

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 2010
Volume XXXI
Number 4
Issue #359

Combining Arts,
Education, and
Community Outreach

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

-- IT'S WORKSHOP SEASON ! --
Apr 24: Collaboration Workshop
May 8: Radio Pitching Session
May 25 : Revenue Streams and Career Coaching

THE ANNUAL CSA COLLABORATION WORKSHOP

Saturday, April 24, 1-5pm, Mystic Chamber of
Commerce Conference Room, 14 Holmes St,
Mystic.

So many hit songs are the result of collaboration.
So many bitter disputes are the result of
collaboration. How can you benefit from all the
good stuff and avoid all the bad stuff? How do
you find the "Right" collaborator? What are the
do's and don't's of collaborating? What is a major
hidden trap of collaboration that could drain
your bank account?

We'll answer all those questions for you, and
then, we'll do some actual hands-on
collaboration. Bill and Kay Pere have been
conducting collaboration sessions across the US
for many years, and the songs that sometimes
emerge from writers who have never before
worked together are truly sparkling. Several
have gone on to full production and distribution.

REGISTRATION is \$10 for members, \$12 for
non-members. You may register online at the
website (www.ctsongs.com) via PayPal. or by
mail, or at the door. Space is limited.

**OUR MAY WORKSHOPS WILL
FEATURE TWO OF TODAY'S
TOP INDUSTRY PROS.
REGISTER EARLY. DETAILS
INSIDE.**

CRITIQUE SESSION

Following the program, as time permits, there
will be a critique session. To participate in the
critique session, members may bring a song on
CD (or do it live), with 20 copies of typed lyric
sheets, and receive constructive feedback.
Critique sessions are a good forum for works in
progress or rough demos. For best feedback,
note on your lyric sheets the intended genre and
audience for your song, and what your goals are
(i.e. picked up by a commercial artist, self-
produce, etc.). The programs at most CSA
monthly meetings, except for special workshops,
are free to members, \$5 to non-members,
applicable toward membership if you join within
30 days. Members are encouraged to bring a
friend who might be interested in what CSA
offers. .

CSA EVENT CALENDAR (for complete listing see www.ctsongs.com)

Apr 24	C SA Collaboration Workshop - Mystic
May 8	CSA Workshop, Mystic
May 25	CSA Workshop - Mystic
Jun 8	CSA Meeting ALL CRITIQUE - 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
Nov 9	CSA Meeting - Wesleyan Univ.
Dec 4	14th Annual LUNCH Holiday Show - Stonington
Dec 7	CSA Meeting - Glastonbury

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

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

CONGRATULATIONS ! Bill and Kay Pere were featured speakers and mentors at the Singer-Songwriter Conference at Cape May NJ in March. Bill is also currently a judge for the 2010 Indiegrl Songwriting Competition.

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
- 3.No Regret 5:20 (*Linda Bonadies*)
©2004 Go For It Records www.lindabonadies.com
4. Angels On Horseback 4:05 (*Kay Pere*)
©2007 Effusive Muse Publishing (*Kay Pere, Bill Pere*) 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
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

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) 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, is \$10. You can register in advance online (www.ctsongs.com) or by sending \$10 payable to CSA to CSA, PO Box 511, Mystic CT 06355

CSA PRO WORKSHOP

RADIO PITCH SESSION !

**An Exceptional Opportunity to Pitch Your Songs
Direct to the Music Director of a Major Internet
Radio Show !**

**SATURDAY MAY 8, 12 noon- 6pm,
Mystic Chamber of Commerce Conference Room
14 Holmes St, Mystic**

REGISTER NOW - SLOTS ARE LIMITED !



Karen Reynolds, Program Director of WritersBlock Radio and Instructor at Nashville's ProMusic U, will be on hand to listen to your songs, and if approved, take them directly for airplay on her syndicated radio program or passed along to other industry contacts. This is an exceptional opportunity to pitch directly to someone who makes the decisions for a radio show with very wide following. Remember, internet airplay pays royalties through Sound Exchange. Karen will also speak about the current trends in the indie music business and what you need to know to get your songs on the air. Your songs will also be professionally critiqued. Karen will be available to meet individually with you before or after the workshop for a customized consultation and critique, at special discounted rates.

**SPACE IS LIMITED AND ADVANCE REGISTRATION
RECOMMENDED - SONGS WILL BE PRESENTED IN THE ORDER
THAT REGISTRATION IS RECEIVED.**

Registration for this workshop in advance is \$30 for CSA members, \$36 for non-members. At the door: \$35 for CSA members, \$40, for non-members. You may register in advance securely at the website (www.ctsongs.com) via PayPal, or by mail: CSA PO BOX 511, Mystic CT 06355

Member rate is for active **members of CSA, Songsalive, IndieGrrl**

CSA PRO WORKSHOP

REGISTER NOW - SLOTS ARE LIMITED !

**Debra Russell, Founder of the Leading Edge and
One of Today's Top Career Coaches Presents:**

GENERATING MULTIPLE INCOME STREAMS FROM MUSIC

**SATURDAY MAY 25, 1-4pm,
Mystic Chamber of Commerce Conference Room
14 Holmes St, Mystic**

An Amazing Opportunity! Meet the Founder of The Artists Edge, one of the industry's leading artist coaching, mentoring, and business development organizations. Debra Russell is known across the US for her amazing programs which give artists the insights and tools they need to deal with all the business aspects of being a creative person. Debra will present her workshop on **Multiple Income Streams From Music**.



Debra Russell combines her two passions– the world of entertainment with facilitating growth and change in people’s lives. As an Artist’s Success Coach and workshop leader, Debra works with creative individuals to help shape their success in their chosen field. Debra is a certified business Results Coach, additionally certified in Neuro Linguistic Programming (NLP), Neurological Repatterning and Ericksonian Hypnosis. She specializes in **servicing the Arts and Entertainment Industries** working with performers, writers, and visual artists as well as executives, producers, venue owners, agents and those involved in production.

In addition to working with private clients, Debra, founder of **Artist’s EDGE**, has created several innovative programs which have been presented nationally at entertainment industry trade conferences including the Western Arts Alliance, North American Folk Alliance, TAXI Road Rally, and San Francisco Women’s Film Festival as well as to private groups and organizations.

Debra does individual coaching to address specific situations and needs. After this presentation, you will be able to contact her if you want to arrange for further individual work.

This is an exceptional opportunity to network with a major pro in an important area of career development.

SPACE IS LIMITED - REGISTER IN ADVANCE to secure your spot!

Registration is \$10 for members, \$12 for non-members. You may register securely online at the website (www.ctsongs.com) via PayPal, or by mail : CSA PO Box 511, Mystic CT 06355.

Member rate is for active **members of CSA, Songsalive, IndieGrrl**



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

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 CSA SONGWRITING RETREAT WAS A GREAT SUCCESS !

Twelve writers from Vermont to Florida converged for a weekend in a beautiful wooded setting, to delve into intensive sessions on the nuts and bolts of what makes great songwriting, based on Bill Pere's hit reference book "Songcrafters' Coloring Book: The Essential Guide to Effective and Successful Songwriting". The response was so overwhelmingly positive that we're already setting up the next retreat for 2011 (details at the website)



The setting was beautiful, the hospitality fantastic, the accommodations were very good and the food was great. However, the best came with the very knowledgeable and helpful instruction along with the honest and productive critiques and advice. Everything exceeded my expectations - Art Meister, singer-songwriter, CSA

THE CSA SONGWRITING RETREAT

March 19-21, 2010

presented by Bill Pere and Kay Pere, based on Bill's book,
"Songcrafters' Coloring Book: The Essential Guide to Effective and Successful Songwriting"



Everyone enjoyed the new relationships we were able to build and the things we learned from each other. I thought the sessions were extremely informative, and definitely improved our understanding of the basics of our craft. - J. Hendricks, singer-songwriter, CSA

The 3rd Annual Singer-Songwriter Conference at Cape May NJ - March 26-27, 2010



Congress Hall, on the beach at Cape May



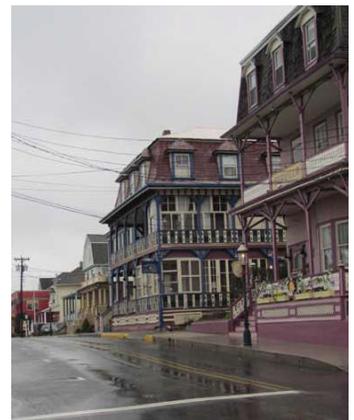
Bill and Kay with producer Jordan Tishler, and IMC Founder Noel Ramos, both CSA presenters.



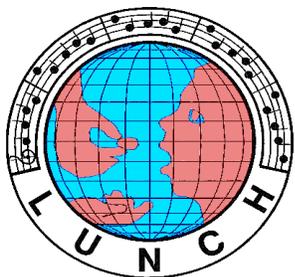
Bill and Kay's mentoring station



Bill Pere teaches a songwriting workshop



Cape May Streetscape



Local
United
Network to
Combat
Hunger



Voices For Hope

present

A TRIBUTE TO HARRY CHAPIN

A Hunger Awareness Concert to benefit local social service programs

Proceeds to benefit social services through LUNCH - www.lunchensemble.com

Saturday April 17, 7:00pm

East Hartford Community Cultural Center, 50 Chapman Place, E.Hartford

Tickets in Advance \$11 -- At the door \$15

Available at: www.lunchensemble.com or 860-572-9285

**New England's #1
Chapin Tribute
Show Since 1989!**

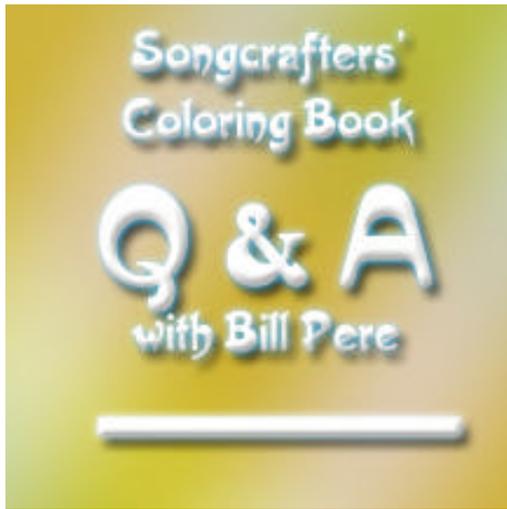
**with Bill Pere, Kay Pere,
Larry Batter, and The
LUNCH Ensemble**

www.lunchensemble.com



Special thanks to:





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

*Bill Pere is the author of "Songcrafters' Coloring Book: The Essential Guide to Effective and Successful Songwriting"
He is named one of the "Top 50 Innovators and Guiding Lights of the Music Industry" by Music Connection Magazine*

QUESTION:

For a bridge, I would like to know if there are any rules regarding which keys you should utilize. i.e., , would one modulate to the relative minor or major of the main key of the song?

ANSWER:

The bridge needs to have an identity that is clearly distinct from verses and chorus. This means both musically, and also in the cadence of the lyric. A key change and a change in the primary rhythm figure usually provides enough musical distinction.

There is no exact "rule" for how change key to get into a bridge, but some of the common conventions are, as you mentioned, to go to the relative minor, or a fifth in either direction. If these are the most common, then sometimes you might want to do something less common to really grab a listener's ear. Depending on the rest of the song, you can modulate up a minor third (if you're playing in the key of E, go to G) or a major third (E to G#). You could also go from the tonic (E) to the ii or iii chord (F#m or G#m).

A more advanced technique would be to find the first vocal note of the bridge, and go to a chord which contains that note, but which is totally unrelated to the original key (Key of E, the first vocal note of the bridge is "b", try Cmaj7, or Db7 or F#sus, or G9 or Aadd9, all of which contain the note "b", along with some internal tension. The degree to which this works depends on the overall melody, and your skill at getting to and from unusual changes.

Another great technique for getting into a bridge (or making any kind of key change) is to make the change on the last chord of the previous section, instead of on the first chord of the new section. It will make for a much more interesting transition.

For Example: Usual way, if the last line of chorus is G-D-A , singing the note 'e' on the A chord, then bridge would be in Bm (relative minor of the original tonic key, D).

A More interesting way: last line of chorus is G-D-C , still singing the note 'e' but now on a C chord), then bridge is in Dm (the relative minor of the new tonic key, F) ; Here, the key change occurred on the last line of the section before the bridge, on the "C" chord. The melody note was unchanged. An E-chord could have been used as well which would then put the new key in A, with the relative minor being F#m. It's up to your ear to choose a chord substitution that you like, as long as the sung melody note is present.

In addition to getting into a bridge, consider how to get out of the bridge and back to your next verse or chorus. You can exit with an unusual change, OR you can exit into a completely new key, so that you final verse and/or chorus is in a new tonal center. You can use a transition chord to get into and out of a bridge, but try to keep it to just one measure.

QUESTION:

Also, I saw you mention "pre-chorus" in the wonderful reply you made to another question: What exactly is a pre-chorus and how is it different from the bridge and/or chorus.

ANSWER:

A pre-chorus, also called a "climb" is a transition between the verse and the start of the chorus, which, as the name implies, serves to lift the overall level of the energy so that the song 'climbs' from the verse into a higher energy state in the chorus. If you have a 4 line verse, a climb might be an extra 1-2 lines which connect the verse and chorus and provide the 'lift'. Or, in a 4-line verse, a well constructed final line can serve to make this transition. It requires musical differentiation from what the verse is providing, and from what the chorus will provide, like a ramp connecting two levels of a structure.

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)
- 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

THE UN-COMFORT ZONE with Robert Wilson

The Reward is in the Eye of the Beholder

In the early 1970s I was a young teenager who was completely caught up in the *Zeitgeist*. I admired the long-haired rebels and radicals who were engaged in protesting the establishment and developing the counter-culture. I didn't really know what any of that meant, but to me it was all about empowering youth and declaring our independence from the adults. My parents in particular.

As with any normal teenager, I was trying to grow up as fast as I could. And, because it annoyed my parents, wearing my hair long was its perfect expression. That, and it was *de rigueur* among all the teenagers who wanted to be cool. So, the longer the better – or in the immortal words from the title song to the 1968 Broadway Musical *HAIR*, “Oh, say can you see, My eyes if you can... Then my hair's too short!”

It drove my parents completely crazy. They could not understand why any male would want to wear long hair. We fought about it all the time.

Meanwhile, I was in my first year of high school and the transition to a new school was causing my grades to drop dramatically. My parents saw an advantage, and the law was laid down: keep my grades above a certain minimum or cut my hair. It worked. I brought home a dismal report card, and it was off to the barber shop. Not surprisingly, my next report card met the minimum.

The formula is simple: if you can find out what is valuable to someone, then you have the key to motivating them. For me, at age 13, the length of my hair became the coin of the realm.

A year later, I accidentally made the Honor Roll. I say it was an accident because I was only trying to meet the minimum grades required by my parents and I somehow exceeded that. When I received the engraved certificate with the embossed gold seal, I was surprised by the feeling it gave me. I felt important – especially when my teachers praised me. I liked that feeling, and I wanted to experience it again. Suddenly the coin of the realm changed, and it was no longer the length of my hair that was motivating me. It was high grades and the sense of pride they gave me. Oh, my hair continued to grow, but my grades were all about achievement. From that point forward until I graduated, I never failed to make the Honor Roll.

Find out what is valuable to the person you want to motivate. What hobbies do they have? What are they passionate about? How do they spend their spare time? Then when you learn what rocks their world, find a way to tie your goals to it.

If you're not sure what is valuable to someone, you can always make them feel important with an award or some other public acknowledgment. Everyone likes to hear their name announced in recognition at company or association meetings. Everyone likes to read their name in print in the organizational newsletter or website. Many business newspapers have a section where you can post your employees promotions and accomplishments. These low-cost to no-cost incentives truly have the power to motivate.

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 20 typed copies of lyrics to: CSA, PO Box 511, Mystic CT 06355. Include an e-mail address or a double stamped return envelope. 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
 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 compilation 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)

• **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 info@ctsongwriting.com 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 (under 19) \$35/yr
- Senior Citizen (60+) \$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: _____

Credit Card Number : Visa Mastercard Expiration _____

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Connecticut Songwriters Association
 PO Box 511., Mystic, CT 06355
 Serving Music's Artisans
 and Craftsmen Since 1979