30 a.m. to 2:30 p.m. Colonial Hall, The Greenbrier

Saturday, April 11: Solo, 1:30-5:30 p.m. LeoGrande Vineyards, Goode, Virginia

Sat., April 11: With Caravan, 7-10 p.m. Annie Moore's Irish Pub, Roanoke, Virginia

Thurs., April 16: With Grooveline, 6-9 p.m. The Columns, Bedford, Virginia

Sun., April 19: Solo with guest Katherine Shaver, 2-5 p.m. Democracy Vineyards, Lovingston, Virginia.

Sat., May 9: Solo, 9:30 a.m. to noon. Our Daily Bread, Roanoke, Virginia

Sat., May 9: With Caravan, 7-10 p.m. Annie Moore's Irish Pub, Roanoke, Virginia

Barbara Martin

Friday, May 8: Barbara solo, 12-1 p.m. Roanoke Main Library, 706 South Jefferson Street, Roanoke, Virginia. Free admission.

Sunday, May 17, 9 and 11 a.m. services. Unity of Roanoke, 3300 Green Ridge Road Northwest, Roanoke, Virginia.

Greg Trafidlo

Friday, March 27: In-The-Round, Songwriters Showcase, Picker's Supply, Fredericksburg, Virginia

Saturday, Mar. 28: Americana Afternoons with Britt Mistele, David Simpkins, Mike Pearrell, Mike Franke, and Kathy Acosta. Floyd Country Store, Floyd, Virginia

Thursday, April 2: Backing up Tom Paxton. Tin Pan, Richmond, Virginia

Friday, April 17: with David Simpkins and the KGB. Third Street Coffeehouse, Roanoke, Virginia

Alice Black

Sept. 12 - Georgia Cowboy Gathering, Carrollton, GA

Oct. 1-4 - Durango Cowboy Poetry & Music Gathering, Durango, CO

SVSA Performing Members' Upcoming Gigs

David Simpkins

Saturday, March 28: noon-3 p.m., Floyd Country Store, downtown Floyd, Virginia. Americana Afternoons Songwriters in the Round with Greg Trafidlo, Mike Pearell, Mike Franke, and featuring Britt Mistele and Kathy Acosta on backing vocals. For more info, see <http://www.floydcountrystore.com>

Friday, April 17: 7:30-10 p.m., Third Street Coffeehouse, Roanoke, Virginia. With the KGB.

Saturday, June 6: time TBD, House Concert, Fancy Gap, Virginia. With the KGB.

Friday, June 12: Appalachian Spirit Art Gallery, main street Marion, Virginia. With the KB.

Sunday, June 14: Play Away The Hunger II, Radford, Virginia (Bisset Park). With The KGB.

Saturday, June 20: noon-3 p.m., Floyd Country Store, downtown Floyd, Virginia. Americana Afternoons Songwriters in the Round with participants TBD. For more info, see <http://www.floydcountrystore.com>

Aspen Black

March 19 - Equestrian Legacy Radio - 12:00-1:00 interview featuring my music, poetry, and upcoming book; streamed online www.equestrianlegacyradio.com.

May 22 - Third Street Coffeehouse, Roanoke, VA, 8-10 pm

June 15-18 - Crooked Road Festival (Rocky Mount RMA/FRCO tourism events), Rocky Mount, VA, times TBA

August 7 - Bent Mountain Bistro, Bent Mountain, VA, 6-9 pm

Sept. 5 - Rural Roots Music Commission Award Ceremony, Fairfield, IA, 6 pm

Sept. 12 - GA Cowboy Gathering & Western Festival (headline act), Carrollton, GA, times TBA

Sept. 16 - 19 - ArtCore, WY, workshops & concerts, Casper, WY, times TBA

Upcoming at Third Street Coffeehouse

Mar 27 Dan & Marian McConnell

Apr 3 2 Bobs 4U

Apr 10 Josh Gilbert

Apr 17 David Simpkins

Apr 24 KIDS NIGHT - All Open Mic 18 and Under

May 1 Randolph Walker & Terry Dollar

May 8 Jonesville

May 15 Jim Sharkey

May 22 Aspen Black

May 29 Josh Jones

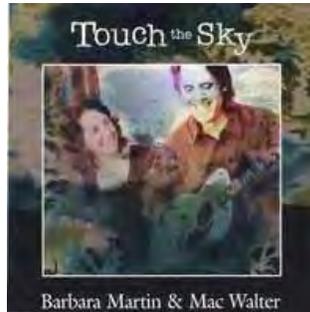
SVSA Members' Recordings



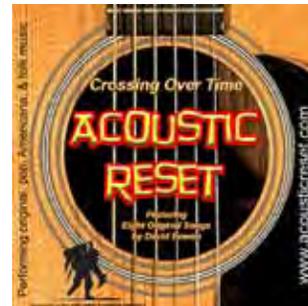
eyes on the horizon



kaleidoscope



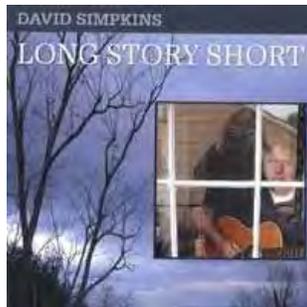
touch the sky



crossing over time



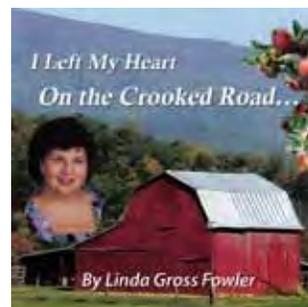
marc with a "c"



long story short



live from third street
coffeeshouse



i left my heart on the
crooked road

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.

TOUCH THE SKY — Swinging acoustic blues and jazz from Barb Martin and Mac Walter.

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.

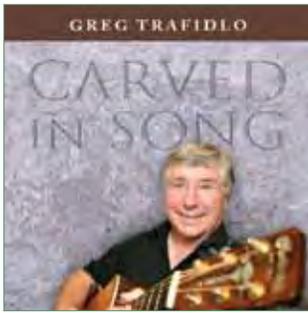
Britt Mistele

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.

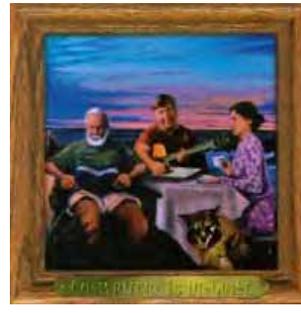
SVSA Members' Recordings



carved in song



folk singular



co-writers in disguise



old dog, new tracks



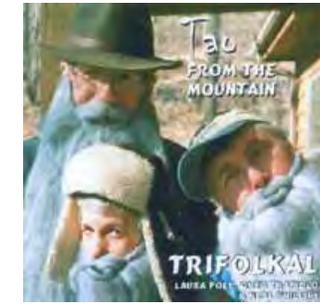
pacing the moon



dog joggin'



winkin'



tao from the mountain

Greg Trafidlo

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

FOLK SINGULAR — 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.

CO-WRITERS IN DISGUISE — Contemporary folk/country with an emphasis on well-crafted lyrics and humor. With a number of SVSA members appearing on the CD.

OLD DOG – NEW TRACKS — Songs that range from silly to sublime, drawing you in with warmth, wit, and humor. Songs include "I Got Stuck Behind Buford," "Time is a Mountain," and "The Tumbler." Buy it from CD Baby or contact Greg at kirasongs@aol.com.

Josh Jones

PACING THE MOON — Thirteen of the strongest songs Josh has written. For lyrics, short audio clips and additional information, please visit www.jonesgroupmusic.com.

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.

TAO FROM THE MOUNTAIN — Tight harmonies, warmth, and witty songwriting from Laura Pole, Greg Trafidlo & Neal Phillips. Features classics such as "Shenandoah" as well as original tunes including "Appalachian Rap" and "The Starbucks of County Down."

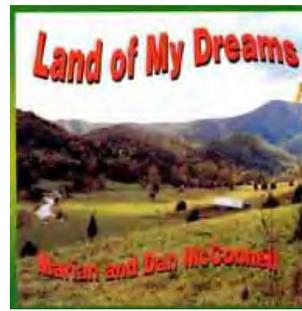
SVSA Members' Recordings



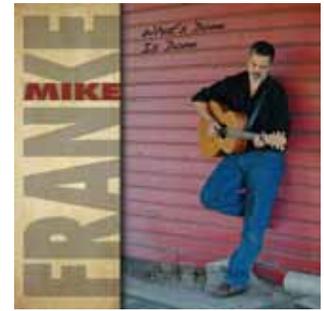
cup of contradictions



dimestore detective



land of my dreams



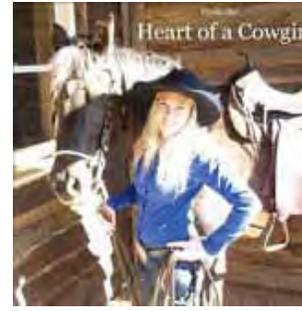
what's done is done



invisibility



eastern western
cowgirl



from the heart of a
cowgirl



horsegirl poet

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.

Marian and Dan McConnell

LAND OF MY DREAMS — Takes the listener along on an excursion in the Blue Ridge Mountains in Virginia through 14 original folk songs with celtic and country/rock underpinnings. Recorded at Catawba Sound Studio. Available at cdbaby.com.

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.

Aspen Black

INVISIBILITY — New cowgirl poetry. Available at the end of January 2015 at CDBaby.

EASTERN WESTERN COWGIRL — Eight original Contemporary Western songs. Available at CDBaby.com/aspenblack7.

FROM THE HEART OF A COWGIRL — Original spoken word poems adhering to the Western Music Association guidelines for the cowboy poetry genre. Available at CDBaby.

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

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. Available at CDBaby.

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:

Mike Franke – President
Mike DeGiorgi - Vice President
David Simpkins – Secretary
Greg Trafidlo – Treasurer
Andrew Smiley - Board Member
Marc Baskind - Board Member
Larry Sakayama - Board Member
Kathy Acosta - Newsletter Editor



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