

# SongWritersNotes

27 Years Supporting San Diego Songwriters

Volume XXVII • October 2009

## The San Diego Songwriters Guild

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### 2009 SDSG Board of Directors

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Vice President	Tim Turner
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## SDSG Renaissance

While SDSG has always striven to offer its members the services and value they deserved, we have sometimes fallen short, due largely to the challenges faced by a non-profit organization in a very profit-motivated world. Recently, the times have been challenging for us all. I don't need to recount the reasons or the effects; the impact of the recession has been felt across economic and social boundaries.

Having been a member of SDSG since 1992, I'm happy to report that SDSG is alive and well, rejuvenated by

an influx of energy and experience from its board and some of the great people you will hear from in this and future issues of *SongWriters Notes*. To show our thanks for our supporters and offer songwriters a break in difficult times, SDSG is introducing its very own **Economic Stimulus Package**, a free membership extension for members and dues reduction for everyone.

If you have paid SDSG dues at any time since September 1, 2005, we are extending your membership at no charge for one year form October 1, 2009. Just Call or Email us with your contact info to get your free renewal. And, if you haven't been a member of SDSG or are a member who hasn't paid dues in years you can join SDSG for only \$25.00 in annual dues, less than half our regular rate, until January 1, 2009.

SDSG has a rich history of supporting San Diego writers, reaching back to 1982 when the organization was started by Palomar Community College songwriting instructor Dottie Beck and seventeen of her students. Dottie's goal was to provide education and support for those interested in pursuing the craft of songwriting. Over the years, the Guild developed into an important asset for local writers & artists. It is the Guild's aim to stimulate both the craft and the business of song-

### SDSG is introducing its very own Economic Stimulus Package

writing by serving published and unpublished writers working in all popular musical styles. We sincerely appreciate your support for, and involvement in the San Diego Songwriters Guild, and look forward to seeing you soon!

- Mark Charles Hattersley

**To take advantage of the SDSG Stimulus Package, please email, call, or write with your current contact information so we can update our records. If you'd like to join or rejoin SDSG, membership forms are available at our website [SDSongwriters.org](http://SDSongwriters.org).**

*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.*

# 2009 San Diego Songwriters Guild Song Contest

**NOVEMBER 3, 2009**  
**Enter in Person or**  
**Early by Mail**

SDSG's 18th Annual Song Contest will be held Tuesday, November 3, 2009 at the Country Inn & Suites in Sorrento Valley. The contest is a popular tradition for San Diego writers, and offers a unique opportunity to hear a tremendous cross section of local work. Prize winners are selected by a panel of industry professionals in our final event on November 3, during which song entries recorded on CD are played for both judges and audience to hear. **Winners will be announced and prizes awarded on this jam-packed night**, an exciting prospect indeed. If you are a songwriter, or a producer or artist looking for some new material, Country Inn & Suites, located at 5975 Lusk Boulevard, San Diego 92121 is the place to be on Tuesday, November 3.

**This year's grand prize includes a \$500 Cash Award from SDSG. We'll also be giving away many other great prizes as well**, donated by SDSG's sponsors. See Page Three for a list of prizes we have secured to date. Don't be surprised if additional prizes are added before November 3.

The contest is open to the public. You may join the Guild or renew your membership simultaneously with your entry and take advantage of

member discounts. Check the Guild website at [SDSongwriters.org](http://SDSongwriters.org) for application forms and special membership offers for new and returning members.

**Submit your entries by mail now or in-person on the night of the contest.** To guarantee entry into the contest, and to qualify for the early entry discount, songs must be mailed to SDSG and received no later than October 20, 2009. Mail-in entries are being accepted now. Up to 70 recorded songs will be judged in the Finals the night of Tuesday, November 3. If more than 70 entries are received by October 20, a panel of judges will pre-screen and select the 70 top songs for the Finals. If space permits, SDSG will accept additional entries before and on the night of the Final. However, registration by mail is encouraged to guarantee your entries can be accepted.

**Please see the 2009 Contest Rules and Entry Form on Page Seven for complete details.**

**Country Inn & Suites  
5975 Lusk Boulevard,  
San Diego 92121  
(858) 558-1818**

*Space permitting, In-Person Entries will be accepted starting at 6:00 PM on November 3, 2009*

## December 8, 2009 at Humphrey's SDSG Holiday Networking Party

**Gregory Page** will be headlining at this event, so mark your calendars now.

We'll be sending details out soon. Be sure to get on our mailing list by joining SDSG.



[www.sdsongwriters.org](http://www.sdsongwriters.org)



2008 SDSG Contest Judges hard at work: From left: Bob Duffy, Steven Ybarra, Ren Daversa, Thomas DiNoto, and Tim Mudd

## 2009 Song Contest Sponsors and Prizes

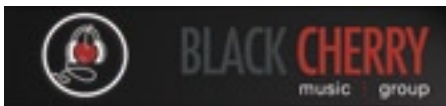
Please note we are still accepting sponsors for this year's event, so don't be surprised if we have a lot more prizes to announce at the contest!



\$500 Cash from SDSG



A beautiful Baby Taylor Guitar from Taylor Guitars [taylorguitars.com](http://taylorguitars.com)



Opening Spot at  
House of Blues or 4th and B  
from Black Cherry Group



Three hour recording session with Mark Charles  
[RagingBohemian.com](http://RagingBohemian.com) Hattersley



500 Printed CDs from  
CD Rollout  
[CDRollout.com](http://CDRollout.com)

Special thanks to Country Inn and Suites  
5975 Lusk Boulevard, San Diego 92121 (858) 558-1818



## 2009 Song Contest Judges

**Gregory Page** - Producer • Songwriter • Astronaut

**Steven Ybarra** - Songwriter • Performer • SD Music Awards 2009 Winner • SDSG '07 Contest Winner

**Eddie Jason Coven** - Black Cherry Music Group

**Diane Waters** - Songwriter • Performer • SDSG 2008 Song Contest Winner



# Garden of Song

## Letting Go

by Sven-Erik Seaholm

As I lie here floating on my back in the Pacific Ocean and staring up at the endless azure of the late summer sky, I notice it looks farther away than usual. The thin, wispy cirrus clouds out over the distant horizon seem blurred and diffuse, as if they've somehow fallen out of focus. Turning my head towards the cliffs of Torrey Pines, I can see a dozen paragliders gently waltzing through the heavens like delicate goose down feathers after a pillow fight. The beach itself provides its own colorful contrast, by way of the seemingly hundreds of brightly hued umbrellas strewn about the sand like so many children's toys. And of course, there's that endless nude volleyball game...

Going to Black's Beach (San Diego's only 'clothing optional' seaside park) is not among the things I've done much of, and never with the absence of wardrobe I am presently enjoying. Lest one think this is something I leapt into freely without hesitation, let me assure you that there was no small amount of cajoling, encouragement and persuasion offered by the friend who brought me to this present (ahem) exposure. I mean, even walking around the house without a robe can make me feel

**If inspiration has come gently knocking, simply answer the door and let it in.**

at least a little vulnerable. It's not that I have a problem with the human form (I've always been one of it's biggest fans, actually), it's just that I have always felt more secure with just a few more clothes on... Especially around strangers. Still, here I am... naked as the day I was born and thinking that it's somehow a very appropriate way to bring this new songwriting column into the world.

Why? Because I had to let go of everything to get here. My fears, my prejudices, my past, my future, my hang-ups... all of it. I had to eventually just... be.

As songwriters, we often face many of these same challenges. What if this song isn't good enough? What if no one gets it? What if it's not 'commercial' enough or not 'artistic' enough? What if this song falls into the deep, dark drawer of the forgotten?

Let go, songwriter. Remove yourself from expectation. It doesn't matter right now. If inspiration has come gently knocking, simply answer the door and let it in. Don't worry about the style of song or the subject matter. Don't count the verses or stop to find the perfect

rhyme. Follow the natural flow, no matter how typical or unfamiliar it feels.

This is no time to start

thinking.

I play guitar, a little piano and I can sing. I mention this because these have been the most helpful tools to me in my development songwriter. I am not the greatest at any of these things mind you, but I highly recommend at least a passing familiarity of at least one of them to all aspiring tunesmiths. The stronger your voice for instance, the more able you will be to navigate melodies and being able to accompany oneself with an instrument

*continues on page eleven*

## Venue Review *by Annie Rettic*

**The Portugalia** is a unique restaurant in Ocean Beach, which has music every night of the week except Monday. On Tuesdays there's an Open Mic, hosted by **Jefferson Jay**. Sign-up is at 9, but get there early to hear **Richard Romero** and sample the free food which is served until it runs out. Jefferson also hosts programs on Thursdays and on Sundays. He selects the artists for both of these nights from people who have played at the Open Mic. The sets are longer, and it's a good way to reach a new audience.

On Wednesdays, "female fronted bands that rock" are featured. **Tori Roze** is in charge of booking that night, and she often has an acoustic act or two to open the show. There is a small cover charge on Wednesday and Thursday nights, and free appetizers are served on Wednesdays as well. The regular menu at Portugalia features Portuguese and Brazilian dishes, and offers vegan choices. The atmosphere is lively, the artists are talented and on any night one usually hears many styles of music—all are welcome and appreciated.

Songwriters can find good opportunities to be heard at Portugalia, and Jefferson Jay keeps an eye out for talented newcomers. So get down to Portugalia at 4839 Newport Avenue in Ocean Beach and see for yourself.



## *SDSG Featured Artist*

# *Folding Mr. Lincoln*

*by Sandi Shaner*

*Folding Mr. Lincoln is a San Diego-based Folk/Americana band formed by Harry and Nancy Mestynek with David Ybarra, Alicia Previn, Rob Garbowski, Rick Wilkins, and Others. Others are "friends who play and sing with the band from time-to-time." At its roots, Folding Mr. Lincoln is two musicians who have known and loved each other for a very long time, a husband and wife with a huge appetite for music. I had the opportunity to learn more about this special acoustic act when I interviewed Harry Mestynek for Songwriters Notes.*

**Tell us about how you began your journey in music. Start with the first instrument you played, the first gig, and what your musical interests were.**

My first instrument was a cheap nylon string guitar bought from one of those street vendors in Tijuana when I was about 11 (circa 1966). Is it possible that we all bought our first guitars from the same street vendor? My first 'paid' gig was a debutante garden party, in Anaheim, CA, in the summer of 1974, with my first band, The Rockits. I was petrified. My wife Nancy's first instrument was her voice. She's been singing songs since she learned to talk. She sang in a variety of school and church choirs while growing up in La Habra, CA, and acted and sang in several musical productions while in high school. Both of our musical interests range from Lennon and McCartney, Woody Guthrie, Joni Mitchell, Dan Fogelberg, Townes Van Zandt, and A. P. Carter to Richard Shindell, Jeffrey Foucault, Dave Carter and Tracy Grammer, Ellis Paul, and Glen Phillips.

**Tell us about your first record.**

Our first record is titled "Within My Reach". It was recorded last summer (2008) here in San Diego. Jeff Berkley, Berkley Sound, engineered, mixed, & produced this record. We released the record on March 21st of this year and I have to say that it was one of the most amazing musical evenings we have ever experienced. The house was packed with many local

musicians, special friends and family.

**When did you realize that you had the talent it took to be successful songwriters? What did you do about it?**

Only recently have we begun to consider ourselves as songwriters... we're late-bloomers indeed! We both wrote some songs in our late teens & twenties, but neither of us ever thought of ourselves as songwriters back then. Now, in our 50's, Nancy and I feel that we can write with perspective; we have some "life-experience" we can draw from. Our songs explore the same general topics as they did 30 years ago; hope, love, loss, challenge, and re-birth... but now we have first-hand experience with those realities.



**Your latest CD, *Within My Reach*, was nominated for a San Diego Music Award. Share with us some of the Lyrics, and unique chord progressions that you used. What do your lyrics mean?**

First of all, we were thrilled to be nominated for a SDMA this year, in the category of Best Americana / Country Album for *Within My Reach*. My song *Right Through That Door* skates along the edge of a potentially dark topic, exploring his warm-hearted feelings and trustful observations about being physically 'present' when two loved ones recently passed away; Nancy's mother, Marion, in February 2006 and my father, Hal, in October 2007. At both of their bed-sides when they moved on, I experienced both the loss of their leaving but also the joy of them moving on to a better, pain-free place. Nancy's song, Rain Down came from a pure selfish need to be physically cooled down on a hot night. As she looked up at the sky, praying it would rain, the lyrics started forming. The following day I began playing a chord progression and that became the music to partner her lyrics. After putting the song away (lyrics un-finished) for several weeks, we here in San Diego

*continues on page thirteen*

# SAN DIEGO SONGWRITERS GUILD • 2009 SONG CONTEST RULES

- All styles of music are eligible.
- Each song must be the contestant's original work. Contestants and their collaborators retain full rights to all work submitted.
- Maximum number of song submissions is two per writer. Co-Writes count proportionately toward this total. (For example: An entry with two writers counts as 1/2 of one entry for each writer.) SDSG reserves the right to limit entries further.
- Songs will be judged by industry professionals and songwriters.
- Judges will use five criteria: melody, form, originality, lyrics (when applicable), and presentation.
- Contest is open to all amateur songwriters, meaning one who has not been employed as a staff writer for a publishing company or being paid for such services, and/or receiving more than \$2,500 from royalties income within the past year.
- No song previously recorded and released through major national distribution in any country will be eligible.
- Prizewinning songs from prior SDSG Song Contests are not eligible. This does not include Performing Songwriter Contests.
- Prizes for this year's contest have yet to be determined. Check out prizes from prior years at our website, [SDSongwriters.org](http://SDSongwriters.org). Note: many of the prizes are "San Diego" based and can only be redeemed in San Diego stores, offices, and studios.
- Winners are responsible for division of prizes.
- To qualify for the Early Mail-in Registration Discount Fee, entries must be received by October 20, 2009. If entries exceed 70, a pre-screening session will be conducted by industry professionals and songwriters. The top 70 songs entered will be Finalists. Entries may be accepted after October 20, 2009 subject to availability.
- Winners will be determined at the Final Event, Tuesday, November 3, 2009 at Country Inn & Suites in Sorrento Valley. [www.countryinns.com/hotels/casdiego](http://www.countryinns.com/hotels/casdiego) for directions. Registration Opens at 6:00 PM and the Contest starts at 7:00 PM.
- SDSG is not responsible for late, lost, damaged, misdirected, postage due, stolen, or misappropriated entries.
- CD's and Lyric Sheets will not be returned.
- Entries that violate these rules may be disqualified, and submitted fees will not be returned. All SDSG decisions are final.

## EACH ENTRY MUST CONSIST OF THE FOLLOWING:

- **Entry Form:** Completed and **signed** Entry Form, see below, photocopy is OK. **One Form per song entered.**
- **CD:** Each song must be submitted on its own individual CD. Indicate the track number of each song submitted.
- **Lyric Sheets:** 5 copies of lyric sheets (please include English translation if applicable). Sheets are not required for instrumental compositions. Performer's/songwriter's names must **not** appear on lyric sheets. Entries will be number coded to assure impartiality in judging.
- **Fees:** Check or money order (U.S. currency only) payable to SDSG:

Early Mail-in Registration Discount Fees (To qualify, entries must be received no later than October 20, 2009)  
\$10 (Current SDSG Member) or \$15 (Non-SDSG Member) per song.

Fees the night of November 3 or Mail in after October 20 (Limited numbers of entrants may be accepted)  
\$15 (Current SDSG Member) or \$20 (Non-SDSG Member) per song.

**One check or money order for multiple entries is acceptable. Join SDSG or renew your expired membership when you enter and you may enter at member rates. Membership Applications are available at [SDSongwriters.org](http://SDSongwriters.org).**

**Mail Entries To: San Diego Songwriters Guild Contest  
3368 Governor Drive, Suite F-326 • San Diego, CA 92122**

Questions or comments? Contact us at [sdsongwriters@hotmail.com](mailto:sdsongwriters@hotmail.com) Website: [www.sdsongwriters.org](http://www.sdsongwriters.org)

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## 2009 SDSG Song Contest Entry Form - Submit ONE with EACH song entered

Per-Song Payment Enclosed (circle one): Current SDSG Member: \$10 / \$15 Non-Member: \$15 / \$20

Song Title: \_\_\_\_\_ CD Track Number: \_\_\_\_\_

Songwriter Name(s): \_\_\_\_\_

Contact Name/Relationship to Writer(s): \_\_\_\_\_

Contact Address: \_\_\_\_\_

Day Phone: \_\_\_\_\_ Eve Phone: \_\_\_\_\_ Email: \_\_\_\_\_

I have read the contest rules and accept the terms and conditions. Signed: \_\_\_\_\_

Songwriter's Signature and Date



# *SDSG in the Community* **Food Drive** at Winston's

by Sandi Shaner

Thanks to all who showed up and donated to the **Lutheran Church Food Bank** in for our Food Drive at **Winston's** this past March The San Diego Songwriter's Guild was a proud sponsor of the event, and I was the hostess. All told, we collected over 100 bags of groceries that day to feed San Diego families who have been affected by the downturn in our economy. The musician's who donated their time and energy put on a great show, and we owe them special gratitude for making the event so successful and enjoyable.

**Alison Pruett** played a delightful acoustic set that was reminiscent of early Jewel

**Brooklyn** sang sweet melodies with her youthful soprano voice and unique guitar picking style.

**Chelsea Flor** gave the crowd a wonderful show that was filled with enlightening lyrics and Native American flair.

**Lindsay White** introduced some of her newest bluesy material and had the crowd cheering all the way. Lindsay, you rock!

**Siren's Lure**, which features **Marian** and **Sheri**, sang a wonderful set of acoustic covers in perfect harmony.

**Allegra Barley** rocked the house with a solo set of her originals and her own version of Whipping Post. Her voice is always memorable.

**Candice Graham** performed her full band set and really charged up the room.

**Veronica May and the To Do List** closed out the event with everyone on their feet dancing away. She is a true talent on guitar, vocals, and songwriting, and a completely original artist.

And finally, we can't fail to mention the *only* man who gave a performance that day, **Eddie Jason Coven**, who inspired us all with a set of originals and covers, including my favorite- Never Let You Go!



Lindsay White

©2009 SteveCovault.com



Veronica May

©2009 SteveCovault.com



Dr. Dave and Chelsea Flor

© 2009 SteveCovault.com

The **Beach and Bay Press**, the **Beacon**, **City Beat**, and other local news papers in the San Diego, also covered the event with articles before and after.

The Food Drive was a great success, and we will be doing it next year, so stay tuned!



# *My Tour in Europe This Summer: Seven Lessons For Musicians*

*Part I* by Bridget Brigitte

When you think you've seen it all performance-wise, try going on tour in foreign countries. Here in San Diego, I remember accepting a gig in North Park where there were a lot more guys than gals in the audience. I decided to play as a duo that night and my friend Karen and I wore sparkles to make sure our act was a splash. When it was time for sound check, we asked for microphone stands. "Mic stands? Hmmm, let's see, nope, can you manage without?" How about a direct box or amp for the guitar to go through? "Amp? Direct box?" I guess that means we need to mic the guitar. Long story short, one of my most technically-challenged shows was right here in the mecca of electronics, San Diego, where generally on any given block one can find a fairly well-stocked garage band. Karen and I ended up wrapping the one mic they managed to find (some kind of mono-directional Casio) to a wooden chair to amplify my twelve string and we sang as loud as we could. The crowd had a great time and wanted us back and the lesson from that night was: ***Play as if all the equipment is perfect even if nothing is working, often the audience doesn't know the difference.***

This story is a prelude to my European adventures this summer. As much as I make it a point to check out a club before performing so I know what I'm getting into (lighting, parking, public, wiring, acoustics, food, scary dark alley ways that should be avoided at the wrong hours, etc), when the club or theatre is 6,000 miles away, I keep my fingers crossed and trust my friends. My first show in France was at a charming black box theatre at the University of Lille, just a few miles from the Belgian border, which in turn is about a half hour's drive from Holland. This show came about because of a college friend of mine who teaches in Lille now (Isabelle Boof Vermesse), so lesson number two is: ***You never know who will help get the best gigs, so stay in touch with your friends!*** It was really nice headlining in front of an audience comprised mostly of French and Bulgarian students, grad students, and professors. It was especially pleasant to be able to hear a pin drop before I played (instead of silverware and glasses clanking), and to have a special lighting designer alternate simple spotlights from blue to green to

white - all very quiet and intimate, which is just what my music asks for.

This show was very special to me for two reasons, one happy and one sad. The first is that I finally had the courage to debut in public a long sprawling improvisational piece that, needless to say, is very different each time I play it. The second, sad reason, is that when I got back to our pretty apartment provided by the French Ministry of Culture, the TV related the untimely news of Michael Jackson's death. There are times when life seems to stop in a moment of "It can't be," as if the sun will always shine a little less brightly. Is it taboo to say I never owned a Michael Jackson album, but know many of his songs by heart? He was that big, as if one didn't have to own the albums to be musically best friends with Michael. Over the next days and weeks, the world

cried and there were special services even in the middle of rural Holland where entire towns

would gather to celebrate his life. What we can all learn (lesson number three) from his life that left us too soon is that he lived and was the epitome of show business: ***no matter what the stakes are or who you are trying to be or please, never sacrifice personal serenity and physical health because in the end, you are no one (you disappear) if you are not true to yourself.*** When we see him on the screen -- this larger-than-life child man -- none of us can help thinking that we, the fans, had a part in pulling him down; but, finally, each of our lives is in our own hands, and, in his case, I think he left the world of living things doing what he did naturally, that is to say, always reaching, over-extending, going as far as he could possibly go, and even that much farther, to the Neverland close to his musical heart. There are never the right words, only the familiar heavy silence before the loss, and gratitude for what brilliant souls have shared with us.

I'll share a few more of my experiences in Europe, and four more "lessons" in the next edition of Songwriters Notes.

*For more about Bridget and links to her songs, please visit [BridgetMusic.com](http://BridgetMusic.com)*

# Allegra Wins SDSG Performing Songwriters Contest

Pacific Beach performer and songwriter **Allegra** won SDSG's 3rd Annual Performing Songwriters Contest held this past March at the **Belly Up Tavern** in Solana Beach.

32 local songwriters competed in the event, and seven semi-finalists were selected by our panel of judges to perform live at the Belly Up. The semi finalists were:

**Allegra**  
**Blues Lyne**  
**Lindsay White**  
**Reverend Stickman**  
**Candice Graham**  
**Kerri Dopart**  
**Steven Ybarra**

Contest winner Allegra received \$250 in cash from SDSG, Six Hours recording time at Studio West, and a 500 CD Package from CD Rollout.

Thanks to our sponsors, judges **Kyle Z. Helmstetter**, **Tim Turner**, **Bridget Brigitte**, and **Sandi Shaner**, and, of course, the performers who poured their talent into one fantastic night at the Belly Up!

programming, performing, and producing a trio of pop gospel tunes featuring vocalist **Robin Gray**. I'm now fully engaged scoring a **Lindsey Haskin** documentary about the Great Lakes sponsored by Detroit Public Television, slated for delivery in early November. No wonder the summer has flown by! If you'd like to check out my digs at Club Bohemia, or lay down some tracks, please drop me a line at [Mark@RagingBohemian.com](mailto:Mark@RagingBohemian.com)

Mark Charles Hattersley

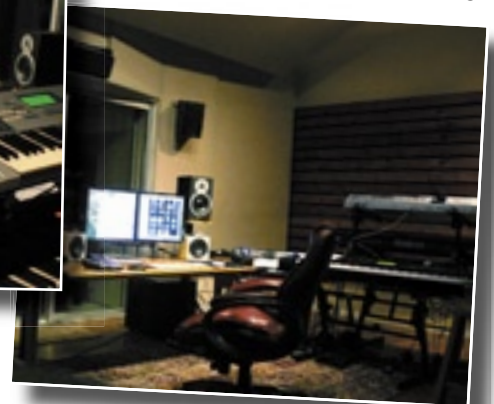
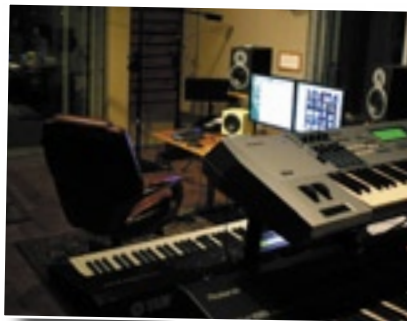


It's fun to win! L-R: SDSG President Sandi Shaner and Allegra



## Recording at Rancho Bohemia

Having wrapped up construction early this year, I've been putting **Club Bohemia Studios** to the test, arranging, recording and mixing great songs with **Sara Petit**, **Brian Darnell**, **Brad and Reyna Sund**, and **Allegra**, producing, recording and mixing an amazing album titled *Bombs & Bullets* with my son **Marshall Hattersley**, tracking and performing keys on meditative instrumentals with **Peter Andrew** and **Christopher Boarman**, and co-writing,





*"Leyva Turns more than 27. He turns electronic gold"*

## ***Custodian of Records***

*by Eddie Jason Coven*

Chris Leyva has been a rock n roll troubadour for many years now, not only here in San Diego and his native Mexico, but across these United States and even to the U.K. With almost 7 records under his belt with long time San Diego rock band "Blizzard" and one E.P. with 2008 SDMA Best New Artist Nominee "Revolution 89", one can only imagine what Leyva's next musical endeavors might be.



With his first solo record, "Singled Out", produced by Lee Coulter, we saw a different side to the rocker known for adorning himself in leather and loud guitars. Instead we got to see the singer/songwriter within with such tracks as "Drive", where the music takes a more "pop" approach. But on his second solo record, entitled "27", Leyva once again takes a different direction musically, working with three producers to accomplish a new sound. This time, Leyva goes further into the pop genre by combining his pop sound with electronica.

Standout songs on this record include "Mexico", which practically takes you into Chris' childhood growing up in Mexico City with the stripped down chorus with vocals and Hammond B3 and light percussion. "Sexy" sounds like a sultry, "get down to business" song but its got a much darker meaning to it. "It's actually about a girlfriend who died" Leyva admits. Both of those tracks were produced by Walter Johnson in Dallas, TX.

"Forever" harkens back to 1982 when disco was long dead, but synthesizers ruled, and deep drum beats told us where to place our feet. "Dirty Mouth" is another synth masterpiece, dying to be spun at the local dj joints. Leyva has been quoted on writing this song about "...the first time he went to Rich's with a gay friend of his" and about the argument they overheard from a couple. "How could you love me with that dirty mouth". Both of these tracks were produced by Chris Reynolds, of the 1980's billboard chart-toppers "Red Flag". In fact, the mastering of all the tracks on the record was done by Mr. Reynolds at his home studio here in San Diego.

But my personal favorite on this record is a song produced by Soleil Kelly of New York City, the last track on the record, called "Night For Lovers". A true pop smash hit, well written, tracked and produced, this is a song that needs to be in the movies. When listening to this track, it makes me just sit back in my armchair and just breath it in. Reminding me of an ex, and the time we shared, the song made me really feel something. "Come dream me with aloud once again. There's better things that will come our way. Tonight we'll have each other, take me as your lover. Before the moon hides his head away, come dance with me, come out, come play. The night belongs to lover, loving one another. This synth-pop ballad makes getting your hands on the record worth it. After I finished listening to this song, I fumbled for my phone, and scrolled through to find my ex's number.

Chris Leyva's "27" is nominated for two San Diego Music Awards this year, one of which is for "Best Local Recording." Chris can be seen at House of Blues every month performing or promoting a show, as well as clubs throughout the North Park district. [www.myspace.com/leyva](http://www.myspace.com/leyva) for photos, music and upcoming shows.

*Eddie Jason Coven is Public Relations for Black Cherry Music Group, "Artists Helping Artists" in San Diego. You can reach Eddie at [ejc@blackcherrygroup.com](mailto:ejc@blackcherrygroup.com)*

experienced the October 2005 wild fires. What we all went through during those days motivated Nancy to take another look at the song; she dusted it off and finished it.

**Describe the best live performance that you and Nancy have ever enjoyed.**

It sounds kind of corny but we both feel that our most recent performance has been our best. Folding Mr. Lincoln is now a steady six-piece; I'm on guitar, mandolin, & vocals, Nancy plays djembe and bodhran and sings, David Ybarra provides bass & vocals, Alicia Previn fiddle & vocals, Rob Garbowski is on drums, and Rick Wilkins guitar & vocals. Prior to December 2008, Folding Mr. Lincoln was just a duo; Nancy and me. We are a very young band and every time we perform... it just keeps getting better-and-better. Right now is definitely the best time to come out and catch a show, the songs are really sounding great.



**Have you ever considered teaching a class in songwriting or using your music for charity work?**

To date, we have not considered teaching a songwriting class. Sounds kind-of interesting though... maybe someday. Charity work?... yes. We play benefits often and feel that it is a way to stay connected with our local community and its needs. In fact, we play a benefit for Habitat for Humanity this coming October 3rd in Los Angeles and are really looking forward to that show.



**What do you have planned for the future in your songwriting/performing career?**

We both feel that we have really caught the songwriting bug and look forward to making several records over the next few years and performing our songs with our band.

**If some of our members want to get to know you to write and record, or come see you play live, how would you be contacted?**

We are always open to getting to know new musicians and songwriters and meeting new folks at our shows. The best way to contact us directly is to email me at [Harry@foldingmisterlincoln.com](mailto:Harry@foldingmisterlincoln.com)



**Where can we hear your music?**

Folding Mr. Lincoln plays regularly these days... probably every weekend somewhere in town. So there are many opportunities to check us out live. We keep our website, our myspace page, and our ReverbNation site updated with our show schedule. You can find us at [www.FoldingMisterLincoln.com](http://www.FoldingMisterLincoln.com), [www.myspace.com/foldingmisterlincoln](http://www.myspace.com/foldingmisterlincoln) and at [www.reverbnation.com/foldingmisterlincoln](http://www.reverbnation.com/foldingmisterlincoln). Some of our songs can also be heard on those sites. Our record, *Within My Reach*, can be purchased at Lou's Records (Leucadia), M-Theory Music (Mission Hills), and Julian Yester-years (Julian) or online at CD Baby, Amazon, and iTunes. You can also order it directly from us; just send me an email and we'll work it out.

# San Diego Songwriters Guild

2009 Song Contest November 3

Holiday Party at Humphrey's Dec 8

See Page Two Inside

**\$500  
GRAND PRIZE**



[SDSongwriters.org](http://SDSongwriters.org)

[SDSongwriters@hotmail.com](mailto:SDSongwriters@hotmail.com)

## SongWritersNotes

The San Diego Songwriters Guild

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