The Australian Songwriter

Issue 96, June 2013

First published 1979

The Magazine of The Australian Songwriters Association Inc.

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Chairman's Message

Hey all Members,

This time of year is extremely busy for your ASA Board, as Songwriting Contest 2013 comes slowly to a close. Judges from across the music industry will now be contacted and invited to take part. We are very fortunate in that some of the biggest names in the business, both onstage and behind the scenes, have expressed a desire to be part of the judging process in what is the biggest annual Songwriting Contest in Australia. All I can say is that the ASA is enormously grateful for the support we receive from our friends throughout the industry. A lot of these same people also turn out for our Awards Night, which only adds to the excitement of the evening. There is a real buzz in the air, as we start to slowly build up towards naming the short-listed songwriters for this year.

In the meantime, your Vice Chairman and Editor Alan Gilmour has once again excelled in bringing you an exciting e-Newsletter, full of great interviews, stories and information. This should help to give you an insight into who our Members are, and what they get up to, as we approach the pointy end of the competition.

In the next few months I will be roaming around Australia, and hope to catch up with a lot of our Regional Coordinators and Members at Wax Lyricals all around the country. See you there! Remember, if you are a Songwriter, you should belong to the ASA.

Denny Burgess

Editor's Message

Welcome to the June edition of The Australian Songwriter. We are very happy to announce a two week extension for entries to the 2013 Australian Songwriting Contest. Please get your entries in, as there will be no further extensions.

This month we feature profiles on ASA members Jacques Mario Gentil and Rick Hart, winners of the 2012 Ballad Category; Tashi Hall and Lola Brinton. We also profile the legendary Australian surf music band, The Atlantics. Those who attended the 2012 National Songwriting Awards would have been blown away by the performance of The Atlantics on the night. James Linderman joins us once again with more great advice for songwriters and musicians.

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.

Alan Gilmour

2013 Australian Songwriting Contest Update

The closing date for the 2013 Australian Songwriting Contest has been **extended until 15 June 2013**. The contest offers great prizes and is open to both ASA members and non-members. The 2013 contest contains 13 individual categories:

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

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.biz/asa

www.trakvan.com/contest/asa

Jacques Mario Gentil and Rick Hart: Winners of the 2012 Ballad Category

Photo: Jacques Mario Gentil (left) and Rick Hart (centre) at the 2012 National Songwriting Awards with Karen Guymer, who placed second in the Open Category.

The winners of the 2012 Ballad Category are Jacques Mario Gentil and Rick Hart with their song My Hesitation. Jacques is a Melbourne-based singer/songwriter who also operates the Magesongs School of Songwriting. Rick is one of his pupils with whom he wrote the winning song.

In 2012, another of Jacque's students, Karen Guymer, placed second in the Open Category with her song, Building Bridges. Karen was previously the winner of the Rudy Brandsma Award in 2010. What a great result for the school!

Jacques, originally from Mauritius, comes from a musical family. His father Philippe Gentil MBE was the composer of the Mauritius national anthem.

Jacques started singing at the age of thirteen in a church choir, and at seventeen won a TV song contest in Mauritius. He became an entertainer for the Beachcomber Club and Sun group hotels in the paradise island of Mauritius, Indian Ocean. With a school friend, he formed and was lead singer of pop band Misfits II. He later turned to Gospel music and that's when his songwriting career started to take shape. He released a French gospel album in 1985 titled Je Suis... (I am...) and an English gospel album in 2000 titled Contrast released under Molian Records USA, which sold over a thousand copies, just on his US tour in 2001.

Jacques has learned the great tools of songwriting by studying others' experience and ideas. He is open to everyone else's ideas and his life is about learning. While in USA, he met influential people in the industry. He's learned the basics of music publishing from his own music publisher, Anita Hazel who was managed in the 70's by Neil Diamond in recognition for song of his which became a hit in the Bahamas.

He met and learned from Ray Doggett (Producer for many Nashville artists including Kenny Rogers). Other influences are Jason Blume, Scott Matthews (San Francisco State University songwriting teacher), Pat Pattison (Berklee College of Music) and others.

He has collaborated on songs with many talented songwriters such as Joe Dolce and currently has nine French lyrics written for US No 1 Pop/R'n'B performing artist Christelle, including one song co-written with Diane Warren. He has run seminars and workshops on songwriting locally and abroad. His knowledge of the music industry has made him a great source of information for songwriters who have come to respect his views and work. Jacques respects the work of others while providing constructive criticism. He deals with songwriters at their level while pushing them to reach success that others have already achieved.

He has toured the Indian Ocean in the late 80's, the South Pacific early 90's, joined the New Testament singers in 1993, toured with the Melbourne Advent Brass Band as tenor performer for 4 years towards the late 90's. He also features on two tracks Wonder Of His Grace and How Excellent Your Name Is / Shine Jesus Shine Medley on the Advent Brass Band's Spiritual Moment album (1998). He also performed across the USA and Canada in 2000 and in 2001 with over twenty concerts and sales of over 1,200 albums in less than 3 months. He has also performed before an audience of 46,000 at the Skydome in Toronto (stadium home of the Blue Jays), Canada. His television experiences started since his singing contest success in Mauritius in 1978, a guest appearance on Havanna show in New Caledonia in 1992 as well as Purely Music on KSBN Safe TV, Arkansas, USA in 2000.

He is currently writing songs for film and collaborates with many talented writers. After obtaining a Bachelor of Arts degree from Deakin University and a diploma in architectural drafting, he has left his long term career in drafting to concentrate on helping others learn about the music industry as it relates to songwriters. He likes painting and drawing as another way of expressing life.

His philosophy about songwriting is to face and accept life as it comes and let it be expressed through music. Songwriting is a most honest and noble profession for those who understand what it's worth. Songwriters are the best thinkers in the world. Their mind can tread in all the places where no doctor, architect, psychologist, lawyer or judge, priest or politician could. Songwriting is the art of arts.

Photos: (previous page) Jacques and Rick accepting their Award and (left) performing their winning song at the 2012 National Songwriting Awards.

Rick Hart was formerly singer-songwriter and front-man of Melbourne country-pop-rock outfit Heathen Sway. Rick's passion for songwriting and the creation of the song has long burned brightly. It is the creation of the song and its evolution that has always inspired Rick as a songwriter.

It was through Heathen Sway that Rick found an avenue to take his songs and stories from the confines of his bedroom to a wider audience. Playing his music to Melbourne's live scene over a number of years only served to drive this passion. Before Heathen Sway went their separate ways in 2006, they recorded the self-produced Lights Out featuring a collection of tunes penned by Rick.

Simplicity, imagery, infectious melody and honesty form the canvas for what Rick continues to strive for as a songwriter. Drawing on influences from a wide range of artists and genres, Rick has always believed in and strived for the beauty to be found in the marrying of sound and words. When these planets collide the results can be everlasting. Not one for the confines of pigeon holes, country tinges, power pop, rock'n'roll, soulful grooves and heartfelt tales of sadness all find a place to call home.

In more recent times, Rick has also turned his attention to writing for other artists.

Rick is pleased that his song My Hesitation took first place in the Ballad Category at the 2012 Australian Songwriting Contest. The award has only heightened Rick's drive to grow and develop his craft, while always searching for ways to immerse his songs into the ears and hearts of others.

To sample some of Rick's offerings visit:

www.myspace.com/rhartmusic or

www.myspace.com/heathensway

ASA Member Profile: Tashi Hall

ASA Regional Coordinator in Western Australia, **Mike Cardy**, recently caught up with the young up-and-coming **Tashi Hall** to talk about her songwriting and music.

Tashi is a 17 year old singer/ songwriter/ guitarist who is a Perth girl born and bred. Tashi has performed at the ASA's Wax Lyrical on a couple of occasions in past months.

Tashi has a lilting voice that complements her creative guitar style to deliver catchy and quirky pop-rock tunes. Undoubtedly Tashi's guitar-work is as important to her songs as her vocals and the lyrics.

For the record, Tashi is a multi-instrumentalist, playing an array of instruments including drums, guitar, piano and violin. Tashi has had exposure to the music industry through playing drums in the former band Hey Hurricane who won several awards in state competitions.

Her solo music has also been recognised through Triple J Unearthed. On that website Peter Renzullo of Scudley Records writes – "You can't help but smile when you listen to her music, she's got a flair for bringing out that warm feeling you get when you hear an artist who really loves what they do – and she does it very well. A very gifted song-writer, Tashi has a real passion for her music and you can tell she's having a lot of fun creating it."

Tashi has filmed and released three music videos for her songs Blackout, Blown Away and Feel Good.

I recently had the opportunity to catch a Tashi gig at the Rubix Bar in the Perth CBD. The small crowd was attentive and appreciated Tashi's all original music set. I caught up with her after the show and asked when she started playing guitar.

Tashi: When I was twelve. I actually started playing guitar and drums on the same day.

Mike: What drew you to the guitar?

Tashi: Growing up as a child with a love for anything musical (which included hitting upturned flower pots as drums), I guess I always just wanted to keep learning new instruments and keep the creativity flowing. My older brother and I had always wanted to be in a band, music was our passion. At the age of twelve, when I went to the music store to buy my very first drum kit, I somehow ended up coming out with a $50 guitar in my hands too. Things just went from there.

Mike: You have quite a distinctive guitar playing style. Did you take lessons?

Tashi: No, I am self-taught, and I think that is why my style has developed the way it has. I was always keen to be more than a four-chord pop song person. I experimented every day with guitar, looking for different sounds and feel. I think my lack of knowledge about how the guitar "should be played" removed the barriers and allowed me to be more creative in my playing, and in turn in my writing.

Mike: So who would you list as your influences?

Tashi: A lot of people really, but I don't want to copy or sound like anyone. I like Jack Johnson's cool and cruisy style and The Cat Empire has a very unique and funky sound that inspires me. But really, I listen to so many people. I know I still have a lot to learn and experiment with and am influenced by new people every day.

Mike: Your songs are very catchy. I particularly like The Rabbit Hole. Do you have a particular way of writing songs?

Tashi: I knew you were going to ask me that! No not at all. I don't know if I should? I write in so many ways. Sometimes I get inspired by things I see or hear, a word or a group of words will pop into my head and I'll think "that might make a good line in a song". Sometimes I will be experimenting on the guitar and come up with a chord or chord progression that I like. Sometimes I might write the first line of a lyric and that will inspire the rest of the lyrics and the music. I get the start of an idea and work on it from there. Lots of times the ideas don't turn into completed songs.

Mike: Do you go into the music room planning to write a song?

Tashi: No, unless I have to write music for a school play or something. Generally it will just happen while I am playing about and experimenting on the guitar. I am always trying new progressions and techniques, and the new songs often just come out of that.

Mike: What are your plans for your music?

Tashi: I want to finish year twelve at the end of this year and then would like to get a band together so that I have the flexibility to be able to play solo or with the band, depending on the type of gig. So after this year I will really try to get my music and my name out there.

Mike: Any plans for an album or EP?

Tashi: Yes, definitely. At the moment I do all my own recording at home, layering all the instruments myself to create the sound of a full band. I actually just took one of my songs that was recorded at Wax Lyrical recently and added drums, bass and tambourine to it. It came up really well.

Tashi continues to play at venues around Perth. Keep an eye out for her gigs and, if you get the chance to go and see this talented songwriter and guitar player perform, do your best to get there. You won't be disappointed.

See more information about Tashi online at:

http://www.facebook.com/tashimusic

http://www.triplejunearthed.com/TASHI

http://www.youtube.com/user/Tashi272/videos

James Linderman: Fingerboard Management for the Modern Guitarist

As a guitar teacher, much of my work day involves either getting students to know their fingerboard more completely or working around the fact that they do not yet completely know their fingerboard.

There are some logical stages to learning the names of the notes on the entire fretboard of the guitar and the first stage for many guitarists is to know the names of the notes in the first position or to know the names of the notes on the 6th and 5th "bass" strings as those notes represent the naming notes of the bar chord shapes that drive modern rock music.

Most guitarists, no matter how recreational their approach to the instrument, have at least started this stage. The leap to full fingerboard note name awareness is a huge one since the guitar is a non linear, portable instrument and not a visually linear instrument like the piano. On the piano, the natural notes are visually distinguishable as white keys and the sharp and flat notes are the black keys, easy!

The guitar, however, initially appears to be just a combination of frets and strings, and all of the notes look the same. Not so easy! So the question is…..how do you get further at learning the names of the fingerboard notes?

The good news is that, like I already stated, most guitarists are not starting at zero since they either already know some note names in first position or know the names on the 2 bass strings. Not starting from nothing means that we are just building on work that has already been started and maybe adding some purpose and structure to the learning of it.

The 2 tricks to learning of the fingerboard are simple….not easy, but simple.

1. The idea is to "glue" the note names onto the sound of the notes so as you drill them up and down each string from open to the 12th fret octave and back again, you will want to say the names as you play the notes. That way, it is similar to meeting a person and repeating their name so you help your mind put a name to the face and voice of the person.

2. Go slow. Memorising note names is about the information you absorb and can retain so therefore speed is your arch enemy. Going slow gives your brain time to attach the name to the position on the instrument and to the sound in the most sustainable and repeatable way possible.

Something to remember is to be diligently patient with the development of this ability. Diligent in that you add it to your regular daily practice regimen (if you have one, and if you do not have one, then start one), and be patient in the expectation of how long before a usable skill will harvest from your time at the acquisition of this skill. Like most big skill sets it is as difficult as it is valuable.

There is a theory that we all have untapped perfect pitch and it is untapped because we don't think about the names of the notes we play, and that causes us to not make good use of the good ears we are given. In that regard, we recognize the sound of a note but do not consider what we call it. Other musicians consider guitarists to be "shape memorizers" rather than "elemental developers" of music but wouldn't it be interesting to be a bit of both?

There is a fingerboard illustration generously provided by Brett McQueen on his brilliant site www.guitarfriendly.net.

I teach lots of drills on the fingerboard but 3 valuable ones are as follows

1. Chromatic - Play every note on each string from open to the 12th fret saying the names out loud as you go.

2. Diatonic - Play each string from open to the 12th fret but in a specific key, like in the key of C or G etc.

3. Play Chase - Start with a metronome (at 60 bpm for instance) and play the "C" note that appears on each string starting on the 6th string down to the 1st string and then back through the strings ending on the 6th again. Then do the same for the "G" note, then the "D" note and so on. One note per tick...no cheating!

Learning all of the names of the notes on the fingerboard is perhaps the most important often neglected job that we do as guitarists and is unique to guitar, since every other instrument is learned with note name recognition embedded into the playing of it. It is one of the top features that separate academically trained musicians (of every style) from recreational players and can transform what you know on one part of the fingerboard into a wide spectrum of new opportunities every time you pick up the guitar.

James Linderman is a Berkleemusic Ambassador and teaches guitar and coaches songwriting over Skype to students all over the world. Contact James at jlinderman@berkleemusic.com.

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Sponsors Profiles

APRA / AMCOS is the royalty collection agency that songwriters need to belong to if their music is being performed in public. APRA collects and distributes licence fees for the public performance and communication of its members' musical works. AMCOS collects and distributes mechanical royalties for the reproduction of its members musical works. Join now!

CMC Productions was founded in 2006 by Clare McLeod, vocalist, teacher and graduate of the Berklee College of Music, Boston USA.

CMC Productions conducts songwriting seminars across Australia, North America, the UK and Europe covering all aspects of creating songs from lyric writing to production.

Details of upcoming seminars can be found at www.cmcproductions.com.au.

HAL Leonard is the world's largest print music publisher. There are over 180,000 titles including digital print downloads on offer. HAL Leonard also licences plays, musicals and classical works for on stage performance.

Visit HAL Leonard at www.halleonard.com.au or see their publications at your local music store.

Edensound: Located in Melbourne's leafy eastern suburbs, Edensound is Melbourne's ultimate mixing and mastering experience.

With the experience and knowledge of engineers Martin Pullan and Rupert Coffey and their state of the art equipment, Edensound is a mixing and mastering facility of unsurpassed quality. It is Australia's only Focusrite Authorised Blue Mastering Suite.

Griffith University on Queensland's Gold Coast offers a Bachelor of Popular Music degree which emphasises the musical innovation and creativity necessary for a wide range of vocations in the popular music industry. Students have 24/7 access to extensive recording studio facilities to record and review their compositions.

Special Guest Artists: The Atlantics

Photo (above): Jim Skiathitis, Peter Hood, Martin Cilia and Michael Smith of The Atlantics. The original bass player Bosco Bosanak performed in place of Michael Smith at the 2012 National Songwriting Awards Night. Photo: Mandy Hall

Photo (left): The Atlantics in the 1960s.

Legendary Australian surf rock band The Atlantics were guests of honour at the 2012 National Songwriting Awards. Interviewed by music writer Bernie Howland, they entertained the audience with stories of their successes going back until their early days in the 1960s.

The Atlantics performed two of their great surf classics, including Bombora, for the appreciative audience. Judging by their stunning Performance, they still have what it takes, 50 years on.

Formed in the southern beachside suburbs of Sydney in early 1961, the group began performing locally and soon gained an enthusiastic following. Contrary to the accepted surfing connotations of their name they actually took their name from a local brand of petrol, Atlantic.

They signed a deal with booking agent Joan King, who convinced the members to quit their day jobs and produce a demo, which she shopped to a variety of record labels. After several rejections, they were signed to CBS Records in 1963. The A&R representative for CBS, Sven Libaek, was especially impressed by the group's original compositions.

Most Australian instrumental rock bands at the time merely aped and covered material from The Shadows, or to a lesser extent, The Ventures. The Atlantics had the advantage of having twin lead guitarists, both highly proficient on solo work and both capable of pushing the band along with a driving rhythm. It was this, together with the band members European cultural heritages, that gave their music that passionate edge over other local bands of their day.

Their performance at The National Songwriting Awards comprised one of the band's classic line-ups of Peter Hood (Drums), Jim Skiathitis (Guitar), Martin Cilia (Guitar) and Bosco Bosanac (Bass).

Line-ups have changed over the years. The line-ups have been:

Peter Hood	Drums	1961 to Present
Theo Penglis	Lead & Rhythm Guitar, later Keyboards	1961 to 1970
Bosco Bosanac	Bass	1961 to 2008
Jim Skiathitis	Lead & Rhythm Guitar	1962 to Present
Martin Cilia	Lead & Rhythm Guitar	1999 to Present
Michael Smith	Bass	2008 to Present

In February 1963, CBS released their first single, Moon Man which was an original song written by Peter Hood. While the single was not a hit, it did gain enough attention for CBS to agree to continue to support the group.

By this time the surfing music craze had reached Australia's shores and a host of local bands such as The Statesmen, Jimmy D and the Starlighters (a.k.a. Jimmy D and The Jaguars), The Midnighters, The Telstars, Dave Bridge Trio, The Joy Boys and The Denvermen were all releasing surfing titled instrumental tracks, and in particular, The Denvermen's evocative ballad Surfside, which had topped Australia's charts in February 1963.

In July 1963, The Atlantics released the single that would become their greatest hit, the most well known song and one which remains a classic of its genre to this day. The monstrous, pounding, driving Bombora, which was written by Peter Hood and Jim Skiathitis, and was named after an Aboriginal term for large waves breaking over submerged rock shelves.

By September 1963, Bombora had raced up the Australian charts to reach Number One. It was released in Japan, Italy, Holland, England, New Zealand and in South America. It was nominated as Record of the Week by US Cashbox magazine and reached Number 2 on the Italian charts. The song was also covered by a number of overseas bands.

Photo: The Atlantics performing at the 2012 National Songwriting Awards. Left to Right: Martin Cilia, Bosco Bosanac, Jim Skiathitis and Peter Hood.

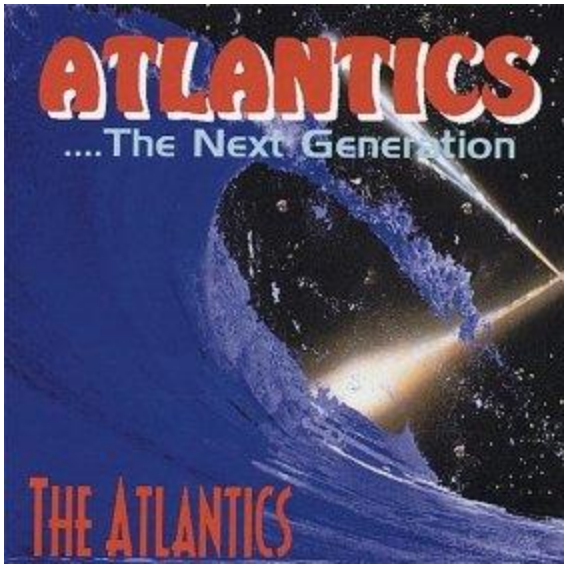
This overseas success made The Atlantics Australia's first internationally recognized rock act. October 1963 saw the release of their first LP album, predictably named Bombora. They were to release three more albums from 1963 to 1965. On stage, the band maintained its reputation at concerts and beachside surf clubs with an exciting, pounding sound combined with a stage act that included them all playing their guitars behind their heads, and Theo and Jim on opposite sides of the stage swapping lead lines with one another. In November 1963 they released the follow-up, another thundering surf instrumental, The Crusher, which while not quite as successful as Bombora, still made a respectable dent in the Australian charts.

Their fourth single, War of the Worlds however was a total break with the surf sound. Released in March 1964, it was unlike any other of their tracks, or indeed any other

instrumentals of the day. A bold and ambitious attempt at a mini Sci-Fi space opera, it had a dramatic build up intro, tempo changes and dynamic changes. It was way ahead of its time. It featured a battle in space using echo and guitar effects, the like of which would not be heard until Hendrix came along some years later. Disappointingly for the band, many DJs refused to play it and it failed to make most charts.

By this time, The Beatles and the Merseybeat sound had arrived, and instrumentals were becoming rather passe. The Atlantics continued to release a number of instrumental singles with titles such as Rumble and Run, and Giant, until July 1965. However none of these achieved any success chart wise and their record contract with CBS ended. During 1965 they undertook a far-Eastern tour including Japan.

In 1965, The Atlantics reinvented themselves. They set up their own production company, JRA productions. They exchanged their suits and thin ties for casual shirts, t-shirts and jeans and grew their hair long, guitarist Theo Penglis switched to keyboards and they added a vocalist, Johnny Rebb. Johnny Rebb had been a rock star in Australia in his own right in the late 1950s. Indeed he had at one time been known as the Gentleman of Rock. With Johnny on vocals, they proceeded to release a number of tough sounding singles starting with a hard rockin' revival of Little Richard's The Girl Can't Help It and then Bo Diddley's You Can't Judge A Book By Its Cover. They recorded songs in a variety of styles between 1965 and 1970, including a cover of The Beau Brummels' Top 40 hit You Tell Me Why, with 12 string guitar hook & harmonies, followed by an instrumental, Take A Trip, under the pseudonym band name of The Gift of Love. However they only succeeded chart-wise with an excellent version of Screaming Jay Hawkins I Put A Spell On You, which reached



No. 29 on the Sydney charts in 1966. In 1967 they put out the song that is now widely regarded as a classic punk/garage track, Peter Hood's Come On. During this time, Johnny Rebb continued to release a number of singles under his own name with The Atlantics backing him. They also provided backing on a string of singles for Russ Kruger, Johnny Rebb's brother, and female singer Kelly Green. It was during this time that The Atlantics started their own independent label, Ramrod. They were one of the first Australian bands to set up their own independent label. From September 1967 all their recordings and all those for the above artists were released on their Ramrod label. As well they put out recordings by other bands such as The Motivation.

Around 1970 the "classic" lineup ceased to regularly perform live. They started their own recording studio, Atlantic studio (no connection with the U.S. company Atlantic Records), in the Sydney suburb of Earlwood. Run by Peter Hood, this studio was to operate continuously right through into the 1990s, recording a wide variety of music from advertising jingles to country music to heavy metal bands and at one point even produced a single there for visiting Hollywood actress, Brooke Shields. Bosco Bosanac went into country music and switched to pedal steel guitar. He formed a band with Anglo-American country singer Mike Fox and produced two albums for him. Mike Fox, won a Golden Guitar as the best new talent award for 1978 at Australia's annual prestigious Tamworth Country Music Festival for his song If Nobody Loves You, which came from his first album. Theo Penglis played lead guitar and piano on this track. Bosco then went to form country rock band Shotgun. Robert "Bob" Haanstra also played lead guitar in both Mike Fox & The Tennessee Ramblers and Shotgun.

Over the years, The Atlantics have come together to perform from time to time. In 1986–1988, Jim, Peter and Bosco, together with guitarist Brian Burns, did a tour. In 1999 these three reformed on a more permanent basis with guitarist Martin Cilia.

They have since released three CD Albums, the first being called The Flight of the Surf Guitar. They are in the forefront of a new interest in the surf rock music instrumental genre. They have done a number of tours, including appearing on Australia's Long Way To The Top 50's and 60's Rock revival shows, ABC-TV show, Studio 22. Bombora was used in the Opening Ceremony at the 2000 Summer Olympics in Sydney. On 2 December 2006 they again appeared live, playing Bombora, on the ABC Television show, Delightful Rain, a celebration of four decades of Australian surf rock music.

It was great to have the guys as guests at the 2012 National Songwriting Awards.

ASA Member Profile: Lola Brinton

Lola Brinton entered The Australian Songwriting Contest for the first time last year and managed to take out 3rd place in the Spiritual Category in the 2012 Australian Songwriting Contest with her song Looking For You.

Here is Lola's story:

"I began writing songs in October 2006 after an Allan Caswell Workshop in Grafton. A couple of months prior to this, I experienced a revelation for want of a better word. My head filled with lines and words and the only way to quieten them was to write them down. At first poems then verses with a chorus began to appear and I found myself singing the words. This was all rather confusing, as I had never written anything or played a musical instrument before in my life.

My husband noticed the ad for Allan's workshop and off I went hoping to make some sense of what was happening to me. I don't think I appeared to absorb all that much during the workshop, but I'm a bit of a vacuum cleaner and sucked up every word. On the train home I wrote my first two songs, one about myself "I'm Breaking All The Rules" and "Nobody's Daughter", a true story, which you can listen to on my Reverbnation.com/lolabrintonsongwriter site.

I wrote alone for some time, singing my songs into a tape recorder and sending them off to studios I googled up in the USA. Not once do I recall seeing an Australian studio in the lists that came up and I think I assumed there were few in

Australia. Rose Carleo introduced me to Simon Johnson at Hillbilly Recording Studio and he in turn introduced me to Mike Carr. Both were wonderfully helpful and I began to find my feet.

In 2007, I was a semi-finalist in the Professional Section of The National Country Songwriting Contest (TSA) and in 2008 I won the Professional Section of the Katherine (NT) Music Muster and the Pop Section at the Australian Songwriters Conference. I was really hooked from then on, I wrote everyday and even in my sleep.

Photo: Winners are Grinners- Lola Brinton (left) with Susan Muranty (6th place in the Ballad Category and equal 10th place in the Folk/Acoustic Category) and Kathy Prosser (6th place in the Songs For Children Category) at the 2012 National Songwriting Awards.

My husband has on a number of occasions said "please stop composing and go to sleep you are beating time with your foot". My reply usually is "I was asleep, I must have been dreaming, I was singing a great song, I hope I can remember the words in the morning".

I live on the Central Coast NSW with my husband and beautiful kelpie dog, Pup. I try to lead a balanced life. I walk hard and fast with Pup every day, do the odd bit of gardening, enjoy cooking and spending time with our family who are scattered throughout Australia. However, writing does occupy me for hours each day and I do readily admit to being a totally obsessed songwriter.

I discovered the fun and sometimes challenge of co-writing a couple of years ago and now regularly write with others, either online or up close and personal. I have written a number of songs with Trisha Roldan, soft rock, gospel, country and pop. Trisha has now auditioned for Australia's Got Talent and thinking positively, we are now busily getting five co-written songs (all Pop) and five outfits ready for her. Alan will delete this if I'm not permitted to ask. "Please vote for Trisha, she is amazingly talented and drop dead gorgeous".

For some reason I did not enter the Australian Songwriting Contest until last year but I was completely overwhelmed by it. I had no idea until then, of the opportunities available to writers through membership of such an amazing organisation. I entered five songs in four genres and was delighted to make it to top 25 with four and 3rd in Spiritual. I expect I will be seeing you all again, God willing, at Awards night 2013."

Profile: The Scarlett School

As ASA members would know, **Melia and Nerida Naughton** (aka Scarlett Affection) won the ASA's 2012 Rudy Brandsma Award for their song This Time, a 3rd placing in the 2012 Ballad Category of the 2012 Australian Songwriting Contest with the same song and an 8th placing in the Country Category with 5:49.

However, that wasn't all they won in 2012: impressively, they also took out first place in the Country Division of the 2012 John Lennon Songwriting Contest with 5:49.

When they are not winning awards, Melia and Nerida use their musical skills to run The Scarlett School in Bangalow NSW. The school specialises in teaching songwriting, singing and performance. It has grown in popularity and has attracted the patronage of Mr Paul Dean, the Director of the Australian National Academy of Music.

In 2009, Melia & Nerida presented their first Songwriting and Performance Workshop series and were overwhelmed by the amount of talent in the Northern Rivers NSW region, and also the strong desire of participants to continue in a weekly session. The school has become the leading boutique Contemporary Music School on the North Coast of NSW.

The Scarlett School now offers small group and individual specialised one on one sessions. Melia & Nerida love working with these driven and clearly very talented students, inspiring each individual's style, voice and musical approach.

"It's a real privilege to be part of the musical journey of these young songwriters," says Melia. "Harnessing their creativity, helping build momentum for their own practice and using technology to assist each student's particular objective means that working alongside these musicians is wonderfully absorbing and very rewarding."

One of the school's offshoots, The Scarlett Singers, is a collection of some of the best voices at the school. This group has performed at festivals, weddings and concerts with a blend of original and traditional a cappella work. Students from the School continue to do some marvelous things, with recent performances at Woodford Folk Festival, Mullum Music Festival, East Coast Blues and Roots Festival and beautiful shows around the Byron Shire and beyond.

Members News and Information

1. 2012 National Songwriting Awards video

We are pleased to announce that the one-hour television edit of the 2012 National Songwriting Awards Night video has now been placed on the ASA Youtube channel at www.youtube.com/austsongwriters.

The ASA would like to thank sponsors Project Television (P.TV), Metro Screen and Paul McQueen's Songwriters Across Australia for undertaking the recording and editing of the night's events.

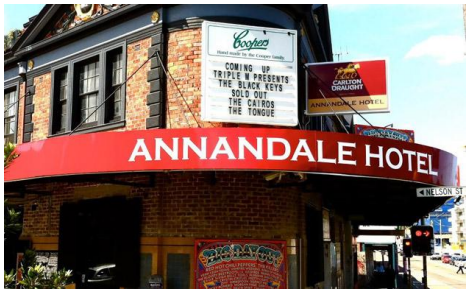
There is additional footage of the awards night proceedings still to be edited which will be placed on Youtube a little later on, but for now, please enjoy the television edit.

2. Additional photos from 2012 National Songwriting Awards

Additional photos from the 2012 National Songwriting Awards have now been placed on the ASA website under the Photos tab on home page.

There are now over 700 photos from the Awards Night available for viewing.

3. Sydney's Annandale Hotel Sold



In what appears to be a victory for Sydney's live music scene, the Receivers of the iconic Annandale Hotel have announced that it has been sold to "a prominent Sydney publican" and that it will not be redeveloped into residential apartments. The Receiver had been inundated with messages of support for the hotel during the sale period.

The identity of the new owner has not yet been announced, nor have detailed plans for the venue. The sale to a publican however keeps open the possibility that it could again host live music.

The sale to a publican also keeps alive Leichhardt Council's plans to create a live music precinct around the hotel. "I'm very confident this saves The Annandale as an entertainment venue and it will now remain as Sydney's most iconic live music venue," Mayor Darcy Byrne says. He said that his council's plans to encourage live

music would mean "it will become self-evident to the new publican that it is in his financial interest to have it as a live music venue".

"There are going to be significant financial incentives for venues to host live music in the area... you'll have an expedited approval process to get (building) plans through, you'll be allowed later trading hours, increased levels of noise. Potentially there will be density bonuses to allow residential development on top of the venue residential in return for delivering live music and performances at a street level."

The next step in the live music precinct plan involves Leichhardt, Marrickville and Sydney City councils presenting a proposal to the State Government in "coming weeks" asking for Parramatta Road to be rezoned to allow live music.

Cr Byrne says: "(State Government) Minister (Brad) Hazzard has indicated his in-principle support for bringing this vision to life."

4. A bit of 1960s nostalgia from Bribie Island QLD

ASA volunteer Carole Beck from Bribie Island QLD was walking past Scoopy's Café on the island recently when she noticed some interesting newspaper clippings on the café wall. A closer inspection revealed photos and articles about a very young Merseyside group called **The Beatles** in a January 1962 edition of the Liverpool entertainment paper, Mersey Beat.

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SEVENTH AVENUE

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The clippings show that the group members at the time were John Lennon, George Harrison, Paul McCartney and Pete Best. No Ringo Starr yet! Ringo later took over as drummer from Pete Best in what was definitely the best career move that he ever made!

At the time that the photos were taken, The Beatles were on the cusp of fame. Their first single, Love Me Do, was yet to be released in late 1962. This single, and the following album, Please Please Me, would launch them into stardom and eventually propel them into becoming the best selling musical act in the world. Ah, nostalgia!

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!).

ASA member **Perry Roberts** is a songwriter who is looking for a male vocalist to provide lead vocal tracks for up to three songs as part of an independent album release. Will suit a vocalist who can record own vocals. The backing tracks have been recorded in the keys of Em, Am and G. The songs are of the rock genre. One song is a ballad. If you are interested in participating please contact Perry at prmusicdev@gmail.com.

ASA member **Earl Leonard** is a children's performer who is planning to produce a DVD from a series of childrens music concerts that he put on in Ballarat VIC last year. Earl is using Crowd Funding to raise the dollars required for the recording.

The DVD will run for an hour (plus bonus footage) and be broken into six segments (based on the concerts), providing parents and children with the flexibility to chose to view it in 10 minute blocks or in its entirety.

The themes are: A Mad Hatter's Tea Party; Ranger Earl's Aussie Animal Adventure; Beetles Bugs and Butterflies; Captain Earl's Pirate Treasure Hunt; Under the Sea with Earl the Octopus; and The Music-Man's Super-hero Spectacular! (keeping citizens safe with sound).

If you're interested in helping Earl (and there are a few benefits along the way for subscribers), simply go to Go to www.pozible/earlleonard.

Festivals Roundup:

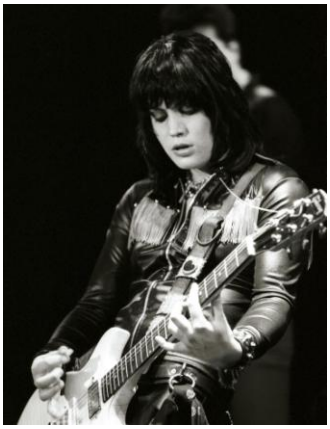
7 June 2013	**Melbourne Int. Singers Festival**	Fed. Square Melbourne VIC
8 June 2013	**Darling Hbr Jazz & Blues Fest.**	Darling Harbour NSW
8 June 2013	**Vagabond Music Festival**	Kangaroo Valley NSW
21 June 2013	**Broadbeach Country Music Fest.**	Broadbeach QLD
12 July 2013	**Queensland Music Festival**	Statewide QLD
26 July 2013	**Splendour In The Grass**	Byron Bay NSW
5 October 2013	**Whitsunday Calling Music Fest.**	Sugarloaf QLD
26 October 2013	**Release The Bats (Halloween)**	Melbourne VIC

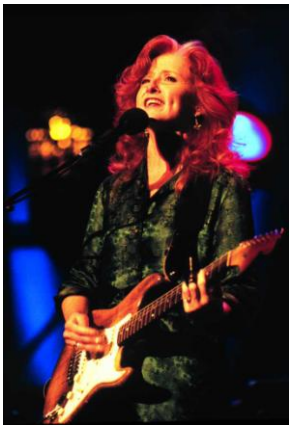
If you have an upcoming event or festival, please let us know.

The Load Out

This month, we are having a **contest**. Below is a photo montage of some of the greatest guitarists in the modern era of popular music (not all, but just enough for a contest). The aim of the contest is to try to name them all.

And in the interests of some much needed gender balance, we've added some of the greatest female guitarists to the contest:





We'll send an ASA T-shirt to the first person who can name them all. Send your answers to The Editor at alang@asai.org.au.

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.

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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.

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Patron:

Glenn A Baker

Life Members:

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Directors:

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

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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.

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