



February 2013  
 Vol. XXXIV  
 Number 2  
 Issue # 390

Combining Arts,  
 Education, and  
 Community Outreach

**1979-2012 : 33 Years of Combining Arts, Education, and Community Outreach**

**Get the Most From Working with a Producer  
 (and avoid getting scammed!).**

Tuesday Feb 12, 7:15pm at the Morgan House, 119 High St, Mystic, (The large white house across the parking lot from Union Baptist Church, corner Rt 1 and High St., right next to the playground. Park in the parking lot and enter from the wooden walkway in the parking lot. ). This is a new location for CSA, and a great meeting space, with a full kitchen and beautiful meeting room (*directions on page 2*).

More than any other issue, folks come to me with questions and problems about working with a producer. Because it is the interface between the creative and the business sides of the life of a song, it is an often-misunderstood process, both creatively and commercially, causing unnecessary frustration. A little knowledge of what to expect and what not to expect can go a long way toward making it the positive experience it should be, saving you lots of money and headaches.

- What IS a producer?
- What is their role and what your role?
- Who is responsible and accountable for what?
- Who owns what?
- Who gets credit for what?
- What are reasonable costs ?
- What do you walk away with when all is done?
- How do you find someone with the right experience and temperament for your project?
- What are the simple steps to take up front that avoid problems later on?

Come find out the answers to these and other essential questions.

This program is free to members, \$10 for non-members. Come and give your career a boost. Bring a friend!

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

**CRITIQUE SESSIONS**

Following regular CSA programs, 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 15 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, \$10 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](http://www.ctsongs.com))

- Feb 12 - "Get the Most out of Working With a Producer"
- Mar 9 – Songwriting Master Class with Bill Pere hosted by Steve Katz of BS&T
- Mar 13 - CSA Meeting, Glastonbury; "What Makes it a Hit?" with Joe Manning
- Apr 12-14 - CSA Songwriting Retreat
- Apr 27 2012 - Voices For Hope Finals
- May 1 - Podunk Songwriting Contest Submission deadline
- May 07 - Colloaboration Workshop, Mystic
- June 12 – CSA Meeting, Glastonbury
- July - Meeting at Wesleyan Univ.
- Sept 11 – CSA Meeting, Glastonbury
- Fall 2012 - IMC Conference
- Nov - Meeting at Wesleyan Univ.
- Dec 4 – CSA Meeting, Glastonbury
- Dec 7 – The 17th Annual LUNCH Holiday Show

**REGISTER NOW for the April 12-14  
 SONGWRITING RETREAT.**

**See why folks are coming from L.A. and Canada to this amazing weekend! Give your career a major boost. Limited to 12 slots. Slots are filling. Don't miss out!**

**More than half the slots are gone – don't delay.**

# CSA RHYTHM AND NEWS

**Directions to the Morgan House**, 119 High St, Mystic: I-95 going North, Exit 89, turn right on to Allyn St. I-95 going South, Exit 89, turn left onto Allyn St. Go to the intersection of Rt 1 (2nd light), turn Left, heading toward downtown Mystic. You'll quickly come to a 5-way intersection. On your left is Union Baptist Church. Take a left and enter the church parking lot. The Morgan House is the large white house on your right. Enter from the wooden walkway near the playground around back.

How to  
Get There!

**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 NICE 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, computers and electronics, 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). THANKS !

### Important News from Bill Pere, President, CSA

John Braheny, from the West Coast music scene, has been a pillar of the music industry since the 1970's. He has been a great friend and mentor to CSA, speaking to our members several times. He has always been a good friend and mentor to me personally as well. His book "The Craft and Business of Songwriting" has been a standard for many years.

John has been battling prostate cancer for more than a decade, going through multiple rounds of therapy. He has continued to work during that time whenever his health allowed.

Recently, the cancer got worse, and John is now under Hospice care at his home in California. A special Facebook page called "Friends of John Braheny" has been set up so that all the people he's touched can share their support, prayers, and memories for this great friend as he heads toward his final journey. If you would like to add a comment to that page, visit it on Facebook and request to be added to the group.

CSA sends the prayers and best wishes to John and his wife JoAnn for the days ahead. We thank you for your many years of friendship to songwriters everywhere.

#### HERE IS THE OPEN LETTER POSTED BY JOHN ON FACEBOOK:

I've kept this info to myself until recently but I was going through a second round of chemotherapy for prostate cancer. I didn't want to put it out to the world because I didn't want it to affect my business or start a correspondence flood we couldn't handle. I also didn't want my life to revolve around this. I had to suspend my consulting/critiquing services, touring, teaching, etc. I'd beat this cancer three times since 2000 but this time it got more serious.

The main side effect of the drugs was fatigue and I had to try to concentrate on my healing process. I have a great medical team for all these years... however, now, they've stopped the chemo and I'm on pain-relieving medications. That said, I can't really take phone calls or visits... Several of you have sent such heartfelt emails... and cards. Both JoAnn and I really appreciate your kind words and continued prayers.

Sadly, we are not able to reply to each of you directly. Just wanted to let you know...

Warmly,  
John Braheny P.O. Box 5715 Sherman Oaks CA 91413

<http://www.facebook.com/groups/117748635063373/>



*John Braheny presents Bill Pere with an award for 20 years of service to the Music Business at a 1999 CSA meeting.*

# CSA SONGWRITING RETREAT

FAST-TRACK  
YOUR  
CAREER!

What others have said:

"Life-Changing! "A Transformative Experience!"

"You've given me a whole new way to approach songwriting"

**REGISTRATION IS NOW OPEN- LIMITED TO JUST 10 SLOTS**

**Slots are going - Reserve your spot now!**

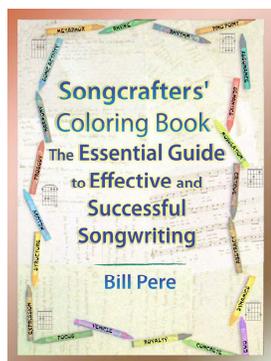
**Take control of your creative process!**

**Take your songwriting to a new level!**

Get several years worth of CSA knowledge in one weekend!

You'll see songwriting in a whole new way and  
experience a level of creative control you never thought possible.

**DON'T DELAY! TIME IS RUNNING OUT – Rates Go Up at the End of the Month!**



**April 12-14, 2012, at Camp Wightman, North Stonington, CT**  
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, and a group size limited to 12. 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.

**Artists from 9 states and 3000 miles have come to this retreat. It has been called "Transformative " and "Life-Changing". Folks are coming from L.A. and from Canada!**  
**REGISTER NOW! DON'T BE LEFT OUT!**

This program of Master Classes, performance and critique, is 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>  
**See what others have said -- Check photos /reviews of the last retreat at the CSA website**

The program is limited to 10 participants. The earlier you register, the lower the cost, and it guarantees your spot. **The cost includes meals, lodging, and 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, RISA, Songsalive, IndieGrrl, IMC**

(Before Dec 1) Member Rate = \$ 99 Non-member = \$115

(Dec 1 – Feb 28) Member Rate = \$120 Non-member = \$145

(Mar 1 – Mar 25) Member Rate = \$140 Non Member = \$165

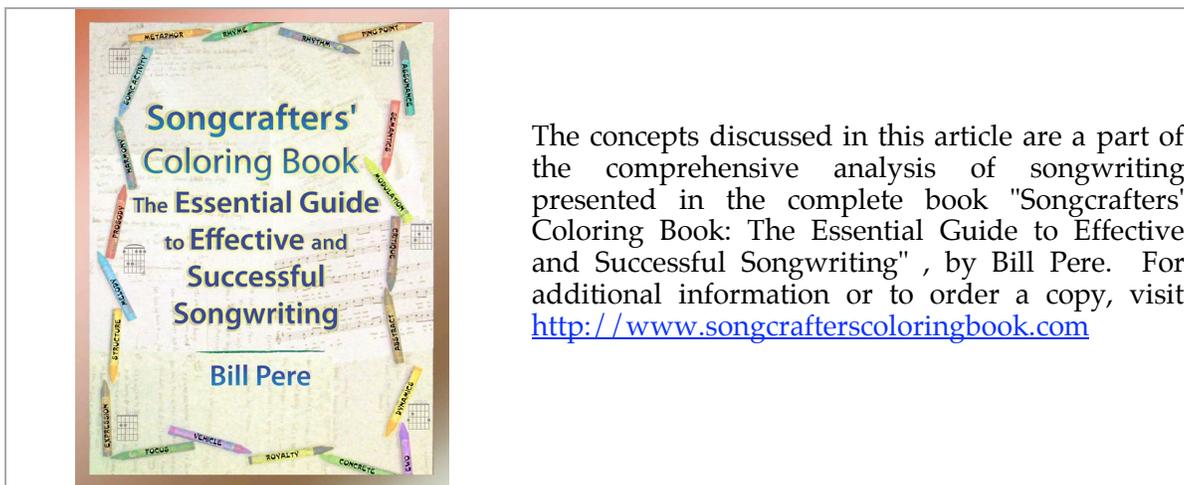
Two ways to Register, for your maximum convenience and security:

1. PAYPAL SECURE REGISTRATION ONLINE ([www.ctsongs.com](http://www.ctsongs.com))

2: BY MAIL: Send check or Money Order payable to CSA, PO Box 511, Mystic CT 06355 (Include your e-mail address, phone number, street address, and member ID # (if a member of CSA, RISA, IndieGrrl, IMC, 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)**



*(More on this topic in the complete Songcrafters' Coloring Book)*

The concepts discussed in this article are a part of the comprehensive analysis of songwriting presented in the complete book "Songcrafters' Coloring Book: The Essential Guide to Effective and Successful Songwriting" , by Bill Pere. For additional information or to order a copy, visit <http://www.songcrafterscoloringbook.com>

## **SONGCRAFTERS' COLORING BOOK**

### **Writing a Bridge Should Not Take a Toll** by Bill Pere

I am often asked about when, how and why a song should or should not have a bridge (sometimes called a "middle 8", although it may have more or less than 8 measures) and how to write a musically effective one. First, let's look at the role of a bridge and why it should (or should not) be in a song.

A bridge is a section of a song distinctly different musically from either verse or chorus, and its purpose is to either provide new information in the song, a turn of circumstances, or a summation of the song's overall message. It usually comes after at least two verses and two choruses, because prior to then, it can interfere with the verse and/or chorus establishing their own clear identities. Also, by coming in the latter part of the song, it provides a new injection of fresh musical ideas, if the verses or chorus are too plain. A song should only have a bridge if it actually needs one. In rare cases a song will have two instances of the bridge (the same bridge, not two different ones), but that is an exception (e.g. Billy Joel's "Goodbye to Hollywood", or Dan Fogelberg's "How Do We Make Love Stay").

If new information needs to be conveyed beyond a typical 3-verse structure, or if three repetitions of verse/chorus would start to get dull, a bridge is indicated. If the song can be told in two or three verses and there is enough musical interest, then a bridge is probably not needed. In no case should you add a bridge just to "throw in" extra lyrics that don't convey new information, or just to try out a new musical idea.

There are many options to writing a musically effective bridge. Since a bridge must have a musical identity clearly different and distinct from the verses and the chorus, a bridge is often in a different key. A typical way to get there is to go to the relative minor i.e. if the song is in G, drop the bass line (g, f# e) and end up on Em for the bridge. This always

works, but it is very common and won't sound particularly fresh. You'll get more musical interest if you use a less common transition e.g., going to the chord a minor third higher or lower (if the song is in G, go to Bb or E) while singing the note common to the original key (d in the first case, b in the second case).

Best of all is to actually make the keytransition on the last chord of the prior section, rather than on the first chord of the bridge. For example, if the song is in the key of "A" and the last note you sing is "a", then instead of using a typical A-chord to end the section, you can use ANY other chord that contains the note "a". Each choice will tend to lead you to a new, unique place.

#### EXAMPLES:

If you are singing "a", play D or D7 ("a" is the 5th) and you can now go to G or Bm

If you are singing "a", play B7 ("a" is the 7th) and you can now go to E

If you are singing "a", play F#m ("a" is the m3) and you can now go to B

If you are singing "a", play BbM7 ("a" is the M7) and you can go to F or Eb

If you are singing "a", play F or FM7 ("a" is the 3rd) and you can go to Bb, Bbm, or C or Dm

If you are singing "a", play Esus ("a" is the 4th) and you can go to E or Em

There are many additional options, but you get the idea. This latter technique is not used as frequently as others, so when used well, it can really give your song some extra 'zing'. There is no right or wrong, just choices -- and the best choice is whatever your ear says is right for the song. Try these techniques and see what works for your particular song. Each song has its own specific needs. Whatever you choose to do, writing a bridge should not take a toll.

For more: [www.songcrafterscoloringbook.com](http://www.songcrafterscoloringbook.com)

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*Grammy-Winning songwriter Bill Pere was named one of the "Top 50 Innovators, Groundbreakers and Guiding Lights of the Music Industry" by Music Connection Magazine. With more than 30 years in the music business working with top industry pros as a songwriter, performer, recording artist and educator, Bill is well known for his superbly crafted lyrics, with lasting impact. Bill has released 16 CDs, and is President of the Connecticut Songwriters Association. He is an Official Connecticut State Troubadour, and is the Founder and Executive Director of the LUNCH Ensemble ([www.lunchensemble.com](http://www.lunchensemble.com)). Twice named Connecticut Songwriter of the Year, Bill is a qualified MBTI practitioner, trained by the Association for Psychological Type. He is a member of CMEA and MENC, and as Director of the Connecticut Songwriting Academy, he helps develop young talent in songwriting, performing, and learning about the music business. Bill's song analyses and critiques are among the best in the industry. Bill has a graduate degree in Molecular Biology, an ARC Science teaching certification, and he has received two awards for Outstanding contribution to Music Education.*

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## OPPORTUNITY KNOCKS

If you like Bluegrass Music, this is for you –  
If you have never gotten into Bluegrass Music, this is still for you!  
Fourth Annual Competition

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>.

### ALL FINALISTS WILL RECEIVE

- All Access Podunk credentials for up to two
- Listing and link on the Podunk Bluegrass website
- One-year subscription to Bluegrass Music Profiles magazine

### 1st PLACE WINNERS WILL ALSO RECEIVE

- A check for \$300 (Three hundred)
- A 10 minute performance on the Main Stage at Podunk on either Thursday, August 1 or Friday August 2, 2013. Must include your song chosen as one of the top three.
- Lifetime Membership to CT Songwriters Association (\$400 value)

### 2nd PLACE WINNERS WILL ALSO RECEIVE

- A check for \$150. (One hundred Fifty)
- A 10 minute performance on the Main Stage at Podunk on either Thursday, August 1 or Friday August 2, 2013. Must include your song chosen as one of the top three.

### 3rd PLACE WINNERS WILL ALSO RECEIVE

- A check for \$50.00 (Fifty)
- A 10 minute performance on the Main Stage at Podunk on either Thursday, August 1 or Friday August 2, 2013. Must include your song chosen as one of the top three.

Contestants must enter by May 1, 2013 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 Annual **VOICES FOR HOPE** Scholarship and Vocal Competition

**Service-Learning Through Music**  
for students ages 11-19

Finalists audition live and participate in the annual 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 with Grammy and Immie Award Winners
- 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.

Previous winners have had opportunities to meet and perform with artists like Melba Moore, Diana Degarmo, The Harry Chapin Band, Patti Austin, and the LUNCH Ensemble at venues like the Bushnell, The Shubert Theater, University of Hartford, the Granite Theater, and many more. Their recordings have been released worldwide. Participants have come from many states, and our winners range in age from 11 to 19.

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

ENTRY DEADLINE: MARCH 15, 2013 (early entry) / APRIL 12 2013 (final deadline)

FINAL LIVE AUDITIONS AND CONCERT: April 27, 2013 , in Mystic CT

**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)

## Life Lessons from My Cat

Once upon a time, I met a beautiful, charming and witty woman and fell deeply in love. Over the months we dated I was the consummate romantic. I brought her flowers; wrote heartfelt love letters; and on occasion even sang to her. At one point she remarked that no one had ever treated her better. Then suddenly and unexpectedly she left me. I was devastated. When I asked her why, she replied, "You never listened to me."

I had no clue what she was talking about.

Of course I listened to her. Didn't I know her favorite foods, music and vacation spots? Absolutely! I also knew of her past struggles, her frustrations at work, and even her dreams for the future. Apparently it was not enough. In retrospect, I finally figured out the problem was that I had been too busy following the Golden Rule: "Do unto others as you would have them do unto you."

Remarkably it wasn't my ex-girlfriend who taught me this lesson, it was my cat. One morning while I was enjoying my coffee on the back porch, Roxy came up to my chair and meowed for attention. I picked her up, held her and started rubbing her soft fur. I knew from past experience that she didn't like that, and she immediately began to squirm and try to jump out of my arms. Nevertheless - in the spirit of Albert Einstein's observation that insanity is doing the same thing over and over again and expecting different results - I hoped that she would start liking it.

Finally, I turned her loose on my lap and petted her. She became very affectionate and gave me lots of nudges with her head and purred loudly. I used to think that my other cat, Spike, was the more loving cat because he likes to be held and cuddled, which is of course, what "I" want to do with a cat. Roxy does not like to be cuddled, and when I attempt it all she does is try to escape. I've learned that she still wants loving and wants to give it back, but it has to be her way. I realized it is that behavior which causes many people to see cats as aloof and unresponsive.

As Roxy worked her way around my lap, rubbing her face against my arms, legs, chest and face, I thought, "Everyone comes into our lives for a reason - usually to teach us something." I looked at Roxy and said, "What are you here to teach me?"

Then it dawned on me that she was there to teach me the Platinum Rule: "Do unto others as they would have you do unto them." In contrast to the Golden Rule which is all about "Me," the Platinum Rule is all about "You." The Golden Rule is about "Controlling." The Platinum Rule is about "Giving."

In other words, to motivate someone, give them what they want. I should have known this intuitively from the years I spent in the advertising business. I have taught hundreds of seminars where I advised my students, "When you create an ad, always put the prospect first; because when they see or hear it, all they are thinking is: What's In It For Me!"

I'm reminded again of the wisdom of Dale Carnegie who noted, "You can make more friends in two months by becoming interested in other people than you can in two years by trying to get other people interested in you." To do that he advises: "Be a good listener; encourage others to talk about themselves; talk in terms of the other person's interests; make them feel important - and do it sincerely."

He then adds, "When dealing with people, let us remember we are not dealing with creatures of logic. We are dealing with creatures of emotion, creatures bustling with prejudices and motivated by pride and vanity."

Now wait a minute... surely, he's talking about cats!

Robert Evans Wilson, Jr. is a motivational speaker and humorist. He works with companies that want to be more competitive and with people who want to think like innovators. For more information on Robert's programs please visit [www.jumpstartyourmeeting.com](http://www.jumpstartyourmeeting.com).

**SONG CRITIQUES** Members may bring a song or lyric on CD (or do it live) to the monthly meeting for critiquing by fellow members. Please bring 20 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 songsharing opportunities.

**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](http://www.ctsongs.com) E-mail: [info@ctsongs.com](mailto:info@ctsongs.com)

**Change of Address, Newsletter, Membership, Special Projects:** CSA membership PO Box 511 Mystic CT 06355 E-Mail: [info@ctsongwriters.com](mailto:info@ctsongwriters.com)

**CSA on the Web:** [www.ctsongs.com](http://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 may be screened at meetings 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 . For details, contact [info@ctsongwriting.com](mailto:info@ctsongwriting.com)

## CSA REGISTRATION FORM FOR NEW MEMBERS

NAME \_\_\_\_\_

ADDRESS: \_\_\_\_\_

E\_MAIL (required for newsletter) \_\_\_\_\_

TODAY'S DATE: \_\_\_\_\_ BIRTH DATE \_\_\_\_\_

PHONE: (\_\_\_\_\_) \_\_\_\_\_ OCCUPATION: \_\_\_\_\_

CHECK WHERE APPROPRIATE \_\_ Songwriter \_\_ Lyricist

\_\_ Vocalist

\_\_ Composer \_\_ Musician \_\_ Patron Other: \_\_\_\_\_

### 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 \$45

2 year New Membership \$80 (save \$10)

3 year New Membership \$109 (save \$26)

Full Time Student (under 19) \$40/yr

Senior Citizen (60+) \$40/yr

Lifetime \$400 one time total

e-Newsletter Subscription only (\$25/yr. 12 issues)

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.

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

Mail to:

CSA Membership OR  
PO Box 511  
Mystic CT 06355

Go to:

[www.ctsongs.com](http://www.ctsongs.com) and  
you may join online using  
PayPal

**E-Mail: [info@ctsongs.com](mailto:info@ctsongs.com)**

**An investment in CSA is  
an investment in yourself!**

*An Educational, Non-Profit Organization Dedicated to Improving the Art and Craft of Original Music since 1979*