The Australian Songwriter

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Chairman's Message

To all our valued ASA Members,

Well, February 2016 is with us already!

That of course means the 36th Australian Songwriting Contest is not far away. It is scheduled to commence in March as usual. The quality of the entries last year was exceptional and I'm sure that will be the case again this time around. It makes me glad to belong to an Association that has so many highly talented composers within the ranks.

Your Board is hard at work in preparation for the competition, and may be in a position next month to deliver some exciting news. Can't say any more at the moment, but keep checking our Website and Facebook pages.

This time around, Vice-Chairman and Editor Alan Gilmour, has managed to outdo himself once again, in providing an outstanding magazine for your perusal. Some of the snippets of information that come out of this bulletin are amazing. For instance, I didn't realise that Johnny Young shared a flat with Barry Gibb in London. That would have been a songwriter's paradise. There are all the usual interviews, stories and photos etc, that make it a 'not to be missed' magazine, so get reading.

Hope to see lots of you at the Wax Lyricals in the coming months, and remember, if you write songs, you should be a Member of the ASA.

Denny Burgess
Chairman
Australian Songwriters Association

Editor's Message

Welcome to the February 2016 edition of The Australian Songwriter. This month, we feature photos and stories from the 2015 National Songwriting Awards, featuring John Walsh and Imogen Clark, Johnny Young, Kerrie Garside and Kayla Borg.

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 and Vice Chairman
The Australian Songwriters Association

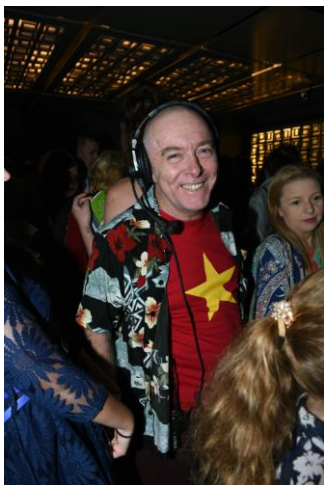
More 2015 National Songwriting Awards Photos

The Room

Ray and Karen Burgess

Ping Patis and Damien Leith

Johnny Young with Guests



Alan Lancaster (Status Quo), Dennis Aubrey and Colin Burgess (ex- AC/DC and The Masters Apprentices).

Michael Smith and Jane

Hazel Savage and table

Johnny Young at table

Dinah Lee and Ray Burgess

Denny Burgess

Alan Lancaster and wife Dale

The Blue Tongue Brass Band

John Walsh and Imogen Clark: 2015 Winners of the Australia Category

Photo: (Left To Right): John Walsh and Imogen Clark, with presenters, Lawrie Barclay and Sue Duchesne

The 2015 winners of the Australia Category are **John Walsh** and **Imogen Clarke** with their song "While Women Wait". We spoke to John and Imogen prior to the 2015 National Songwriting Awards ceremony.

ASA: Can you tell us a bit about the winning song?

John: Well, the 100th anniversary of Gallipoli was coming up and I wanted to write something to commemorate that anniversary. I'd been working on some more traditional male-style songs and both of them had references to the role of women in them. I had met Imogen at a workshop that was mentoring some other young artists, and we got to talking, and she had a great experience in her family, and talked about the role of women in war. So, we got together and (looking at Imogen), you can tell the rest of the story.

Imogen: When John came to me and said that this was the sort of song that he wanted to write, it really resonated with me, because I have this story that has been passed down though my family of my great great grandmother, who, when my great great grandfather was fighting in the war, would walk to the town square every morning with her children and run her hand down the list of fatalities from the previous day. That was obviously the only way back then that you could find out that sort of information. She would be horribly nervous, as you can imagine, but every day, when she saw that her husband's name was not on the list, she would go

Photo: Imogen Clark performing at the 2015 National Songwriting Awards.

home and continue on with her day as normal as she could, until the next morning. It would just happen every day.

Because of that story being passed on through the family, when John said that to me, I thought that it did really resonate with me, so we both brought our own inspirations to the song. Obviously, this is the only way I can experience this emotion, because not having lived through a war, I don't know what that is like. It's a great exercise sometime to write from a perspective you've not had yourself, and John hasn't either.

ASA: Did you write the lyrics or was it a joint effort?

John: It was a joint effort. Lyrics are where I mainly come from. Imogen, as a singer, is very musical. So, that was my part of the contribution, but it was a joint effort. It took on a life of its own after a while.

Imogen: Yes, it did. It grew organically from that, and it was our first experience of working together and we've formed a great partnership from it. It was wonderful. Neither of us had done too much writing before that and I write most of my songs by myself, so it was a new experience and we were so glad we did it.

ASA: They were very touching lyrics. I found them very emotional. With melody, did you jointly write that, or is it something that you did together?

John: That's entirely Imogen! (laughs).

Imogen: (laughs) Once again, it was a collaborative process. What would happen was, we had a collaborative process, and I would often send clips to John with what I was thinking. John is a very avid music lover, and has a real ear for stuff like that, so even if he didn't know technically from the instrument's perspective, he really knew what to direct me. He'd say "this bit, maybe we could change this", so the whole thing was very collaborative.

ASA: Imogen, are you a performing songwriter?

Imogen: I'm a full time singer/ songwriter and my genre is mainly alternative country and Americana, so this was a little step to the side, but not too far. I'm usually down the alt country path, just me and my guitar and my band, so I'm about to release my debut album in April 2016.

John: She's being a bit modest. She was signed by Universal just a month ago to their Lost Highway label with Catherine Britt and Shane Nicholson, which at twenty is pretty phenomenal. So the first album comes out on Lost Highway next year.

ASA: Do you go to Tamworth and perform there?

Photo: The Australia Category Top 10s (Left To Right): Glen Naylor; Kathy Coleman; Wendy J. Ford; Lynn Hazelton; Wendy Wood; Awards Night Hostess, Zara; John Walsh; Imogen Clark; and presenters, Lawrie Barclay and Sue Duchesne.

Imogen: Yes, I do, I've been going every year since I was about thirteen (laughs). And it's probably my biggest Tamworth coming up (2016). I've got gigs in the park for Americana In The Park, I'm supporting Catherine Britt, supporting Mike McClellan, all very good songwriters. Lost Highway, as a label, is incredibly focused on nurturing singer/ songwriters, so it's a wonderful position I'm in, I'm very grateful for it.

ASA: And John, do you perform at all?

John: No, I've got a day job (all laugh). I started writing lyrics for country songs nearly five years ago and it's something I really enjoy. I love the story telling aspect of country music, and I've discovered through this song just how much country music and songs, sung well and told well, can really resonate with an audience. We've had such great feedback to the song this year, it's really been rewarding.

Imogen: John's also being humble (all laugh), because he's the Executive Producer of The Voice on Channel Nine, a nice day job which he's been very quiet about.

John: We both seem to have these day jobs but we've come together on this project.

ASA: Thanks guys for coming in and having a bit of a chat. We look forward to hearing you perform tonight.

Imogen: Thank you, we're very grateful to have this award and we are glad to have won it.

The Johnny Young Story

Photo: Johnny Young and Glenn A Baker at Johnny's induction into The Australian Songwriters Hall of Fame.

Johnny Young was the 2015 inductee into **The Australian Songwriters Hall of Fame**. Here's a little background information on Johnny, prior to our interview with him, later in the magazine.

Johnny Young (Johnny Benjamin de Jong) was born on 12 March 1947 in Rotterdam, in the Netherlands. His family settled in Perth, Western Australia, in the early 1950s.

In 1959 Johnny, his mother and step father were naturalised as Australian citizens. "Johnny Young" as we came to know him, became a singer, composer, record and film producer, disc jockey, television producer and host.

Johnny's career began in the 1960s as a pop singer. He had a number one hit with the double-A-side, "Step Back" and "Cara-lyn" in 1966. As a composer, he penned the number one hits, "The Real Thing" and "The Girl That I Love" for Russell Morris, "The Star" for Ross D. Wylie and "I Thank You" for Lionel Rose. He presented and produced the popular television show, Young Talent Time, which screened on Network Ten from 1971 to 1988. It launched the careers of teen pop stars Jamie Redfern, Debra Byrne, Dannii Minogue and Tina Arena. Typically, each episode closed with a sing-along rendition of The Beatles song "All My Loving".

On 9 March 1990, Johnny Young was inducted into the TV Week Logie Awards' Hall of Fame. On 27 October 2010, he was also inducted into the Australian Recording Industry Association (ARIA) Hall of Fame by Tina Arena who performed his song,

Johnny Young performing at the 2015 National Songwriting awards.

"The Star". He is the first person to be inducted in both Halls. Johnny recently added another Hall to his credits, when on 4 December 2015, he was inducted into The Australian Songwriters Hall of Fame.

In his formative years, Johnny's mother was in a choir, which inspired his early interest in music. She also took Johnny to Saturday morning radio shows for children, where he would sing along. He also began performing solo songs there.

Johnny started singing at local dances at the age of fourteen, and for 18 months he was lead vocalist of a band "The Nomads". After leaving school, he worked as a trainee disc jockey, and was really starting to immerse himself in the world of music. Being very ambitious, Johnny at the tender age of eighteen, was host of TVW-7 Perth television pop music show, Club Seventeen.

In early 1965, as Johnny Young and the Strangers, he released two singles, "Club Seventeen" and "Oh Johnny, No", and also "No Other Love" and "Heigh Ho", both on the 7-Teen label. Johnny then signed with Clarion Records, a Perth-based label run by Martin Clarke. Armed with his recordings, Clarke went to Sydney, and secured a deal with Festival Records.

The following year, Johnny formed "Johnny Young and Kompany", as lead vocalist. After performing, as supporting act to The "Easybeats" in early 1966, Johnny recorded "Step Back", which was co-written by The Easybeats members "Stevie Wright and George Young" (no relation). The single was released in May 1966 as a double-A-side, with his cover version of "Cara-Lyn" The release peaked at Number One on the Go-Set National Top 40. It was one of the biggest-selling Australian

Photo: Johnny Young on stage at the 2015 National Songwriting Awards

singles of the 1960s, behind Normie Rowe's "Que Sera Sera" and Shakin' All Over". In October, his EP 'Let It Be Me", went to Number Four on Go-Set National Top 40.

Johnny Young and Kompany moved to Melbourne in mid-1966. Ian "Molly" Meldrum interviewed Johnny for Go-Set for its July issue. Later that year, Johnny compered the short-lived television pop show "Too Much", and in 1967, he hosted The Go Show. Johnny won a Logie for Best Teenage Personality in 1967 for his work on The Go Show. In January, the band released covers of the Everly Brothers' hits, "When Will I Be Loved?" and" Kiss Me Now" as another double-A-sided single, which peaked at Number Three.

He disbanded Kompany to go solo, and had another hit with his slower version of The Beatles track, "All My Loving", which reached Number Four nationally. It later became his signature song. He supported Roy Orbison, The Walker Brothers, The Mixtures and The Yardbirds at Festival Hall, Melbourne. While touring in Brisbane he met Barry Gibb of the Bee Gees, and provided Gibb with airfare to Sydney for a television spot. That gesture would prove to be a good investment for Johnny.

When the Go Show was axed, he relocated to London, where he shared a flat with Gibb. Johnny's song, "Lady", was written by Barry Gibb especially for him, and it reached the Top 40. He then released "Craise Finton Kirk", which was written by Barry and Robin Gibb. It was followed by "Every Christian Lion Hearted Man Will Show You", also written by Barry, Robin and Maurice Gibb", but it did not chart.

Johnny briefly returned to Perth in September, and teamed up with drummer Danny Finley (ex-MPD Ltd). They both flew to London to form "Danny's Word". Johnny Young returned to Australia in January 1968 and released "Unconscientious Objector". He then became a drive time radio DJ for Melbourne's 3XY and released his last Top 40 single, "It's a Sunny Day". He went on to become a news and gossip writer for Go-Set magazine from December 1968 to August 1969.

While sharing a flat with Barry Gibb in London in late 1967, Johnny was encouraged to write songs. Barry Gibb taught him that "there are no rules in song-writing, there is a structure, but what you need to do is find the 'hook', and it could be in the melody, the chorus, the words or even an identifiable riff, and that can be the difference in writing a hit record."

So, Johnny decided to put what he had learned into practice, and during 1968, back in Australia, he wrote "The Real Thing", as a reaction against Coca-Cola's jingle, "Coke is the real thing", with the idea that it would be a ballad, for his friend and fellow pop star Ronnie Burns. But things were to take a different direction! Johnny was practicing the song in a dressing room during taping of TV pop music show

"Uptight", when fellow Go-Set writer, Molly Meldrum, heard it. Meldrum was also manager for a new solo artist, "Russell Morris", and Molly wanted the song for Russell. Morris recorded the song, with Meldrum producing.

It became a seminal Australian psychedelic pop song in 1969. It peaked at number one in May and was Number One on Go-Set Top Records for the Year of 1969. Russell Morris became a household name along with the song. It was later covered by Kylie Minogue and by Midnight Oil. The iconic song took on a life of its own. It is still heard and used in numerous promotions and ads. Johnny's next song for Russell Morris, "The Girl That I Love" was released as a double-A-side with "Part Three into Paper Walls" (co-written by Morris and Johnny), and it reached Number One.

TV pop music show, Uptight, was hosted by Ross D. Wylie, who recorded Johnny's song, "The Star". It was later covered by Herman's Hermits, as "Here Comes the Star". It replaced The Girl That I Love at Number One. It had been written to describe the loneliness associated with fame in show business. He also wrote and produced hits for Ronnie Burns, including "Smiley", which peaked at Number Two in 1970. It was written about their mutual friend, Normie Rowe, who had been conscripted to serve in the Vietnam War. Johnny also wrote "I Thank You", for former boxing champion, Lionel Rose. It went on to reach Number One.

With success like that with his song writing he obviously was a good student, paying attention to those lessons his good mates, the Gibb brothers had taught him, and he received that acknowledgement as a writer on 11 July 1970. Go-Set pop poll voted Young as Most Popular Composer of the Year, and in 1971, he finished second behind Russell Morris.

In 1970, Johnny formed a production company with Kevin Lewis (former Festival Records executive), Lewis-Young Productions, which developed the pop music television show, Happening '70, which was hosted by Wylie, for the ATV-0 channel. It was subsequently followed by Happening '71 and Happening '72. Lewis-Young Productions also developed Young Talent Time from April 1971, a children's variety show and talent quest, with Johnny as host. Regular cast members were known as The Young Talent Team. In some ways one could say that it was Australia's answer to Americas "Mickey Mouse Club", because both shows were launching pads for several performers who went on to success due to these shows.

Johnny also established the Johnny Young Talent School for performance arts, in 1979.

After Young Talent Time ended, Johnny continued in entertainment. He worked as a radio disc jockey and occasionally performed live. In 1999, he produced Cavalcade of Stars for Foxtel, including repackaging segments of Young Talent Time and showcasing new Australian bands.

In December 2000, Johnny relocated to Perth, to become the breakfast host on Perth AM station 6IX. During 2001 to 2004, he periodically performed with Normie Rowe, Buddy England (ex-The Seekers, The Mixtures) and Marcie Jones (Marcie and The Cookies) as the 'Legends of Sixties Rock' at venues across Australia. In 2010, Johnny Young was inducted into the Australian Recording Industry Association (ARIA) Hall of Fame, celebrating fifty years in the music industry, and still counting.

Thanks to Carole Beck for researching this article.

Johnny Young: The Interview

Prior to **Johnny Young**'s induction into The Australian Songwriters Hall of Fame, we managed to take him aside for a short interview.

ASA: We'd like to welcome Johnny Young to the National Songwriting Awards. Johnny will be inducted tonight into The Australian Songwriters Hall of Fame. Welcome Johnny.

Johnny: Thank you, Alan. It's great to be here.

ASA: Johnny, how did you feel when Tina Arena was inducted into the ARIA Hall of Fame, only a few days ago?

Johnny: Wonderful. She's just a remarkable talent and I've known her since she was nine years old. She's grown up in front of my eyes. She always had something special. You can't learn it, it comes from your natural gifts and she's naturally gifted. I was so proud of her and a wonderful speech. It went on forever, but she was making some points.

ASA: Did you see that potential in her when she was really young?

Johnny: I think so, that was my job, to see what I could find amongst the young people of Australia. She came in for an audition and she was wearing a Hiawatha costume with a feather in her hair, looking very ABBA actually, and we thought This Is Fun, and she started to sing and she had that remarkable voice, even when she was a kid. She had a really strong voice and she could pitch perfectly and she was just remarkable.

ASA: She performed well on the night. Did you watch the ARIAs?

Johnny: Yes, of course I did. Well, they invited me to go, but I get too nervous at those things (laughs). A bit shy really, which you may not believe, but I am.

ASA: You've won many awards during your career. How does it feel about winning one for your songwriting?

Johnny: Well, it's an honour. Songwriting was just in a very short period for me, because I was a pop star on the 60s, and I used other people's songs. My first song, Step Back, was written by George Young and Stevie Wright. That was a big success for me and won several gold records as a pop star, and then I went to England and

Barry Gibb and his wife, Maureen, invited me to stay at their place, and I hung around music and songwriting, because Barry never had a guitar out of his hand.

He was always writing stuff, and I asked him one day, what's the secret to songwriting, and he said, well there are no rules. That's the secret. There are no rules, you don't have to use the basic structure of verse, chorus and middle eight, you can, for instance, Roy Orbison's song, Running Scared, it doesn't get to a chorus, it just builds and builds.

So, that's what I learned from him. Out of that bit of advice, came The Real Thing, which has very little form at all, really (laughs), just a lot of Oo Ma Ma Ma.

ASA: So, you wrote that, and it became one of your most famous songs. How did you feel when Russell Morris picked it up?

Johnny: When I came back from England, I started to write a few songs for myself, including a song called "A Sunny Day", which was the first song that I recorded which I had written. And I sang it myself and a few people heard some of the songs that I had written, especially Molly Meldrum, and he asked me if I'd write a song for Russell.

So, I wrote "The Girl That I Love", which was Russell's second hit record and the one day out at Channel Ten, I was having fun with the boys in my band, because we'd been playing with this song that I'd written called "The Real Thing", which, when I wrote it, went for twenty minutes, it just went on and on. We were trying to remember what we'd done the night before. We were sitting in the dressing room and I was doing this thing (strums air guitar) "come and see the real thing" and Molly came over and said "that's the song I want, that's the song we're looking for"' so he went into the studio, spent a lot of money, and turned it into a mammoth hit which was where I started to get recognized as a songwriter.

Then, Ronnie Burns came to me and asked me to write a song about the Vietnam War, and I wrote "Smilie" and that was a Gold Record and a Number One. And the Russell recorded "The Girl That I Love" for the B Side of The Real Thing: Part 3 Into Paper Walls, which was another Molly Meldrum seven minute extravaganza, and the radio stations said "we're Real Thinged-out, so let's turn it over". And they turned it over and the kids loved it, and it was another Number One and another Gold Record.

Then, I've always been interested in boxing, so I went to some fights to see Lionel Rose, the Australian Champion Boxer, and I got to know him, and discovered that he was a lover of country music. So I said you ought to have fun and make a record because The Hawking Brothers, they had a big hit called "One Day At A Time", and I

got The Hawking Brothers into the studio, and we recorded "I Thank You" for Lionel Rose, which was a double Gold Record. So, that was the third one in a row.

And then, Ross D Wylie was hosting Uptight on television, and he'd had a hit with Funny Man, which was a big hit across Australia, and he needed a follow up, "why don't you write me a song". I was going through a break-up of a relationship at the time, so I wrote this song "Look at me now, I'm the loneliest guy", and it was a bit of a morbid song, and it turned out to be one of my favourite songs I've ever written and it gets played on the radio, and that was a Gold Record as well.

So, I had five songs in a row that were Number One records and Gold Records, and that was between 1969 and 1971. And then in 1971, Young Talent Time started, so my career completely turned around, from being a pop star and songwriter into hosting children's television programs. So, I stopped writing and started concentrating on Young Talent Time. That went on for nearly twenty years. So, the songwriting period of my life was short, but very successful.

Of course, I kept writing, because I kept writing songs for Young Talent Time. If we had an opening theme, and we didn't have a song, I'd just write it, and I've continued to write over the years. It's something that I enjoy, but I wouldn't say that I'm a professional songwriter, I'm an entertainer.

ASA: What would you say to up-and-coming songwriters in terms of writing and moving on with their careers?

Johnny: I can only repeat what Barry Gibb taught me. There are no rules, express your own expression. If you're really good with lyrics, I think it's good to find the poetry in your songs. But one of the greatest songs from Billy Thorpe was "Mashed Potato, Yeah", which had three words in it. So, there are no rules for successful songs, but for some songs, especially these days, there's some wonderful songs from some of the songwriters that just have beautiful storytelling, and I love that kind of song too, but I'm a populist. I like to think that if you're a songwriter, I'd like to encourage you to think as commercially as you can. You can't become self indulgent, writing about your heart being broken and all that sort of stuff.

It's good to write songs that you know people are going to be able to listen to, because otherwise, it's self indulgent. Avoid the self indulgence, guys, and think commercially. I think that's important if you want to make a living out of songwriting. I know some people, my daughters for instance, they wrote some lovely poetry and some lovely songs, and my daughter's actually recorded an album of her songs, and she's a wonderful songwriter, but she's a mother and has four children, so she has no ambition to be a songwriter. She just enjoyed doing it, because if you can find the joy in it, I think that's a good thing, and I always have, it's just fun.

ASA: Thanks Johnny, good advice, thanks for talking with us.

Johnny: And can I encourage all of the songwriters to do your thing, do your own thing and make your own expression, that's the most important part.

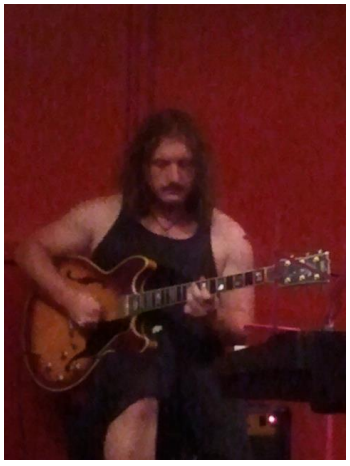
And thank you for the award, it's very much appreciated.

Wax Lyrical Roundup

NSW Central Coast 14 December 2015, Settlers Tavern.

Brisbane QLD 13 December 2015, The Retro Bar Kenmore

Lismore NSW 26 November 2015, Planet Music.



Perth WA 1 December 2015, Elephant & Wheelbarrow

Hobart TAS 16 December 2015, The Homestead.

Perth WA 5 January 2016, Elephant and Wheelbarrow

Toowoomba QLD 21 January 2016, in The Lane Way!

Kerrie Garside: 2015 ASA Regional Co-Ordinator of the Year

The 2015 ASA Regional Co-Ordinator of the Year is **Kerrie Garside**.

Kerrie conducts her regional activities on the NSW Central Coast, and holds Wax Lyrical "open mic." nights on the second Monday of each month, at the Settlers Tavern at West Gosford.

The ASA's Regional Co-Ordinators perform an important role in representing the ASA in their regions, as well as providing performance opportunities for original music from ASA members and guests.

Photo: Kerrie receives her award from ASA Director, Ben Patis.

The 2015 National Songwriting Awards provided an opportunity for Regional Co-Ordinators to come to Sydney and share their views on issues affecting their regions.

Photo (below): shows the ASA Regional Co-Ordinators who were able to attend the 2015 National Songwriting Awards: (Left to Right) Wendy J Ford (Northern Rivers NSW; Mike Cardy and Bob Grigoroff (Perth WA); Hugh Brown (Brisbane QLD); Melinda J Wells (Dalby and Toowoomba QLD); Awards Hostess Zara; Kerrie Garside (NSW Central Coast); and Ben Patis (ASA Director).

Sponsors Profiles:

Shen Yun

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Magesongs School of Songwriting "inspires, instructs, facilitates and empowers singers, songwriters and musicians alike, even poets into crafting meaningful and marketable songs throughout our fantastic teaching method."

"If you are of this current generation, we are here to help you take up the challenge and beat the others in the race of winning awards and getting songs cut by worldwide known artists."

"We create great songwriters, they create great songs. We offer workshops, seminars, masterclass, music publishing opportunities, industry projects, camps, collaboration facility, as well as a professional recording studio experience to our students, incorporated within the course structure. Apart from music publishing, these facilities are also offered separately to non students for a fee."

"Our mission is to professionally train, advise and bring music business knowledge and guidance to developing songwriters in a way that we believe will change their approach to songwriting for the best." For more information: www.magesongs.com.

Kayla Borg: 2015 Winner of the Youth Category

The 2015 winner of the Youth Category was **Kayla Borg**, with her song, "Why?"

We spoke to Kayla prior to the 2015 National Songwriting Awards.

ASA: Welcome, Kaylah. "Why?" Tell us a bit about the song?

Kayla: I write all my songs on life experiences, what's happening to me friends, my family or that sort of thing. At that moment in time, my best friend was going through her parents breaking up and divorcing, and the Mum did wrong on the Dad, so it's just saying that he persisted to love her after all she's done and it's asking why do you love her?

That's where I got it, and I sort of put myself in my friend's shoes, and wrote a song from that viewpoint.

ASA: And is that the sort of inspiration that you use for your songs? Is it emotional, is it storytelling, what is it?

Photo: Kayla Borg on stage at the 2015 National Songwriting Awards.

Kayla: It's more like life experiences, seeing something in front of your face and putting it on paper.

ASA: What comes first for you, lyrics or melody?

Kayla: I can't play fancy piano, but I know a few chords, so I jot down a few chords and do some lyrics to it, and put a melody to it and let it flow along, and when it comes, it comes!

ASA: How long does it take for a song to germinate?

Kayla: It all depends, but it usually takes a night or two nights. I do it quick.

ASA: I thought you were going to say a month, two months!

Kayla: No, I love doing different things at the same time, having this song and putting it away and having that song and going back, and maybe wrap it up in two or three days.

ASA: And you're a performing songwriter?

Kayla: Yes, I am. I started singing when I was eight years old, and singing's been a big part of my life. At ten years old, I started writing my first song. I actually lost a really close family member, and being ten, it just sort of hard to understand why they're not there anymore. So I thought, yep, let's write it down on

Photo: Kayla Borg with presenter, Rob Thomas.

paper, and I wrote my first song, "Goodbye". I said, Mum, I've written a song. It came to me and I love performing my own songs.

ASA: Do you perform live at venues, for example?

Kayla: Yes, I do. Last year, I recorded my album, so that stopped me performing over that time. I get into MusicLand and those sort of venues, and perform as much as I can. I'm a singing teacher as well, singing with Susie Ahern at her school.

ASA: So, would you like to move on to those TV talent shows?

Kayla: Yeah, that's an option. I wouldn't at the moment, but that could be a really good option.

ASA: Which one would you go for?

Kayla: That's a tricky question! I always loved The Voice, only purely because it's based on the voice, rather than image, which is a great aspect to have in a show, because I believe it's all about the voice, anyway.

ASA: So, you're songwriting, you're performing, where do you hope that it all takes you at the end of the day?

Kayla: At the moment, I'm just riding the wave of things, but from a little girl, my dream has been to be known worldwide, really. But, just ride it as it comes, surf the waves and see where it comes.

ASA: So, would you, for example, write songs for major artists to perform?

Kayla: Yes, I would do that. I love songwriting. Anything that comes to me: songwriting for someone else, or singing in front of millions would be amazing (laughs) would be my all time favourite dream.

ASA: Thanks Kayla and we look forward to listening to your song tonight.

Members News and Information

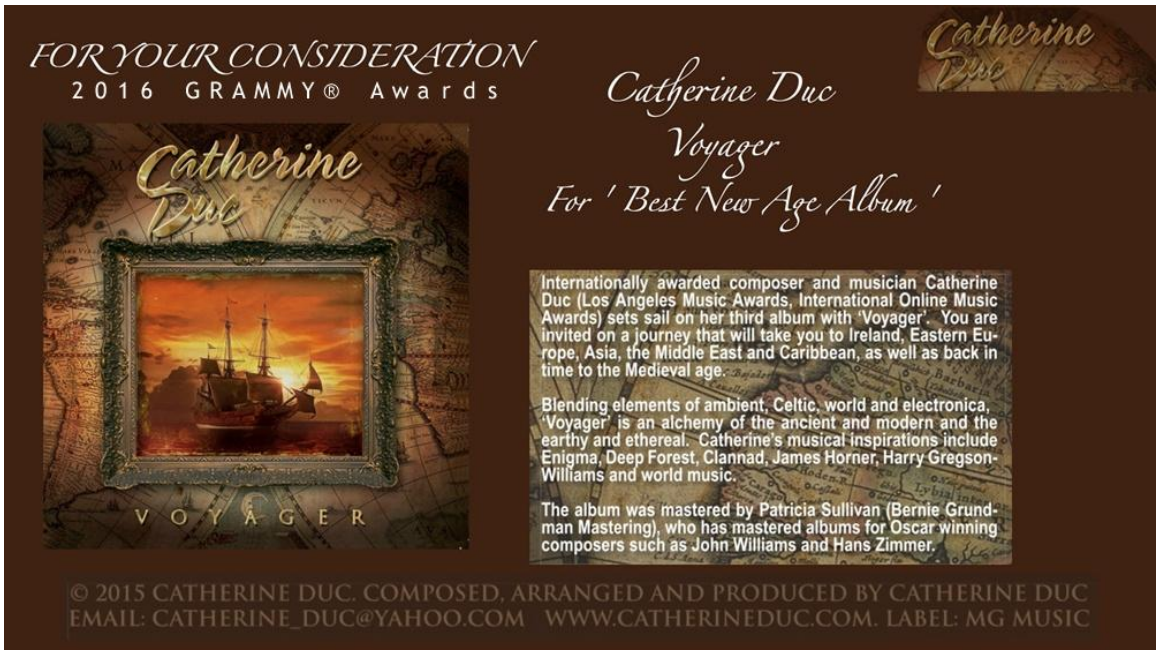
1. Songwriters Meeting Point

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

ASA member, **Henry Hamad**, is a lyricist who is looking for someone who would like to add music to his lyrics. If you can help Henry, please contact him on henry.hamad@gmail.com.

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

2. 2016 Grammy Award Nomination for ASA Member, Catherine Duc.



ASA Member, **Catherine Duc**, has received a 2016 Grammy Award nomination for her album, Voyager, in the "Best New Age Album" category.

Catherine was born in Melbourne and started her musical journey from a young age. As a child, Catherine studied keyboard and classical piano and later completed studies in music arrangement, live recording and production at the Alfred Brash Sound House in the Melbourne Concert Hall. She also has a Diploma in Film Music Composition from The London School of Creative Studies.

The Grammy Awards will be held on 15 February 2016 in Los Angeles. Best of luck, Catherine.

3. The Australian Country Songwriters Show

Now, there's now an even better reason for ASA members and friends to submit their original songs for air play on **The Australian Country Songwriters Show**, on TodaysCountry94one.

The show has just won a People's Choice Award, for the Most Popular Show on Australian country radio, at the People's Choice Awards held in Tamworth on 21 January 2016.

This means more great exposure for your original songs.

The Australian Country Songwriters Show provides opportunities for ASA members and friends, who write and record in the country and country crossover genres, to receive air play for their songs.

If you'd like your songs considered for airplay, please contact Alan Gilmour on alang@asai.org.au.

4. 2016 Australia Day Awards

It's been a big year for **Tina Arena**. Hot on the heels of her 26 November 2015 induction into The ARIA Hall of Fame, came her Order of Australia award on 26 January 2016.

Tina Arena AM received her award for significant service to the music industry as a singer, songwriter, and recording artist, and as a supporter of charitable groups.

Congratulations, Tina, and it's really good to see that they gave you the award, in part, for songwriting!

The Load Out

Hmmmm, could you use one of these Bad Boys for your next concert?

This mobile stage rig comes complete with an extendable sound stage, a power generator, and speakers, just ready for your next tour.

It also has power connections for amps, instruments, stage lights, microphones and a mixing desk.

It could be yours for a mere $220,000, or perhaps a rental deal might be better, if you don't have that sort of cash at the moment.

You'll also need a driver and some roadies, and, of course, you'll need to find separate accommodation for you and the band while you're on the road. It unfortunately doesn't come with bedrooms or bathrooms.

It seems to have almost everything, but there is one major feature that doesn't come standard: an audience.

You'll have to provide that one yourself.

Official Sponsors of the 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.

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

The ASA is proudly supported by the following organisations:

About Us

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

Aims of the Association

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

History of the ASA

The Association was founded in Melbourne VIC in August 1979 by the late Tom Louch (1932-2009) and the late Rudy Brandsma (1944-1983), who saw the need for an organisation that would bring Australian songwriters together.

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

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

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

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APRA/ASA Australian Songwriter of the Year 2015:

Karen Guymer (VIC)

Rudy Brandsma Award Winner 2015:

George Begbie (TAS)

PPCA Live Performance Award Winners 2015:

Terry Bennetts (WA) and Imogen Clark (NSW)

Australian Songwriters Hall of Fame:

2015: Johnny Young

2014: Kate Ceberano

2013: Garth Porter (Sherbet)

2012: Don Walker (Cold Chisel)

2011: Steve Kilbey (The Church)

2010: Richard Clapton

2009: Ross Wilson (Daddy Cool, Mondo Rock)

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

2007: Brian Cadd

2006: Glenn Shorrock, Beeb Birtles & Graeham Goble (LRB)

2005: Russell Morris

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

Australian Songwriting Contest Award Winners 2015:

John Walsh and Imogen Clark (NSW) (Australia Category)

Robert McIntosh (NSW) (Ballad Category)

Anirban Banerjee (ACT) (Contemporary Pop/Dance Category)

Loren Steenkamp (SA) (Country Category- Joint)

John Greenwood (VIC) (Country Category- Joint)

Julia Michaels and Sven Tydeman (NSW) (Folk/Acoustic Category)

Terry Bennetts (WA) (Instrumental Category)

Coa Lopez (USA) (International Category)

Denise Silk (NSW) (Lyrics Category- Joint)

Charlie Cacciola (QLD) (Lyrics Category– Joint)

Karen Guymer (VIC) (Open Category)

Quentin Clark (QLD) (Rock/Indie Category)

Jason Greenwood (VIC) (Spiritual Category)

Stan Lenz (QLD) (Songs For Children Category)

Kayla Borg (VIC) (Youth Category)

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