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Chairman’s Message

Exciting times, everyone!

Things are moving quickly regarding the National Songwriting Competition 2017. Judging is nearing completion, with the Top 30 announcements coming up very soon.

The standard of songs this year is again unbelievably great, and it must be so hard for the judges to come up with the winners. However, our adjudicators are some of the best and most respected people in the music industry. That’s what makes even getting into the Top 10 so prestigious. Don’t forget that the Top 10 in every genre will be announced at the National Awards Evening on Wednesday 22 November 2017.

The venue this year, Canterbury-Hurlstone Park RSL, is one of the best in the country. The sound and lights alone are superb, and I for one, am excited at the prospect of the ASA holding our Awards Night at a location that is dedicated to the presentation of live music. It will be HUGE, and our Special Guest Christine Anu will be worth the price of admission alone. The night will be a sell-out for sure, so get your booking in early. Don’t miss out.

Meanwhile, whet your appetite with the ASA October 2017 eNewsletter, put together as usual by Vice Chairman and Editor Alan Gilmour. There are super articles this month re Christine Anu and 2016 Songwriters Of The Year, Donna Dyson and Damien Leith.

Remember, if you write songs you should be a member of the ASA. See you at the Wax Lyricals.

Denny Burgess
Chairman

Editor’s Message

Welcome to the October 2017 edition of The Australian Songwriter.

In this edition, we are pleased to profile Christine Anu, the 2017 Special Guest Artist, at the forthcoming 2017 National Songwriting Awards. We also have an interview with 2016 Australia Category winners, Donna Dyson and Damien Leith; an article on the 20th anniversary of the passing of 2016 Australian Songwriters Hall of Fame inductee, Michael Hutchence; as well as Mark Cawley’s monthly songwriters blog.

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

Alan Gilmour,
Editor and Vice Chairman
2017 National Songwriting Awards Announcement

With the judging of the 2017 Australian Songwriting Contest nearing completion, it’s time to turn our attention to the 2017 National Songwriting Awards.

The 2017 National Songwriting Awards will be held on 22 November 2017, at 6.30 pm for a 7.00 pm start, at Sydney’s Canterbury Hurlstone Park RSL Club, 20-26 Canterbury Road, (Cnr. Crinan Street), Hurlstone Park NSW 2193.

You’ll find free, secure car parking at the Northern Car Park, located just off Canterbury Road, at the Wattle Lane intersection. You will also find parking at the Crinan Street Carpark.

The venue is conveniently located just 15 minutes from the Sydney CBD and Airport.

The venue offers some of the best facilities that we have experienced for lighting and sound quality. Seating in The Starlight Auditorium is limited to 450 people, so you’ll need to get in quick.

Details and tickets can be found via this link: https://www.eventbrite.com.au/e/national-songwriting-awards-2017-tickets-37265853170?aff=es2. If you are an ASA Member you receive a good discount on the ticket price, but please note, your family and friends have to pay the full price, and are not covered by your membership.

Category winners will be invited to perform on the night. The Lyrics Category winner will have their composition displayed in written form on the night.

The following winners will also be announced:

**Songwriter of the Year**
Judged from the 1st place getters of each category. Separate entry is not required. Sponsored by APRA/AMCOS. Winner receives: $3,000 cash for APRA and an Easys Trophy.

**Rudy Brandsma Award**
All entrants who are ASA members qualify for nomination to receive this great honour. Sponsored by Maton Guitars. Winner receives: Maton SRS60C worth $1899

**PPCA Live Performance Award**
Judged and sponsored by PPCA, for the best live performance at the National Songwriting Awards. Winner receives: $500 cash
Christine Anu: 2017 Special Guest Artist

Australian indigenous singer/songwriter, Christine Anu, will be the Special Guest Artist at the 2017 National Songwriting Awards, to be held in Sydney on 22 November 2017.

Christine will be interviewed on stage by music journalist, Bernie Howitt, and will perform two of her best-known songs.

She will also be awarded the inaugural ASA Indigenous Songwriting Award.

Christine, born 15 March 1970 in Cairns QLD to a Torres Strait mother, gained popularity with the release of her song, My Island Home. She has been nominated for seventeen ARIA Awards.

Christine began performing as a dancer, and later went on to sing back-up vocals for The Rainmakers, which included Neil Murray of the Warumpi Band. Her first recording was in 1993 with Last Train, a dance remake of a Paul Kelly song. The follow-up, Monkey and the Turtle, was based on a traditional story. After My Island Home, she released her first album, Stylin' Up, which went platinum.

In 1995, Neil Murray won an Australasian Performing Right Association songwriting award for writing My Island Home. Christine won an ARIA Award for best female recording artist, as well as a Deadly Sounds National Aboriginal & Islander Music Awards Award in 1996, for best female artist.

Baz Luhrmann asked her to sing on the song Now Until the Break of Day, on his Something for Everybody album. It was released as a single, and the video then won another ARIA award, and led to her being cast in Moulin Rouge.

In 2000, Christine released Come My Way, which peaked at number 18 on the ARIA albums chart, and went gold. In 2000, she sang the song My Island Home at the Sydney 2000 Olympics Closing Ceremony.

In November 2003, she released her third studio album, 45 Degrees.

In 2007, she toured a children's show, and released an associate album titled Chrissy's Island Family. The album gained an ARIA Award nomination.

On 26 September 2010, she released a new digital only single, Come Home.

On 7 November 2014, Christine released a Christmas album, titled Island Christmas.

Christine has also had an acting and television career. She appeared in Dating the Enemy, a 1996 Australian film starring Guy Pearce and Claudia Karvan. She then appeared in an Australian production of the stage musical Little Shop of Horrors in the same year.

Christine's stage career developed with a starring role in the original Australian production of Rent in 1998 and 1999. She was offered a role in a Broadway production of this musical, but had to decline due to commitments in recording her second album. Her links with Baz Luhrmann led to him offering her a part in Moulin Rouge!. In 2003, she appeared as Kali in The Matrix Reloaded, and played the character on the video game, Enter the Matrix.

In 2004, she became a judge on Popstars Live, a television quest broadcast on the Seven Network at 6.30 pm on Sunday night in Australia, along the lines of Australian Idol. The program failed to achieve a similar level of success, leading network executives to pressure the judges to offer harsher criticism of the contestants. Christine refused to offer harsher criticism, leading to her resignation as a judge in April 2004. In a statement issued on her departure, she said: "I chose to play a positive role model and wanted to encourage these young people in their endeavours, rather than criticise them. Although leaving Popstars Live was a difficult decision for me to make, I do feel somewhat relieved that I can now focus on my music."

In 2009, she participated in Who Do You Think You Are. She appeared again on television in 2012, in the Australian sci-fi television series Outland, about a gay sci-fi fan club. She plays wheelchair, using Rae, the sole female member of the group.

In 2016, Christine was appointed as host of Evenings 702 ABC Sydney, 1233 ABC Newcastle, 666 ABC Canberra, and ABC Local Radio stations across New South Wales. She took over from Dominic Knight who had hosted the program since 2012. In the first half of 2016 the program suffered a dip in the ratings after she began hosting.

In December 2016, it was announced that Christine would no longer host Evenings on 702 ABC Sydney, but would instead present a national Evenings program on Fridays and Saturdays in 2017.
2017 Australian Songwriting Contest Announcement

The first round of contest judging is now complete, and the short-listed entrants are in the process of receiving their notifications.

The second round of judging is about to start, and will determine the Top 30 Category placings. The final round of judging will then determine the Top 10 Category placings and the Category winners.

Entries have been judged in the following 13 individual songwriting categories:

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

The Top 30 Category placings will appear on the ASA website and in the ASA magazine, within the next two weeks. The Top 10 Category placings, including the Category winners, will be announced at the National Songwriting Awards on 22 November 2017.

The ASA Directors will choose the 2017 APRA/ASA Songwriter of the Year from among the Category winners. The winner will be announced at the 2017 National Songwriting Awards.

The ASA Directors will also choose the winner of the 2017 Rudy Brandsma Award from among the ASA members present at the National Songwriting Awards, and whose songs meet the eligibility criteria for songwriting excellence. Stay tuned!

The ASA uses up to 60 well-qualified people from the music industry in a unique multi-tiered judging system in which each entrant’s identity is hidden. This precludes any tendency for the judges’ decisions to be influenced by any factors outside of the song itself.

A very exciting feature of this year’s Australian Songwriting Contest, is that, courtesy Hal Leonard and Noteflight, EVERY SINGLE ENTRANT WILL RECEIVE A CODE FOR 3 MONTHS FREE ACCESS TO NOTEFLIGHT!!! This is valued at $99.95, and regardless of results, every songwriter who puts a song in the competition will receive this benefit.

Following the judging process, first place-getters are invited to perform at the ASA's gala National Songwriting Awards, which is an important fixture on the Music Industry Calendar. The Lyrics Category winner is the only exception to this, but they will have their composition displayed in written form on the night.

All first-place winners will receive a 3-year Noteflight Subscription (RRP $185) courtesy Hal Leonard and Noteflight.

All first, second and third place-getters will receive other prizes, and all Top 10 finalists will be recognised on stage at the Awards, as well as receiving a Certificate of Placing.

All entrants will have 3 free month’s free access code for all Song Contest entrants, valued at $99.95 sponsored by Noteflight.

**APRA/ASA Songwriter of the Year**

Judged from the 1st place getters of each category. Separate entry is not required.

Sponsored by APRA/AMCOS. Winner receives: $3,000 cash for APRA and an Easys Trophy.

**Rudy Brandsma Award**

All entrants who are ASA members qualify for nomination to receive this great honour for songwriting excellence.

Sponsored by Maton Guitars. Winner receives: Maton SRS60C worth $1899.

**PPCA Live Performance Award**

Judged at the National Songwriting Awards by PPCA, for the best live performance on the night.

Wax Lyrical Roundup:

ASA Regional Queensland 7 August 2017, Mary’s Commercial Hotel, Dalby

ASA Regional QLD 25 September 2017, Mary’s Commercial Hotel, Dalby
ASA Newcastle NSW 14 August 2017, Carrington Bowling Club

ASA Northern Rivers NSW 24 July 2017, Lismore Workers Club
ASA Yarra Ranges VIC 21 September 2017, Cunninghams, Yarra Junction
ASA Wide Bay Burnett QLD 4 October 2017, Jandas in Bundaberg
Sponsors Profiles:

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

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

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

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

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

2. **Major Sponsor: APRA AMCOS**

Thanks also to major sponsor, **APRA/AMCOS**, for sponsoring, and presenting, the APRA ASA Songwriter of the Year Award, at the 2016 National Songwriting Awards.

APRA AMCOS generously provides prize money of $3,000 to the winner/s, which this year, were **Donna Dyson** and **Damien Leith**.

If you write music, you should become a member of APRA AMCOS. It’s free to join, and once you do, APRA AMCOS can help you make money from your music. Become part of a collective community of 87,000 songwriters!
Members News and Information

1. Songwriters Meeting Point

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

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

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

ASA member, Tony Bogan is a lyricist, who is looking to team up with a musician/composer, to put music to his words.

Tony writes: “I have a collection of around 40 song lyrics I have written of varying ideas or themes (not boring love songs either) and I really want to team up with some good musos/composers ASAP.”

“Two, in particular, I would like to get written with a view to getting someone to sing one of them on a talent show - e.g. The Voice or Who's Got Talent in the UK given their global themes.” Tony can be contacted on 0488 443 155 and tonydb71@gmail.com.

ASA Member, Liz Connolly, is a vocalist, lyricist and songwriter, looking for a Gold Coast or Northern NSW based songwriting partner who can help write/co-write guitar/piano accompaniments to her songs. Liz has a half a dozen songs in a variety of styles (pop, rock, folk, ballads), that she has completed or semi-completed using electronic songwriting tools. In 2014, her song "Don't be Afraid" was short listed for the ASA song writing competition Contemporary Pop/Dance Category but didn’t progress any further. Liz can be contacted at lizconnollymusic@gmail.com or 0409345133.

Spencer Kelly writes “I’ve been writing songs for years but it's only in the past 6 years that I've been getting Stacy Hogan at Writers Paradise studio to produce them. Have been on the lookout for a great co-writer / lyricist as I tend to get a bit tired of my own lyrics - I've got a lot of great backing tracks/melodies I've written and demo'd (100+), but haven't developed further, so if you know of a good writer who might be interested, I can be contacted at spencerwho@yahoo.com.

Looking for somebody? Contact us on alang@asai.org.au.
2. APRA AMCOS Leads Music Industry Toward Gender Parity, Aims to Double New Female Members Within Three Years

Results of RMIT Research Commissioned by APRA AMCOS:

- Goal of 25 per cent increase in female members YOY over three years
- Strict 40 per cent female participation measures
- Australasian mentorship program in partnership with industry organisations
- Whole of industry call to action to tackle gender disparity
- Follows internal review and career development initiatives for female staff

APRA AMCOS has responded resoundingly to the results of recent gender diversity research. Among a raft of new initiatives, the country’s leading music industry organisation will launch mentoring and skills development programs as well as widespread measures to effect immediate and sustainable gender participation and equitable financial success in the $6bn+ sector.

The Australian Women Screen Composers: Career Barriers and Pathways research, conducted by RMIT’s Dr Catherine Strong, was commissioned in response to feedback from the music industry and will benefit both the 21.7 per cent of women who make up the APRA AMCOS membership and the development of the next generation of music creators.

In fact, more women are represented in cricket (24 per cent) than songwriting in Australia. Diving deeper, APRA AMCOS female members share in only 10 per cent of the total royalty pool paid to writers.
To address the imbalance APRA AMCOS is immediately committing to the goal of doubling annual female membership applications within three years, a year on year increase of 25 per cent new female members.

The RMIT research showed female screen composers (who make up 13 per cent of the screen composer membership) are less likely to be making a sustainable career from their craft, less likely to be given fair opportunities for work despite being more educated, less likely to win professional accolades and more likely to experience sexism.

"One of the key outcomes of this research was that there was a fundamental mismatch between how our male participants saw the industry compared to the women," said Dr Catherine Strong.

"The men were much more likely to see it as a meritocracy, while women were more inclined to see gender bias. Bringing about change is going to be that much harder if it is only women who even see that there is a problem. Engaging men in this issue and asking them to think about how their actions and attitudes make a difference to women in the industry is key to overcoming gender disparity."

Jenny Morris, Chair, APRA Board said, "Our industry has been waving the flag of inclusiveness for years, but the small numbers of women we organically recruit each year tell an entirely different story. If music is to face its complex technological and legal future with talent from all demographics, then it’s time for a little less conversation and a little more action. For APRA AMCOS this means a deliberate recruitment and re-training program to draw female talent we know is out there."

John Watson, Eleven Music and APRA AMCOS Ambassador, said, "Thankfully the situation is finally changing but it won’t happen fast enough on its own. It will actually require existing industry players to take more responsibility for the opportunities we offer to talented women. We need to attract as many smart and talented young people as possible - regardless of their gender."

From October, APRA AMCOS will invest annually in an extensive songwriter/composer mentoring program for female members across a range of genres. In line with research recommendations, at least half the mentors will be men, with funds allocated to cover mentee’s travel and living expenses. In some genres, the mentee will be offered a three-month work placement. APRA AMCOS will be working in partnership with individuals and industry organisations to ensure a broad outreach to women.

A further financial investment will be made in technical skills training and toward building confidence and networking skills through a series of national events and master classes.

In response to feedback that women are underrepresented in the music industry, APRA AMCOS will immediately execute a 40/40/20 measure on all membership programs. This will ensure that within the medium term, at least 40 per cent of the judges involved in APRA’s suite of awards are female. A minimum 40 per cent threshold will be applied to the Ambassadors’ program (currently at 30 per cent), SongMakers (currently 38 per cent of mentors are female) and SongHubs (currently 39 per cent). At least 40 per cent of presenters and performers at all awards, workshops and membership events will now be female.
Significantly, from 2018 APRA Music Grants extended to external programs will be strictly allocated to grant applications showing at least 40 per cent female participation, or a commitment to tackling gender disparity, where possible.

Recognising their leadership position within the industry, APRA AMCOS is calling on music organisations, publishers, record labels and the wider sector to commit to gender parity within their own programs and initiatives. This could apply internally through supporting career development of staff and externally through Board nominations, selection of industry spokespeople and development of opportunities for women to extend their influence in wider discussions.

APRA AMCOS will invest a further $20,000 in Stage 2 of the research.

3. Woodford Folk Festival 27/12/17 to 1/1/18

The ASA will be represented at this year’s Woodford Folk Festival by its Brisbane QLD Regional Co-Ordinator, Dr Hugh Brown, from the Queensland University of Technology (QUT).

The Woodford Folk Festival is held annually over six days and six nights from Dec 27th through to January 1st. More than 2000 performers and 438 events are programmed featuring local, national and international guests. This year will be the 31st Woodford Folk Festival and the 23rd held at Woodfordia.

The festival program features concerts, dances, street theatre, writers’ panels, film festival, comedy sessions, acoustic jams, social dialogue and debate, folk medicine, an entire children’s festival, an environmental program featuring talks, debates and films, art and craft workshops, circus performances and workshops, late night cabarets, parades and special events including a spectacular fire event.

Hugh will be co-ordinating the Songs of Woodford, a collaboration between the ASA, the Woodford Folk Festival (WFF) and the QUT to produce recordings of original songs written at and inspired by the Woodford Folk Festival 2017/18.

This collaboration involves WFF 2017/18 hosting a series of collaborative songwriting workshops open to all WFF attendees - patrons and performers - which will set a song writing task of the creation of songs inspired by the WFF. These songs will be written and refined by workshop participant over the first 3 days of the Festival (December 27-29) under the guidance of ASA Award-winning instructors. The prospect of some of these collaborations is very exciting.

These songs would then be performed by volunteer musicians and recorded by QUT students, under the guidance of QUT staff over the final 3 days of the WFF (Dec 30-
Jan 1). Mixing and mastering of the recordings would be conducted by QUT students in the first semester of 2018.

For the final 3 days, songwriting workshops can continue (with or) without the SOW focus, and for the first 3 days the recording studio can operate for walk-ups. At the end of the festival there might be a showcase performance of the new tunes. To show this graphically:

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<tr>
<th>Date</th>
<th>Workshop</th>
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<tr>
<td>27/12</td>
<td>Songs of Woodford – day 1</td>
<td>General operation - open</td>
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<tr>
<td>28/12</td>
<td>Songs of Woodford – day 2</td>
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<td>29/12</td>
<td>Songs of Woodford – day 3</td>
<td>General operation - open</td>
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<tr>
<td>30/12</td>
<td>General songwriting workshop</td>
<td>Songs of Woodford – day 1</td>
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<td>31/12</td>
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<td>1/1/18</td>
<td>General songwriting workshop / showcase performance</td>
<td>Songs of Woodford – day 1</td>
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The goal for the studio will be to record a “live” take(s) of the songs during the festival with mixing, mastering, etc to be performed by QUT students and staff in Semester 1 2018.

The resulting recordings may be used for WFF to stage a “people's choice” contest via Social Media to select the ?10-15? songs that will be compiled into a CD to be launched in the middle of 2018 – perhaps coinciding with the launch of the 2018/19 Festival – and distributed via online digital outlets.

Participation is to be voluntary, free, and inclusive. For more information, please contact Hugh on 0409 622 395.

4. MUSIC: COUNT US IN: Australia’s Biggest Music Education Celebration. Register Your School NOW!

Music: Count Us In is Australia’s biggest schools’ initiative, where students across the country sing the same song, on the same day, at the same time. Each year, Music: Count Us In brings more than half a million people together in song, with a Celebration Day that reaches into every corner of the country. From Bendigo to Bourke, Dubbo to Darwin, Halls Creek to Hobart, Port Augusta to Port Douglas, young people sing the song that stops the nation. Music: Count Us In exists to advocate for and celebrate music in Australian schools.

In 2017, the national Celebration Day will be held on Thursday 2 November where students all around the country will sing this year’s song ‘Shine Together’. The Program Song was collaboratively written by Sadie Mustoe (VIC), Makayla Forbes (NSW), Elliena Escott (QLD), Marcus and Tiffany Yeo (QLD) – 5 very lucky and talented students from around Australia that worked in collaboration with Program Ambassador, John
Taylor Henderson has achieved incredible success since first coming to the attention of the music industry and Australian public in late 2013. Within a year, he launched his career with a #1 single (‘Borrow My Heart’, certified double-platinum), a Top 5 single (‘When You Were Mine’, certified platinum), and two #1 ARIA albums. Taylor is a genuine musician whose truth is at the heart of his music. Taylor has announced an Australian tour for September/October. “Songs are OUR stories and Australian songs define our unique culture. I am thrilled to be helping mentor a new generation create great music.”

Taylor said of his involvement with Music: Count Us In. Music: Count Us In launched in July and with more than 3,400 schools already registered for 2017, this will definitely be the biggest year in history. Celebration Day is Thursday 2 November 2017 - Mark the date in our diary, now! Head to the website now to register your school and learn this year’s song ‘Shine Together’. http://musicaustralia.org.au/program/countusin/the-song/2017-program-song/.

For more information contact Little Giant Danae Effern danae@littlegiantagency.com.au +61 409 169 551 Alyse Newman alyse@littlegiantagency.com.au +61 400 968 571

5. Songs From The Vault, Saturday 14 October 2017, 8.30 pm

Professional songwriters often compose for so many projects: artists, choral groups and celebrations that the general public rarely glimpse inside their catalogue other than hear a selection of their work performed.

Donna Dyson is the current APRA-ASA Australian Songwriter of the Year, and her vaulted catalogue is being opened. You will be treated to the remarkable voices of soloists, choirs, collaborators, co-writers and friends who soar the heartfelt lyrics to your heart through their gifted voices in song.

This is only a tiny taste of her vast body of work which has been composed and created over the past four years. Prior to this, Donna Dyson spent her days as a professional educator, leader, university lecturer and published author. It wasn’t until a brain tumor and stroke suddenly took her sight that she gained her fulltime creative vision and composed an expansive music catalogue some would not complete in a lifetime.

Enjoy the stories behind the songs and the beauty of the music sung by remarkable voices including special guests: Tyrone Noonan, David Willersdorf, Damien Leith, Hillbrook Chorale, Vox, Queensland Show Choir, Brisbane City Sounds, Kat Bryant,
Fran Morris, Tony Dee, Bek Hull, Sophie Banister and surprise international guest appearances handpicked for this special one night only performance. For tickets, go to: http://tickets.queenslandtheatre.com.au/single/EventDetail.aspx?p=4108

6. Previously Unknown Rudy Brandsma Painting Discovered

We received an interesting communication recently from someone who had purchased a painting in Melbourne, which was signed by a Rudy Brandsma, and wanting confirmation as to whether it was by ASA co-founder, the late Rudy Brandsma (1944-1983).

A quick check with Rudy’s widow, Julie, has confirmed that Rudy was in fact an artist, as well as being a very talented songwriter, performer and recording producer.

Julie, in fact, has two very similar paintings from the 1970s.

We were pleased to advise the owner that the painting was by “our” Rudy Brandsma.

7. APRA AMCOS Announces a Bumper Year for Songwriters, Thanks to Streaming and Export

Total royalties payable to songwriters, publishers and affiliated societies (net distributable revenue) $335.9m, 17.7 per cent year on year growth.

- Streaming royalties $62.2m, 127 per cent year on year growth.
- Royalties earned overseas $43.5m, 13.6 per cent year on year growth.
- Video on Demand royalties $14.1m, 69.9 per cent year on year growth.
• Live music royalties $20.4m, 15.9 per cent year on year growth.

APRA AMCOS announced yet another year of record royalty collections, driven by exponential streaming growth. Of the $386.6m in revenue, digital royalties contributed $110.3m, an increase of $42.5m on previous year.

Songwriting royalties paid by music streaming services in Australia has delivered 546 per cent growth in APRA AMCOS’ revenue in just the last three years. The rapid adoption by Australian consumers eclipses that even of television in the 1950s or mobile phones in the 1990s, both of which presented a licensing changing-of-the-guard for APRA AMCOS at the time.

Brett Cottle, Chief Executive said, “The rise and rise of consumer subscriptions to music and video streaming services was the key factor underpinning our revenue growth during the year. We estimate that there are now nearly four million subscriptions to one or other of these services across Australia and New Zealand.”

Streaming has given Australian songwriters and composers unprecedented access to a global audience. Growth in royalties earned overseas saw 1,576 more APRA members receive a royalty payment in FY 16/17. 18,052 members earned an income from their works being played overseas. APRA members enjoyed a new record of royalties earned from their songs being played/performing overseas - $43.5m, an increase of 13.6 per cent year on year, and a whopping 199.5 per cent growth over five years, proving Australian music export is worthy of investment. Songwriters making an impact on the world stage include Sia, Vance Joy, Flume, Joel Little, Lorde, Samuel Dixon and Cookin’ on 3 Burners.

With the growing trend of consumers accessing movies and TV series via digital services and devices, the Video on Demand revenue stream has seen substantial growth this year. Whether it’s Please Like Me or Wolf Creek, the music composed for TV and film is delivering an important additional royalty source for local composers.

“Over the year collections from the oldest of our core business activity, public performance licensing grew from $70.7m to $77.7m, a remarkable achievement in a patchy economic environment and one that will be significantly built on when we launch our joint licensing operation with Australian record labels late in 2018,” Brett said.

APRA AMCOS reports 145,189 licensees with 5,403 new businesses licensed over the year. Live revenue had a bumper year, up 15.9 per cent, driven largely by major concert tours such as Guns N’ Roses, Justin Bieber, Coldplay and Adele, where Australian support acts included Rose Tattoo, Wolfmother, Sheppard and Jess Kent. Importantly, total royalties payable to writer and publisher members and affiliated societies (NDR) grew 17.7 per cent this year.

Brett Cottle who will step down in June 2018 after 28 years leading the organisation, said, “The bedrock for all of our licensing and royalty distribution activities remains copyright law. Possible changes to the Act which directly threaten copyright owners’ rights and their ability to monetise such rights mean that a great deal of work needs to be undertaken in these areas in the year ahead.”
More ASA Photos from The Vault

Thanks again to ASA member, and former magazine editor, Noreen Kane, for this great collection of nostalgic ASA photos from the 1980s and 1990s.

The photos below, we think, are from 1990, which is the year that Ian Paulin won Songwriter of the Year and Jane Robertson won the Rudy Brandsma Award. The a

Photos (Left to Right, Top to Bottom): Jane Robertson; The Late Daryl Cotton (Awards Host), Ian Paulin, Rob Fairbairn and Greg Champion; The Late Daryl Cotton with unknown Presenter and Winner; and a group of what appear to be performers on the night, known as The Phones.
**Donna Dyson** and **Damien Leith** were the winners of the Australia category with their song *Spirit Of Australia*; we caught up with them for a chat, prior to the Songwriter of the Year 2016 being announced. Both were unaware at the time of their big win.

**ASA:** Welcome Donna and Damien. Your song, *Spirit Of Australia*, how did it come about?

**Damien:** It actually started off with Donna. She was on an airplane between Cairns, Townsville, out to Mt Isa and then down to Sydney, and was taking in all the landscape below.

**Donna:** It is written on the back of a QANTAS napkin, and that was what I took into Damien at the studio. It initially came from a commission from a school. They wanted a piece representing Australia for a choral ensemble that was going to Europe.

I had shared the brief with Damien, and we are really tight co-writers on special pieces. We do work collaboratively on the pieces and make them the best that they can be. We think that has possibly been the reason for the success of the outcome, because the girls sounded amazing in Europe, and now as a solo piece it has a life of its own. It’s sounding beautiful, so we are really happy with it. It’s gone from a scrap of paper to where it is now.

**ASA:** In terms of your co-writing are you the lyricist, Donna?
**Damien:** We kind of share, don’t we?

**Donna:** We can finish each other’s sentences, we really are tight writers.

**Damien:** We both share the load really, it depends on what the project is. Donna is involved in a lot of other stuff up in Queensland. She will have a project and get on the phone to me and say that they are really looking for a song that’s about this or that and the two of us will sit down and throw ideas around.

**Donna:** Our collaboration often happens with the mobile phone next to the piano. Sometimes it’s like that.

**Damien:** It’s been good. We have written a lot of songs over the past couple of years. We have a large catalogue and a lot more to come in the future.

**ASA:** What are you looking to do with all these songs? Are they to go out into the wider world?

**Damien:** We are going to make millions out of them and retire. Wouldn’t that be lovely!

**Donna:** This particular song is a real anthem and there is a lot of patriotic heart that has gone into it. It is not just some token effort. It comes from a deep heart space, and we think it will connect with Australians, especially being abroad hearing this song does bring a little heart space of back home.

**Damien:** It’s not just Australians. I have been thirteen years in Australia. It’s a very important song even for me. Australia has adopted me, it’s my home now, my kids have grown up here, so the lyrics are really significant to me. Also, I think for the travelers, and the expats, there is a lot in there for everybody who calls this place home.

**Donna:** There is a call in the song, and it really is a piece of music that unites people and stirs your heart.

**ASA:** How did the two of you get together in songwriting?

**Donna:** Honestly, I think it was just luck.

**Damien:** It’s just one of those things. We got chatting at a concert, and Donna said she wrote songs, and I have always loved writing songs, and I have a studio in Sydney and we just decided to get together and see if we can come up with something. It went from there. That was three and half years ago, and we have written a lot of songs since then.

**Donna:** Sometimes, we are better as a shared collaboration, there is a greater contribution from both skill sets, we can play off each other whether something sounds right or not. There is also the experience of the past and what audiences love and how to construct the melodies and lifts, so there is this incredible partnership with us that we tend to be able to just roll them out because we understand how each other works now.
ASA: When you are out performing Damien, do you play any of the songs you have co-written?

Damien: I have got to be honest I don’t play them all that much, because we do write a lot of songs, and often we write for different reasons. Sometimes you might write a song and put it aside and forget about it and you get on with what you are doing on a day to day basis, however I am very proud of the songs.

I find songs need a launch and it’s nice to find the time to launch them in one place. Around June 2017, I am launching a new album at one of the Celtic festivals and some of our songs feature on that, and that will be official, it will be out properly then.

ASA: I am interested in the audience reaction to your collaborations.

Donna: Because Damien has such an incredible audience base, and with my background in education, I have a very large school base as well, so we have audiences going from little tots up to grandparents, and the great thing about our work it is very intergenerational in the context of audience appreciation, so our work fits into different spaces, genres and ages. We write from the heart, so it does connect with other people, that’s our goal to communicate that way.

The other thing is we do write for set projects, and occasions, we just happen to have a fantastic Christmas song. It’s on iTunes.

Damien: It’s available now! it’s called “Xmas Time With You“. If you miss this Xmas, get it for next year.

ASA: You have your parents over from Ireland, Damien, and they are here with you to listen to you perform tonight.

Damien: I am pretty excited to have them over. They haven’t been here for quite a while. They are waiting for a cool change, it’s been so hot. Poor Irish skin arrives here and doesn’t know what to do.

I am thrilled they are here and able to be at the awards night to enjoy the variety of amazing Aussie talent across all age groups and genres that is showcased on the night.

ASA: Thank you both for taking time to have a chat.
Mark Cawley’s Monthly Songwriting Blog

Mark Cawley of iDoCoach is a hit U.S. songwriter and musician, who coaches other writers and artists to reach their creative and professional goals.

During his decades in the music business he has procured a long list of cuts with legendary artists ranging from Tina Turner, Joe Cocker, Chaka Khan and Diana Ross to Wynonna Judd, Kathy Mattea, Russ Taff, Paul Carrack, Will Downing, Tom Scott, Billie Piper, Pop Idol winners and The Spice Girls.

To date his songs have been on more than 16 million records.

Mark is also an ASA sponsor. We are delighted to be able to publish Mark’s monthly songwriting blogs. Mark can be contacted via his website, www.idocoach.com.

Are You Fluent In Song Speak?

How important is it for you as a songwriter to be able to speak a few different languages? I’m not talking about the need to speak French although it would have come in handy for me trying to ask directions in the Paris Metro a time or two. I’m talking about learning at least conversational “melody speak” if you’re a lyricist or enough color and detail terms to tell your co-writer what their story needs if you’re the one coming up with the killer chord changes.

Be in the conversation

In the age we live in it’s easy to Google anything we’re interested in to be able to get a few of the basics. Helps to know a few terms before taking your car in for repair, a bit about the stock market if you hope to hang onto those future royalties or even to know what your colon does before you go in for that… oscopy thing. Knowledge is power, even a little bit can help you be heard and be in the conversation.

For instance. If you’re a songwriter and you’re headed into the studio to work with a producer or engineer you stand a better chance of being happy with the outcome if you can talk at least a bit of tech talk. If you’re strictly a lyricist and you’re writing with a melody person it’s great if you can talk in their terms about what you like or don’t like. Maybe as simple as 7th chords, major vs minor changes, inversions, lifts.

It may not be your thing but it’s theirs and helping them help you helps the song in the end.
I can’t tell you why

If you write on guitar and don’t have a talent for writing lyrics you can still help steer the direction by being able to use some terminology familiar to the lyricist in the room. Sometimes just being able to point out what’s not working for you, rhyme scheme, not enough detail, anything is better than saying “I don’t like it but I can’t begin to tell you why”!

I’ve directed some of my songwriting clients to things like “piano for songwriters” or “guitar for songwriters” even vocal lessons for a lyric writer. The point is just to be able to contribute to the creation even if it’s not your main strength as a writer.

I’ve worked with a lot of artists over the years and many times they would start by telling you they weren’t really songwriters but...they could tell you about the songs that move them and why. Maybe not in the most technical terms but by talking about another artist’s song and why the chorus was so great, or the groove worked for them. The more they could explain, the bigger their role would be in creating the song.

Last note on the subject. Years ago, I was asked to be a part of the first Castle Songwriting retreat run by Miles Copeland in the south of France. I had the bright idea that I would at least learn a little French. On a break Miles drove me around after lunch pointing out the sights and we stopped at a small grocery. Here was my chance. I used what little bit of French I could summon to say something to the owner. No idea how I did because as soon as it was out of my mouth he answered me... in French. A bunch of French! A bunch of fast French. Not a word of which I understood. Miles witnessed this exchange and when I got back in the car he said “That’s the trouble with knowing just a bit of French, you use it and then they actually talk back”!

Quelle direction dois-je prendre pour aller à...?

Again, you don’t have to be fluent in these other songwriting languages, just be able to contribute. Or maybe just enough to keep from getting lost in the Metro.

Mark Cawley
Nashville, Tennessee

iDoCoach is now offering a brand new idea . . . customised workshops as face-to-face or video conference sessions for groups large or small, in your home, school or college. Email Mark at mark@idocoach.com to get the conversation started on how he can organise a customised workshop for your group today!
The 20th Anniversary of Michael Hutchence’s Passing

By the time the 2017 National Songwriting Awards comes around, it will have been almost 12 months since Michael Hutchence (1960 – 1997) was inducted posthumously into The Australian Songwriters Hall of Fame.

We recently received a message from long time Michael fan, Rosanda Herbert, to remind us that 22 November 2017, the night of the 2017 National Songwriting Awards, will also be the 20th anniversary of Michael’s passing.

Rosanda has been a strong campaigner for the creation and erection of a bronze statue of Michael, in the City of Sydney, to mark the anniversary.

Michael is still sadly missed by his large following of fans. Here’s a bit of information on Michael, prepared by Carole Beck.

Michael is best known as a founding member, lead singer and lyricist of rock band, INXS, from 1977 until his death in 1997.

It is difficult to speak of Michael Hutchence without reference to INXS, and vice versa! The need to be mindful of the dynamics of INXS is important as you read on. Combined, they were a band of great renown, that had achieved remarkable success, but let’s not forget that each member was a separate talented individual, who bought their own musicality to the fore in order to create the combined magic that we now celebrate.

Michael Hutchence was born in Sydney in 1960. His father’s business interests directed the Hutchence family to Brisbane and then to Hong Kong. The music played in the Hutchence household ranged from his parents' tastes: Ella Fitzgerald and Frank Sinatra to his teenage sisters' the Beatles and the Rolling Stones.

While in Hong Kong, Michael began to show interest in poetry. If you are destined to be an award-winning songwriter in a rock band, and your future career choice dictates a need to write hit songs, then an interest in poetic literature certainly can be beneficial.

When Michael was 12 years old, the family returned to Sydney, in 1972. Michael attended Davidson High School, and it’s there that he met Andrew Farriss, and they
became good friends. Around this time, Michael and Andrew would spend a lot of time jamming in the garage with Andrew’s brothers, Tim and Jon.

Michael’s parents separated when he was 15, and in 1976, Michael and his mother left for California to join his sister Tina, in a house in Studio City. Michael was quite introspective and began to write poetry with a passion.

Michael and his mother returned to Australia, where he continued his friendship with Andrew Farriss, who was already seriously edging toward a career in the music industry. Slowly, Michael began to expose his poetry to Andrew, who was already an accomplished musician. Andrew then convinced Michael to join his band, Doctor Dolphin.

A clever manager in the form of outspoken “Chris Murphy” was certainly an asset, Chris who didn’t know the meaning of the word "NO" and was not the least bit backward getting his voice heard; not if it meant propelling INXS into the spotlight. It could be said that the band was managed to within an inch of its life by a very savvy Chris; he took advantage of every opportunity available to give the boys a fighting chance in this crazy music industry.

Michael was gradually morphing into the image of that cool front man that we found so appealing. Michael Hutchence was the archetypal rock showman, the young singer exuded sex appeal, with his unruly long hair and exuberant stage movements. He typified the image of a dangerous bad boy rock star. But to spite his on-stage persona, it has been maintained he was much more introverted than he portrayed.

Michael Hutchence became the main spokesperson for the band and he co-wrote almost all of INXS’s songs with Andrew Farriss, who has attributed his own success as a songwriter to Michael’s "genius".

By late 1986, INXS was breaking out in North America with ‘What You Need’ on heavy MTV rotation. Michael was becoming a video star as he was a natural in front of a camera.

INXS released “Kick” in October 1987, which provided the band with worldwide popularity. It peaked at No. 1 in Australia. It was an upbeat, confident album that yielded four Top 10 U.S. singles, "New Sensation", "Never Tear Us Apart", "Devil Inside" and No. 1 "Need You Tonight”. Need You Tonight” peaked No. 2 on the UK charts, No. 3 in Australia, and No. 10 in France.

In September 1988, INXS swept the MTV Video Music Awards with the video for "Need You Tonight/Mediate" winning in 5 categories.

In 1990, INXS released the album "X" which spawned more international hits such as "Suicide Blonde" and "Disappear" (both Top 10 in the US) "Suicide Blonde" peaked at No. 2 in Australia and No. 11 in the UK.

Also in 1991, Michael provided vocals for pub rockers “Noiseworks” album, “Love Versus Money”. Ironically, Jon Stevens, the lead singer of Noiseworks, would go on to become frontman for INXS after Michael’s death. Neither could have imagined the scenario that would eventually unfold. At the time they were just two mates doing what they loved (making music).
The album “Welcome to Wherever You Are” was released in August 1992 but INXS did not tour to support the album. It received good critical reviews and went to No. 1 in the UK No. 2 in Australia.

After a period of inactivity and releases that received lukewarm reviews, INXS recorded the band's 10th official album, “Elegantly Wasted”, recorded in 1996 in Canada, produced by Bruce Fairbairn and Andrew Farriss.

Spud Entertainment were making an independent film in the United States/Vancouver called "Limp" at the same time, so on a day off from recording, Michael made a cameo appearance playing a jaded A&R representative in the music industry named Clive. It is his last known film work.

Michael was not one to seek the limelight, and was proud of the fact that he could walk around unrecognized. That all changed when he became involved with British television personality Paula Yates with whom he would have a daughter, “Heavenly Hiraani Tiger Lily Hutchence” in July 1996.

The press would not leave him alone, and he was placed in the unenviable position of defending himself when the British press dubbed him the man Paula had left Bob Geldof for. He was swept up in the Yates/Geldof child custody wars, a position he really should never have been placed in.

Michael Hutchence went on his last world tour with INXS in April 1997 to support the release of “Elegantly Wasted”.

The final leg of their 20th anniversary tour was to have been in Australia in November and December 1997. But fate was about to strike a cruel blow. Australia and the world was about to receive the sad news that on the morning of 22 November 1997, Michael Hutchence, aged 37, was found dead in Room 524 at the Ritz-Carlton hotel in Double Bay, Sydney.

In shock and disbelief, we were all left to process the devastating news that Australia had lost one of its famous sons and music had lost one of its greatest assets. On 27 November Michael Hutchence was farewelled at a packed St. Andrew’s Cathedral. Tributes flowed from all over the world from those who knew and admired Michael. His casket was carried by members of the band and his younger brother Rhett with "Never Tear Us Apart" playing in the background. Nick Cave, a friend of Hutchence, performed his 1997 song "Into My Arms" during the funeral. It’s agreed that 37 is still far too young to leave this mortal plain.

The members of INXS had not only lost a frontman; they had lost a best friend, someone who had shared such a large part of their lives. A new frontman can possibly be found to fill in, but it is almost impossible to hold auditions for irreplaceable friends.

Michael’s solo album, “Michael Hutchence,” was finally released posthumously in October 1999. He had started on the album in 1995, recording songs in between INXS sessions and had last worked on it three days prior to his death.

“A star always shines its brightest just before it explodes and burns out forever”, but Michaels light continues to shine bright in our memories, and he will continue to live on through his music.
The Load Out

The Prevention

Apparently
They're better
than the Cure
Official Sponsors of the Australian Songwriting Contest
About Us

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

Aims of the Association

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

History of the ASA

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

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

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

Contact Us

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/amusicians
www.facebook.com/australiansongwritersassociation
Youtube: www.youtube.com/austsongwriters
Patron: Glenn A Baker
Life Members: Tom Louch, Rudy Brandsma, Russell Zimmer, Dominic Crea, Marie Murphy, Colleen Zulian, Alex Bialocki, Rob Fairbairn, Brian Henderson Ward and Kieran Roberts.

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

Regional Co-Ordinators
Angelo Pash Adelaide SA angelop@asai.org.au
Ewan James Northern Rivers NSW ewanj@asai.org.au
Garry Bagnell Gold Coast QLD garryb@asai.org.au
Hugh Brown Brisbane QLD hughb@asai.org.au
Julia Marr Cairns & Tablelands QLD juliam@asai.org.au
Kerrie Garside Sunshine Coast QLD kerrieg@asai.org.au
Lisa Sutton Dalby QLD lisas@asai.org.au
Maria Harkins Gippsland VIC mariah@asai.org.au
Matt Sertori Hobart TAS matts@asai.org.au
Melinda J Wells Wide Bay Burnett QLD melindajw@asai.org.au
Mike Cardy Perth WA miekc@asai.org.au
Paul Vella Central Coast NSW paulv@asai.org.au
Sandy Bennett Newcastle NSW sandyb@asai.org.au
Trevor Shard Melbourne VIC trevors@asai.org.au
Wendy J Barnes Yarra Valley VIC wendyb@asai.org.au
Wendy J Ford Northern Rivers NSW wendyjf@asai.org.au

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

2016 APRA/ASA Australian Songwriters of the Year
Donna Dyson (QLD) and Damien Leith (NSW)

2016 Rudy Brandsma Award Winner
Alex Tobin (NSW)

2016 PPCA Live Performance Award Winners
Kristy James (NSW) and The Bounty Hunters (NSW)
**Australian Songwriters Hall of Fame:**

2016: Andrew Farris and Michael Hutchence (INXS)
2015: Johnny Young
2014: Kate Ceberano
2013: Garth Porter (Sherbet)
2012: Don Walker (Cold Chisel)
2011: Steve Kilbey (The Church)
2010: Richard Clapton
2009: Ross Wilson (Daddy Cool, Mondo Rock)
2008: Doc Neeson, John Brewster & Rick Brewster (The Angels)
2007: Brian Cadd
2006: Glenn Shorrock, Beb Birtles & Graeham Goble (Little River Band)
2005: Russell Morris
2004: Harry Vanda, George Young & Stevie Wright (The Easybeats)

**2016 Australian Songwriting Contest Award Winners:**

Donna Dyson & Damien Leith (QLD & NSW) (Australia Category)
Karen Guymer (VIC) (Ballad Category - Joint)
David King & Jessica Allen (NSW) (Ballad Category - Joint)
John Blok (VIC) (Contemporary Pop/Dance Category)
Kristy James (NSW) (Country Category)
Tamsin Cantwell (VIC) (Folk/Acoustic Category)
Terry Bennetts (WA) (Instrumental Category - Joint)
Ray Saunders (VIC) (Instrumental Category - Joint)
Michael McGee & Jeff Oxford (USA) (International Category)
Glen Naylor (VIC) (Lyrics Category)
Kelly Cork (QLD) (Open Category)
Tony Murphy, Jennifer Matthews & Paul Harris (QLD) (Rock/Indie – Joint)
David Hinds & Lyn Hinds (NSW) (Rock/Indie Category - Joint)
Jacques Gentil (VIC) (Spiritual Category)
Anna Van Riel (NSW/NZ) (Songs For Children Category)
Sophia Chesworth (NSW) (Youth Category)
Australian Songwriters Of The Year & Rudy Brandsma Award Winners

The title of **Songwriter/ Song of the Year** was first awarded in 1980, following the establishment of the ASA in late 1979.

**The Rudy Brandsma Award** was first awarded in 1983, following the passing of ASA co-founder, Rudy Brandsma, that year.

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<tr>
<th>Songwriters Of The Year</th>
<th>Rudy Brandsma Award Winners</th>
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<td>2016 Donna Dyson &amp; Damien Leith</td>
<td>Alex Tobin</td>
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<td>2015 Karen Guymer</td>
<td>George Begbie</td>
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<td>2014 Rick Hart</td>
<td>Robert McIntosh</td>
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<td>2013 Jacques Gentil</td>
<td>Dani Karis</td>
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<td>2012 Andrew Winton</td>
<td>Melia &amp; Nerida Naughton</td>
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<td>2011 Brian Chapman</td>
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<td>2009 Tony King</td>
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<td>2008 Jason Campbell-Smith</td>
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<td>1997 Xanthe Littlemore</td>
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<td>1996 Mark Crocker</td>
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<td>1995 Rob Pippan</td>
<td>Sharon Bothe</td>
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<td>1994 Danny Hooper &amp; Steve Cole</td>
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