

Connecticut Songsmith

Newsletter of the Connecticut
Songwriters Association



*CSA is an educational, non-profit organization dedicated to
improving the art and craft of original musical and lyrical composition.
Serving music's artisans and craftsmen since 1979.*



April 2009
Volume XXX
Number 4

Combining Arts,
Education, and
Community Outreach

1979 - 2009 : 30 Years of Combining Arts, Education, and Community Outreach

THE ANNUAL CSA COLLABORATION WORKSHOP

**Work with Other Writers - See the Results !
Learn the Business Considerations of Working with Others !**

Taking the Labor Out of Collaboration

When you look at the credits for a song on almost any CD you often see more than one name listed as the writer. Why is this ? It takes multiple dimensions to write an effective song. Some folks can do it all by themselves, but for many, working with a collaborator is a great way to create songs that are better than either could produce alone.

In addition to all the creative aspects of collaboration, the business aspects of working with others add another layer of complexity to the issues of ownership, copyright, credit, publishing, and royalties.

The workshop will include:

- Determining if you would benefit from collaboration
- Considerations for finding and working with collaborators
- The differences between creative and performance collaboration
- The business considerations of collaboration
- Examples of successful results from collaborations within and outside of CSA

And then will actually do some hands-on collaborative writing. We'll work in groups, write a song, and share it with the group. This process, a highlight of several national music conferences, has yielded some very good results with songs fully produced and released. Many folks doing this for the first time have called it an eye-opening experience, and very valuable -- as well as being fun!

SPACE IS LIMITED AND REGISTRATION IS REQUIRED. You may register in advance (\$8) or at the door (\$10). Send your registration check to CSA, PO Box 511, Mystic CT 06355.

COMING IN MAY:

**The Secrets of Getting Film and
TV Placements
with special guest,
MARCI GELLER,
from New York.**

**How does Marci get so many of
her songs in major TV shows?
Come find out ! Register in
advance (page 5)**

CSA EVENT CALENDAR

(for complete listing see www.ctsongs.com)

Mar 27-28	Singer-Songwriter Conference, Cape May NJ
Apr 11	- Annual C SA Collaboration Workshop - Mystic
May 09	Spring Pro Workshop - Marci Geller from NYC
Jun 09	CSA Meeting - Glastonbury YMCA. Workshop with Skye Communications PR Firm.
Jun 14	CSA Summer Showcase/Picnic - JB Williams Park
Jul 06	- CSA Meeting - Wesleyan Univ.
Aug 30	CSA Summer Showcase/Picnic - JB Williams Park
Sep	CSA Meeting - Glastonbury YMCA
Oct	CSA Meeting- Workshop
Oct 3	CSA Day of Praise Collaborative Performance
Nov 09	CSA Meeting - Wesleyan Univ.
Dec 5	13th Annual LUNCH Holiday Show - Stonington
Dec	TBA

Guiding Songs Along the Path from Creation to Realization to Proliferation

COMBINING ARTS, EDUCATION, AND COMMUNITY OUTREACH FOR 30 YEARS

Directions to Mystic Chamber of Commerce Conference Room (14 Holmes St) for the COLLABORATION WORKSHOP : Coming North on I-95, take Exit 89.

How to Get There!

Go right off the Exit onto Allyn St Go about 2 miles and come to a light and the intersection of Rt 1. Turn left onto Rt 1 and go a short way to the 5-way intersection overlooking Main St, Mystic. Proceed down the Main Street of Mystic, across the drawbridge, to the flagpole (Holmes St). Turn left at the flagpole onto Holmes. Pass a few storefronts and you'll see a red brick building, #14 Holmes St. To park, turn right just before the brick building onto Church St, and park in the lot behind the brick building. The entrance for the Chamber of Commerce is at the far right as you face the rear of the building. Go down the corridor. The room is on the right. FREE Coffee and snacks. Workshop space is limited, so advance registration is recommended. The workshop registration, which includes free concert admission, is \$10. You can register in advance by sending \$10 payable to CSA to CSA, PO Box 511, Mystic CT 06355.

GET A TAX DEDUCTION FOR YOUR OLD STUFF !

If you have any old music or office equipment lying around or just old "stuff" that you don't need, consider donating it to CSA and you'll get a generous tax deduction !

CSA is a 501(c)(3) non-profit organization and all items donated to us can be deducted at their maximum fair market value. We have helped many folks get nice deductions for their old items, which certainly can be useful to us either in our regular CSA programs or our community outreach programs through LUNCH.

We can use any office equipment and supplies, old computers, any type of music and studio equipment, and any type of item that could be used for auction or raffle. We'll provide a tax receipt that will give you the best possible tax-deduction.

If you have anything that you might like to donate, contact Bill Pere at bill@billpere.com

HAVE YOU GOTTEN A FRIEND TO JOIN CSA YET ? Make it a goal for 2009 to get at least one new person to become part of the CSA community ! **We need your help to spread the word !**

NEED A BARCODE UPC symbol for your CD ?



If you want to sell your CD's through retail outlets or through online stores like CD Baby or Amazon, a barcoded UPC is required. CSA can provide a unique number for your product that meets CD retailing requirements. No one else would have your UPC number (you need a different number for each different product you have). For a one time cost of \$20 per UPC, CSA will give you a number and a barcode (or you can use the number to make your own barcode). To obtain a barcode, send \$20 per UPC and your e-mail address to CSA, PO Box 511, Mystic CT 06355. You will receive your UPC via e-mail, or by regular mail if you prefer.

COMING UP

MAY 9 - CSA PRO WORKSHOP with Marci Geller. Register Now.

JUNE 9 - CSA Workshop with Skye Communications PR Firm.

JUNE 14 - PERFORMANCE OPPORTUNITY: The Annual Outdoor CSA Showcase/Picnic (first of two!)

CALLING ALL WRITERS

ANNOUNCING THE CSA 2009 COMPILATIONS

Get your songs in by October 31, 2009 to insure eligibility! *(after 10/31, contact us for status)*

CSA Compilation CDs have received radio airplay and are displayed at national conferences, and the digital downloads pay artist royalties.

- 1: SONGS of SOCIAL RELEVANCE** - We're continuing to collect songs that address an issue of social importance -- hunger, homelessness, the environment, substance abuse, global warming..... This is your chance to speak out and be heard. TIP: Don't just write a song that preaches -- Make your point by showing it, not telling it.
- 2: SPIRITUAL/INSPIRATIONAL SONGS** - Our 3rd collection in this very popular series. See our previous Spiritual/Inspirational collections "Share the Journey" and "Along the Road" for examples of songs that fit this category.
- 3: HOLIDAY SONGS** - One of the favorite categories -- CSA has released four great holiday collections. The holidays keep coming, and so do the songs!
- 4: GOOD OL' COUNTRY SONGS!** - Always popular, and there is no lack of good quality country songs in CSA. NOTE: Because of the many great CSA country songs, submission is not a guarantee of inclusion.

GUIDELINES

- At least one writer must be a current CSA member
- All songs must be professionally produced, up to 'radio-ready' standards.
- Social Relevance songs must address a specific topic and social issue, such as hunger, homelessness, substance abuse, the environment, global warming, etc...
- Spiritual Inspirational songs must be appropriate to the category. See examples on the previous CSA Compilations "Share the Journey" and "Along the Road".
- Songs for the Humorous/Novelty compilation must be appropriate for the theme of the collection. Songs should feature unusual topics, tongue-in-cheek lyrics designed to bring a smile to the listener, or to just present a totally whimsical idea or story.

Please specify for which CD Collection you are submitting.

- Any musical style is okay
- Submission is NOT a guarantee of acceptance. Songs will be selected based on :
 - Appropriateness to the theme
 - Song Crafting
 - Production Quality (must be professionally recorded and radio-ready)
 - Available space on the CD (if there are more acceptable submissions than can fit on the CD, those submitted earlier and those of shorter length will be given greater consideration.)
- Songs must not violate the terms of any third-party agreement (e.g. with a publisher). Unsigned songs are preferred. If a song is under contract to a publisher, a signed release from the publisher must be provided.
- Songs may not have been included on any previous CSA CD Compilation
- Submissions will not be returned.
- At CSA discretion, songs from the compilations may be made available for digital downloads, with royalties paid to the writers.

TO SUBMIT, PLEASE SEND THE FOLLOWING:

- A recording of the song on CD, suitable for duplication (put your name and contact info on the CD)
- Clearly indicate the TIME of the track, in minutes: seconds
- A lyric sheet (put your name and contact info on the lyric sheet)
- A signed release form, printed out from the CSA web site (www.ctsongs.com)
- A non-refundable one-time \$10 per song processing fee payable to CSA.
If you want your complementary copy to be mailed to you, please include \$2 for postage.
(there are no additional costs, whether a song is accepted for inclusion or not)

Send your recording, lyric sheet, release form, and \$10 (+ \$2 postage) to CSA, PO Box 511, Mystic CT 06355.

IF YOU HAVE A SONG which is not yet fully produced and you want to know if it acceptable for consideration before doing the production, you may bring it to a CSA critique session

CSA COLLABORATION WORKSHOP

**Saturday April 11, 1:00pm - 5:00pm at the Mystic Chamber of Commerce
Conference Room. 14 Holmes St, Mystic**

When you look at the credits for a song on almost any CD you often see more than one name listed as the writer. Why is this? It takes multiple dimensions to write an effective song. Some folks can do it all by themselves, but for many, working with a collaborator is a great way to create songs that are better than either could produce alone. These multiple dimensions, and techniques for collaboration have been presented at by Bill Pere at several major music conferences, and have been published as a featured article in the Songwriters Market book.

In addition to all the creative aspects of collaboration, the business aspects of working with others add another layer of complexity to the issues of ownership, copyright, credit, publishing, and royalties.

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CSA SPRING PRO-WORKSHOP

THE SECRETS OF FILM AND TV PLACEMENT

REGISTER NOW - SPACE IS LIMITED

Saturday May 9 1-4pm, Mystic Chamber of Commerce.

**A WORKSHOP AND CRITIQUE WITH one of today's most successful
Mainstream-turned-Indie artists from New York Music Scene**

Marci Geller

The workshop will be held 1-5pm at the Mystic Chamber of Commerce Conference Room, 14 Holmes St, Mystic . Space is limited. Critique will be done in the order that your registration is received.

Registration in advance is just \$18 for members of CSA, \$20 non-members. To register: Send check or money order to: CSA, PO Box 511. Mystic CT 06355.

CSA has been fortunate over the years to have great presenters from all across the country. We are pleased to bring you an opportunity to learn from one of the most successful mainstream-turned-indie artists, Marci Geller, from the New York music scene.

Marci has toured the US, has appeared on network TV on "Live with Regis", and has had a successful career as a dance artist, being groomed as the successor to Paula Abdul. Now as an Indie artist, Marci is extremely successful at getting film and TV placements for her songs, and can provide real insight into life as a big-label artist vs life as an Independent.

Learn strategies for getting your songs into film and TV, how to set up tours, and how to tap great opportunities in the growing market for house concerts.

**SIGN UP NOW FOR THIS GREAT OPPORTUNITY TO SPEND SOME
TIME WITH ONE OF TODAY'S SUCCESSFUL ARTISTS WHO HAS
SEEN THE BUSINESS FROM BOTH SIDES.**

**SPACE IS LIMITED AND SONGS WILL BE CRITIQUED IN THE
ORDER OF REGISTRATION.**

SONGCRAFTERS' COLORING BOOK

by Bill Pere

Sonic Activity: Making Your Songs Radio-Active

Definitions: Each place in a song where there is some phonetic distinction to grab your ear is called a "**ping-point**". The sum total of all the ping-points in a song make up its "**sonic activity**". The higher the sonic activity of a song, the more it holds attention and etches itself into the listener's memory.

Identifying and Creating Ping-Points.

The semantic parameters in a lyric have to do with the meaning of the words and conveying your message. Although clarity is a major element of effective and successful songwriting, we all know songs where the lyrics are obscure in their meaning, or have no significant message, yet still tend to "work" on some level. This is usually due to sonic activity – the structural and phonetic properties of words which are completely independent of their meaning. (NOTE: This does not mean you should use sonic activity as a substitute for clarity of meaning - both together make for an unbeatable combination).

Think of certain moments in your life that were fleeting, perhaps just a second or two, yet they generated a feeling that you remember to this day. Some of these might be: the moment you first set eyes on the person who was destined to be "the one" in your life; the Christmas morning as a child when you saw that present under the tree that you thought you'd never get; the instant you had your first Spiritual connection with something greater than yourself; the first moment you set eyes on something of incredible beauty like the Grand Canyon or the childlike wonder of Disneyworld.

To this day, I recall the moments as a child when I'd walk into the corner Mom and Pop candy shop on a Thursday after school and see the first issues of the Amazing Spider-Man, the Fantastic Four, the Justice League, and all those great comic books for the first time.

The moments were fleeting but the impressions were deep and lasting. That's the same idea with a ping-point in a song. How many moments can you recall when, hearing a song for the first time, something in that song made you just tingle and feel an inner "wow"? I recall with total clarity, sitting in the audience at Broadway shows. At "1776", hearing the intricate sonic dance of "Cool Cool Considerate Men", and so many of the other great numbers, feeling a chill each time, and remembering those key phrases long after the show was over. The cross-verse rhymes in "At the End of the Day" in "Les Miserables" was lyrical electricity.

In the musical "Wicked" the delightful freshness of the assonance and rhyme of "frank analysis"/"personality dialysis", and the semantic pivot of "I don't know if I've been changed for the better, but since I met you, I have been changed for good" hit with the high-voltage which etches the moment in your memory.

I vividly recall the first time I heard "A Whole New World" (from "Aladdin"), how the "splendid" and "when did" pair just jumped right out. And the indelible first line of "Higher Than She's Ever Been Before by Jim Morgan , "Pretty Patty Peterson from Patterson New Jersey..." And one of my all-time favorites from the Lee Adams lyrics in "Put on a Happy Face", from the musical "Bye Bye Birdie":

Take off that gloomy mask of **tragedy**, It's not your style.

You'll look so good that you'll be **glad ya de**-cided to smile!

These are the bits of songwriting magic that keep a listener spellbound. They go way beyond the simplicity of a rhyming dictionary (no rhyming dictionary will show you "glad-ya-de-" as an option for rhyming with "tragedy"). These sonic gems come not just from the meaning of the words, but from the physical sound of the words – their phonetic properties. The phonetic properties of words are distinct from their semantic properties. How they sound is independent of what they mean (except for onomatopoeia). Obviously, when semantic AND sonic properties are both working at the same time, you're well on your way to a great song.

If it's not your natural instinct to hear and generate the specific types of things discussed below, then practice listening to lyrics and picking out the ping-points. Then imitate.

Your Phonetic Crayons:

There are several phonetic properties which contribute to overall sonic activity, but the big guns are rhyme, assonance, alliteration, para rhyme, and sonic reversal.

Rhyme = words or accented syllables where only the initial sound differs (i.e. the internal vowel and final consonants of the accented syllable are identical)
(over/clover; coming/strumming; reusing/refusing;)

Assonance = words or accented syllables with identical vowel sound but different consonant sounds preceding and following. (sign/time; gave/name).
Sometimes referred to as near-rhyme.

Alliteration = words or syllables with the same initial sound. (big/bear; choose/champ; strong/street, inflate/reflect)

Para-rhyme = same initial and final consonants with a different vowel sound in between
(seem/same; tripping/trapping)

Sonic reversal (a subset of palindromes) = the same sound given in reverse. (lever/revel, lap/pal, stop/pots). This differs from palindromes which only need to *look* the same backwards and forwards, not necessarily have the same sounds, e.g. time/emit, or the word "racecar".

In addition to these primary tools, you have *lexical repetition* and *Klang association*, to add even more zing to your songs. If you master these elements in all their forms and variations, you'll be producing lyrics that really grab attention and stick in people's ears.

Although I write primarily for impact though meaning, I usually try to make the sonic activity equally as important. Here's an example of a high level of sonic activity I worked on in one of my Christmas songs. In the five line chorus of this Christmas song, the key word, "ornament" is permuted eight times, within other words and across multiple words, while maintaining even cadence and semantic sense.

Ornament (words and music by Bill Pere)

Ornament , a child was born , it meant	a -- a
No more lament in the world tonight	a -- b
In the morn it meant for the poor was sent	a -- a
A new wonderment with the star's ascent	a -- a
Sound the horn , present the good news	a -- c

Exercise: Identifying Ping-Points

Look at this simple verse from “Rain Dance”, a hit from the Guess Who. See if you can identify all the points of sonic activity. There are several subtle ones. Many of the Guess Who album cuts, from Burt Cummings, Randy Bachman, and Kurt Winter, are a series of concrete images and specific references, but without a clear overarching metaphor, controlling image, or story. They are essentially impossible to interpret accurately, yet they tickle the listener’s ear with wonderful cascades of sonic activity. Coupled with fresh, yet singable melodies, they are examples of how songs lacking in clarity can still work well. It should be noted however that the biggest hits from the Guess Who all did have overarching metaphors (“American Woman”, “Glamour Boy”) or clarity of message or situation (“Share the Land”, “These Eyes”).

See if you can find all the ping-points before looking at the answer.

Rain Dance (words and music by Burt Cummings and Kurt Winter)

*Christopher was asking the astronomer
Can your telescope tell me where the sun’s gone ?
I’m still sittin’ with my next door neighbor sayin
“Where’d you get the gun John ? “*

Here is that same verse with the ping-points and rhyme scheme identified.
As you can see, there is very high sonic activity.

Christopher was **asking** the **astronomer** a a (-opher....-omer)
Can your **telescope** **tell** me where the **sun’s gone** ? b c-d (your ...sun’s gone)
I’m **still** **sittin’** with my **next** door **neighbor** **sayin** b e-e (door...nei/say)
“Where’d you get the **gun John** ? “ c-d (... gun John)

That third line alone contains triple alliteration on “s”; assonance and sonic reversal on still/sit; alliteration on “n”; a perfect rhyme back to the previous line with your/door; and a perfect internal rhyme with neigh/say .

Here’s another example showing effective use of alliteration, assonance, and rhyme from the bridge of “If My Mary Were Here” by Harry Chapin, enhancing lyrics which are already clear and filled with emotion.

*I could whistle up an old tune babe that your **m**emory just **m**ight recall (a)
Rustle up some **r**eminisce, ‘bout the good old days and all (a)
If I were **s**eekin’ **s**omeone else, **I** could **f**ind a **p**lace to **h**ide (b)
But I’m just **p**leading like a **p**auper babe, (c)
And it leaves no **p**lace for **p**ride... (b)*

High sonic activity coupled with clarity of meaning is a winning combination. If you reduce the importance of melody to zero and increase the importance of sonic activity, you have the essence of rap and hip-hop. Good hip-hop writing is built on sonic activity. Great hip-hop writing adds a clearly communicated message.

Lexical Repetition and Combinations

Along with the five primary sonic crayons mentioned above, there is also the technique of lexical repetition. This is the use of the same words in equivalent places in lines, e.g., starting or ending lines with the same word or phrase. In the above example from "If My Mary Were Here", lexical repetition is combined with rhyme and alliteration to give the very strong combination of "place to hide" and "place for pride". Dan Fogelberg's "Longer" uses it as each line changes the first syllable, but the second and third syllables are always "-er than" (longer than, higher than, deeper than). And the verses each end with the same phrase "in love with you".

In the Frank Sinatra hit "It Was a Very Good Year", written by Ervin Drake, first three verses each start off with "When I was...", and the second and third lines of each verse are "It was a very good year". The line is again repeated as the last line of verse four. Lots of lexical repetition in this song of AAAA form, which anchors the concrete picture being unfolded of a person's lifetime of living and loving.

I often use this repeated sound technique in many of my songs. An example from the chorus of "Another Touch of Gray":

*Just in that moment she made me feel like a kid again
Days of new blue jeans, summer scenes, ice cream every day
Whatever anyone called fun, you know I did it then
But jeans and dreams and the scenes, it seems, like ice cream, fade away*

When I was writing my "High School My School" collection of songs, I was beginning to work on a song about a kid being picked on and bullied at school. Once I thought of the key word "Taunted", the following came out almost immediately:

*Taunted, run a gauntlet down an endless hall
Haunted, relentless echoes of the names they call...*

The high sonic activity is a result of lots of practice in developing sensitivity to the sound of words, so that it becomes automatic. What we have in two short lines are: two rhyme pairs, alliteration (haunted/hall), assonance (aunted/auntlet/all) (en/es/ech) (name/they), and para rhyme (down/n an/ n en)

Taunted, run a ***gauntlet*** down ***an endless*** ***hall***

Haunted, ***relentless echoes*** of the ***names they*** call...

The sonic crayons, though each powerful alone, become ever more potent when use in combinations with multiple repetitions. In the previously mentioned example from the song "Popular" in the musical "Wicked", the phrase "frank analysis" not only rhymes with "personality dialysis", but there is also sonic repetition within each pair: frANK ANalysis and personALItY diALYsis.

Phonetic techniques used in repeated combinations have a greatly multiplied effect as opposed to when they are used alone. However, no matter how well-used, assonance, alliteration, para-rhyme and lexical repetition cannot substitute for the impact and stickiness of a fresh and unusual perfect rhyme.

For exercises, strategies, and expanded information on generating sonic activity in your songs, see "Songcrafters' Coloring Book: The Essential Guide to Effective and Successful Songwriting, by Bill Pere, due for a summer 2009 release. Bill Pere was named one of the "Top 50 Innovators, Iconoclasts, Groundbreakers, and Guiding Lights of the Music Industry" by Music Connection Magazine, December 2008.

SONG CRITIQUES Members may bring a song or lyric on cassette to the monthly meeting for critiquing by fellow members. Please bring 30-40 copies of typed lyric sheet. Out-of-State members may have their songs or lyrics critiqued by sending one submission with 40 typed copies of lyrics to: CSA, 51 Hillcrest Ave, Watertown, CT 06795. Include a double stamped return envelope. Members are encouraged to write their comments on the sheets which can provide valuable feedback to the writer(s). Comments by the group will be recorded at the end of your song (do not remove the record-protect tabs from the cassette). Please note that since critiquing is designed to give constructive feedback and suggestions for improvement, songs which are meant only to be shared for self expression (as opposed to critiqued for improvement) should not be submitted. These can be presented in song-sharing opportunities.

FREE ACCESS to CT SONGS CAFE -- The CSA online area for posting notices, getting your electronic newsletter, and other features.

Questions about CSA Programs? Need To check your Membership status? Have a news item to submit? Want to volunteer for a project? Seeking a collaborator? Change of Address? It's easy to contact CSA.

General Info: www.ctsongs.com E-mail: info@ctsongs.com

Change of Address, Newsletter, Membership, Special Projects:

CSA membership PO Box 511 Mystic CT 06355

Phone: 860-572-9285 Fax: 860-572-6091

E-Mail: info@ctsongwriters.com

CSA on the Web: www.ctsongs.com

• COLLABORATION OPPORTUNITIES AND NETWORKING CSA provides opportunities to meet collaborators and providers of various music services. Make sure you're listed on our web site.

• SONG SCREENING : CSA helps its members get well-crafted songs targeted to their best potential market. Songs are screened at meetings 2-3 times a year, or by mail. Selected songs are eligible for inclusion on CSA cassette albums which are often given to industry pros. Songs submitted for screening must have been presented at a prior critique session. (exceptions on a case-by-case basis) For details, contact Wayne Gamache, 203-265-6518 in Wallingford

• PARTICIPATION IN CSA MARKETING OUTLETS AND DISTRIBUTION : Recordings by CSA members may be made available to retail outlets, radio stations, or Internet Distribution channels.

COMMUNITY OUTREACH OPPORTUNITIES: The LUNCH Program offers opportunities to be involved in the production and performance of benefit shows to address hunger and poverty in Connecticut. Contact Bill Pere, 860-572-9285 for details.

CSA REGISTRATION FORM FOR NEW MEMBERS (This form not valid for membership renewals)

NAME _____

ADDRESS: _____

E_MAIL (required for newsletter) _____

TODAY'S DATE: _____ BIRTH DATE _____

PHONE: (____) _____ OCCUPATION: _____

CHECK WHERE APPROPRIATE Songwriter Lyricist Vocalist
 Composer Musician Patron Other: _____

Members receive a free 1 year subscription to the monthly newsletter *Connecticut Songsmith*, free or discounted admission to monthly meetings and critique sessions, participation in the Song Share Sessions, Song Screening Services, eligibility for inclusion on Compilation CDs, free classified ads, and discounts on goods and services.

Membership Categories

(outside the U.S., please add \$10 to all categories)

(All memberships include free **electronic** Newsletter

Subscription. **For a paper copy by mail, add \$10 per year**)

- 1 year New Membership \$40
- 2 year New Membership \$70 (save \$10)
- 3 year New Membership \$99 (save \$21)
- Full Time Student \$35/yr
- Senior Citizen \$35/yr
- Lifetime \$400 one time total
- e-Newsletter Subscription only (\$25/yr. 12 issues)

Enclosed is my check or money order to CSA for \$ _____.



Mail to:
CSA Membership
PO Box 511
Mystic CT 06355

E-Mail: info@ctsongs.com

Name on Credit Card: _____

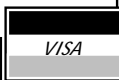
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Expiration

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 and Craftsmen Since 1979