

SongWritersNotes

The Newsletter for San Diego Songwriters

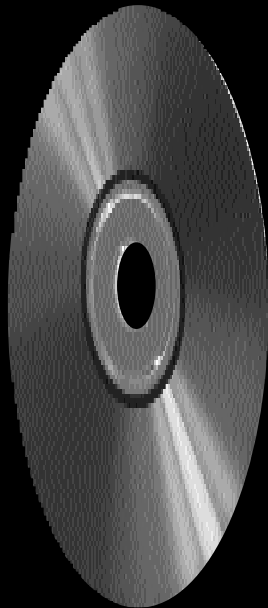
Volume 14 • April 2000

Published by
**The San Diego
Songwriters Guild**

3368 Governor Drive
Suite F-326
San Diego, CA 92122
619-225-2131

www.sdsongwriters.org

e-mail:
sdsongwriters@hotmail.com



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HC Markus	News Editor

The Casbah, Monday, April 24, 2000

“LOVE NOTES”

CD Release

PARTY

The San Diego Songwriters Guild announces its first **Compilation CD**, “Love Notes”, to benefit Children’s Hospital. The CD will be officially released at the Guild’s CD Release Party Monday, April 24, 2000 at the Casbah. Featured performers will include San Diego favorites Lisa Sanders, Dana Lee Wood, Chuck Schiele, the Bishop Jones Band and Diamond In The Rough.

Show your support for local music and children’s health. Please plan to attend the SDSG CD Release Party, Monday, April 24, 2000 at the Casbah, 2501 Kettner Blvd. in San Diego. Doors open at 8:30 pm, show starts at 9:00. **Admission is FREE!**

For more on the CD, see the article on page three.

Marcus *FILM Pitch Session Monday, May 15*

Barone

ALSO... Jai Josephs and Monica Benson

See Page 5 for Details!

From the President's Desk . . .

SDSG started out the new millennium by hosting a pitch session with SpinRecords.com. Six members of Spin's A&R staff were kind enough to visit us on Monday night, February 28th, after a long day of listening to music at work. They were a very gracious and articulate group who had something positive to say about nearly every song they listened to. The fact that a lot of GREAT material was pitched that night certainly helped make the evening rewarding for our guests and members alike.



The following Monday, March 7th, our guest was grammy-nominated songwriter **Harriet Schock**, author of "Ain't No Way To Treat A Lady." Harriet teaches courses in songwriting and was clearly in her element as she critiqued material throughout the evening. The fact that she liked my song lyrics underscored her good taste!

Don't miss the guild's **CD release party coming Monday, April 24th at the Casbah**. Doors open at 8:30. and the line-up of performers includes Dana LeeWood, Lisa Sanders, Chuck Schiele, The Bishop Jones Band, and Diamond in the Rough. The SDSG CD is a compilation of songs from members of the guild, and all proceeds will go to benefit Children's Hospital. Many people have worked long and hard on this project. There are many headaches involved in undertaking like this one, and believe me, we took a lot of aspirin. There is just no way I can adequately express my gratitude to everyone who has contributed to the CD. I'm proud to be the president of an organization that dared to undertake such a project. **Special thanks goes to our producer Nairobi Sailcat, Bob Duffy for party planning, prioritizing and promotion, and, of course, to all our members who submitted songs for the CD.**

I'll see you Monday, the 24th, at the Casbah! **-Tony Taravella**

What's Going On?

Monday, April 24 is the **SDSG CD Release Party**... see page 1 for more. Admission is **FREE!**

On **Sunday, April 30th**, from 7 to 10 PM, the **San Diego Songwriters Guild** collaborates with the **San Diego Folk Heritage Festival** for the first time ever to present a live show. It will be at Templar's Hall, in Old Poway Park, Poway, and the lineup will include **Steve White** (first runner-up in the 1999 SDSG song contest), The **Dominelli Sisters**, and the Acoustic Blues of **Myron & The Koniptions**. Admission is only \$7 for what is sure to be a great night of solid music. Come on out!

Saturday, May 13, **HC Markus** and **Markus Van Such** will be appearing at the **Muscular Distrophy Association's 20th Anniversary Tailgate Party** at **Qualcomm Stadium**. Don't miss this \$15.00 All You Can Eat and Drink (Carl Strauss will be there!) benefit, and the Padres game that follows. Festivities begin at 2:00 PM. Call (858) 492-9792 for info and tickets.

Monday, May 15, be sure to catch **Marcus Barone** hosting his Film Music Pitch/Workshop at the **Doubletree**. See page 5 for more.

Saturday, May 20, SDSG hosts **Jai Josephs** at **Twiggs Green Room**. Register now, save \$10.00 & get a free critique (first 15 only). Page 5 has the lowdown on this event.

Monday, June 12, Publisher **Monica Benson** joins SDSG at the **Doubletree** for a wide-ranging pitch session. See page 5 for details.

Catch SDSG Performers at the **Del Mar Fair** on **June 25 and 26**.

John Dawes and **Time Sweeney** won't waste your time... catch 'em at the **Doubletree** Hotel at 7:00 PM on **Monday, July 10** for a wonderful web workshop. Registration starts at 6:30.



“Love Notes” from **SDSG**

Benefitting San Diego Children's Hospital

At last! A superb collection of some of SDSG's great writers' work is available on compact disc. Produced by Pro Member Nairobi Sailcat, the 13-song CD “Love Notes” includes cuts by Grammy-nominated songwriter Ellen Silverstein, 1998 SDSG Song Contest winner Dana Lee Wood, and a cut by Nairobi Sailcat and 1999 SDSG Contest winner & Grammy nominee Sunny Hilden. Paul Montesano, Markus Van Such (writer Mark “HC Markus” Hattersley won SDSG's 1994 song contest), Bishop Jones, Melanie Ray Brown, Janet Snare, Doug Ingle Jr., Phyllis Fishleder and Joan Kurland are also featured.

The compilation covers a wide range of musical styles ranging from pop & r&b, to country and jazz. Whatever your musical tastes, you'll find music you like in this collection. **Proceeds from the sale of the CD will be donated to San Diego Children's Hospital Music Program.**

Advance orders are now being taken. If you order before April 23, 2000 you can get the CD for only \$12.00 – a \$3.00 savings off the list price of \$15.00 after April 23rd. For Advance Sales, send your \$12.00 check or Money Order to San Diego Songwriters Guild, 3368 Governor Drive, Suite F-326, San Diego, CA 92122, or call 619-225-2131. Please be sure to include your address and telephone number with your order.

“Love Notes” Songs and Credits

Lifetime Lovers written by E. Silverstein, H. Powell, W. Zimmerman and L. Fiddmont-Linsey, performed by L. Fiddmont-Linsey, produced by H. Powell and W. Zimmerman

I Wanna' Kiss You Everywhere written by N. Sailcat and S. Hilden, performed by A. Whitlock, produced by Nairobi Sailcat & Phat-Cat Productions

I'm Never Sayin' Never Again written, performed and produced by Paul Montesano

Sweet Bites written and produced by Mark “HC Markus” Hattersley and performed by Markus Van Such

Exactly What I Want written and produced by Nairobi Sailcat, performed by S. Lindgren and N. Sailcat

Loveless written and performed by Bishop Jones, produced by Josquin des Pres

What's A Little Lady To Do written and performed by Melanie Ray Brown, produced by Mark Springer

Freedom and Whiskey written by Janet Snare, produced and performed by Country Q Productions

New Found Love written, performed and produced by Doug Ingle Jr.

Angels All Around You written, performed and produced by Dana LeeWood

Love Hangs In The Balance written and produced by D. Young, E. Silverstein, performed by Erin Duncan

Tell Me written and produced by Phyllis Baratz Fishleder, performed by G. Urata and J. Azaello Jr.

I Believe written, performed and produced by Joan Kurland

Compilation produced by Nairobi Sailcat. Cover Design by Peggy Jones and David Andrade.

Mastered by HC Markus and Nairobi Sailcat at Jesse Boarman's Studio 69.

Additional pre-mastering by Kenny Padilla. Photography by R. D. Heath.

Thanks to Diane Thompson, Peggy Jones, Ellen Silverstein, Steve George, Randy Fischer, Margie Reese, Jesse Boarman and all the San Diego Songwriters Guild volunteers who helped make this project possible.

Special Thanks to SDSG's Bob Duffy for shepherding “Love Notes” thru production.

SDSG News Makers

SDSG member and songwriter **Zach Friend** shares a string of recent success stories— his band **Sidecar** was just ranked #1 on the **Billboard Talent Net** charts and was also named to the **best of riffage.com CD**. As a result of these two successes, Sidecar has been contacted by **Affiant Records** for consideration.

Oram Miller reports that San Diego's own **World Music Radio** was featured in this quarter's issue of Los Angeles-based Howard Freedman's e-newsletter, **iRADIO.com** (<http://www.iradio.com>). Check out Howard's fine website and click on "Current Issue" to see the article. And don't forget to check out the tunes at www.worldmusicradio.org

Ellen Silverstein, producer, Grammy-nominated songwriter, and CEO of Never Off Key Music, has signed **Melissa Worthington**- a semi-finalist in Lilith Fair- to a production deal. Listen for great things to come from this powerful pair.

SDSG's **John Dawes** recently completed the orchestral score for the independent film “**Loss**.” John's themes perfectly compliment the dark tones of this work. The recording was produced in Dawes' private studio.

Mimi Estrada has been seeing significant interest in her work since placed on MP3.com. Congratulations Mimi!

The Guild promotes members who have earned successes locally, nationally or internationally. Email HCMarkus@aol.com or call the SDSG Hotline and leave a message to share your success story.

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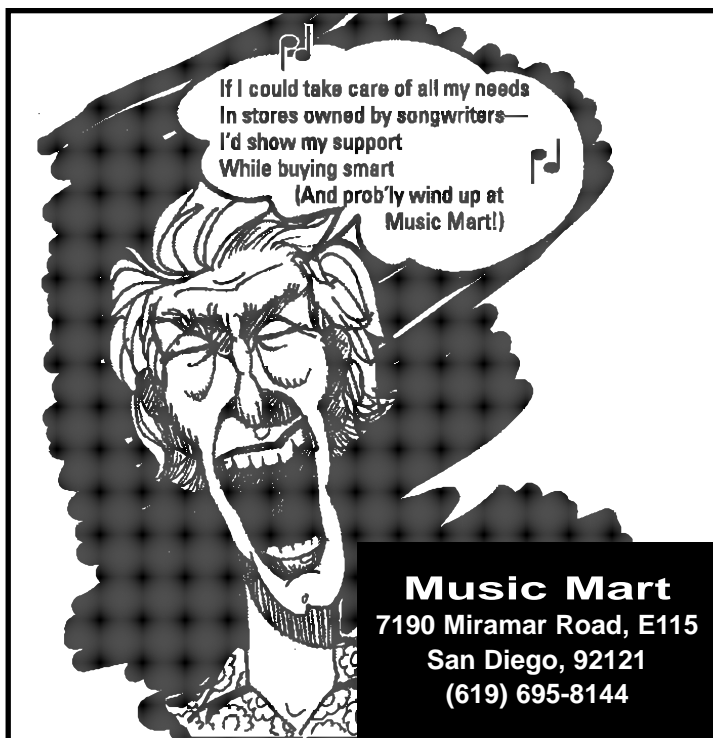
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Jai Josephs

MELODY SEMINAR

**Saturday May 20
11:30 - 4:00
Twiggs Green Room**

Author of the classic writers' textbook "Writing Music for Hit Songs", Jai Josephs is an LA-based songwriter/producer who's credits include Jose Feliciano, Little Richard and numerous film and TV cuts. He is a member of TAXI's A&R staff, a great teacher and an inspiration to all who have had the chance to hear him speak. This seminar, which runs from 11:30 to 4:00 on **Saturday, May 20** will take place at **Twigg's**, located at the corner of Park and Madison in Hillcrest.

In this session, we will study the elements of melody. Jai Josephs brings with him a tremendously rich tool kit, honed by years of experience. Jai emphasizes the musical aspect of songwriting, unlike so many others who focus on lyrics exclusively.

The cost is \$35 in advance/\$45 at the door for SDSG members, \$40 in advance/\$50 at the door for non-members. Jai will critique a song for the first 15 who sign up, so register now!

Send your check marked "Josephs Seminar" to SDSG, 3368 Governor Dr., Suite F-236 San Diego, CA 92122

Marcus Barone May 15

Marcus Barone joins SDSG for a unique film source music workshop on Monday, May 15. This composer, musician and music supervisor's experience includes serving as Director of Music for Orion Pictures/MPCA and music supervision projects for Motion Picture Corp. of America, Destination Pictures and Universal. Marcus' many talents have been utilized during years of work in film music. His credits include "Dumb And Dumber", "KingPin", "Gang Related", "If Lucy Fell", and great new projects like "Bats" and Warner Bros "Lakeboat".

Marcus will demonstrate the nuts and bolts of the music supervisor's job and will drive home the impact of music on a film's mood with real life examples. You will have the opportunity to hear your own music accompany selected scenes, including "The Bar Room", "The Montage", "Urban", and more! **Throughout this event, Marcus will be listening for great music he can use in future films.** Remember, Marcus needs master quality recordings suitable for dropping right into a soundtrack. Of course, variety is the spice of life when it comes to source music, so don't hold back that eclectic track! Marcus is not looking for film score.

Bring a sampler of your tunes for the workshop. Participation fees are \$10 per participant. Admission is free for SDSG members, \$20 for non-members, who must pay admission to participate with their material in the workshop. SDSG memberships will be available at the door. Registration starts at 6:30 PM and closes at the start of the meeting, **7:00 PM, at the Doubletree Hotel, Hazard Center.**

-Mark "HC Markus" Hattersley

Monica Benson June 12

Says publisher Monica Benson, "I'm looking for great songs in every style. I know that might sound vague but it's true."

Monica Benson joins SDSG on **Monday, June 12, 2000 at the Doubletree Hotel.** Specific ideas she suggests are songs for Christine Aguilera, Backstreet Boys, Jennifer Lopez, Latin songs ("like Ricky Martin or Enrique Iglesias") great up-tempo in any style ("Everyone seems to need up-tempo more than ballads") and songs in the styles of Celine Dion, Mariah Carey and Sheryl Crowe.

A brief resume of Monica's covers includes Leslie Carter (a single coming out on on DreamWorks in June), Dana Dawson, Jonathan Butler, Phil Perry, Jonathan Pierce, Anita Baker, Simply Red, Innosense (Lou Perlman's next group), Three Little Women, Christian Davis, Divine and Precious. Monica has also had songs recorded by Judy Cheeks, Louise, Peabo Bryson, Jody Watley, Diane Schuur, Divine, The Temptations, Patti Austin, Phyllis Hyman and Sandino and has placed songs in TV shows like NOW AND AGAIN, JACK AND JILL, FELICITY, CHARMED, BEVERLY HILLS 90210, MELROSE PLACE and movies like RUNAWAY BRIDE, THE SIXTH MAN, SPECIES II, and DEEP BLUE SEA.

Clearly, this Saturday session offers SDSG writers a **fantastic opportunity** to meet and pitch for a powerhouse publisher with a great track record. Song submissions are \$10.00 each, limited to 2 per writer or team of writers. Admission to the event is FREE to SDSG members, \$20.00 for non-members. Please see "The Pitch Session" on page 8 for details and guidelines. Register starting at 6:30 PM. **The session will begin at 7:00 PM.**

- Ellen Silverstein

Personnel Department

MEMBERSHIP MANAGER SDSG is looking for someone to assist with the Guild's membership database and mailings. Please call the SDSG Hotline to volunteer.

GUILD MEMBERS WHO PLAY TRADITIONAL FOLK OR ETHNIC MUSIC please call Tony Taravella at (619) 280-3676 for a great opportunity in San Diego.

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SONGWRITER, COMPOSER from Switzerland (french and english speaker) is looking for a lyricist collaborator to write english lyrics in the Pop, Top 40 style. Yves Durr (858) 273-2151 Ouarg@hotmail.com

TO SAVE MONEY on the SDSG "Love Notes" CD, place your advance order now... see the article on page 3.

DO YOU HAVE A GREAT MUSIC BUSINESS STORY?
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" THE PITCH SESSION "

PRODUCERS, PUBLISHERS, A&R REPRESENTATIVES, MANAGERS and ARTISTS may screen for a specific recording project. They use these events to find songs, singers, musicians, etc. Our guests may critique your song and give you valuable feedback on how you could improve upon it if time permits. The guest may "pick-up" your song which means they would like to hear it again for further consideration.

Submission Rules

- One song per Guild Member will be listened to before those of Non-Members.
- On exceptionally busy nights, we reserve the option to limit the number of tapes submitted by an individual to any event. This option applies equally to those members submitting tapes by mail. We ask that writers number their tapes, #1 being your first choice, #2 you second, so that we may play them according to your priorities.
- Due to time limits, we cannot guarantee that your song will be heard in the Pitch Session.

Fees

- For the admission price of \$10 per song (limit 1 to 2 songs per writer, varies with guests), you may enter your song(s) for the Pitch Session. Members may sign up tapes in advance.
- If you want more than one song in any event, it is \$10 for each additional tape.
- You may join The San Diego Songwriters Guild on the night of an event for a \$45 yearly membership fee. Non-members are charged a \$20 door fee in addition to tape submission fees. The door fee must be paid by non-members wishing to pitch songs.

How It Works

- Bring neatly typed lyric sheet and cassette cued to the beginning of the song you want heard.
- Tapes will not be accepted for the Pitch Session after the start of the event.
- Be sure to include your name and phone number on both your lyric sheet and your tape because they may get separated.
- The Pitch Session is limited to 70 tapes. Once event is filled, sign up is closed, even if the event has not started. SDSG reserves the right to limit the number of submissions further.
- When you check in your tape, sign in all names of writers, song title and phone number, so that others who hear your song can contact you.
- Tapes will be referred to by song title. Writers may or may not remain anonymous during the Pitch session depending on our guest for that event.

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Reality: The Training Wheels

by Harriet Schock

DID YOU EVER USE TRAINING WHEELS when you were learning to ride a bicycle? Or did you ever see anyone else use them? The purpose is to keep the bicycle from tipping over. They allow the rider to stay on long enough to perfect some of the skills of riding a bicycle.

Well, I think reality does that for the songwriter. Actually, it does it for any kind of writer. "Write what you know," they tell you in school. And out of school. And "they're" right. Margaret Mitchell only wrote one novel and legend has it, she hid *Gone with the Wind* in coffee cans all over her house, before she showed it to anyone. But she didn't write an action adventure story or a who-done-it set on a European steamer. She wrote what was familiar to her. She may not have lived every scene, but she knew the people. They were composites of people she knew or was related to, in a time and place she understood.

Songwriters who write from a place of truth have the odds in their favor in many ways. First of all, as my mother used to say, "Tell the truth, and you won't have to rely upon your memory." Reality keeps you from falling off into illogic. Too many of the songs I see from students skip from one thought to another with enough non sequiturs to give you whiplash.

The intention to communicate something real to a real person keeps what you say on track, keeps it flowing logically like a communication you would make. In life, when you're telling someone something that happened or asking that person for something you want, you don't leap from one thought to another or change person or tenses. For that matter, you don't string together cliches and stay on the surface. You say what you mean, interestingly, with pictures and

passion. But when a person sits down to write a song, sometimes all of these good habits fall by the wayside. The minute you start "songwriting" instead of communicating, you've blown it. It's like an actor who's "acting." Immediately, the audience is pulled out of the experience of the movie or play and their attention goes on his acting. People should not be conscious that you're writing. And when you're really good at it, they won't be. They'll just be moved. Reality is a way to help you get to that point.

I think of songwriting as a language people speak. When they're just beginning, they can barely speak the language. But after many years, they're fluent. They can pass as a native. So should a person speak on a subject he doesn't know, in a language he doesn't yet speak fluently? How many challenges do we need at one time? And yet day after day, I see people trying to write "save the world" songs—the hardest kind to pull off—when their level of proficiency in the language of songwriting is somewhere around "Where's the bathroom?"

This is another reason why it's such a crucial mistake to chase trends. Based on their desires to get a hit, songwriters sometimes will try to write what someone told them was "happening" rather than what they know about. Of course, there are hundreds of other writers who can write just as well, for whom that subject is real. So the pictures will be real, the

logic will be strong and the impact will be superior in their songs. In the trend-chasing songwriter's songs, everything will appear to have been written from the outside at arm's length by someone with very long arms.

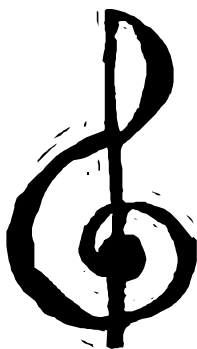
Having been a final judge on the "Help Heal L.A." contest, I only heard a small fraction of the entries, but I understand from the preliminary judges that people in Iowa were writing songs about how to solve the problems on the streets of L.A. And of course, on top of their blatant lack of authenticity, they were preaching as well. Strike three.

The final point I'd like to make on the subject of reality in songwriting is, I don't care how popular country music is now. If you really prefer those major seventh chords and cryptic lyrics, please stop writing country songs. Don't you think Nashville can smell your pandering from 2000 miles away? Your style should be based on reality too.

I should acknowledge Nik Venet for some of my viewpoint on this, because when he produced my fourth album, he encouraged me to be who I am, and to write what I know, to be totally truthful as a writer and a performer, as well. I had taken a vacation from artistic integrity and was really enjoying myself writing what I later discovered to be mindless dance music. Now I understand the full meaning of his comment to me when he heard it. "Get real," he said. And so I did.

Harriet Schock wrote the Grammy-nominated standard, "Ain't No Way To Treat A Lady," and co-wrote "First Time On A Ferris Wheel," plus many other songs for records and films. Her fourth solo album, American Romance, produced and directed by Nik Venet, was recently released on Godsdog Records and she co-wrote all the songs for the ABC animated "The Secret Garden." She is founder of the Harriet Schock School of Songwriting, which offers private consultation and correspondence courses.

For information, call (323) 934-5691



SDSG and Folk Heritage
April 30 at Old Poway Park

Jai Josephs
Saturday, May 20
Twiggs Green Room
11:30 AM

Monica Benson
Monday, June 12
Doubletree Hotel
Sign in 6:30 PM

SDSG at the Del Mar Fair
June 25 and 26

Dawes/Sweeney workshop
July 10 @ Doubletree

FOR INFORMATION
www.sdsongwriters.org
or call 619-225-2131



SDSG

CD

Release Party

Monday, April 24

8:00 PM

at The Casbah

Marcus
BARONE

Film & TV Pitch

Monday, May 15

at the Doubletree

Sign in @ 6:30



SongWritersNotes

The San Diego Songwriters Guild
3368 Governor Drive, Suite F-326
San Diego, CA 92122

Address Correction Requested

Please check your membership expiration date below

First Class Mail

