

# Connecticut

Newsletter of the Connecticut  
Songwriters Association

# Songsmith



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Number 10  
Issue # 407

Combining Arts,  
Education, and  
Community Outreach

1979-2014 : 35 Years of Combining Arts, Education, and Community Outreach

## CSA MEETING FOR OCTOBER

Another installment of  
"MUSIC MYTHS DISPELLED!"

Tuesday, October 14, 7:15pm

Mystic Morgan House, 121 High St, Mystic CT  
(directions on page 2)

There are many notions about the craft and business of songwriting which are completely false, yet they persist for years and years and are passed along even among industry pros as fact and truth. From song structure to copyright to chord names to production, these misconceptions can take you down paths that cause confusion and miscommunication, can hinder your songwriting, and can drain your pocketbook. This time, we'll discuss myths #7, #14, and #16. Come and learn.

## CRITIQUE SESSION TO FOLLOW!

This meeting is free to members, \$5 for non-members.

See you there, and bring a friend!

## GET INVOLVED !

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.

## EVENT CALENDAR

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

October 14 – TBD

October 23 – Annual IMC Conference, Los Angeles

November - CSA Meeting, TBA

Dec 06 – 18th Annual LUNCH Holiday Show to benefit local social services

Apr 10-12 CSA Songwriting Retreat weekend!

## PLAN AHEAD!

### CSA 2015 SONGWRITING RETREAT

Don't Miss Out.

Every CSA retreat has been an amazing weekend, again eliciting descriptions of "Life-Changing" and "Inspiring". If you missed out get on the list for April 10-12 2015

[WWW.CTSONGS.COM](http://WWW.CTSONGS.COM)

**GIVE YOUR SONGWRITING A JUMP-START AND GET ON THE FAST-TRACK!**

Guiding Artists Along the Path from Creation to Realization to Proliferation

## CSA RHYTHM AND NEWS

### Directions to the Mystic Morgan House, 121 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 across from the church. Enter from the wooden walkway near the playground around back.

How to  
Get There!

**CSA's community outreach through music, LUNCH, is now registered with the Amazon Smile program. When you enter Amazon through the link below, a portion of your purchase is automatically donated to LUNCH. It's exactly the same Amazon that you currently know, but you enter it through this special link. Bookmark it, and you're all set to support our community outreach efforts through music. YOU can make a difference - please help!**

<http://smile.amazon.com/ch/06-1530307>



Support Local United Network To Combat Hunger by shopping at AmazonSmile.  
smile.amazon.com

When you shop at AmazonSmile, Amazon will donate to Local United Network To Combat Hunger. Support us every time you...

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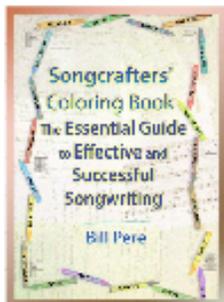
IN THE NEWS -- Ultra Records and Ultra International Music Publishing are suing Michelle Phan for copyright infringement. Michelle is one of YouTube's most popular creators, and her channel has over 6.5 million subscribers. She worked her way up to these numbers by posting quality makeup tutorial videos. She's basically become a household name for the makeup-using YouTubers of the twenty-something crowd. **Ultra says that Michelle illegally used their music in her makeup tutorials, and that the infringing videos were viewed over 150 million times.** They also say they informed Michelle that she didn't have a license to use the music, but she still continues to infringe. Follow the proceedings online. You should be aware that using someone's song in a YouTube video without permission is an infringement of the synchronization rights.

**REGISTRATION NOW OPEN FOR THE  
2015 CSA SONGWRITING RETREAT. DON'T MISS OUT!  
RATES GO UP AT THE END OF OCTOBER!**

# 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 12 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 and experience in one weekend!  
You'll see songwriting in a whole new way and  
discover a level of creative control you never thought possible.



**April 10-12 2015, 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 12 states and 3000 miles have come to this retreat. It has been called "Transformative", "Life-Changing", and "Inspiring!"**  
**Folks have even come 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 12 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 Nov 1, 2014) Member Rate = \$149 Non-member = \$169  
(Nov 1 - Feb 28, 2015) Member Rate = \$169 Non-member = \$189  
(After Mar 1, 2015) Member Rate = \$179 Non Member = \$199

**MEALS AND  
LODGING  
INCLUDED !**

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, Songsalive, IMC))

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

**COMING -- APRIL 10-12, 2015 -- THE CSA SONGWRITING RETREAT --  
IF YOU'D LIKE TO BE PART OF THIS AMAZING EXPERIENCE, AND  
JUMP-START YOUR SONGWRITING, REGISTER NOW SO YOU'LL GET A GUARANTTED SPOT  
AND THE LOWEST RATE.**

# Music Licensing From a Songwriter's Perspective

July 9, 2014, at <http://recode.net/2014/07/09/music-licensing-from-a-songwriters-perspective/>

By Paul Williams, President and Chairman, ASCAP



If you're like most Americans, you probably have a hard time remembering the last time you bought a CD. And rather than downloading songs and albums from iTunes or Amazon, you probably find yourself listening to Pandora, Spotify, iTunes Radio or another music streaming service instead.

We're moving into a world where our music libraries exist entirely in the cloud. We no longer own music we love; we stream it whenever and wherever we want.

At the same time, the federal regulations that govern how music is licensed — and thus, [how songwriters like me are compensated for our work](#) — don't reflect the way people listen to music today. Indeed, they are stuck in the distant past. And it's threatening the future of American music.



You might ask, what does the federal government have to do with music licensing? As it turns out, a lot.

For starters, there's the U.S. Copyright Act, which hasn't been updated in more than a decade. And then there are the decades-old legal agreements, or consent decrees, that govern operations of ASCAP and BMI, the nation's two largest performing-rights organizations (or PROs), which track music usage and collect royalties on behalf of songwriters and composers.

Established in 1941, the consent decrees lay out strict rules for how PROs must operate in the marketplace, and how songwriter compensation is determined. But the last time the ASCAP consent decree was amended was in 2001, before the iPod even hit stores.

We all know that the music marketplace has changed dramatically since then. And new music services are finding ways to take advantage of this outdated regulatory system.

Consider the fact that streaming music giant Pandora pays a songwriter, on average, nine cents for playing their song 1,000 times. Meanwhile, record labels and artists often earn 12 to 14 times more than songwriters for the exact same stream.

Such an imbalance would not happen in a free market, where real competition exists and songwriters have more control over how our music is licensed. But under the current consent decree system, [songwriter compensation reflects the true value of our work less and less](#), even as our music is being played by more people and over [more devices than ever before](#).

Because the current system has failed to generate free market rates for digital services, major music publishers are considering withdrawing from ASCAP and BMI entirely. There is a very real risk the entire system of voluntary collective licensing will soon collapse, leading to more fragmentation, increased inefficiencies and higher costs for everyone, including consumers. Unless we do something to fix it.

As an organization that has played a central role in the growth of the American music industry over the last century and now represents more than 500,000 songwriters, composers and music publisher members, ASCAP has been urging policy makers to [modernize the music-licensing system](#). Fortunately, those efforts are gaining momentum.

Most notably, the Department of Justice has recently opened [a formal review](#) of the ASCAP and BMI consent decrees. The U.S. Copyright Office is [conducting a study](#) to evaluate the effectiveness of the current music-licensing system, including specifically the ASCAP and BMI consent decrees. And the [Songwriter Equity Act](#), introduced by Rep. Doug Collins (R-Ga.) in February to amend two outdated portions of the Copyright Act, is steadily gaining bipartisan support in both the House and Senate.

Last month, the U.S. House Judiciary Subcommittee on Courts, Intellectual Property and the Internet held [two hearings focused on music-licensing issues](#). I was honored to testify on behalf of songwriters, and I shared three very specific ways we're asking the DOJ to update the ASCAP consent decree.

First, we need a faster, less-expensive process for settling rate disputes with businesses that use music, which considers independent agreements reached in the free market as benchmarks. Second, we should provide songwriters with crucial flexibility to manage their own rights. Permitting them to grant ASCAP the right to license their music for some uses, while maintaining the right to license other uses directly, would provide songwriters with more control, and would foster competition in a rapidly changing marketplace. Finally, we can streamline the licensing process for thousands of music creators and users by giving ASCAP the ability to license all of the music-composition rights a business needs to operate their service in one transaction.

In order to ensure a strong future for American music, we need a music-licensing system that works the way we will be, not — to paraphrase a great songwriter and friend — [the way we were](#).

Working together, I am confident that we can preserve the immense benefits of collective licensing for businesses that license music and for listeners who enjoy it, while ensuring that songwriters, composers and music publishers are compensated for the true value their music brings to the marketplace.

*[Paul Williams](#) is an Oscar, Grammy and Golden Globe-winning Hall of Fame songwriter, and president and chairman of the board of [ASCAP](#). His most recent Grammy was as a songwriter and featured artist on Daft Punk's award-winning album, "Random Access Memories."*

## ***35 YEARS OF CSA -- REFLECTIONS***

### **A Reflection From CSA's Founder and First President, Don Donegan**

It started as a showcase of original material in New London at the train station with fellow songwriter Will Ewing as host. I was there helping Will and getting names for a future meeting of songwriters. That was in March of 1979. After a series of meetings at my house in Waterford with a bunch of songwriters, we started CSA and they picked me to lead the group. For the next 20 years as both President and Executive Director I did my best to promote CSA through monthly meetings at multiple locations around the state and also ran 3-4 showcases a month in venues in New London, Norwalk, New Haven, Newington, Waterbury etc.

I learned a lot about performing, songwriting and the music business in general especially through several trips to Nashville to promote members' songs. In 1999, I stepped back from CSA to focus on my own performing and music teaching career.

The incredible changes in musical technology and the advent of the Internet have changed everything in our business, but the concept of a good song and its presentation will never change. I learned so much from Bill Pere and many other CSA members and I am now very happy giving guitar, singing and harmonica lessons at Manchester Community College, Glastonbury Adult Education. and to dozens of private students in my home studio, called Rainbow Music.

I still help current President Bill Pere with the CSA meetings at our Glastonbury location, and am available for songwriting consultations. Best wishes to all previous CSA members and good luck to the new members. As Maggie Cavender of the Nashville Songwriters Association said many years ago, "It all begins with a Song".

Sincerely,

Don Donegan (For more on Don's current activities go to [www.dondonegan.com](http://www.dondonegan.com))  
CSA Founder and 1st President

For a detailed account of Don's time as President during the first decade of CSA, see  
"A History of CSA: The First Decade (1979-1989)" at <http://www.ctsongs.com/csahistory-voll.htm>

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### **A Reflection From CSA's Second President, Joe Manning 1984-86**

#### **My three years as president of the CSA**

By Joe Manning

I served as the second president of the CSA, from 1984 to 1986. In his 2004 article, "A History of the Connecticut Songwriters Association: The First Decade," co-founder and first president Don Donegan wrote:

*"1984 was the year I began to finally let go of some of my CSA duties. During our Board meetings in 1983, I had indicated to the group that new leadership was needed for 1984, and to my great pleasure Joe Manning from Torrington indicated a willingness to serve as President and to start scheduling the speakers and running the meetings."*

I don't remember it that way, not exactly anyway. I was sort of drafted. Board members were trying to come up with a candidate and suddenly, they all looked at me. "Whoa," I said, "you've got the wrong guy. I'm just a songwriter. I don't have any administrative experience." They persisted, and I finally said "uncle." I had joined the CSA in 1980. I was impressed right away, looked forward to the monthly meetings, and made lots of friends. In 1981, I was elected to the board of directors. Several years later, I was the President.

It was not bad for the first few months. Don helped obtain speakers and meeting locations, and Special Projects Director Bill Pere offered lots of good advice. But I still had to run the board meetings and the monthly songwriter meetings, the latter requiring me to get up in front of an audience and speak, which made me uncomfortable. But by the end of the year, I had grown to enjoy being the president, so I stayed on in 1985.

I liked the opportunity to hob-nob with the guest speakers, some quite famous, such as songwriters Bobby Weinstein ("I Think I'm Goin' Out of My Head") and George David Weiss ("What a Wonderful World").

One of my duties was to get publicity for the organization, by contacting newspapers and radio stations. I quickly learned that reporters and radio interviewers were more interested in me than they were in the CSA. Journalists are always looking for human interest stories, and so they wanted to know why I was a songwriter, what were my songwriting methods, and how was the CSA benefiting me.

That experience helped to learn how to market myself, how to talk on the radio, and ultimately gave me the self-confidence I never had before. That confidence (and "President" in front of my name) helped me to get personal backstage interviews with Judy Collins, Ricky Skaggs, Tom Rush and the great Dave Brubeck. Those interviews wound up in our newsletter. I gradually realized that being elected president of the CSA was one very lucky break. So I opted for one more year. In 1987, I stepped down and Bub (now called Les) Julian succeeded me.

One of my favorite memories of being president was getting Tom Jones as a guest speaker. Not the hip swinging sex symbol who sang "What's New Pussycat," but the Broadway songwriter who wrote the book (story and dialogue) for the musical *The Fantasticks* (Harvey Schmidt composed the music). It's still the longest running musical in history (1960 to 2002), and featured "Try to Remember," one of the most popular songs of the 1960s.

I had read an article about Jones, who was referred to as a resident of West Cornwall, Connecticut. On a hunch, I looked him up in the phone book, and there he was. So I called him. He accepted my invitation enthusiastically. I was thrilled, especially since I had already seen three different performances of the musical and loved the songs. So I lined up a date, and Bill Pere and I made sure that the newsletter and press release made it clear which Tom Jones he was.

I was worried that most people would not have heard of him, so I expected a low turnout, but attendance was high. I wanted to do something that would make it clear how talented he was, so at the end of my introduction, I played Barbra Streisand's version of "Soon It's Gonna Rain" (also from *The Fantasticks*). The song appeared on Streisand's legendary debut album in 1962. The audience reacted with a thunderous ovation. After the meeting, Jones thanked me for choosing the song. "I think it's the best thing I've ever written, and I always get chills when I hear Streisand sing it." It was a great evening.

Congratulations to the CSA for 35 successful years. I am proud to be a lifetime member.

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### **A Reflection from From CSA's Third President, Les Julian, 1987-89**

I just ordered another thousand copies of my childrens/family CD, Good Things Happen! and I needed to make room in my storage closet so I just took ten boxes of shrink-wrapped cassettes, about a thousand and flung them into the crusher at our transfer station. It was easy to physically throw them, soaring for a few moments in the air then loudly crashing and exploding like music grenades. It was a little surreal. Emotionally it wasn't so easy. It felt wasteful and I was nostalgic for all the creative moments, innumerable decisions, hours, hopes and fun that went into the projects. But as Bob Dylan said "...the times they are a changin'". The technology changed so fast I got caught and still have another thousand cassettes to throw out. I couldn't bring myself to throw them all out! I went online to see how other cassette inventory owners were dealing with the problem and got suggestions like: a cassette chair; a cassette lamp; cassette wallets and the most ambitious, a cassette bureau (with drawers). I opted for the dump but if anyone out there could use some cassettes let me know.

I was hesitant to reorder the CDs because they're on their way out too but I still sell them at shows and use them for promotion and I'm hoping people will continue to see value in a package with artwork, lyrics and liner notes that deepen their appreciation and enjoyment. I love reading lyrics and looking at CD art myself. Just as holding a book is a sensory and intellectual pleasure, so is a CD but I'm old-school...hell I still believe a good song should be good as a guitar/vocal or piano/vocal and that no amount of production can save one that's poorly written.

I remember a lot of analog years in the CSA before digital, before computers (BC). I went through erasers, pencils and paper, filled up notebooks with ideas, doodles and songs, dozens of which I tried out on my CSA brother and sister songwriters. Their feedback was often useful and occasionally infuriating but generally important to me as an aspiring songwriter because the contrast helped me find my own voice. I also met some fine people that made my life all the richer.

One of the issues I wrestled with prior to my presidency and during it was commercial writing versus writing for self-expression. I was firmly in the write-whatever-makes-you-feel-good camp and to hell with the critics but as I learned more about song-structure and word and music craft and the tension and rest of good storytelling I found I could merge the two. It took a long time but one of my greatest pleasures is having a song connect with

an audience. (Right up there with my wife's lemon-garlic chicken!) That's really what I think music and songs do when they are at their best - connect. It's simple. Connection is why I've stepped on stage thousands of times. Connection is why I've written hundreds of "flushable" songs and a few good ones. Connection is why I joined the CSA back in 1979, and connection is what makes the CSA important to me historically and going forward. As far as the cassettes I have left...maybe a chair for my studio.

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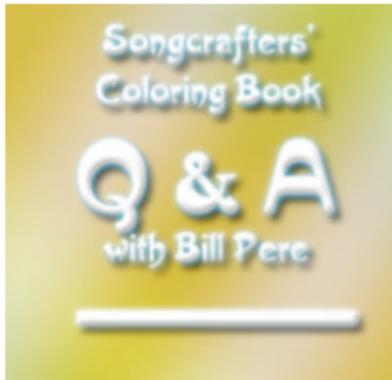
**COMING NEXT TIME – A reflection From CSA's Current President, Bill Pere**

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**CSA will again be there in Hollywood at the international Independent Music Conference. CSA has been a proud sponsor of IMC since the very first event in Philadelphia in 2003. Since then, we have been coast-to-coast, including Massachusetts, West Virginia, Dallas, L.A., and Philly, bringing CSA's mission of improving the art and craft of original music to many thousands of songwriters, and networking with hundreds of professionals in all aspects of the music industry.**

We congratulate Noel Ramos and IMC on the launch of the first IMC in another country, as Australia hosts an event in November. We wish we could be there !





*Q and A with Bill Pere*

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

**QUESTION:** If you are the sole author of your songs and your own publisher, if an artist likes one of your songs and puts it on their album, do you receive an agreed fixed amount of money before they can record and distribute your song, or do you only receive the mechanical performance royalties?

**ANSWER:** Thank you for asking this very relevant question. Dealing with income from intellectual property, particularly songs, is complicated, but if you understand the basic royalty streams and how they are generated, tracked, collected, and distributed, you are in the best position to receive all that you are entitled to receive.

If you retain all the publishing rights to your song, there are five primary ways you receive royalties if the song is used by any third party, whether they are a major well known artist or a small unknown artist. If your song is placed with someone else as the publisher, it is their job to collect the royalties listed below, and to distribute your share to you.

1 - Mechanical Royalties (CD sales and downloads), set by statutory rate in the US currently at 9.1 cents per copy manufactured or downloaded (i.e. \$91 USD for every 1000 copies made or downloaded, as of 2014).

You receive this royalty stream usually quarterly, as the copies are made or downloaded.

You typically do not receive an up front lump sum for this UNLESS the person using your song wishes to pay in advance for a specified number of copies/downloads. This can be done if your song is registered with the Harry Fox agency and that is how most cover versions of songs are licensed. Alternatively, they can negotiate directly with you. Once a song is recorded once, anyone is then free to record your song in any way they wish, not needing your permission, as long as they pay the mechanical royalty.

2 - Performance Royalties - Payment for when the song is performed live or played on non-digital radio. This royalty stream is tracked by the PRO's (Performance Rights Organizations, e.g. ASCAP/BMI/SESAC/SOCAN, etc) and is paid quarterly to the copyright administrator (publisher). You only receive royalties if the song is tracked by the PRO and if you are registered with the PRO or if you use a service like CD Baby to track for you. There is a category called "Grand Rights", which is a permission given by a PRO to cover dramatic use (e.g. a live theater production).

3. Synchronization (Sync Licensing, where the song is used in conjunction with moving image, as in Film/TV/YouTube/Video Game). This is typically an up-front payment negotiated between the publisher and the licensee. If a third party uses your song in a You Tube video, that would be tracked by a service like RumbleFish, and you would be paid if you are opted-in through CD Baby or similar distributor.

4 Sheet Music -- This royalty stream is paid over time at a negotiated rate with a print publisher as copies of sheet music are sold. This is a significant royalty stream in music for churches, schools, and theater

5 - If your song is played on digital radio (satellite, Sirius/XM, internet, etc) you can receive quarterly royalties from Sound Exchange, if you are registered with them.

Those are the ways a publisher typically receives money from a song, which they then split with the songwriter according to their agreement. If you are your own publisher, you get to keep 100% i.e. both the publisher's share and the songwriter's share.

**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*