# The Australian Songwriter

Issue 89, October 2012

First published 1979

## The Magazine of The Australian Songwriters Association Inc.

---

In this edition:


- Chairman's Message
- Editor's Message
- First Round Winners in the 2012 Australian Songwriting Contest
- 2012 National Songwriting Awards Night Announcement
- ASA Member Profile: Brothers3
- ASA Member Profile: Nicola Milan
- Peter Garrett's "Labor Loves Live Music" Campaign
- Ten Keys To Unlock Creative Songwriting: Part 4
- Sponsors Profiles
- The Right to Protest through Music and Art
- ASA Member Profile: Magdalena MacDonald
- ASA Member Profile: Kathy Coleman
- Member News
- Festivals Roundup
- The Load Out
- Official Sponsors of the 2012 Australian Songwriting Contest
- About Us:
    - Aims of the ASA
    - History of the Association
    - Contact Us
    - Patron
    - Life Members
    - Directors
    - Regional Co-Ordinators

## Chairman's Message

To all our valued ASA Members,

Welcome to the ASA October 2012 e-mag.

We at the ASA are getting very excited as the results of Song Contest 2012 are starting to take shape. The next couple of months leading up to our Awards Night will be frantic, but come Wednesday 12 December we will be looking to put on the best Awards Night ever. It will be AWESOME.

In the meantime our Vice Chairman/Financial Officer/Editor and all round good guy Alan Gilmour has put together this exciting e-mag. It is packed from start to finish with informative information on and for Singer/Songwriters and will whet your appetite for all the upcoming live activity.

Remember, if you are a Songwriter you should belong to the ASA.

See you at the Wax Lyricals.

Denny Burgess
Chairman

## Editor's Message

It's great news that the First Round of judging in the 2012 Australian Songwriting Contest is now complete. First Round winners have already been notified by email. Congratulations to those who have made it through to the second round of judging.

We have further good news on the 2012 National Songwriting Awards Night which will be held on Wednesday 12 December 2012 at the usual venue at The Wests Ashfield Club in Sydney.

In this edition we also have member profiles on Brothers3, Nicola Milan, Magdalene MacDonald and Kathy Coleman.

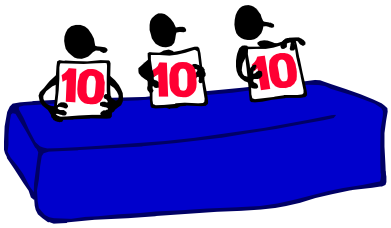
Due to space constraints we have held over some articles to later editions of the magazine.

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 contributions via email to the Editor at alang@asai.org.au.

Cheers,

Alan Gilmour

## First Round Winners in the 2012 Australian Songwriting Contest




The First Round winners in the 2012 Australian Songwriting Contest have been sent email notification of their success. The list of winners is unfortunately too large to publish here but congratulations nevertheless to everyone who has made it through the First Round of judging.

The Second Round winners (Top 25 in each Category) will likewise be notified by email by the end of October 2012. Their names will be published in next month's edition of the magazine and will appear on the ASA website.

## 2012 National Songwriting Awards Night Announcement

The date of the National Songwriting Awards Night has been confirmed. It will be held on Wednesday 12 December 2012 at The Wests Ashfield Leagues Club in Sydney. Described by Michael Smith from The Drum Media as "a glittering music industry event", we encourage your attendance!

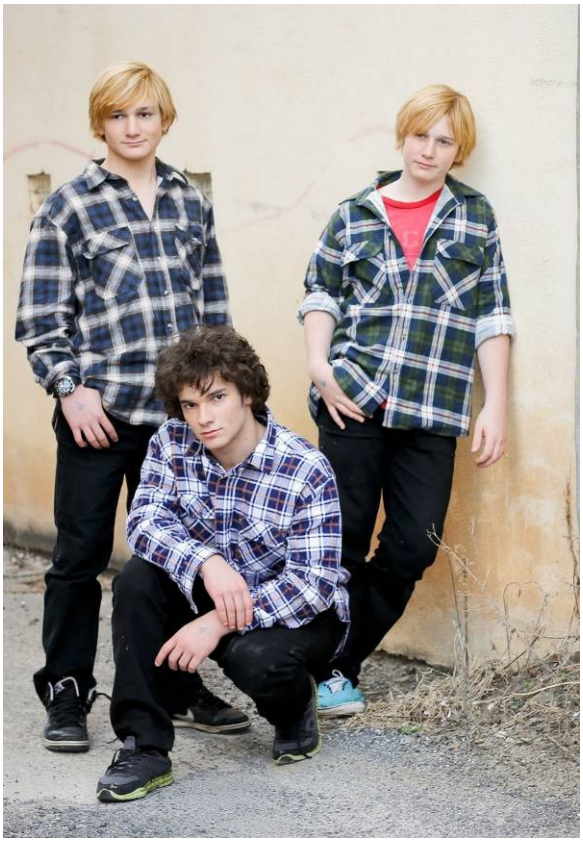
It will be a fantastic networking night, and those who are there will be the first to know the Top 10 placings and hear the winning songs from this year's contest.

There will be a special guest interview, as well as a live performance by the well known Australian songwriter who will be inducted by Glenn A Baker into the Australian Songwriters Hall of Fame. The name of this artist will be announced shortly and will follow in the tradition set by previous recipients Steve Kilbey (The Church), Ross Wilson, Russell Morris, Brian Cadd, The Angels, LRB (Glenn Shorrock, Beeb Birtles and Graehame Goble) and The Easybeats. Epic moments and huge fun guaranteed...don't miss your share of the action on this night of nights!!!

The ticket price includes dinner and drinks all evening. Early bird tickets are available until the end of October at $95 each (full price is $110). The discounted price for ASA Members is $85 per ticket.

Please book by emailing us at asanationaloffice@asai.org.au. Please include guest names, any seating or food preferences, plus your intended method of payment: i.e. credit card or cheque/money order.

# ASA Member Profile: Brothers3



**Brothers3:** Shardyn, Tayzin and Makirum (16, 15 and 14 years old respectively) burst on to the music scene two years ago and since then they have been performing and collecting awards, proving that their youth is clearly no barrier to success!

With the backing of Alita Fahey and their father Colin they have become Country music teen sensations and are quickly climbing the ladder of success.

Brothers3 perform original traditional country, folk and blue grass music. Their music video clips Where the Eagles Fly, Wattlefire, Leaving Home Now and Road to Carcalgong (directed by Golden Guitar winner Ross Wood) are seen regularly on Foxtel's Country Music Channel and the Auroa Channel.

The boys music is also on regular rotation on radio stations across Australia and Internationally. Brothers3 sing sophisticated harmonies and play (and swap) banjo, guitars, mandolin, keyboards, bass, trumpet, clarinet, harmonica and more. All three are also trained in Celtic Reel and Hillbilly (workboot) Tap.

The boys have worked on stage and screen with Hugh Jackman, Warren Williams, Darren Cogan, John Williamson, Sara Storer, Graham Rodger and many more music legends. From The Boy From Oz to Home and Away, All Saints and Happy Feet to Opera Australia productions and the bush musical Quambatook, the boys are already experienced multi-media performers.

The boys split their time between Sydney's inner west and the family farm on the NSW Central Western Slopes. They have released 3 albums, Where The Eagles Fly, Wattlefire and Australia. They are currently working on album number 4.

Already they are winners of Australian Country Music People's Choice Awards for 2012 and 2011 for Best Band, winners of the 2012 Tamworth Songwriters Association Best Children's Song for Tony's Farm, winners of the Australian Country Music People's Choice Awards 2011 for Best New Performers and winners of the Independent Music Award 2011 for Best Band.

These three brothers have received many accolades in the Australian country music scene.

Their original songs and wonderful interpretations of well known covers led to three standing ovations in Tamworth 2012. Brothers3 are graduates of the prestigious Country Music Academy in Tamworth.

Special mention must also go to **Alita Fahey** who works alongside Colin and the boys in Brothers3.

Alita has written music and songs for most of her life. She writes individually and collaborates with Colin and the boys.

Alita has sung professionally for many years both in Australia and overseas. Her song Tony's Farm (sung by Brothers3) won a Top 10 placing in the Songs For Children category of the 2011 Australian Songwriting Contest. She is also a recipient of the TSA Songwriters Awards 2012 for Best Children's Song.

Alita was also a runner-up in the USA Songaplooza Songwriting Competition 2012 for her song Vodka and Pen which she co-wrote with Colin MacKenzie.

She has toured extensively on the Cabaret Circuit in Australia and overseas singing country, rock and comedy before the birth of her five children. She is well known for her film and TV roles including Simon Townsend's Wonder World, The Restless Years and The Ossie Ostrich Video Show. She has also had roles on The Restless Years, Sons and Daughters and The Boy In the Bush.

She has worked for many years as a television presenter, writer and director as well as a professional singer/comedian nationally and overseas.

Alita has now recorded some of her favourite country songs on her album The Song I Sang. The album came to fruition at the request of her boys (Brothers3) and includes her new single, the classic Banks Of The Ohio.

Alita has appeared in many Australian films and commercials and went on to form her own production company which specialised in Children's Musical Entertainment and Theatre in Education Shows for schools.

Colin is a part time farmer, part time assistant to two scientists and roadie for Brothers3. He is also a poet (with a published book of his work Leaves in the Dust). A number of his poems have been used in Brothers3 songs.

The boys in Brothers3 have grown up surrounded by music and so it is not too surprising that they have followed a musical path.

# ASA Member Profile: Nicola Milan

Nicola Milan came to our attention in 2011 with her beautiful ballad The Chapter You Wrote In My Life. The song went on to collect a well deserved Top 10 placing in the Ballad Category of the 2011 Australian Songwriting Contest.

Nicola is a multi-talented WA based jazz singer, songwriter and pianist.

Sensual, wistful and blissfully romantic, Nicola's music represents a new sound in the Australasian jazz landscape. She has an impressive three and a half octave range and captivates with her velvety, warm vocals and tempting, thought provoking melodies.

From the gentle sway of the bossa-nova to soaring ballads, Nicola's music is passionate and enriched with a web of emotive lyrical content over a broad palette of improvisation.

"I write the lyrics and melody at the same time. It starts with an emotion and the song builds itself from there" Nicola says of her songwriting methods. It has been noticed how well crafted her work is; beautiful phrases and skilled arrangements which immerse the listener in the message of each story.

"People have always commented on how much they like my singing voice, which is great, but now they are starting to comment on my songwriting which is what really makes me happy".

Here is Nicola's story in her own words:

I have been a songwriter for as long as I can remember. In Primary School I would take a Chopin or Bach piece I was learning and add my own 16 bars or so into sections of the music (much to the amusement of my piano teacher). Then I began writing my own piano pieces by lying my head down on one end of the keyboard, closing my eyes and fiddling around with sounds on the higher end of the keyboard until I found something I liked. The songs blossomed from there. It wasn't long before I wanted to perform my songs in public and after exhausting my parent's friends who dropped by our house, I showcased my first full original Classic Jumble at the school's end of year concert.

Nowadays, I merely do what I have always done. Write music. It is just what I do. What I love. What I life for. I have pages and pages of snippets of lyrics stashed

away in a folder and an iPhone crammed full of audio recordings of ideas and more lyrics… and when I am not near a piano, I write poetry. So it really isn't surprising that I'd pursue composition as a career.

Spending a year at the Western Australian Academy of Performing Arts in 2008 really helped me define my songwriting style and learn the tools I needed to express my creativity fully. Until then, my theory and musical knowledge really was quite basic (well, it still needs much work) the problem is, although I studied music through primary and high school, every time I go to do any theory or proper 'practice' I end up writing instead. I still have this problem today as I endeavor to better my jazz piano skills.

Each new cool sounding rhythm or melody I learn inspires more songs! WAAPA gave me a disciplined year of culminating my previous knowledge into something workable…. however, a year of discipline was more than enough. I believe you should take what you need and get out. Learn from doing, from listening from traveling. Then it either happens or it doesn't. You can't teach that.

After a while of gigging at cafes and expanding my performance ability into working with a whole band, learning stage craft as I went and generally figuring out what kind of artist I wanted to be, it was time to record my first EP Little Rendezvous. I enjoyed the recording process because I discovered a new and exciting extension to the creativity of songwriting: producing.

Producing was wonderful because now as I write I don't just write melody and lyrics as they come, I write with the whole song in its glorious entirety in mind. Some songs need a big band or an orchestra though, and a nasty little thing called budget sometimes gets in my way when I find myself day dreaming of the WA Symphony Orchestra playing on my next single. One day…

My EP was released in 2011 at the Fremantle Festival and enjoyed national radio play and positive reviews. It was such a sweet thing for me to be able to share my music with the world and hear others singing along to what I had created that it made my hunger for an album intense. Now that time draws near. I am preparing to record my first full length album Forbidden Moments in early 2013. The songs are finished and I am working on pre-production. This album will really solidify my sound as an artist and that sound is sophisticated, sensual and romantic easy listening jazz.

I plan to tour Australia to promote this album in May 2013 before heading off to the States in August. I will definitely be spending some time in South America while I am in that region of the world. South American rhythms seem to seep into my skin and I am keen to explore this music at its roots.

What else am I doing? Apart from music I write poetry, stories and draw cartoons. I am performing some of my newest poems at the Australian Poetry Slam at The Bakery on October 9th. In March this year I had a book published (co-authored by my mother Judy Davies) called Monster-in-Law: A Survival Guide by Pegasus Elliot MacKenzie Publishers in the UK; a hilarious book filled with cartoons and short stories, and I am preparing for the release of the new and improved Australian version in November.

-0-

After the release of her debut EP 'Little Rendezvous' in November 2011, Nicola's work received national radio play and her single "The Chapter You Wrote In My Life" placed in the top ten for the 2011 Australian Songwriting Competition run by the Australian Songwriters Association.

In 2009, Nicola's single "Take Your Chances" featured in the movie length feature film "The Kittens of Woodlake" and in 2010 she wrote the theme song for the popular web series "Flatmates". In 2011 Nicola performed for the United Nation's "UN Women" and lent her vocals to Sugar Blue Burlesque's "Black Market Cabaret". She performed at festivals including the Fremantle Festival and World Championship Festival in Western Australia.

Nicola is now working on writing new material for her first full length album "Forbidden Moments" which will be released in 2013 and she plans to tour Australia and the USA shortly after.

Nicola is also an award winning cartoonist. In the 2011 Rotary Cartoon Awards "Women on the World" Nicola took out an award for her cartoon about women and the glass ceiling. 2012 saw Nicola complete a publicity tour in the UK for her new book "Monster in Law: A Survival Guide" co-authored with Judy Davies and published by Pegasus Elliot MacKenzie Publishers, UK.

Discography
2009 – Take Your Chances (Single)
2011 – Little Rendezvous (EP)
2013 – Forbidden Moments (Album) – due for release early 2013.

# PETER GARRETT'S "LABOR LOVES LIVE MUSIC" CAMPAIGN

Hot on the heels of last month's article on the plight of Sydney live music venue The Sandringham Hotel, came an announcement on 30 August 2012 from the Australian Government Minister for School Education, Early Childhood and Youth, Peter Garrett assuring us that The Labor Party (now) Loves Live Music.

The Labor Loves Live Music policy was approved at the NSW Labor Party Conference in 2012 and it then fell to Garrett to make the announcement, given his former life as front man for legendary Australian rock band Midnight Oil, and with him being the only one in the Australian Government with any music cred.

All good so far? Well, actually no. Given that the announcement was curiously timed to coincide with the run-up to the NSW Local Government elections, one could be forgiven for some healthy cynicism and say that this is just politics for politics sake. The announcement contained little of practical substance and continues the softly softly do-nothing approach that we could have expected.

Given that Labor Councils are part of the problem and given that residents' votes far outnumber those of live music lovers, it is hard to see how this policy can help. Once again Garrett, the former strident anti-politician seems to want to try to convince us that he is still one of us. We'll give him the benefit of the doubt for the time being.

Garrett said this campaign is needed to support young artists who want to make a career out of music. On this point no-one can disagree.

"We urgently need strong live music venues – they have helped launch the careers of some of our most talented musicians and artists such as You Am I, Cloud Control, Bluejuice and Boy and Bear".

"Our city should have heaps of places available for musicians of all genres to play. Even in a digital world, being on a stage in front of an audience is essential for most musicians to express their craft and build an audience, and of course make a living.

"Unfortunately over-regulation is killing our live music venues and to see great institutions suffer is very upsetting – like the Annandale, which has long been an incubator of the music industry.

"Labor Loves Live Music aims to reform planning controls at local government level to support bars, pubs and festivals from vexatious noise complaints and "never-

ending" legal action from councils. The announcement highlighted the following areas:

- Planning controls that protect venues from vexatious complaints, particularly from residents that move into neighbourhoods where music venues have long existed;
- The introduction of a "Good Neighbour" policy to allow mediation and negotiation between residents and venues as an alternative to costly legal battles; and
- Changes to the NSW Government's planning laws to require better building standards in areas with music venues.

Will it happen and is it enough to save Australia's remaining live music venues? You would have to be skeptical but it is a step in the right direction. Unfortunately Local Government Councilors go where the votes are and live music fans are definitely outnumbered by local residents.

Peter Garrett obviously backs the policy but some people just might have a problem convincing themselves that Julia, Swannie, Ruddie, Thommo and the rest of them actually give a toss. But I guess that's politics.

Given the Labor Party's less than ideal showing at the NSW Local Government elections held on 8 September 2012, one hopes that the Labor Loves Live Music campaign will not just disappear like a whiff of midnight oil!

## Ten Keys To Unlock Creative Songwriting by Ray Burton: Part 4

Ray Burton is the Man who wrote "I Am Woman" with Helen Reddy in 1970. The song went on to become an international best selling feminist anthem which is still selling strongly some 40 years later.

Ray is a legendary Australian songwriter who has written more songs and received more awards than he cares to remember. He played in well known 1960s Australian bands The Executives and Ayers Rock and continues to write and record on a regular basis today.

In this edition we continue Ray's great paper on Ten Keys To Unlock Creative Songwriting with Part 4.

**8: Hooks**

Successful songs are all about HOOKS!

As every good producer and performer knows, it's all in the overall feel of the song, or how the overall effect of the song makes you FEEL. It's the lyric married with the vocal performance added to the uniqueness and originality of the song itself in the first place.

These magic ingredients combined with the quality of the musicianship plus the lyric and the music in the arrangement, seals the deal and then . . . Voila! & Whoopee you have another hit song on your hands (hopefully) and people just will not be able to stop humming it.

Infection! Infection is what every serious commercial song writer strives for. They want to infect the public in plague proportions with their song/s whereas the only cure is to buy the song/s right away and then play the song/s to death until you never want to hear them again; or at least not for the next few months.

One thing is for sure though: Great songs never die they just keep getting resurrected and re-cycled which in turn is great for songwriters and their families even after the writer has long gone to "Song Hook Heaven".

The HOOK by the way, is one or many more catch phrases usually reinforced in the chorus. Again this can be the melody that does it, the vocal, the story line, the musical riff, the rhythmic feel or all of these elements combined. It is called the hook because it is the main part of the song that "hooks people in" and makes them want to pay attention and listen to the song again and again because they are "hooked".

A lot of the time the hook is the only part of the song that people can sing or even remember, so remind yourself that if you want to sell songs on a professional level, make money and eat regularly, write songs with strong hooks that totally connect with your target audience.

**9: Mind Movies**

A song is not like a "to be continued" TV series, it must come to a neat and tidy conclusion to resolve the story you have been telling in the few short minutes you have to tell it.

Think about it, the story, the music and the beat are a lot for a listener to digest in such a short space of time so keep it all simple but infectious and interesting. A song is not a two hour movie either. Think of the song as being a short descriptive "mind movie" that is only a few minutes long.

Say as much as you need to say to get your point across in as few words as possible – less is more. Again, be concise! Think outside the square and dare to be adventurous with word plays, rhythmic rhymes, abstract instrumentation and musical riffs.

We'll have the final installment from Ray in the next edition of The Australian Songwriter.

Website: www.rayburtonmusic.com
Email: RBmusic@bigpond.net.au
Phone: 0407 638 210

Sponsors Profiles

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

**Maton** is Australia's premier guitar manufacturer. Established in 1946, Maton pioneered the use of Australian timbers in its extensive range of acoustic and electric guitars and other string instruments. Maton guitars today are used by many of Australia's best known musicians.

The ASA is grateful to **The Wests Ashfield Club** for their wonderful work in hosting the National Songwriting Awards each year. The Club offers members a wide range of dining, bar, gaming, sporting, promotional and community facilities.

**TrakVan** is the new way for independent Australian artists to manage and sell their music online. TrakVan provides artists with a FREE embeddable music player with e-commerce capability which can be embedded onto artists personal websites and linked to their Facebook pages. Visit TrakVan at www.trakvan.com and sign up now.

**Sterling by Music Man** products are distributed in Australia by CMC Music Pty Ltd. Products include an extensive range of innovative electric guitar and basses, amplifiers, pedals, Ernie Ball strings, other accessories and merchandise.

# THE RIGHT TO PROTEST THROUGH MUSIC AND ART

**Photo: Pussy Riot members Yekaterina Samutsevich, Maria Alyokhina and Nadezhda Tolokonnikova about to be sentenced in the Russian Tagansky Court on 17 August 2012 on politically motivated charges of hooliganism.**

**Two other unnamed band members have fled Russia fearing further political reprisals.**

Thank God we live in Australia where the right to protest peacefully is protected by law.

Not so in Russia, where three members of the wonderfully named punk music band Pussy Riot have found themselves in prison, and other band members have fled the country, all for exercising their rights to protest through music in public.

The story of Pussy Riot has received a lot of media attention around the world from a variety of viewpoints. The story that interests us most here is the use of music and art as a protest medium for political change and to highlight injustices.

How did the current situation come about? On 21 February 2012 five members of Pussy Riot performed a protest song (a so-called "punk prayer") entitled Holy Mother, Chase Putin Away! on the soleas of Moscow's Cathedral of Christ the Saviour. During this performance they walked up the steps leading to the altar, shed their winter clothing, pulled colourful winter hats down over their faces, and jumped around punching and kicking for about thirty seconds.

The performance enraged many conservative Russians, including the Patriarch of the Russian Orthodox Church Father Kirill and most importantly Russian President Vladimir Putin, who was the target of the protest song. The choice of the Church as the performance venue was intended by Pussy Riot to highlight the all too-close ties between the Church and the President.

Three members of Pussy Riot were subsequently charged with the relatively minor civil offence of hooliganism, but the minor offence resulted in a disproportionately high prison sentence of 2 years.

In a country where repression is becoming more and more common and with a Government intent on cracking down on dissent, Pussy Riot has become a target for the Russian authorities as much as it has become a rallying point for human rights activists in Russia and abroad.

Who are they? **Pussy Riot** is a Russian feminist punk rock band based in Moscow. Founded in August 2011, it consists of approximately 12 members, who wear brightly coloured balaclavas and use only nicknames during performances and interviews.

They stage unannounced provocative performances about Russian political life in unusual and unauthorized locations. These performances are edited into videos and posted on the internet.

Pussy Riot is civilly disobedient but does not embrace violence. Their performances all carry undertones of political protest and feminism.

One of the many aims of Pussy Riot is to bring down Vladimir Putin. This is seen by many people to be the key reason for the arrest and imprisonment of the three members. However Pussy Riot is targeting not just Russian authoritarianism, but in Tolokonnikova's words the entire "corporate state system." And that applies to the West as much as to Russia itself.

Pussy Riot has close links with radical Russian performance art group Voina (Russian for "War") whose more radical protests have included public displays of sex between male and female members, the ambush kissing of Russian policewomen by female Voina members (possible sexual battery) and the release of live cockroaches into the Tagansky Courthouse. Members sometimes cross over between the two organisations.

Stunts like these can get you arrested just about anywhere, not just in authoritarian Russia. No wonder the conservative Vladimir Putin was spoiling for a fight.

Russian President **Vladimir Putin** is a former hard line communist and KGB operative. He has served several terms as Russian President and Prime Minister and remains in an authoritarian mind-set despite the collapse of communism many years ago. He has been accused of sanctioning electoral fraud, tough media restrictions and worst of all torture. He tries to project a tough-guy image by participating in activities such as martial arts, scuba diving, hang gliding, motorcycle riding, bear hunting, tiger and Polar Bear hunting (fortunately using only tranquiliser guns), and piloting Formula 1 cars and military aircraft. Many of his promotional photos have however proven to be fakes.

**Photos: (Top) Russian President Vladimir Putin and (Below) Russian Orthodox Church Patriarch Father Kirill**

**Father Kirill** is Patriarch of the Russian Orthodox Church. Despite the long held separation of Church and State, Father Kirill has developed unsettlingly close ties with the Kremlin. He openly supported Putin's 2012 re-election, calling Putin a "miracle from God" who had "rectified the crooked path of history."

The Russian Orthodox Church condemned the Pussy Riot performance as "blasphemy and sacrilege". After the cathedral performance, members of Pussy Riot said the Church is a "weapon in a dirty election campaign" and called Putin "a man who is as far as can be from God's truth."

"Our goal was to bring attention to Father Kirill's public statements that the Orthodox must vote for Putin," Alyokhina told the Court later.

**The music.** Punk music died in the West many years ago, but in Russia it lives on with the same menacing challenge to the status quo. It's been a long time since music had the whiff of danger, and longer still since it carried the beat of political change, at least in democracies. Hardly anyone would have expected that to come about of Russia.

Although called a punk music band, it's not quite right to consider Pussy Riot as musicians yet. Their music has been described as "badly recorded, based on simple riffs and scream-like singing", and "amateur, provocative and obscene".

However to Pussy Riot, protest seems to matter more than musicianship.

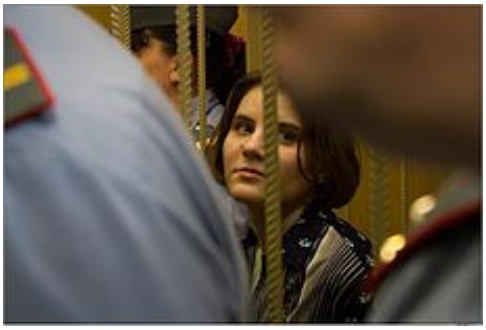
The **International reaction** to the longer-than-necessary prison sentence was swift. Protests were held around the world after the sentence was announced. Amnesty International declared August 17 "Pussy Riot Global Day" for activists.

Many international artists, politicians, and musicians voiced support for the release of Pussy Riot, or expressed concern about the fairness of their trial. Paul McCartney, Bjork, Peter Gabriel and many other performers expressed solidarity. US President Barack Obama expressed disappointment at the sentence and the White House stated "we have serious concerns about the way that these young women have been treated by the Russian judicial system."

The three detained members of Pussy Riot are recognised as political prisoners by the Union of Solidarity with Political Prisoners (SPP).

Amnesty International named them prisoners of conscience due to "the severity of the response of the Russian authorities".

Pussy Riot's lawyers said that the circumstances of the case have revived the Soviet-era tradition of the show trial.



"Under no circumstances will the girls ask for a pardon (from Putin)," said their lawyer. "They will not beg and humiliate themselves before such a bastard."

Tolokonnikova stated that "Our imprisonment serves as a clear and unambiguous sign that freedom is being taken away from the entire country."

**The Right To Protest?**

Whether or not you agree with their politics, whether you endorse their militant feminism, whether you support their doctrines or whether you like their music, most people would say that they have the right to protest peacefully, particularly if there are valid issues to protest about. And in Russia there certainly are.

Pussy Riot is clearly not a naïve and innocent group of individuals, but the sight of the faces of the three pretty made-for-television women being sentenced to abnormally long prison sentences has certainly created a sympathetic view of the organisation.

The name also helps. It is fun to say Pussy Riot out loud.

Coherent positions on the rights and wrongs of the situation can be argued from all sides. To much of the politically and religiously conservative Russian population the sentences were justifed. In the West, where there is a tradition of protest in song and where many musicians have made a tidy living from it, the situation appears quite unjust.

The current Russian Prime Minister Dmitry Medvedev has called for the release of the three women raising hopes that that their release may be imminent. However this is unlikely to be the last protest song that we hear from Pussy Riot.

# ASA Member Profile: Magdalena MacDonald

Magdalena MacDonald has been a regular entrant in the Australian Songwriting Contest and has received a lot of positive comment from the judges for her songwriting ability and the songs that she has submitted.

We asked Magdalena to tell us a bit about herself and her songwriting:

I was born in Holland and migrated to Australia in 1959. At the age of 4, with my parents and 7 siblings, we settled in the eastern suburbs of Melbourne.

Music has always been a part of my life but I never had the opportunity to learn a musical instrument or to learn to sing, so making music and writing songs has been quite a late development in my life.

Playing with words within my head was something I have always done, but not until, I was about 50, with my children all grown up and early retirement, did I put pen to paper and write down my thoughts, my feelings and my dreams, and hence ..... my foray into songwriting. Like all good things, my passion grows.

Teaching myself to play a "little bit" of guitar and more recently, a "little bit" of piano has helped me develop my melodies, but I am by no means a performer. Leaving that to those fantastic people with such a great talent to convey to the listener the words and the melodies that I hold so dear.

"Writing songs, working on the lyrics, playing with the melodies are all so cathartic. It's like a puzzle and it replays in my head over and over until it feels right".

And when it feels right, the results are warming, saddening, uplifting and passionate. It's storytelling and I love it.

Life's experiences, my own and others, are the cornerstone of my songwriting.
Filled with emotions, both joy and sorrow, I like to writes from the heart with diversity and energy.

My influences, appropriately, are 70's, 80's & 90's music, including the likes of Bob Dylan, Beth Neilsen Chapman, Sarah McLachlan and Reba McIntire, just to name a few. On the local Australian scene Gina Jefferies and Graeme Connors have played an influential role.

Teeing up with a local producer Paul Gibbs has enabled me to present worthy demos.

**Photos: (left) Magdalena at last year's National Songwriting Awards and (top) with loyal canine companion Sparkie.**

To further develop my skills, I have participated in several songwriting workshops with Pat Pattison, Murray Conservatorium of Music and Tamworth Songwriters Association. These workshops have opened my eyes to why some things work and others don't, making it less of a "hit or miss" affair.

In 2011, after placing 2nd in the Australia category at the Australian Songwriters Association Awards Night and also being nominated for the prestigious Rudy Brandsma Award for my song Crosses at the Gate my enthusiasm for songwriting has continued to grow. It is so very gratifying and so very, very inspiring.

But Country songs are not the essence of what I like to write. Emotions are the main ingredient, spanning many genres from Ballads, Rock/Indie, Contemporary and Country, for both male and female vocals.

I like drawing from life's experiences, my own and that of others, and always hope that my songs take the listener on a journey they can relate to and remember.

Telling a story, conveying emotions and filling the listener with both joy and sorrow.

As I said, not being a performer, it is my dream that someday someone will hear, record and release my songs. I'd love for my songs to find a home, so to speak, and reach a wider audience.

# ASA Member Profile: Kathy Coleman

Kathy Coleman is a singer/songwriter, lives on the outskirts of Maitland in the Hunter Valley of NSW, is married to Kelvin a fellow musician and has two children, Matthew and Dannielle.

Kathy originally came from a small country town in NSW called Dunedoo, population 834 and is one of 12 children, 8 girls and 4 boys. She has always been surrounded by country music. As a child at home her mother played the piano, acoustic guitar and lap steel guitar, her brother played the organ and her sisters played the piano. There were always plenty of sing-alongs and all the children were encouraged to join in and have some fun. Kathy learnt to play the classical guitar and recorder and learned to read music in primary school.

When Kathy was a teenager she entered a Talent Quest in Parkes NSW while visiting her sister. She didn't win, but she met a fellow there who was the President of the Hunter Valley Country Music Association and that was the start of regular practice nights, guest spots around the Hunter Valley and participation in Charity Events and Talent Quests at which she won many trophies and started her off on her musical journey that is still going strong today.

It was at one of these Charity events that Kathy met her future husband Kelvin. From then on they were inseparable and formed a 5 piece country covers band called Rawhide that played around the Hunter Valley area for many years. Kathy played acoustic guitar in the band, performed a third of the main vocals as well as backing vocals and harmonies. She performed in a variety of venues playing every week, which gave her valuable experience in live performance.

When the band finished up Kathy formed a duo called Double Deal with her husband Kelvin and each shared lead vocals. Kathy learnt how to play the bass guitar and she taught drummer Kelvin how to play the acoustic guitar. They continue to play as duo

today. Kathy loves the live performance side of music and entertaining the crowd as well as a love of country music that has been with her since childhood.

Kathy attended a songwriting workshop in Tamworth in January 2006 where Allan Caswell was the tutor and it was this that inspired her to start to write her own songs. It was one of those amazing experiences that day when Kathy truly felt & knew this is what she was meant to do.

Kathy entered one of her songs One Piece at a Time in the TSA National Country Song writing Competition in Tamworth in 2009 and was a Top 5 finalist. This spurred her on to record an album of all original material, titled Waitin' on a Good Man which was released in November 2009. And no, she wasn't Waitin' on a Good Man as she had already found hers, but there were plenty of other ladies still waiting and the song was for them.

Four singles: Little Piece of Heaven, The Old Man's Money, Waitin' On A Good Man and Just Friends were all successfully released from the first album and achieved a variety of awards.

Kathy was a 3 times finalist in the Country Category of the Australian Songwriting Contest in 2010 with Just Friends, The Old Man's Money and I'm So Glad He's Mine. She was a 4 times finalist in the Country Category in 2011 with You Should've Said, I Couldn't Help Myself, I Can't See You Anymore and It's Been a While and was nominated for the prestigious Rudy Brandsma Award at the National Songwriting Awards in 2010 and 2011.

"I didn't realise that I could write songs until I was a little bit older and I think it was meant to be, as I had to experience life to be able to write the songs that I am writing that are connecting with people all over the world. I also didn't have the time when my children were young and it was not until they had left school and started doing their own thing that I found I had a little bit of time for myself and so the beautiful journey of songwriting began."

Kathy was the 2010 Winner of the Gold Medallion Award for NSW New Talent of the Year.

Kathy originally recorded this album for herself, as this was something personal she wanted to do & she didn't care if she didn't sell 1 copy because the number one reason you play music for is the love of it, not the money. It just so happened that the album turned out absolutely beautiful & she wanted to share it with people out there that love true country music and songs that touch the heart, the kind of songs that make you cry and the ones that make you smile.

"Being able to connect with people through music is a beautiful thing, very special & so very rewarding. It brings you true happiness & makes you feel like you are really making a difference to people's lives. I am totally addicted to songwriting & love it with a passion".

Kathy completed writing all of the songs for her 2nd album Hot And Bothered in March 2011 and engaged Dan Drilling from Nashville as Producer. The album was released in November 2011. Three singles have been successfully released from the album: Hot And Bothered, I'm Gonna Love You and 'Til The Cows Come Home.

Kathy won 2 songwriting awards in November 2011 at the Canberra Country Music Songwriting Awards for Dunedoo Station in the Australiana Section and Why Did You Go for the Judges Commendation Award. Both of these songs are from Kathy's 2nd album "Hot & Bothered".

Dunedoo Station is a true story of the history of the Railway coming to Kathy's home town back in 1910. The town celebrated the Centenary in 2010 at which time a local said to Kathy it would be nice to have a song written about the celebration, which was enough to get her started and start sifting through the hundreds of photos and pages of information to finally arrive at her song Dunedoo Station. Kathy has returned home and has performed 2 live gigs for the town, they absolutely love this song and are very proud of it, Kathy is also very proud of it as it is where she came from.

Kathy gained a Finalist placing in the Country Section of the Musicoz Awards 2012 with her award winning original song Dunedoo Station.

Kathy is continuing to write songs for her next album and loving it. She will be performing live gigs further afield throughout Australia in 2013, she can see a bit of traveling on the horizon!

Kathy has very high hopes for her songs & would love to see them placed in movies, TV programs and television commercials in the future. Hopefully this won't be too far away.

Kathy is no different to any other songwriter that strives to achieve a Number 1 hit. "I know I can write one and I will!" she says "I am also interested in writing children's songs in the future, I think I will still be writing songs when I'm 90 and loving it!"

# Member News

**Bunty Bisharah**

ASA Member Bunty Bisharah has won an award in the Song Of The Year songwriting contest in the USA for her song The Resting Place.

Norah Jones (her favourite singer) also gave the lyrics to this song an award in 2005. The song is receiving air play all over the States and Bunty has been invited to have radio interviews about her songwriting.

Bunty recently moved from Jindabyne, Australia to Pennsylvania USA.

Writing under her pen name, Sophie Boswell, she has published 2 books. As a Songwriter she has won numerous awards. As a poet her creations have taken first place at the Mt. Kosciuszko Festival and second place at the Bush Section of the 2008 Feast of Poetry. Bunty's writings are lyrical, musical, emotional, rhythmical and moving. Jazz and Classical are her preferred musical styles.

Hilltop Records in Hollywood are currently arranging and recording five of her songs.

**Songwriters on Bribie Island Queensland**

Our intrepid reporter and hard working volunteer Carole Beck from Bribie Island in Queensland has let us know about a songwriters group on Bribie Island known as Locals Only which is run by Alby Lincoln at Bribie Music.

Locals' Only is a performance based music and variety show, primarily launched to give young emerging singer/songwriters and musicians a platform to showcase their talents. It consists of professional acts, career focused local performers and guest artists. The only stipulation is that performers must live within the local Shire.

For further information, give Alby a call at the shop on (07) 43084330, by mobile on 0439038699 or visit the website at www.bribiemusic.com.au.

**Leigh Sloggett- More Than I Need:** **Album Review by Trevor Shard**

"I woke up this morning feeling good today/ the suns in the sky and the rain's gone away". On Leigh Sloggett's third album, "More Than I Need", we find him at peace and content with the world.

The opening track "Feeling Good Today" sets the scene. What follows is a generous serve of roots and blues influenced songs and instrumentals. The hero of the dish is the clean line of Leigh's slide guitar, front and centre throughout the album.

We can hear the dedication of the man to his trade. In his other life, Leigh is a fine craftsman of Netsuke, a traditional Japanese form of sculpture. You can see the attention to detail mirrored in his music. Leigh has the sound of the earth in his voice and a velvet touch in his fingers. He follows simple song structures in traditional formats but with a few little twists along the way to catch you by surprise.

He covers a range of subjects. There is some early Australian history with the convict sent down to Tasmania for stealing a loaf of bread who yearns to cross "The Dog Line" – the thin stretch of land between the penal colony at Port Arthur and the mainland of Tasmania.

"Deep Dark Water" deals with relationship problems – "Only fools fight their friends/but some lovers like to fight it out"

A return to the meaning of life in "More Than I Need" – "simple food and a scratch of friends …".

The album has an unprocessed feel, a distinct departure from the digital wall of sound we hear so often on the radio. The instruments are allowed to shine and there is a seamless melding of guitars and rhythm section.

The CD was produced by "go-to" guy Nick Charles, who is making a name for himself as a producer of Melbourne based singer song-writers. Nick also contributes articles to Rhythms, Trad and Now and Cornstalk magazines.

A great piece of work deserving of repeated listenings.

Trevor Shard
ASA Regional Co Ordinator
Melbourne VIC

Festivals Roundup

| | |
|---|---|
| 12 October 2012 | **Anglesea Music Festival** Anglesea VIC |
| 14 October 2012 | **This Is Nowhere** Somerville Auditorium Dolphin Theatre UWA |
| 19 October 2012 | **Moruya Jazz Festival** Moruya NSW |
| 19 October 2012 | **JamGrass Music Festival** Thornbury VIC |
| 25 October 2012 | **Sydney Blues & Roots Festival** Windsor NSW |
| 26 October 2012 | **Dorrigo Folk & Bluegrass Festival** Dorrigo NSW |
| 26 October 2012 | **Island Vibe Festival** Stradbroke Island QLD |
| 26 October 2012 | **Valley Fiesta** Brunswick & Alfred Streets Fortitude Valley QLD |
| 27 October 2012 | **Jazz in the Vines** Hunter Valley NSW |
| 27 October 2012 | **Surry Hills Festival** 166 Chalmers St, Surry Hills NSW |
| 28 October 2012 | **Rockit** Kennedya Drv, Joondalup Perth WA |
| 1 November 2012 | **Kangaroo Island Surf Music Festival** Kangaroo Island SA |
| 2 November 2012 | **Wangaratta Jazz Festival** Wangaratta VIC |
| 9 November 2012 | **Blues at Bridgetown Festival** Bridgetown WA |
| 10 November 2012 | **Eclipse Festival** Cairns QLD |
| 10 November 2012 | **Sprung Hip Hop Festival** RNA Showgrounds Brisbane QLD |
| 10 November 2012 | **Outsidein** The Factory Theatre Marrickville NSW |
| 11 November 2012 | **Newtown Festival** Newtown Sydney NSW |
| 11 November 2012 | **Harvest Festival–Melbourne** Werribee Park Werribee VIC |
| 15 November 2012 | **Australasian World Music Expo 2012** Melbourne VIC |
| 16 November 2012 | **Soundscape** Salamanca's Princes Wharf Hobart TAS |
| 16 November 2012 | **Melbourne Music Week** Melbourne VIC |
| 16 November 2012 | **Canberra Country Music Festival** Canberra ACT |
| 17 November 2012 | **Golden Days Festival** The Coolum Football Fields Coolum QLD |
| 17 November 2012 | **Harvest Festival–Sydney** Parramatta Park Sydney NSW |
| 18 November 2012 | **Harvest Festival–Brisbane** Botanic Gardens Brisbane QLD |
| 22 November 2012 | **The Mullum Music Festival** Mullumbimby NSW |
| 23 November 2012 | **Queenscliff Music Festival** Queenscliff VIC |
| 23 November 2012 | **Strawberry Fields** Melbourne VIC |
| 24 November 2012 | **Gorgeous Festival** McLaren Vale SA |
| 24 November 2012 | **Stereosonic–Sydney** Olympic Park Sydney NSW |
| 24 November 2012 | **Foreshore** King Edward Terrace Parkes Canberra ACT |
| 25 November 2012 | **CherryFest** AC/DC Lane Melbourne VIC |
| 25 November 2012 | **Stereosonic–Perth** Claremont Showground Perth WA |
| 30 November 2012 | **Corinbank Festival** Corinbank ACT |
| 1 December 2012 | **Stereosonic–Melbourne** Melb Showgrounds Ascot Vale VIC |
| 1 December 2012 | **Stereosonic–Adelaide** Bonython Park Adelaide SA |
| 1 December 2012 | **Summadayze–Adelaide** Rymill Park Adelaide SA |
| 1 December 2012 | **Natural NZ Music Festival** Red Hill Auditorium Red Hill WA |
| 2 December 2012 | **Stereosonic–Brisbane** RNA Showgrounds Brisbane QLD |
| 7 December 2012 | **Meredith Music Festival** Meredith Ampitheatre Meredith VIC |
| 7 December 2012 | **Subsonic Music Festival** Barrington Tops NSW |
| 8 December 2012 | **Homebake** The Domain Sydney NSW |
| 14 December 2012 | **Festival of the Sun** Breakwater, Port Macquarie NSW |
| 26 December 2012 | **BreakFest** Belvoir Ampitheatre Perth WA |
| 27 December 2012 | **Woodford Folk Festival** Woodford QLD |
| 28 December 2012 | **Falls Music & Arts Festival** Lorne VIC |
| 29 December 2012 | **Peats Ridge Festival** Glenworth Valley NSW |
| 29 December 2012 | **Pyramid Rock Festival** Phillip Island VIC |
| 29 December 2012 | **Falls Music & Arts Festival** Marion Bay TAS |

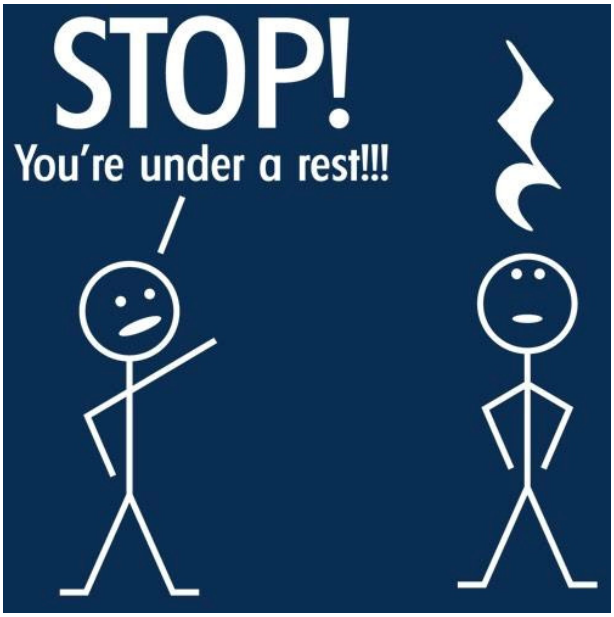
## The Load Out

Here at The Australian Songwriter, we receive all sorts of stuff: the informative, the newsworthy, the funny, the oddball and the bizarre.

In this section, we would like to keep readers informed and up-to-date with the things that are **not important** in the music universe.

We couldn't help having a chuckle at this photo of Kylie which was sent to us by a vigilant reader.

And this cartoon image for the classically trained:



## Official Sponsors of the 2012 Australian Songwriting Contest

The ASA is grateful to 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.

The ASA would also like to thank the many sponsors who help make the Australian Songwriting Contest such a great success. Particular thanks should be given to APRA/AMCOS who provide the major prize of $3,000 to the Songwriter Of The Year and also support the ASA in its other activities during the course of the year.

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

APRA|AMCOS

AUSMIDI
Trading as
The MIDI People

Dynamic Music

Griffith UNIVERSITY
Queensland Conservatorium
**Bachelor of Popular Music**

HAL•LEONARD
AUSTRALIA PTY. LTD.

CMC Productions

GROVER ALLMAN

Maton
MADE IN AUSTRALIA

KIXFM
THE BEST COUNTRY IN THE WORLD

WESTS ASHFIELD

4BC 1116
NEWS TALK

HOT COUNTRY
RADIO NETWORK

MUSICNSW

**KG International**

**MMS Retail**

## About Us

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

## Aims of the Association

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

## History of the ASA

The Association was founded in Melbourne in 1979 by businessman Tom Louch and recording engineer Rudy Brandsma, 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

Youtube: www.youtube.com/austsongwriters

## Patron:

Glenn A Baker

## Life Members:

| | | |
|---|---|---|
| Marie Murphy | Brian Henderson Ward | Colleen Zulian |
| Alex Bialocki | Kieran Roberts | |

## Directors:

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

## Regional Co-Ordinators

| | | |
|---|---|---|
| Trevor Shard | Melbourne Vic | trevors@asai.org.au |
| Pete Sheen | Ballarat Vic | petes@asai.org.au |
| Matt Sertori | Hobart Tas | matts@asai.org.au |
| Mark Ellis | Sydney NSW | marke@asai.org.au |
| Chris Whitington | Newcastle and NSW Central Coast | chrisw@asai.org.au |
| Mike Cardy | Perth WA | mikecardymusic@iprimus.com.au |

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

**This publication is © 2012 by The Australian Songwriters Association Inc. ABN 12 140 838 710 and may not be re-used without permission. The views expressed in The Australian Songwriter are those of the writers and may not necessarily be the views of the ASA.**