The Australian Songwriter

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Celebrating 40 Years (1979 to 2019)

The Magazine of The Australian Songwriters Association Inc.

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Chairman's Message

Hi One and All,

Your Board has recently handed over all entries in the 2019 Annual Songwriting Contest to our judges. We are now off and running, so to speak, as they use their expertise to whittle what has been a record number of submissions down to a Short List. With adjudicators coming and going, our National Office becomes quite a busy place at this time of the year. As is our usual practice, Members who make the shortlist will be emailed directly.

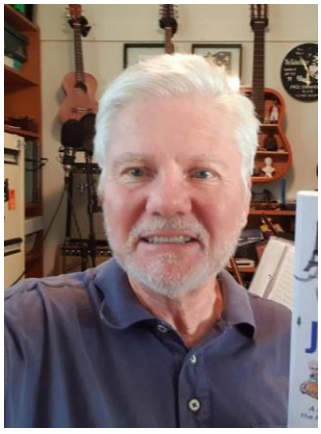
This year is a very special one for the Australian Songwriters Association, as it marks 40 years since this organisation was born. From very humble beginnings, your ASA has evolved to be the biggest not-for-profit "grass roots" songwriting association in this country. It now has a huge membership, with a diligent Board, presiding over wonderful Regional Co-ordinators spread all over the Nation. They do a great job in providing Wax Lyrical open mic events, where members get exposure and experience, as well as direct audience feedback to help hone their songwriting skills.

Hence, the National Songwriting Awards 2019 will be a great time to celebrate our achievement. It will be a cracker party, so don't forget to put it in your diary...Wednesday 30 October.

The July e-newsletter is a super issue, with our editor, award-winning radio presenter, and Vice Chairman Alan Gilmour putting in the hard yards, bracket as usual bracket, to bring you all the stories interview and news that matter. Enjoy the read! Keep all our sponsors, especially our major sponsors APRA & Wests Ashfield in mind as well. Please support them, as they play a huge part in the ASA scheme of things.

Denny Burgess, Chairman

Editor's Message



Hi Everyone,

This month, on the cover of The Australian Songwriter, we have WA Rockstar, and winner of the 2018 Rock/Indie Category, **Antonio Corea**. We have an interview with Antonio in the magazine as well as 2018 Country Category winner, **Stephanie Wade**. Our monthly Member Profile features country duo, **Alan & Trace**, plus we have a profile of **Mike McClellan**, the Special Guest Artist at the 2019 National Songwriting Awards. And of course, don't miss out on our monthly songwriting blogs from **Mark Cawley** and **Francesca De Valence**.

Alan Gilmour, Editor and Vice Chairman

Judging Is Now Underway In The 2019 Australian Songwriting Contest

JUDGING IS NOW UNDERWAY IN
THE 2019 AUSTRALIAN SONGWRITING CONTEST.

Thanks to all of our entrants in the 13 individual songwriting categories:

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

Entrants who reach the Shortlist and the Top 30s in each Category will receive email advice. The Top 10s will be announced at the 2019 National Songwriting Awards.

Prizes and trophies will be awarded to the winners of each category, as well performance opportunities at the 2019 National Songwriting Awards.

The **2019 APRA/ASA Australian Songwriter of the Year** will be chosen by the ASA Board of Directors from the category winners. The 2019 winner will receive a beautiful trophy plus a cheque for $3,000, courtesy of sponsors, APRA AMCOS.

The ASA Board will also choose the winner of the **2019 Rudy Brandsma Award For Songwriting Excellence** from among all of the ASA members, present at The National Songwriting Awards, who have submitted songs into the contest and who have exhibited songwriting excellence in their song entries. The winner will receive a beautiful Maton acoustic guitar, courtesy of sponsors, Maton Guitars.

Thank you to the following contest platforms for hosting the contest:

IndieCentral.com

SONG CENTRAL

Just for your diaries, the **2019 National Songwriting Awards** will be held on **30 October 2019** at the **Canterbury Hurlstone Park RSL Club**, the same venue as in the past two years.

Tickets will be available once the judging of the 2019 Australian Songwriting Contest is complete.

Mike McClellan Confirmed As The Special Guest Artist At The 2019 National Songwriting Awards

Veteran Australian singer/songwriter, **Mike McClellan**, has been confirmed as the Special Guest Artist at the 2019 National Songwriting Awards, to be held in Sydney on 30 October 2019.

It would not be overstated to say Mike is one of this country's musical national treasures and his songs are imbedded in many of our music play lists. Mike's career has been rich and varied within music and it is reassuring for us to know that he is still out there writing and performing.

Mike began performing in the late 1960s and released his first album, titled simply Mike McClellan, in 1972, followed by his second album, Ask Any Dancer, which went Gold, and from it, Song and Dance Man was voted Song of the Year at the Annual Music Industry Awards in February 1975. It saw him touring country wide. Song and Dance Man has become an Australian classic, having been recorded many times, both here and overseas.

Mike toured with such artists as Roger Miller, Melanie, Dr. Hook and The Hollies, but it was when iconic American singer, the late Rick Nelson, recorded one of his most acclaimed songs, Rock 'n' Roll Lady in 1975, and John Farnham covered Saturday Dance, that recognition of his talent came into the spotlight in a big way.

1976 saw the release of what many regard as his finest album of the 1970's, Until the Song is Done, and the title track, and The Gamble, topped the country charts while Lovers Never Wind up Friends and Midnight Flight were both covered overseas.

1979 saw him compering his first television series National Star Quest, which lead to his being asked to take over the highly successful ABC program Country Road. Within a year it became Mike McClellan's Country Music.

In 1980, Mike parted company with EMI, and working with Vanda and Young, Mike released Laughing in the Dark on the Albert's label. It became his second Gold album on the strength of the single, The One I Love, which was covered many times including internationally.

Mike travelled to the UK and America and after a year, returned to Australia in 1983, and weary of the constant traveling, he sought more stability for himself and his family.

It was then the most dynamic ad agency in the country (Mojo) persuaded him to write for them. For two years, he contributed some of the most memorable advertising on television, writing the concepts, words and music for clients as Australian Airlines, Red Rooster, Channel 9 and growing the already established XXXX Brewery and Tooheys campaigns for the agency.

Energised by the new challenges, he and a partner left Mojo and set up their own agency which they called Kazoo. Through all the demands on his time, he still managed to release a new album in 1990, The Heartland. It also marked his return to the EMI label.

Wanting to take back complete control of his own destiny, and needing time to write for himself once more, Mike sold his share in Kazoo to re-establish Mike McClellan Pty Ltd.

1998 marked the release of a single commissioned for Warner Music. But the three songs it contained were a little different to Mike's past discs. They were tributes to three great Australian sportsmen, Mark Taylor, the much-admired former Aussie cricket captain, the great Sir Donald Bradman, and David Campese, often called "the Bradman of Rugby."

Late 2001 also saw the first of what were standout concerts with his old friends Kevin Johnson, who wrote Rock 'n' Roll I Gave You All The Best Years of My Life and Doug Ashdown who wrote Winter In America.

Mike was, for six years, a senior tutor at the CMAA Country Music Academy in Tamworth and is a Senior Visiting Fellow at the Australian International Conservatorium of Music, where he taught a course in song writing. Interestingly, after many, many years, his original training as a school teacher was being put to good use once again and his song writing workshops have become an important part of his creative life.

2011 saw the release of his first album of new songs in 20 years and a return to full time recording and touring. Mike took to the road again playing concerts across the country to standing ovations. Then, 40 years after Song and Dance man hit the charts, he released Dancing In The Rain. It includes a wonderful remake of his original hit and a collection of new songs.

2015 saw Mike return, after many years, to the US, where he has concluded a new publishing deal and played one of the largest regional acoustic conferences in Iowa to very enthusiastic reviews. He went back in 2016, to play the Folk Alliance International Conference in Kansas City where he was an official showcase artist.

A return to Ireland was also scheduled after he played a concert in a small pub just out of Cork in 2016 where he blew away an audience who knew nothing of his music or reputation.

There seems to be no stopping this wonderful singer, guitar player and songwriter who keeps audiences in the palm of his hand. In 2017, Mike's album, No Intermission, was released to great acclaim.

Mike McClellan is still the consummate performer and he has remained loyal to his highly personal brand of music for over 40 years and the longevity of his career within the fickle music industry speaks volumes about the talent of Australia's own Song and Dance Man.

Mike will be the Special Guest Artist at the 2019 National Songwriting Awards and will be interviewed on stage by Bernie Howitt and will then perform some of his best loved songs.

Antonio Corea: 2018 Winner Of The Rock/Indie Category

Antonio Corea is the winner of Rock/Indie Category in the 2018 contest with his song, Honey 'n Money. Welcome Antonio.

ASA: What is it about rock music that interests you?

Antonio: The energy!

ASA: How do explain that? Is it stage energy, music energy, singing energy?

Antonio: All of it actually. I think growing up in rock and roll for myself as a kid I think it was remembering times with your mates getting down to the pub and listening to good rock and roll after finishing a week of work and all that mundane stuff.

And you can get with your mates and listen to rock and it brings that essence of life out in you.

ASA: What sort of live performances along with recorded artists that really influenced you?

Antonio: I was a big fan of The Angels when I was a kid, ACDC Bon Scott. Doc Neeson and Bon were huge unbelievable front men and songwriters. They were great entertainers they bought to the stage something you just couldn't take your eyes off.

ASA: Did you ever see them live?

Antonio: Not Bon Scott unfortunately, but I did see Doc quite a few times and had the honour of meeting him as well. Doc was always a massive fan of mine.

ASA: Your song is called Honey & Money. Can you tell us a bit about the story behind writing it?

Antonio: The song was one of those interesting downloads that you get in your head, and you get this thing that just comes to you. There's a melody and a lyric all just jumbled around in your mind. I remember being at work and I just started scribbling it down. It's been quite a few years ago now since I wrote the song.

I went and bought some lunch and sat on Scarborough Beach in Perth. I grabbed my guitar out of the car, sat down and just started writing it down. In twenty minutes it was finished: the riff the melody and lyric line and I could feel the energy of it.

ASA: Sometimes they write themselves, don't they?

Antonio: They do! Songs don't belong to us, they come through us.

ASA: Well said!

Antonio: We are very fortunate as songwriters to be the postman, as you might say.

ASA: Where do you perform? Do you perform in Freemantle and places like that?

Antonio: I haven't done a lot of live performing for some time. I had my original band and, as bands do, they sort of melt away. I do bits and pieces and some recording. I mainly concentrate on songwriting and producing.

Writing is a big thing for me. I am really passionate about it. I have a job as well so I'm working through the day. It's really hard to have the time to do it all, so writing is my priority.

I might not have the time to have the band and go on the road, but I can always write and record and produce, but I am reaching a point where I can cut back on work and maybe start putting a band together and do a lot more live performing.

ASA: Looking into your future where would you like to be in ten year's time, in terms of your music?

Antonio: Why not dream big? I would like the world to experience the songwriting and performances of Antonio Corea. I'm working on a rock opera at the moment, which is really out of this world and inspiring.

I have written quite a few songs for it, that project is very exciting for me and very worldly. I would like to take it to the world and express through song and interpretation the animation that theatre allows.

So, in the next two years, I would like that to be finished and out there, and in ten years I hope the whole world has heard it.

ASA: The next Tommy or Superstar?

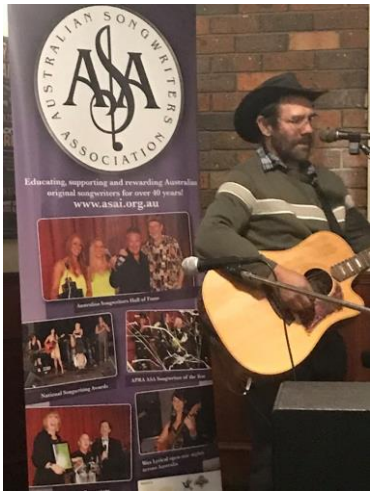
Antonio: Why not, you can only dream. It's got to start with songs.

ASA: Thanks for coming in and having a chat, very interesting stuff. Looking forward to hearing your performance tonight.

Antonio: It's an honour to be here with the Australian Songwriters Association.

Wax Lyrical Roundup

ASA Gippsland VIC, 27 June 2019, Flanagans Irish Bar, Traralgon VIC



ASA Gold Coast QLD, 6 June 2019, Ground N Sound, Chirn Park QLD.

ASA Newcastle NSW, 7 June 2019, Pop-Up Wax Lyrical, Broughton's On The Bay, Bluewater Country Music Festival, Port Stephens NSW

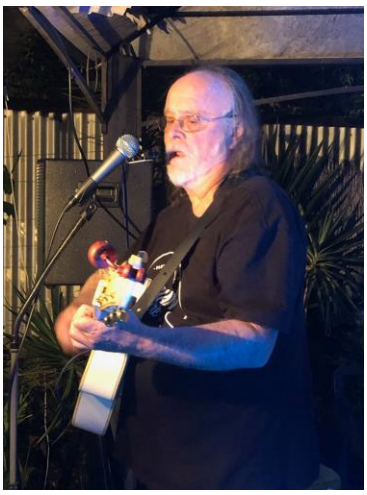
ASA Northern Rivers NSW, 20 June 2019, East Lismore Bowling Club

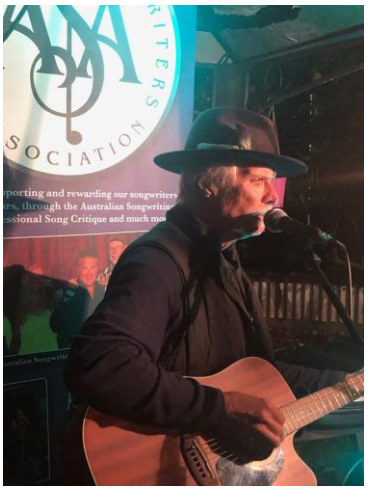
ASA Melbourne VIC: Wax Lyricals Re-Commencing on 30 July 2019

Many members would know past ASA President, **Brian Ward**. Brian has been appointed as the new ASA Regional Co-Ordinator for Melbourne VIC and will be re-starting the Melbourne Wax Lyricals on **Tuesday 30 July 2019** at Sound System Studios 1/11 McDougall Road Sunbury 3429.

Brian can be contacted on 0478 622 900.

ASA Sunshine Coast QLD, 28 June 2019, Sweethearts Café Eudlo QLD





ASA Mid North Coast NSW, 26 May 2019, Conservatorium Mid North Coast, Port Macquarie NSW.

ASA Yarra Valley VIC, 20 June 2019, Cunninghams Hotel Yarra Junction VIC

Stephanie Wade: 2018 Winner Of The Country Category

ASA: **Stephanie Wade** is the winner of the Country category in the 2018 contest with her song, Bartender & Bottle of Jack. Welcome Stephanie! You have come all the way from London to be here, I believe?

Stephanie: Yes, I have. It's been a little bit of a journey to get here but certainly worth it.

ASA: Tell us what your song is about?

Stephanie: The song actually came to me while driving through this small town, but it's really about how somebody who has a difficult time facing up to the things they have done. Sometimes it's easier to confess your sins to a bartender over a bottle of Jack Daniels.

As I said, I was driving through this small town on the edge of NSW and QLD and the irony struck me. There was this tiny little white boarded up church, and right across the road was this little country pub booming with business.

So that's where the original idea came from. I went back to Melbourne and heard a story of a friend of a friend who was battling with a gambling addiction and how they hid it from their family and found solace in a bottle instead of the people around them. That's kind of where it came from.

ASA: As long as it was not taken from personal experience, (laughter)?

Stephanie: No, it wasn't fortunately. I find I write a lot of other people's stories or other things that strike me, not necessarily of my own experiences.

ASA: Why the Country genre? Is that what interest you particularly?

Stephanie: I write in pop, country and folk, but I love Country music.

I grew up with my grandparents playing a lot of old country music at our parties. There was Alan Jackson and Josh Jones, Dolly and Willie, so I have always enjoyed that sort of music as a young child.

I guess what really struck was the stories. I loved the stories in country music. The songs always tell a story and have a message behind them. I also listened to a lot of Dixie Chicks in high school.

I actually lived in the USA for a little while, so my interest and love grew a lot over there, because being from Melbourne, country music is not as prominent in the city there.

ASA: Who would you say was your major influence with your singing and songwriting?

Stephanie: There are a lot of artists who strike me with their music, such as Usher, McBride and Miranda Lambert. Having said that, I take inspiration from artists of other genres also: Ed Sheeran and even people further back.

I take little bits from everybody, I think. I also look at a lot of writers who aren't necessarily the performers. I will find a song that I love and search out who wrote it and explore their songs, there are so many amazing writers who are not well known.

ASA: Are there any Australian artists among them?

Stephanie: In terms of Australians artists I love Kasey Chambers as a writer. Troy Kemp is really great. He is doing a lot for modern country. The Wolfe Brothers I really like, and the list goes on.

Artists in Australia are so talented and have so much to bring to the industry and across the world and people may not even get to know about them.

ASA: Turning to your career, I know you have a job, and songwriting is a bit of a side project for you, but where would you like it to take you, would you like to be a full time songwriter and performer?

Stephanie: I would love to do it full time; it's where my heart lies. I am very fortunate that I have a day job that allows me to do a bit of both, but nothing feels better to me than being creative and writing and collaborating with other people as well.

Ideally, what I would love to do down the track is to look at getting a publishing deal and writing for other artists along with myself. I don't perform a lot, but I would like to be able to perform my own songs.

I have been chatting with a couple of people the last few months about possibly doing an EP, so I am exploring that at the moment. It's early stages, but I am at present focusing on writing with other people here in Australia and overseas, getting that creative output and inspiration from others.

Ultimately, it's what I would really like to do with my time on this earth.

ASA: All the best with that, let's hope you get to fulfil your ambition, thank you for chatting with us.

Sponsors Profiles:

1. **Major Sponsor: Wests Ashfield Leagues Club**

Thanks to major sponsor, the **Wests Ashfield Club**.

A premier entertainment and dining venue, and home of Wests Tigers and Wests Magpies Rugby League teams, Wests Ashfield is an excellent place to visit in Sydney's inner west.

Not only supporting a host of local sporting and youth-related activities, the Club lifts itself above the rest by also being a "Patron of the Arts", as demonstrated by its incredible ongoing sponsorship of the ASA.

All music lovers are encouraged to return the favour by becoming members of Wests Ashfield and, at very least, indulging yourself by enjoying some of the culinary delights the Club has on offer.

The Club is located in Sydney's inner west, at 115 Liverpool Road Ashfield, and provides great dining restaurants, great coffee, and regular community activities for members and friends. Check out the website at www.westsashfield.com.au.

Visit The Garden, your Inner West dining oasis. Open 7 days for Lunch Monday – Friday 11:30am – 2:30pm and Saturday – Sunday 12pm – 3pm and Dinner Sunday – Thursday 5.30pm – 9pm and Friday – Saturday 5.30pm – 10pm.

2. **Major Sponsor: APRA AMCOS**

APRA AMCOS is a major sponsor of the ASA, and provides generous support, including prize money of $3,000 annually to the APRA/ASA Songwriter of the Year, which last year, was **Anirban Banerjee**.

The ASA would like to thank APRA AMCOS for its continuing support, to assist make ASA activities, such as the Australian Songwriting Contest and the National Songwriting Awards possible each year.

The ASA is a not-for-profit organization, and relies on the support of its generous sponsors, its members and its other fundraising activities.

If you write music, you should become a member of APRA AMCOS. It's free to join, and once you do, APRA AMCOS can help you make money from your music. Become part of a collective community of 100,000 songwriters!

Born Global: Australian Music Exports is the first comprehensive report that calculates the value of the Australian music industry as an international export.

The research was conducted over three years by the University of Newcastle and Monash University, in partnership with Sounds Australia, APRA AMCOS and the Australia Council for the Arts.

The Australia Council has also released a summary report which presents key insights from the broader research and highlights international success stories of artists such as Flume, All Our Exes Live in Texas, Methyl Ethel and Courtney Barnett.

The report examines the key factors underpinning international success for artists. It also looks at how Australia's support for artists compares to other countries, such as Canada, Finland, France, South Korea, Sweden and the UK, and what we can learn from the various models of support.

Australia Council Arts Practice Director for Music Paul Mason said: "Music is one of our nation's most powerful cultural exports. When our artists connect with audiences around the globe, they are sharing culture and perspectives. The increased number, range and diversity of Australian musicians who are achieving international success is promoting a rich and nuanced sense of Australian creativity in a global context."

"The insights from this research help to paint a clearer picture of the state of Australia's exporting music industry, as well as the opportunities for its future, including potential avenues to support the continued growth of the industry."

The research adds to the growing weight of evidence showing the strong success of Australian music overseas including an increase in performances by Australian artists and the number of Australian songwriters earning revenue from overseas. The latest APRA AMCOS figures show overseas royalties to Australian artists doubled over the past five years.

APRA AMCOS CEO **Dean Ormston** said: "More and more Australian musicians are now globally recognised household names, with music now standing alongside the powerhouses of Australian exports; food, agriculture, wine, tourism. But we are at a critical time for our industry, at a crossroad when the economic models that support music are shifting around the world."

"The opportunity now is to build on the work in the North America and European markets and to explore the full potential of Australian music exports and people-to-people links in the Asia-Pacific rim and South America."

Lead researcher and University of Newcastle conjoint Professor Richard Vella said: "Australian music has always punched above its weight on an international stage. The internet means musicians today operate in a 'born global' environment. They can digitally release their music at the same time in multiple countries without always having to begin by promoting their work locally,"

"This first-of-its-kind study unpacks the structures, support and international strategies Australia needs to have in place to ensure its artists are export ready."

Fellow researcher Associate Professor Shane Homan from Monash University said: "Australia is well placed to build upon recent successes and establish long term goals and infrastructure that rewards governments, artists, managers and recording labels for sustained effort."

Key insights:

- The export value of the Australia music industry is estimated to be approximately **$195 million**. This includes the combined export income of Australian artists, music publishers and record labels.

- Digital platforms are providing new business models for artists to reach global audiences. However, professional networks and spending time in a target market remain key factors in achieving international success.

- Government grants provided the largest source of export support among surveyed artists. Those with support from both government and industry reported the greatest export success.

- Live performance remains the top source of international income for Australian musicians.

- The biggest markets for Australian music are the US, UK and Germany, and there is further potential to tap in to growing interest in Australian music from other regions.

The research has been funded by the Australian Research Council as an Industry Linkage project.

3. Tenterfield (NSW) Peter Allen Festival

The Tenterfield (NSW) Peter Allen Festival will be held this year on the **5th to the 8th September 2019**.

The Peter Allen Festival is an annual event held in the historic town of Tenterfield NSW in early September as a celebration of Peter Allen's contribution to Arts and Culture not only in Australia, but internationally.

The 2019 Peter Allen Festival will incorporate a range of activities including arts, culture, singing, songwriting, theatre, dance and entertainment.

Tenterfield is the location of one of Peter's most famous songs, **Tenterfield Saddler**. This festival will be a celebration of Peter's music, rural lifestyles, heritage, history, food, local produce, local talent and the indigenous history of the area.

For information, go to https://www.thepeterallenfestival.com.au/.

4. MasterWriter

MasterWriter is the most powerful suite of songwriting tools ever assembled in one program.
It is the #1 bestselling software for songwriters and is used by some of the most successful songwriters in the business.

Its vast array of reference dictionaries, songwriting tools, and organizational features make it an essential software for every songwriter.

In a profession where good is rarely good enough, MasterWriter will help you to consistently create the exceptional.

For more information, go to www.masterwriter.com.

5. Songguard

A songwriter's worst nightmare would be to wake up and hear a hit by someone else using their melody or lyric and claiming it as their own. Don't let this happen to you.

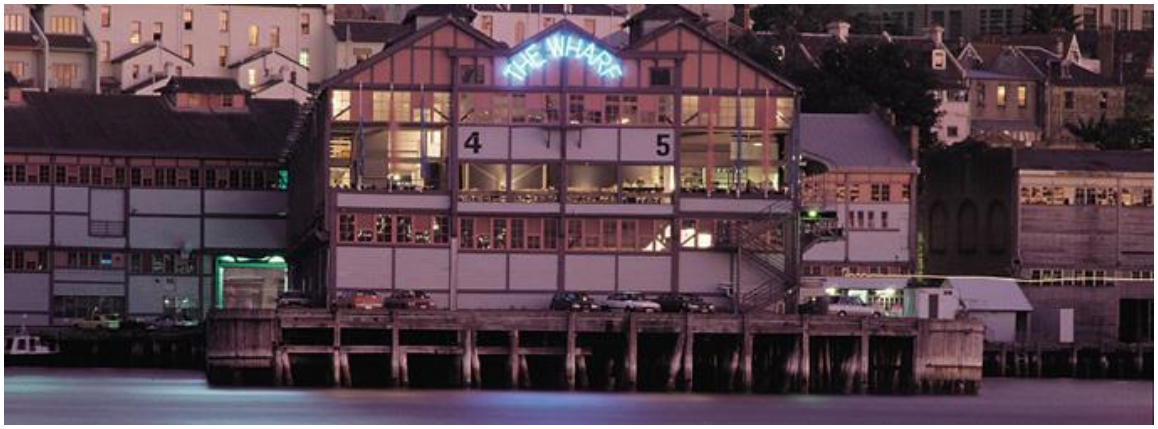
When you post your songs on the internet or send them to artists, producers, labels and publishers, millions of people have access to them including the people who are currently making the music. This exposure puts the songwriter at great risk that someone may steal or use parts of their song and claim it as their own.

The essential evidence in the event of an infringement is proving the *date of creation.* Registering your song with Songuard gives you proof of the *date of creation* in the same way a US Copyright does, for a fraction of the cost.

The cost to register your song with Songuard is only $3.95.

For more information, go to www.songuard.com.

6. Sydney Theatre Company



Sydney Theatre Company (STC) has been a major force in Australian drama since its establishment in 1978. The Company presents an annual season of diverse productions at its own venues at The Wharf and nearby Roslyn Packer Theatre at Walsh Bay, and as the resident theatre company of the Sydney Opera House. Our current Artistic Director is Kip Williams, who was appointed in 2016.

STC offers audiences an eclectic program of Australian plays, interpretations of the classic repertoire and the best of new international writing. It seeks to produce theatre of the highest standard that consistently illuminates, entertains and challenges. It is committed to the engagement between the imagination of its artists and its audiences and the development of the theatrical art-form.

7. Taronga Western Plains Zoo Dubbo

Taronga Western Plains Zoo, formerly known as (and still commonly referred to as) **Western Plains Zoo** and commonly known as Dubbo Zoo, is a large zoo near Dubbo, New South Wales.

It opened to the public on 28 February 1977, to provide more living and breeding space for large animals such as elephants and antelopes which needed more space than was available at the restricted Sydney site.

The zoo is run by the Taronga Conservation Society (formerly Zoological Parks Board of New South Wales), along with Taronga Zoo Sydney. Western Plains Zoo is located on the Newell Highway in west Dubbo about 4 km from the city.

For further information, go https://taronga.org.au/dubbo-zoo.

8. The Code

Katcha Live Studio has been operating for ten years in the Sydney suburb of West Ryde, since 2009. It is run by husband and wife team, Cha Samaraweera and Kat Ferguson.

"We opened and dedicated to teach for one reason and one reason only: "To get you performing live", they say.

"Whether it's in front of your family, friends or other audiences we want to see you perform in confidence."

"The bottom line is to be able to perform in front of many with confidence and entertainment skills. It does not matter how old or young you are, you need to be able to do this if you want to learn an instrument."

For more information, go to www.katchamusic.com.

9. Vagabond Cruises

With over three decades experience, **Vagabond Cruises** is one of Sydney Harbour's longest established cruise companies!

"As a family run business, we deliver a wide range of convenient and all-inclusive packages including live entertainment lunch and dinner cruises, private functions for any personal or formal occasion such as weddings, receptions, corporate events, harbour transfers, school formals, university parties and formals, birthdays, hens and bucks parties and much, much more!"

"Our dedicated events team aims to make your event memorable for all the right reasons: choose your own package and vessel and settle in for a great experience on Sydney Harbour. We boast a fleet of fully equipped vessels to accommodate between twenty and an impressive three hundred and fifty guests, day or night!"

"Vagabond Cruises is equipped to host events of all styles and offers a tailored service, taking into account your individual requirements and budget, to fully realise a successful event! We offer flexible cruising options and guarantee to beat any comparable quote!"

"Full info on all our services may be found on www.vagabond.com.au."

10. PaintballBookingOffice.Com

Love paintball? Then look no further than Paintball Booking Office.

Paintball Booking Office is an international organization for paint ballers, with 22 locations around Australia.

Australia has been highly rated for paintball by 1,036,788 players

Australia has become the home of paintball lovers. Our centres are across the country, and provide you with a fantastic day, without the hassle. Paintball in Australia will get you outside and using natural props like trees and bushes as a way to hide from the enemy and advance to achieve victory! We can ensure that a day at our paintball centres will be a day you never forget.

For further information, go to www.paintballbookingoffice.com.

11. **Loving Earth**

Loving Earth is a well-established Australian producer of raw and organic food with a strong focus on chocolate. Great care is taken with ingredient sourcing. Their cacao (which is used to make their chocolate and their cacao powder) is sourced directly from the growers in the Ashaninka community in Peru, where cacao originated. It is this direct trade and ensures the ethics behind the ingredients in a market where fair trade comes heavily in to play.

Loving Earth is based in Melbourne and is dedicated to sourcing and manufacturing the highest quality organic, fairly-traded and wild crafted functional foods available.

"We work with small producer communities around the world to provide healthy, sustainable and fair ingredients, which we use to handcraft our unique range of raw chocolate bars and superfood snacks."

"Having established long-term relationships with several indigenous cooperatives, our aim is to help them add as much value as possible to their raw products at the point of origin."

For more information, go to www.lovingearth.net.

12. **James North Productions, Brisbane QLD**

James North is an award-winning Australian musician, producer, recording and mix engineer who works with local, national and international acts in his boutique studio environment in Brisbane.

Clients of JNP have had radio play on all Australian radio networks, as well as European and USA networks and much of Asia. Records that James has produced have been sold across all continents.

James also contributes to recordings when required as a session grade guitarist, bass player, piano/keyboard player and drummer. He is also a professional songwriter, arranger and composer and these skills are used daily in the production process.

For further information, visit **www.jamesnorthproductions.com.au**.

Francesca De Valence's Monthly Songwriting Blog

Dear songwriter who isn't confident,

I can see your songwriting book is now filling up with new and finished songs. Songs that you've been writing and finishing since I wrote to you last month. That's brilliant! You're finally doing what you've been wanting to do for so long - finishing songs.

And because you've been writing songs for the last month, every single week, and you have 4 brand new finished songs, of course you want more. You want to share these songs and do more with these songs. Isn't that totally exciting?

But the next level feels like such a leap. How do you get there? you ask. I can imagine you wilting away at the very thought of how you will get to where you need to go to next.

I understand. I used to be just like you. I used to lie in bed and imagine people sitting in the audience in front of me, listening to every word of my song. My song. That song that I wrote about that really painful experience. And in my dreams, the people in front of me are moved to tears. They understand me and they feel understood.

But I'd wake up and my day would start and then I would get totally swept away in what I had already on my plate. I might see a really cool opportunity when scrolling down my Facebook newsfeed over a coffee and in a hurry, I'd apply or comment that "I can do that".

And I could. I knew what I was capable of. But there was something missing. I lacked something. But, what was it?

Confidence.

You used to feel this way about writing songs too, but you solved that, remember? You solved it by writing songs every single week for the past month and now you have 4 more finished songs. So if you can solve the problem of unfinished songs, how do you solve this problem of lack of confidence?

There is no magic pill that you can take to become confident. And 'fake it 'til you make it' happens only when you get a rush of courage, and sometimes it's months in between drinks.

But you desperately want more. To play your songs, and record your songs, to release your songs and be living your wildest creative dreams. But you need confidence to do that, right?

Or do you? What if you don't?

I started mentoring Brisbane songwriter Carla Thursday only 6 months ago. She had written 20 songs in I Heart Songwriting Club and she wanted to be getting her songs onto stages and recording and releasing her music. But she didn't know how and she lacked the confidence to do this.

So together we put together a plan of HOW she was going to go from no gigs and no released music to building gig experience, fans and finally recording and releasing her debut single with a ticketed launch concert.

And over 6 months she did the work. The work that was set out in her plan. Every single week. About 4 hours of work every single week. Sometimes more. She asked questions, she acknowledged the fear, but she did it anyway. And at some point along that journey, I vividly remember getting a message from Carla saying: "I get it, Francesca. The work works. If I do the work, I will get the results".

Carla is releasing her debut single this week and has 12 gigs booked on her calendar in the coming 3 months including a ticketed launch concert. And what's more, she now says, she finds performing her own songs easy and fun! Can you imagine that?

Carla is now confident about writing songs and sharing her songs and performing her songs. And what it was that solved her problem of lack of confidence was having a simple and crystal-clear plan that she took action on every single week. And the results of doing the work built her the confidence that she was seeking.

She didn't wait until she was confident before she started. If she had done that, she would probably be in the same place she was 6 months ago - with no gigs and no single to launch.

So, do you want to know how to get confident?

Here it is: Have a simple and clear plan that you take action on that will get from where you are now to where it is you want to go. And the results of doing the work will give you confidence.

And in case you think this solution is just for hobby songwriters, you are mistaken. It will work for any songwriter or singer-songwriter at any stage of their career development.

This is something I'm so passionate about; inspiring songwriters to be living their wildest creative dreams. Life is too short to wait until you're confident before you take action. So I want to help people take action!

I have to pinch myself when I think about all the places I've played my music in the past few years, including my dream city, Paris. And not once but 4 times in just 6 months. Recording my songs in Paris, playing my songs in Paris and making music videos in Paris. This is my wildest creative dreams.

Seriously. Making music, recording and releasing music and living YOUR dream life is something you can do! Let me show you the powerful pathways to make it happen.

Join I Heart Songwriting Club Now
And receive 20% off your first 10-week term in I Heart Songwriting Club with the code ASA2019!

www.iheartsongwritingclub.com

Here's to living your wildest creative dreams!

Francesca xo

July 2019

PS. Loved this? Want more? Email me for my complimentary Songwriter's Toolkit. Just put 'send me my tool kit' in the subject line and I will fast track the kit to your inbox and give you some really cool ways you can start using it today francesca@iheartsongwritingclub.com

About Francesca:

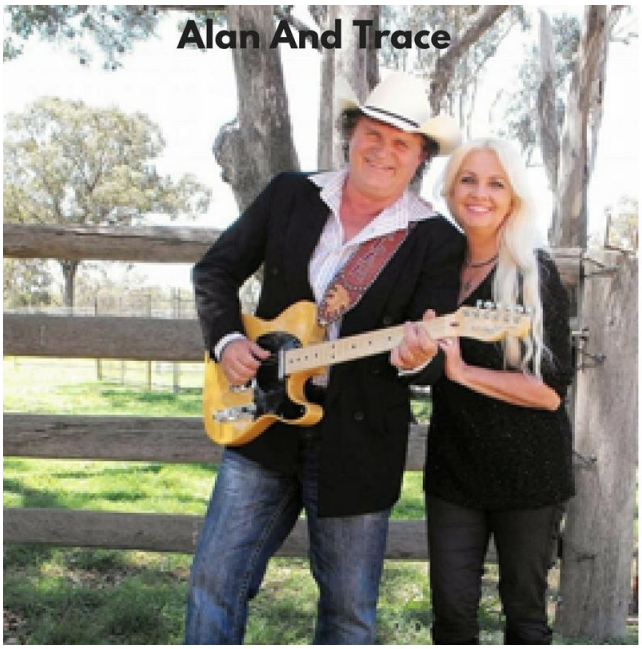
Francesca de Valence is an Australian artist, award-winning songwriter, international speaker and coach, and founder of I Heart Songwriting Club, helping emerging singer-songwriters inspire their way to success in a music career they love.

She has been acknowledged by the Los Angeles Music Awards with an International Songwriter of the Year Award and also holds an Australian Songwriting Award. Francesca has supported artists including Jimmy Webb, her music can be heard on ABC radio around Australia, and she performs regularly in Australia and Paris.

Francesca has a Masters in Music and has taught at the Queensland Conservatorium of Music, Griffith University. She is an in-demand speaker in areas of songwriting and creative and personal development (BIGSOUND, WAMCON, IMRO), facilitates songwriting workshops nationally and internationally for songwriters of all levels (QUT, WAAPA, QMusic) and has delivered successful long-term creative and songwriting development programs (MusicACT, Big Sky Girls).

Francesca has just returned from a speaking tour around Ireland in April 2019.

ASA Member Profile: Alan Percy And Tracey Davis



Alan and Trace are a country music duo from the Gold Coast QLD, who came together at the Toyota Country Music Festival at Tamworth NSW in 2017.

Alan Percy and **Tracey Davis** travel round Australia to festivals and gigs in their tour bus which is home and recording studio.

Alan and Trace are artists in their own rights.

Alan Percy is a singer/songwriter and a multi-instrumentalist from Melbourne VIC and Tracey Davis is a singer/songwriter and bassist from Queensland.

Between them, they have many years of touring and gigging and touring experience from charting and number one singles around the world.

Alan Percy has been entertaining audiences, and his versatility and professionalism, has seen him entertain audiences both here in Australia and internationally for over two decades in bands, trios, duos and as a soloist. Alan plays lead guitar, pedal steel guitar, five string banjo, mandolin, bass guitar, piano, dobro, to name a few.

Alan is also a street performer, ventriloquist, magician, variety entertainer, actor, working on stage, television, festivals, hotels, clubs, cruise ships to corporate functions, baloonology and a stilt walking singer guitarist.

Tracey Davis started playing bass guitar and singing in her Dad and Mum's family dance band as a teenager, playing at nearly every music hall in Central Queensland for many years. But Tracey didn't stop there. She followed her love of music to the Gold Coast QLD, playing bass in many rock, Irish, bush, bluegrass and country bands, including Bushfire, Fiddle In The Middle, Perfect Strangers, Aaron D'Arcy and Don Allen Band, to name a few. She also did back up singing with Denis Knight at the Suncorp Stadium, Brisbane, Broncos private gigs and Twin Towns Auditorium.

Tracey has written her own original songs and has recorded two country albums with six high charting singles and three number ones off her album, Now, and her music videos being played on country music channel, CMC TV.

In 2017, Tracey recorded her single, That's The Way Love Goes, featuring Chris Haigh, which was Top 4 on the Country Songs Top 40 Chart and Fame Radio Chart, off her EP of the same name.

Members News and Information

1. Songwriters Meeting Point

Perth WA lyricist, **Patrick McMurray**, is looking to pursue musical collaboration with like-minded composers. Patrick can be contacted at Patrick@patrickmcmurray.com.

ASA member, **Donna Hotz**, is a lyricist who is seeking a composer to help create songs from her lyrics. If you can help, please contact Donna on donna_hotz@hotmail.com.

Sydney songwriter, **Bob Brown** is looking for a co-writer. His musical likes are "ballads/ country/ country rock/ guitar instrumental, but I'm open to whatever project." "I've been in the Top 30 of ASA but never cracked it further in." Bob has sent us some recordings which we are happy to pass on to anyone who is interested. Bob can be contacted on hbmarvin@gmail.com.

ASA Member, **Liz Connolly**, is a vocalist, lyricist and songwriter, looking for a Gold Coast or Northern NSW based songwriting partner who can help write/co-write guitar/piano accompaniments to her songs.

Liz has half a dozen songs in a variety of styles (pop, rock, folk, ballads), that she has completed or semi-completed using electronic songwriting tools.

In 2014, her song "Don't be Afraid" was short listed for the ASA song writing competition Contemporary Pop/Dance Category but didn't progress any further. Liz can be contacted at lizconnollymusic@gmail.com or 0409345133.

Willy57 is a lyricist who is looking for someone to write melodies to his lyrics. If you are interested, Willy can be contacted at willy57@optusnet.com.au.

Spencer Kelly writes "I've been writing songs for years but it's only in the past 6 years that I've been getting Stacy Hogan at Writers Paradise studio to produce them.

Have been on the lookout for a great co-writer / lyricist as I tend to get a bit tired of my own lyrics - I've got a lot of great backing tracks/melodies I've written and demo'd (100+), but haven't developed further, so if you know of a good writer who might be interested, I can be contacted at spencerwho@yahoo.com.

Looking for somebody? Contact us on alang@asai.org.au.

2. ASA Represented At The Support Act Fundraiser 29 May 2019

Photo: The ASA Table: (Back Row) ASA Chairman Denny Burgess; ASA CEO Clare Burgess; ASA Vice Chairman Alan Gilmour; Steve Montgomery (2017 ASA Songwriter Of The Year). (Bottom Row): Ben Palumbo, Ann Palumbo, Mary Ann Aubrey, Dennis Aubrey, and Russell Neal (ASA Regional Co-Ordinator for Sydney NSW).

Support Act is the Australian music industry's registered charity. It was founded in 1997 by the music industry, for the music industry. Support Act recognises that a career in music can bring its own unique rewards and challenges and can sometime result in financial hardship.

Support Act has helped in so many different ways. They've paid the rent for struggling musicians, kept the power on, repaired instruments, provided petrol, bought school uniforms, helped rehouse a prized vinyl collection, replaced a rotten bed and kept a dog in biscuits.

Support Act's founding members are AMCOS, APRA, ARIA and PPCA

The sold-out event raised $210,000 from donations, sponsorships, raffle tickets, and auction prizes. The campaign goal for this year is $250,000. Please contact Support Act if you would like to make a further donation.

3. Songwriting Retreats

4. Australian Women In Music Awards 2019

Nominations are now open for the second annual AWMA Awards, returning to Brisbane on 8-9 October 2019. Following a successful inaugural event in 2018, the awards will further shine a spotlight on women working in the music industry.

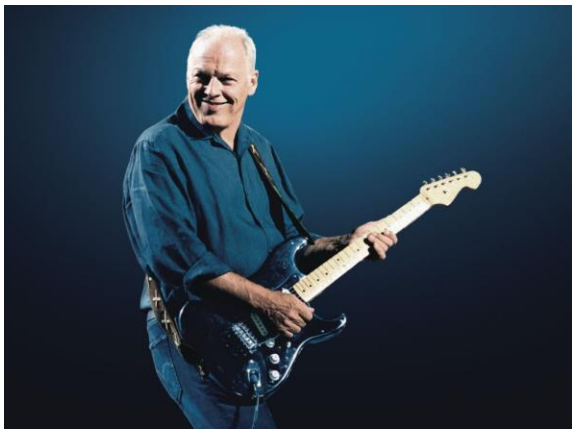
This year's awards include three newly announced categories: Excellence In Classical Music, Music Journalist Award and Excellence In Image Making.

The categories are:

1. Lifetime Achievement Award
2. Humanitarian Award
3. Diversity In Music Award
4. Studio Production Award
5. Live Production Award
6. Music Leadership Award
7. Songwriter Award
8. Emerging Artist Award
9. Music Photographer Award
10. Film Maker Award
11. Artistic Excellence Award
12. Excellence In Classical Music Award
13. Music Journalist Award
14. Excellence In Image Making Award
15. Creative Leadership Award

For more information, go to www.womeninmusicawards.com.au.

5. David Gilmour's Guitar Collection Sells for US$21.5 Million



How much is your guitar, or guitars, worth? Well, not as much as Pink Floyd's David Gilmour's guitar collection. Gilmour's guitar collection sold for a staggering **US$21.5 million (A$31.1 million)** at a Sotherby's auction in June 2019.

In all, the sale — dubbed "The David Gilmour Guitar Collection" — brought in a total of US$21,490,750, with all proceeds benefiting Client Earth.

The biggest news was the record-setting **$1,095,000** sale of Gilmour's **1969 Martin D-35**, which is heard on Pink Floyd's *Wish You Were Here,* most notably the title track. The guitar started off with a pre-sale estimate of $10,000 to 20,000.

But the undisputed star of the auction was Gilmour's legendary **1969 Black Strat,** which took in a mammoth **$3,975,000** late in the day, establishing a new world auction record for any guitar sold at auction — ever. This is, of course, *the*"David Gilmour guitar" — the axe heard on "Comfortably Numb," "Shine on You Crazy Diamond," "Money" and so many other classic tracks.

Speaking of Fender products, Gilmour's Olympic White **"#0001" Stratocaster** took in **$1,815,000** after a four-minute bidding war early in the day. He used it on *The Wall,* most famously on the funky rhythm part on "Another Brick in the Wall (Part 2)." While some of this axe's history is foggy (although most stories seem to involve a young Seymour Duncan), Gilmour is clear as to why it was special to him: "Some guitars make everyone sound the same. Others tend to emphasize the differences, which this one does."

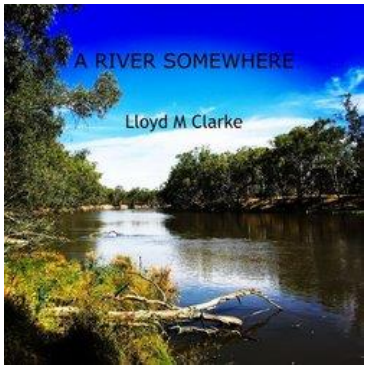
His Candy Apple Red **1984 Fender Strat** brought in an impressive **$615,000,** much higher than its $25,000 estimate. It can be heard throughout much *of* A Momentary Lapse of Reason *and* The Division Bell*.* In other Fender news, a lesser-known **Black 1984 Strat** that was once played by George Harrison sold for **$212,500**.

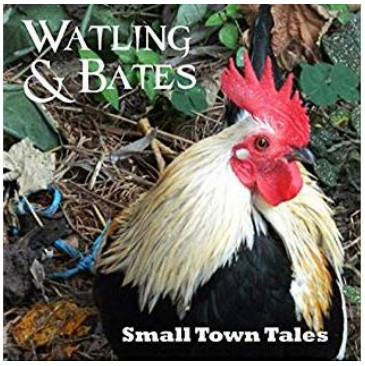
Meanwhile, the guitarist's incredibly rare **1958 Gretsch White Penguin** was let go for **$447,000,** and an attractive **1981 Charvel** sold for **$75,000.** His **1985 Gibson J-200 Celebrity** (originally owned by Dire Straits' John Illsley) took in **$243,750** against an original estimate of $5,500, while a **1974 Jedson lap-steel**sold for **$300,000,** despite its $2,000 estimate.

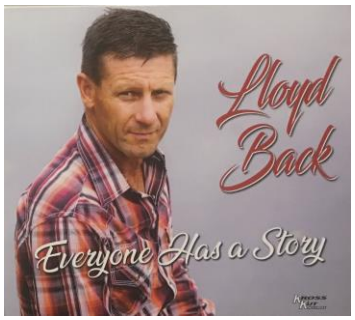
Gilmour said "(Parting with the guitars) is something I've thought about for years,". "These guitars have served me very well. They've given me songs and tunes, but I thought it would be good for them to move on and create new music with different people. Hopefully, they'll also raise a fair bit of money, which I plan donate to charity, and that will do some direct good in this world with all its difficulties."

Latest Music Releases From ASA Members And Friends

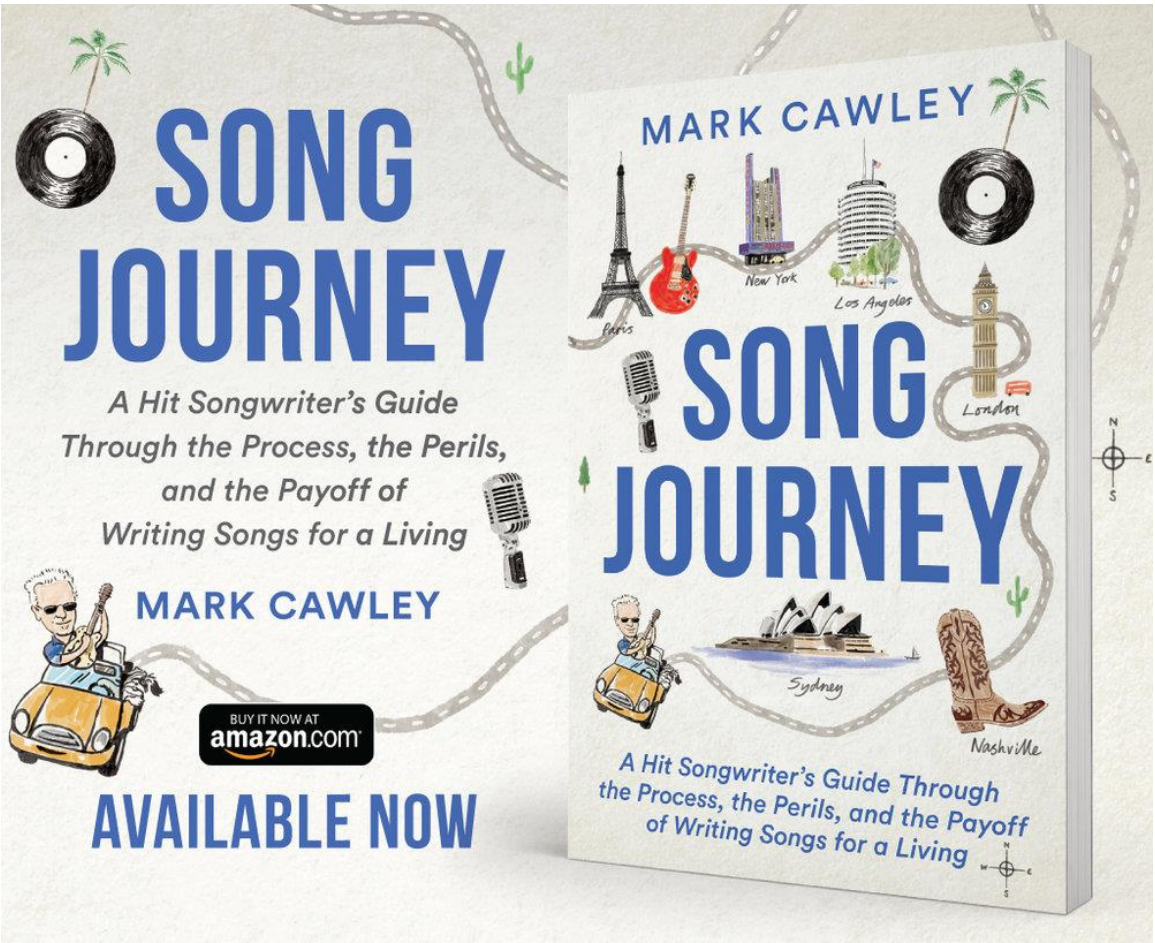
If you have a new music release, please let us know, and we'll feature it here.







Mark Cawley's Monthly Songwriting Blog



"When Is Your Song Done? From My #1 Amazon Book "Song Journey"
April 17, 2019

To Know if Your Song is Done, Ask Yourself These Questions

You have a song you feel great about, one that you're positive is ready for demo. Now what? As I often tell the songwriters I coach—slow down. Before you rush to the studio, you need to take some time and be sure your song is done.

When I hear "I wrote this in ten minutes," I'm scared because it often means the writer I'm coaching had ten minutes of inspiration but zero minutes of editing.
Do you know what one of the big differences between amateur songwriters and the pros is? Rewriting. It's hard. That's why so many novice writers don't do it. "The fun is in the inspiration, not the perspiration." I hear you, but there are no points for fast.

Most of the pro writers I know and work with are master craftsmen. They take their time. There's an old saying about writing: "You write your first draft with your heart…You rewrite with your head." Use your head before you stamp a song as "done."

In this article, I'll walk you through some steps to decide if you're at that point.

Ask Yourself These Questions. Here are a few things I might ask myself before signing off on a song. These are tough questions to ask about a song you like, but it's best to ask them at this stage.

Is it relatable? You want to write about something people really care about.

Am I showing or just telling? Include enough color and detail to make a listener see what you want them to see.

Is there a better concept out there? Don't settle if there's a better, more unique way to tell your story.

Does my song breathe? Make room for the lyric and the melody to coexist so it's not a challenge for a listener.

Is my chorus memorable? You want your listener to go away humming it.

Have I been self-indulgent? Just because it's in your head doesn't mean it has to be in the final version.

Is the intro a hook or just a space to fill? Your song has to grab listeners right away. Don't waste their time.

Is my bridge a real departure from everything else? If it's not, consider if you even need a bridge.

Is there too much information in my song? Info belongs in the verses and bridge. If the story continues long into the chorus, it's a great way to lose a listener.

How long is my song? This is where you have to be realistic. If you're pushing four minutes, it's too long.

How interesting is my idea? The title (the expression of your idea) needs to pull someone in.

Have I studied current song structure? If your song sounds great for the 1960s, it might not work for today's market.

Do I LOVE IT? If you don't love it, it's not done.

Ways to Test Your Song

If you play live, you can use your audience as a focus group for your song. These are the people who hopefully would be buying what you're selling.
If you don't play live and don't have a publisher yet, give your lyric to a friend and ask them to come back and tell you what your lyric is about. If they can't, ask yourself if you've written it clearly or if the idea is more in your head than on the page.

Before I make up my mind on a lyric, I might try it from another perspective. Is it better written in second or third person? I don't know, but I might try. Have I compromised anywhere in my song? Made the right choices? Does the song move me? Believe me, the best ones will move you first, and if they do, the odds of the song moving someone else are great.

The Four Stages of Creativity

If you find your song still needs some work, it's easy to get discouraged. After all, you thought you had a finished song, and now you're facing the reality that your beautiful creation still needs more work before it's ready for the spotlight.

To get you writing again, let's look at a process for sparking creativity. Psychologist Scott Barry Kaufman is credited with coming up with the four stages of creativity, which John Braheny mentions in his book The Craft and Business of Songwriting as well. When I'm coaching, this is how I explain them:

Preparation. Here you intentionally look for things to write about: lines, titles, making your list. You're preparing to write. Maybe not today, but in the future.

Incubation. Let these ideas, lines, and titles marinate.

Illumination. Remember the stuff about the good stuff? The real details? This is where you put in the good stuff, the real details that elevate amazing songs from average ones. Begin to shed light on this idea you found.

Verification. Bring the editor to the table and put him to work.

So how do these four stages work?

First, if I can say I looked for the best idea possible for my song, let it sit awhile rather than settling on the first thing that came to mind, started writing my lyric with the real stuff and did not just begin by making my lyric look good (clever words and rhymes) on paper, and left the editor/critic out all along the way until step 4, I'm good.

I don't necessarily think about these stages while I'm writing.

Instead, I wait until I'm happy with my song and then double-check these stages to make me that much more confident that I've written the best song I can.

Don't Stop Until You're Truly Done

Done is fun. There's nothing better than when you've finished a great song, having reached the point where you sit back and feel like you've performed a magic trick: pulled something out of thin air. It's great to be a songwriter at that moment.

But getting to that point requires more than ten minutes of inspiration.

For more advice on knowing if your song is done, you can find Song Journey on Amazon.

The Load Out

If you really cared about my future songwriting career, you'd get divorced and develop drinking problems.
Dist. by King Features
8·13·09
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The 39th Australian Songwriting Contest is proudly supported by the following organisations:

About Us

The Australian Songwriters Association Inc. is a national, not-for-profit, member organization, 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 Songwriting Awards Night.

History of the ASA

The Association was founded in Melbourne VIC in August 1979 by the late Tom Louch (1932-2009) 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

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Facebook:	www.facebook.com/asamusicians www.facebook.com/australiansongwritersassociation
Youtube:	www.youtube.com/austsongwriters
Patron:	Glenn A Baker

Life Members:

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

Directors:

Denny Burgess	Chairman
Alan Gilmour	Vice Chairman, Public Officer, Financial Officer, Online Content Manager and Editor of The Australian Songwriter Magazine
Clare Burgess	Director, Chief Executive Officer and Secretary
Gary Luck	Director and Manager of Regional Co-Ordinators

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Dean Mackin, F1 Internet Services, (0409 240 660)

2018 APRA/ASA Australian Songwriter of the Year

Anirban Banerjee (ACT)

2018 Rudy Brandsma Award Winner

Lola Brinton (NSW)

2018 PPCA Live Performance Award Winner

Ricky Muscat (VIC)

Australian Songwriters Hall Of Fame:

2018: Iva Davies (Icehouse)

2017: Vikki Thorn, Donna Simpson & Josh Cunningham (The Waifs)

2016: Andrew Farris and Michael Hutchence (INXS)

2015: Johnny Young

2014: Kate Ceberano

2013: Garth Porter (Sherbet)

2012: Don Walker (Cold Chisel)

2011: Steve Kilbey (The Church)

2010: Richard Clapton

2009: Ross Wilson (Daddy Cool, Mondo Rock)

2008: Doc Neeson, John Brewster & Rick Brewster (The Angels)

2007: Brian Cadd

2006: Glenn Shorrock, Beeb Birtles & Graeham Goble (Little River Band)

2005: Russell Morris

2004: Harry Vanda, George Young & Stevie Wright (The Easybeats)

Lifetime Achievement Award

2017: Christine Anu, for her work as a Songwriter in the Music Industry for First Nations Peoples

2018 Australian Songwriting Contest Award Winners:

Stephen Phillip (QLD) (Australia Category)

Anirban Banerjee (ACT) (Ballad Category- Joint)

Ricky Muscat (VIC) (Ballad Category- Joint)

Jemma Siles (VIC) (Contemporary Pop/Dance Category)

Stephanie Wade (VIC) (Country Category)

Lucy Parle (NSW) (Folk/Acoustic Category)

Tom Anderson (NSW) (Instrumental Category)

Anirban Banerjee (ACT) (International Category)

Kieran Roberts (ACT) & Katelyn Newlands (WA) (Lyrics Category)

Kerrie Garside (QLD) (Open Category- Joint)

Abbey Gardner (NSW) (Open Category- Joint)

Antonio Corea (WA) (Rock/Indie Category)

Stephen Kiely & Roxanne Kiely (NSW) (Songs For Children Category)

Jacques Gentil (VIC) (Spiritual Category)

Kaitlyn Thomas (VIC) (Youth Category)

Australian Songwriters Of The Year & Rudy Brandsma Award Winners

The title of **Songwriter/ Song of the Year** was first awarded in 1980, following the establishment of the ASA in late 1979. **The Rudy Brandsma Award** was first awarded in 1983, following the passing of ASA co-founder, Rudy Brandsma.

	Songwriters Of The Year	**Rudy Brandsma Award Winners**
2018	Anirban Banerjee	Lola Brinton
2017	Steve Montgomery	Samantha Mooney
2016	Donna Dyson & Damien Leith	Alex Tobin
2015	Karen Guymer	George Begbie
2014	Rick Hart	Robert McIntosh
2013	Jacques Gentil	Dani Karis
2012	Andrew Winton	Melia & Nerida Naughton
2011	Brian Chapman	Katie Hardyman
2010	Kate Rowe	Karen Guymer
2009	Tony King	Kate Lush
2008	Jason Campbell-Smith	Jo-Kelly Stephenson
2007	Simon Shapiro	Brenda-Lee Heathcote
2006	Emma Joleen	Daniel Arvidson
2005	Michael Maher	K'Crasher
2004	Trish Delaney-Brown	Callee Mann
2003	Contest Not Held	Contest Not Held
2002	Kyls Burtland	Sara Downs
2001	Helen Mottee	Keith Armitage
2000	Andrew Horabin	Tomino Speciale
1999	Alf Tuohy	Mike Kidd
1998	Kyls Burtland	Not Known
1997	Xanthe Littlemore	Michael Waugh
1996	Mark Crocker	Felicity Hunt
1995	Rob Pippan	Sharon Bothe
1994	Danny Hooper & Steve Cole	Nigel Foote
1993	Not Known	Billy Dettmer
1992	Not Known	John Cooney
1991	Not Known	Not Known
1990	Ian Paulin	Jane Robertson
1989	Steve Wade	Not Known
1988	Steve Wade	Steve Wade
1987	Not Known	Not Known
1986	Rob Stambulic	Stu Storm
1985	Ross Nicholson & John Coco	Steve Wade
1984	Not Known	Debbie Bignell & Tony Stark
1983	Chris Lamech & Debbie Bignell	Chris Lamech & Debbie Bignell
1982	Not Known	N/a
1981	Not Known	N/a
1980	Not Known	N/a
1979	Commenced in 1980	Commenced in 1983

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