

SongWritersNotes

20 Years Supporting San Diego Songwriters

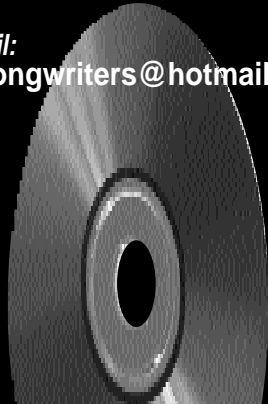
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Songwriters Guild**

3368 Governor Drive
Suite F-326
San Diego, CA 92122
619-615-8874

www.sdsongwriters.org

e-mail:
sdsongwriters@hotmail.com



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Production Music Pitch, Monday, July 15, 2002

Todd Kern **Network** **Music**

Todd Kern, Marketing Director for Network Music, will be visiting with SDSG for our next pitch session, Monday, July 15, 2002, at the Doubletree Hotel in Mission Valley.

Network Music is a full service production music company offering music for advertisers, broadcasters, multimedia producers and educators which features the Production Music Library, Production Elements, Classical Music Libraries and Presentation Audio. Network's clients include CBS, HBO, Disney, Microsoft and yahoo.com. Local clients include the San Diego Padres, Sea World, XTRA and KPBS.

Todd will be looking for all styles of music. Upcoming Network productions include: **electronic** (Buddha bar), **film score** (electronic & orchestral), **holiday** (non-traditional), **pop country**, **top 40**, and **contemporary Brit rock** (Starsailor/Coldplay/Radiohead). Network is not a record company, but rather a production music company...so the music needs to emulate popular styles and songs without being obtrusive in vocals and production.

This pitch is open to SDSG members only but, as always, SDSG memberships are available at the session. Annual dues are \$45.00. Registration opens at 6:30 PM. The meeting begins at 7:00. A maximum of two submissions per writer or team of writers will be allowed. Pitch fees are \$10 per submission. Non-members may attend the session as observers for \$20.00. For general information on pitch sessions, see page six of this issue of Songwriters Notes.

- Mark Charles Hattersley

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From the Songwriter's Desk . . .



Our July guest, Todd Kern of Network Music, reminds me that Network is not a record company. It is a *production music company* that strives to place music it controls in advertisements, television, movies and other multimedia productions.

Whenever we watch TV, endure educational videos at work or listen to commercials, chances are good that we are hearing production music in the background. With songs ranging from full classical recordings to electronic ambiences to raucous rock & roll, a good music library has a song for all seasons, for music is the spice that flavors every production.

Production Music, or "Library," is generally aimed at clients who are looking for high-quality background music for their productions that can be licensed for reasonable, predictable rates. Additional income can be generated via performance royalties. Usage is tracked by a Performing Rights Organization ("PRO") like ASCAP, SESAC or, in Network's case, BMI. Performance royalties are paid by the PRO.

Of course, if music is going to grace a TV show or advertisement, it must sound professional. Production music companies generally look for master-quality recordings.

Network Music is one of the world's leading sources of production music, and it does a great job getting its music revenue-generating usage. I speak from first-hand experience: Songs I have published with this company have earned me thousands of dollars through placement on TV shows like Wild About Animals, My Classic Car, ESPN Sports and Access Hollywood. Thanks to Network, even spanish-language soap operas use my work.

Perhaps my future favorite TV show will feature a your original composition. I look forward to hearing it for the first of many times at our July 15 pitch.

- Mark Charles Hattersley

What's Going On?

SDSG Live Showcase at Lestat's, 3343 Adams Avenue, on **Wednesday, July 31**, from 9 to 11 pm.

Another **SDSG Live Showcase** at the **Cafe Salotto**, 5960 El Cajon Blvd. on **Saturday, August 31**, from 8 to 11 pm.

SDSG Pitches at the Doubletree July 15 and September 23. See pages 1 and 3 for details.

Monday, July 22, 8-10:30pm San Diego NSAI Monthly Workshop Meeting at the home of Liz Axford. A chance to critique songs and listen to one of the NSAI Speaker CDs from the NSAI office in Nashville. Guest speaker/visitor TBA. Please come prepared with one song for a critique and 15-20 typed lyric sheets. \$10 donation requested of non-members. **Contact EAxford@aol.com or (858)481-5650 for NSAI information. In Temecula, contact mlfunnybunny@hotmail.com.**

Saturday, August 31, 10am-5:30pm All-day NSAI songwriting seminar with JASON BLUME www.jasonblume.com at the Stratford Inn, 710 Camino Del Mar, Del Mar, CA. Jason is one of the country's most successful songwriters and most respected songwriting teachers. His songs have been on Grammy nominated albums by The Backstreet Boys and Britney Spears, and recorded by LMNT, 3 of Hearts, Boyz 'n Girlz United, Steve Azar, Collin Raye, John Berry (#5 "Change My Mind"), The Oak Ridge Boys, and many others. He is the author of the critically acclaimed and best-selling "6-Steps to Songwriting Success" (Billboard Books) and his new book "Inside Songwriting: Getting to the Heart of Creativity" is due out in 2003. He has also produced the "Writing Hit Melodies" instructional CD and "The Way I Heard It," his own vision of his songs recorded by major artists. Make the most of your holiday weekend by spending it in a great environment near the ocean and honing your songwriting skills! Free lunch and parking. Song critiques included. Early-bird registration fee is \$40 for NSAI members and \$50 for non-members before August 1, 2002. After August 1, the fee is \$50 for NSAI members and \$60 for non-members. Space is limited so register early. Checks should be made payable to Liz Axford and sent to: Liz Axford PO Box 85 Del Mar, CA 92014-0085 **Contact EAxford@aol.com or (858)481-5650 for more information and to register.**

Check SDSongwriters.org for a great list of Nashville venues and open mic events, courtesy of NSAI!



See "Opportunities and Newsmakers" on page five for contests and other news



Power Diamond Music's

JIM CASEY

Bob Duffy has confirmed that **Jim Casey** of **Power Diamond Music** of Nashville will join SDSG for a pitch session on **Monday night, September 23, 2002** at the Doubletree Hotel. We will provide more info on this great Country pitch opportunity as we get closer to the pitch date... check our website, SDSongwriters.org, for details.

Admission/registration for this event will begin at 6:30 PM with the pitch session beginning at 7:00. Admission is free for Guild members and \$20 for non-members, with membership registration available at the door. SDSG Membership is required to pitch. Song pitch fees are \$10 per song, maximum of two songs per writer/songwriter team, time permitting. See "The Pitch Session" on page 6 for pitch guidelines and rules.

Thanks to Bob Duffy for lining up this country opportunity for SDSG members.

TRUTH VS. FACTS IN SONGWRITING

by Harriett Schock

JUST GIVE ME THE FACTS, MA'AM," Sergeant Friday used to say in *Dragnet*. And somehow we got the idea that the facts and the truth were synonymous. And frequently they are. But in song-writing, confusing the facts with the truth is like mistaking clay for sculpture. What is done with the facts, and which facts are chosen—that's everything.

First of all, let's be clear on what kind of songwriting is being discussed here. I'm not talking about "formula" stock songwriting. I'm talking about songs that are written from a desire to say something. Songs that communicate some truth always have a longevity beyond mere "hit" songs, because that truth lives beyond fashion. Though the production style on the first record may become obsolete, the message in the lyric and melody will not. So the children of the fans who first heard it will discover it again in the modern clothing of new arrangement and production later on. That's what makes a classic, a standard.

Let's take a very down-to-earth example. You're writing a song for your parents' anniversary. You want to express the truth that they are heroes to you, that their love has withstood more than many others could have survived and they are deserving of the prize that comes with such courage and constancy—whatever you deem that to be. Now imagine that story told with these facts: You remember when you were six years old, he came home at 3 in the morning and she screamed her head off and threw a mirror at him. Seven years of bad luck later, they took you to Disneyland where you got really sick on those greasy cinnamon things. Lest you think I am jesting, let me assure you I've heard songs that have more inappropriate facts in them than this. And when I question their presence in the song, I hear the defense, "Well, that's what happened." Yes, I'm sure it did. But the sun came up again this morning and it doesn't go in every song you write.

Deciding which facts to use is what separates a true storyteller from a poser/lyric writer. One of the four qualities that makes a great songwriter, according to my mentor, Nik Venet, is "the talent to commu-

continued on page seven

San Diego NSAI Workshop News

Hope you didn't miss the June 24 San Diego NSAI Monthly Workshop Meeting at the home of Liz Axford. Special guests **KIM COPELAND** and **SUSAN TUCKER**, publishers and authors of the critically acclaimed book "The Soul of a Writer," offered their insight as they critiqued attendees' tunes. Kim and Susan have put together "The Personal Songwriting Workshop" and have written exercises for the NSAI Regional Workshops program. They are the publishers of "The Songwriters Connection" free monthly e-zine. Visit their Web site at www.journeypublishing.com.

See "What's Going On" on page two of this issue of Songwriters Notes for upcoming NSAI events, including a **Jason Blum** workshop August 31. The next NSAI meeting is set for July 22.

Contact Liz at EAxford@aol.com or (858)481-5650 for info on upcoming NSAI events.

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SDSG Opportunities and Newsmakers

International Songwriting Competition Now Accepting Songs. ISC is a new annual songwriting competition whose mission is to provide the opportunity for both aspiring and established songwriters to have their songs heard in a professional, international arena. Categories include: Pop, Rock, Country, Folk/Singer-Songwriter, R&B/Blues, Hip-Hop/Rap, World Music, and Lyrics Only.

www.songwritingcompetition.com

Now in its second year, **SongwriterUniverse** continues to grow in popularity. Thank you to readers in such overseas countries as Germany, Croatia, Congo, South Korea, Nigeria, Australia and New Zealand for joining the e-mail newsletter list. I welcome any suggestions on how to make SongwriterUniverse a better and more useful site. Thank you very much for your interest in SongwriterUniverse. All the best, **Dale Kawashima** songwriteruniverse.com

SongwriterUniverse advises us that hit writer/producer **Jud Friedman** is looking for great, young artists to produce. Friedman has helped several artists land major label deals. You can contact him directly at his e-mail address: judfriedman@earthlink.net.

Rancho Bohemia Studios is nearing completion. Keep your ears peeled!

Liz Axford has recently completed two compilation projects released by her company, Piano Press, and available through pianopress.com and amazon.com. The first is a book of ninety music-related poems titled "**The Art of Music - A Collection of Writings, Volume I**" featuring the work of forty North American poets and songwriters. The second release is "**Kidtunes**," a children's compilation CD featuring thirty songs by twenty-eight singer-songwriters from the U.S. and Canada. With a fun and delightful mixture of musical styles (folk, bluegrass, country, rock-n-roll), as well as children's and adult's voices, the album includes over seventy minutes of family friendly entertainment. A portion of the proceeds from "Kidtunes" are donated to UNICEF.

SDSG's "Love Notes" CD is available. Proceeds from sales go to **Children's Hospital**. If you'd like to hear this great CD for yourself, and support music for kids, please send your \$15.00 check or Money Order payable to SDSG to: 3368 Governor Dr, Suite F-326, San Diego, 92122.

NSAI and the Songwriters' Guild got together on Monday night April 29 for a "**Night of Original Songs Showcase**" at Smokey's II on Campo in Spring Valley. Seven performers played guitars in sets of two's on stage so there was some jamming done also! A fiddler, Celia, brought extra special sounds to the showcase! The excellent sound was provided by John M. from Los Angeles, a dynamic writer/performer who has won a Just Plain Folks Award and five honorable mentions in the Billboard Song Contest. The second Night of Original Songs Showcase took place on Thursday, May 23 at Shirley's Kitchen in La Mesa. The turnout was even better than our first showcase, and a great time was enjoyed by all! **Please call Dee at (619) 465-6532 if you want to become part of these showcases.** Or email her at dsongs@mindspring.com. The next event should be in July, as Dee is preparing for her trip to Nashville this month.

Email HCMarkus@cox.net to share your news



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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

- We reserve the right to limit the number of tapes submitted by an individual in any event. This right applies equally to those members submitting tapes by mail. We ask that writers number their tapes, #1 being your first choice, #2 your 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 submission 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 songs in advance.
- 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. Only SDSG members may pitch songs.

How It Works

- Bring neatly typed lyric sheet and CD or 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 or CD because they may get separated.
- The Pitch Session is limited to 70 tunes. 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 song, sign in all names of writers, song title and phone number, so that others who hear your song can contact you.
- Submissions 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.

Join the San Diego Songwriters Guild. Membership dues are \$45.00 annually.

Timely renewals are \$40.00 per year.

Be a part of your San Diego music community!

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A Note from Rex Benson

Rex Benson here... Hope all is well with everyone at SDSG. As a sideline to my regular publishing business, I am now offering personal telephone consultations to interested writers. Please call if would like to work with me.

Warm Regards,

Rex

As a result of many requests, I am beginning a Music Consultation Service geared directly at the Nashville Market. After 30 years in the Industry as a writer, and 23 years as a publisher, I have garnered knowledge that is valuable to aspiring writers. Interested/Serious writers may contact me at checks2rex@aol.com or at (714) 731-1737 to schedule a telephone consult.

Sessions can cover a variety of topics including (but not limited to) How to approach the Nashville Market, Your 'Best Shot' at getting songs cut, Competitive demos, Publishing Opportunities, Current Pitch Information, Record Company A and R Information, The realities of the Nashville Music Business, How to Break Through and much more.

Telephone consults are 60 minutes in duration and cost \$100.00 per session. Sessions are typically scheduled during West Coast evening hours, 7:00-10:00 P.M. Payment, by personal check or money order only, must be received 10 days prior to scheduled appointment. Participating writers may schedule a single appointment or a series of appointments. There is a 10% discount offered for 3 or more appointments scheduled at one time, and paid for simultaneously.

Rex Benson is Publisher of the KENNY ROGERS #1 Smash 'BUY ME A ROSE'...Finalist for CMA Single Of The Year 2000...BMI Award Winner...1,000,000 Performance Plateau... Songs recorded by Garth Brooks (with Trisha Yearwood), Kenny Rogers (with Brad Paisley), Tammy Wynette, Joe Diffie, Chris LeDoux, Chesapeake (with Linda Ronstadt), Kenny Rogers (with Alison Krauss and Billy Dean), Mel Tillis, The Oak Ridge Boys, Rich McCready, Bobby Vinton, Kenny Rogers (with Linda Davis) and many more... Numerous TV and Film placements.

Truth vs Facts in Songwriting

continued from page three

nicate truth and conceive from scratch realistic characters and situations in order to do so." Of course, many of these characters and situations will be straight from your life; many of them will be composites from different times and places in your life. But arranging those facts, shaping them into the story that will tell the truth you're imparting is like a sculptor taking a hunk of clay and bending it, adding a glob here and a twist there, taking part of it away.

When Paul Gallico (*The Snow Goose*) was asked what the hardest part of writing was, he said "the part you leave out." When you think about it, any situation you're writing about is so full of information, you have to be able to look at it as you would one of those "3 D" pictures and see the picture inside it. You have to look at life, full of irrelevant, fascinatingly distracting facts, strip them away and find the few key elements with which to tell your story, your truth. And if you tell it specifically, honestly, remarkably enough, other people will see their own truth in it. People will relate to it whose facts are totally different from yours. Truth is shared by many, specific facts are not.

Have you ever noticed two children from the same family remember the past totally differently? They may have had the same parents, lived in the same household, and yet they have totally different viewpoints and personalities. The facts surrounding them were the same, but they saw them differently, reacted differently to them. So to find any two people who actually share the same, objective experience is very difficult. It's better to paint with pictures the listener can put himself into. You'll never find the exact experience he had. That's why facts that don't go to the next level of revealing some truth are so lame in a song. A long time ago, of course, they used to sing songs to tell the news—before the days of newspapers. Bards would go from town to town singing of politics, the latest scandal, and other Hardcopy type lyrics. But art has always bent objective reality a bit to make its point. Novelists and playwrights are constantly using conglomerates of people they know

for characters. And many visual artists, after they've mastered the craft of realism move into a less photographic style to express their feelings about the subject. Matisse is said to have had a visitor in his art studio one time, an artist's worst nightmare, a person who avowedly doesn't "know anything about art" but knows what he likes. He pointed to a canvas of Matisse's and said to the artist, "That woman's arm is too long." Matisse answered, "That is not a woman, sir, it's a painting."

Today, especially with the renewed literacy in all art, songs, poems, novels, plays, films, and short stories are expected to lead the listener/reader into a world so fascinating and so real, that he discovers real people there, some of whom are himself. And by being all those people, he can shift his viewpoint and know what it feels like to be other people and to feel what they feel. You, as a songwriter, will have helped him achieve this. And not by sticking to the facts, ma'am, but by sculpting them into the truth.

Harriet Schock is a multi-platinum songwriter/recording artist whose songs have been recorded by numerous artists, nominated for a Grammy and used in films. This article is excerpted from her book, BECOMING REMARKABLE, published by Blue Dolphin, available nationwide. For further information about her book, CDs, teaching or consultation, go to harrietschock.com or call (323) 934-5691.

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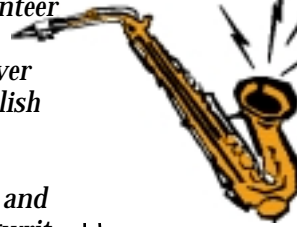
THE SAN DIEGO SONGWRITERS GUILD

The San Diego Songwriters Guild is a 501 (c) (3) non-profit corporation with no paid employees. It is operated on a break-even budget by a volunteer board of directors. Revenues are used to conduct seminars, rent meeting facilities, cover travel expenses for industry guests, and publish and distribute the SDSG newsletter.

The Guild's mission is to assist its members and interested public in the advancement of songwriting skills through educational programs, and to expose original songs to the recording, television and motion picture industries via pitch sessions with entertainment professionals. It is the Guild's aim to stimulate both the craft and the business of songwriting by serving published and unpublished writers working in all popular musical styles.

We sincerely appreciate your support for your premier industry resource, the San Diego Songwriters Guild.

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Todd Kern of
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JIM CASEY **Pitch**

MONDAY, SEPTEMBER 23

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