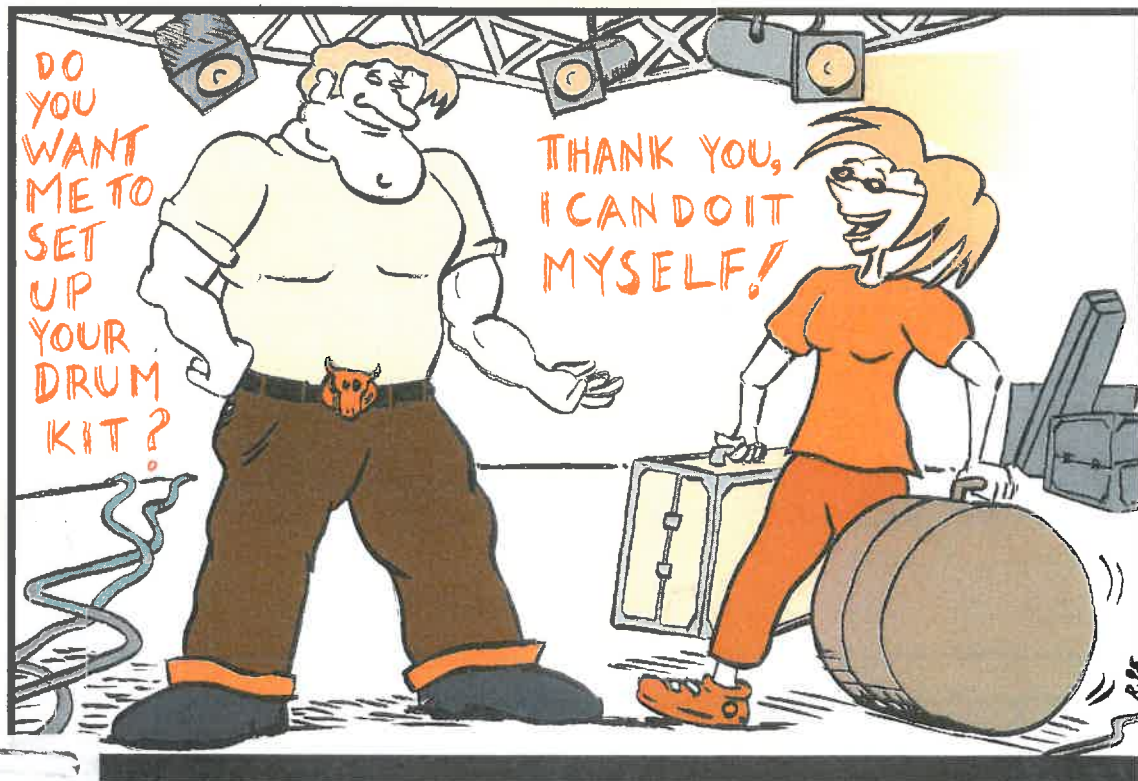


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**I**ndustry  
**S**kills

# Australian Women in Rock and Pop Music



Sisters are doing it for themselves.



# **IMPORTANT**

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# Module 4.5

## Australian Women in Rock and Pop Music

### What you will be able to do at the end of Module 4.5

- a. Outline the history of women in Australian rock and pop music from the 1950's to the present day.
- b. Describe the evolution of rock and pop music styles and how they have contributed to the changing roles of women in the music industry.
- c. Profile successful women in both artistic and non-artistic roles in the Australian music industry.
- d. Define: gender, sexism, discrimination, suffragette, womens' liberation, feminism.
- e. Examine gender-specific obstacles which women face when pursuing a career in the music industry.
- f. Identify particular political, legal and social reforms in Australia which have improved the status of women.

## INTRODUCTION

The popular music industry has always been male dominated. Most of the performers and the instrumentalists have been men. Many of the people running the record companies and managing the performers have also been men. Producers, sound engineers, technicians and roadies are mostly men.

You rarely find a woman running the artist and repertoire (A and R) department of a company, but you will find females as secretaries or in the publicity sections of record companies. It is not unfair to say that when we listen to popular music from the fifties up until today, we are mostly hearing and seeing a male perspective. The values, the ideology, the images have been male products. Women musicians who made it were almost always singers. Women have made their most important contribution as singers and songwriters.

In the last decade women have been gaining status and recognition in the Australian music industry. In the nineties women are writing their own songs, playing instruments, producing their own recordings and running publishing, management and record companies.

FACT!



### AMAZING FACTS!!!

The Rock 'n Roll High School in Melbourne is a private modern music school with a difference: the vast majority of the students are teenage girls.

Currently the school has about 250 students who have formed about 50 rock bands - many of them working in the music industry. One such band is *The Midget Stooges*, a young four piece outfit which, at the time of writing, is looking to release a single in the US. *Sour Puss* are another promising act who supported Courtney Love's Band *Hole* when it toured Australia recently.

Music lessons are around \$15 each but some students do tasks, such as painting, in exchange for tuition. Stephanie Bourke started the Rock 'n' Roll High School from her East Melbourne flat in 1990 but soon moved to larger premises in Collingwood. Principal Bourke continues to be the driving force behind this inspirational music school.

## The 1950'S and 1960'S

Early rock and roll was dominated by white males who copied black American groups playing rhythm and blues. At first even white males faced hostility from white mainstream society for playing this "Devil's music". Consequently it was almost impossible for any woman to play in this industry.

By the late 50's, rock and roll was more acceptable. The image of the male performer changed to the clean cut "bobby soxers" like Bobby Vee and female performers were allowed to participate on stage and in recordings.

### JUDY CANNON



Judy Cannon was one of Australia's earliest female rockers. In the mid 50's, Judy started singing at the Coburg Town Hall, Melbourne, at what were supposed to be 50: 50 dances.

*"I wasn't allowed to sing rock 'n roll but I was doing it."*<sup>1</sup>

Black American singers like Laverne Baker influenced Judy. In 1957 she performed on television singing LaVern's "Humpty Dumpty Heart" and "Jim Dandy". She teamed up with *The Thunderbirds* and in 1959 played at Earl's Court when it opened in the inner Melbourne suburb of St Kilda.

Judy recorded her first single, "Laughing on the Outside" with "Ma, He's Making Eyes At Me" on Sydney's newly established Rex Label in 1959. She performed on "Bandstand" and in many other venues around Sydney including the famous Bronte Surf Club with *Col Joye and The Joye Boys*. From 1960 until 1962 she was a regular on "Six O'Clock Rock", the ABC music show hosted by Johnny O'Keefe.



She released other recordings such as "If She Should Come To You", and toured through Queensland with Col Joye's famous roadshow of popular bands and artists. In October 1961 she supported *Cliff Richard and The Shadows* when they toured Australia.

In 1963, Judy left Australia for London where she remained for 13 years performing in musical comedies. When Judy was asked what she remembered from those early days of rock 'n roll, she replied that it was the camaraderie.

*"Starting out, everyone helped one another. There was no rivalry between Laurel\*, Noelene\*, Patsy\* and me."*<sup>2</sup>

\* See profiles following

## LAUREL LEA



Laurel Lea never recorded in this country. She performed constantly in the sixties on the pop circuit and in the seventies and eighties in the club circuit.

Laurel Lea died in 1991.

Laurel Lea began her singing career at the age of 13. Her parents had a travelling rock 'n roll tent show that played on the show circuit around Australia. She was discovered at the Royal Sydney Easter Show in 1959 and started appearing on "Six O'Clock Rock". Johnny O'Keefe practically became her manager and she ended up playing on most of his tours. He called her his "Little Princess".

She told Radio National's "Coming Out" show in 1989:

*"The males were very very sexy, all the girls used to love them, fall over them and grab them, but the girls had to be professional virgins, untouchable, very very ladylike, very very priss. I think because the Australian music industry was following the American music industry, that was where rock 'n roll was coming from, that's where Rock Around the Clock started.*

*All the American girls were very sweet, little innocent type girls and I think it just came on from there. Wanda Jackson and Brenda Lee were the roughest that you got - and even they didn't sing boys' songs. They had their own songs that they sang. I used to sing a lot of their songs because they were good rock 'n roll songs but even they had to work in little gingham dresses, and I think that was the image.*

*The guys over here were being Australian Elvis Presley, Australian Carl Perkins. They were all being the Australian version of the Americans and I think all the girls were being forced into that. They had to be the Australian version of the American girl."*

## NOELENE BATLEY



Noelene Batley was the first woman to have a Number One hit in Australia in July 1960. The song was called "Barefoot Boy" and was written by an 18 year old Australian girl called Helene Grover.

*"Barefoot boy sitting by the roadside,  
Barefoot boy when you say hello.  
With eyes that smile and lips that think of laughter,  
Barefoot boy I love you so." <sup>3</sup>*

### TASK

Many songs that females sang at this time were about the "boyfriend". Often the boy came from the "wrong side of the track" like "Barefoot Boy". Sometimes both the boyfriend and the girl who loved him might die in the course of the song. Listen to:

- The Shangrila's "Leader of the Pack",
- The Crystals, "He's a Rebel" and
- Lesley Gore's "It's My Party (and I'll Cry if I Want To)".



Noelene, like numerous female singers right up to the present day, found her break into the music industry through entering a talent quest. Likewise, Helen's song "Barefoot Boy" was discovered by Festival Records when she and a friend sang it at a talent quest. Noelene appeared regularly on "Bandstand" and "Six O'Clock Rock".

She appeared on all the major tours and concerts of the time, including the 2UW Spectacular in September 1963, which was a four hour concert in Lane Cove National Park with *Col Joye and The Joye Boys*, Judy Stone and Laurel Lea.

She released 19 singles, 9 EP's and three albums during her successful career. The Gibb Brothers (Bee Gees) wrote three of her hits: "Baby, I'm Losing You", "Surfer Boy" and "The Wishing Well". In January 1969 she toured England and Europe and has been living overseas since then.

## PATSY ANNE NOBLE



Patsy Anne Noble was a major star at this time. Her father was a famous popular singer and comedian in the 30's, 40's and 50's. She had a hit in November 1961 with the classic pop song, "Good Looking Boy".

She was part of the Bandstand family.

FACT!



### AMAZING FACTS!!!

Bandstand was one of the two main TV shows of the time.

Brian Henderson hosted the programme and it created a *family* of performers. They were always very respectable and the men would adopt standard patriarchal expressions and positions. The women would appear to be pretty and helpless.

## JUDY STONE



Similarly, Judy Stone was a regular on the Bandstand family. Judy had started singing and playing acoustic guitar.

In 1964 she had a huge hit with the song "4 Million 2 Thousand 3 Hundred and 21 Tears From Now".

In 1989 she spoke about her experiences to the Coming Out Show.

*"I really don't feel that it was an intentional image. I just feel that all the people that were chosen to do Bandstand had that little girl next door image. Even someone as beautiful as Patsy Anne Noble (well her bust was certainly a lot bigger than Noelene Batley's or mine) - even she had that friendly image. It looked as if we had all been cloned at the time. We all wore these little gingham dresses and we all sang very sweetly."*

Interestingly, Judy had taught herself country and western guitar in her teens but when she met Col Joye in 1960, he advised her to give it away to concentrate on her singing.

## BETTY MCQUADE



Betty McQuade started her career in the late 50's by winning a talent quest in Brisbane. She later recorded "Blue Train" and "Midnight Bus".

She said this about Bandstand;

*"I did Six O'Clock Rock but the only show that wouldn't have me was Bandstand. The compere said I was too fat. I was eleven and a half stone and he didn't want anybody who was too plump. He only wanted the pretty little girls."*



**NOTE!**

The above claim surprised Brian Henderson and he replied that it is not impossible that Betty had this experience but he personally has no recollection of this happening and would never have judged a woman on her physical appearance.

## PATRICIA AMPHLETT



One of the biggest stars of the early sixties was Patricia Amphlett. Everybody knew her as Little Pattie.

Pattie was a 14 year old "Sydney Girls High School" girl when;

*"I accidentally became a singer. I wanted to be a doctor. Singing was a lovely hobby and I had been going to Maroubra Beach with my older brother and I was literally pushed on to the stage at the local beach stomp talent quest by my friends."*<sup>4</sup>

A talent scout from EMI records saw her the following weekend singing "Surfer Joe" and "Easier Said Than Done" and asked her to audition for their label. In three weeks she released her first record, "He's My Blonde Headed Stompy Wompy Real Gone Surfer Boy" written by John Halford and Jay Justin.

Pattie went on to have eight successful singles up to 1966 including "We're Going to Have a Party Tonight", "My Love", "Pushing a Good Thing Too Far" and "Dance Puppet Dance".

*"I guess I went through the first two years of professional singing in a mindless fashion. I did as I was told, "Sing this, wear this". I soon became aware of the fact that because I was a cute little teenager I had to work hard at proving myself. I had to show people I could really sing. The male singers didn't have the same problem of having to prove themselves, ever."*<sup>5</sup>

By the time she was 15 Patty had seen most of Australia.

*"I travelled lots. We toured Queensland every year for the following 16 years by train. It was up to Cairns, and as far west as Mt. Isa and Longreach, for seven weeks every year on the Col Joye Tours. I was extremely protected, no one could come near me."*<sup>6</sup>

In 1966, she toured Borneo and South Vietnam with Col Joye and the Joye Boys. She gave 40 concerts for Australian and American troops.

*"The most negative thing that would have happened to me and other girl singers would have been that they could have never closed the bill. No matter how many hit records I had, I would not close the bill if there were men on the bill as well. Men closed the show. We were subservient to them. Our performances were not considered as good as theirs. And it might not have been true, but that's the way it was."*<sup>7</sup>



**Noelene Batley and fellow singer Patricia Amphlett appearing on the Women's Weekly cover.**

There are other female performers from this era who are just as important as the other artists.

Dinah Lee was from New Zealand and had a very successful career after having a hit with the song, "Don't You Know Yockomo". She followed this with the songs "Reet Petite" backed with "Do the Blue Beat". Her debut album "Introducing Dinah Lee" was a gigantic success.

She was known as the "Queen of the Mods".



## **BOYS' GROUPS**

In 1964 *The Beatles* toured Australia, followed by *The Rolling Stones* in 1965, and the face of pop changed. Now we saw the rise in popularity of the boys' groups represented by two guitars, bass and drums. Individual personalities were no longer fashionable, a distinctive group style emerged. Girl singers were out of fashion - the stars were mostly bands of boys.

Bands like *The Twilights*, *The Loved Ones* and *The Easybeats* dominated the charts. In 1967 'Flower Power' was born. The contraceptive pill reduced the fear of unwanted pregnancy and the sexual revolution began. The young people of this time became increasingly distanced from their parents' generation as they showed a growing resistance to the US and Australian involvement in the Vietnam War.

FACT!



### **ASTOUNDING FACTS!!!**

- In 1966 the bar on employment of married women as permanent employees in the Commonwealth Public Service was abolished.
- 1967 all Aborigines were finally able to vote.
- 1969 The Commonwealth Conciliation and Arbitration Commission ruled that "equal pay for equal work" was to be phased in by 1972.

A number of singers left Australia for the US. Lana Cantrell , now an entertainment lawyer in the States, left in 1966. Helen Reddy also left for the States in 1966.

## OLIVIA NEWTON JOHN



At the age of four Olivia had immigrated with her family to Melbourne from London. In her mid teens, she used to sing folk songs in coffee lounges in Melbourne.

Like many women before her, she came into the limelight by winning a talent quest run by Johnny O'Keefe on Sing Sing Sing. Her prize was a trip to London. She left after she finished school in 1965.

Her folk voice, combined with her country phrasing, allowed her to connect with American popular music - where folk and country come together.

Olivia worked with fellow Australian Pat Carroll as a duo for a few years and then she went solo and recorded in 1971 "If Not For You", a song by Bob Dylan. In Australia this song went to Number One in April 1971, and in September 71 she had another hit with the "Banks of the Ohio", a song about a passionate crime where the heroine of the song murders her lover.



Olivia with fellow Australian Pat Carroll (right)



Country songs were written for her by Australian John Rostill - "Let Me Be There" and "Please, Mr Please".

She won the Country Vocalist Grammy, and awards from the US Academy of Country and Western Music in 1975. Olivia continued to win dozens of awards throughout the seventies.

While living in Los Angeles, she had album hits in Australia; in 1972 with "If Not For You", in '75 with "First Impressions", in '78 with "Grease" and in '79 with "Xanadu". She continued to chart success in the early 80's with "Physical" and "Greatest Hits Volume 3".

To date Olivia has had 20 hit singles, nine hit albums and starred in two film musicals.

## FOLK

Meanwhile in Australia during the sixties there was a growing underground movement of female singer songwriters playing acoustic and folk blues influenced by Bob Dylan, Joan Baez and Peter, Paul and Mary.

Jeannie Lewis, Margaret Roadknight, Marion Henderson and Wendy Grose all started playing in coffee lounges - the music venues for this movement. They also made significant contributions on their albums.

These singer/songwriters provided a musical form with intelligent lyrics and critical social observations of the times. <sup>8</sup>

Women artists like Judy Small (right) have continued making a living in Australia from both writing and singing political folk music.



## JEANNIE LEWIS



Jeannie Lewis made her first professional engagements in folk clubs and festivals. An only child, she grew up in Sydney and attended Sydney Girls High.

*"I always sang as a child, but I never thought of it as something for me. My diet at home was Paul Robeson, Pete Seeger, The Seekers and Spanish songs; not rock 'n roll. I didn't listen to the radio and we didn't have a TV because Mum thought I wouldn't study. The first time I was on television she hired one and sent it straight back. The second time I was on TV she kept it."*

Jeannie represented Australia in the International Festival of Contemporary Song in Cuba in 1968. She sang as a soloist in the world premiere of Peter Sculthorpe's "Love 20", performed by rock band *Tully* and the Sydney Symphony Orchestra in 1970.

She recorded six successful albums. Her debut album "Free Fall Through Featherless Flight" was voted Female Album of the Year in the 1974 Australian Radio Awards.

She has written her own show "Voxy Lady"; a celebration of the female voice through poetry, song, dance, drama and comedy. She also devised and presented the show "Piaf, the Songs and the Story". Jeannie has performed with blues bands, jazz bands and orchestras. She has toured the length of Latin America and integrated South American music into her repertoire.

Jeannie continues to do beautiful interpretations of protest songs. It is worthwhile viewing the documentary "From Maroubra to Mexico", directed by Mark Gould, about her tour of Mexico in 1988.

## THE SEEKERS



*The Seekers, with singer Judith Durham, were the more pop and commercial end of the folk movement.*

Judith had studied piano at the Melbourne Conservatorium. She first performed in coffee shops in Melbourne in the early 60's as a jazz singer.

The Seekers left Australia for the UK in April 1964. They were the first Australian group to make the British charts with their song "I'll Never Find Another You". The song was written by Tom Springfield, and went to Number One in March '65.

The Seekers were also the first Australian group to make the US charts, in early '65.

Between November 1963 and January 1968 the Seekers had 11 hit singles in Australia. In March 1967 they played to 200,000 people at the Myer Music Bowl in Melbourne. At the same time they had their international hit "Georgy Girl",

In July 1968 the group disbanded but has since performed on a number of occasions.

FACT!



### ASTONISHING FACTS!!!

Tom Springfield is the brother of Dusty Springfield. Dusty's first band in 1960 was "The Springfields", a folk band which included her brother.



### AMAZING FACTS!!!

- In 1965 in Brisbane, at the Regatta Hotel in Toowong, two women - Merle Thornton and Rosalie Bogner - chained themselves to the bar. Women were forbidden to drink in public bars around Australia. They were confined to the 'Ladies Lounge'.

The early Women's Liberation Movement waged a campaign to de-segregate hotels.

'Bar women'  
go drinking  
in 3 hotels!



2 Women  
chained to hotel  
bar rail!



## The 1970's

Hotels and clubs became the environment in which most Australian bands developed in the 70's.<sup>9</sup>

This was known as the 'live circuit' and bands developed their followings by constantly touring the 'pubs' and 'clubs'. The circuit promoted hard rock, masculine music for bands like *AC/DC* and *Cold Chisel* - music that works better in pubs than in any other venue. This was the traditional home for the Australian male. The new generation of boys was rocking to the bands of boys that dominated this scene. It allowed males a chance to practise their performance skills and musicianship while women were still treated as if they didn't belong in this environment.

With the domination of pub rock in the 70's bands continued to thrive and solo artists, especially women, suffered.

## RENEE GEYER



Renee Geyer was an exception to the rule.

Renee Geyer was a star with her huge bluesy voice and rock star attitudes. She has always been influenced by the American soul sound which has been the hallmark of her career.

Her first album released in 1973 was called "Renee Geyer". Her second album, in 1974, was called "It's a Man's Man's Man's World". The title track, an old James Brown song, became her first hit.

Her biggest hit in 1977 was "Stares and Whispers." Her other hits include "Heading in the Right Direction" and "Say I Love You".

Over the next two decades, Renee recorded 17 albums, nine of which went gold. She had a number of hit singles, sell out concerts and many trips to the USA.

In 1980 she said;

*"I have always made all the decisions on albums, my material, my bands. I was just growing up like everyone else....I mean, there I was, a stupid 19 or 21 year old who had all the freedom to make all these decisions all the time. I was wrong 70 per cent of the time."*<sup>10</sup>

She made this comment in the same interview about the industry;

*"It's like riding a wave - you just have to get on that crest at the exact right time and balance. It's such a gamble to go on tour here unless you have a Number One hit single. 70 per cent of the tours I've been out on have lost money".*

Renee worked the live circuit in pubs and clubs throughout the '70s and maintained a huge live following.

She has had an incredibly erratic career with many highs and lows, both emotional and financial, but she has always remained committed to performance and the development of her singing and writing career.

She toured extensively in Australia and overseas. She lived in the States during the eighties and early nineties writing for or touring as a back up singer with Sting, Neil Diamond, Chaka Khan and Joe Cocker.

She still performs, writes and has just released "Difficult Woman" on the Australian label, Larrikin Records



In 1992, Renee was interviewed by Tracey Hutchinson for a documentary made by Phillipa Rowlands on women in contemporary music. Unfortunately none of the TV networks would buy this programme and it has never been screened.

*"At the beginning it was just completely fun and just having a great time and feeling how lucky it was just to be doing it and being paid for it. It soon became obvious that there was going to be talk about being a woman and I was always asked about being a woman and it never affected me except for the obvious things about being on the road and being lonely because there aren't many women to talk to, but it didn't affect my participation. I don't agree with the premise that it is really hard for a woman to enter the business. If a woman wants to get into the business, she can get into the business. Talent wins out in the end.*

*There is a hierarchy that seems to rule things and no-one else can edge their way in. I seriously doubt their musical taste, and in Australia there doesn't seem to be much hope for an incredible variety of music being heard by the public." <sup>11</sup>*

## WENDY SADDINGTON



Wendy Saddington worked with a white blues band called *Chain* and in 1970 with Jeff St John in *Copperwine*.

She started playing covers in a soul music band called *The Revolution* in Melbourne in the late 60's and then with James Taylor in *Move*.

*"For some women it is their idea of heaven to be in front of five men but it was my idea of hell. It wasn't an industry then, it was the beginning. We only did covers. Writing wasn't such a commercial proposition as it is now. Everyone is a writer now because they have clicked that's where the money is. Now everyone writes lousy songs; the singer gets nothing, but not so the writer. I only recorded one single called "Looking Through the Window" and a live album with Jeff St John and Copperwine. I didn't make records. That's part of the reason I don't work now. If you made records then, you'd be working now."*<sup>12</sup>

## FEMINISM

By the early 70's the feminist movement had begun to impact on Australian society. When Germaine Greer (pictured right) published "The Female Eunuch" in 1970 a whole generation of women became involved in the second wave of feminism - The suffragettes represented the first wave, when earlier this century, they agitated for the right for women to vote.

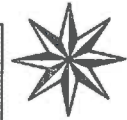


The 'second wave' feminists recognised that women had been discriminated against, that there was a role expectation by society for women to be restricted to domestic roles and, because of that, there were few career opportunities.

Where women were working, they were paid lower wages and expected to be subservient to men in the workplace.

### ASTONISHING FACTS!!!

- In 1972 a group of prominent women activists formed the Women's Electoral Lobby. WEL campaigned for equal pay, equal access to education and equal employment opportunity. Programs such as Affirmative Action, Anti Discrimination and Equal Employment Opportunity were initiated.
- In 1972, The Commonwealth Conciliation and Arbitration Commission ruled that "Equal Pay for Work of Equal Value" be fully implemented by 30 June 1975.
- In 1972, the *Federal Child Care Act 1972* provided Federal involvement and funding for child care.



FACT!

## HELEN REDDY



Helen Reddy was born in 1942 in Melbourne. She made her first performance at the age of four at the Tivoli in Perth. She comes from a show biz family. Her father and mother were veteran Australian performers, Max Reddy and Stella Lamond. Her sister is Toni Lamond. She had her own radio programme on the ABC that aired twice a week called Helen Reddy Sings.

In 1966 she won the Bandstand International Contest sponsored by Phillips Mercury Records. Her prize was a trip to New York and a recording contract. When she turned up, the record company said that the prize was an audition for a record deal and that she had failed the audition.

*"We were hoping for a male group."*<sup>14</sup>

She stayed in New York, and in 1970 she wrote and recorded "I am Woman". In December 1972 this song hit Number One on the Billboard charts. This was her first hit single after three prior releases.



*"I wanted one song on my first album that said something about how I felt about being a woman... It was my statement as a feminist."*<sup>13</sup>

Whereas other songs like Lesley Gore's "You Don't Own Me" and Aretha Franklin's "Respect" were songs about female independence, this song was a direct reference to feminism. It was co written with Ray Burton.

*"If I have to, I can do anything,  
I am strong, I am invincible."*

*"I was speaking in personal terms. As long as you get up again 100 times, it doesn't matter. Don't allow yourself to be put down."*<sup>15</sup>

That year she received a grammy for the Best Female Vocalist. Accepting the award she said,

*"Thanks to God - She makes everything possible."*

The NBC TV network ruled that she would not be required to wear a bra when she performed on their network, but she had to shave her armpits.

In 1975 The International Year of the Woman, the United Nations used "I am Woman" as their theme song.

## MARCIA HINES



Marcia Hines arrived in Australia in the 1969 to star in the rock opera Hair.

She then scored the role of Mary Magdalene in Jesus Christ Superstar. After an enormously successful run, she decided to remain in this country and had a string of hit singles throughout the 70's.

In 1977 she gave this interview to Radio National.

*"I came to Australia when I was 16 years old. I was born in Boston, Massachusetts. My father died when I was six months old. I never had a chance to meet my father. But my mother lives with me in Sydney now which is wonderful because I have a seven year old daughter. My mother takes care of her.*

*I learned to sing in church. Most black people do learn to sing in church. When I was 14 I won a scholarship to the conservatorium of music for operas. I didn't want to become an opera star and I quit after four months. I don't make future plans. I live from day to day. I don't like let downs - I'm a born optimist, so whatever happens happens and it normally happens for the best."* <sup>16</sup>



Marcia has a middle of the road style to her music. She had two top charting albums in 1976, "Marcia Shines" and "Shining", and the top 10 charting albums of 1977 and 1978. She had her own TV series on the ABC in '78 and '79 called "Marcia Hines Music."

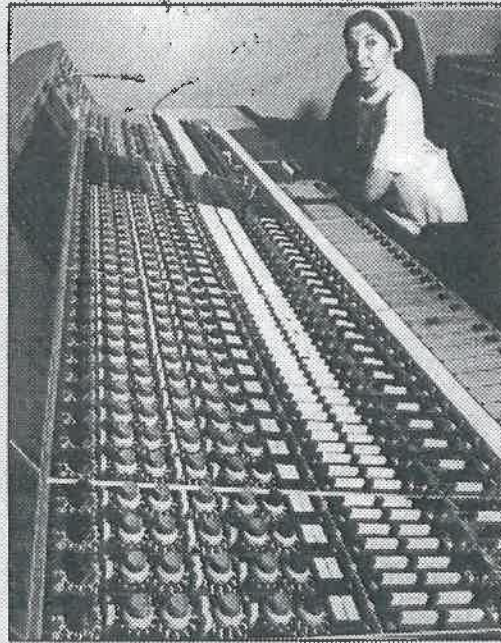
Marcia still records and performs all over Australia. Her latest album released in 1994 is called "Right Here and Now". Her daughter Deni Hines is also a performer in her own right.



**ASTOUNDING FACTS!!!**

In 1974 Sister Janet Mead was conducting rock masses in the Adelaide Cathedral when she recorded "The Lord's Prayer". The music was written by one of her congregation - Arnold Strauls.

The song remained in the Australian charts for 19 weeks. It reached Number Four in the US and was released in 31 different countries selling over two million copies.



**AMAZING FACTS!!!**

- In 1973 Elizabeth Reid was appointed adviser to the Prime Minister, Gough Whitlam, on matters relating to women - the first such position in the world.
- In 1975 the first Sex Discrimination Act in Australia was passed by the South Australian Parliament.
- In 1975 the *Family Law Act 1975* was passed by the Federal Parliament. This established 'no fault' divorce. Before this act you had to prove grounds to gain a divorce - adultery and extreme cruelty/abuse were common grounds. The courts gave women more favourable custodial and property rights. The courts recognized that a woman's role as wife and mother was equal to the breadwinner's role.



*"The rock music business remained unremittingly chauvinist. Women worked in support roles as back-up singers, as friends of the band and as secretaries in the offices of promoters. There were few, if any, women playing instruments in bands.*

*Women interested in a career on the rock side of the music business had to wait until the liberating explosion of punk after 1976."* <sup>17</sup>

## PUNK

The punk music explosion was a reaction in England and the US to the production values that had become commonplace throughout the seventies. Bands like *Pink Floyd* and *Traffic* were spending hundreds and thousands of dollars on recording their albums. The record companies were spending even more on promoting acts through extensive touring and expensive presents to the retailers.

The bands themselves had no real connection with the youth of the times - the kids on the street. The music was becoming increasingly complex in form; virtuoso musicianship being the order of the times. Fusion, a mix of jazz and rock, was a common style in the pubs.

Punk music was very simple in structure, melody and rhythm. Punk bands often used three chord songs and simple political lyrics. The basic ideology was that anyone could play this music and that rock should allow anyone who wanted to express themselves in this way to do so.

This was the ideology that allowed girls the medium to actively participate as instrumentalists and as songwriters in punk music.

In England a bunch of young, angry, hungry bands started performing their loud music. There were all girl bands like *The Slits* and *The Raincoats*. In the US there was the rise of female artists like Debbie Harry from *Blondie* and *Patty Smith*.

The major impact of punk music in Australia was that females were finally allowed some access to the stage.

In Brisbane an all girl punk band called *Zero* started playing in the pubs in 1978. Although they never recorded, players from the band like *Lindy Morrison*, who later played the drums in the *Go-Betweens*, were able to hone their skills.

*Deborah Thomas* (pictured right) played the guitar in *Zero* and has continued making a career as a singer/songwriter.





Members of ZERO at an outdoor jam session.

Another impact of punk was the development of a number of independent record companies that would sign marginal bands which sometimes had female members. Of course none of these avant-garde, left of centre bands would have made the mainstream charts. The first commercial successes of the eighties were *Cold Chisel*, *Australian Crawl*, *The Angels*, *Flowers*, and *AC/DC*; all male bands playing traditional pub rock.

In 1979 The Women's Warehouse was established in Haymarket, Sydney. It was a cultural centre for a variety of pursuits. One room, a converted meat freezer, became the birthplace for at least four all girl bands: *Hen's Teeth*, *The Stray Dags*, *Escargo-go* and *The Other Band*.

Another famous Sydney venue that encouraged all girl bands was Frenches.

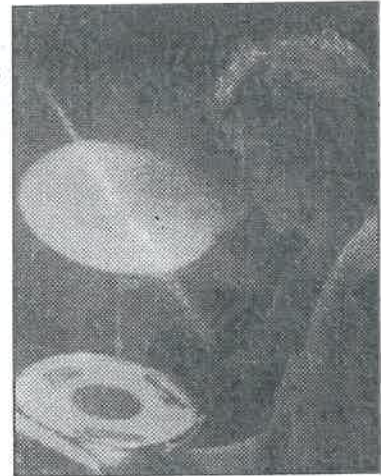
Bands like *Garbo* with Fay Reid on bass (pictured right), Judy Costello on drums and Nancy Keil on vocals performed regularly at this venue. This band turned into the *Party Girls* in the early eighties. They lasted until 1987 and although they had a huge live following, wonderful songs and musicians, they were never offered a recording deal.



They were the only unsigned band to appear in the 1985 "Oz for Africa" concert. Nancy Keil explained;

*"We pulled so many people and still didn't get a deal and I'm sure it was because we were women and so many of the women were gay."*

Judy Costello on drums.



Nancy (left) has continued to perform in this country on her own since she left the Party Girls and plays up to five gigs a week. She describes herself as:

*"The woman who played more live gigs than any other in this country and still couldn't get a record deal."*<sup>18</sup>

In October 1982 the NSW Women and Arts Festival granted support to a group of women musicians who staged the first Women's Rock Festival of national significance called Frock Rock. Held at the Town Hall this event featured all woman bands including *The Stray Dags*.

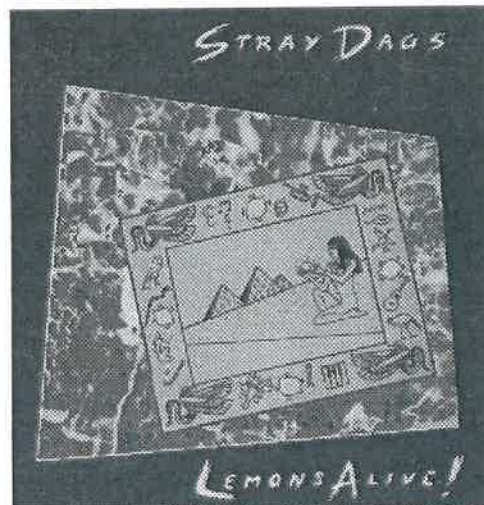
Tina Harris, vocals and guitars with that band, had this to say;

*"The concert was a tremendous success. In the application to the funding bodies over 60 all women's bands were cited as having existed in Australia at this time. Unfortunately most of these bands did not leave any recordings for the archives. The first all woman band I saw was in 1978. The band was Sheila - their lead guitarist went on to become the original bass player in Mixed Relations. The experience of seeing those women up there playing changed my life."*<sup>19</sup>



The Stray Dags

The Stray Dags did commit themselves to vinyl. A single called "Self Attack" made it into the alternative charts for three weeks in 1982. They released "Lemons Alive" in 1983.



The group disbanded in 1984, but Tina went on to play in many other bands such as *Sticky Beat*, *The Crash Cups* with Jules Van Dyke, *See Jane Run* and then the *Famous Girls*.

#### AMAZING FACTS!!!

- In 1978 The National Women's Advisory Council was established. This was replaced by the National Women's Consultative Council in 1984.
- In 1979 the ACTU Maternity Leave test case set the standard in all awards for 52 weeks unpaid maternity leave for all women.
- In 1979 Deborah Wardley won the right to be employed as a pilot in a case heard by the Victorian Equal Opportunity Board.



FACT!



## NEW WAVE

By the late 70's there was a proliferation of bands that wanted to stretch the boundaries of pop music. This music was commonly seen as the 'new wave'. It was built on the ideology of punk but the music became more complex. Bands began to experiment with innovative styles and consciously artistic forms of music.

The musicians began to combine the European avant-garde with jazz elements, 60's pop, black pop, dub and disco to forge a new pop movement. There was still a reaction against the mass produced, traditionally male, commercial music of the 70's, but there were new concerns like an interest in androgyny and gender ambiguity.

Musicians spoke about breaking away from the previous masculine tendencies of punk, aggression and violence. So, once again, females had a platform to play on.



In Australia there was a proliferation of bands with female musicians. *The Laughing Clowns* featured Louise Elliot (left) on saxophone, *The Wet Taxis* had Dianne Spence on sax, *The Go-Betweens* had Lindy Morrison on drums and *Cough Cough* had Cathy Greene on drums. Soon Cathy moved on to the ultimate rock group X. She now plays in an all female pop group called *Red Dress*. *The Moodists* had Clare Moore on drums. Janine Hall started playing bass with the *Young Charlatans* in 1977 and later played in the second version of *The Saints*. *The Triffids* had Jillian Burt on keyboard.



*Red Ochre* had Glad Reed (left) on trumpet.

Many bands had female vocalists, for example *Bad Poets* with Jade D'Adrenz, the *Jetsonnes* with Margo O'Neill, *The Dugites* with Lynda Nutter, *The Numbers* with Annalise Morrow, *The Kamikaze Kids* with Julie Mostyn.

**AMAZING FACTS!!!**

Clare Moore was taught to play rock music by Sister Janet Mead at a girls' school, St Aloysius College in Adelaide, 1973 - 74.

Clare is currently the drummer in *Dave Graney and the Coral Snakes*.

**FACT!****The 1980's****ASTOUNDING FACTS!!!**

- 1984 *The Sex Discrimination Act 1984* was passed by the Federal Parliament
- 1985 Helen Williams was appointed Secretary of the Department of Education, the first and only woman to head a Commonwealth Government Department. (1985-87).
- 1986 Janine Haines became the first female leader of a political party in the Federal Parliament, the Australian Democrats.
- 1987 Mary Gaudron became the first woman appointed to the High Court of Australia.
- 1987 The first Australian female University Vice Chancellor was appointed - Di Yerbury at Macquarie University.

**FACT!****JANE CLIFTON AND JANE CONWAY**

One of the first Australian bands to have some success at this time, through playing around the pub circuit was *Stiletto*. The lead singer was Jane Clifton and the bass player was Celeste Howden (who was the bass player in *The Stray Dags*).

As Jane Clifton said in the mid eighties;

*"It wasn't the first band with a girl singer but it was the first with a mission... to have women players in a really serious sense, not in the sense that one had seen it before, as a novelty act. We wanted to get up and sing about women. It was really women's movement stuff without it being banner waving or overalls and boredom."* <sup>20</sup>

Jane Conway who had been briefly involved in Stiletto when it started as their vocalist formed *Scarlet*. Both bands dissolved with the growing disillusionment of the singers with the music industry.

*"I think any self respecting woman shouldn't have anything to do with rock 'n roll. You have to trek with agents, television. They have got their ideas about what women should be, and unless you can squeeze your ideas around to what they want, you haven't got a hope."*<sup>21</sup>

## CHRISTINA AMPHLETT



Christina Amphlett had been in a number of bands before *The Divinyls* formed in Kings Cross in 1980. Her cousin is Patricia Amphlett a.k.a. Little Pattie.

Christina was a real rebel who broke away from the constraints normally placed on girls in their teens. She wanted to be in a rock band. Her early bands included *Daisy Clover*, *One Ton Gypsy* and *Steamhammer*.

At the start of her performing career, in the *Divinyls*, she wore school uniforms to shock her audiences and soon many girls turned up to her gigs wearing the same.

*"And then I put the school uniform on and it kind of freed me right up. Everything changed. Things at that time in showbiz were very nice and structured and I came along and was sort of this screaming banshee. I didn't want to be a nice person, I didn't want to be smiling at the camera...It was sort of raw and grungy at a time when all that wasn't very fashionable. But in those times, everyone was terrified."*<sup>22</sup>



The Divinyls with their first single "Boys in Town/Only You" charted in the top 10 in 1981. Christina told the Powerhouse Museum, Sydney, that she had written the song lyrics and melody in the bath, and that it was about growing up in Geelong, Victoria.

*"I was having a relationship with a guy and he wouldn't give me a commitment.*

*I tend to write about girls in my past - that I've been or I've known. They are associated with certain geographical things like the countryside and the city, and whatever different moods I see these people in.*

*I think the girls who relate to me are a bit off the beaten track and they relate because they don't feel so alone and isolated. Women with spirit - people always want to knock it out of them instead of encouraging it."*<sup>23</sup>

The band appeared in the movie "Monkey Grip", based on Helen Garner's novel, as themselves. They released a six-track mini album of the music from this film in 1982.

At the end of 1982 they released one of their most popular albums - "Desperate".

In an interview in 1983 she had this to say about the music industry;

*"I've always had a hard time. As soon as I walk out onto the stage I'm checked out. Women are always a target because the guys out there have to put women down. You've got to be generally careful in rock 'n roll because it's a jungle out there and people get hurt especially girls."*<sup>24</sup>

*In Australia, it wasn't done for girls to perform the way I did. Girls in rock 'n roll were supposed to be like the girl next door. Nice girls didn't get involved in rock 'n roll in Australia."*<sup>25</sup>

In 1995 Christina released the single "I'm Jealous" which is on the Melrose Place soundtrack and the band's sixth album. She also appeared in a short film called "Page 73".

## JOANNA PIGGOT



Joanna Piggot and Tim Gooding, formed the XL Capris in 1979 in Sydney. They combined theatrics with their music. Their drummer was a woman who called herself Nancy Serepax. They released two albums, "Where is Hank?" in 1980 on their own Axle Label and in 1981 "Weeds" through the Powderworks record label.

The band was the first on an independent record company to make the mainstream charts with the single from this album called "WW3".

*"In terms of women being set apart, I was very lucky. I'm not very feminine, physique wise. I'm tall and skinny and I wasn't taken for a girl a lot of the time. People thought I was a drag queen because I wore lots of cheap makeup. I confused people. Consequently I didn't get the automatic reaction of "Oh, she's a girl". The girl drummer of XLCapris was tiny and really delicate. People used to come and gawk at her, but I don't think that was so bad.'*

*I don't know about the overseas scene, but I do know that there are a lot of weird and wonderful women getting recorded and promoted properly. This doesn't happen here."*<sup>26</sup>

Todd Hunter who had been in *Dragon* joined the band in 1980. Said Joanna;

*"Combining with Todd was the classic thing because he was straight out of the rotten old industry that had grown out of the seventies.*

*I used to go to clubs with Todd in '81 and people would spit on him because he was from Dragon. I was not a Dragon fan, let me tell you. In my world they were regarded as the enemy.*

*But it's incredible how absolute opposites in music end up together. I taught him about being simple again and going for what you feel, because he was lost in the kind of sophistication from 20 years of playing music.*

*I remember sitting at the back of the Entertainment Centre once when the whole 10,000 people were singing "Rain" and I just thought, my God, how did this happen? I was just scratching my head thinking it was fantastic."* <sup>27</sup>

She co-wrote the song "Rain" with Mark and Todd Hunter. This song was a Number Four hit in 1983.

The XL Capris broke up in 1981 and Joanna went on to form *Scribble*. This was her own studio band which brought out a mini album with the single "Silly Girl" and in 1986 an album called "Pop Art". She co-wrote the ABC series *Sweet and Sour*, the story of the rise and fall of a young rock band.

#### AMAZING FACTS!!!

In 1988, Joanna and Todd wrote the song "The Age of Reason" which became an international hit for John Farnham.



FACT!

*The Flaming Hands* were one of the most popular bands of the early eighties in Sydney. The group was formed by guitarist songwriter Jeff Sullivan and singer Julie Mostyn in early 1980. They played 60's inspired pop tunes. They released a number of singles with the Sydney based independent record label Phantom but broke up in 1982 when they were unable to get a record deal on a major label.

## GRACE KNIGHT



Grace Knight came to Australia from Scotland in the late '70s.

*The Eurogliders* were formed in Perth in mid 1980, and moved to Sydney in March 1982. They were able to obtain a major record deal with Polygram and they recorded the album called "Pink Suit Blue Day" in Manila. The first single of the album called "Without You" shot into the Top 40. Amanda Vincent played the keyboard in this group.

In 1984 they released their biggest hit "Heaven". Grace Knight has since enjoyed enormous success with albums covering other artists.

## DO RE MI

Helen Carter and Deborah Conway (pictured opposite) were the bass player and the singer in the group *Do Re Mi*. Helen had played in the all girl punk group *Fiction* and Deborah started in a Melbourne jazz band called *The Benders*.

*Do Re Mi* formed in 1981 in Sydney. They recorded two EPs on the Green Label called "Do Re Mi" and "The Waiting Room". They signed to the London based Virgin Records and recorded the album *Domestic Harmony* in London. The single "Man Overboard" made the Top Five in 1985.

Musically the band could not be categorized although the influence of the new wave and its values were evident.

Helen Carter, the bass player, said in 1991:

*"The record company thought that we were going to be something that we didn't want to be. They thought we were going turn into this mega pop band with this beautiful lead singer with her underpants on, and we fiercely fought that to the point where everything became confused. But we didn't want to shove Deb out the front in her underwear. We really did lack an image but we did not see this as a problem. We thought that we were giving enough, being entertaining enough, simply by the music and our lyrics and our stage performance, which we considered at the time to be fairly strong."*<sup>28</sup>

The band broke up after a lot of pressure from the record company in 1986 and Deborah continued in a solo career. She has recorded three solo albums - "String of Pearls", "Bitch Epic" and an album of songs from her performances in theatre called "Epic Theatre". In 1995 she formed a new band called *Ultrasound* which have based themselves in London. They released an album called "Ultrasound" in mid 1995.

*"I always think my work should be considered as genre specific as opposed to gender specific. You're always compared to other women. I don't have a lot in common with the other solo artists in this country. It's not a bad thing and it's not a good thing. But the reason we are always compared is because of what is between our legs."*<sup>29</sup>



Deborah Conway, Christine Amphlett and Lindy Morrison.

### ASTONISHING FACTS!!!

- 1988 "A Say, A Choice, A Fair Go" - the Government's National Agenda for Women was released.
- 1989 Rosemary Follett became Australia's first female head of Government in the ACT.
- 1990 Two women became State Premiers, Dr Carmen Lawrence in Western Australia and Joan Kirner in Victoria.



FACT!

## KATE CEBERANO

A band was formed in 1984 called *I'm Talking*. It was the first dance band to have their dance music chart in this country. The band played funk and groove and featured Kate Ceberano (pictured on page 37) and Zan Abeyratne as the vocalists.

Kate, Zan and Kate's sister Sherine also belonged to a large loose hip collection of artists called *The Big Choir* (who released an album called "Sing" in 1984).

*I'm Talking* signed to Regular Records and released their album called "Someday" in 1984.



Kate Ceberano had been singing before audiences since winning Star Search as a 14 year old.

She has shown two musical strains in her recordings. She has recorded "poppy disco" style albums like "Bear Witness" and "Brave", which went triple platinum in 1990, and "Think About It". She has also made bluesy jazz albums like her 1987 "Kate Ceberano and Her Septet". Her last album released in 1994 called "Globe" is a mixture of funk and jazz elements.

Early in her career she said that:

*"Every morning I would look in the mirror and remark how ugly, how fat and how ill-equipped I was to become a popular performer. It was a bulimia of the mind, and I'd purge myself by getting out there and singing my heart out. If I got acknowledged that way it allowed me to feel beautiful, but the moment I got home or into a hotel room and was alone, all these things..."*<sup>30</sup>

Coming from a totally non conventional family, Kate was encouraged from a young age to involve herself in all sorts of artistic endeavours, dancing, singing and playing musical instruments. Her mother took her out of school in her early teens so she could develop her artistic skills.

## LYN BUCKFIELD



The Electric Pandas with lead singer Lyn Buckfield were formed in 1984. They had a hit single with "Big Girls" which went to the Top 20 nationally and won several awards.

Lyn was nominated four years in a row for the Best Female Vocalist category on Countdown. The band performed on a Coca Cola commercial.

After the Electric Pandas disbanded Lynn formed the band F.O.O.D. which toured in the USA and the UK. At the same time she gained an Arts degree in Cultural Philosophy.

She has worked as a television journalist and has composed the title music for some TV programmes. She has now started her own band called *Happy House* and their self titled album was released in 1993.

Discussing the issue of image she said;

*"Whether or not you get your haircut becomes an issue if you're a woman. I can't think that people would give a toss if a boy got his hair cut."*<sup>31</sup>



Wendy Matthews, Jenny Morris and Kate Ceberano.

## JENNY MORRIS

Jenny Morris made her Australian debut with *QED*. This band had some success with the single "Everywhere I Go" but broke up two years later.

Jenny's next career step was as the backing vocalist for *INXS* as part of their international tour for the "Listen Like Thieves" LP.

She released her first album called "Body and Soul" in 1987 which she co-produced. In 1989 she charted with "Shiver" and established herself as one of Australia's most popular songwriters and solo performers.

She has twice won the ARIA award for Best Australian Female Artist. Her fourth album "Salvation Jane" was released in 1995.

## WENDY MATTHEWS

Wendy Matthews is Canadian born. After arriving in Australia in the early 80's she became a backing vocalist on many albums, including John Paul Young's 1983 album called "One Foot in Front", Mark Hunter's 86 album "Communication" and 1987 releases from Jimmy Barnes, Richard Clapton, Gang Gajang and The Models. In 1988 she made an album with Kate Ceberano called "You've Always Got the Blues" which was the soundtrack to the ABC series Stringer.

Wendy joined *Absent Friends* in 1988 and started work on her first solo album in 1989. She has made three solo albums. "Emigre", her debut album, featured the single "Token Angels" which won the best debut single for that year. "Lily", her second album, also featured a single called "The Day You Went Away" which won the Aria award for the highest Australian selling single of that year.

She has performed across Asia, USA and Europe.

In 1995, she released "The Witness Tree", her third album. On this album Wendy started to co-write with people like Tim Finn.

*"I've been slowly developing my powers in what I have learnt to say in music. I have always really admired writers who can grab a universal feeling and put that succinctly into words. It freezes you in your own attempts sometimes. It has been interesting to break through the barriers. I'm particularly hard on myself and I over-explain. It's been a real lesson for me - songwriting. I'm not a technical or academic person so I need to know someone who knows what I'm trying to say to help with structures.*

*I was raised to recognize no real difference between men and women and consequently as I have grown older whenever I walk into a room I just see a lot of people. I've never worried about it because I just didn't notice. Then you can get on with what you genuinely want to do.*

*It is frustrating and a lot of it is habit the way the Australian music industry is run by males. There is an "old school" but it is changing and opening up. If you don't let it control you it won't get in the way too much."*



By the late 80's there was a growing number of mixed gender bands releasing material written by the females in the band. These bands were making the alternative charts and some were nosing into the mainstream charts.



It was acceptable for women to be seen playing their instruments and even more acceptable for them to be writing their own material. Women songwriters were getting recording deals and so were bands with women instrumentalists.

*The Falling Joys*, originally from Canberra, led by guitarist/vocalist Susan Higginson (pictured left) is an example of this trend.

*Bughouse* was formed in 1989 in Sydney with Lea Cameron on guitar and vocals, and Genevieve Maynard on bass. Both these women are songwriters.

Melanie Oxley who debuted as a singer/songwriter in a band called *The Sparklers* in the mid 80's said;

*"I think people were surprised when they found out that I actually wrote the lyrics - I wasn't just the girl singer in the band."* <sup>32</sup>

Melanie has been writing with Chris Abrahams ever since and they record and perform as a duo with Chris on piano.

## **ROBYN ST CLAIR**

Robyn St Clair, raised in Canberra, started playing drums with Nic Dalton (later the bassplayer in *The Lemonheads* and owner of Half a Cow Records) after she left school. She changed from playing drums to the bass, and when she moved to Sydney to attend art school she started playing with *The Hummingbirds*.

In 1987 *The Hummingbirds* released their first single "Alimony". They financed this record themselves and released it through Phantom.

A double 'A' side single "Get on Down" and "Everything You Said" stayed in the independent charts for over a year - Robyn (right) wrote the song "Everything you said".

The band featured another woman instrumentalist, Allanah Russack, on guitar.

On rooArt they made "Love Buzz" that charted on the mainstream charts, followed by "VaVa Voom".

They broke up in 1989.



Robyn said;

*"We were one of the first independent bands to chart on the mainstream. A lot of young musicians were really influenced by that. There weren't a lot of girls in bands being noticed when we were playing around.*

*One of the record companies was really into marketing us as the girls with long hair, and when I shaved my head they totally freaked out. I didn't have long hair anymore and I was no longer the girl who could be made into a babe for pictures and videos. They wanted two feminine girls."* <sup>33</sup>

### AMAZING FACTS!!!

The following article appeared in the May 1992 edition of JUKE magazine - reinforcing the gender stereotyping typical in the music industry.

Cleopatra Wong's record label rooArt (is) apparently not all that impressed upon discovering that singer Amanda Brown is pregnant, sex symbols heavy with child being a tad hard to market.



**FACT!**

Robyn co-wrote "Don't Go Now" with Simon Day for *Ratcat* which was a huge hit for his band. The Lemonheads recorded a song of hers called "Into Your Arms" which was a hit in the US and Australia. This song had been first recorded on Love Positions' four track recordings of the songs written by Nic Dalton and Robyn in Canberra, released on Half a Cow records.

She appears on the Godstar albums "Sleeper" and "Coastal" and produced SPDFGH's first EP called "Grassroots". She is now working on her own album.

*"I've spent the last two years not doing anything at all because I've been concentrating on my child. We toured when he was younger and took a nanny but it was expensive. It's hard for me. I can't not spend time with him. I can't give him to someone and get on with my life. I think about him too much."*

## CLOUDS



In 1990 *Clouds* started playing the live scene in Sydney. Jodi Phillips (right in picture) plays the guitar and sings and Patricia Young (left) plays bass and sings. They write the band's songs.

Their debut album "Penny Century" released in 1991 spent 10 weeks at the Number One spot of the alternative charts and their second album "Thundered", released in 1993, reached the Top 40 of the National Aria charts.

They are currently living in the UK, writing and playing in and around London.

Jodie said:

*"It does get really boring hearing girlie pop, girlie pop, harmonies, harmonies - you just want to say 'sod off'.*

*Yes we can do that and, yes, it's part of us but there's a lot more to it - we're a band. They don't say "nice boy harmonies" about Ride or Teenage Fanclub. No one asked the Beach Boys, and they had the biggest girlie harmonies of all time."*<sup>34</sup>

**ASTOUNDING FACTS!!!**



- In 1988 the Australian Women's Contemporary Music Inc (AWCM) was formed by Vicki Gordon and Barbara Allen to improve the professional skills, employment opportunities and and status of women in all areas of the music industry.
- AWCM projects have included:  
 Fast Forward: an all girl Rock Festival highlighting all girl bands,  
 SCRATCH: a 16 week training programme to teach women the skills required for radio broadcasting and club DJ'ing, and  
 with Open Eyes: the first National Aboriginal and Torres Strait Islander Women's Contemporary Music Festival.

**TASK**



Write a brief profile on Vika and Linda Bull. Record company: Mushroom.




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## The 1990's

By the 90's there were numerous groups with female members playing instruments and writing the songs.



Nina - MANTISSA



Fiona - DEF FX



Angie - FRENTE



Amanda - CLEOPATRA WONG



Anna and Caroline - THE KILLJOYS

There was a rush by Australian record companies to sign female singer songwriters in the wake of the success of overseas artists like Tracey Chapman, Tori Amos and Susan Vega.

Bands like *DEF FX* with Fiona Horne, *The Shivers* with Wendy Morrison, *The Killjoys* with Anna Burley on guitar and vocals and Caroline Schwerkolt on vibes, *Cleopatra Wong* with Amanda Brown as vocalist and Lindy Morrison on drums, *My Friend the Chocolate Cake* with Helen Mountford on cello and Hope Csutros on violin, Angie Hart from *Frente* and Nina on bass with *Mantissa* were amongst those signing contracts.

Although Australian women like Robynne Dunn, Tanya Bowra, Gyan and Ana Christensen made exceptional debut recordings, they were dropped by their record companies when their first albums failed as commercial successes.

Vika and Linda Bull left *The Black Sorrows* to become artists in their own right. There has also been an increase in female session musicians - Toni Mott on backing vocals, Julia Day on drums and Betty Summerson on bass. Kathy Wemyss plays trumpet, vocals and tambourine with bands like *Midnight Oil* and *Custard*. Amanda Brown is playing session violin and touring the USA with *REM*.



Adalita - MAGIC DIRT



Kellie - SCREAMFEEDER



Kerrie and Joanne - HOLOCENE



Maryke - POLLYANNA

There are many new mixed gender bands forming all over Australia. Bands like *Magic Dirt* with Adalita on guitar and vocals, *Screamfeeder* with Kellie Lloyd on bass guitar and vocals, *Smudge* with Alison Galloway on drums, *Holocene* with Kerrie Hickin on bass and vocals and Joanne Roberts on guitar and vocals, and Maryke Stapleton in *Pollyanna*.

## ALL FEMALE BANDS

While some all girl groups have been working and recording in this country, like the very original *Exploding Daisies* (who started playing together at Maroubra High School in 1989) and the Aboriginal group *Tiddas*, there has been a real growth in girl groups in the 90's.

Many of these have been inspired by the international network of girl groups working under the moniker of Riot Grrrl, Foxcore and, locally, Femrock. Overseas influences include *Hole*, *Babes in Toyland* and *L7*. These groups have been influenced by punk and the new wave of the late 70's and early 80's.

Bands such as *Nitocris*, *SPDFGH*, *Clag*, *Gravel Rash*, *Fur*, *Mace*, *Sulk*, *Midget Stooges*, *Bittersweet*, *Sourpuss* and *Carton* have been recording and playing live all over Australia. These groups are reinventing feminism through their aggressive and witty lyrical content and sharp observations of the differences between the genders.

There are fanzines that match this musical movement. Melbourne has *Grot Grrrl* (PO Box 214, Hawksburn, 3142) which has interviews with most local girl groups as well as coverage of social and political issues. There is also *Ms 45* (PO Box 2063, Fitzroy Mail Centre VIC). In Sydney there is a fanzine edited by Kylie Purr called *Purr* (P.O.Box 143 Newtown 2042).



Fanzines - reflecting the image of women in music in the 1990s



## SOLOISTS

The nineties has seen female solo artists such as Kylie Minogue, Tina Arena, Max Sharam, Christine Anu and Merril Bainbridge charting. These women are all writing their own songs. They claim to be in control of the decision making processes, their marketing, their images. Women are now claiming more individual power over their own careers.

## KYLIE MINOGUE



Kylie Minogue signed to Mushroom records in 1987 and released her first single "Locomotion", a remake of the Little Eva hit, which went to Number One in Australia, New Zealand and Hong Kong.

She signed to PWL overseas, and her first album "Kylie" was produced by Stock, Aitken and Waterman. The album reached Number Two on the charts and contained the Number One dancefloor anthem "I Should Be So Lucky". Four other singles on the album were released and "Got to be Certain" also reached Number One on the Australian charts.

A duet with Jason Donovan in 1988 titled "Especially For You" went to Number Two - making Kylie the first female artist in the UK to have her first five singles go silver.

In 1989 Kylie played in her first feature film "The Delinquents". She also released her second album "Enjoy Yourself" that year which contained another four hit singles including "Hand On Your Heart" and "Tears On My Pillow". At the end of 1989 she collaborated with other pop luminaries such as *Wet Wet Wet* and Lisa Stansfield to record Band Aid II's "Do They Know It's Christmas".

Kylie toured Australia in 1990 and released the album "Rhythm Of Love". Kylie co-wrote four of the tracks. "Better The Devil You Know" was the major single released on this album.

In 1991 Kylie co-wrote six tracks which appear on her fourth album "Let's Get To It". Her Greatest Hits album was released in August 1992 and went to Number Three on the album charts - it featured another hit single "Celebration".

In 1993 Kylie signed to the Deconstruction label overseas, and returned to Australia in 1994 for her second feature film "Streetfighter". A fifth album was released in 1994 - "Kylie Minogue" containing "Confide In Me".

In October 1995 Kylie featured with Nick Cave and The Bad Seeds in the release of the single "Where the Wild Roses Grow".

*"The producers I started with were the first people to call themselves a hit factory, and I was pretty much a manufactured puppet - dare I say puppet?"*

*That's how it began and I've struggled very hard to get out of that mould. I'm sure if I hadn't they would still be doing the same thing and I wouldn't be selling records today. As long as you have your eyes open you can't help but learn about the industry. Over the years I wanted to have more respect for myself, I had to put more into my work. I wanted to songwrite and tour.*

*There was also a certain amount of wanting to prove that I could do what my peers could do and there was a certain amount of wanting to prove to people who had given me a hard time that you can't knock me down so easily and, since you've tried, I would like to put you back in your place.*

*I may not have had respect and I may not have had critical acclaim but I have made a hell of a lot of money and that has made me powerful. I would like to live my life being true to myself. It would be awful to get to a point where I'm doing nothing that I want, and everything that everyone else wants, which is actually where I came from in the beginning, so I'd like not to go back to that."*

## TINA ARENA



*"I started in Young Talent Time at the age of eight and a half. I spent seven and a half years on that programme - six days a week - and shuffled my whole family's life around.*

*I left in 1983 and for the next two years concentrated on Years 11 and 12 which I managed to pass. I don't know how I did it.*

*In 1986 I had my first job in an insurance company which was a real trip, but a learning experience. I also started working with a band called Network and learning about the live scene.*

*In 1987 I had the pleasure of being Lionel Ritchie's support around the entire country. It was a great time. In 1988 I worked at Expo, and also did a lot more live work. I began recording my first album as well that year.*

*In 1990 I played in my first musical called Dynamite with David Atkins and also promoted my first album. It was a gruelling 10 months.*

*In 1991 I moved to Los Angeles and started writing on my own. I purely concentrated on writing.*

*In 1992 I made a changes to my management and record company because we had had so many misunderstandings. In 1993 as I continued to write I auditioned for the role of the narrator in the musical Joseph by Andrew Lloyd Webber. I accepted the role not only because it was a great opportunity to be offered the role by Sir Andrew himself but for the simple reason that I had absolutely no money to my name and was embarrassed by this.*

*After 10 months on that show I flew to LA and was really exhausted. "Chains" was written through that. I turned into Sybil the day I wrote that - I had 25,000*

*personalities in one minute. This was the frustration of wanting to let go of everything and move on. I was so tired of people thinking they know what I was about and I had to write these songs to tell people how I really felt and that's how "Chains", "That's How a Woman Feels" and "Message" came about.*

*I believe that my career has only just begun. It may sound strange after 20 years, but I feel like I have had plastic surgery completely. I feel like I have come out of a cocoon."*

Tina had a hit with the song "I Need Your Body" in 1990 on the album "Strong as Steel". "Chains", the first single from the album "Don't Ask", reached Number Five in Australia. Tina received multiple ARIA awards in 1995 for her work.

*"I was able to say; "This is what I want my record to be like." This is a great strength and I feel very lucky that in this day and age we are able to do this."*

## CHRISTINE ANU



Christine Anu was born in Cairns 24 years ago, and moved to the Torres Strait Islands when she was ten.

She graduated from the Aboriginal and Islander Dance Theatre school and is a qualified dance teacher. She has toured extensively with the Bangarra Dance Theatre to the UK and USA.

Christine has sung with *The Rainmakers* and on a 1993 remake of Paul Kelly's "Last Train".

Her debut album "Stylin' Up" released in April 1995 contains the hit "Island Home".

*"I partly wrote nine songs on the album with David Bridie. We started workshopping ideas; what sort of songs we wanted to write, what songs we got into.*

*We listened to records which would influence us - traditional sounds from which I wanted to derive everything, both songs and instruments.*

*I took David to Thursday Island to get samples of sounds, instruments, children and people's conversations. We brought it all back down to put in the recording. We used cultural instruments like the warup (which is a big bass drum), the thram (which is a percussion instrument influenced by the Pacific Islanders when the missionaries came to the Torres Strait) and the kulap (a slapping instrument). It's been the first time a recording has used these instruments. A lot of my people identify with these instruments.*

*I do feel like I am in a political position being an Aboriginal and Torres Strait Islander woman because there are so few of us there. As we progress with our careers things need to be said. Our opinions need to be heard because other people breaking through need to hear what we have to say.*

*Women colour the music industry. And what is great is that it is the voices of the women that are being heard, their ideas." <sup>35</sup>*

## MAX SHARAM



Max grew up near Ballarat in Victoria. After finishing school she moved to Melbourne to write theatre and music reviews for a local paper.

She left for Europe for several years - singing, writing and performing. She toured for two years with the Italian rock opera Forza Venite Gente, and enjoyed an 11 month stint in Japan

*"I always sensed something was missing in Australia and, although I loved it, Europe was confirmation that you are allowed to be passionate, expressive, romantic, sexual - to be yourself.*



*It was hard to break rules in Australia in the 80s. Conforming seemed an unnatural compromise."*

Max has worked with various inner-city bands, and won acclaim for her acoustic spots at Kinselas. She released her first single "Coma" in 1994 which reached Number 14 nationally.

In April 1995 she released her first album "A Million Year Girl".

*"I feel like we are all part of a new movement. I do feel a kind of kinship. It's a major change and I don't think it's aggressive or rebellious. It's just matter of fact - Yin and Yang."*

## **MERRIL BAINBRIDGE**



By the time she was 18 Merrill was singing and gaining live experience with a succession of small original bands playing around Melbourne.

By trading session vocals for studio time, Merrill was able to hone her songwriting and recording skills.

She recorded a three-song demo tape, comprising acoustic guitar and vocals, and sent it to Gotham Records.

Her debut single "Mouth" was released in October 1994 and re-released in February 1995. The single went to Number One and stayed there for six weeks. Merrill is the first Australian female singer/songwriter to have a Number One hit with a self-penned single. Her debut album "The Garden" containing "Mouth" was released in August 1995.

*"I guess a lot of my writing is about emotions - peoples' feelings, and their reactions.*

*I find it interesting that even though we can categorise people by their emotional states and say that they're like this or they're suffering from that, everyone reacts very differently."*



## NOT JUST ROCK AND POP

### JOY MCKEAN



Joy McKean was born in the 1930's in the central west of NSW. Her father was a country school teacher and they grew up all over this region. Joy's parents were very musical playing Hawaiian steel guitar and piano and by the time she was nine Joy was playing ukulele, piano accordion and steel guitar. Heather, her younger sister, played ukulele as well and the two began performing at the ages of nine and seven respectively in local churches and schools. Joy wrote the songs and their speciality was yodelling.

*"I wrote the songs as a vehicle for yodelling based on Canadian country music."*

They made regular appearances on Norm Scott's radio programme on 2 GB and appeared at the Tivoli Theatre in Sydney on the Sunday afternoon shows during WW2. From 1948 to 1958 they produced their own radio show on Saturday nights, 6.30 to 7.00 p.m. on 2KY. This show featured live performances and recordings.

*"We chose it, we produced it, we took our own records in, we put on the artists. Nobody told us what to do."*

During the forties as country music's popularity increased, they appeared regularly in shows in town halls in Sydney and the central west. In 1954 Joy went on the road with her husband Slim Dusty and their child Anne (now a successful country performer and recording artist, Anne Kirkpatrick). Joy wrote songs for Slim and herself to sing as a duo, songs such as "Our Wedding Waltz" and "Keep the Love Light Shining", and played the guitar and piano accordion for the shows.

*"We went on the road with Anne when she was two. She slept on the mattress taken out of the caravan and put on*

*the floor of the dressing room at the side of the stage. If she was awake, she would walk on to the stage. She was a good show kid and would generally settle down quite well and sleep right through the show. Our's was an acoustic show: you couldn't put a baby down beside the stage now with all the huge sound systems these days."*

In the late 50's and 60's she wrote some of Slim's most popular rockabilly songs like "Ace of Hearts" and "Sweet Talking Girl".

*"I used to go into the studios with Slim all the time and sing backing vocals. I played electric bass for him on stage for 12 years, from 1959 to 1972. I played bass on "The Man from Snowy River" recording. I played bass for Anne on her first album and I taught her to play bass.*

*A lot of women in country are able to write feminine songs like love songs, or very folky songs. I'm not into that. I believe I am one of the first women to write the hard country songs, the bush ballads like "Life on the Hill" and "Bitter Disappointment".<sup>36</sup>*

Anne has recorded a number of her mother's songs, "Old Aunt Eliza", "Hold on Me", "Merry Go Round of Life" and "Goulbourn St".

Joy is still performing with Slim Dusty and Heather McKean has joined the group as well. Joy also looks after the management of the band.

## **ABORIGINAL ARTISTS**

In the history of the Australian music industry, Aboriginal women are most notable by their absence. The sexism and racism which permeate the Australian culture at large also is embedded in the music industry.

The early 90's saw the rise of many successful female aboriginal artists including *Mixed Relations*, Christine Anu, Brenda Webb and Ruby Hunter. Instrumentalists include saxophonist Marlene Cummins, Judith Dyker plays guitar and Lyn Pascoe plays bass guitar, flute and piano. The AWCFI National Aboriginal and Islanders Women's Music Festival, 1992, featured Leah Purcell, *The Mills Sisters*, *Seven Sisters*, *Tiddas* (Amy Saunders, Lou Bennet and Salley Dastey) and Christine Anu amongst many others.

## RUBY HUNTER



Ruby Hunter is a tribal woman, born on the banks of a billabong in 1955. Her father was of the Ngarrindjeri people from the South Australian riverlands. Her mother came from the red soil deserts of the Pitjantjatjara.

Ruby suffered the traumas inflicted upon the Aboriginal people by government policies of assimilation, which removed children from their families and forced them to adopt European culture.

She was sent to a foster home located on the Woomera Rocket Range. Later she was sent to an institution in Adelaide before walking and working the streets of the city.

*'People ask me, "How come you don't feel resentful about what happened to you?" But how can I resent being still alive? Just to survive, you know... Some of my mates didn't make it.'*

Since her first performance at a Building Bridges concert at Bondi Beach, she has recorded her own material and performed all over Australia, solo or with her partner Archie Roach. She has toured the USA supporting Joan Armatrading.

She is a supporting mother of her own and foster children. In "Kurongk Boy and Kurongk Girl" she sings about the family and the survival of her people. Women who suffer domestic violence are encouraged to survive and live on in "A Change Gonna Come". The single "Let My Children Be" (the video being directed by Tracey Moffatt) is a song about the dilemmas of modern life for young women everywhere.

Her debut album "Thoughts Within" was produced by Jen Anderson who had been playing strings with *The Black Sorrows* and *Weddings, Parties, Anything* as well as writing and performing the score for the recent National Cinema screening of the film classic *Pandora's Box*.

## NON ARTIST ROLES

In the 90's, women such as Wendy Boyce Hunter and Kathy Howard have gained control over many non artist roles, particularly in the management of bands. Women such as Kim Frankiewicz are managing record companies and publishing companies. The one area women need to infiltrate is in the very difficult area of record production and engineering. In AUSMUSIC's directory of Australian record producers and engineers, only five are women. Some women making strides in this area are producers like Jenny Morris, Jen Anderson, Kathy Naunton and Liberty. Engineers include Merran Largenestra and Maddy Laurence.

## JACQUI DENNIS



Jacqui Dennis is a music publisher who is working for Mushroom Music. She has worked in the music industry for the last 15 years, predominantly in publishing.

*"I've heard about glass ceilings, but glass is breakable, isn't it?"*

She started work as an assistant promotion person with Mushroom Records in Melbourne when she was 20.

*"I had this really gruelling interview with Michael Gudinski. He said, "Can you type?" and I said, "No, but I'll learn". He said, "Can you use a switchboard" and I said, "No but I'll learn". He said, "Can you use a telex machine?" and I said, "No, but I'll learn!" - and I started a typing course and the job at Mushroom."*

At that stage she was promoting *The Sports*, *Split Enz* and *The Models*.

After a year, she moved into Mushroom Music where she gained the skills of a music publisher. She remained there for three years until she made the decision to go freelance. For a year she worked with *Australian Crawl* and Neil Finn. She was also a DJ on 3RRR for the Australian Music Show.

Jacqui's next career move was to work with Chappell Music Publishing as their professional manager where she stayed for three years before deciding to move into management again. She co-managed *The Rockmelons* and Ana Christensen. She said;

*"It's hard work, managing. It's a 24 hour job and no guaranteed income."*

After three years, she returned to publishing, firstly to MMA Music and then back to Mushroom Music.

*"We have got quite a few female songwriters. We have Caroline Kennedy formerly from the Plums. Now she is in Dead Star. She is a fantastic songwriter.*

*We have Robynne Dunn, who produced her own album and plays all the instruments on it.*

*We have Ruby Hunter, Danni and Kylie Minogue, and Christine Anu.*

*We have Jenny Forbes who wrote "I Want You" - a Number One hit for Toni Pearen. Jenny is recording her own album. We publish Toni Pearen as well.*

*We have Penny Flanagan who was part of Club Hoy, who has now gone solo, and we have Julia Richardson's publishing as well.*

*We look after Angie Hart from Frente.*

*Our newest songwriters who are recording their first albums at the moment are Nikka Costa and Jan Hellriegal.*

*We look for great songs and it doesn't matter if it's a female or male who wrote it as long as it's a great song."<sup>37</sup>*



**Robynne Dunn**



**CLUB HOY**

## DEBBIE SPILLANE



Debbie Spillane is a Triple J radio announcer, co-hosting their drive-time music show "Hard Coffee".

Debbie received an arts degree at Sydney University and played for 10 years in bands like "Stormy Monday".

*"I was pregnant while I was performing, and I played rhythm guitar. I had an unusual Maton Flamingo guitar and I started telling these guys who'd come up at shows and ask me about my guitar, that it was a Maton maternity guitar, because it was quite little. I couldn't get over the number of guys who'd say, "Really, I didn't know they made those..." and I'd say, "Well you don't see a lot of them, because there's not a lot of demand for them but, see, they're really light."*

*You know there are guys still looking in guitar shops for the Maton Maternity Guitar."*

Debbie left performing - "Too many things could go wrong. There are too many places it could break down" - to open a record store. She moved into radio and was the first female sports commentator on the ABC. She also worked at Radio 2GB and then on the ABC television programme "Live and Sweaty" as a sports reporter. She attempted to move into commercial radio as a music DJ and worked for 2DAY FM and a Newcastle radio station.

She found it hard going.

*"I think, comparing the two career options, I've found more support and more opportunities as a female sports journalist than as a music radio announcer. There are more role models in sport and in music radio it is impossible to think of anyone as a role model, apart from the women working at Triple J.*



*Commercial radio is anti women. Program directors told me that they didn't see a role for women in radio and showed open hostility to the idea of female announcers. The most common thing I heard was; "We tried a woman once but it didn't work".*

*Radio is not producing a crop of women announcers and when they get them, they are not coming through the radio system.*

*Women DJ's are often accessories to the male announcer. Women have to learn to panel, to be in the driver's seat. Then you don't have to have a man to work the desk." <sup>38</sup>*

## **WHERE TO FROM HERE...?**

By the mid 1990's women are working in most areas of the music industry. Towards the 21st Century women are likely to consolidate and extend their contributions to all industries, at all levels, including senior management.

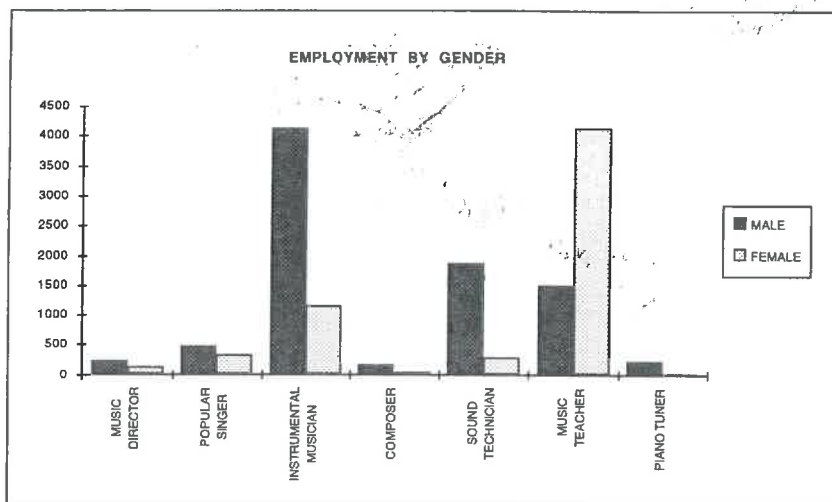
The appendices following show there is still a lot more work to be done before a balance is achieved in the music industry between genders in terms of: radio airplay, income and participant numbers.

This module's video highlights the special obstacles women face when pursuing a career in the music industry, but it also profiles many success stories in artist and non-artist roles.

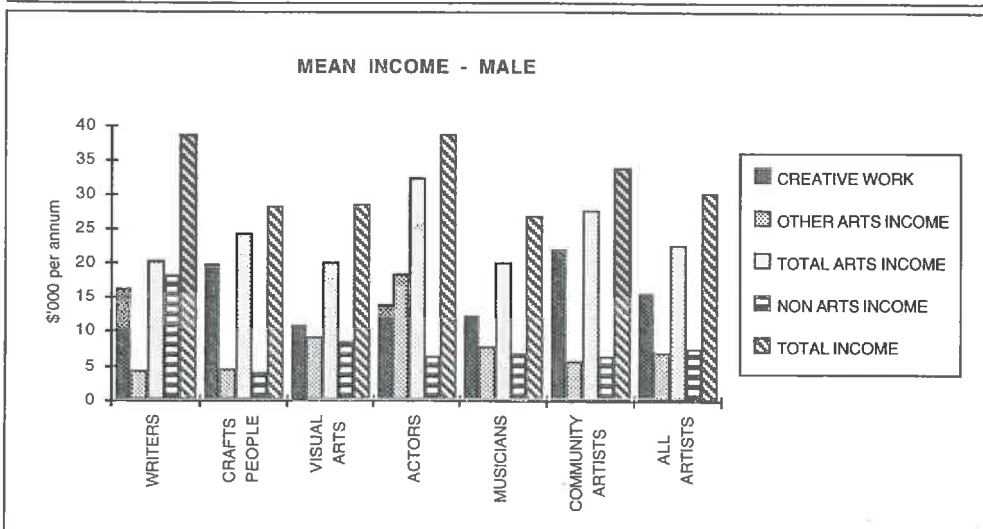
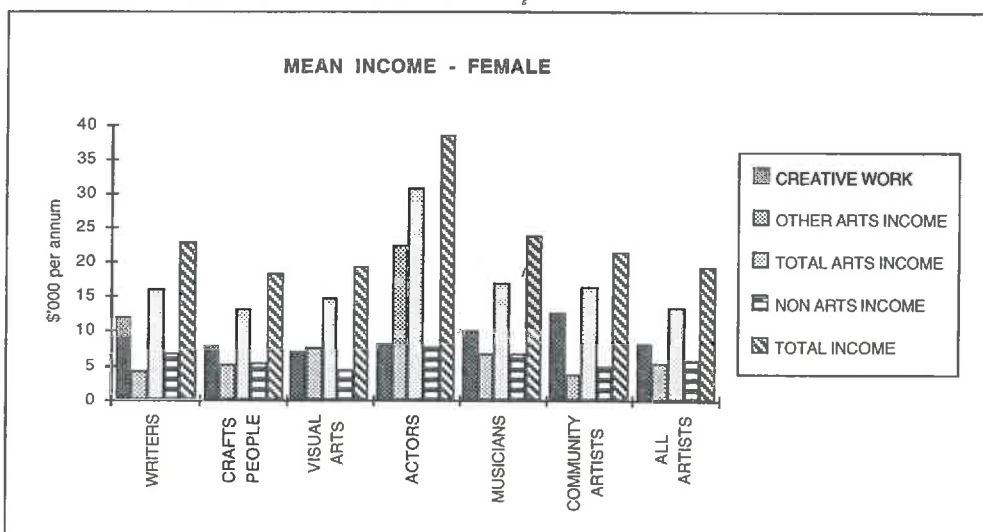
Women have come a long way since the 1950's. There may be a long way to go yet, but by the mid 1990's it's fair to say:

***Sisters are doing it for themselves!***

# APPENDIX 1 - STATISTICS OF WOMEN IN THE MUSIC INDUSTRY



GRAPH showing Employment by Occupation by Gender.  
Derived from Australian Bureau of Statistics data - 1991



GRAPHS showing Mean Income by Gender.  
Derived from Australia Council *But What Do You Do for a Living?* survey data - 1994

## APPENDIX 2

### MOST BROADCAST ARTISTS - 1994

1	..... Billy Joel	51	.... Joe Cocker
2	..... Elton John	52	.... Rick Price
3	..... The Beatles	53	.... Southern Sons
4	..... John Farnham	54	.... Simply Red
5	..... Rod Stewart	55	.... Bee Gees
6	..... INXS	56	.... Simon and Garfunkel
7	..... U2	57	.... Roxette
8	..... Crowded House	58	.... Lionel Ritchie
9	..... Phil Collins	59	.... Hoodoo Gurus
10	.... Bryan Adams	60	.... Spin Doctors
11	.... John Mellencamp	61	.... Tim Finn
12	.... Elvis Presley	62	.... Madonna
13	.... UB40	63	.... Little River Band
14	.... Eagles	64	.... Taylor Dayne
15	.... Jimmy Barnes	65	.... Bob Seger
16	.... Rolling Stones	66	.... Linda Ronstadt
17	.... Fleetwood Mac	67	.... Soul Asylum
18	.... Diesel	68	.... Baby Animals
19	.... Mariah Carey	69	.... Sting
20	.... The Beach Boys	70	.... Paul McCartney
21	.... Midnight Oil	71	.... Doobie Brothers
22	.... The Black Sorrows	72	.... Diana Ross
23	.... Meat Loaf	73	.... Ace of Base
24	.... Michael Bolton	74	.... Pretenders
25	.... Creedence Clearwater Revival	75	.... The Four Seasons
26	.... R.E.M.	76	.... Celine Dion
27	.... Roy Orbison	77	.... Van Morrison
28	.... Bon Jovi	78	.... Bette Midler
29	.... Hunters and Collectors	79	.... Prince
30	.... Bruce Springsteen	80	.... Divinyls
31	.... Neil Diamond	81	.... Stevie Wonder
32	.... Tina Turner	82	.... 4 Non Blondes
33	.... Queen	83	.... Supertramp
34	.... Cliff Richard	84	.... Buddy Holly
35	.... Eric Clapton	85	.... Jenny Morris
36	.... Lenny Kravitz	86	.... Peter Gabriel
37	.... Eurythmics	87	.... Melissa Etheridge
38	.... Whitney Houston	88	.... Robert Palmer
39	.... Genesis	89	.... Pink Floyd
40	.... Icehouse	90	.... Janet Jackson
41	.... Richard Marx	91	.... Australian Crawl
42	.... Daryl Braithwaite	92	.... The Everly Brothers
43	.... The Hollies	93	.... Red Hot Chili Peppers
44	.... David Bowie	94	.... George Michael
45	.... Dire Straits	95	.... Michael Jackson
46	.... Wendy Matthews	96	.... The Doors
47	.... Cold Chisel	97	.... Chocolate Starfish
48	.... John Lennon	98	.... Talking Heads
49	.... The Badloves	99	.... Split Enz
50	.... The Police	100	.... Paul Simon

**Measured by collating all titles performed by the above artists which appear in the PPCA (Phonographic Performance Company of Australia Ltd.) radio/TV broadcast logs during the period July 1993 - June 1994**

# Teacher Notes

## Nominal Duration of Module 4.5 : 3 hours

Please note this is the suggested amount of contact teaching time required for this module, but please feel free to vary this time according to your circumstances. The student workbook and video may simply be used as a springboard into further project work.

### Assessment

- Satisfactory completion of student workbook
- Participation in activities
- Minimum 80% attendance

### Suggested Materials

- VHS Video Player
- A selection of appropriate recordings featuring Australian female artists from the 1950s to the present. Recordings of non-Australian female artists can be used as references at the discretion of the teacher.
- Other reference books such as those listed on page 66.

## Module 4.5 Video : Sisters are Doing it for Themselves

This module's video is another resource in its own right. Interviews with artist and non artists are mixed with music video excerpts. The video includes: Wendy Matthews, Kylie Minogue, Tina Arena, Christine Anu, SPDFGH, Patricia 'Little Pattie' Thompson, GF4, Patti Schemel, Nitocris, Helen Carter, Kylie Purr, Penny Flanagan, Lindy Morrison, Ruby Hunter, Laurel Lee, Betty McQuade, Judy Stone, Lyn Randell, Tracee Hutchison, Debbie Spillane, Kate Ceberano, Cherie Ceberano, Fifa Riccobono, Adrienne Overall, Liberty and Patti Mostyn.

### Management of Activities

BMIS materials are designed to be flexible to your needs and as such there is no set order in which activities have to be structured. Starting out with the video may be a good way to introduce your students to the big picture. The workbook activities will help fill in further details. On the other hand you may like to watch selected sections of the video as you progress through the workbook.

### Oral History

There is plenty of opportunity for oral history in this module. Students, either in groups or as individuals, are encouraged to talk to people who were teenagers in each decade or invite guest speakers from the music industry. This will help bring the history and issues alive and it is hoped students will develop special areas of interest.

### Research Projects/Radio Program

Special interests can be channelled into research projects such as extending the brief profiles (requested in the tasks) and/or preparing a radio program. The radio program could be based around, say, ten prominent Australian female music industry personalities (artists and non-artists). Each artist could be introduced with a brief profile, perhaps interview material and of course recordings. Other research projects can be presented to the whole class, which might include collected recordings, photos, videos and perhaps even fashion 'dress-ups' to illustrate the styles of the various decades.

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