

great



songwriter

Congratulations to PSA's Annual Song Contest Winners!



Winner of Overall Best Song and Best Contemporary Christian Song

Ruth Wood
"Broken"

pictured with JC Tubbs, psa president

Congratulations to all of our winners:

Overall Best: Ruth Wood, "Broken"
 Folk: Karen Mal, "Gibraltar Road"
 Pop: Miracle Moore, "Lost in Love"
 Instrumental: John Mackay, untitled
 Rock: Louie Cate, "Put a Hold on You"
 Contemporary Christian: Ruth Wood, "Broken"
 Blues/Jazz/R&B: Louie Cate, "When Love Takes Possession"
 Country/Americana: T. Douglas Bush, "All of the Above"
 Children's: Patricia Harris, "Boogie Woogie Lullaby"

Many thanks to all of you who participated in this year's Annual Song Contest! That goes to all of our excellent entrants and to our fine and gracious judges. The Portland Songwriter's Association was most proud to show off the winners of the 29th Annual Song Contest at the Buffalo Gap on December 2nd. And we're proud to showcase them again right here. Thanks again, and we hope you look forward to next year's contest!

annual song contest judges

All of our song contest entries were first screened by the PSA Board (board members excluded from entry, of course) and the finalists in each category were then forwarded to industry judges. Following are bios for some of this year's Annual Song Contest judges. We are very grateful to these and all those who helped make this year's contest such a success.

MARV ROSS: best overall song

Marv Ross is a composer, musician, playwright, and producer. In 1981 he formed the band Quarterflash with his wife Rindy, and their debut album went platinum with four top-forty hits including their #3 single, Harden My Heart. Marv has written for the stage, television, and film with songs in Nightshift, Gremlins, and Fast Times at Ridgemont High. He's co-written with several accomplished composers including Burt Bacharach and Diane Warren. In 1993, Marv won an ASCAP Special Award for his first musical, Voices from the Oregon Trail, and received a 1998 RACC project grant for his new work-in-progress, The Ghosts of Celilo, a musical using Northwest traditional native music as the genesis for the score.

TRACY GRAMMER: best folk song

As half of the duo, Dave Carter & Tracy Grammer, Tracy co-produced three critically-acclaimed cds, performed at prestigious festivals and venues throughout North America, and toured with legend Joan Baez. The duo's rise to prominence was cut short by Carter's sudden death last July. "I gladly take up the torch," says Tracy, "on behalf of my brilliant partner, and on behalf of every dreamer who stumbles, as I did, upon a profound calling." Tracy begins touring in earnest in January 2003. www.daveandtracy.com / www.tracygrammer.com



**Winner of
Best Children's Song**
Patricia Harris
 "Boogie Woogie Lullaby"

ERIC HESTER: best pop song

Eric Hester is based in Madison, Wisconsin but has strong connections to the PSA. Hester was the 1997 "Song of the Year" winner and the 1999 "Best Song" and "Best Performance" winner, and was a 1999 Finalist in the Woody Guthrie Folk Songwriting Contest. Hester was a member of the CMJ chart-topping The Young Professionals. Hester performs original alternative acoustic music with an upbeat attitude and an offbeat edge. Hester recently released his sophomore solo CD, Blue Tattoo, produced by Craig Carothers. www.erichester.com.

PAUL BIONDI: best rock and best children's songs

Paul was born in Philadelphia, PA in 1957. His older brother Fred, who was a professional jazz drummer, motivated Paul into studying, playing and performing music at a very young age. His teacher and mentor was Robert "Boyse" Lowery who taught and motivated such players as Clifford Brown, Ernie Watts, and many other musicians on the East Coast. Paul was still in high school when he performed in jazz bands, studio sessions and in orchestras such as the Valley Forge Music Fair Orchestra backing up such artists as Tony Bennett, Mel Torme, Barbara Streisand, Ray Charles, Carmen McRea, Lena Horn, and many others. Before graduating from high school, he studied on the campus of the Berklee School of Jazz in Boston. After graduating, he toured for a little over three years with Gladys Knight, Aretha Franklin, Ike and Tina Turner, and a yearlong tour with Smokey Robinson.

SALLY HARMON: best instrumental song

Sally Harmon has a way of captivating an audience. There are thousands of people who have spent an evening (at the hotel she plays at) listening to her pour her heart into her music. She plays straight from the heart and she puts everything into each song-plus she has an extensive background in classical and pop music that combines to create magical moments. Her parents are avid fans of the arts. Growing up in Washington DC, she was taken to see most likely every show that came through all its fine theaters. At age four, after amazing them by coming home and playing for them what she had just heard, Sally's formal training began. Sally went on to earn a Master of Music degree, and has made 19 albums. www.sallyharmon.com

DENNIS ADAMS: best contemporary christian song

Dennis Adams has been Minister of Worship and the Arts in churches for over 20 years. In 1980, he received a B.A. in Sacred Church Music with a major in voice and a minor in piano. Dennis directs and oversees choirs, instrumentalists, drama, and seasonal productions. He has developed and implemented fully-graded music programs at various churches throughout the years. He enjoys teaching music theory and conducting! Mr. Adams is the Minister of Worship and the Arts at Coastal Cathedral Church of God in Savannah, Georgia and resides with his wife and three children.

JANICE SCROGGINS: best blues/jazz/r&b song

Janice Scroggins is a member of the Cascade Blues Association's "Muddy Award Hall of Fame." Scroggins is a piano keyboard player who has played with Norman Sylvester, Lloyd Jones, Curtis Salgado, Obo Addy, Thara Memory, Paul deLay, Terry Robb, Linda Hornbuckle, Delbert McClinton and many others.

BILLY HERZIG: best country/americana song

Billy Herzig is originally from Ft. Worth, Texas. He was the owner and main engineer of Abalone Studio from 1982-1988. During these years, Zig recorded and produced demos, jingles, and custom record projects, and played in bands. Since moving to Nashville in 1989, he has been a staff writer for Sony/Tree, Music Daily-Warner/Chappell and Peer/Talbot Music. He wrote "Right From The Start," a #1 single for Earl Thomas Conley (RCA) which was also used in the movie "Roadhouse". As an acoustic guitarist, Billy has played on hundreds of demo sessions, often as leader. Since 1996, Billy has co-owned Grey House Studio where he engineers and produces demos for many writers and publishers. He has also produced custom cd projects, indy label projects, as well as development deal demos and masters for several major labels. Zig has done demos for Capitol, Atlantic, MCA, Sony, Warner Bros., Warner-Chappell, BMG, RCA, Asylum, Arista, Universal, Famous, EMI, Almo-Irving, Polygram, Blue Water, High Seas, Hamstein, Curb, Sony/ATV, and many others. www.greyhousestudio.com.

ALL THE WRITE STUFF

A songwriting workshop from Rick and Janis Carnes, Songwriters Guild of America

March 5, 2003
6 to 10 pm, location TBA

Rick has written hits for Steve Wariner and Garth Brooks (Burning the Roadhouse Down, Long Neck Bottle), Reba McEntire (I Can't Even Get the Blues), and has co-written with Janis hits for The Whites (Pins and Needles) and Alabama (When It All Goes South). All in all, Rick has 21 million records sold with tunes he has written or co-written. He also has recorded on Warner's Brothers, Electra Asylum and MCA.

The cost will be \$35 for PSA members and \$45 for non-members. Send in your check by January 31, 2003, and deduct \$5 from the cost. Pay at the door the night of the seminar for \$40/\$50.

Send your check to:
PSA
PO Box 16985
Portland, OR 97292-0985



Phil Badalamenti, Proprietor
Battle Ground, Washington

(360) 687-4508
(503) 240-2152

An all digital multitrack recording studio in the country, in a peaceful setting with no pressure, specializing in solo artists, small bands & family recordings

hbstudios@yahoo.com

3 HOURS FOR \$50.00 Includes all of the following:

1/2 hour free setup time prior to the recording session, keyboard & vocal tracks if needed, composing and arranging help if needed.
Open M-F 6-9pm, Sat/Sun 9am-12, 1-7pm

Become Part of Portland Songwriters Association's Board of Directors
a chad-less election process

part one: a note from Mike Sussman, current psa treasurer

Dear Portland Songwriting Association Members,

A busy year has passed since we last elected PSA board members. Serving on the board is a great way to voice your interests as a songwriter, to choose and help with our annual goals, and to network with other members.

As always, we'll be electing a president, vice president, treasurer, and secretary, as well as up to 15 general board members. As a PSA member, you're encouraged to nominate any member, including yourself, for a board position. We ask board members to commit to one year of monthly meetings and good times.

See the summaries of board member duties below. Thanks for your interest in helping fellow songwriters.

psa board summaries

President

- Presides over meetings
- Serves as PSA spokesperson
- Serves as liaison with the community and other organizations
- Oversees committees and ensures that chairpersons are in place and carry out duties

Vice president

- Assists the president
- Provides leadership for developing programs
- Works with committee chairpersons
- Represents PSA at various events
- Promotes PSA
- Maintains contact with PSA members

Treasurer

- Maintains and reports on financial records
- Recommends budget to board
- Pays bills and deposits funds
- Provides necessary records to CPA for annual report

Secretary

- Takes, maintains and presents minutes at board meetings
- Carries out board correspondence

Board members

- Attend monthly board meetings
- Have equal votes on board
- May be appointed to fill empty officer positions
- May serve on committees (e.g., newsletter, song contest, event coordination)

part two: statements from current nominees

JC Tubbs, running for 2nd term as president: This last year was my first year as president of PSA. And a busy year it was. I would like to continue as president to find new and more creative ways to make PSA an organization that meets, and hopefully exceeds, the members' needs. Let's work together to get that accomplished.

Bill Wood, running for 2nd term as vice-president: I have lived in Portland for 16 years as a practicing Surgical Oncologist. After a brief stint in a rock band—the strangely named, Las Cucarachas del Muerte—I became interested in songwriting and have been a member of PSA for five years, serving the last two on the board and last year as VP. I have participated in the planning and implementation of a number of events and seminars. Beyond songwriting, I'm interested in performance, recording, and creative writing. I have a small project studio.

Gil Reynolds, running for treasurer: I have been writing my own songs and playing in band since I was in the 5th grade down in Eugene. Now living in Newberg, I have a small recording studio and have been playing in the festival band, Diamond Jones, since 1979. I am encouraged by the new energy that has come into the PSA of late and would like to see this organization become a major force in the Portland music scene.

Justin Stark, running for secretary: I would like to continue to serve as a general board member for the PSA. I am a relatively new member of the PSA (2 years). I want to remain involved in the PSA and its good work. In the past year as board member, I helped the PSA at the Daisychain Music Festival booth and with the Annual Song Contest. This year, I hope to become more involved in the workshops and showcases. Please vote for me. Thank you.

Alan Peterson, running for board member: I am a singer/songwriter from the Portland area. I would like to help PSA recruit more members and also have more 'benefits' for members. I would like to see PSA produce some type of "library" that would make our members songs available to persons who are interested in songs. I would like PSA to team up with other organizations to promote more concerts and venues for members to perform their creations. alan@alanpeterson.net or www.alanpeterson.net.

Doyle Marvin, running for board member: Running for PSA board membership to support local songwriting (and because I'm crazy?).

A QUICK PUBLIC RELATIONS MAINTENANCE NOTE from the editor, that is probably totally unnecessary, but just in case: As a representative of the board, I'm positive that in this context, "crazy" means "crazy for PSA." Thank you and have a pleasant tomorrow.

Denise Jarrell, running for board member: Well, job descriptionwise, I'm the one sending the PSA notices to the masses, and very recently picked up the job of answering the hotline. Not an officer (or a gentleman for that matter!) but just a member of the board. This will be my second year. I feel we just got 'on board' with the group and our function, so might as well go at least another year. I have no accolades musically. I've written songs for 30 years. I willwrite them as long as I breathe. It works well multi-tasking care of 2 growing girls, too many pets and working outside somewhere on 3.5 acres!

Kelli Caldwell, running for board member: I have very much enjoyed being a part of the board (even though I've been a slacker sometimes and I don't encourage slackism on the part of anyone intending to join). I'd like to continue doing the newsletter (even though I've been a slacker sometimes and I don't encourage slackishness on the part of anyone intending to join). Please vote for me (even though I've been a slacker sometimes; I don't plan to continue being a waywardist). Thank you.

part three: vote for one of us, or nominate yourself
and then vote for yourself (I did),
then send in your votes or
email them to kcaldwell@accelerant.net by Jan. 8

write in your votes, and send in by Jan. 8, 2003:

president: _____
 vice president: _____
 treasurer: _____
 secretary: _____
 board members (up to 15): _____

by mail: po box 16985, portland, or, 97292 — by phone: 503.727.9072

Portland Songwriters Association's November Turkey-shoot Showcase Bags Flightless Fowl and Finely Feathered Songs

by Stanley E. Fisher

The Portland Songwriters Association's Turkey-shoot Showcase bagged nine legal and eleven illegal flightless fowl plus a couple fairly airable covers and 27 finely feathered original songs Monday night November 4th at the local epicenter for original music, the famed Buffalo Gap Saloon.

Opening the Turkey shoot was the trio of Lon Jones, Sharon McCann, and Alan Peterson clucking and strutting under the band name "Second Wind." All three wear the ceremonial feathers of accomplished songwriters and performers and after several songs that introduced us to a varied array of "children": the child in all of us, pre-pubescent girls that "jump down from trees like jolly little tigers," and "I'll buckaroos" (spawn of the singer's lyrical minglements with The Tender Cowboy Of My Heart) ended their half-hour set in the very same way I hope to end my earthly days, "dig no grave, carve no stone, Scatter Me where the cool waters flow" and surrounded by the airborne resonance of three-part a-capella gospel harmony.

Dennis Gunn came (albeit several years ago) to the turkey-shoot showcase all the way from Nevada, in which state one day Janis Joplin rode right up by him on a Harley, parked, got off, and brushed past. A moment of personal transfiguration. In his opener Gold Dust, Dennis sang of the power of addictions, like love and gambling, and how there's "no kind way to break somebody's heart." In Fine Handwriting, Dennis told of a holiday trip to Washington DC, viewing its cherry trees, climbing its marble stairways, and seeing a rose across a page of "fine handwriting" laid beneath the engraving, in silver stone, of a name that -- thirty years earlier -- had belonged to a fellow soldier in Viet Nam.

Tom and Tom, Price and Burn, respectively, took the turkey-shoot showcase's prize in two categories: matched names and songs strong on quirk quotient. The two sang a tale of a hero in a play at the point of contemplating a meaningless life that carried faint musical suggestions of Bohemian Rhapsody and invited us to "watch me fade into the night sending News From Nowhere." In the tenderly titled Diagnose The Sickness, Tom and Tom convinced us "I'm not crazy, I'm quite well, enough to pass the test" by

recounting an appearance of the main character on Jay Leno and by his adroit use of tools taken from his "Batman lunch box." You fill in the blanks.

The wisp of a brunette that is Melanie Leaf belies and makes striking the expanse of emotional real estate capably covered in her songs. Solid Ground opens with an attraction based on the ether of poetry and rhyme but progresses to a solidly grounded obsession until it's time for masks to come off and lies to be set straight. Outcome withheld to prevent spoiling the ending for those who've not heard this song. In Melanie's second number the hook and title were one and the same and carried a clever semantic gender twist. The story is told by the female member of a significant couple locked in self-debate over whether to join her love in a new far-away setting, who sings "I'd like to be with you, out on the land, but a girl can not be a Right-hand Man."

Kenton "Rollin' " Dolan and Marlin "Snarlin' " Sayner, during a recent rehearsal, came to the excited self-analysis that they're "the toast and the jam." But further analysis is required to confirm who is who and which is which. If both were dropped to the floor simultaneously, I s'poze the one that sticks would have to be the jam. Kenton plays rhythm acoustic with a thick rich flavor (sorta' like my favorite ketchup) and on top Marlin adds buttery acoustic leads (like my favorite pancake syrup). They two did spread their special sauces over one song with, and one song without, the third and final food group: chocolate. The song without told a calorie-free story about a late-in-life marriage, with the main character confessing "as far as I've come, I'm [still] held in Love's mystery." The song with offered a Forest Gumpian selection of truffles, kisses, and other forms of the fine brown stuff with plenty to spare -- "oooh sweetness."

Marc Devine is the five-time uncontested winner of the "Most Remote Songwriter Award" for having made his fifth (or so) five-hour drive from LaGrande to play a PSA showcase. Marc does "remote" like urban folk do "lunch." He told us of a recent backwoods hike with a buddy that turned into a harrowing survival test. The experience inspired his song The Mountain in which he and the friend managed "to win the duel with death" despite plenty of op's not to. Marc's second song opened like many guys' fantasies open, on a warm secluded beach where he sees . . . guess what? a dream girl,

and "she looks lonely in the sand." So his handy-man hormone kicks in (you know, the one that says "I fix broken hearts baby, I'm your handy-man") and he spends the song luring Ms Lonely away from the beach and toward The Garden in hopes they'll "meet in the garden and find each other there."

JC Tubbs wants to be more like Dave Carter, so much so he wrote a song about it. For those of you not familiar with Dave, he was a long-time PSA member and a truly world-class songwriter. With collaborator in life and lyric Tracy Grammer, Dave was touring on the east coast with folk legend Joan Baez this summer when suddenly and unexpectedly, he was struck down by a massive heart attack. And JC is not alone in wanting to emulate Dave, but writing a song about it takes guts because, for most, it requires admitting we'd have to be a lot smarter, a lot better players, a lot better writers, and a lot of other lot-betters as listed in JC's light-hearted memorium to music's tragic loss. JC's song number two peeled three layers off the Hollywood experience as a rich guy, an average guy, and a poor guy all struggle to keep their dreams alive. One burden the rich guy had to bear was dealing with a rare option that fortune had presented him: to drink his own Perrier that had been used to fill his own hot tub. Nothing tingles the tongue like a tall drink of warm overpriced water spiced with an unknown blend of bodily secretions.

Bill Wood warned us that his first song would be "the downiest, bummiest song I've ever written." But not having heard Bill's full repertoire, we had no choice but to trust him. After four woeful minutes of miserable circumstance and many "sail me away," and "take me away" pleas for escape, our trust was fully justified. Where Bill's first song was down, bummy, woeful, and miserable -- his second song came like a blinding eclipse, shifted emotional gears radically, and thrust us all pell-mell over a 30% downgrade into misanthropic overdrive. "Don't come until I tell you to . . . take these hands of stone, take these feet of clay, don't call me on the phone, unless you got something to say." Somehow I think unsolicited emails would not be well received either.

As a bevy of lovely assistants made their way among the audience trading raffle tickets for patrons' cash, a quartet of trained stud poodles

psa monthly workshop participants (if you haven't ever come, you should... bring a song in-the-works)

h	Del Ford	"All About Perspective"	h	Sarah Honkala	"Match Made In Denver"
o	Sarah Honkala	"Who Can Blame Me"	o	John Nolan	"Autumn Day"
p	Denise Jarrell	"I Will Rise"	p	Phil Reynolds & Kelli Caldwell	"I Don't Want To Hear It Anymore"
u	Phil Badalamenti	"Big Bold Heart"	u	Phil Badalamenti	"Abigal & Gumbly"
e	JC Tubbs	"I Want To Be Like Dave"	e	Del Ford	"To Say Thanks"
t	John Noland	"The Journey"	t	Larry Wyatt	"That's What I Get"
y	Debbie Ilyn	"I Lift My Voice To You"	y	Joan Ausubel	"Why Did You Let Me Walk Away?"
o	Mike Sussman	"This Heart Has Healed"	o	Richard Emmet	untitled instrumental
r	Jim Massey	"Come Lean on Me"	r	Judd Swanson	A Simple Problem In Hydraulics
				Denise Jarrell	"Thank You Lord"
				Mike Sussman	"Ceciline"
				Debbie Elyn	"Grandma Rose"

stood on their hind legs and twirled in place exposing fuzzy grey poodle glory to the stunned crowd as showcase ringmaster Brent Rogers twirled in place singing Only My First Beer. But the crowd grew agitated when it appeared Brent would not be moving on to a second beer and a second bestial act so, mercifully, one of the evening's several prize drawings was held at that moment, and as would be repeated several times that night, the loot was hauled off by the performer-who-would-perform last: Sean Howard. More on Sean later.

Ernie Birney has played more PSA showcases than the number of times Keith Richards has passed out from socially questionable substances. But both of Ernie's songs on turkey-shoot night were warm and fuzzy with extra-thick soft downy fuzz. Uncle Danny Told Me So took us back to the time Ernie was three, when his favorite uncle "made the world seem a magical place" and illustrated life as "a grand ol' do-si-do." To put a different face and a different kind of performance on his other song, buddy and musical ringer Bob Connolly was specially imported from the far reaches of White Salmon, WA to play Ernie's second song. The overt plot was a smash success. For The Love Of The Song is a true-to-life and well-told story of the kind a songwriter tells best. It was a little bit of awe and a little bit of love as Ernie was mesmerized one night long ago by a beautiful songstress. "I heard a thousand violins and an orchestrated choir, looked around the room and only saw a mandolin and a guitar." Bob gave the song his own elegant country treatment,

and gave the audience one finely crafted performance. We all wanted more.

If Terri Payton and Sarah Sanders are not Indigo Girls fans, then the I-Girls should be fans of Terri and Sarah. Melodies on the move accented by vigorous harmonies no boy band can match, singing lyrics that skip along and sometimes get under the skin. Terra starts out earth-bound but moves through circumstance until "despite explanation or excuse . . . my tethered ends are comin' loose." In Drop By Drop the drops are the vital red stuff coursing through "this heart of mine too tightly wound, break through my breastbone just to get out."

After winning most of the raffle prizes available to be won, it was finally time for the aforementioned Sean Howard to perform and bring the night to a wrap. Sean's first song Motivation was sort of a guy's version of Love Will Save The Day. It opens ordinarily enough with the main character sitting down to watch the evening news, but the occasion turns remarkable when he's stirred inside and a challenge is taken to heart, "do you really want to make the change." Depending on who you ask, Sean's second song Dream Girl is either: A) his personal version of everyman's theme song, or B) an oxymoron. You make the call.

No turkeys were harmed during the filming of this production, however the film itself has obviously been lost, and thus far no one (not even Brent Rogers himself) is admitting anything whatsoever with regard to the twirling poodles.

the great songwriter

kelli caldwelleditor & layout
karolyn lasternews & notes
jim pantaziweb coordinator
j.c. tubbscontributor

psa officers

j.c. tubbspresident
bill woodvice president
pegeen lorenasecretary
michael sussmantreasurer

board of directors

kelli caldwell denise jarrell
doyle marvin heather p. noll justin stark

psa mentors

phil baker john & jo ann braheny
nicole campbell john de lance
theresa demarest mary beth felker
tracy grammer toni land lisa lepine
cary novotny kevin welch

sunday	monday	tuesday	wednesday	thursday	friday	saturday
			jan 1	2	3	4
5	6	showcase at 7 buffalo gap 7pm	send your board member votes 8	9	10	11
12	13	14	15	16	17	workshop 18 in lake oswego 11 am
19	20	21	22	23	24	25
26	27	28	29	board meeting at buf- falo gap 6:30pm 30	31	feb 1
2	3	year-end showcase, buf- falo gap, 7pm 4	5	6	7	8
9	10	11	12	13	14	workshop 15 in lake oswego 11 am
16	17	18	19	20	21	22
23	24	25	26	board meeting at buf- falo gap 6:30pm 27	28	mar 1
2	3	showcase at 4 buffalo gap 7pm	Rick & Janis 5 Carnes work- shop 6-10 pm	6	7	8
9	10	11	12	13	14	workshop 15 in lake oswego 11 am
16	17	18	19	20	21	22
23	24	25	26	board meeting at buf- falo gap 6:30pm 27	28	29
30	31					

psa opportunities:

Rick and Janis Carnes workshop,
"All the Write Stuff": march 5, 6-10 pm

\$35 for PSA members, \$45 for non-mem-
bers, PAY BY 1/31 and deduct \$5, pay at
the door \$40/50, location TBA

songwriting workshops: 3rd Sat, 11 am

lake oswego united methodist church
1855 south shore boulevard
lake oswego, oregon

psa monthly showcases: 1st Tues, 7 pm

buffalo gap
6835 sw macadam
portland, oregon

join the psa board: nominate yourself
and send in your vote by january 8

fill this out. send it in.

join

name

address

city

state

zip

phone

\$35 membership \$15 newsletter renewal

the
psa

membership entitles you to free admission to monthly workshops and discounted admission to PSA sponsored events. Or, for only \$15 per year, you can receive the Great Songwriter newsletter.

send payment to:

PSA, p.o. box 16985
portland, Or 97292-0985



portland songwriters association
p.o. box 16895
portland, or 97292-0985

ad prices for
the psa newsletter:

full page \$225
1/2 page \$135
1/4 page \$75
1/8 page \$50
business card \$35

discounts available for
multiple ads. psa full
members receive 20%
discount.

contact:
kelli caldwell
newsletter editor
p.o. box 16985
portland, or
97292-0985
kcaldwell@accelerant.net

electronic files preferred,
or camera ready.

Congratulations to psa members in the news:

Sarah Honkala: new psa member received a noteworthy certificate from American Songwriters Magazine's Sept/Oct lyric contest for her song, "Who Can Blame Me?"

Ellen Vanderslice and Mike Horsfall took first prize in the 2002 USA Songwriting Contest for "Moonshadow Dance."

And Mr. JC Tubbs was a semifinalist in two categories in the Dallas Songwriters Association's Song Contest. He headed to Dallas in early December to perform "Yes We Can" which won third place in the Novelty/Patriotic/Special Occasion category. "Silent Thunder" was a finalist in the Bare Bones category. Nicely done, JC!

