

Next SVSA meeting

The next meeting of the SVSA will be held **Wednesday, August 22** 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.

July Feature Article

Finding an Audience through Your Non-Musical Hobbies and Interests

By Aspen Black

In this day and age, there are more songwriters and musicians than there are opportunities to share music. Everyone wants their songs heard, but how can that happen when it seems as if every door is closed? It is true that ready-made opportunities are not always easy to find; however, a savvy songwriter can create opportunities for his or her songs to be heard. One way I have found to do this is through my hobbies and lifestyle interests beyond songwriting.

If most people look at their lives, they will easily find one or two things (other than music) that they have a passion about. For me, it is horses. I first realized that there was a beneficial relationship between my horses and music when I was recording in Nashville in the early 1990's. I was writing modern country at the time, with the goal of "making it" as a singer/songwriter. My producer liked my material, but said I was too "Western" for country (a seemingly negative comment at the time that would help me later on).

While most of my songs about horses, rodeo, cowboys, and the like didn't make the cut for my Nashville albums, they began to unknowingly carve me out a spot in the newly formed niche market of "Contemporary Western." I also found that the contacts I had within the horse industry were great ways to

open doors and get my music out to a targeted audience. When I was still in Nashville, the therapeutic riding center I worked for as a teenager had built a large indoor riding arena that they needed to dedicate. Because they knew me and knew my music fit in with their theme of horses, I became the headline act, and played to a crowd of 5,000. Later on, I was in horseshoeing school in Oklahoma. I was invited to perform at numerous clubs, steakhouses, and private farms in and around Oklahoma City by the contacts I made at the horseshoeing school.

Through the years there have been many opportunities where music meshes with the specific interests of the crowd. For instance, my involvement as a 4-H leader landed me a chance to sing the National Anthem as well as three original songs at the opening of the big Virginia State Fair Horse Show in 1999. My alliance with the Roanoke Valley Horse Rescue got my song “You Don’t Have to Worry About the Wind” as the theme that plays every time their website opens. Membership in the Franklin County Equestrian Club led me to a gig last year where my horse and I performed at the grand opening of the Tractor Supply store in Rocky Mount. These are just a few of the opportunities I have enjoyed by blending music and horses.

So, how can you potentially use your hobby to create opportunities for your music? First, realize that most people who like a certain hobby will often gather together to participate in that activity. If much of your music is based on a lifestyle that is wrapped around this hobby, the audience will likely be interested in hearing it. Approach the coordinator of gatherings, events, club meetings, etc., and offer to perform. If you don’t perform, send them a CD of your recordings. Ask them to play it at a time when music would be normally played (before the event, during intermission, etc.). If there is a niche genre that lends itself to your style, pursue it. Get known within the hobby community both locally and beyond. Make personal contacts with people who respect you for your involvement in the hobby and might be willing to pass on your offers to others to perform at their events. Send your music to anyone who may be able to use it to enhance what they do. Also send it to friends, colleagues, fellow club members, etc., as gifts for birthdays, Christmas, and other special occasions.

There are many other ways to be creative when getting your music heard by enthusiasts of a certain hobby or lifestyle. Use your imagination. However, whatever you do, be genuine. Nobody likes a user. Don’t just join a hobby group so you can prey upon them as your future audience. If you are truly passionate

about your hobby, your songs will reflect it. This kind of passion is bound to connect with others who share the same interests as you. So, think about the clubs and groups you are a member of (hobbies, professional, church, etc.). Then start looking at your musical catalog and see what fits in with that specific audience. If you write quality songs that appeal to the interests of your listeners, it's a win-win situation! Good luck and have fun combining your hobbies and music!

Monthly Meeting Notes

At the July meeting, attendance was back up to a healthy 12 members, proving that June's low attendance was indeed a fluke and that double-figures totals are the new norm. And even more positively, all the things that make an SVSA meeting worthwhile are always in full evidence, regardless of the turnout. It's a win-win for those who attend.

Ten of the 12 members in attendance brought in original songs for critique — an amazing total! As usual, the songs were given the SVSA “treatment” in our critique session — an open discussion of each song with comments, opinions, suggestions, and observations a-plenty. 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. A new wrinkle this year gives members an opportunity to perform their submissions live and in person. Members are taking full advantage of this new opportunity.

Britt Mistele got the meeting off to a great start with a reading from a Bob Dylan interview in “American Songwriter” magazine. As you might expect, Dylan's observations on songwriting sparked an energetic discussion. Following the song critiques, SVSA President Larry Sakayama capped off the lively evening with a mini-workshop on “Chord Construction.” Larry's straightforward explanations on how chords are constructed and named were helpful and informative to all. He followed up his presentation with a question-and-answer session and distributed a summary handout of the topics he'd covered. All agreed that Larry's well-presented workshop was timely and comprehensive.

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 stop by next month and check us out!

- David Simpkins

SVSA member Greg Trafidlo backed up legendary folk musician Tom Paxton at Paxton's August 3 performance at Mason District Park Amphitheater in Annandale, Virginia. Shown at top: Greg and Tom run through a song while SVSA members Marc Baskind and Britt Mistele listen. Below, Greg and Tom onstage together.



International Songwriting Competition now accepting entries

The International Songwriting Competition (ISC) gives away more than \$150,000 in cash and prizes (shared among the 68 winners) including an overall Grand Prize consisting of \$25,000 (US) cash and \$30,000 in prizes.

Open to both amateur and professional songwriters, ISC offers 22 categories to enter, representing all genres of popular music, from Rock to Jazz to Blues to Hip-Hop, and more. Past winners have included Grammy winners, chart-topping artists, hobbyist songwriters, and everyone in between. Among the recording artists and songwriters who serve as judges for the competition are Tom Waits, Jeff Beck, Martina McBride, Bernie Taupin, Suzanne Vega, and Robert Earl Keen. For more information or to enter the competition, see www.songwritingcompetition.com.

Swannanoa Gathering

By Mike Franke

I don't like vacations that have me rushing around to get to the next attraction, just to stand in line to spend money. I also don't like vacations where I'm sitting on my rear the whole time, pretending to "relax." Let me tell you about the best vacation I've ever taken in my life. It's been a week, and I'm still glowing.

The event is called the Swannanoa Gathering. It's a series of week-long music "camps" hosted by Warren Wilson College in Swannanoa, NC, in the heart of the beautiful Blue Ridge mountains near Asheville. These week-long camps vary in focus: Traditional Song; Celtic; Old-Time; Fiddle; Guitar and Contemporary Folk; and finally Mandolin, Banjo, and Fiddle. I attended Guitar and Contemporary Folk week. It was my first time, and I'm already planning next year.

Imagine this... Wake up in time for a full, satisfying breakfast in the cafeteria at 8 a.m., eating with other students as well as instructors. The room is buzzing with talk of music. First class at 9. Short break, then another class. Lunch. Two more classes. Dinner. Concert in the evening. Then meet everyone at or near the beer tent, and visit various song and jam circles in a half-dozen other tents, until 2 a.m. (when the beer tent closes) or later. Up at 6 or 7 a.m. to do it all over again. Five days of that.

Add to the mix some of the most amazingly talented instructors, musicians,

performers, and songwriters, excellent food (much of which is grown on campus), an idyllic setting, perfect weather, and almost complete separation from a normally hectic life. Is that heaven, or what?

OK, so I've gushed enough. I could tell you about the courses and the instructors, but you're better off going to the web site for that (swangathering.com). Instead, I'll tell you about the highlights of my personal experience, starting with the classes I took.

My first class was with Scott Ainsle (cattailmusic.com) – Slide Guitar Technique. I played a little slide going in to the class, so my objective was to refine and define my technique. I was lucky enough to be toting my friend Greg Trafidlo's (www.gregtrafidlo.com) 1932 Dobro – a beautiful dark metal resonator with a really sweet tone. The important intangible I took away from that class was Scott's passion for and depth of knowledge of the blues. He explained with stunning clarity how, in the black Southern United States, the European scale (do, re, me...) collided with the African scale (essentially the familiar 1-4-5), to make what we now call the "blues" scale. He did a masterful job of controlling a room half-full of resonator guitars to teach us to embrace the paradox of: a) controlling the noise, and b) acknowledging that "noise is part of the signal." My slide playing is better already. He explained how to play slide guitar in standard tuning, mapping out the fretboard in such a way as to give me hope that, someday, I'll be able to use my natural affinity for slide playing as an "in" to taking a lead during a jam circle (a test which I failed miserably during the nightly jam sessions, but I'll keep trying).

After the first day orientation, during which each teacher gave a very short demonstration, I was absolutely convinced I was in way over my head with my Fingerstyle Jazz Essentials class. The instructor, Sean McGowan (seanmcgowanguitar.com), is an absolute master, and his technique was so far beyond me as to appear to be magic. Jazz is a hump over which I have tried to climb many times in my life, and I was pretty sure I would once again be thwarted. However, when Sean explained that he was a teaching professor of music, and that he'd "taught high school students – with iPods," well, I thought I'd give him a chance. After the first day, I approached him after class to explain that he had accomplished a miracle – that I planned to come back for the second day. In 75 minutes, Scott had laid out his simple "guide tone" system for jazz on the guitar. At one point, I literally got misty-eyed as I thought to myself "oh my god, I think I'll actually be able to do this." A jazz lead sheet is no longer a

complete mystery to me. I also came away with a small inkling of realizing that I already knew more than I thought I did.

I was signed up for guitar week. But you're allowed, during the combined Guitar and Contemporary Folk week, to take classes from either curriculum. I tried to get into Siobhan Quinn's (dreamersloversandoutlaws.com) voice class, and only got on a very long waiting list. But I did get into one awesome songwriting class: "Songwriting Games," with Cosy Sheridan (cosysheridan.com). I was proud of myself for signing up, because I did it purposely to get myself out of my shell. Every day after lunch, Cosy masterfully organized a different songwriting game, each of which had us going off and writing a song, either alone or with a partner, usually during the class period. I learned that I am primarily a songwriter, rather than a guitarist. I learned that, despite the fact that I take days or months to write (or at least finish) most of my songs, I'm also capable of writing "on the spot." I was surprised at and pleased with my ability, or at least potential, as a performer. The songs I wrote weren't necessarily "keepers" – but the point was and is that they don't all have to be. Next year, I plan to attend primarily as a songwriter and stretch myself some more, musically and emotionally.

My final class was "Funky Blues in DADGAD," with Al Petteway (alandamy.com). Al is the organizer of guitar week. As a masterful player who comes from a rock-and-roll background, Al brings a lot of diversity to his playing. I found this particular class a little chaotic, especially at the end of a long day, because it consisted of Al walking through teaching us a half-dozen of his fingerstyle DADGAD tunes, all the while most of the people in the class "noodling" away. Still, I learned a lot, got some great recordings, and took away some excellent material that Al supplied. I will be adding one of those tunes to my set list soon – my first instrumental – and I will now also be refining my blues riffs and experimenting more with DADGAD tuning. Al made me realize how close this "alternate" tuning is to the other tunings I already usually use (I'm usually tuned in standard, but down a whole step, and I use open G a bit).

I should mention that, while I took full load of four classes, not everyone does, and I can see why. Personally, I went with the expectation of being completely overwhelmed, and I was. But I can also see how taking less of a class load would leave more time for practicing what you're getting in class, or just for chillin' out and enjoying the experience.

Aside from the classes, part of that experience is the camaraderie at

mealtime, and the food itself. Warren Wilson is a “working college,” where the students participate in running the campus, which includes growing, harvesting, and preparing much of the food. The result is fresh salads and veggies every day – you will get spoiled. Oh, and there’s ice cream at every meal – worth the price of admission all on its own.

Another part of the experience is the amazing concerts. All the instructors perform. There were two nights of guitar, and one songwriter night. Each instructor got two tunes – truly the open mic from heaven. The range and depth of talent is extraordinary, and I was left dumbfounded and inspired each night. I also, admittedly, had to fight the tendency to hang up my guitar forever upon coming face-to-face with how far there is for me to go. But I was prepared for that, and got over it.

The student concerts were amazing as well. There were plenty of performers each night who already clearly had what it takes to “make it” in their field, and lots of others with amazing potential. I was humbled to be in their company. I also found myself shaking my head at the surreal-ness of standing in front of 50 or more talented and engaged fellow musicians, with Scott Ainsle acting as my stage tech! I also admit I was somewhat intimidated with Scott sitting in the front row as I played “my” beautiful resonator and attempted to “control the noise” while delivering a slide tune of my own composition. I even went outside myself to play with a dorm-mate whom I’d only met two hours before, and we’d only rehearsed once! What a fantastic experience!

And last, but not least, there are the song and jam circles, which are almost continuous, whether under the tents, on the dormitory porches, or along the sidewalks. But they really kick into gear after the sun goes down. There are all flavors: Gypsy Jazz, cover tunes, sing-alongs, fingerstyle stuff, songwriter-in-the-round... something for everyone. My favorite was on the last night, when Steve Baughman (celticguitar.com) led a sing-along circle under the big tent right next to the beer tent. He kept the songs coming non-stop, with no breaks in between tunes, as people just called them out. At one point, Merle Haggard’s “Mama Tried” came up, and it became the go-to song every time there was a pregnant pause. Then it simply became the go-to song even when there wasn’t a pause. This went on for 2-1/2 hours, with sing-alongs ranging from Beatles tunes, classic rock tunes, and even a rousing rendition of the Halleluiah Chorus! Imagine: “Haaaa- leluia! Haaaa- leluia! Haaaa- leluia!.... I turned 21 in prison doin’ life without parole....” Hats off to Steve for being a fantastic host, and for helping everyone let it all hang out.

In conclusion, as I said, I'm already planning to attend next year, this time as a songwriter. I hope to take a voice class, more songwriting classes, and participate more in jam circles. I look forward to meeting up with some of the many new friends I made. See you there.

The Songwriters Connection E-Tip, July 22, 2012

Heart and Talent

By León Olguín, S.O.L.O. Creative Media

When presented with somebody who demonstrates proficiency as a songwriter and/or performer, the first comment that everyone makes is usually “What talent!”

It's a very common thing to say to an accomplished musician: “Oh, what a tremendous gift you have. You have so much talent. You are so lucky. I wish I had talent like you!”

I believe it is possible to overrate talent when talking about what makes someone a successful musician or songwriter. Of course, talent is very important. There has to be some basic ability. But I also believe that the world is filled with “talented” people who never really do anything with their talent. And there are singers and songwriters who may not have as much natural ability, but nevertheless go a long way with their music. Why? They have heart. To succeed in music (or in just about any endeavor), you need talent AND heart.

What do I mean by having “heart?” This can be a very difficult to define. But there are certain attributes that help determine whether someone has heart as well as talent:

The willingness to push on when things become difficult. As anyone who's tried to pursue anything in music knows, it can be easier said than done. Life can throw up many roadblocks. If you're trying to do music and hold down a “day job.” then your biggest obstacle may be a lack of time to devote to music. A musician with heart as well as talent will choose to practice their instrument instead of watching TV, or continue to work on that song that's been giving them problems instead of going to the movies.

Musicians with heart are able to take risks and not be perfect. One of the problems with being told that you have “talent” is that you then develop certain expectations for yourself. A truly talented songwriter would never write a bad song! The truly talented musician would never hit a wrong note. Unfortunately

some musicians even wind up buying into the notion that since they have talent they should not have to work very hard to develop it. Yet deep down they know it's not true. All great musicians pretty much without exception have worked hard to get where they are. Numerous musicians and would-be songwriters hide behind their talent. Maybe they've written one or two good songs, but that's all they've written and they don't want to take the risk of creating anything new for fear that it might not be perfect or that someone may not like it.

Those who possess both talent and heart have learned how to defeat procrastination. I've met a great many musicians in my career who are always "meaning to" get around to writing another song, putting out a new recording, or working harder to get more gigs. They may have a lot of natural ability but they lack heart. They're not going the extra mile for themselves, they're not putting in the additional effort that deep down inside they know they need to put forth. The ones who succeed are the ones who do what needs to be done when it needs to be done, without waiting for the "right time" to start.

They have learned to live in the present. They don't worry excessively about where they want to end up someday. Yes, they have developed goals, both long and short term. But they also recognize the importance of concentrating on the here and now. They focus their attention on the song they are writing, the vocal they are recording, or the performance they are giving. Musicians with heart and talent have learned to move before they felt completely ready. They challenge themselves to get rid of old beliefs that may be holding them back. Maybe they thought at one time that they didn't have enough talent to succeed. But now they have created a mindset within themselves that allows them to move forward without worrying that they're not good enough or that they may do something wrong.

They possess courage. Seeking to thrive in music can create anxiety. There are too many stories floating around about how hard and cutthroat the music business is. Yes, it can be hard and cutthroat, but those with heart tell themselves "I am who I am, I do what I do and I am not going to worry about whether I am good enough. I will strive with everything that I have to improve myself, to sharpen my skills, and to meet and work with others who share the same goals and the same mindset."

Of course, this is not the definitive list of what makes up "heart." After all, the concept of heart is not easily defined.

I believe that anyone who really loves music, and wants to be involved in its creation and performance, has some measure of talent. My hope is that you will also develop a large measure of heart.

UPCOMING AT THIRD STREET COFFEEHOUSE

- Aug 24 Mike Pearrell (Roanoke)
Aug 31 Crys Matthews (Herndon, VA)
Sep 7 Owen Danoff (Washington, DC)
Sep 14 Howie Campbell & Friends
(Charlottesville, VA)
Sep 21 John Powell (Fincastle, VA)
Sep 28 Another Roadside Attraction
(Roanoke, VA)
Oct 5 Ragtop (Roanoke, VA)
Oct 12 Kat Mills (Blacksburg, VA)
Oct 19 Joshua Sherman (Salem, VA)
Oct 26 Flint Blade (Ft. Pierce, FL)
Nov 2 Robbie Dummitt (Roanoke, VA)
Nov 9 Karl Hepler (Glen Allen, VA)
Nov 16 Bob Schmucker & Jim Page
(Vinton, VA)
Nov 23 Closed for Thanksgiving
Nov 30 Contemporary Christian Music
hosted by the Langstons

Third Street Coffeehouse is a non-profit coffeehouse established in 1987. We are 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! We "pass the hat" for donations to the featured performers. For more information please contact Marian McConnell at 540-309-4707; or email marian.mcconnell@gmail.com. Check us out online at: www.YouTube.com/user/3rdStreetCoffeehouse and on Facebook.

SVSA MEMBERSHIP

as of August 2012

Kathy Acosta
Marc Baskind
Aspen Black
Clay Blevins
David Bowen
Steve Clark
Chip Conway
Bob Coulter (Lifetime Member)
Sid Crosswhite (Lifetime Member)
Mike DeGiorgi
Mike Dittrich
Linda Fowler
Mike Franke
Jerry Gilmore
Dale Hamilton
George Harris
Dan Hildebrand
Josh Jones
Steve Langston
Mark Laperle
Leigh Littleton
Barbara Martin
Britt Mistele
David Motley
Mickey Nelson
Blue O'Connell
Mike Pearrell
Larry Sakayama
Connie Sellers
David Simpkins
Greg Trafidlo
Randy Walker
Eddie Williams

SVSA PERFORMING MEMBERS' UPCOMING GIGS

Mike Pearrell

Friday, August 24. Feature performer, Third Street Coffeehouse, Roanoke, Virginia.

Barbara Martin

Tuesday, September 11, 6:30-8:00 pm, Barbara Martin & Liz Barnes Sister Jade Blues Band, Jazz on the Patio, Roanoke Public Library, 706 South Jefferson Street, Roanoke, Virginia. Free admission.

Saturday, September 15, 7-9 pm, Barbara solo, Notaviva Vineyards, 13274 Sagle Road, Purcellville, Virginia. For more information see www.NotavivaVineyards.com.

Thursday, September 27, 6-9 pm, Barbara Martin Trio Virginia Museum of Fine Arts Jazz Café Series sponsored by Richmond Jazz Society, 200 N. Boulevard, Richmond, Virginia. Light fare and beverages available for sale. Free admission. For more information: www.vmfa.state.va.us/jazzcafe/.

Sunday, September 30, 7:30-10 pm, Barbara Martin and Liz Barnes with Tom Harbeck-guitar, Hotel Tabard Inn, 1739 N Street NW, Washington D.C. For info: www.tabardinn.com/restaurant/live_jazz

David Simpkins

Sept. 8 Farmers Market, Vinton VA, 10 a.m.-2 p.m., with Greg Traftlo, Britt Mistele, and Kathy Acosta.

Sept. 15 Farmers Market, Radford VA, 10 a.m.-noon, solo.

Sept 29 Farmers Market, Floyd VA, 10 a.m.-noon, with the KGB.

Oct. 6 Farmers Market, Floyd VA, 10 a.m.-noon, with the KGB.

Nov. 14 Epicure Café, Fairfax VA, 8 p.m. Showcase with other Southwest Virginia songwriters.

Greg Trafidlo

Sept. 8 Vinton Market Art Show with David Simpkins, Britt Mistele and Kathy Acosta, Vinton, VA

Sept. 15 Performance with Trifolkal. Bower Center, Bedford, VA

Sept. 28 Fredericksburg Songwriter Showcase, Fredricksburg, VA

Aspen Black

Sept. 29 Mountain Spirit Festival, Rocky Mount, Virginia

Marc Baskind

Fri Aug. 24 Clam Diggers, Bedford, VA 8:30-11:30PM

Sat Aug. 25 Tazewell VA Main Street Festival w/ The Collegians 7:00-9:30PM

Sept. 1 Festival at Oak Hill WV w/The Collegians

Fri Sept. 7 Hidden Valley CC, Roanoke VA, Lounge, Solo 6:30-10:30PM

Sat Sept. 8 Bluefield VA Autumn Jamboree w/The Collegians 7:00-9:30PM

Fri Sept. 14 309 Winery, Bedford VA, 7:00-10:00PM

Sat Sept. 15 Honaker, VA w/The Collegians 7:30-10:30PM

Fri Sept. 21 Annie Moore's Irish Pub, Roanoke, VA, 7:30-10:30PM

Sat Sept. 22 Clam Diggers, Bedford, VA, 8:30-11:30PM

Sept. 29 Centerfest, Downtown Bedford, VA, 4:30-5:45

Amy Fowler (daughter of SVSA member Linda Fowler)

Friday, August 24, Muse Coffee House, "Amy Fowler and Friends" will present contemporary Christian music at 7 p.m. No admission charge; a "love offering" will be accepted to further Amy's mission work.

SVSA Members' Recordings



eyes on the horizon



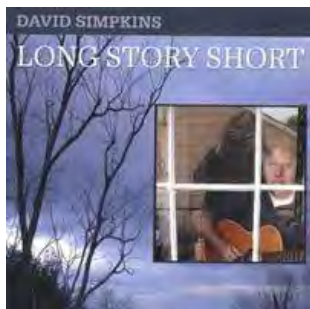
kaleidoscope



crossing over time



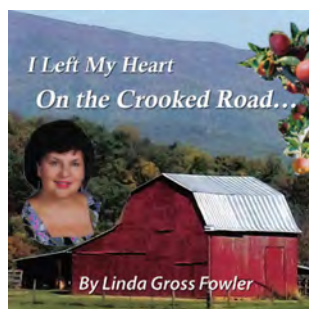
marc with a "c"



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..

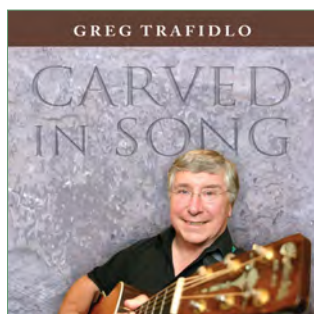
Linda Fowler

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.

SVSA Classifieds

FOR SALE

Taylor T5 Hollow body acoustic/electric guitar. Nice dark sunburst top, excellent condition. \$1000. Contact Britt at 540-745-6771, or britzsongz@aol.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 for more information.

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.

WANTED

12- or 16-channel mixer, powered or unpowered. Prefer Peavey, Yamaha, or Mackie. Built-ins a plus (i.e. effects, EQ, etc.) (Would love to find a Peavey XR1200 in good shape). Everything must work. Audio Snake - 12 X 4 X 50 or 16 X 4 X 50 (or near that). 1/4" returns and box on stage end important. Reply to **Sid Crosswhite**: scrosswhite@verizon.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.

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FOR SALE

2 Carvin LM12 Molded 12" 2-Way Main/Monitor. \$200 for both. **Barbara Martin**, (540) 886-2966, barbara@barbaramartinmusic.com.

FOR SALE

Two Peavey Impulse 500 PA Speakers with Stands. 56 pounds each. Each speaker has two full-range inputs, two bi-amp inputs. Maximum power 1400 watts peak, 700 watts RMS (program); 350 watts RMS (53 volts RMS). Impedance 8 ohms, crossover 1500 Hz. **\$350 for both.** Contact **David** at amosflame@aol.com.

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

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.

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

Seen on the Musical Scene

photos by SVSA member and photographer Leigh Littleton



The Roanoke-area Celtic group Second Wynde
at the Fincastle Vineyard and Winery August 4.



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