



The Australian Songwriter

Issue 95, May 2013

First published 1979

The Magazine of The Australian Songwriters Association Inc.

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Chairman's Message



Dear Members,

Well, we are now into the 2013 Australian Songwriters Association Song Contest in a big way. Entries have been pouring in, but from songwriters I have talked to in my travels around the nation in the past couple of weeks, there are still a lot of people who have not put their songs in. There are all sorts of reasons put forward for this, but the Board doesn't want anyone to miss out, so I say **GET THOSE ENTRIES IN NOW**.

This month our Vice Chairman and Editor Alan Gilmour has put together a fantastic e-Newsletter designed to get your creative juices flowing. He has assembled an array of interviews with past Category Winners of the ASA Song Contest as well as long time Members, who epitomise the spirit, culture and values of the ASA.

We also go back in time to tell the story of our first Rudy Brandsma Award Winner, Steve Wade. It is an extremely interesting piece, and it highlights how many of our ASA Award Winning Members have gone on to big things. All the useful features are also enclosed, so all Members can be assured of a lot of much needed information.

All in all, the May e-Newsletter is absolutely crammed with excellent reading. Don't forget about those Song Contest entries, and hope to see you at one of our many Wax Lyricals in my many journeys around the country.

Regards,
Denny Burgess
Chairman

Editor's Message

Welcome to the May 2013 edition of The Australia Songwriter. This month we feature profiles on 2012 Category winners Greg J Bryant and Kathy Coleman, and ASA members Cill Van Der Velden and Sami Cooke. James Linderman joins us again with his tips on songwriting and we also look at another slice of ASA history in the form of the first Rudy Brandsma Award winner from 1985, Steve Wade.

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

Cheers,

Alan Gilmour
Editor

2013 Australian Songwriting Contest Update



The 2013 Australian Songwriting Contest is currently open until 31 May 2013. The contest offers great prizes and is open to both ASA members and non-members. The 2013 contest contains 13 individual songwriting 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

Greg J Bryant: 2012 Winner of the Songs For Children Category



South Australian singer/songwriter Greg J Bryant was the winner of the Songs For Children Category in the 2012 Australian Songwriting Contest for his song, The Caterpillar Song.

Greg is 44 years of age and is a professional singer/ songwriter and plays guitar. Here is his story:

"I have been writing music and performing my original songs since I was 25 years old.

I had my own band and performed as a resident artist at Café DeCruz in Caboolture QLD for 2 years in 2000.

In 2004 I began writing gospel music and recorded an original gospel album Hands of Hope.

Photo: Greg at the 2012 National Songwriting Awards with his trophy and certificate.

Three years ago I was inspired by my two youngest boys Remi, 11 and Xander, 7 to write The Caterpillar Song. The boys love the song and play and sing it constantly. Needless to say they were both very excited when the song Dad wrote for them won the 2012 Australian Songwriting Contest's Songs for Children Category.

I had previously won third place in the 2012 Voice of Urban competition talent search.

Last year, I met an Adelaide lyricist Nel Tronolone, and together we've written various love songs and ballads. Nel has an Italian background and wrote a part-Italian, part-English song which was my first challenge to sing in a foreign language. The song Amore Forever was a semi finalist in the UK Songwriting Competition.

I am currently playing at various gigs on the Sunshine Coast including open mic nights and private functions. People can often find me busking in Mooloolaba where I sometimes experiment or perform a new song that I'm working on at the time.

My passions in life are my children and my music."

We asked Greg a few questions about his songwriting:

ASA: Writing children's songs is a lot more difficult than most adults realise. You either connect or you don't and the reasons why are sometimes not very clear. Can you tell us a bit about the Caterpillar Song's story and why you think it connects with your kids and why it also connected with the contest judges?

Greg: The Caterpillar Song came about while I was playing songs to the kids at bedtime, the funny voices and funny noises made them laugh, and me too. As time went by the story grew from watching and listening to the kids go about their daily lives, arguing and playing. One day I decided to record the song for them, I sat in the garden to finalise and structure things. I cracked myself up writing the song, putting in things the kids had said, funny character voices that we had mucked around with and plays on words and things. They loved it!

The song connects on a few levels, the simple catchy tune grabs you, the caterpillar is on an adventure and you never quite know what's going to happen, the characters he meets make you laugh, kids like the funny voices and adults can relate too because we have all met a good old Maori "eh bro"!



Photo: Greg in the studio.

As adults and parents we can hear our own children in the song, having a whinge or a fight and having fun. That's why the song connects with both children, adults (and the judges in this instance) because it's fun for all: it makes you laugh and carries you away into the story.

ASA: Are you planning to continue to write children's songs or do you have another genre that you prefer to write and perform in?

Greg: I am currently writing the sequel, The Butterfly Song and there's more in the future. Each character will have its own song and adventure. I am a singer/songwriter at heart and write contemporary ballads. I work with my co-lyricist Nel Tronnolone to write Italian/English love songs, I also have written and recorded gospel music. I don't write punk rock songs though! Lol

ASA. Where are you hoping that your music will take you?

Greg: I am currently a working musician, and as once quoted, we musicians pack \$5,000 worth of gear into a \$300 car and drive 300 kilometres for \$100!! Jokes aside, it's the journey not the destination, I'm playing, writing and recording and enjoying the ride. Whatever else comes is a bonus. A hit record... Yes please!!!

Kathy Coleman: 2012 Australia Category Joint Winner



Kathy Coleman is a country singer and songwriter from Lorn NSW. She has been a regular placegetter in recent Australian Songwriting Contests and has twice been nominated for The Rudy Brandsma Award.

As confirmation of her talent, she was voted by the judges as Joint Winner of the Australia Category in the 2012 Australian Songwriting Contest with her song Dunedoo Station.

We published an ASA Members Profile on Kathy in the October 2012 edition of The Australian Songwriter and thought we might just recap a few things about Kathy and her winning song.

Kathy came from a small country town in NSW called Dunedoo, population 834.

The song Dunedoo Station is a true story of the history of the railway coming to Kathy's home town back in 1910.

Photos: (above) Kathy pictured at the 2012 ASA Awards Night and (below) Kathy receiving her Award at the 2012 National Songwriting Awards Night. To the left is Joint Winner Justin Linkins, whose song ANZAC Morning tied with Kathy's Dunedoo Station for First Place.



information on the original Dunedoo Station. Kathy returned home with her song and performed two live gigs for the town. The townsfolk absolutely love the song and are very proud of it. Kathy is also very proud of this song and the story about her home town.

Kathy has finished writing 12 songs for her next album and will be heading over to Nashville USA in July/August this year to record them.

ASA History: Steve Wade, the First Winner of The Rudy Brandsma Award in 1985



Photo: Steve Wade in 1985 with the first Rudy Brandsma Award.

This year will mark the 28th annual Rudy Brandsma Award. The award was established in 1985, following the death of ASA Chairman Rudy Brandsma in 1983, and is presented annually to an ASA member who displays songwriting excellence in the course of each year's Australian Songwriting Contest. The winners of the award over the past 10 years have been:

2012	27 th	Award	Melia Naughton and Nerida Naughton
2011	26 th	Award	Katie Hardyman
2010	25 th	Award	Karen Guymer
2009	24 th	Award	Kate Lush
2008	23 th	Award	Jo Kelly Stephenson
2007	22 nd	Award	Brenda Lee Heathcote
2006	21 st	Award	Daniel Arvidson
2005	20 th	Award	K'Crasher
2003/4	19 th	Award	Callee Mann
2002	18 th	Award	Sara Downs

Going back even further, the first winner of The Rudy Brandsma Award in 1985 was Melbourne singer and songwriter **Steve Wade**.



Photo: The 1986 ASA Songwriting Awards Night at The Palace Theatre in Melbourne- Steve Wade (centre behind the microphone) with Darryl Cotton (left) and Lee Simon (right).

Steve Wade was born in Liverpool, England and moved to Australia at a young age. He developed an interest in music and began performing at venues around Melbourne. He impressed jingle writer Mike Brady who employed him as a session singer.

Steve is also a very talented songwriter who has won many ASA songwriting awards over the years and who was also awarded the ultimate accolade from the ASA in 1989 and 1990: Australian Songwriter of the Year.

Many of Steve's songs have been recorded and released internationally and he has won over thirty songwriting awards both in Australia and overseas, including the prestigious Pater Award in 1984 for his song Ocean Deep. More recently Steve has composed themes for television and film for Australia and internationally.

In 1993 and 1994, Steve recorded two albums with Graeham Goble, founding member of The Little River Band, the first of which, Nautilus, produced three singles in Europe, whilst the second, Stop, reached No.16 in Germany and Scandinavia just two weeks after its release.

In 1995, Steve's original band Tempted recorded and released a self titled CD featuring ten tracks, all of which he co-wrote, sang lead vocals and played guitars on. This album sold steadily in America.

Steve was then recruited to become lead singer of The Little River Band in 1996, following on from Glenn Shorrock and John Farnham. During the next four years he appeared in more than 500 performances with the band.



Photo: Stage shot of Steve performing with The Little River Band

While at home in Australia, Steve performs extensively in many venues: from hotels and showrooms to concert halls. He has performed five times at the MCG for VFL Grand Finals.

He also sang on the Sydney 2000 Olympics album and performed a song for the opening ceremony.

That year he wrote the score for a Hollywood movie entitled *I Just Draw* which was released in 2001. In early 2001, Steve released his first solo album, which was a blend of pop and R & B, and is available on-line at www.stevewade.com and www.planetmg.com.

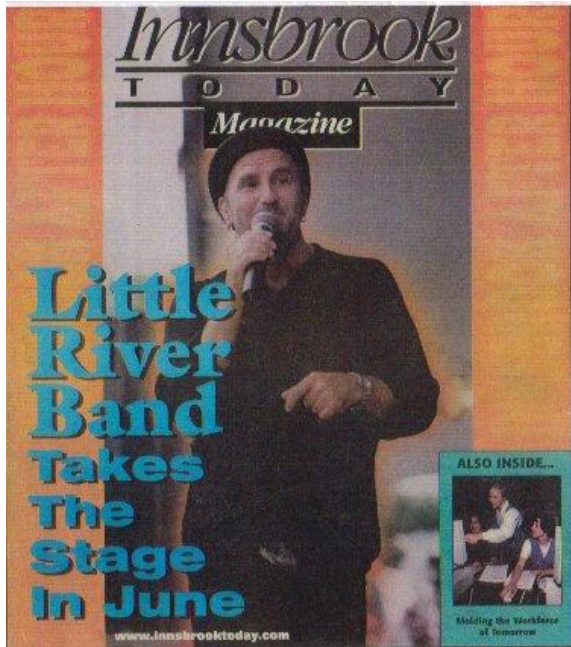
The 2002, Steve produced the theme to the television show *Neighbours*, and composed some incidental music for the hit series

His more recent projects include a CD release of *Pealing, Wade & Young*, a collection of favorites from his working trio which features Mick Pealing from *Stars* fame and Gary Young from *Scarecrow*.

Steve also wrote some songs and music for the Channel 9 children's show *Mortified*.

In 2008, Steve was appointed musical director for the *History of Rock* at Hamer Hall (for the 12th year in a row), Artist in Residence at Box Hill Secondary College (lecturing/mentoring the students for a composing/jingle writing project), conducting and directing a 75 piece choir at the annual *Spectrum* concert also at Hamer Hall and lastly sitting in on Lead vocals for the Channel 7 hit show *Dancing With The Stars*.

Steve is one of Australia's most sought after session musicians. An accomplished songwriter and vocalist, his voice has been heard on television commercials for Telecom, Myer, Triple M, Mars, Nescafe, Ford, Eastcoast, Milo, Hungry Jacks and Nissan, just to name a few.



As a session musician, his list of credits is even more substantial. Steve shared backing vocals with Tim Finn on Yothu Yindi's Treaty and has sung on no less than 50 Australian albums. He has worked either live or in the studio with such artists as Hall & Oates, Chuck Berry, Starship, ELO, John Farnham, Kylie Minogue, Southern Sons, Lisa Edwards, Debra Byrne, Joe Camilleri, Tina Arena, Rick Price and Andrew Strong (The Commitments), Chicago, The Doobie Brothers and Michael McDonald.

A regular on TV's Hey Hey It's Saturday, The Midday Show, Good Morning Australia and I.M.T, Steve has also performed vocals on soundtrack albums for motion pictures such as, Muriel's Wedding, I.Q (starring Walter Matthau) and Police Rescue, whilst his television credits include Halifax, Mission Impossible, Neighbours and The Comedy Company.

It's been a great career for Steve but there's more: anyone who watched **The Voice** on television on 15 April 2013 would have seen Steve perform one of his songs. It was a great performance in which Steve showed everyone that he has still got when it comes to singing.

Unfortunately, The Voice got it wrong again, and Steve didn't progress any further. But I guess that's just show business.

Photos: (above) Magazine cover of Steve, as lead singer with The Little River Band and (below) another photo of Steve with his Rudy Brandsma Award.



And while we're trawling through the ASA archives, we thought that we would finish our story on Steve with a re-print (on the page below) of an article from the December 1996 edition of The Australian Songwriter, written by former ASA President Marie Murphy.

Steve Wade finds success in the US



LRB outside NBC Studio in New York after their appearance on the Today Show. L to R: Steve Housden, Peter Beckett, Steve Wade, Katie Couric, Tony Sciuto, Derek Pellici and Hal Tupeae.

We recognised the talent of member Steve Wade a long time ago and have wondered, more than once, why that talent appeared to be largely overlooked by both the recording industry and the media in this country. Steve, highly respected by his peers, has long been in demand for session work, etc, and has had little problem in finding gigs. However, wider acknowledgement has been slow in coming. Not so in the heartland from which the universal power of music came - the U.S.

There they have not been slow in recognising - or acknowledging - a voice and musicianship capable of holding its own on the world's stage.

Steve has been touring America with the Little River Band, and was amazed to find himself being treated like a star over there. The Americans, despite the multitude of talent in their country, do not take it for granted. The generosity and warmth of the support encountered can be a shock for someone used to the great Aussie lethargy in heralding its own.

I have had a profound respect for Steve for as long as I've known him and have often sang his praises in past articles. He does everything right. He works hard and approaches everything with a dedicated professionalism. I have never, in my experience, known him to miss a gig or even be late for one. He has never failed to return a phone call or respond to a call for help and I have never known his manner to be anything other than friendly and warm. On top of all that he's got a great voice, is an excellent musician and is a gifted, prolific songwriter. Just the sort of person we need to help develop and strengthen the industry here and just the sort of person we're in danger of losing! We're proud of Steve and pleased that both he and LRB are receiving such a great response in the US. We know he'll run with anything that comes his way, but there's a part of us that can't help crying, just a little, with knowing that he had to go across an ocean to be recognised as having the right to share a stage with the likes of Hall and Oates!

By MARIE MURPHY

James Linderman: A Good Kind of Stress



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

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

This is the second in a series of articles on songwriting that James has kindly allowed us to publish:

“What we communicate to our listeners with our lyrics has as much to do with “how we say it”, as it has to do with “what we say”.

Like in a conversation, our tone, inflection, pitch, decibel level and general attitude will influence the impression we leave on our listener and therefore completely influence the impression they will have of our art, especially our songs lyric and its message.

When it comes to impacting the listener, one of the most important, yet underrated elements in lyric writing, is the placement of the stress syllables.

A stress syllable is the location of the strongly accented beat in the rhythm of a phrase.

The stress is often placed where there is a chord change and is also commonly found on the first and third beats of the bar or the second and fourth beats of the bar.

If we use an underline to denote the stressed beats it would look like the examples below and we would use more volume and emphasis to make the stressed beats dominant.

1 2 3 4 or 1 2 3 4

It might seem like the simplest thing in the world to just place the important words on the stressed beats assuming that the less important words would naturally be left to the weaker locations and the job of placing the stresses would be done... sadly it is not so easy.

It all depends on exactly what specific words in our lines help to emphasize the message we are trying to express.

Consider the impact of the following example by reciting it aloud and determining its precise meaning and emotional power based on the stress placement

1 2 3 4 1 2 3 4
She never even gave me a second look

When you stress "she", which is the subject in your phrase, you are telling your listener that it is imperative that they know you mean "she" and no one else. The same is true of the stress on the word "me", meaning me and no one else.

If this is what we want to communicate in this line then the stresses will communicate that perfectly to the listener, but if we are actually trying to express the hurt of being passed over in this phrase, then the stress need to be shifted away from subjects and objects and onto verbs, or action words and the quantitative or qualitative adverbs.

In other words, any words that express an action or measure the amount of an action will induce the greatest emotional response in the listener in this kind of phrase.

Read this example aloud and see how much more impact it has in expressing this hurt.

1 2 3 4 1 2 3 4
She never even gave me a Second look

By shifting the phrasing over the count in this way we also get to put a stress on the word "second" which is a quantitative word that has some emotional value as well.

From the start of this phrase we can appreciate that "never" is a great, quantitative measurement word because it is so absolute, and therefore emotionally charged.

"Gave" is a powerful emotion word and we might use it as a bookend word for our next line by writing the word "stole" into it. Here is an example,

1 2 3 4 1 2 3 4
She never even gave me a second look

1 2 3 4 1 2 3 4
But with every glance I stole that night I read her like a book

Also notice that there are words in our example that precede the first beat of each of these lines.

In musical terms these are called *anacrusis* and to make these preceding words fit there will have to be a restructuring of the rhythm of the melody and we may also have to rework the pitch selections because we will help emphasize the stress syllables by singing the highest pitches of each phrase there.

Four well known artists that instantly come to mind who are exceptional at stress placement, and the alignment of all the supporting words in a phrase would be Sting, Joni Mitchell, Jann Arden and Alanis Morissette.

Some artists that are just as skilled at this, that would be worth checking out would be Suzie Vinnick, Wendy Lands, Blair Packham and Michelle Rasky.

I'm also working on getting good at it too.

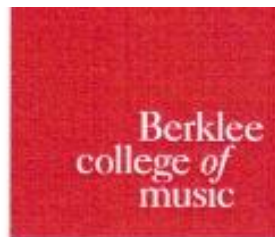
Another essential element of songwriting that helps to maximize the emotional impact of the lyric, is to make certain that the lyric, the melody, the rhythm, the tempo and the chord progression are all moving the song forward in a single unified direction.

When all of the elements of a song are all working together, and the most powerful words are being stressed, there is no telling what kind of incredible effect songs can have on listeners and how powerful the listener's enthusiasm will have on how we write and, ultimately, on the personal and social impact of our art.

That is the best use of stress I could ever possibly imagine."

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



James Linderman
Berkleemusic Ambassador
jlinderman@berkleemusic.com

www.berkleemusic.com

ASA Member Profile: Cill Van Der Velden



A few years ago, ASA member Cill Van Der Velden, decided to write a musical or two. She doesn't read or write musical score, but she thought a musical wouldn't be too hard to organise.

She teamed up with local friend, from the old Black Diamonds (no less), and so was born a 2 hour show titled Angelina's Portrait. Cill wrote the story and all the lyrics for the 27 songs and Brian Wilkinson wrote all the music "in his head". Cill asked her friends to be in the show, whether they had sung before or not.

Without any funding, but lots of input from lots of people, this beautiful project enticed over 1,000 people to come and see it. Cill produced Angelina and had a film made of it, plus a CD with 15 of the songs. It was

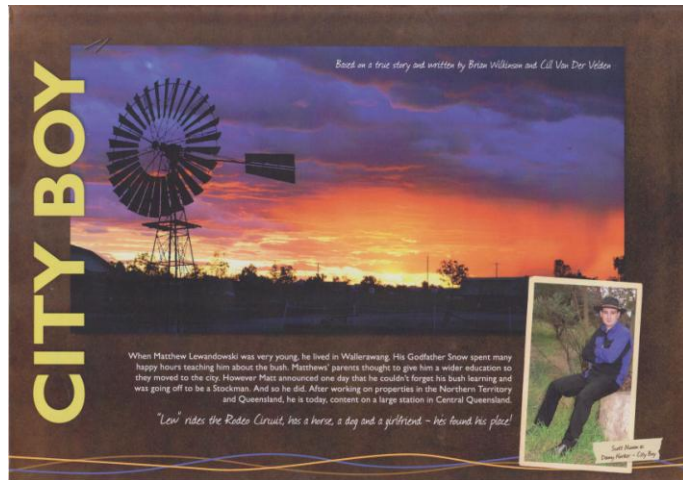
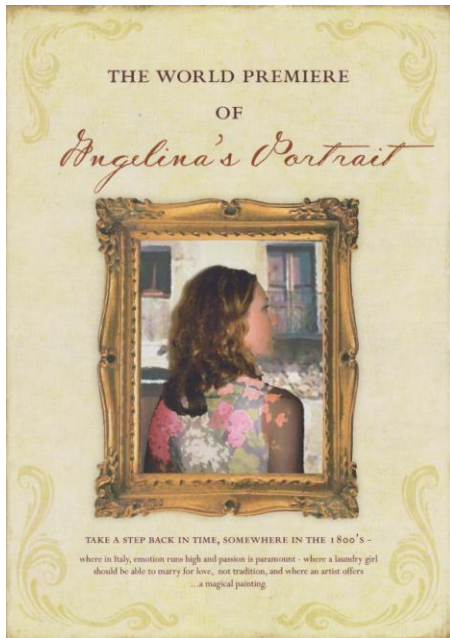
such a wonderful event that it's written up in Parliamentary Hansard and she's noted as a "Community Activist".

Cill then decided that Angelina's Portrait couldn't be a 'one off' show, so she set to work on City Boy with exactly the same team of friends. Another 1,000 audience members fought for seats. There were another 27 songs (just by coincidence), and another video and a 15 song CD were produced. Cill and Brian are now mulling over just one more.

Cill continues to write lyrics at a furious pace and has about 300 in her collection now. For the last 6 years in a row she has made the Top 10 category in the Lyrics Category of The Australian Songwriting Contest and has made many new friends along the way. She goes out of her way to spread the word about the ASA and to recruit new members.

From the list of the ASA's well known and respected judges, Cill has made firm buddies with Jeff Cripps from A Sharp Studio where she initially randomly chose to have some recordings done. Two of the three songs she recorded there with friends made it to both 2nd and 5th Place in Oz Song International a couple of years ago. Another of Cill's songs gathered momentum to the semi finals in the ISC against Casey Chambers.

In the USA Songwriting Competition, her other singing partner Bob Sutor, performing her work, has twice placed Highly Commended in a very very large field.



Posters for Cill's musicals: (left) *Angelina's Portrait* and (above) *City Boy*

Mike Pinder of Moody Blues fame noted one of Cill's Songs from the *City Boy* musical as worthy of an Honourable Mention, and in 2009 in the American Song Of the Year Contest, she was awarded Runner Up out of over 15,000 world-wide entries.

Cill is quick to point out that in her humble opinion it all reads very well but she is fervently seeking that elusive first place in just one arena and will pursue that dream.

Cill has a great love of her percussion and at many local area festivals has been known to brandish her pink bejewelled largerphone with gay abandon. Simply Bushed allow her a guest spot at Music In The Mulga.

At these festivals, she and her husband often organise and give their time freely to the Walk Up Stage where they are passionate about giving special attention to the youngest performers, some of whom have stepped up the ladder after being helped along a little. Cill says her greatest achievement so far has been being asked to write a School Song for a local Lithgow School which was presented at a major event attended by the Minister for Education and various dignitaries.

Cill has progressed to writing melodies for some of her work and tries hard to find time to practice more on her beautiful electronic Auto Harp, but prefers to give more attention to her set of drums.

She likes to tell the story of when the drum kit was first delivered. The young courier asked "For Your Son??" Cill's reply was "No, for a mid life crisis."

Her other favourite quote is that she has been with her husband since she was 12 years old 'cos she's really proud of that. She's written a story about their life together, focusing on the years after his return from the Vietnam War. It's a bit of a political hot potato, so she'll just sit on it for a while yet although Australia's foremost "Futurist" has voiced a real interest in Cill working on it with him.



Many of the poems she writes have a strong anti-military theme and she often has a chance to recite them at various events which appeases her sorrow that at 15 when she was engaged she was too young to be well informed about the Vietnam War, so she endeavours to keep the protests that she has since formulated, loud and intense.

One day she plans to make a serious approach to some publishers about her children's stories which are fabulously illustrated by her school friend Susan Hundy.



Cill runs a songwriters night in her hometown of Portland NSW once a month and encourages everyone to have their 15 minutes of fame. In the meantime she said she'll just keep trying to get famous before she dies.

Photos: (top) Cill with husband Snow to the right and two members of Mad Cowboys Disease and (below) Cill receiving a Top 10 placing in the Lyrics Category at the 2012 National Songwriting Awards.

Prior to editing this article, Cill received some real 'dream come true' news on not just one, but two fronts.

Firstly, Dorothy-Jane 'DJ' Gosper - award-winning songstress and Australia's Queen of the blues-harp - informed Cill she has just finished recording a song 'Shake Don't Stir'. The verse and other lyrics for 'Shake Don't Stir' are from Cill's self-penned piece 'James'.

Cill met DJ a few years ago and has gone to as many of her shows as possible never really daring to trust that one day the handful of lyrics she handed DJ would result in a recording. Cill has held DJ in the highest esteem, telling the ASA that this performer is one amazing talent. It is anticipated that 'Shake Don't Stir' will be on Gosper's soon-to-be-released album 'Woman on the Run'.

Secondly, Kevin Kelly from the Irish Fraternity both in Sydney and abroad has recorded Cill's follow-up version of The Fields of Athenry. It's not out yet but both Kevin and Cill hope fervently that this follow-on story to very iconic Irish Ballad will be just as loved as the original. Kevin has vamped it up and given the original melody a whole new feel with a drum beat that it is impossible not to tap your feet to.

To see some of Cill's lyrics and poetry, go to her website www.cillvandervelden.com.

ASA Member Profile: Sami Cooke



Sami Cooke is a 17 year old singer/ songwriter from Young NSW, who is being recognised not only for her high quality vocal ability, but for her songwriting, having won major awards in both areas.

This year's Tamworth Country Music Festival was a wonderful experience for Sami. It was an extremely busy time in which she performed in over 28 shows in 12 days.

Her main aim for 2013 was to become known in Tamworth prior to the start of her tour there in January 2014, and her album launch.

Photo: Sami and friend on the farm at Young NSW

Sami achieved this goal through sheer hard work. She appeared in many shows, but just as importantly, won many awards in Talent Quests held during the festival including Over-All at the Mt Franklin Talent Quest. The awards were for her vocals (CCMA & Manila) and her original song One Thing Left, which she wrote about her great grandfather's life. 'When I wrote this song I never thought how many other people would relate to his story. It's exciting when I am singing at a club or festival and people ask me to sing it as a request'.

One of the highlights for Sami this year was being able to work on the Tamworth Festival Radio Station as a Co- Host with Paul Rowe. This was possible due to Sami being a radio presenter with her own show on 2YYY 92.3FM Young. This is the second year that Sami has worked on the Festival Radio and she enjoys the opportunity to interview many Country Music artists.

Possibly the most exciting experience of the whole Tamworth festival was being on the Red Carpet at the Golden Guitar Awards as a journalist for the Young Witness Newspaper. Her article, "12 days of Tamworth", was later published in the paper. As a reporter and singer, Sami enjoys meeting some very well known people.

The Tamworth festival experience is a not-to-be-missed opportunity for singers and bands, and Sami plans to be up there at the mid-year Hats Off To Country festival to set up some more opportunities for January 2014.



Sami loves performing and is a regular Entertainer/Guest Artist at many festivals, clubs and pubs around NSW and the ACT. She sings a mix of her own originals and well known cover songs tailored to suit her audience.

As this is Sami's final year of high school, she has been paying attention to her school work in order to achieve good marks and further her studies in Marketing & Music Journalism in 2014. She will

also start her Australian Tour at that time. Her new album, currently being recorded in at Derwent Studio in Canberra, is due for release in January 2014 in Tamworth.

This will see the culmination of many years of hard work for Sami who has been dreaming of a full time career in the Australian Country Music industry.

The first single to be released from the album is called Click of Her Fingers and is available on iTunes/CD Baby and other sites. It has been given good air time on radio stations around Australia and overseas. 'It's an amazing feeling when you turn on your radio and you hear your song' says Sami.



Photos: (top) Sami performing at Tamworth 2013 and (below), the photo that every Young (excuse the pun) music reporter wants: Sami with Lee Kernaghan, also at the Tamworth 2013

What does Sami do in her spare time? She loves living in the country on her family's goat stud and learning new music or writing new songs.

Visit Sami's web site to see all her up to date information www.SamiCooke.com.au.

Visit SAMI's YouTube Channel with over 100 videos of Sami singing and her media interviews <http://www.youtube.com/user/coyote921996?v=G29v1x2yYAU&lr=1>.

This is the link to Sami's first official music video of her first single release Click of Her Fingers <http://youtu.be/BVhcEM9NA94>.

Sami has a wonderful following on Facebook page now with over 800 'likes' with many of her FB friends attending her gigs: <https://www.facebook.com/pages/SAMI/106270052801008>.

ASA Sponsor Profiles



The ASA would like to thank **Radio 4BC Brisbane** for its assistance in producing the radio advertisements for the annual Australian Songwriting Contest. Each year, Radio 4BC Brisbane produces 30 second radio ads for the ASA which are aired on radio stations across Australia.



MusicNSW is the Peak Body for Contemporary Music in NSW. It is a not-for-profit Industry Association set up to represent, promote and develop the contemporary music industry in New South Wales in addition to managing a number of Music Development projects.



The Entertainers are corporate entertainment specialists. They specialize in booking quality speakers, MCs, bands and entertainers for events and corporate functions to make your event a resounding success.



With a legacy that stretches back to the birth of Rock n' Roll itself, **RotoSound** has been manufacturing the world's finest music strings for more than 50 years. RotoSound manufactures electric, bass and acoustic guitar strings as well as orchestral strings. They also sell accessories such as tuners, cables and capos. Local distributors **Intermusic** can be contacted online at www.imd.com.au or by phone on (03) 8336 6308.



Ace Mastering provides a full range of audio CD mastering services and offers a free mix evaluation of your track. Ace Mastering will also record your events including conferences, school concerts and awards nights. Contact Ace Mastering online at www.acemastering.com or by phone on 0412 103 475.

Members News and Information

1. ASA Member James Hampton meets Burt Bacharach

ASA Member James Hampton wrote to us recently with a great story: "Just getting in touch to let you know that winning the 2011 songwriting contest was a huge buzz for me, and opened some doors. It even helped me to meet one of 20th Century's greatest songwriters, Burt Bacharach."



Photo: James Hampton (left) and friends with the great songwriter Burt Bacharach.

"Burt Bacharach is one of my biggest songwriting heroes. I've loved his music for as long as I can remember but I never could have dreamed that I would meet him and shake his hand.

I was fortunate enough to meet the tour manager of Burt's 2012 Australian tour at Burt's Melbourne show. I told him how much I love Bacharach's songs and also mentioned that I was a songwriter and told him of my songwriting achievements including winning the pop/contemporary category of the Australian Songwriting Contest.

After our chat I was given 3 backstage passes, I couldn't believe my luck! I went backstage after the show and actually hung out in the green room with the amazing musicians who performed with Burt on the night and heard their stories of touring and artists they had worked with including Frank Sinatra and other music legends.

Meeting Burt was such an exciting experience. Burt had a sparkle in his eyes and was softly spoken as he talked about his long-time friend and collaborator Hal David who was very ill at the time. I had the opportunity to tell Burt how much he has inspired me as a songwriter and gave him a copy of my album 'Decent People' as his music influenced my songs 'Win Back Your Heart' and 'Summer Gone By.' He said he looked forward to listening to it on the flight back home and he gave me and my friends some free tickets to his second Melbourne show as we are all such big fans.

Chatting to Burt made me think about the importance of the marriage between lyric and melody and finding the right person to collaborate with. The second show was just as polished and exciting as the first and it was an honour to spend some time with one of the greatest songwriters of the 20th Century."

2. Nicola Milan's new Album, "Forbidden Moments"



Perth based jazz artist Nicola Milan is about to release her debut full length album "Forbidden Moments". **Mike Cardy**, ASA Regional Coordinator in Western Australia, caught up recently with Nicola to talk about the new album and her songwriting in general.

Mike: Did you grow up in a musical family?

Nicola: No, not really. My mum played the organ but I got into music at infant school playing recorder. I then started playing piano and eventually played in bands at high school and university.

Mike: Were you always into jazz?

Nicola: No, not at all. I got into jazz quite late - about 2006. I was studying classical piano but did not enjoy reading music and used to play a lot by ear. I found myself adding improvisations to classical pieces like Bach. As I played and improvised I came across jazz and felt that I had found the space where I belonged. It just seemed a really natural way for me to write and play.

Mike: Jazz is such a wide genre. How would you describe your style?

Nicola: Jazz so often is either hoppy jazz or trad jazz. I see mine very much in the middle - an easy listening jazz that, in its own way, pushes the boundaries at bit.

Mike: Your new album is "Forbidden Moments". It has ten tracks. How did you choose the songs?

Nicola: I was fortunate in that I had a lot of songs to choose from. I felt that these ten all moulded together to create a really good feel for the album. I think that the feel is reflected in the title - "Forbidden Moments". I am very happy with the songs and how they have come together. I am particularly excited to include a tango called "The Scent of Her Perfume". Ashley Arbuckle's violin solo tells the story of lost love and despair with melodic lines that are just beautiful.

Mike: Are they all Nicola Milan songs?

Nicola: Yes, they are all my songs - songs that I have played live for quite some time. When I write songs I find that playing them live for a while helps them to mature. That maturing process of playing songs live often adds the richness and depth to the songs as changes and improvements are made over time.

Mike: How did you get into song writing?

Nicola: I don't know really remember getting into writing as such. I have had a creative streak, writing poems and drawing little cartoons for as long as I can remember. That sort of progressed into writing songs and now I write constantly. I am always recording ideas - lyrics or melodies - on my phone. And I have a huge file of ideas that I go back to all the time.

Mike: Do you have a process for writing songs? Where do you get your inspirations?

Nicola: No I don't have a process at all. To me it is all about the emotion. I have to be in a space emotionally to write songs. When I do it is different all the time. Sometimes I will get a idea for a lyric. Sometimes I will hear a musical piece and that all give me inspiration. When I get an idea it can be all consuming as I work my way through the song.

Mike: Do you write quickly?

Nicola: It depends. Some songs take a year to write, others I have written in a day. Whatever the case they all need to mature and, as I said earlier, by playing them live I can add those all-important finishing touches.

Mike: What process did you use to record the album?

Nicola: We recorded most songs live in the studio, and then added the vocals and some other instruments. I really enjoyed recording that way. Jazz is very much a "feel" type of music and recording live gives the music a warmth that comes with the little nuances of instruments interacting live. It suits my style of music perfectly.

Nicola will launch "Forbidden Moments" at Kulcha Fremantle on Friday 10 May. Go along and support this excellent WA singer / songwriter and her great band. You won't be disappointed. Doors open at 8pm. Tickets are **\$10** for Kulcha members, **\$15** pre-sale through Kulcha and **\$20** at the door. You can buy a copy of "Forbidden Moments" at the release, at community record stores and through the usual on-line outlets.

3. Senator Lee Rhiannon's "War on Music"



Many people would know Lee Rhiannon as the Greens Party Senator for NSW in the Australian Parliament. She is one of those people that you either like or hate. Known as "the Stalinist heart of The Greens" for her sometimes controversial pro-communist views, she just seems to attract controversy, mainly of her own making.

It seems now she now hates music, or more precisely the "noise" being generated by the Play Bar in Surry Hills NSW, adjacent to her electoral office. It seems that she works late at night and on weekends and doesn't like the background noise from the venue.

One could speculate as to whether she is using her position to get her own way.

Leichhardt Mayor Darcy Byrne has once again leaped to the defence of music, releasing the following statement on 16 April 2013:

"Greens Senator Lee Rhiannon's has stepped up her campaign against a small bar and live music

venue in Surry Hills. Last Friday Senator Rhiannon lodged her fifth official noise complaint about Play Bar, a small bar located adjacent to her electorate office in Surry Hills.

"Lee Rhiannon's war against small bars and live music in Surry Hills must come to an end. The Senator's ongoing, vexatious complaints conflict with her stated support for small bars and are in danger of sending this nascent live music venue to the wall" Leichhardt Mayor Darcy Byrne said.

"Senator Rhiannon established her office in Surry Hills to bring a trendy veneer to her political persona but has since dedicated herself to shutting down what makes Surry Hills a cool and interesting place.

"Since February when Play Bar opened to the public Rhiannon has launch five official complaints, most of them at night time. The solution to this problem is for the Senator to go home for a cup of tea not for Surry Hills to shut down."

"An emerging live music coalition is fighting to get the industry moving and deliver our City's first live music precinct on Parramatta Road but Lee Rhiannon is trying to grind it to a halt."

Play Bar V Lee Rhiannon Facts:

1. Since last Friday Play Bar has been subject to a noise abatement direction by the City of Sydney at the instigation of Senator Rhiannon. They are under threat of being fined \$3300 if the Senator complains again
2. Senator Rhiannon has launch five separate complaints against the bar since it opened for business two months ago
3. Musicians employed by Play Bar and in residency there have repeatedly lost gigs as a result of complaints from the Rhiannon".



The owner of Play Bar said he was forced to reduce noise levels to 'about as loud as an iPhone speaker can go' by the City of Sydney Council after a complaint from Senator Rhiannon, whose electoral office is in the same building.

Photos: (left) Senator Rhiannon's electoral office in Surry Hills and (below) the interior of the Playbar (article photos by Janie Barrett, Katherine Griffiths and Dallas Kilponen).



Daniel Robertson said he was told the sound produced in the venue was in breach of offensive noise laws, even though it was at a level approved by the council.

"The music was turned down to a level that the Senator, not the inspectors, deemed acceptable, leaving people's voices being too loud," he said. "A solution offered was to ask our patrons to talk quietly to each other in the bar."

It is the latest episode in a long-running dispute between Playbar, which opened in February, and Senator Rhiannon, who has been accused of trying to shut the venue. In response, supporters of the venue

have been waging an increasingly abusive social media campaign against the Greens senator.

Mr Robertson said efforts were being made to remedy the problem.

"I do not think, though, that her office is aware of what her actions against our business are actually doing," he wrote on the bar's social media site. "We have to shorten staff hours, cancel musicians, and stand to lose the business."

Senator Rhiannon said she was an enthusiastic supporter of the legislation that allowed small bars such as Playbar to exist, and encouraged the creation of more live music venues. But she often needs to work at night and at weekends, when the bar is open.

4. APRA's Song Summit presents "Three Wise Monkeys"



SONG SUMMIT, VIVID and JMC present

3 WISE MONKEYS



**\$120 for 3 days or
\$50 for 1 day**

When: Tuesday May 28, Wednesday May 29 and Thursday May 30

Where: JMC Academy Auditorium, 561 Harris Street, Ultimo, NSW

Time: 1pm - 6pm

How much: \$50 a day or \$120 for 3 days

Three Wise Monkeys gives you direct access to three international music industry experts in a national travelling program. The workshops will develop three important facets of your career as a songwriter: **Tom Jackson** on live performance, **Ralph Murphy** on songwriting and **Ariel Hyatt** on promotion.

TUESDAY 28 MAY - Hear No Evil: The Art of Songwriting with Ralph Murphy

Hone your songwriting skills with Ralph Murphy, who has been successful for five decades, consistently charting songs in an ever-changing musical environment. Add to that his platinum records as a producer and success as the publisher - and you see a pattern of achievement based on more than just luck.

WEDNESDAY 29 MAY - See No Evil: The Art of Performance with Tom Jackson

World renowned music producer Tom Jackson, shares his expertise in the art of performing live. He has worked with hundreds of artists in nearly every genre, including major acts like Taylor Swift, The Band Perry, Jars of Clay, and others, along with countless indie artists and bands, giving them a foundation and direction to define their unique voice and style to showcase their talent. *'You are only hurting your music career if you are not listening to what Tom Jackson has to say about your onstage performance.'* - Derrick Ross, Slight Music

THURSDAY 30 MAY - Speak No Evil: The Art of Promotion with Ariel Hyatt

Learn the art of online promotion with Ariel Hyatt. As the founder of the successful Cyber PR firm and author of three books on social media and marketing for artists, Hyatt's groundbreaking PR methods will initiate you into the ever-growing world of digital PR.

For more information on this national event, head to the **Song Summit** website www.songsummit.com.au



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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!).

John Casey is a lyricist who is looking for a musician to help set some of his lyrics to music. If you can help, please contact John on cca02897@bigpond.net.au.

Festivals Round Up

4 May 2013	Groovin The Moo- Bendigo	Bendigo VIC
5 May 2013	Groovin The Moo- Townsville	Townsville QLD
11 May 2013	Groovin The Moo- Bunbury	Bunbury WA
23 May 2013	Blues On Broadbeach	Broadbeach QLD
25 May 2013	Bass In The Grass	Darwin NT
31 May 2013	Denmark Festival Of Voice	Denmark WA
7 June 2013	Melbourne Int. Singers Festival	Fed. Square Melbourne VIC
8 June 2013	Darling Hbr Jazz & Blues Fest.	Darling Harbour 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

The Load Out

Last month, we profiled a group of musical artists who died all too young at the age of 27. This month, we would like to look at another milestone for artists' longevity, and celebrate the lives of some of those artists who survived the age of 27, only to die at the still-too-young age of 58. **The 58 Club:**



From top to bottom, left to right: **Barry White**, US singer/songwriter, 2003; **George Harrison**, singer/songwriter and guitarist with The Beatles, The Travelling Wilburys and solo, 2001; **Bruce Palmer**, bass player with Buffalo Springfield, 2004; **Dottie West**, US country singer, 1991; **Milan Williams**, keyboard player with The Commodores, 2006; **Gary Moore**, singer and guitarist with Thin Lizzy and many other great bands, 2011; **Luther Allison**, American blues guitarist, 1997; **Fela Kuti**, Nigerian born musician and composer, pioneer of Afrobeat music, 1997; and **Chas Chandler**, bass player with The Animals and later Jimi Hendrix's manager, 1996.

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.



Dynamic Music



CMC Productions





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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.

Contact Us

Mail: Locked Bag 18/178 Newtown NSW 2042 Australia

Phone/Fax: (02) 9516 4960

Email: asanationaloffice@asai.org.au

Website: www.asai.org.au

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

Youtube: www.youtube.com/austsongwriters

Patron: Glenn A Baker

Life Members:

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

Directors:

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

Regional Co-Ordinators

Trevor Shard	Melbourne Vic	trevors@asai.org.au
Pete Sheen	Ballarat Vic	petes@asai.org.au
Matt Sertori	Hobart Tas	matts@asai.org.au
Mark Ellis	Sydney NSW	marke@asai.org.au
Chris Whittington	Newcastle NSW	chrisw@asai.org.au
Mike Cardy	Western Australia (Perth)	mikec@asai.org.au
Melinda J Wells	Rural & Regional QLD	melindajw@asai.org.au
Hugh Brown	Brisbane QLD	hughb@asai.org.au

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

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