

# 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.*



March 2010  
Volume XXXI  
Number 3  
Issue #358

Combining Arts,  
Education, and  
Community Outreach

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

**March 19-21: CSA SONGWRITING RETREAT !**

**April 24: COLLABORATION WORKSHOP!**

**TAKE CONTROL OF YOUR  
CREATIVE OUTPUT -- YOU'LL  
SEE SONGWRITING IN A  
WHOLE NEW WAY!**

**Mar 19-21, 2010: CSA Weekend Songwriting Retreat,  
North Stonington, CT**

There are 5 major areas in songwriting that seem to present recurring problems for writers. For the first time anywhere, these paradigms and parameters are broken down into their components. You'll see techniques for avoiding those recurring songwriting traps. You'll see songwriting in a whole new way, and your songs will rise to a whole new level to enable you to achieve your self-defined goals.

**DETAILS ON PAGE 3.**

**Advance registration is required.**

COMING IN APRIL

**THE ANNUAL CSA  
COLLABORATION WORKSHOP  
( see page 9 )**

COMING IN MAY

**CSA SPRING PRO -WORKSHOP**

Success comes from opportunity.  
Opportunity comes from involvement.  
Get involved!

**SNOW ADVISORY: In the event of snow, please  
check the CSA website for up-to-date info**

## **CSA EVENT CALENDAR**

(for complete listing see [www.ctsongs.com](http://www.ctsongs.com))

Mar 19-21	CSA Songwriting Retreat, N. Stonington
Apr 24	C SA Collaboration Workshop - Mystic
May 8	CSA Workshop, Mystic
May 25	CSA Workshop - Mystic
Jun 8	CSA Meeting - Glastonbury YMCA
Jun 20	CSA Summer Showcase/Picnic - JB Williams Park
Jul 6	CSA Meeting - Wesleyan Univ.
Aug 29	CSA Summer Showcase/Picnic - JB Williams Park
Sep 14	CSA Meeting -Glastonbury YMCA
Oct 2	CSA Licensing Workshop, Mystic Chamber
Nov 9	CSA Meeting - Wesleyan Univ.
Dec 4	14th Annual LUNCH Holiday Show - Stonington
Dec 7	CSA Meeting - Glastonbury

Guiding Songs Along the Path from Creation to Realization to Proliferation

**COMBINING ARTS, EDUCATION, AND COMMUNITY OUTREACH FOR 31 YEARS**

# CSA RHYTHM AND NEWS

## How to Get There!

**DIRECTIONS FOR APRIL MEETING: Mystic Chamber of Commerce Conference Room (14 Holmes St) :** Coming North on I-95, take Exit 89. 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. Coffee and Snacks available! **PLEASE NOTE: If you have any used printer ink cartridges, please bring them with you to the meeting. CSA can recycle them and receive a donation.**

## TAX SEASON! 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](mailto:bill@billpere.com)

**CONGRATULATIONS!** CSA member Albert Hurwit was selected from 124 entries as the winner of the 2009 AMERICAN COMPOSER COMPETITION, for his original "Symphony No 1: Remembrance" for full orchestra. Visit [www.alberthurwit.com](http://www.alberthurwit.com)

**THANKS** to CSA's Kay Pere, Bill Pere, and Melissa Ternier, who along with the LUNCH Ensemble, presented a benefit concert for Haiti Earthquake Relief, raising almost \$2000.

## CSA PROUDLY ANNOUNCES OUR 19th CD Compilation and 3rd in our series of Spiritual/Inspirational songs.



1. Walk On 2:58 (*Batya Diamond*) ©2009 B. Diamond
2. Let Them Be Who They Are 4:38 (*Bill Pere*)  
©2009 Bill Pere/KidThink Music [www.billpere.com](http://www.billpere.com)
3. No Regret 5:20 (*Linda Bonadies*)  
©2004 Go For It Records [www.lindabonadies.com](http://www.lindabonadies.com)
4. Angels On Horseback 4:05 (*Kay Pere*)  
©2007 Effusive Muse Publishing (*Kay Pere, Bill Pere*) [www.kaypere.com](http://www.kaypere.com)
5. After the Rain (*Nicky Lycette*) 3:08 © 2009 Nicky Lycette.
6. I Walk Alone 3:56 (*Ellyne Plotnik*) © 2009 Ellyne Plotnik
7. I Want It All 4:52 (*Sean Fisher*) © 2009 Sean Fisher
8. Out of Love 4:32 (*Steve Pasakarnis*) ©2009 S. Pasakarnis
9. You Hold the World 4:02 (*Joseph Bell*) ©2009 J. Bell
10. Angels Came 3:55 (*Howard Dreschner*) ©2009 H. Dreschner
11. When Will We See the Light 4:07 (*George LaFlame*)  
©2009 G. LaFlame/Greer/Covert
12. I Miss You 5:10 (*Lenny Bosh*) ©2009 L. Bosh [www.bosh.com](http://www.bosh.com)
13. High Tower 3:07 (*Nancy Carpenter*) ©2009 N. Carpenter
14. Pray Shalom 2:17 (*Ed Rosenblatt. Arr. Beth Rosenblatt*)  
©2009 E Rosenblatt
15. Soul Train 3:35 (*Jim Hendricks*) ©2009 J. Hendricks
16. Almost Back to Yourself 4:05 (*Hugh Goodridge*)  
©2009 H. Goodridge
17. Prayer For Peace 3:55 (*Jane Bate*) ©2009 J. Bate

Now Available at [www.ctsongs.com](http://www.ctsongs.com)

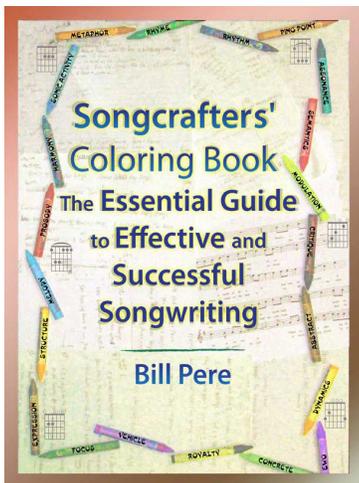
# CSA SONGWRITING RETREAT

**REGISTER NOW - JUST A FEW SLOTS LEFT!  
TIME IS RUNNING OUT - DEADLINE IS 3/15**

**Take control of your creative process!  
Take your songwriting to a new level!**

**You'll see songwriting in a whole new way and experience a level of creative control you never thought possible. Meet some new people (we have participants coming from as far as Florida).**

CSA is presenting a weekend songwriting retreat. A time away from the distractions of everyday life, where all you have to think about is your music. A beautiful setting in the woods, with meals and lodging provided. You'll get personalized attention guaranteed to give you new ways to improve the effectiveness of your writing, and bring it to a new level.



**March 19-21, 2010, at Camp Wightman,  
North Stonington, CT**

The program of Master Classes, performance and critique, will be based on the concepts of Bill Pere's internationally acclaimed songwriting book, "Songcrafters' Coloring Book", and led by Bill and Kay. This content, presented nationally at major conference events, is not available anywhere else at this affordable cost. All the details about the program, the facilities, schedule and registration are online at: <http://www.ctsongs.com/Retreat/SongwritingRetreat.htm> Since its release last year the book has become a standard reference for songwriters.

The program has very limited space. The earlier you register, the lower the cost, and it guarantees your spot. The cost includes lodging for 2 nights, 4 meals, all workshops.

*(Note: If you have to arrive late or leave early, we cannot make cost adjustments).*

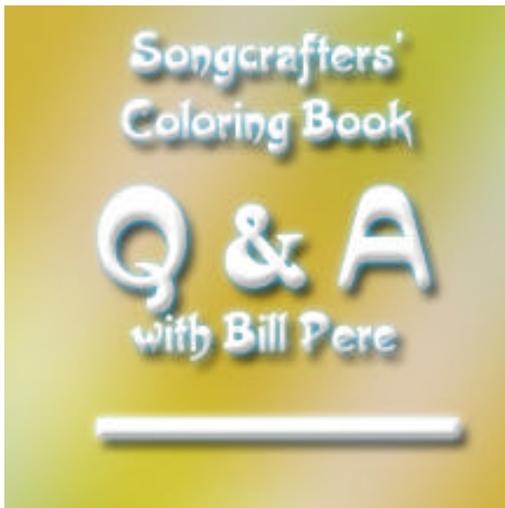
Register by: Member rate is for active **members of CSA, Songsalive, IndieGrrl**  
(Dec 1 – Feb 28) Member Rate = \$135 Non-member = \$149  
(Mar 1 – Mar 15) Member Rate = \$142 Non Member = \$155

Three ways to Register, for your maximum convenience and security:

1. PAYPAL SECURE REGISTRATION ONLINE
- 2: VISA/MASTERCARD SECURE REGISTRATION ONLINE
- 3: BY MAIL: Send check or Money Order payable to CSA, PO Box 511, Mystic CT 06355

You must include your e-mail address, phone number, street address, and member ID # (if you are a member of CSA, IndieGrrl, or Songsalive).

**QUESTIONS ? Check the Website for FAQ Info. If you don't find what you need, e-mail us at [retreat@ctsongwriting.com](mailto:retreat@ctsongwriting.com)**



# Real Questions that I Receive from Across the U.S. and Abroad.

**QUESTION:** This "counting" stuff is driving me crazy! I'm taking a "Basic Musicianship" course at my local college. We're already two weeks into the course and I'm falling behind because I can't get this counting business down.... With that said, how on earth does he come up with the first half note getting a (1 + 2 +) counting pattern? I understand (1,2) are for the beats but where did these + signs come from? And not only that, but what about these "e" and "a" counting patterns that he uses for sixteenth notes or as he refers to it as "divisions" and "subdivisions" In a word, HELP!

**ANSWER:** Thanks for your question. First, don't feel bad about not quite "getting" the counting stuff -- Of all the things in music, rhythm counting is the thing that the most people have the greatest difficulty with. Not to mention that it is not easily taught in groups, as different people may need to learn by different methods.

Being able to master counting first assumes that you can accurately "hear" a rhythm and understand what you are hearing. This means that you should always be able to find the downbeats (the "1" of every measure). If you start hearing any song randomly, you should be able to pick up the downbeats within a couple of measures. Make sure you can do that. Then, as far as counting goes, you need to understand the following:

A song has a basic "pulse" that drives it -- it may be the 1-2-3-4 (a quarter-note pulse), but more likely, you'll hear the high-hat of the drums keeping an eighth-note pulse (eight pulses per measure, thus each quarter note gets two pulses) This is counted as 1 + 2 + 3 + 4 + (one and two and three and four and).

The numbers are the strong beats, the "ands" are the off-beats. Thus a pattern of half, quarter and 2 eighth-notes in a measure would be (1+2+) for the half = 4 eighth notes; (3+) for the quarter = 2 eighth notes, and then 4 (the first of the two eighth notes, and the final "and", the second of the two eighth notes).

If you have a dotted quarter note, it takes up three pulses (3 eighth notes). If a measure is a half note, dotted quarter, and eighth, the count is (1+2+) (3+4) (+).

You always have to count at the rate of the fastest pulse. If a piece of music has 16th notes, then you need 16 pulses per measure, so each quarter note is now divided into 4, and is counted as 1 e + a (You say one-ee-and-uh) Now you have sixteen pulses in a measure -- so if your measure was a quarter, eighth, two sixteenths, and a half, you get: (1 e + a) (2 e) (+) (a) (3 e + a 4 e + a) = 16 pulses.

So it's really not so hard. You just need to look at the fastest notes in the measure, and count at that pulse rate. Just practice with some simple rhythms and then get gradually more complex as you go along. Listen to some songs you like and focus on the percussion or the fastest moving part to get the pulse rate, then count along at that rate, making sure your downbeats always match up. It helps to use your hands beating against your legs or on a table, alternating left-right-left-right, and matching them with the pulse rate.

Rhythm is the most difficult thing in music for people to master, but with practice, it can be done. It is an essential skill for both music, AND lyric writing. Poor lyrical rhythm (prosody) kills many songs.

If you go to my website, <http://www.billpere.com> and click the link for "Songwriter Tools" you'll have access to all my PDF articles on songwriting and music. There is an article there called "Rhythm and the Theory of Relativity" which might also help you. This is also discussed in great detail in "Songcrafters' Coloring Book: The Essential Guide to Effective and Successful Songwriting". I hope this helps you understand it a little better. Good luck in your class.

... Bill Pere

## ANNOUNCING THE CSA 2010 COMPILATIONS

# CALLING ALL WRITERS

**Get your songs in by October 31, 2010 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 4th 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.

Remember: **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", "Along the Road", and "A Light Ahead".
- Holiday songs must have some winter holiday theme. (Christmas, New Year, Hanukkah, Thanksgiving)
- Country songs may be about any topic, but should have a country music feel to the arrangement.

**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 of the same theme, but may be re-submitted if they also fit a different theme.
- 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](http://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 \$3 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 (+ \$3 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



## OPPORTUNITY KNOCKS

**If you like Bluegrass music, this is for you -  
If you have never gotten into Bluegrass  
music, this is still for You!**

CSA has partnered with the well known Podunk Bluegrass Music Festival to present a songwriting competition opportunity., with some great prizes and a chance to be heard by thousands of people. If you've written any bluegrass songs, here's a chance to put them to work for you. Most importantly, if you've never written in the Bluegrass style, here's a great reason to give it a try! Bluegrass, by it's very nature, is meant to be accessible to all, an easy style to write in. One of the great things about the style is that you don't need a percussion set or really fancy lyrics. Listen to some examples and give it a try.

All the details and entry forms are online at <http://www.ctsongs.com>. Click the Podunk logo.

### **ALL FINALISTS WILL RECEIVE**

- All Access Podunk credentials for up to two
- Listing and link on the Podunk Bluegrass website
- One box of D'Addario Strings
- One-year subscription to Bluegrass Music Profiles magazine

### **1st PLACE WINNERS WILL ALSO RECEIVE**

- A performance on the Main Stage at Podunk on Friday August 6, 2010
- A check for \$300
- Lifetime Membership to CT Songwriters Association (\$400 value)
- An additional box of D'Addario Strings

### **2nd PLACE WINNERS WILL ALSO RECEIVE**

- A check for \$150
- A slot on the Saturday night Workshop Stage

### **3rd PLACE WINNERS WILL ALSO RECEIVE**

- A slot on the Saturday night Workshop Stage

Contestants must enter by May 1, 2010 by completing the [Official Entry Form](#) and mailing it to:  
CSA, PO Box 511, Mystic, CT 06355 USA OR by entering online at [www.ctsongs.com](http://www.ctsongs.com)

### WHAT IS BLUEGRASS MUSIC ?

*a discussion by C. Roger Moss, Podunk Bluegrass Music Festival*

Bluegrass is a style of acoustic music that originated in the 1940s when Bill Monroe, Lester Flatt and Earl Scruggs combined elements of country/western, gospel and blues music with the British, Irish, and Scottish music of their Appalachian mountain heritage. It is played most commonly on the mandolin, fiddle, five-string banjo, six-string guitar, and upright bass, but the resonator guitar ("Dobro"), harmonica, and electric bass are also found in bluegrass. Percussion is not generally used, with the insistent rhythm being a result of the interplay of the stringed instruments. Bluegrass music is often called "that high lonesome sound" but it includes a wide range of lively instrumentals, sweet ballads in three-part harmony, soulful a cappella gospel quartets and up-tempo love songs.

The unique, driving sound of the original Blue Grass Boys was built upon by many musicians, including the Stanley Brothers, Reno & Smiley, Jim & Jesse, and Jimmy Martin. Bluegrass blossomed with artists like the Osborne Brothers, the Dillards, the Seldom Scene, the New Grass Revival, and Hot Rize. Today bluegrass is popular worldwide, and its stars include Ricky Skaggs, Alison Krauss & Union Station, the Del McCoury Band, Laurie Lewis, the Lonesome River Band, Blue Highway, and the Nashville Bluegrass Band.

Bluegrass is a very inclusive music, with friendly and informal jam sessions springing up around almost every event. It's a great way to learn to play an instrument and sing, for kids and adults alike. Almost all bluegrass events have a family atmosphere, and performers and listeners are equally welcome. We hope to see you soon at a bluegrass event!

## THE UN-COMFORT ZONE with Robert Wilson

*The Buck Starts Here*

Recently I participated in a Murder Mystery weekend at a bed and breakfast lodge. Every guest was given a role to play. There were eight suspects; each of whom had one or more of the following: Means, Opportunity and Motive. Having the Means and Opportunity was very important, but having the right Motivation was the key to solving the puzzle. We interviewed the suspects, collected clues, then presented who we thought was the killer and why. It was great fun, but I failed to figure out *who done it*. I was very logical and surmised that a suspect with a monetary motive was the one. But, it turned out to be one with the emotional motive of anger and revenge.

Besides the motivational power of emotion, money is also a powerful motivator. It is the original carrot dangling from the stick. My friend, a computer wizard, told me years ago, "I always follow the money." Meaning that he would learn those computer skills that paid the best. I did the same thing in my early years as a writer. I found journalism fun, but that advertising paid better. Subsequently, I pursued advertising work and honed my skills in motivating people to buy.

The exciting thing about money, or more specifically, prosperity, is that it is a great equalizer. Prosperity has a way of eliminating envy, hatred and bigotry. Increased wealth makes people more tolerant and giving. The formula for prosperity is simple: economic freedom plus property rights. In other words, minimal regulation and the right to keep what you earn.

Clearly we all know that money is a reliable method for motivating people. But, if you ever want to discover the motivation behind an action that appears to be random, backtracking the money trail is frequently a good way to find it. For example, have you ever noticed one of your favorite products disappearing from the store where you buy it? It probably means that there were not enough customers for it and the store quit carrying it. If, however, you can't find it anywhere, then the lack of users is widespread and the manufacturer discontinued it.

Sometimes, however, the money trail is even longer, and more convoluted. I recall a hot summer day, back in the late 1980s, when, after mowing the lawn, I popped open an ice cold soda pop and drained it in one long gulp. Moments later I was on the floor with a painful spasm in my back. It lasted nearly half an hour, and when it was over I made an appointment with my doctor. It turned out that I was allergic to the corn syrup in the soda.

"How could that be?" I asked. I'd drunk thousands of sodas without having that reaction. What I learned was that up until that can of soda all the ones I'd drunk before were made with sugar. So, I asked, "Why would they switch to corn syrup?" The answer was that the cost of sugar had gone up; and they did not want to raise the price. "Why was sugar more expensive?" Because Congress placed a tariff on imported sugar. "Why did Congress do that?" Sugar growers in Florida asked them to because they did not want to compete with low-cost Caribbean sugar. "Why would Congress comply when it would raise prices on all products made with sugar?" Because the sugar growers donated lots of campaign money to a majority of the members of Congress. The trail ends, and the puzzle is solved.

It turns out that my favorite soda pop is still made with sugar in every country on the planet except the United States. One day, I'm going to get a craving and drive a thousand miles to Mexico. Talk about motivation!



# The 4th Annual **VOICES FOR HOPE** Scholarship and Vocal Competition

## A Service-Learning Opportunity for Students, ages 11-19

Finalists audition live at the East Hartford Community Cultural Center  
and participate in a Harry Chapin Legacy Concert

### —AN EXCEPTIONAL OPPORTUNITY FOR YOUNG VOCALISTS—

The winner receives prizes valued at more than \$1500, including:

- a \$500 scholarship
- professional recording and performing opportunities, with worldwide distribution
- professional vocal and performance coaching
- a lifetime membership to the Connecticut Songwriters Association

All participants are part of a service-learning outreach to support agencies which provide services for kids with special needs, and basic human services for those in need.

EVENT DETAILS AND ENTRY FORMS are at [www.lunchensemble.com](http://www.lunchensemble.com)

ENTRY DEADLINE: March 15, 2010

FINAL LIVE AUDITIONS AND CONCERT: April 17, 2010,  
E. Hartford Community Cultural Center

**Voices For Hope**



**VOICES FOR HOPE is an outreach of L.U.N.C.H (Local United Network to Combat Hunger), using the Power of Popular Music to Produce Positive Social Action**

For additional information and inquiries, contact  
Bill Pere, Founder and Executive Director, LUNCH

[bill@billpere.com](mailto:bill@billpere.com)

860-572-9285

[www.lunchensemble.com](http://www.lunchensemble.com)

# **APRIL 24 - CSA COLLABORATION WORKSHOP**

**A popular annual event!**

**Saturday April 24, 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.

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. How do you identify good collaborators and work out fair deals?

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 - copyright, licensing, royalties, publishing
- 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! PRE-REGISTRATION IS RECOMMENDED.  
Registration is \$10 for members, \$12 for non-members. You may register in advance either online ([www.ctsongs.com](http://www.ctsongs.com)) by sending a check to CSA, PO Box 511, Mystic CT 06355.**

**Directions to Mystic Chamber of Commerce Conference Room (14 Holmes St) for the COLLABORATION**

**WORKSHOP:** Coming North on I-95, take Exit 89. 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 online ([www.ctsongs.com](http://www.ctsongs.com)) or by sending \$10 payable to CSA to CSA, PO Box 511, Mystic CT 06355