The Australian Songwriter

Issue 94, April 2013

First published 1979

The Magazine of The Australian Songwriters Association Inc.

In this edition:

- Chairman's Message
- Editor's Message
- 2013 Australian Songwriting Contest Announcement
- John Greenwood and Jason Greenwood: 2012 Country Category Winners
- Debra M Gussin and Stacy Hogan: 2012 International Category Winners
- You Don't Need Wings To Fly: Sam Bailey's Inspirational Story
- Facing our Songwriting Enemies by James Linderman
- ASA History: More on Rudy Brandsma
- Justin Linkins: 2012 Australia Category Joint Winner
- Sponsors Profiles
- Members News and Information
- Festivals Round Up
- The Load Out
- Official Sponsors of the 2013 Australian Songwriting Contest
- About Us:
    - Aims of the ASA
    - History of the Association
    - Contact Us
    - Patron
    - Life Members
    - Directors
    - Regional Co-Ordinators

Chairman's Message

Dear Members,

The 2013 Songwriting Contest is once again upon us.

It is always an exciting time here in the ASA National Office as the many new entries come flooding in. It never ceases to amaze me that there are so many talented songwriters out there, and each and every year the ASA receives some incredible offerings. The standard of the Competition is so high. Some songs have such great production and some are kept simple, but it is always all about the song. Keep up the good work people, and remember that as a Member you do get **generous discounts** for your entries.

This month's e-Newsletter provided and edited by our Vice Chairman Alan Gilmour is choc full of fantastic interviews and information to while away the time until the judging begins.

The ASA has some wonderful, dedicated Regional Coordinators out there, but we still need lots more, especially in South Australia and the Northern Territory. If you would like to be part of the biggest grass roots Association in Australia, please contact us. See you at the Wax Lyricals and continue to get your wonderful songs in.

Regards,

Denny Burgess

Editor's Message

Welcome to the April 2013 edition of The Australian Songwriter. As Denny has mentioned, the big news this month is the opening of the 2013 Australian Songwriting Contest. You'll find details of how to enter in the magazine.

This month we feature profiles on John and Jason Greenwood, Debra Gussin and Stacy Hogan, and Justin Linkins, category winners from the 2012 Australian Songwriting Contest. We also feature the amazing story of Sam Bailey, whose endeavours have been captured so well in ASA member Danny Hooper's song "You Don't Need Wings To Fly". Songwriting teacher James Linderman has also kindly allowed us to reproduce one of his excellent articles on songwriting.

The Australian Songwriter welcomes written contributions from ASA members and readers of the magazine. If you have anything that you would like to say about yourself, other songwriters/musicians/artists/new releases or upcoming events, simply send your contribution via email to the Editor at alang@asai.org.au.

Cheers,

Alan Gilmour

2013 Australian Songwriting Contest Announcement

The 2013 Australian Songwriting Contest is now open. The contest offers great prizes and is open to both ASA members and non-members. The 2013 contest contains 13 individual songwriting categories:

- Australia
- Ballad
- Contemporary Pop/Dance
- Country
- Folk/Acoustic
- Instrumental
- International
- Lyrics
- Open
- Rock/Indie
- Songs for Children
- Spiritual
- Youth

The **2013 Australian Songwriter of the Year** will be chosen by the ASA Board of Directors from the category winners. The ASA Board will also choose the winner of the **2013 Rudy Brandsma Award** from **all** of the ASA members who have submitted songs into the contest and who have exhibited songwriting excellence in their entries.

Entries can be submitted on the following contest platforms by clicking on the links on the ASA website home page (the Sonicbids link will be up shortly). Manual entry forms will also be available for download from the ASA website shortly.

www.sonicbids.com/ASA

www.songcentral.com.au

www.trakvan.com

John Greenwood and Jason Greenwood: 2012 Winners of the Country Category

Photo: John Greenwood (left) and Jason Greenwood (right) with vocalist Vanessa Lea at the 2012 National Songwriting Awards

The winners of the 2012 Country Category are father and son John Greenwood and Justin Greenwood with their song I'm Missing You.

John Greenwood is married with two children and lives in Grovedale Victoria which is just outside of Geelong. His interests include travel and of course music of most genres. He has just turned 53 years of age.

John grew up in Central Victoria and played a 12 string guitar in a country music band from age 15 for several years. Eventually he became a solo act and continued this for quite a few years.

John wrote songs from an early age and was a member of the Tamworth Songwriters Association and grew up knowing many people in the country music scene such as the Hawking Brothers, Ray Kernigan, Chad Morgan, Olive Bice and others.

He was also a member of the Maryborough Country Music Club at this time and performed at live venues and around Central Victoria and received several awards in competitions. He recorded a several original country songs in the late 1980's but didn't have much success with that project. However his interest remained.

Photos: John Greenwood and Vanessa Lea performing at the 2012 National Songwriting Awards

John's achievements include several music awards in 1980-1982 at the Maryborough Country Music Club including encouragement awards, best senior performer, and winner open category country music.

John wrote a country song Linton Station that was put on hold with Slim Dusty Enterprises and he also wrote a country song called Road Train used in a TV documentary Razor back mountain Blockade.

In 2011 he again renewed his interest in music writing solo and co-writing with his son Jason.

Jason Greenwood who is 35 years of age grew up with in a family of musicians and plays bass and rhythm guitars as well as drums and other various percussion instruments.

Jason has played in various bands through junior and high schools and is still actively playing in a cover band in areas of Melbourne and writes songs for himself and his current band.

Country Music was always a natural strength to both writers and so a decision was made to invest in a small home recording studio called Torquay Road Studios where we could write and compose songs.

Jason Greenwood performing at the 2012 National Songwriting Awards

Both John and Jason were semifinalists with two songs in the UK Songwriting Contest and received an honorary mention for a song entered into Song of the Year competition 2012.

Both John and Jason also won the Country Category in the 2012 Australian Songwriting Contest for their song I'm Missing You.

As part of the award they receive a promotional and recognition sponsorship from HOTCOUNTRY/KIXFM radio network.

Another song of theirs was also placed in the Top 25 finalists of the same competition for a pop song they entered.

The country song I'm Missing You was performed by John, Jason and Vanessa Lea at The National Songwriting Awards presentation in Sydney on 12 December 2012. The song has now been re-recorded by Vanessa Lea and Road Train (Australian Country Music Artists) and has been be released and available now on Digital Media including ITunes.

Vanessa Lea and Road Train perform the song throughout their playing venues in New South Wales and they will be performing at Tamworth this year.

Both John and Jason continue to write and record music and are looking forward to new projects in 2013.

Debra Gussin and Stacy Hogan: 2012 International Category Winners

Photos: Debra Gussin and Stacy Hogan

The International Category is a multi-genre category which was introduced in 2007 to help satisfy the demand from overseas songwriters wishing to enter The Australian Songwriting Contest.

This year's winners are co-writers Debra Gussin from Los Angeles USA and Stacy Hogan from Nashville Tennessee USA with their song Do U Miss The Heat. Debra tells us that all of their songwriting has been done online and that they have never met in person! It seems that the barriers of distance are being constantly broken down by our online world.

Do U Miss The Heat also recently took out first place in the Soft Rock Category of the SongDoor 2013 International Songwriting Competition.

Debra:

"Why don't you become a lawyer?" was the advice given to Debra by her mother. But Debra was interested in setting a different bar. "At 12, I discovered my passion for music. When my mom took me to my first Broadway musical, and my sister took me to my first concert, the music took me to another universe altogether."

Born and raised in New York, Debra earned a dual degree in Television Production and Marketing Management from Syracuse University. This would lead Debra on a career journey through the television and entertainment industries with music always along for the ride.

After working on the Mickey Rourke film Year of the Dragon, Debra landed a job at ABC Wide World of Sports. The compelling drama about the "thrill of victory and the agony of defeat" evoked a sense of storytelling in Debra, revealing a truth and authenticity that would later be infused into the vibrant scenarios in her songs.

Debra continued her television career in Los Angeles, working on numerous programs including the Daytime Emmy Awards, Fox Sports News, Wolfgang Puck and Dr. Phil.

While working on the launch of the National Geographic Channel, Debra's colleagues introduced her to multi-platinum lyricist Marty Panzer. That life changing moment unexpectedly launched her into the wide world of songwriting.

"I enrolled in Panzer's Master Class at UCLA Extension, and from that moment, I was hooked." says Debra.

After winning the Concord Records and Barry Manilow Songwriting Scholarship four times, Debra took a sabbatical from her television career and left the Dr. Phil Show to focus on songwriting full time. She proceeded to win numerous international songwriting competitions including the Grand Prize and Lennon Award in the prestigious John Lennon Songwriting Contest, and was commissioned by the Federal Trade Commission to co-write catchy commercial jingles for AnnualCreditReport.com which won the CINE Golden Eagle Award for Best Public Service Announcement.

From there, UCLA Extension commissioned her striking anthem This Is Our Time as its official graduation song. The song received its world premiere at Royce Hall in Los Angeles when Erich Bergen performed to a sold-out crowd.

TV placements soon followed, and Debra's songs have recently been featured in the CW Network's 90210, NBC's primetime drama The Event, E! Entertainment's Kourtney & Kim Take New York, SPEED Network's NASCAR Race Hub and the UK's It's Only The Beginning.

Debra is currently the lyricist for TURMOIL, A New Musical and continues to make her mark writing songs with command and vision for the Pop, Dance, Country and Hot AC markets.

"One of the reasons I became a songwriter, and not a lawyer, is that the law is about black and white. Songwriting is about all the shades in between. I like shades." says Debra.

Stacy:

Stacy Hogan writes, produces and licenses music for major labels, TV shows and film. His tracks have been used for everything from MTV E!, CBS, NFL, Today, Spike TV, UFC Championship, AVON commercials and many more US cable and network television shows. Stacy produces music of all genres for clients and artists around the world.

Stacy and Debra were introduced in 2009 and collaborate online. Interestingly, they have never met in person, although their joint compositions have achieved outstanding success.

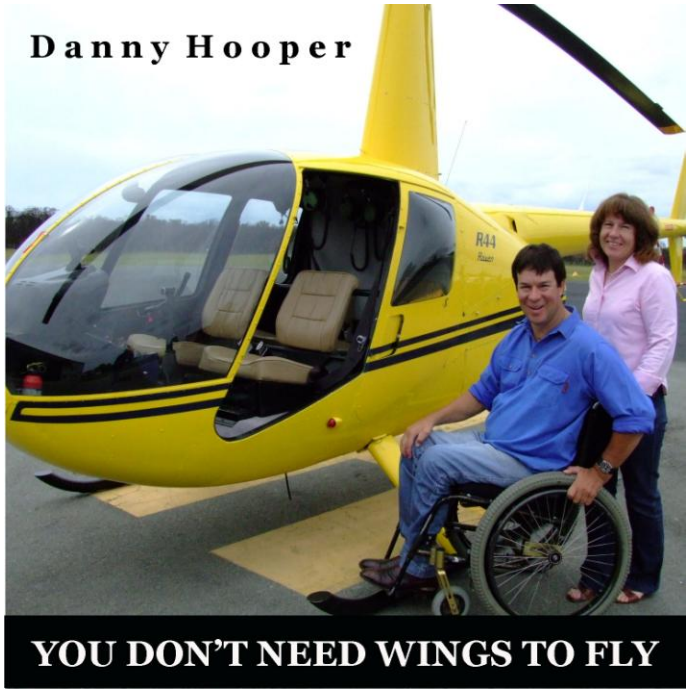
Their first collaboration, I've Already Won, has appeared in several TV shows, including the NBC Television primetime drama, The Event, as well as two episodes of E! Entertainment's Kourtney & Kim Take New York.

Another song they were both a part of (with other writers), U So Mean Nothing To Me, is going to be released by Warner Music Spain artist, Innocence. The album was produced by Carlos Marin of Il Divo, and is due out in May.

Stacy, from Tennessee, is the lead singer of the band Lovers & Liars. Lovers & Liars were signed to a major label deal with Universal/Republic in 2009.

Their new EP Saboteur has been released in April 2013.

You Don’t Need Wings To Fly: Sam Bailey’s Inspirational Story



ASA member **Danny Hooper** won the Spiritual Category of the 2009 Australian Songwriting Contest with his song “You Don’t Need Wings to Fly”.

The song tells an inspirational story about Danny’s exceptional friend Sam Bailey who is a quadriplegic.

After achieving more than most able bodied people, Sam has now set his sights on becoming the first quadriplegic in the world to fly a helicopter unaided.

This is Sam’s story:

Photo: Sam Bailey with his wife Jenny

Sam Bailey grew up on a property near Croppa Creek, North West NSW and dreamt of spending his life on the land. But at only 19 years of age, he suffered severe spinal injuries in a car accident.

He was left a C6/C7 quadriplegic. He is paralysed from the chest down with only limited use of his arms and hands, plus an inability to regulate his body temperature. Medical experts suggested he might no longer be able to fulfil his childhood dream of becoming a farmer but he defied the odds by coming home to the family farm proving everyone wrong.

Those early days weren't easy and the one thing that saved Sam's sanity was a Honda Odyssey (a four wheel buggy). It allowed him to get away from the wheelchair for the first time and got him thinking about mobility around the farm. Eventually he tried a four wheel bike and it became his 'legs' on the property and taught him a valuable lesson to try everything even if it seemed impossible. He learnt to drive a car again using hand controls, travelled overseas and even tried snow skiing using a Sitski.

Eventually Sam devised a hoist to lift him into the farm machinery and converted tractors, the harvester, front end loader and dozer so he could drive them. It was this achievement that finally made him feel like a vital part of the team on the farm again.

As if he hadn’t achieved enough, he also learned to fly an ultralight aircraft. These achievements taught Sam that nothing is impossible. They became a very powerful reminder that he could do things that many able bodied people could not.

Photos: (left) Danny Hooper receiving the 2009 Spiritual Category Award for his song You Don't Need Wings To Fly and (right) Danny performing his song at the 2009 Awards Night. Sam Bailey and wife Jenny came to the Awards Night to watch Danny accept his prize and perform his winning song.

Only one major goal was evading him finding a life companion. That was until ABC Radio Rural Reporter Jenny Black came to interview him.

Their friendship grew into a very special relationship and finally Sam proposed to Jenny 'live' on regional radio. The real-life proposal drew an incredible response from ABC listeners across the NSW New England North West. Callers jammed the phone lines and the fax ran out of paper.

Sam and Jenny were married in 1999 and they now run their own beef cattle farm at Croppa Creek. Sam was featured on ABC TV's Australian Story in 2000 and again in follow-up stories in 2004 and the ten year reunion program in 2006.

His story is now available in book form. 'Head Over Heels - A Story of Tragedy, Triumph and Romance in the Australian Bush' was published in April 2006 by ABC Books and is now a best seller.

Sam's story continues to inspire people across Australia. It delivers powerful messages about the need to try everything, that anything is possible and how to cope when things don't go according to plan.

His story proves that 'you don't need wings to fly' and has the ability to take readers on an incredible journey. He is helping others change the way they view their own lives forever.

Now Sam is pursuing a new goal. He wants to be the first quadriplegic in the world to fly a helicopter. The project is called Helifirst. He is now set to achieve this dream in 2013.

Sam's story has the ability to inspire people to fulfil their own goals, appreciate what they've got and live life to the full. It has powerful messages for people of all ages and from all walks of life, from CEOs to school children.

Danny met Sam and his equally amazing wife Jenny while at a function in Melrose, South Australia a few years ago where Danny was singing and Sam and Jenny were speaking. They attended the 2009 ASA's National Songwriting Awards Presentation where Danny performed the song as the winner of the 2009 Spiritual Category.

"We clicked instantly and have become great friends over time" says Danny. "I stayed with Sam and Jenny on their farm in Croppa Creek NSW whilst on my way to Gympie for the Muster last year. We got talking over a few beers and Sam asked me to write a song for his new project Helifirst." Well... I did, and the song that surfaced was 'You Don't Need Wings to Fly', which is also the first Helifirst slogan.

Sam's story continues to inspire people across Australia. It delivers powerful messages about the need to try everything, that anything is possible and how to cope when things don't go according to plan.

As we have said, his story proves 'you don't need wings to fly' and has the ability to take readers on an incredible journey. He is helping others change the way they view their own lives forever. So when you thinking you're having a bad day think of Sam. And when you think that you have problems too big to overcome just think of what Sam has managed to achieve against the odds in his lifetime. It's a truly inspirational story.

We'll let you know the details of the launch of Helifirst later this year at Bondi NSW once the date is announced. Go if you can. You might just manage to meet the man behind the story behind the song.

YOU DON'T NEED WINGS TO FLY © Danny Hooper

I was just a normal boy filled with childlike dreams
I could own the whole wide world and everything between
And just like an eagle way up in the sky
Life was free and easy, I had wings to fly
But my life changed forever on that fateful day
I guess the Lord had other plans and took my wings away,
Why me? Lord, why me?

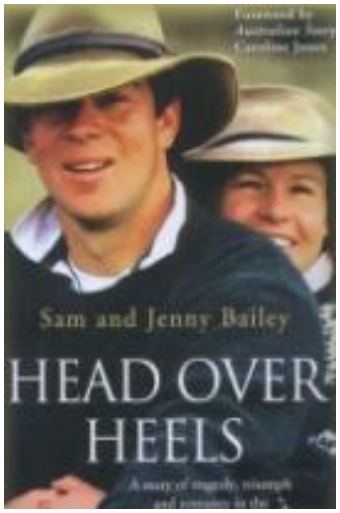
Seems life has the strangest way of turning out alright
Although I lost my wings that day, I gained the will to fight
I guess my prayers were answered, though you may wonder how
Look up in the sky, you should see me now

You don't need wings to fly if you can dare to dream
Make a stand for what's inside your heart
You can reach the sky if you've got a reason
Open up your heart and let it cry
You don't need wings to fly

She came down from Heaven, an Angel in disguise
She filled up my heart and put the fire back in my eyes
And like the eagle flying high above the land
She's the wind beneath me so I can fly again

You don't need wings to fly if you can dare to dream
Make a stand for what's inside your heart
You can reach the sky if you've got a reason
Open up your heart and let it cry
You don't need wings to

Fly, where you've never been
Into the great unknown
If there's a burning dream inside you
Spread your wings and go



Facing our Songwriting Enemies by James Linderman

James Linderman lives and works at "theharmonyhouse", a music lesson, songwriting and recording pre production facility in Newmarket, Ontario, Canada. He sits on an advisory board for The Berklee School of Music in Boston known as Berkleemusic Ambassadors. In this role he focuses on adapting Berklee campus courses for online learning, and representing and promoting Berklee at music events and conferences.

James is a regular columnist and songwriting blogger for Canadian Musician Magazine and has been a freelance writer for over 30 international music publications. He was named most widely read academic music journalist in the world in 2004, 2005, and 2006. He has a Canadian University (York) and American College (EOSC) education in music theory, composition, and journalism.

James has kindly allowed us to publish the following article on songwriting:

"I believe that we all have some etherial forces working with us and for us when we write songs, especially the songs that appear to come out of nowhere, fully formed. It also often seems that we have elements working against us when we write and although we can do little to influence the "other worldly" aspects of songwriting we can certainly manage many of the tangible elements and get them to work for us and not against us: turning our songwriting enemies into creative allies.

In the military there is a saying that states "a good plan will survive contact with the enemy". By this, we can therefore assume that a bad plan (or a lack of planning) may not withstand enemy fire. We may fall to an enemy that cannot be predicted and also has a stake in the result of our battle. Our enemy also has an influence on our resolve, as well as on the outcome.

It then makes sense that a good Plan A should be built with a contingency. Every great Plan A should have a very good Plan B and perhaps even a Plan C, D, and E that have some merit as well. The only way to be completely confident in your plan A is to make it compete with other worthy plans and win its alpha letter, fair and square.

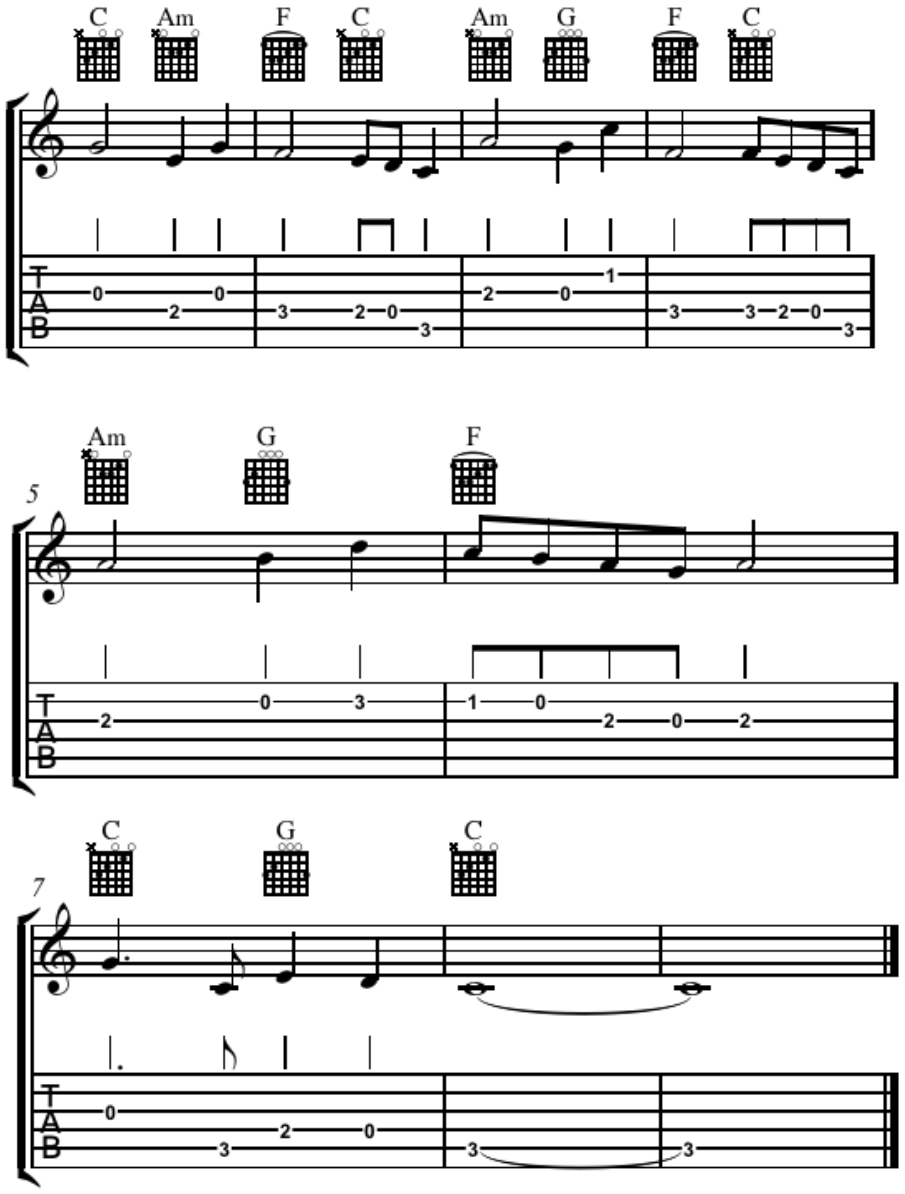
Here is one way this applies to songwriting. If we take a small simple piece of melody and harmonize it with stock chords we will often be quite satisfied with the first combination that works and is not discordant. This, to me, is an unchallenged Plan A without a back up reserve of options.

How many great melody and chord combinations do not, therefore, get discovered, not because we *cannot* find ones that work right away, but because we can. By finding a useable set of notes and chords we consider that job to be done and start to look at the next songwriting obstacles. Next we have to craft a worthy lyric, record a brilliant demo, pitch that wicked demo, work up a sweet live version with a super pithy opening monologue, script our Grammy acceptance speech, and on and on and on……

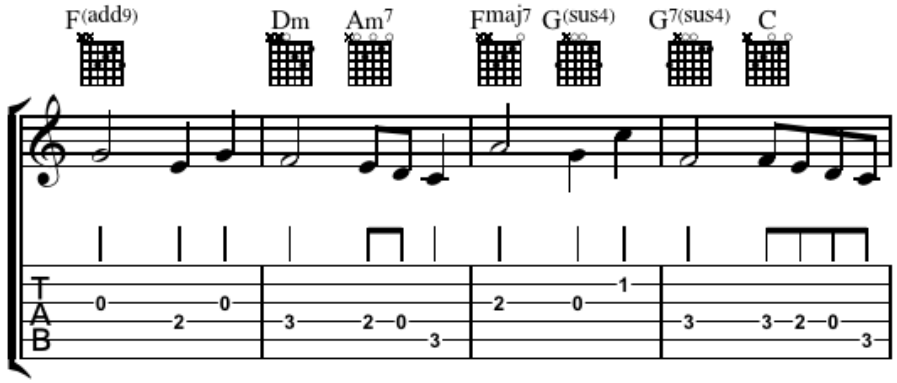
On the other hand, we also don't want to find ourselves on an endless search for a better, and even better melodic/harmonic marriage and never move forward with our work. At Plan X, Y or Z I think it is fair to say that this pursuit can no longer be called songwriting and is just an exercise in limitless reharmonization, like "…this is the song that never ends" for chord choices. At some point a song has to be formed from a system of reasonably final choices.

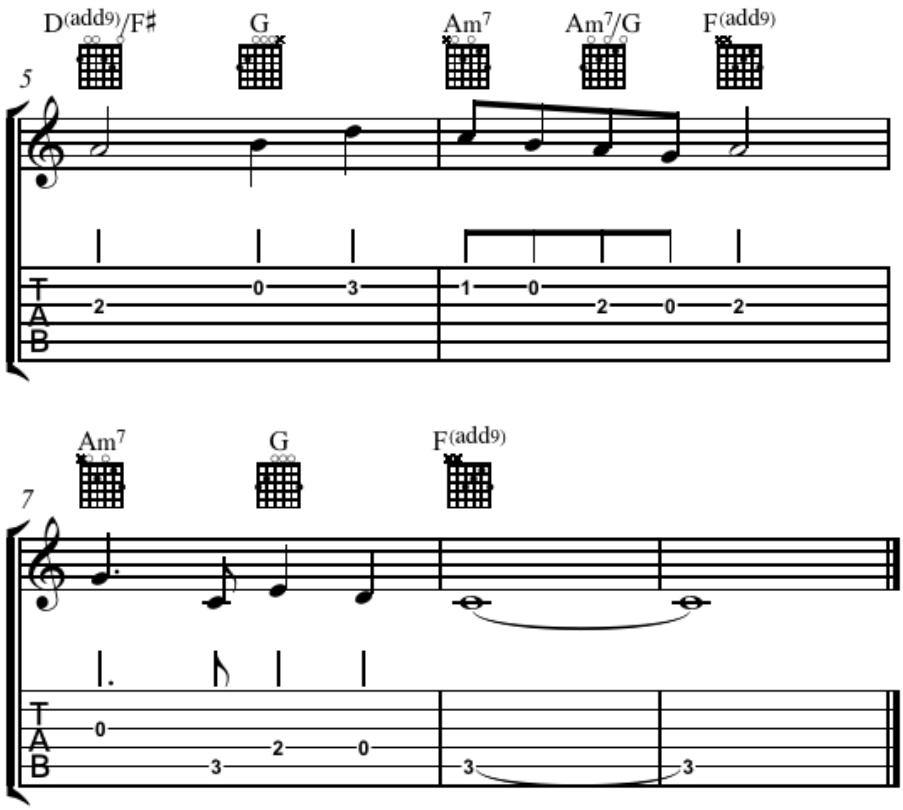
Let's see if we can put a Plan A and B into practice. Here is a simple piece of melody (written in notation and in guitar tablature) that we can now create a set of harmonic options for.

The first and most obvious option might look like:



A slightly less obvious harmonization might bring us to something more like this.





This second example would work nicely as my Plan B but sounds more like a Plan A that I never would have found if I had approached writing this from a perspective of "first idea/ best idea".

I now challenge you to send me a Plan C, D, E, etc. for this little slice of melody as a collective pledge to see music differently and face the enemy of under harmonized melodies with some sharper weapons."

James Linderman teaches guitar and piano and coaches songwriting over Skype to students all over the world from his studio in Newmarket, Ontario, Canada. James can be contacted at theharmonyhouse@rogers.com or jlinderman@berklee.com.

James Linderman
Berkleemusic Ambassador
jlinderman@berkleemusic.com

www.berkleemusic.com

ASA History: More on Rudy Brandsma

In the ongoing series on ASA history, we go back to a story from the year that it all began: 1979. Early ASA member **Richard Trembath**, who was also a journalist and editor of Trotting Weekly and Australian Reinsman, had written the lyrics for a song on a subject that was very dear to his heart: a horse called Paleface Adios.

Paleface Adios was the most prolific winner in Australian harness racing history. He went on to win an amazing 108 victories, 43 seconds and 26 thirds out of 240 starts in a career stretching from 1972 to 1981.

Richard, who lived in Melbourne at the time, took the lyrics to his song to the ASA's recording engineer **Rudy Brandsma**. Richard recalls that it was a Friday afternoon when he called on Rudy at his home studio in Box Hill in Melbourne.

Photo: Rudy Brandsma (left) and Richard Trembath (right) with Paleface Adios at the record launch at Bells Hotel in South Melbourne in 1979. Yes, the horse was in the bar!

Rudy was very impressed with the song lyrics, and took on the project of composing the music and then recording it. He told Richard to come back the following Sunday with another song. The other song that Richard brought with him was "Policeman the Wonder Horse" which was to become the flip side of the "Paleface Adios" single release.

The songwriting credits for both songs were shared by Rudy and Richard and the songs were recorded by Rudy and his band, Shady Deal. The songs were released on Trend Records and the music was published by Aussie Music Publishing.

The official launch of the songs was at Bells Hotel in South Melbourne in 1979. Colin Pike, the horse's trainer and driver, brought the horse from Temora in NSW for the event. The photo above shows Paleface Adios in the hotel bar with Rudy and Richard.

The song Paleface Adios went on to reach 38th place in the Melbourne Sun Top 40 for a grand total of one week. These are some of the words to the song Paleface Adios:

"Australians love to gamble, and going to the Trots
They love to back a winner, no matter what the odds
They love to find an idol, a mighty super horse
And they all love a champion, like Paleface Adios"

© 1979 Rudy Brandsma and Richard Trembath

Photos (left): Rudy Brandsma and Richard Trembath at the Australian Harness Racing Awards in 1980.

Photos (below): Richard Trembath has kindly donated copies of the Paleface Adios/Policeman The Wonder Horse and Phar Lap/ Cup Day singles on original vinyl 45 to the ASA. The recordings are being converted to mp3 format and will be put on the ASA website.

Richard and Rudy continued to write horse racing themed songs. In 1980, on the 50th anniversary of Phar Lap's 1930 Melbourne Cup win, they released a vinyl 45 of their song "Phar Lap", backed with "Cup Day" (pictured above). The song was released as a solo performance by Rudy Brandsma on Wildfire Records. The Phar Lap song received substantial airplay in Melbourne at the time but unfortunately did not reach the sales charts.

A cover version of Phar Lap was performed by prominent media personality Greg Champion (of the ABC's "Coodabeen Champions") from the mounting yard at Flemington in front of 106,000 people on the day Makybe Diva won her record-breaking third Melbourne Cup in 2005. "I think it says something for the record that the Victoria Racing Club thought enough of it to use it in such a manner." says Richard.

Justin Linkins: 2012 Australia Category Co-Winner

Photo: Justin Linkins (left) together with Australia Category Co-winner Kathy Coleman receiving their awards at the 2012 National Songwriting Awards.

Justin Linkins was the 2012 Co-winner of the Australia Category with his song ANZAC Morning.

Here is Justin's story:

"Starting out on drums at the age of 6, I've always enjoyed the collaborative processes of song construction and performance.

I've worked through the obligatory apprenticeship of Melbourne's Pub & Club circuit in a range of original & covers bands between the ages of 15 & 30.

Having begun dabbling with guitar over the latter part of this period, I found myself recording more of my own material, culminating in 2 awards in the 1997 ASA songwriting competition.

Other biological creative pursuits then beckoned through my 30s with family and a furniture manufacturing business taking full focus. With the 40s returned the musical creative juices and a miniature songwriting explosion. Having developed a love of beautiful timbers courtesy of the furniture crafting, I was now the proud owner of 6 gorgeous guitars, that all lay about my home like wanton souls, all eager to offer their voice to my musical whimsy!

From here forth, I'm a ship without a rudder, happy to grow as an individual and an artist, giving of my energy and experience to that which feeds my soul the most. Anzac Morning has filled me with pride for many reasons. After writing the song whilst watching the Anzac Day parade, I co-produced the recording with an amazing multi-instrumentalist friend Damian Marshall.

My daughter Shennae and a few of her friends sang the choir parts and recited the Ode over the outro. My wish is for every Australian & New Zealander to embrace the song and sing it with pride. Not only for the fallen, but for all those who embody the spirit of the Anzacs in our countries today. Their legacy lives on."

-0-

The following is an article on Justin written by Justin's good friend Ant Doig:

"Justin Linkins, aka 'Jus' to his friends writes music from his global perspective of mother earth. Jus is richly endowed with a degree of wisdom far beyond his tender age of 46. He is an old soul fully laden with knowledge from his previous lifetimes, cradled in his massive six foot six frame. He is a warm and passionate man imbued with creative power. Justin's romantic persona, musical intelligence and richly erudite language team into a grand trine of inestimable talent. Indeed Justin's predilection for transits, moons and sun-sign signify his understanding of the people who inhabit our mortal coil. In size, intention and attainment, Justin's lyrical works cover the gambit of musical styles and genres.

As comfortable at his alter sipping from the chalice of rock and roll or strolling through the backstreets of Australian folk history, he exudes a deep and abiding love of Australia as typified in his recent award winning Anthem, Anzac Morning. In many ways Justin's reflective almost sage like qualities meld in a creative force majore. Justin who hails from Eltham Victoria Australia sees himself a as a global citizen. His talents extend far beyond a musical landscape into fields as diverse as they are complex.

A tradie, an astrologer, an actor, a writer, an artist in wood, a father and lover, Justin is a deeply spiritual and articulate man, with a whimsical sense of humour and a perceptive EQ, a lover of life who seldom strays from the his mantra that anything "impossible is possible".

Justin's music and quintessential lyricism invoke powerful stirrings of place, purpose and time. His melodic construction of song and empathetic understanding of composition brands this emerging Australian songwriter as a man for all seasons. Justin's education at the colorful university of life, stands him in good stead as he continues to take his place within the gallery of Australian songwriters."

Sponsors Profiles:

The ASA would like to thank the three contest platform providers for the 2013 Australian Songwriting Contest: Sonicbids.com, SongCentral.net.au and TrakVan.com.

The hosting of songwriting contests is just a part of the work of these organizations, and we thought that we would tell you a little more about them:

www.sonicbids.com/ASA

Sonicbids is a global marketing platform that enables artists to book gigs and market themselves online. By creating online Electronic Press Kits, artists' profiles are viewable online by promoters, managers, event organizers and wholesale music consumers who may be looking for your type of music. Sonicbids has been the launching pad for many of today's hot artists.

www.songcentral.com.au

There has been a lot of re-development going on in the Song Central camp recently. Both the online marketing site for original songs and music (www.songcentral.com.au) as well as the online song contest platform have been re-developed. The new www.songcentral.com.au site is well underway and expected to be completed within the next month while the new online song contest site has been hosting song contests online since July/August 2012. You can enter this year's ASA 2013 contest on the new platform at www.songcentral.biz/asa.

www.trakvan.com

TrakVan.com is the new way for independent artists to sell their music online by digital downloads direct from their personal websites or linked to their Facebook pages. TrakVan.com, an Australian owned and operated company, offers a FREE embeddable music player with e-commerce capability that enables your fans to play your music and buy it instantly from your website by clicking on the Buy Button, paying and downloading. TrakVan.com: Web tools for musicians.

Members News and Information

1. **Broadcast of 2012 National Songwriting Awards on TV and Internet**

A one hour broadcast of highlights of the 2012 National Songwriting Awards Night was shown on TVS Digital 44 on Saturday 6 April 2013 at 7.30 pm, Tuesday 9 April 2013 and on Saturday 13 April at 1.30 am in the Sydney region and was simulcast on TVS44 via the internet.

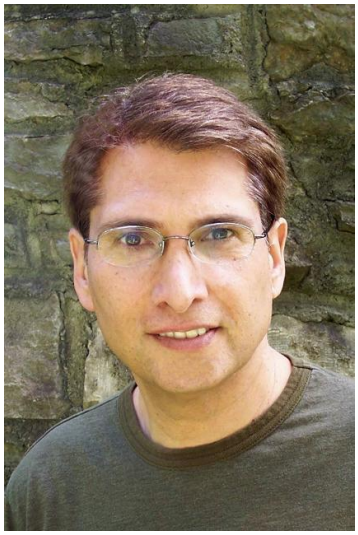
Broadcasts in other capital cities will be announced shortly. The 2012 National Songwriting Awards Night recorded in its entirety by our good friends and sponsors at Project Television (P.TV) (www.project-television.com.au).

The broadcast was part of the television show Songwriters Across Australia (SWAA) which is presented weekly by Paul McQueen. SWAA is broadcast on Community TV and Radio Australia-wide and is dedicated to independent Australian music. The program showcases independent and unsigned music on community radio and television.

Songwriters from all over the nation send their CDs to the show, phone in or perform live for broadcast on the segment 'live on the spot'. Broadcast nationally on the CBAA's (Community Broadcasting Association of Australia) satellite service (the Community Radio Network) the show plays out to between 30 and 50 radio stations weekly.

Songwriters Across Australia is scheduled for broadcast at 10pm Wednesdays EST, with about half the stations taking the show directly from the satellite and the rest placing the show into their own scheduling.

2. Jason Blume Songwriting Workshop: Taking Your Songs to the Next Level - A Hands-On Workshop



Those who have attended the Australian Songwriters Conferences in past years would be familiar with Jason Blume, who has presented some great workshops for the attendees over the years. Jason will be back in Australia shortly presenting a further series of workshops. **Discounts are available to ASA members.**

"Hit songwriter/ best-selling author/music publisher Jason Blume will present three 2-day songwriting seminars at JMC Academy campuses in Australia. The Brisbane seminar will be May 11th & 12th, the Sydney seminar will be May 18th & 19th, and the Melbourne seminar will be May 25th & 26th. Each seminar will include the most effective songwriting tools—and opportunities to "try on" those tools with guided writing exercises. Selected participants will also receive constructive critiques of their work.

Jason Blume's songs are on albums that have sold more than 50 million copies. He's one of only a few writers to ever have songs on Billboard's U.S. Pop, R & B, and Country charts – all at the same time! His songs have been recorded in virtually all genres, and by artists including Britney Spears, the Gipsy Kings, Jesse McCartney, the Backstreet Boys, and top US country stars including the Oak Ridge Boys, Collin Raye and John Berry.

Blume tells his students, "Talent and luck are great, but talent needs to be honed and developed – and persistence often wins out over natural ability." At his workshops, in addition to teaching melody and lyric techniques, and how to have success marketing your music, he shares his struggles before becoming successful.

"When I moved to Los Angeles I thought I would be rich and famous in a year. I was so poor I lived in one room – no kitchen and no bathroom. I shared the bathroom down the hall with the prostitutes and drug addicts. I ate cat food when I couldn't afford anything else. It took sixteen years before I earned a living as a songwriter—so I know the value of persistence."

Blume recently presented an acclaimed master class at the Liverpool Institute for Performing Arts (founded by Sir Paul McCartney), and teaches for universities and top songwriting organizations throughout the world.

The author of three of the bestselling books on songwriting – all published by Billboard Books – Jason is acknowledged as one of the top songwriting instructors in the world. He stresses that, "There are no rules in songwriting – but there are tools that can help you move and engage your listeners." Numerous students of Jason's have had number one hits on various Billboard charts. He has a natural gift for motivating and inspiring others, and he keeps his workshops entertaining by sharing stories such as being Britney Spears' first collaborator, and what it was like to record Britney's vocals. But students leave with the tools they need to get to the next level.

Advance registration fees for each two-day event are $250 for non APRA members and $200 for members of APRA and other songwriting organizations (ASA). For a full list of topics and additional information, visit http://jasonblume.com/australia-seminars.html and register at http://www.cmcmusicproductions.com."

3. Federal Arts Policy "Creative Australia" announcement

"A day is a long time in politics", to paraphrase former British Prime Minister, Harold Wilson. The situation is no different here in Australia.

On 21 March 2013 we started the day with a Federal Arts Minister in the form of Simon Crean and finished the day without one. Mr Crean, the longest serving Minister in the Gillard Government, was of course sent to the back benches of Parliament by the Australian Prime Minister for supporting one of her opponents.

Given that the Prime Minister has already exhausted just about all of the senior figures in her Government, we are now back to a junior Arts Minister option in Tony Burke as of 25 March 2013.

Photo of a smiling former Arts Minister, Simon Crean, no doubt taken before he received the news of his dismissal.

The Arts Ministry is regrettably a junior ministry in just about every Government in this country. The position is usually reserved for an up and coming junior minister or for a career-end outgoing senior minister. Simon Crean was very much the latter. His dour persona didn't really endear him to the vibrant arts community and his monotone method of speaking seemed designed to repeat entrenched dogma rather than to say anything artistic or inspirational at all.

Prior to his dismissal however, we were please to see Simon Crean announce a new arts policy, the first national cultural policy by a Federal Government in 20 years.

Photo of a smiling incoming Arts Minister, Tony Burke, no doubt pleased with his promotion.

The new policy known as **Creative Australia** comes in the prolonged lead-up to the Federal election later this year. We'll try not to be too cynical about the timing.

The minister's media release says:

"Creative Australia celebrates Australia's strong, diverse and inclusive culture. It describes the essential role arts and culture play in the life of every Australian and how creativity is central to Australia's economic and social success: a creative nation is a productive nation.

Creative Australia aims to ensure that the cultural sector—incorporating all aspects of arts, cultural heritage and the creative industries—has the skills, resources, and resilience to play an active role in Australia's future. Creative Australia reflects the diversity of modern Australia and outlines a vision for the arts, cultural heritage and creative industries that draws from the past with an ambition for the future.
Creative Australia has five equally important and linked goals at its core:

- **GOAL ONE**: Recognise, respect and celebrate the centrality of Aboriginal and Torres Strait Islander cultures to the uniqueness of Australian identity.

- **GOAL TWO**: Ensure that government support reflects the diversity of Australia and that all citizens, wherever they live, whatever their background or circumstances, have a right to shape our cultural identity and its expression.

- **GOAL THREE**: Support excellence and the special role of artists and their creative collaborators as the source of original work and ideas, including telling Australian stories.

- **GOAL FOUR**: Strengthen the capacity of the cultural sector to contribute to national life, community wellbeing and the economy.

- **GOAL FIVE**: Ensure Australian creativity thrives in the digitally enabled 21st century, by supporting innovation, the development of new creative content, knowledge and creative industries.

These goals are to be realised by pathways for action under three key themes:

- **THEME ONE**: Modernise funding and support.

- **THEME TWO**: Creative expression and the role of the artist.

- **THEME THREE**: Connect to national life for a social and economic dividend."

Music is the area that ASA members are most interested in, so let's look at what's on offer:

"Australian Contemporary Music:

Contemporary music reflects, expresses and shapes our national identity, and helps Australians find their creative voices. Millions of Australians enjoy listening to music by local artists and the international success of many local acts has made music one of our greatest cultural exports. The Australian Government supports the development of this industry through a number of programs and initiatives.

Available funding

The following funding programs are available:

- **Contemporary Music Touring Program:**
  This program provides funding for touring activities and prioritises regional and remote area touring.

- **Festivals Australia:**
  This program provides funding for Australian regional and community festivals to present quality cultural projects.

- **Breakthrough: Emerging Indigenous contemporary musicians recording initiative**
  This program provides funding to emerging Aboriginal and Torres Strait Islander musicians and bands to produce a high quality recording of original tracks, suitable for broadcasting and commercial release.

Development and support

In addition to its funding programs, the Australian Government is:

- Developing a long-term plan targeting the many facets of the music industry, including export, live performance, skills development and innovation

- Investigating ways to promote private capital investment in the music industry, such as private sector microfinance

- Investing $260,000 over three years from 2010/11 in business skills training and mentoring for Australia's music managers through the CONTROL: the business of music management initiative

- Ensuring Australian acts have the opportunity to support international performers on tour in Australia

- Examining ways to protect and promote artists' copyright in the digital environment

- Investing $17 million in a Creative Industries Innovation Centre to support innovative small- and medium-sized creative businesses, including those in the music industry.

Australia-wide initiatives

The Australian Government is working with state and territory governments through the Cultural Ministers Council's Contemporary Music Development Working Group to:

- Boost music industry exports through a more coordinated and consistent approach to international marketing. One initiative to achieve this is Australia's Contemporary Music Markets.

- Address barriers to live music performance and encourage the growth of live music precincts in Australian cities. A guide examining live performance regulatory issues and encouraging best practice principles was released by the Cultural Ministers Council in May 2010: Supporting Australia's Live Music Industry: Suggested principles for best practice 2010

- Provide coordinated support for Indigenous artists and music industry professionals. The first step in achieving this is implementing initiatives under the Cultural Ministers Council's Indigenous Contemporary Music Action Plan."

4. Entertainment Precinct planned for Sydney's Parramatta Road

It hasn't been a good few months for the music scene along the inner city end of Sydney's Parramatta Road. There has been a huge sense of disappointment and loss following the closure of the iconic Annandale Hotel, Jacksons Rare Guitars and the nearby Billy Hyde's music store.

However, from the ashes may come a Phoenix-like revival in the form of a major entertainment precinct, if Leichhardt Mayor Darcy Byrne has his way.

His Council has a radical plan to turn a stretch of Parramatta Road, eventually between Sydney University and Lewisham, into a vibrant live music district which aims to reverse the day the music died at The Annandale.

Photo: Leichhardt Mayor, Councillor Darcy Byrne

The surrounding area is currently something of an urban eyesore, best known for a collection of furniture stores and a haphazard array of tiny yellowed shops. Cr. Byrne wants the adjacent Councils, The City of Sydney and Marrickville Council, to work with the Leichhardt Council to transform the stretch of Parramatta Road into a thriving strip of small bars and venues featuring comedy, theatre, bands and buskers, as well as ancillary businesses such as musical instrument retailers, repair shops, teaching and recording studios.

Cr. Byrne's Leichhardt Council, albeit years before he joined, was the party that The Annandale Hotel's owners, Matt and Dan Rule, claim to have spent at least $200,000 fighting since taking over the venue in 2000.

''I agree that it was (this) council that was the problem,'' Cr. Byrne says. ''But now there is someone in the Mayor's office who is putting a whole lot of political capital and time into overturning the council's previous role as fun police.

''I'm hoping there is a growing consensus that we have to start promoting live music rather than prosecuting it.''

Cr. Byrne, elected to the council four years ago at the age of 27, believes making live music more accessible has become ''a social-justice issue''.

''One of the things I've found really disappointing is the voices of young people are too often ignored by the political process … nothing ignites the passions of young people more than live music and nightlife.

Cr. Byrne succeeded in having a ''good-neighbour policy'' passed unanimously by the Leichhardt council's 12 members. The policy is intended to end legal action against music venues.

Photos: The "vision thing" – (Left) Parramatta Road now and (Right), can you see the vision?

"I have a vision for Parramatta Road which will see it become for Sydney what Broadway and Tin Pan Alley have been to New York" Cr. Byrne said. ''The council needs to ask themselves, are we going to pander to a small number of property owners or are we going to listen to the voices of thousands of young people and renters who are also part of this community,'' he said.

In fact, at the 26 March 2013 meeting of Leichhardt Council, Cr. Byrne's plan received approval. The proposal will now be submitted to neighbouring councils and the State Government, with a request for their support.

"Our vision of transforming the wasteland of Parramatta Road into rock and roll central is beginning to come to life. Last night we have struck a blow against the 'wowser' culture that has ruled this town for too long," said Darcy Byrne after the meeting.

"Young people, music lovers and an increasing number of politicians are standing up and demanding that Sydney's live music industry be revived. This emerging 'live music coalition' is growing by the day and we won't stop until we have made Parramatta Road and this global City a live music hub.

"This is a serious policy. We want to see this run down strip become a destination for the people of Sydney with live music, small bars, comedy venues and theatre."

The unanimous passing of the motion was met with cheers from music industry representatives and young people in the packed gallery. National and State representatives including National Live Music Coordinator from Sounds Australia Dr Ianto Ware and Kristy Brown from Music NSW, voiced support for the proposal and the opportunities it offered Council.

Ms Brown remarked that it provided "an opportunity to get live music in the city done right and create opportunities in a way that works for residents, punters and live music venues."

"Today we have struck a blow against the 'wowser' culture that has ruled this town for too long," Cr Byrne said.

The plan will make the area attractive to operators of live music venues, comedy clubs, small bars, theatres and related businesses. Proposals include increased allowances for noise, extended trading hours and fast approval processes.

Leichhardt Council will also work with the Brisbane City Council to use some of the ideas that made the Fortitude Valley area popular for live music.

The crucial next step will be to win the support of NSW Planning Minister Brad Hazzard; the changes to planning controls Cr. Byrne believes are critical to the plan, such as rezoning parts of Parramatta Road, can only be made by the state government. Cr. Byrne has written to Mr Hazzard and plans to call him today.

"My hope and expectation is that the Minister of Planning will be keen to co-operate with a council that wants to economically regenerate one of Sydney's worst eyesores."

"The momentum for delivering Sydney its first live music and cultural precinct is becoming unstoppable. It's not a simple process, but my intention is that this does not become a long-term plan. I want to see councils adopting new planning controls in 2013."

5. Songwriters Meeting Point

We receive a lot of requests from songwriters seeking co-writers, collaborators, vocalists, musicians etc. to help them with their craft.

If you are one of these, simply send your details to the Editor at alang@asai.org.au and we'll publish them in this section.

This is a free service to ASA members but the ASA accepts no responsibility for outcomes (except of course if you produce a great song, then we'll gladly take some of the credit!).

George Wall has written a moving song entitled "Why Did This Happen" about post-war child immigration from England to Australia. He is seeking a singer and musicians to record the song. If you are interested in participating, please contact George at gma@netspeed.com.au.

Phil Close was a professional guitarist for over 45 years and has written many songs over the years. Phil says "I tend to write the lyrics and I am a bit slack putting the melody together". Phil has some really great sets of lyrics that he doesn't have time to put to music. So if there are any melody composers out there who are looking for lyrics, Phil would be happy to hear from you at pcose42@bigpond.com.

Festivals Roundup:

19 April 2013	**Mount Beauty Music Muster**	Mount Beauty VIC
22 April 2013	**Sydney Comedy Festival**	Sydney NSW
24 April 2013	**St Albans Folk Festival**	St Albans NSW
25 April 2013	**The Gum Ball**	Dashville Belford NSW
26 April 2013	**Fairbridge Festival**	Pinjarra WA
26 April 2013	**Apollo Bay Music Festival**	Apollo Bay VIC
26 April 2013	**Movement**	Hordern Pavillion NSW
27 April 2013	**Groovin The Moo- Maitland**	Maitland NSW
27 April 2013	**Movement**	Myer Music Bowl VIC
28 April 2013	**Groovin The Moo- Canberra**	Canberra ACT
28 April 2013	**Movement**	Brisbane Riverstage QLD
30 April 2013	**Movement**	Red Hill Auditorium WA
1 May 2013	**Perth Int. Comedy Festival**	Perth WA
3 May 2013	**Generations In Jazz**	Mount Gambier SA
3 May 2013	**Wintermoon Festival**	Eungella National Park QLD
4 May 2013	**Groovin The Moo- Bendigo**	Bendigo VIC
5 May 2013	**Groovin The Moo- Townsville**	Townsville QLD
11 May 2013	**Groovin The Moo- Bunbury**	Bunburry WA
23 May 2013	**Blues On Broadbeach**	Broadbeach QLD
25 May 2013	**Bass In The Grass**	Darwin NT
31 May 2013	**Denmark Festival Of Voice**	Denmark WA
8 June 2013	**Darling Hbr Jazz & Blues Fest.**	Darling Harbour NSW
12 July 2013	**Queensland Music Festival**	Statewide QLD

The Load Out

Without wishing to appear too morbid, it's amazing to note how many talented performers have passed away at the age of 27, often as a result of the effects of their own lifestyle decisions.

There have been many different theories and speculations about the causes of such early deaths and their possible connections. Kurt Cobain and Jimi Hendrix biographer Charles R. Cross writes "The number of musicians who died at 27 is truly remarkable by any standard. (Although) humans die regularly at all ages, there is a statistical spike for musicians who die at 27."

However, a study published in the British Medical Journal in December 2011 concluded that there was no increase in the risk of death for musicians at the age of 27. Although the sampled musicians faced an increased risk of death in their 20s and 30s, this was not limited to the age of 27.

Welcome to "The 27 Club":

Richard Turner	2011	Cardiac Arrest	Trumpeter: Friendly Fires
Amy Winehouse	2011	Alcohol Poisoning	English Singer
Valentin Elizade	2006	Murdered	Mexican Singer
Brian Ottoson	2005	Drug Overdose	American Guitarist
Jonathan Brandis	2003	Suicide	Actor
Jeremy Michael Ward	2003	Heroin Overdose	Sound: The Mars Volta
Maria Serrano Serrano	2001	Plane Crash	Singer: Passion Fruit
Sean Patrick McCabe	2000	Asphyxiation	Singer: Ink & Dagger
Rodrigo Bueno	2000	Car Accident	Argentinian Cuarteto Singer
Freaky Tah	1999	Murdered	Rapper: Lost Boyz
Fat Pat	1998	Murdered	Rapper: Screwed Up Click
Richey Edwards	1995	Disappeared	Guitar: Manic St. Preachers
Kristen Pfaff	1994	Heroin Overdose	Guitarist: Hole
Kurt Cobain	1994	Suicide	Singer & Guitarist: Nirvana
Mia Zapata	1993	Murdered	Singer: The Gits
Pete de Freitas	1989	Motorcycle Accident	Drums: Echo & T Bunnymen
Jean-Michel Basquiat	1988	Speedball Overdose	Band Member: Gray
Alexander Bashlakev	1988	Possible Suicide	Musician/ Songwriter

D. Boon	1985	Car Accident	Singer: The Minutemen
Jacob Miller	1988	Car Accident	Singer: Inner Circle
Chris Bell	1978	Car Accident	Singer: Big Star
Helmut Kollen	1977	Poisoning	Bassist: Triumvirat
Cecilia	1976	Car Accident	Singer
Gary Thain	1975	Heroin Overdose	Bassist: Uriah Heep
Pete Ham	1975	Suicide	Singer: Badfinger
Dave Alexander	1975	Alcohol Abuse	Bassist: The Stooges
Wallace Yohn	1974	Plane Crash	Organist: Chase
Roger Lee Durham	1976	Horse Accident	Singer: Bloodstone
Ron "Pigpen" McKernan	1973	Alcohol Abuse	Singer: The Grateful Dead
Lesley Harvey	1972	Electrocution	Guitarist: Stone The Crows
Linda Jones	1972	Diabetes Related	Soul Singer
Jim Morrison	1971	Heart Failure	Singer: The Doors
Arlester "Dyke" Christian	1971	Murdered	Singer: Dyke & The Blazers
Janis Joplin	1970	Heroin Overdose	American Singer
Jimi Hendrix	1970	Asphyxiation	American Guitarist
Alan "Blind Owl" Wilson	1970	Drug Overdose	Singer: Canned Heat
Brian Jones	1969	Drowning	Guitarist The Rolling Stones
Dickie Pride	1969	OD: Sleeping Pills	Singer
Malcolm Hale	1968	CO2 Poisoning	Guitar: Spanky & Our Gang
Rudy Lewis	1964	Drug Overdose	Singer: The Drifters
Jesse Belvin	1960	Car Accident	R&B Singer & Pianist
Nat Jaffe	1945	High Blood Pressure	Swing Jazz Pianist
Robert Johnson	1938	Possible Poisoning	American Blues Singer
Louis Chauvin	1908	Social Disease	Ragtime Musician
Alexandre Levy	1892	Unknown	Pianist & Conductor

Official Sponsors of the 2013 Australian Songwriting Contest

The ASA would like to acknowledge the assistance of all of its sponsors for supporting us in our activities throughout the year. The ASA is a not-for-profit association and could not undertake its activities without the assistance of its valued sponsors.

Particular thanks should be given to APRA/AMCOS who provide the major prize of $3,000 to the Songwriter Of The Year and also support the ASA in its other activities during the course of the year.

We would encourage ASA Members to use the services of our sponsors wherever possible.

APRA|AMCOS

AUSMIDI Trading as The MIDI People

Dynamic Music

Griffith UNIVERSITY Queensland Conservatorium
Bachelor of Popular Music

HAL•LEONARD AUSTRALIA PTY. LTD.

CMC Productions

GROVER ALLMAN

Maton MADE IN AUSTRALIA

edensound Loud and Clear Mixing and Mastering

KIXFM THE BEST COUNTRY IN THE WORLD

WESTS ASHFIELD

4BC 1116 NEWS TALK

HOT COUNTRY RADIO NETWORK

MUSICNSW

Katie Hardyman Music

KG International

MMS Retail

About Us

The Australian Songwriters Association Inc. is a national, not-for-profit, member organisation dedicated to the support of songwriters and their art, by providing avenues for encouragement and education of developing Australian songwriters, and recognition and promotion of our accomplished members.

Aims of the Association

- To celebrate the art of songwriting;
- To assist and encourage developing Australian songwriters;
- To provide information and general advice to members;
- To create performance opportunities for members;
- To aid the professional development of members;
- To enable members to meet and/or exchange ideas and information
- To facilitate member transition into the established music industry;
- To facilitate delivery of member services at a National, State and Regional level;
- To salute our best songwriters at major industry events such as our National Awards Night.

History of the ASA

The Association was founded in Melbourne on 22 July 1979 by the late Tom Louch (1932-1998) and the late Rudy Brandsma (1944-1983), who saw the need for an organisation that would bring Australian songwriters together.

Today the Association has a vibrant membership Australia-wide and enjoys an established and respected role within the music industry.

The ASA's membership is diverse and embraces and explores all genres of music.

Contact Us

Mail: Locked Bag 18/178 Newtown NSW 2042 Australia

Phone/Fax: (02) 9516 4960

Email: asanationaloffice@asai.org.au

Website: www.asai.org.au

Facebook: www.facebook.com/asamusicians
www.facebook.com/australiansongwritersassociation

Youtube: www.youtube.com/australiansongwritersassociation

Patron: Glenn A Baker

Life Members:

Tom Louch, Rudy Brandsma, Marie Murphy, Rob Fairbairn, Dominic P. Crea, Russell Zimmer, Alex Bialocki, Colleen Zulian, Brian Henderson Ward, Kieran Roberts

Directors:

Denny Burgess	Chairman
Alan Gilmour	Vice Chairman, Financial Officer, Online Content Editor and Editor of the ASA's e-Magazine The Australian Songwriter
Clare Burgess	Director and Secretary
Ben Patis	Director and Manager of Regional Co-Ordinators

Regional Co-Ordinators

Trevor Shard	Melbourne VIC	trevors@asai.org.au
Pete Sheen	Ballarat VIC	petes@asai.org.au
Matt Sertori	Hobart TAS	matts@asai.org.au
Mark Ellis	Sydney NSW	marke@asai.org.au
Chris Whitington	Newcastle NSW	chrisw@asai.org.au
Mike Cardy	Perth WA	mikec@asai.org.au
Melinda J Wells	Rural & Regional QLD	melindajw@asai.org.au
Hugh Brown	Brisbane QLD	hughb@asai.org.au

Details of Wax Lyrical (Open Mic.) nights run by our Regional Co-Ordinators can be found on the ASA website.

This publication is © 2013 by The Australian Songwriters Association Inc. ABN 12 140 838 710 and may not be re-used without permission. The views expressed in this magazine are the views of the writers and may not necessarily reflect the views of the ASA. The ASA acknowledges and thanks all sources from which information for this magazine was obtained.