

University of Adelaide
Elder Conservatorium of Music
Faculty of the Arts, Business, Law and Economics

19 September 2023

**Make a Change: The experience, identity and culture of
pub rock music in Adelaide, South Australia (1962–1994).**

by

Robert John Boundy

Submitted in fulfilment of the requirements for the degree of

Doctor of Philosophy

Principal Supervisor: Professor Aaron Corn

Co-Supervisor(s): Dr Luke Harrald, Dr Emily Dollman

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Abstract

This thesis, submitted for the degree of Doctor of Philosophy at the Elder Conservatorium of Music, University of Adelaide, is the first major scholarly study examining the specific genre of rock music known as pub rock that evolved in the local music scene in Adelaide during the 1970s and 1980s. This investigation has drawn upon the limited existing literature and contributes to the knowledge using a combination of ethnographic and auto-ethnographic methodology to investigate the experiences of several nationally recognised artists. In doing so it has generated new primary source materials in the form of detailed interviews with the idiom's leading practitioners. The timeline of the work extends from 1962 through to 1994 in order to contextualise the transformations in music leading to the pub rock genre and to trace its eventual global influence. The work draws upon a range of music media supported by an online catalogue of musical examples from seminal works, and published interviews.

The participants include Glenn Kristoffer, from The Black Diamonds/Tymepiece; John Freeman, from Fraternity; John Bywaters, from The Twilights; Mark Meyer, from The Richard Clapton Band/Moving Pictures; Mike Rudd, from Spectrum; Rod Boucher, from Buffalo Drive; and Stuart Day, from F A B.

The thesis argues that the cultural significance of Australian pub rock music can be measured by its global dissemination and explores the extent to which pub rock as an iconic South Australian style influenced the evolution of rock music worldwide.

Declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint award of this degree. I also give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines, unless permission has been granted by the University to restrict access for a period of time. I acknowledge the support I have received for my research through provisions of a University of Adelaide Research Training Program Scholarship.

Date: 19th September 2023

Signature: *Rob Boundy*

Acknowledgments

Firstly, I would like to thank lifelong friend and mentor Glenn Kristoffer for his enthusiasm for this project and his storytelling and song writing that kept me inspired for so many years.

I sincerely appreciate the contributions and support of the featured artists Mark Meyer, Rod Boucher, John Freeman, John Bywaters Mike Rudd, and Stuart Day. Thank you for sharing your insights and experiences of your lives as practising musicians.

I offer my heartfelt thanks to musician, website designer, and friend, Peter Donovan, for making the dream of my online teaching website come alive. Thank you to sound engineer and friend, Malcolm Hay (deceased) from Guessongs Studios, who shared his professionalism, workspace, talent, and objectivity. To Tom Westerholm for carefully archiving our musical performances throughout our formative years, my sincere gratitude.

My eternal thanks to Mrs Pamela Charles and Mrs Diane Brown for your editorial assistance, grammatical instruction, professional advice and constant support and guidance throughout this writing process.

Thank you to Doctor Peter Dowdall for giving me your time, sharing your knowledge of music history, and for supporting my research and your critique. I really appreciated your encouragement and guidance which helped me through the later stages of my candidature.

My everlasting gratitude for their patience and encouragement goes to my drum teachers, Larry Todd, Lindsay Chuck, Frank Corniola, Jeff Barnes, Laurie Kennedy, Greg Bassani OAM, Craig Lauritsen, and the Australian Drumming Community. Thank you for the opportunities and inspiration.

Thank you to my interstate friends and gifted writers, author, and musician Craig Horne for sharing your knowledge, insights and firm belief in Australian popular music history and author Jesse Fink for your validation of my key ideas throughout this topic. Thanks for the support from Lea Rose at Tattoo Rose Promotions, Stephen Williamson, Chris Farley, Mick Lodge, and Ron Marsden from The Virgin Soldiers. Thanks for keeping the musical dream alive.

Many thanks to Laneway Music Director Vincent Donato for your vision and valuable experience in helping to ensure that as artists, we can now have our musical compositions available on all legitimate digital platforms worldwide.

I am grateful to The University of Adelaide for the research travel grant given to extend the depth of this project.

My sincere thanks to Christopher and Candida Towey, for unlimited access to your fan club archives. Throughout this research scholarship a large percentage of the data sources are from personal private collections and gaining access to them has been largely self-funded.

Many thanks to my amazing academic support network, namely Professor Aaron Corn for his insight and for sharing his sympathetic musical gift and awareness within academy. I am forever grateful to my co-supervisors, Doctor Luke Harrald, who, for eight years gave me the chance to exist and survive within The Elder Conservatorium of Music, and the delightful Doctor Emily Dollman whose pedagogical insight and teaching excellence has been of invaluable assistance to me throughout this journey. My complete admiration goes to all these wonderful academics, who are led by the unshakeable and brilliant Professor Charles Bodman Rae, to whom I give my heartfelt gratitude, for providing unwavering support and academic mastery and for sharing his insightful educational excellence.

Finally, to my wonderful wife, Michelle, Thank you for your inspiration, love, and support throughout my career as a musician, and for sharing our journey of discovery in music as teachers and creative artists.

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Introduction

The Australian pub rock scene is something I, a drummer, have been part of since the mid-1970s. I learned that there were several stages involved in becoming a successful musician in this field. First, to get good enough to write and perform my own music. Second, to play that music in pubs. Third, to make a record. Fourth, to become popular enough to sell those records and, to fill the pubs with people that wanted to hear live music.

I became aware that due to Australia's isolation and the corporate rock mentality that the music industry was difficult to navigate. I was not overly ambitious about conquering the world beyond Melbourne and I didn't overthink my position in the world market. I gained a working knowledge of this market because of endorsements that I received throughout the 1980s and 1990s, when I toured America and Europe, visiting drum kit and cymbal manufacturers.

When performing at gigs, people would frequently ask if I could teach them how to play. This motivated me to examine the field of knowledge about the musical learning process and the learning processes of other musicians. I began to take my teaching more seriously and in 2005 began tutoring private students and taking ensembles at several schools in South Australia. I toured America again performing my compositions for a month of dates in 2012.

When I began studying music technology, music education and instrumental pedagogy at the University of Adelaide in 2014, there was a gap in the understanding of pub rock music history due to the limited time that undergraduates had to acquire more knowledge about this style of music.

The rich tapestry of popular music emanating from South Australia's pub rock scene in the 1970s and 1980s has long been deserving of scholarly attention but has until now been curiously overlooked, other than by journalistic writings. This thesis aims to address the identified gap in the literature and is the first major study of its kind on this topic. The importance of United Kingdom (UK) immigration and the impact of the British immigrants' musical activity and social lives upon Adelaide's music development is noted in my hypothesis. How these musicians learned to play their instruments and expand their musical knowledge is a driving factor of this research.

There are two strands of investigation intertwined in this study, ethnographic and autoethnographic. The ethnographic elements of this study are where interviews have been conducted and those interview materials are being discussed. The autoethnographic elements of the study are where the author's own voice is allowed to be heard, on the basis that I myself was a part of that scene. Most of the study is written in the third person with a voice of scholarly detachment. But in some places, where the discussion becomes more autoethnographic, about the author's own experiences, the first person may be used. So, the style of this thesis will switch and sometimes alternate between those different voices to indicate where I am relating my own direct experience, being part of this tradition.

Occasionally the interview respondents did use unparliamentary expressions and consideration was given whether to sanitise these expressions, but it was decided to leave them in because they're authentic and represent the original colour of the conversation.

The research conducted by Lucy Green who is a Senior Lecturer in Music Education at London University, Institute of Education, explores how popular musicians develop their skills where groundwork is being done on this style of research. The following passage from Chapter One of Green's book *How Popular Musicians Learn*, sets the tone for my investigation into how this study group of Australian musicians learned and created a musical flavour unique to Australia.

Very little research has looked into popular musicians' perspectives as students within formal music education. Although we can hazard likely guesses, we have as yet only a slight knowledge and understanding of the reasons why so many past popular musicians, despite being highly motivated towards music-making, often turned away from both instrumental tuition and schooling. Similarly, while popular music has entered formal education during the last thirty or forty years, little is known about the impact that its presence is having on young, developing popular musicians: whether, for example, it has resulted either in changes to their informal practices or in improvements in their responses to formal education, especially in the school. Finally, a serious examination of popular music learning practices could surely provide formal music educators with some new insights and fresh perspectives, not only for teaching popular music itself, but for teaching music in general.¹

This history was recorded and documented through the process of conducting interviews and this documentation is presented in a chronological order. The ethnographic methodology used, includes a qualitative research study, sharing the experiences within this under-researched area of carefully selected artists and bands, whose often-omitted musical aspects are explored further, complementing the unique and original approach which is based in general ethnography. This research digs deeper into Adelaide's musical history, arguing that the bold claims of Baker's statement: 'most of the prime movers of Australian pub rock history were European immigrants and nowhere was that more obvious than in Adelaide',² were true.

This investigation produces valuable new primary sources in the form of detailed interviews with leading practitioners in the field of popular music. The participants were invited to contribute to this research as they are key figures in the development of this specific genre of popular music in Australia. They discuss reasons why despite being highly

¹ Lucy Green et al. *How Popular Musicians Learn: A Way Ahead for Music Education*. Abingdon, UK: Taylor & Francis Group, 2017, accessed 11th May 2021.
<http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=429733>. 7

² Glenn A. Baker, "The Sound of South Australia," in *S.A. Great - It's Our Music 1956 - 1986 / David Day, Tim Parker ; edited by Glenn A. Baker*, ed. Glenn A. Baker (Adelaide: Wakefield Press, 1987).18

motivated towards music-making, often turned away from both instrumental tuition and schooling. The autoethnographic storyline explains the concept of narrative ethics evident within the original thoughts documented here and aligned with the career experiences from developing musicians.

When added to this field of musicological research, the data obtained from the seventeen specific interviews I conducted over twenty-eight months with Adelaide and Melbourne based musicians, overlays the original content. The participants included guitarist singer song-writer Glenn Kristoffer, guitarist and drummer John Freeman, bass player John Bywaters, drummer Mark Meyer, singer-song writer Rod Boucher, singer-songwriter Mike Rudd, author and singer-songwriter Craig Horne, and guitarist, composer Stuart Day. The information gathered and documented is used to gain more insight into Adelaide and Melbourne's popular music culture from 1962–1994, recording a history for future generations to draw upon in further research, as they recount social, historiological, and political experiences and events from their own perspectives. I present evidence that this cross-section of musicians agree with Billy Thorpe who stated that: 'Pub rock started with The Aztecs in 1970'.³ Pub rock is the term used to signify the category of rock music examined in this thesis. Popular music scholar Richard Middleton notes that:

Rock is a term used to denote a particular category of popular music and can be defined along three dimensions. Sociologically, it is a commercially produced popular music aimed at exclusionary youth audience of a type characteristic of late-capitalist societies. Musically, it tends to be highly amplified, with a strong beat and rhythmic patterns. Ideologically, it is associated with an aesthetic programme of authenticity, developing elements from discourses around folk revival (community roots) and art music (originality, personal expression, integrity).

4

³ Murray Engleheart, "Wanna go to the pub?," in *Blood Sweat and Beers: Oz Rock from the Aztecs to Rose Tattoo*. (Pymble N.S.W.: Harper Collins, 2010). 30

⁴ Richard Middleton. *Rock*. Oxford University Press, 2001, accessed 13th June 2022, <https://doi.org/10.1093/gmo/9781561592630.article.49135>.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000049135>. 1

In his book *Rock Family Trees*, Pete Frame's Chapter, "The 'Pub Rock' Afterglow", indicates that the term 'pub rock' may have had its origins in Britain, with the first entry in 1963 relating to a band called Action.⁵ The use of this term in Australia, began in the early 1960s in the folk houses of Melbourne which were 'non-booze houses',⁶ at that time music wasn't performed at night in the pub.⁷ Horne discusses this further :

Music was finding a new audience in the ubiquitous front bar of the corner pub. Up until 1966, Melbourne's restrictive liquor licensing laws meant that all pubs closed at 6.00pm and all music venues were strictly alcohol free. But that all changed when licensing laws were relaxed in February 1966 and pubs and clubs were able to stay open until ten o'clock at night, as long as they served food. At the same time, restrictions on women entering or drinking in public bars were also removed.⁸

⁵ Pete Frame, "The 'Pub Rock' Afterglow," in *Complete Rock Family Trees* (London: Omnibus Press, 1993; reprint, 1983 and 1993). 28

⁶ Craig Horne, "Frank Traynor's Folk and Jazz Club," in *Roots: How Melbourne became the live music capital of the world* (Melbourne: Melbourne Books, 2019). 112

⁷ Diane Kirkby. "'Beer, glorious beer": Gender politics and Australian popular culture." *Journal of Popular Culture* 37, no. 2. (2003): 244-56, accessed 1st July 2022.
<http://proxy.library.adelaide.edu.au/login?url=https://www.proquest.com/scholarly-journals/beer-glorious-gender-politics-australian-popular/docview/195376565/se-2?accountid=8203>.

⁸ Craig Horne, "Spectrum Sees Red," in *I'll Be Gone: Mike Rudd and How One Song Captured a Generation* (Melbourne: Melbourne Books, 2020).

This timeline suggests the true meaning of the term ‘pub rock’ began in Britain. The initial argument about the origin of Australia’s iconic pub rock sound discussed in the interviews, and this new perspective adds to the histories, book chapters and biographies by Day and Parker,⁹ Engleheart,¹⁰ Yates,¹¹ Robertson,¹² Barnes,¹³ Sly,¹⁴ and Horne.¹⁵ This gives a musical context to the work adding to the existing body of scholarly transnational musical knowledge by Hillier,¹⁶ Oldham,¹⁷ Walker,¹⁸ from Australia, Walser,¹⁹ Berger,²⁰ and Hart,²¹ from the United States of America (USA) and Bradley,²² Frame,²³ and Small,²⁴ from the UK. This thesis contains an investigative enquiry into the original sub-culture, its musical elements, the artistic properties of these recordings, and how the musicians learned their technique and how it evolved to perform it.

The autoethnographic stories, artistic and analytical demonstrations and constructivist viewpoint presented here, record in varying degrees stages of a musical career, technical

⁹ David Day and Tim Parker, *S.A. Great - It's Our Music 1956 - 1986 / David Day, Tim Parker* ; edited by Glenn A. Baker, ed. Glenn A. Baker (Glandore S.Aust.: D. Day and T. Parker, 1987).

¹⁰ Murray Engleheart, *AC/DC : maximum rock & roll*, ed. Arnaud Durieux (Pymble, N.S.W: HarperCollins Publishers, 2006); Murray Engleheart, *Blood, sweat & beers : Oz rock from the Aztecs to Rose Tattoo*, Blood, sweat and beers, (Pymble, N.S.W: HarperCollins, 2010).

¹¹ Bob Yates, Rick Brewster, and John Brewster, *The Angels* (North Sydney, NSW: Penguin Random House Australia, 2017), Band Biography.

¹² Donald Robertson, "Seventies," in *S.A. Great - It's Our Music 1956 - 1986 / David Day, Tim Parker* ; edited by Glenn A. Baker, ed. Glenn A. Baker (Adelaide: Pagel Books, 1987).

¹³ Jimmy Barnes, *Working Class Man* (Sydney, N.S.W. : HarperCollins, 2017).

¹⁴ David Sly, "Adelaide Music in the Eighties," in *S.A. Great - It's Our Music 1956 - 1986 / David Day, Tim Parker* ; edited by Glenn A. Baker, ed. Glenn A. Baker (Glandore S. Aust: D. Day and T. Parker, 1987).

¹⁵ Craig Horne, *Roots: How Melbourne became the live music capital of the world* (Melbourne: Melbourne Books, 2019).

¹⁶ Benjamin Phillip Hillier, "Musical Practices in Early Melodic Death Metal," *Journal of Music Research Online* 11 (2020), <http://www.jmro.org.au/index.php/mca2/article/view/241>; Benjamin Phillip Hillier and Ash

development and later formal pedagogical studies forming the backbone of this research. South Australia has a unique history of popular music. There are very few book-length studies about this kind of music and its history. The origin of arguably its most vibrant sub-genre known as pub rock has had little academic scrutiny. The interviews combine with a study of the available documentation, oral histories, and literature, and the focus is concentrated on undocumented musical aspects.²⁵

The scope of this work is enormous and includes over forty years of collecting data and observing one specific area in Australia's culture of popular music. The aim is to uncover and reveal some of the personal mystique of the artists whose voices have been missing from the

Barnes. "Wolf in Sheep's Clothing: Extreme Right-Wing Ideologies in Australian Black Metal." *IASPM* 10, no. 2. (2020), accessed May 21st 2021. https://iaspmjournal.net/index.php/IASPM_Journal/article/view/999.

¹⁷ Paul Oldham, "Heavy Metal Kids: A Historiographical Exploration of Australian Proto-Heavy Metal in the 1960s-1970s," ed. Catherine Hoad, *Australian Metal Music : Identities, Scenes and Cultures* (Bingley.UK: Emerald Publishing Limited, 2019).

¹⁸ Clinton J. Walker, Trevor Hogan, and Peter Beilharz. "Rock 'n' Labels: Tracking the Australian recording industry in 'The Vinyl Age': Part Two: 1970–1995, and after." *Thesis Eleven* 110, no. 1. (2012): 112-31, accessed 14th February 2022, <https://doi.org/10.1177/0725513612449940>.

¹⁹ Robert Walser, *Running with the Devil : Power, Gender, and Madness in Heavy Metal Music*, 2014 ed. (Middletown, CT.: Wesleyan University Press, 1993).

²⁰ Harris M. Berger, *Metal, Rock, and Jazz : Perception and the Phenomenology of Musical Experience* (Middletown, CT: Wesleyan University Press, 1999).

²¹ Mickey Hart and Jay Stevens, *Drumming at the Edge of Magic: A Journey into the Spirit of Percussion* (New York NY: Harper Collins, 1990).

²² Dick Bradley, *Understanding Rock 'n' Roll : Popular Music in Britain 1955-1964*, Popular Music in Britain, (Buckingham: Open University Press, 1992).

²³ Frame, *Pete Frame's Complete Rock Family Trees*.

²⁴ Christopher Small, *Music, Society, Education*, ed. Robert Walser, 1996 Paperback Edition ed. (Middletown, CT.: Wesleyan University Press, 1996), Music and Society.

²⁵ While I want to identify and acknowledge the kind of problems associated with auto ethnography, I am aware of the difficulty in remaining objective and intend to avoid making the mistake of being overly subjective.

rock narrative in the few books published on the subject. It is looking for the hard-to-find evidence, that rock 'n' roll origins from Adelaide and Australia have been replicated globally since the early 1960s. The relationship between musical activity and social life as being key factors of a social phenomenon and how large scale political and economic conditions affected first- and second-generation Australian immigrant children from the UK is examined.

Berger's description of autoethnography here was a pivotal moment for me, by using it to explain that this method 'delves deeper into the "medial level" of social life, everyday practices within typical contexts of music making, and the overall sound and meaning of the music to the people who make it.'²⁶

This work is a specific form of critical enquiry that is embedded in theory and practice and aligned with the critical ideological paradigms, analytical, historical, philosophical, and reflexive. This qualitative survey-style research study attains a more complex outcome, establishing a significant foothold in the discipline of historical musicology.

Through investigation of the internal and external elements previously documented about this specific genre of music, an examination of the distinctive values and semantic units has been studied through an effective Australian source of musicians' biographies, to support the first hypothesis: 'How do we account for the development of the Australian rock sound, what elements of pub rock music were replicated globally, and did they have their origins in Adelaide between 1962 and 1994?'

My working career has always had something to do with the music business. Starting in 1976 as a storeman at Adelaide's only commercial record label, Nationwide Music which became EMS Records, I observed there was more going on in the lives of the musicians involved in Adelaide's local cottage industry than people were aware of. When my career as a professional musician began in 1982, I was playing in the city and South Australian rural

²⁶ Berger, *Metal, Rock, and Jazz : Perception and the Phenomenology of Musical Experience*.1

areas in the ‘popular Adelaide band’ The Modes.²⁷ For the next six years, I toured the east coast of Australia, as a professional drummer.

In 1985, I was based in Melbourne, Victoria. While I was there, I was often approached by other drummers to share my views, insights, and experiences from the hard rock genre. This inspired me to investigate, evaluate and develop a great respect and appreciation for the practitioners of this artform while practising as a peripatetic instrumental teacher.

This form of teaching helped me to analyse the styles that made up this unique sound. In mid-1985 I began working in retail music stores in Melbourne. This gave me the opportunity to be around musicians who played all styles of music. I had access to countless resources including instruments, sheet music, tutor books, recorded music and videos and I was constantly trying to define the origins of the iconic sound of hard rock. In my experience the sound from Adelaide musicians differs from that of Melbourne. Most of my friends were successful musicians, songwriters, rock journalists, music teachers and freelance writers. I am a devoted music-book reader and continue my career as an educational consultant, songwriter and performing musician. Now as an academic, I am hoping to find an answer to what is ‘Adelaide’s unique transnational sound’ and popular music ‘meaning’?

Having a fascination for oral history, and the methodology used when conducting historical research, I began to document Adelaide’s musical global development. In 2014 when returning to tertiary studies in popular music and creative technologies, I began with the idea of charting a chronological progression, writing papers and moving towards the field of historical musicology in the popular music tradition. My ideas of South Australia’s contribution to the transnational sound of rock music had its genesis during this documentation. This approach involved using many disciplines including research, education, music history, music performance and pedagogy to lay the foundations.

This study begins a formal investigation of what the paper refers to as an iconic transnational sound. A performative-based autoethnographic study would seem a more likely

²⁷ David Sly, "The Modes off on second tour," Rock review, *The Advertiser* (Adelaide), Friday January 27th 1984.

method to use to map out the journey of a life lived through the lens of a practising rock drummer in Australia during the 1960s, 1970s and 1980s.

The conclusion will document the significance of South Australia's contribution to a specific genre and sub-culture of a life-changing style of popular music. By summarising the data correlated during this documentation process I also show that this unique set of circumstances is not just musical but socio-economic and political.

Aims

The aims of this historically based study of Australian pub rock culture are:

1. To provide new insights into the character, development and impact of pub rock music culture in South Australia.
2. To contribute to the existing literature about migrants in Australia by analysing and comparing the childhood experiences and lives of South Australian musicians and British migrants who had an impact on the development of pub rock music from 1962 to 1994.
3. To investigate the circumstances, not just musical, but socio-economic and political, that created the environment for pub rock music to flourish.

Addressing these three aims is supported by the following clusters of corresponding research questions.

Research Questions

1. Why does renowned rock historian Glenn A. Baker claim that ‘Adelaide had its own set of environmental factors, which contributed to the creation of what was consistently the most open, inventive and intelligent sub-style of pub rock in Australia’²⁸

1.1 How did the specific sociocultural backgrounds of Adelaide musicians determine the nature of their music?

1.2 What was Adelaide’s contribution to the iconic Australian pub rock sound?

1.3 Has Australian pub rock music had a global impact?

2. What are the major points of comparison between the childhood development and musical learning of Australian pub rock musicians from 1962 to 1994 with those of the modern era?

2.1 How did these musicians learn and how were they taught?

2.2 How do we explain the connections between musical activity and the social lives of first- and second-generation Australian immigrant children from the UK?

2.3 To what extent has there been generational succession to carry this type of music beyond the period covered within this study?

3. What was the cultural significance of pub rock music in Australia?

²⁸ Baker, "The Sound of South Australia." 13

Argument

The main argument presented in this investigation, is based on information gathered from the interviews, underpinned by an extensive literature review with a key investigation into the works by Day and Parker,²⁹ Engleheart,³⁰ Yates,³¹ Barnes,³² Walker,³³ Horne,³⁴ and Nichols.³⁵

The title of the book *SA Great: It's Our Music*, written by Adelaide's most enduring rock radio announcer, (the late) David Day, and Tim Parker proposes that: South Australia's music is something that belongs to or is associated with itself in some way. My interview process brings us back to the original question of how musicians who were part of the Adelaide music scene branched out and the argument is based on whether they influenced the Australian sound or not.

These following examples are presented through the exploration of the data documented from the interviews. They begin with an enquiry into schooling, investigating public and private education from the perspective of the frustrated pupil and the experienced teacher, inspired by Ivan Illich's valuable distinctions: 'The concept of schooling as an affordable commodity which a community buys, and how the purveyors of the commodity find themselves in a monopoly situation'.³⁶ This concept will be investigated in Chapter Four.

²⁹ David Day and Tim Parker, *S.A. Great - It's Our Music 1956 - 1986 / David Day, Tim Parker ; edited by Glenn A. Baker*, ed. Glenn A. Baker and Tim Parker (Glandore, S. Aust: D. Day and T. Parker, 1987).

³⁰ Engleheart, *Blood, sweat & beers : Oz rock from the Aztecs to Rose Tattoo*.

³¹ Yates, Brewster, and Brewster, *The Angels*.

³² Barnes, *Working Class Man*.

³³ Clinton Walker, *Suburban Songbook: Writing Hits in Post-War/Pre-Countdown Australia* (Sydney: Goldentone, 2021).

³⁴ Horne, *Roots: How Melbourne became the live music capital of the world*.

³⁵ David Nichols, *Dig: Australian Rock and Pop Music, 1960-85* (Portland, Oregon: Verse Chorus Press, 2016). <https://www.versechorus.com/david-nichols>.

³⁶ Ivan Illich, "Deschooling society (New York, NY, Harper and Row ,1971) 182

‘The purveyors disguise the lack of real choice by offering a number of different sounding brand names, which is essentially packaged knowledge that the pupil is expected to consume but not expected to create for themselves.’³⁷

Holman Jones explains the value of autoethnography by describing it this way: ‘Reflecting and writing allowed me to connect empirical knowledge generated through the observations and analyses of others—what Dwight Conquergood terms the distancing “view from above”—with personal knowledge “grounded in active, intimate, hands-on participation and personal connection.”’³⁸

To explain further, by giving the first of several examples of ‘lived experience and relationships’, this focus is upon a history filled with human intentions, motivations, emotions, and actions. These are original first-wave insights into the role of popular music culture in Australia through lived experience and motivated by ‘being interested in exploring and understanding the experiences that have salience in our lives’.³⁹

The interviews are under sub-chapter headings, and the creation of themes are from the ideas from the text, I argue that giving them these headings adds a creative element and provides context.

The first example is from the experience had with research participant John Freeman. He was recording in 1971 in Nationwide Studios at 202 Hindley Street Adelaide, where the Fraternity single ‘Shape I’m In’ was recorded.⁴⁰ This presented a great opportunity to study these early Adelaide bands, making interesting discoveries while working within the different

³⁷ Ivan Illich, *After deschooling, what?* (New York, NY, Harper and Row, 1973) 14.

³⁸ Tony E. Adams, Stacey Holman Jones, and Carolyn Ellis, "Core Ideals of Autoethnography," *Autoethnography* (New York: Oxford University Press, 2014), accessed 21st September 2021. <https://ebookcentral.proquest.com/lib/adelaide/reader.action?docID=1784095>. 23

³⁹ Tony E. Adams, Stacy Holman Jones, and Carolyn Ellis. *Autoethnography : Autoethnography*. Oxford: Oxford University Press, Incorporated, 2014, accessed 10th October 2021. <http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=1784095>.

⁴⁰ Bon Scott, vocal performance of, “Shape I’m in” by ‘Fraternity’, written by J.R. Robertson 1971.

departments of manufacturing vinyl records and creating the artwork, recording the music, packaging for delivery and promotion leading to selling the product.⁴¹ My education began in the local musical industry, sound production and musical development from examining sound recordings and observation of over forty local artists and bands including: Redeye, Tidewater, Miller Country Band, Company Blue, John Crossing, Mike Quarmby, David Nannes, Miguel Salerno, Big Jim Hermel, Trev Warner and Joey Moore. These key figures, work colleagues and musicians were part of my formative years which contributed to my musical training. Adelaide's developing sound was being affected by local emerging bands. The second example explores the aspects of social life from which the music has sprung and the musical practices and artifacts themselves. In the third example, the experiences of 'undiscovered' or 'undocumented' artists and bands, often-omitted musical aspects will be explored further, complementing the author's unique and original approach based in general ethnography. The fourth example, the 'mud map' timeline, represents key plot points which demonstrate that actual participation in the evolution of the South Australian sound constitutes socially valuable learning. I argue that Adelaide's intelligent sub-style of pub rock music had an ongoing metamorphosis which was further enhanced by the inevitable move interstate or overseas.

⁴¹ Graham Morphet, *The Bigger We Get, The Better We Are: - EMS Records*, (Adelaide: EMS Sound Industries Pty. Ltd, 1978).4

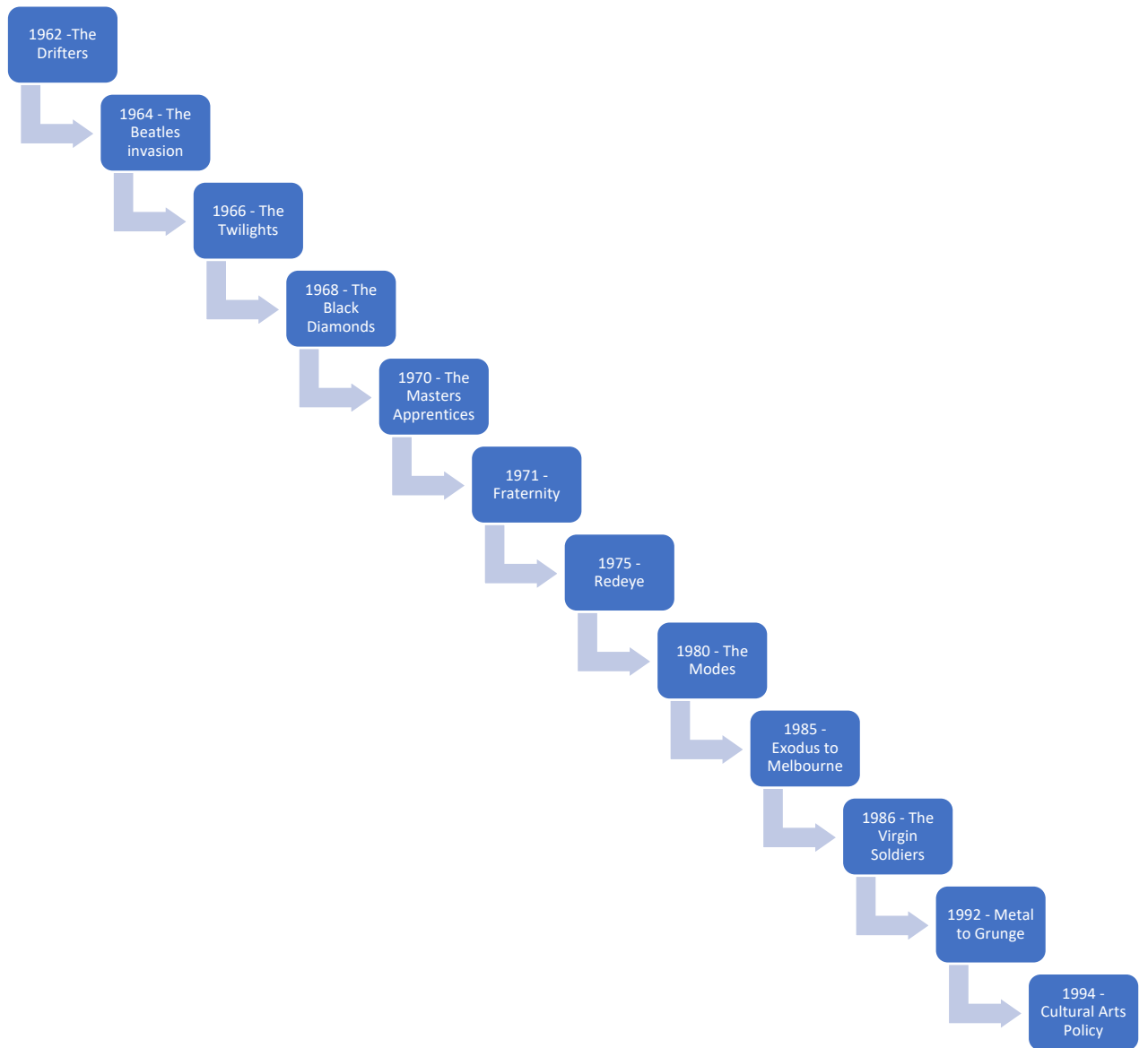


Table 1: Mudmap timeline: Pub rocks evolution of sound - events from 1962 to 1990

Structure of thesis

This thesis is presented in two parts; Part A contains an exploration of the significant elements of South Australia's contribution to pub rock music, divided into chapters. Part B contains the interview transcripts and their analysis including discussions about the respondent's personal and shared musical experiences.

Part A, Chapter One, explains the source material and methodology used to unpack the evidence supporting the underlying hypothesis. Chapter Two contains detailed discourse stories relating to the experiences within pub rock folklore in both autoethnographic and ethnographic style. Chapter Three discusses critical time periods, social and political developments, family and cultural experiences of the musicians in this era bounded by the project's timeline. The educational process involved in becoming a pub rock musician is a critical part of this study. This includes the knowledge underpinning the technical ability required in order to create a stylistically appropriate sound. Chapter Four breaks down these educational distinctions, examining iconic textures within the pub rock style of music, and how this was disseminated through contemporary media and technology including recordings. The songs listed within this chapter illustrate the use of these distinctions and are discussed in depth.

In Part B, new primary source material is presented in the form of detailed first-person interviews with acknowledged leaders in the pub rock field including musicians, journalists and other key figures. Local Adelaide interviews were conducted between late 2020 and early 2022. Melbourne interviews were conducted in October 2022. Key figures, musicians and journalists were all interviewed at some point, as they were experts in their field. Interviewees were chosen carefully to provide maximum insight into the oral histories and the hidden formative experiences of the musicians. These interviews addressed the same central questions in order to document as many different perspectives as possible. They began with an open discussion and contained the same central questions throughout the process discussing, family history, key influences, and their approach to learning.

The bespoke nature of the qualitative research has been adapted, then moulded using an oral history methodology. The complexity of the data received, the subjective and objective

evidence needed to support this hypothesis and bigger questions that were posed in Part A are then explored further.

For further information regarding the core questions see Appendix B. In accordance with the University of Adelaide Human Research Ethics Committee protocol, this research was undertaken in compliance with Ethics Approval No: H-2020-146.

All interviewees were formally contacted to request their participation in the project, with a summary of the topic and aims of the project. Permission was requested to include direct quotations arising from the interviews in the thesis, with the proviso that the interviewee would be given all quotations to approve and/or amend before inclusion. All interviewees gave their full consent to be included in the project, and none requested anonymity. Having gained consent in writing from the interviewees, the interviews were scheduled, each generally lasting for two hours. The interviews were recorded and transcribed in full, with direct quotations selected to include in the text of the thesis, with the approval of the participant.

The information gained through the interview process provides the basis for much of the material presented in the thesis, in particular the case studies presented in Part B. The final stage of research involved pedagogical and musical analysis as key points of interest became apparent from the interview process. The analysis of the new primary source material created through interview transcripts was through a qualitative, rather than a quantitative method.

The information from the interview transcripts showed a high degree of commonality in the participants' reasoning. These histories were also examined noting the key time periods that underpins the thesis. Then by reflecting on how future generations can gain a well-informed and educated understanding of Australian pub rock culture, this topic is summarised in the conclusion of this thesis.

Literature Review

Using oral history methodology to trace pub rock music's global development, this investigation is presented through the autoethnographical journey of a life lived through the lens of a practising rock drummer in Australia and examines the influences of socio-

economic factors during the 1960s, 1970s and 1980s. Through reflection and personal interviews, it applies a framework inspired by the scholarly literature of renowned ethnomusicologists Christopher Small,⁴² Robert Walser,⁴³ Dick Bradley,⁴⁴ and Harris Berger.⁴⁵

Baker's claim in *SA Great: It's Our Music*, that 'Adelaide had its own set of environmental factors, which contributed to the creation of what was consistently the most open, inventive and intelligent sub-style of pub rock in Australia' provides a working hypothesis.⁴⁶ A more detailed account can be found in chapter nine 'Seventies' by Donald Robertson, chapter twelve 'Fraternity' and chapter twenty-three 'Adelaide Music in the Eighties' by David Sly.⁴⁷

Small states, 'the so-called rock revolution began back in the mid-fifties and was based firmly in the discontent of the younger generation who were in revolt against their elders'.⁴⁸

Small cites Ivan Illich's educational perspective regarding schooling which implies that music is a cultural learning experience: 'that one does not need to go to school to become educated and, conversely, going to school does not necessarily give one an education'.⁴⁹

⁴² Christopher Small and Robert Walser, *Music, Society, Education* (Middletown, CT, Wesleyan University Press, 1996), 86.

⁴³ Robert Walser, *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Middletown, CT, Wesleyan University Press, 2014), 3.

⁴⁴ Bradley, *Understanding Rock 'n' Roll : Popular Music in Britain 1955-1964*. 4.

⁴⁵ Harris M. Berger, 1.

⁴⁶ Day and Parker, *S.A. Great - It's Our Music 1956 - 1986 / David Day, Tim Parker ; edited by Glenn A. Baker*. 58

⁴⁷ David Sly, "Adelaide Music in the Eighties" in *S.A. Great-It's Our Music 1956-1986*, ed. Glenn A. Baker (Adelaide: Pagel Books, 1987) 222-223

⁴⁸ Christopher Small, "Plus Ca Change," in *Music, Society, Education* (London: Wesleyan University Press, 1977; reprint, 1980, 1996).169

⁴⁹ Christopher Small, 183

Illich implies that music seems to be a cultural learning experience. By exploring aspects of community responsibility, referred to by Christopher Small as conviviality, I investigate the source of schooling through a strong cultural background of family traditions.

Harris Berger's reflexive theorising in his book, 'Metal, Rock and Jazz' expands further the concept of social theory:

The emphasis on practice and experience is part of a broad trend in the twentieth-century intellectual arena. Pursued from a range of scholarly traditions and with differing amounts of programmatic self-consciousness, this trend has been particularly important in disciplines of folklore and ethnomusicology. My goal here is not to produce an exhaustive disciplinary history but to examine key achievements and point out ripe opportunities which currently exist for research organised around these concepts.⁵⁰

Berger reveals that Ruth Finnegan's 'The Hidden Musicians', an ethnography of amateur music making in the English town of Milton Keynes,⁵¹ has an important connection with his work. Applying approaches from folklore's performance schools, music practices, and detailed fieldwork, it challenges the strictly theoretical criticisms levelled by mass culture scholars.

The organisation of performance events, the acquisition of music skills, and the act of composition across various musical cultures are components of Finnegan's notion of the pathway-an organised pattern of music-making actively brought about by performers and listeners. It considers the structure of local scenes and the agency of the participants. Considering the simplicity of popular music styles and the social backgrounds of the participants, one could argue the notion from Finnegan of rock music as youth rebellion. What is most important about music is its ability to provide a vehicle for creativity, profound ritual experiences, and transcendent feelings of social connection within the performance

⁵⁰ Harris Berger, 2

⁵¹ Ruth Finnegan. *The Hidden Musicians : Music-Making in an English Town*. Middletown, CT: Wesleyan University Press, 2007, accessed 15th April 2020.
<http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=1584830>.

event. Berger also uses concepts from Anthony Giddens to put more emphasis on the relationship between local music making and so called larger social forces,⁵² without slipping into determinism and reductionism that Finnegan so rightly critiques. ‘Issues of race, British immigration and the working class in Australian society inform, but do not determine, the music-making practices in my field use’.⁵³

The educational and musical pedagogy discussed in Esa Lilja’s Theory and Analysis of Heavy Metal music,⁵⁴ Robert Duke’s Intelligent Music Teaching,⁵⁵ and Lucy Green’s How Popular Musicians Learn: A Way Ahead for Music Education,⁵⁶ are three more academic works that are secondary sources in this study.

SA Great’s 1987 publication of *It's Our Music* by David Day, Tim Parker and edited by Glenn A. Baker prompted me to make the point that South Australia's rich musical heritage is full of heroic individualism of the working-class youth through its own set of environmental factors.⁵⁷ From where did the inventive and intelligent sub-style of pub rock evolve? To understand the rich vein of creativity which runs through the Adelaide and conduct and investigate the musicians responsible has been explored in Day's text. Adelaide’s musical culture began very early in the colony’s history.

⁵² Anthony Giddens, *Central problems in social theory : action, structure, and contradiction in social analysis* (London: Macmillan, 1979).

⁵³ Finnegan, *The Hidden Musicians : Music-Making in an English Town*.

⁵⁴ Esa Lilja. "Theory and Analysis of classic heavy metal harmony." Dissertation, *Arts and Humanities* Doctorate. (2009), accessed 27th November 2020. <https://researchportal.helsinki.fi/en/publications/theory-and-analysis-of-classic-heavy-metal-harmony>. 10.

⁵⁵ Robert Duke, *Intelligent Music Teaching: Essays on the Core Principle of Effective Instruction*, Thirteenth ed. (Austin TX: Learning and Behaviour Resources, 2015).

⁵⁶ Green et al., *How Popular Musicians Learn : A Way Ahead for Music Education*.

⁵⁷ Day and Parker, *S.A. Great - It's Our Music 1956 - 1986 / David Day, Tim Parker ; edited by Glenn A. Baker*.

The common local nickname ‘City of Churches’ comes from our free settlement, and the intention was to build Adelaide as a city with a safer society than other Australian capital cities. Without convicts, the progressive freedoms which shaped the city into what it is today, were able to evolve.⁵⁸ This warrants a further investigation into the unique cultural differences between South Australia and Australia’s East Coast, Western Australia and Northern Territory as they are culturally different again.

This activated a desire to further understand how important Adelaide’s popular music culture has been to the city’s development and respond to this in the most positive way possible. Canadian drummer and author Neil Peart communicates a sentiment that I also share, through his lyrical composition in the Rush song ‘Closer to the Heart’.

And the men who hold high places
Must be the ones to start
To mould a new reality
Closer to the Heart

The Blacksmith and the Artist
Reflect it in their art
Forge their creativity
Closer to the Heart

Philosophers and Ploughmen
Each must know his part
To sow a new mentality
Closer to the Heart⁵⁹

⁵⁸ Katina Vangopoulos. "Adelaide: City of Churches." (2019), accessed 15th July 2021.
<https://flamboyancetours.com.au/2019/04/18/adelaide-city-of-churches/>.

⁵⁹ Geddy Lee, vocal performance of “Closer to the Heart” by Rush, Neil Peart, Geddy Lee, Alex Lifeson, recorded June 23rd, 1977 on *Farewell to Kings* Mercury Records South Wales UK LP

The work of Day and Parker was discovered in two parts, the first part was during 1993 and is covered in more detail in Chapter two, ‘Why do autoethnography?’. The second part, also discussed further in Chapter 2.2, was written as I continued my formal education in 2014 and began investigating the teaching and learning processes of secondary education. These processes were researched, in a series of twelve papers and three formal dissertations written for my Music Education and Pedagogy undergraduate study in the Bachelor of Music Honours program, and in postgraduate studies for the Graduate Certificate in Music Teaching at the University of Adelaide’s Conservatorium of Music.

The pedagogical component has been formally presented in papers for the Australian Society of Music Educators 2014, Music Teachers’ Association of South Australia, (MTASA) in 2016 and 2018, that were researched and taught during time I spent as a peripatetic percussion educator at Adelaide secondary schools.⁶⁰ Rhythmic examples, methods and published compositions have been transcribed and formally structured in the author’s books *Basic Drumline* 2018 and *Foundations* 2019.⁶¹ The paper ‘*Becoming musicians; music and education as an identity*’ was presented at the MTASA Summer Conference in 2022.

By investigating the internal and external elements previously documented about this specific music genre, an examination of the distinctive values and semantic units will be studied through an effective Australian source of musicians’ biographies, to support a second hypothesis: ‘Did the elements of pub rock music in Adelaide between 1962 and 1994, and the specific sociocultural backgrounds of the players, determine the nature of the music? Why is this type of musical development important to the history of hard rock? How has that contributed to the creation of an iconic global sound?’ The narrative is contained in the historical evolution of the pub rock sub- genre and musical style. Archival methodology, document, visual, textual, and musical analysis, in the smaller context of spatial theory

⁶⁰ Cabra Dominican College 2005 to 2018, Loretto College 2008 to 2010, Portside Christian College 2017-2018.

⁶¹ Robert Boundy, *Foundations: A Workbook to Develop Practice Skills and Knowledge for Playing the Drum Kit*. (Adelaide. S.A.: Greenhill Publications, 2022).

(economic and distance), will contribute and add to the documentation of historical and musical factors within this specific genre.

A framework exists based on Walser's construction of his North American study. The influence of UK music on the USA has been thoroughly examined in academic writings by Berger,⁶² Walser,⁶³ Weinstein,⁶⁴ and Bradley.⁶⁵ There are several more authors noted within the scope of this research, and Australian academics Oldham,⁶⁶ Nichols,⁶⁷ and Hillier,⁶⁸ who have examined and begun a discourse referring to Australia's pub rock history. We are inextricably linked to this international history and influence within a transnational flow of music and sound between continents. I argue that Australia's pub rock music's influence has been understated, though replicated globally. This section contains details of where this project is situated within the existing ideas concerning popular music studies. The primary sources are historiological, musicological, ethnomusicological, autobiographical, and pedagogical, taken from the body of texts consulted within this research.

While the content of the collaborative work done by Day and Parker is not a scholarly text per se,⁶⁹ it does note the absence of literature on this subject and it could be argued that there remains a gap in Australian popular music's historiological knowledge, which relates to what is contained in the current literature within this field. The growing field of

⁶² Berger, *Metal, Rock, and Jazz : Perception and the Phenomenology of Musical Experience*.

⁶³ Walser, *Running with the Devil : Power, Gender, and Madness in Heavy Metal Music*.

⁶⁴ Deena Weinstein, *Heavy Metal: A Cultural Sociology* (Washington DC: Lexington Books, 1991).

⁶⁵ Bradley, *Understanding Rock 'n' Roll : Popular Music in Britain 1955-1964*.

⁶⁶ Oldham, "Heavy Metal Kids: A Historiographical Exploration of Australian Proto-Heavy Metal in the 1960s-1970s."

⁶⁷ Nichols, *Dig: Australian Rock and Pop Music, 1960-85*.

⁶⁸ Benjamin Hillier. "Considering genre in metal music." *Metal Music Studies* 6, no. 1. (2020): 5-26, accessed 17th June 2021. https://intellectdiscover.com/content/journals/10.1386/mms_00002_1.

⁶⁹ Day and Parker, *S.A. Great - It's Our Music 1956 - 1986 / David Day, Tim Parker ; edited by Glenn A. Baker*.

musicological research in this area over the past decade has been noted and apologies made to those overlooked or yet to be discovered, which begs the question, why is there not more interest within this field of research? The discovery of suitable research methods that align with the autoethnographic approach taken here and the subcategories within the ethnomusicological frameworks are beginning to be investigated. The patterns that appear in this work embrace the study of a culture from within the culture itself.

This work stems from the author's undergraduate research in the fields of music education and pedagogy, upon discovery of the works investigated and inspired by author and music scholar Christopher Small.⁷⁰ The importance of taking note of his perspective gives us context. This urges us to see music as something that people do, rather than a set of great works. His insistence that 'music making deserves our attention',⁷¹ for the simple reason that one cares deeply about this relatively new field in popular music research, expanding the study of Western 'art' tradition.

In the new publication in 2021 *Fraternity: Australian Pub Rock Pioneers*, Mick Jurd, John Freeman, Bruce Howe, Uncle John Eyers, Bon Scott, Sam See and John Bisset by Victor Marshall, the term 'new Australian sound' is used in the following example. Marshall doesn't actually say anything about what that 'sound' is, only that it establishes that they were one of the first groups 'trailblazing it'.

Brian Penglase and the Penny Rockets, along with the Four Tones were trailblazing the new Australian sound. The band through the years had many line-up changes in the group but kept on going, now we have lost most of the members, but the band will always be remembered as the very first to enter the arena of South Australian popular rock music. One

⁷⁰ Christopher Small. *Musicking : The Meanings of Performing and Listening*. Middletown, CT.: Wesleyan University Press, 1998, accessed 27th January 2022.
<http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=776766>.

⁷¹ Robert Walser from the foreword to Christopher Small's *Music, Education, Society*.

of South Australia's first true recognised rock groups to make inroads at that time. The Penny Rockets single, 'Lovin' Woman' was released in 1961 Festival EP FX-10176.⁷²

Barrie McAskill was inspired by this music revolution in 1962 he formed 'The Rockalongs' which later merged with The Rockassins to become The Drifters,⁷³ they were unlike the Penny Rockets whose sound was moulded on Bill Haley and His Comets. The Drifters were the first of a younger breed to emerge, with a sound that was described by Tim Renniks (Skinner) from the magazine Young Modern as a combination of The Shadows, Billy Haley's Comets and Little Richard.⁷⁴ Now that original inspiration could be argued began with Brian Penglaze and the Penny Rockets sound from their single which was released in 1961. The grand opening of the Teensville Casual Club at the Palais Royal was when the musical taste shifted from ballroom to rock 'n' roll which began with The Fabulous Drifters in 1962.⁷⁵ The Clefs began in 1961 at The Princeton Club in the Australia Hall on Angus Street in Adelaide,⁷⁶ by 1962 these iconic sounds were beginning to take their form from beat music, rock 'n' roll, jazz and folk.

In her book, *Interpreting Objects and Collections*, Susan Pearce discusses the concepts of artifact study and her definitions of literature help to describe part of the my approach to

⁷² D Toll, "Lovin' Woman," in *Johnny-b-Goode* (Melbourne: Festival, 1961).
<https://www.youtube.com/watch?v=jPuDZy2MaXM>.

⁷³ There are inconsistencies between journalists Peter Millen, Victor Marshall and David Day in the information documented about when The Drifters became The Fabulous Drifters. The most 'accurate' being Millen's account as it is similar to McAskill's blog, though Marshall's book reproduction of Young Modern Magazine's 17th June 1963 Volume 2, Number 35 cover, notes them as The Drifters.

⁷⁴ Peter Millen, "The Drifters," in *Rockin' in the City of Churches: A History of Recorded Pop Music in Adelaide in the 1960s* (Torquay, Vic: Brolga Publishing, 2020).125

⁷⁵ "Barrie McAskill's Musical History," 2020, accessed 9th February 2021,
https://www.mckaskill.com.au/barrie_mckaskill_history.html.

⁷⁶ Millen, "The Clefs." 95

the topic of pub rock.⁷⁷ E. McClung Fleming's model for artifact studies can be applied across the range of material culture.⁷⁸

A series of properties, literary artifacts, participants' interviews, and the author's personal experience will be cross-referenced, analysed, and applied to each other in this next example. These properties are the historiological account of the specific genre, Adelaide pub rock. On page 223 of David Day's book, Sly's account of the breakup of The Modes states 'the ambition of Dixon to pursue a solo career created a bitter rift'⁷⁹ when his personal recollection was that the keyboard player John Grey left to pursue tertiary studies as was documented in the Advertiser.

⁷⁷ Susan Pearce, *Interpreting Objects and Collections* (London, United States: Taylor & Francis Group, 1994). <http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=169958>.

⁷⁸ Material culture is the aspect of social reality grounded in the objects and architecture that surround people. It includes the usage, consumption, creation, and trade of objects as well as the behaviours, norms, and rituals that the objects create or take part in. Some scholars also include other intangible phenomena that include sound, smell and events, while some even consider language and media as part of it. The term is most commonly used in archaeological and anthropological studies, to define material or artefacts as they are understood in relation to specific cultural and historic contexts, communities, and belief systems. Material culture can be described as any object that humans use to survive, define social relationships, represent facets of identity, or benefit peoples' state of mind, social, or economic standing. Material culture is contrasting to symbolic culture, which includes nonmaterial symbols, beliefs, and social constructs.

⁷⁹ Sly, "Adelaide Music in the Eighties." 223

The Advertiser, Thursday, October 18, 1984

CALLING ALL organists ... The Modes, that promising young Adelaide band which has been getting a good reception in the East, is looking for a new keyboards player.

He or she will replace John Grey, who wants to go to University.

Example 3. Modes article 1984

Local media's conflicting stories created a skewed perception of the band members. Management was trying to extract a response from within the community by creating controversy from something over which they had no control.

The transnational conduit begins with the examples given by Robert Walser in *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*. This inspired and, in some sense, validated the hypothesis about the significance of the creation of the Australian pub rock scene, which included hard rock music as a precursor to heavy metal. The pedagogical style of text provides structure, understanding and academic perspective.

Walser's narrative begins with his observance that:

In the catacombs of a nineteenth century warehouse, hulking in a rundown riverfront district, passageways wind through rough stonework to connect small rooms, each fronted by a sturdy iron door. Behind these doors musicians compose and rehearse through all hours of the day and night. Wandering the crooked hallways, I hear waves of sound clashing and coalescing; powerful drums and bass, menacing and ecstatic vocals, the heavy crunch of distorted electric guitars. In some rooms, lone guitarists practise scales, arpeggios, heavy metal riffs, and Bach transcriptions. I am struck by the resemblance of these underground rehearsal spaces to the practice rooms of the conservatory. The décor is different, but the people are similar, musicians in their late teens and early twenties. Assembled for long hours of rigorous practice. There is parallel sense of isolation for the sake of musical craft and creativity, a kindred pursuit of technical development and group precision. And like conservatory students, many of these heavy metal musicians take

private lessons, study music theory, and practise scales and exercises for hours every day. They also share the precarious economic future faced by classical musicians; in both cases, few will ever make enough money performing to compensate them for thousands of hours they have practised and rehearsed.

There are important differences from the conservatory environment too, not least of which is the grungy setting itself, which underlines the fact that this music does not enjoy institutional prestige or receive governmental subsidy. The musicians must pool their funds to pay for rental of the rooms, and the long hair that marks them as members of a heavy metal subculture also ensures that they are not likely to have access to jobs that pay well.⁸⁰

Walser continues to discuss the histories of rock and American music but nowhere in this ‘casting’ is Australian rock music’s participation and evolution of the hard rock component, as the pre-cursor to heavy metal mentioned. These topics are dissected in the following chapters in the opening discussion about pub rock’s origins and the alignment of the incubating essences—an urbanised city dwelling, youth, relaxed liquor laws and a new music that provided a vehicle for gathering as setting the scene in Adelaide’s social and cultural milieu.

Dick Bradley’s book *Understanding Rock ‘n’ Roll: Popular Music in Britain 1955-1964* discusses many concepts that I will unpack, to help explain in part the approach to cultural politics in music that I have adopted for this research. Bradley’s work helps interpret the enquiry into social music use that this research has taken. It helps to gain a better understanding, of the beginnings of this style of music and includes a brief history of rock’n’roll in the UK. By investigating the subjectivities of a select group of Adelaide’s musicians within the realm of popular music, rock’n’roll’s relationship to Australian pub rock will become clear.

The following passages assisted me, throughout this process of formulating research questions, helping to plant seeds of my hypothesis. The process of writing about musical meanings through descriptive analysis, not through word painting, but by developing a

⁸⁰ Walser, *Running with the Devil : Power, Gender, and Madness in Heavy Metal Music*. Introduction xix

framework for pursuing a descriptive-evaluative mode helped to avoid the ‘how you rate Neil Peart’ game, to work on a more serious methodological approach.

The game referred to uses that previous descriptive phrase to identify with Bradley’s reference to what he calls ‘the infuriating shallowness and smugness of the written British rock history prior to 1980. It is this passion which motivates one to try and do better.’⁸¹ The descriptive quality of this past literature is best described by Bradley when he states:

Most rock writers are prey to a thousand *certainities*, they know what they mean by ‘rough’ and ‘smooth’, ‘rich’ and ‘sweet’ discovering certain recognition of such usage among readers and listeners, believing that there can be no greater objectivity in matters of musical taste, they conclude that this is the only, or the only legitimate way music can be written or talked about at all’.⁸²

Feelings about music are not free to start from scratch. The only recourse is to attempt to drag them into consciousness, to formulate, and then to use them as starting points for hypotheses. The nature of music listening is such that there is always more to one’s feelings than can be captured about the music being performed.

Bradley has noted some obstacles to real understanding within the conventions of descriptive-evaluative rock writing, which is an easily deceptive mode that can be extremely limited and limiting. When insights and potentially fruitful hypotheses are buried within, they can only receive further development by being excavated, and placed in some framework or methodology.⁸³

The second chapter of *Understanding Rock ’n’ roll* is ‘The Character of Music as a Cultural Practice’ and it sets out basic ideas about music and music use.⁸⁴ Bradley states in

⁸¹ Dick Bradley, "Prey to a Thousand Certainities," in *Understanding Rock 'n' Roll : Popular Music in Britian 1955 -1964*, Popular Music in Britian (Buckingham: Open University Press, 1992).

⁸² Dick Bradley, 3.

⁸³ Dick Bradley, 17

⁸⁴ Dick Bradley, 18.

the sub-chapter, Musical articulation of ‘world-sense’ or world view as defined by John Shepherd, that the era of principally expressive or iconic music is not easily defined.⁸⁵

Conflicts of ideology can often be broadly related to different social conditions, whether it be classes, sexes or social groups. There can be conflicts and differences in a world-sense too. In order to function in the socio-physical world as it is, a person must accept and reproduce within themselves certain basic patterns of world-sense. Such as the awareness of clock-time, of certain casual sequences, the limits on where you can go and what can be influenced or changed in a given situation. These shared assumptions do not preclude further nuances and twists of the different life experiences between working class people, capitalists, and professionals.

It is hard to disagree with Bradley’s statement that ‘music can articulate world-sense at these levels, including responses to time, to sound and to other people. Music use involves a certain lifting of repressions, an uninhibitedness, that adds another dimension to musical meaning.’⁸⁶ These repressions are notable in the stories contained in the following interviews. How did the artist work through them and be uninhibited throughout the musical expression of the 1970s and 1980s?

My experience as a working drummer enabled me to present a new insight and a more refined analysis of bands who were playing pop rock from the late 1970s to the early 1990s. The Modes, who were billed as one of Adelaide’s most popular young bands, are an example of this musical culture. Their song ‘Free Me’⁸⁷ reinforced Johnson’s notions that, ‘Bradley’s enquiry into the social use of music leads him into a discussion of the importance of dance

⁸⁵ Dick Bradley, 26. Taken from - Shepherd, John. *Whose Music?: a Sociology of Musical Languages*. Latimer, 1977

⁸⁶ Dick Bradley, 28.

⁸⁷ John Gray, "Free Me," in *The Modes at Studio 202* (Adelaide: The Modes, 1983; reprint, RDS Productions 2020). <https://www.youtube.com/watch?v=mHLtO2wOa1k>.

and pleasure being refreshing in a field from which fun is so often absent. This generates a thesis regarding rock's emancipative response to urban/industrial notions of the time'.⁸⁸

Not responding with the ambivalence which Bradley had anticipated could be perceived as a little naïve, but through his own research the author felt it pertinent to his argument, that 'live music was a safe escape from suburban violence for the youth culture of the time'.

Bradley's text discussing this concept is described here:

Popular music, in being a factor in the reproduction of society and its subjects, has effects - it does something to people. Music is among the 'signifying practices' which affect people, their minds and their feelings are what modern sociologists and others call 'subjectivities'. Music is important, and the understanding of music is a valid task.⁸⁹

The same justification for studying 'ideology', 'literature', and 'the media' should also apply to the close study of all aspects of the music creation process. Bradley introducing a UK narrative, notes that:

Each of the rock histories devotes a section to Britain (though not normally to any other country), tracing the story of the impact of rock'n'roll (and of the home-produced skiffle), and placing these events, usually as a 'background' to The Beatles and the 'Beat-boom' years of 1963-66. To put into context the music of the youth cultures is 'heavily distorted' by an almost fetishistic attention to the charts (e.g. The Beatles) I argue that period from 1955-63 in Britain was seen as a mere background to later beat and other styles. In a very real sense, there is an element of myth in the way that rock histories skip from one commercial peak to another or from one great artist to another, ignoring almost totally the social roots of both the music making and the listening.⁹⁰

Bradley's phrase, 'though not normally to any other country', opens the argument for including Australia in this hypothesis. Bradley omits including the displaced immigrant youth

⁸⁸ Bruce Johnson. "Understanding Rock 'n' Roll - Popular Music in Britian 1955-64." *Perfect Beat Two*, no. October 2015. (1994): 113-15, accessed 16th March 2021, <https://doi.org/10.1558/prbt.v2i1.28807>. <https://journals.equinoxpub.com/index.php/PB/article/view/28807>. 114

⁸⁹ Dick Bradley, 2.

⁹⁰ Dick Bradley, 12

from the UK, who through the likes of Adelaide bands Fraternity, The Zoot, The Masters Apprentices, Mickey Finn, The Angels and Cold Chisel, influenced a generation offshore in 'The Colonies'. These 'New Australians' arguably created a 'new' genre of music. Why were they omitted? Was their genesis influenced by the music of the Penny Rockets, The Clefs, The Twilights, The Others, Hard Time Killing Floor, Red Angel Panic and Johnny Broome and the Handles? Author David Nichols recounts that:

The Beatles shows in Sydney were under attended, and as the initial burst of their fame the group were regarded by many in Australia as manufactured and/or exploitative rubbish. Col Joye said of the group many years later that 'I didn't like them much 'cause they cut the legs from underneath me, and O'Keefe as well', though – as previously stated Joy has nevertheless enjoyed an impressive fifty-year career. Although the impact of The Beatles in Australia would turn out to be considerable it is simplistic to suggest they pressed a 'reset' button for Australian pop and rock music. The country already had many stars, and more were emerging.⁹¹

Bradley's critique of rock writing makes the point that much of its ideological baggage is imported inappropriately from other musics. Johnson talks of the clarity of Bradley's work to which particular care is taken, while trying to navigate that minefield in order to reflect upon this analysis of the genre of pub rock.⁹² This methodology of mapping new territory as opposed to conforming to existing cartographies is the nature of working from the inside out, where one's own perception of the musical experience is unique, and its view cannot be copied.

Bradley's study is about what popular music did to us and has done to us, what it can do and what can we do with it? Setting out on this investigation is a lonely task, as Bradley mentions until about 1980, 'Very little attention is given to studying popular music in British universities, polytechnics and schools'.⁹³ According to Bradley,

Two great musical codes form the basis of modern western popular music, which can be said to

⁹¹ David Nichols, "A Funny Buzz: The Early To Mid Sixties," in *Dig: Australian Rock and Pop Music, 1960-85* (Portland, Oregon: Verse Chorus Press, 2016). 42

⁹² Johnson, "Understanding Rock 'n' Roll - Popular Music in Britain 1955-64." 113-114

⁹³ Dick Bradley, 2.

meet and fuse in rock 'n' roll and beat music. Tonal European music is 'serious' or 'classical' music. 'Tonal' refers to the harmonic system that unites all light or popular styles of the nineteenth and twentieth centuries, while European refers to its origins and lines of development in Europe. Tonal-European music is characterised by:

1. a certain hierarchy of musical parameters and
2. the great importance and even ascendancy of the composer.⁹⁴

The second of these codes is Afro-American. In Bradley's hypothesis, he argues that Afro-American music constitutes a separate code from Tonal-European, as Afro-American music already in every respect is a musical codal fusion. He also argues that no Afro-American musician can be entirely unaware of or uninfluenced by Tonal-European music in the form of hymns, pop and folk songs and the national anthem.⁹⁵ Bradley's final definition of code, refers to 'the multiple congruences of affective meaning and its representation in language, which exists in a given culture (with temporal-spatial limits), and also to the reproduction (in slowly changing form) of these congruences over time'.⁹⁶

Influenced by literature from these academic textbooks, I will propose that a significant change in the understanding of pub rock music can be made.

The language or dialect of pub rock that I propose is communicated through song lyrically and sonically. The story of the Australian musical soul in folklore from indigenous, to colonist and the immigrant is unique unto itself. The watering down through materialism and it's all but muted global voice could be due to transnational isolationist ignorance. This has also influenced the narrative within the sound of our music.

Dialectal Materialism is a philosophy of science and nature developed in Europe and based on the writings of Karl Marx and Frederick Engels.⁹⁷ Marxist dialectics emphasises the

⁹⁴ Dick Bradley, "Codes of the West," in *Understanding Rock 'n' Roll: Popular Music in Britain 1955-1964* (Buckingham: Open University Press, 1992). 32.

⁹⁵ Bradley, "Codes of the West." 43

⁹⁶ Bradley, "The Character of Music as a Cultural Practice." 31

⁹⁷ Z.A. Jordan *The Evolution of Dialectical Materialism* (London: Macmillan, 1967).

importance of real-world conditions, in terms of class, labour, and socioeconomic interactions. The working-class realism, and the not for the faint-hearted attitude, reveals itself in Engleheart's portrayal concerning the creation of the band 'Rose Tattoo' from Sydney, who had their first show with Gary 'Angry' Anderson in December 1976 at The Oceanic a popular rock venue in Coogee Bay, NSW.

Angry Anderson on his beginnings with Rose Tattoo:

I think with Buster (Brown) and the (Coloured) Balls and (Billy Thorpe) and the Aztecs, the music helped a lot of kids, gave them that thing to look up to, to put their fist in the air for, like, I belong to that. That's part of me. That's my band, my music.⁹⁸

Is Anderson suggesting that this sub-culture was a 'safe haven' for misplaced youth and was cementing the growing class of rock musicians as 'saviours' in the unstable era during the 1970s? The answer lies within the myths surrounding these saviours or heroes contained in the pub rock 'folklore' experienced and discussed further in Chapter two. We also investigate what Small notes as 'The urgency of the new and revolutionary popular music of unprecedented and unexpected power. The so-called rock revolution began, in fact, back in the mid-fifties and was based firmly in the discontent of the younger generation who were in revolt against their elders'.⁹⁹

In his detailed biographical account of the UK band Black Sabbath, Joel McIver notes that 'a similar set of fortuitous coincidences in musical evolution was also playing out in the UK'.¹⁰⁰

In the book, *Bold experiment: a Documentary History of Australian Immigration since 1945*, John Lack and Jacqueline Templeton state: 'The British and Australian Governments

⁹⁸ Engleheart, *Blood, sweat & beers : Oz rock from the Aztecs to Rose Tattoo*.

⁹⁹ Small, "Plus Ca Change." 169

¹⁰⁰ Joel McIver, *Sabbath Bloody Sabbath* (London, Omnibus Press, 2014) 30

went to great lengths to encourage migration to Australia. In 1949, a series of lectures were undertaken in Britain that were specifically aimed at British servicemen'.¹⁰¹

The post-war migration to Adelaide, South Australia focused on the Elizabeth, Taperoo and Glenelg areas, where the second generation of migrant children, 'teenage sons'¹⁰² as Baker states, were being inspired by the rise of the English bands such as The Beatles, The Who, Jimi Hendrix and The Yardbirds.

Approach

The approach used in this research, comprises several key elements; presenting many challenges due to the multiple layers involved in this research.

Extensive documentation and meticulous record keeping require, thorough analysis, collating, and organising into relevant sections for study. The next step is to simplify and ensure the context includes an explanation of specific academic works. Within these published works, I aim to give credence to the methodical approach I used. It also builds on basic ideological structures forming a framework of ideas and concepts within a context of Adelaide's documented and undocumented popular musical growth.

The following example is an adaptation of the historiological approach, built on personal experiences and inspirational moments.

¹⁰¹ John Lack and Jacqueline Templeton, *Bold experiment: a documentary history of Australian immigration since 1945* (Melbourne, Oxford University Press, 1995)

¹⁰² David Day and Glenn A. Baker, 18

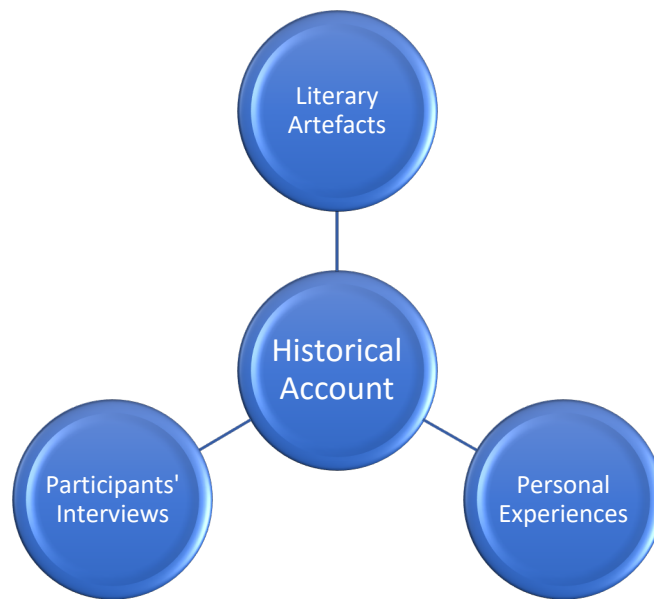


Table 2. Components that make up this historical account

This complex history of pub rock is embedded in layers of subjectivity. The research path is always fascinating, applying and exploring differing trains of thought pre-1960s presented by Bradley in his chapter ‘Notes toward a history of subjectivity’:

It is important to remember what the main articulations of urban blues were, in relation to the social and physical environment. The experience of external, alienating time, intrusive, oppressive urban soundscape, along with the experience of impoverished working or non-working existence which afforded little or no access to individual collective projects in which self-fulfillment or potentiation could be found – these experiences, and the fear, perplexity, boredom and loneliness they brought, were resisted through music use, both individually and collectively, and a quasi-symbolic victory was won over them, and celebrated.¹⁰³

I argue that Adelaide’s colonial culture was built on the foundation of over one hundred years of mining and infrastructure construction, and in the 1960s political support for the arts and post-war immigration promised a new life. The recently arrived immigrants from the UK settled in the hot and desolate satellite city of Elizabeth situated north of Adelaide. Here they tried to find a way of dealing with what Bradley refers to in the UK as an ‘oppressive urban

¹⁰³ Dick Bradley, 156.

soundscape',¹⁰⁴ while grasping at similar colonial issues. That core of musicians which grew out of this oppressive urban existence combining with the established Adelaideans shaped the early sound of Australian rock music and led to the development of The Clefs, The Twilights, Allison Gross, Masters Apprentices, The Zoot, Fraternity, Headband, Cold Chisel, Tidewater, Buffalo Drive, Redeye, Mickey Finn, Safari Set, The Modes, Almost Human, F A B, and The Angels.

The local audio-engineering industry comprised of Raven Records,¹⁰⁵ Nationwide Records, and EMS records, created, recorded music, which was sold in the local music stores and led to the evolution of a pub rock culture in suburban venues. The emergence of pub rock started in 1969 as a result of the void left from the demise of the '6 o'clock swill'. From town halls to beer barns these musicians found a more efficient, effective, and enjoyable way to make money, and escape the boring, unfulfilling work, inadequate income and housing, and the high cost of all but the most minimal entertainment. It could be argued that new immigrant influences, changing government policy, support for the arts, and the need for a self-sufficient industry because of global isolation, created a framework which led to new approaches when performing original music in local communities.

¹⁰⁴ Dick Bradley, "Notes Towards a History of Subjectivity: What the Study of Music-use can Contribute," in *Understanding Rock 'n' Roll: Popular Music in Britain 1955 -1964*, ed. Dave Harker and Richard Middleton, *Popular music in Britain* (Buckingham: Open University Press, 1992).156

¹⁰⁵ The label, Raven Records, will be a subsidiary of a successful South Australian recording studio, Nationwide. A separate company will be formed for the new rock style that is currently sweeping the world. Fraternity feels the studios can produce better sounds than any other recording studio in Australia. This proves again, that Adelaide has the potential to be the leading creative city in the country. - Vince Lovegrove, *Go-Set Magazine* 12th August 1971.

**Part A: Exploring the Significance of South Australia's
Contribution to Pub Rock Music**

Chapter 1: Social and Historical Context

We are more honest as scholars when we acknowledge the myriad of ways in which our personal lives and emotions are intertwined with who, what and how we study.¹⁰⁶

This chapter begins to examine music as a social process, to explain how we can further understand not only what music is but what it means to its practitioners and audiences. The social and cultural contexts will be examined through the lens of the learning and musical experience. This method creates the framework by which the iconic sound of Adelaide can be found. Using autoethnography, this study delves deeper into the ‘medial level of social life, everyday practices and typical contexts of music making’.¹⁰⁷

By examining the overall sound of the music and the main meanings of the music to the people who make it, I will define the socio-economic musical context prevalent within pub rock music.

This research contains information that could be seen to be ‘social epistemology’ which positions knowledge and justified belief within a particular social and historical context. Through the fieldwork presented here the participants’ narratives confirm that undocumented history exists and to be discovered. Ayn Rand describes objectivism as ‘the concept of man as a heroic being, with his own happiness as the moral purpose of his life, with productive achievement as his noblest activity, and reason as his only absolute’.¹⁰⁸

The ‘big’ question is: did the specific sociocultural backgrounds of the players determine the nature of the music? When did those musicians start branching out, living elsewhere and

¹⁰⁶ Stacy Holman-Jones, Carolyn Ellis, and Tony E. Adams, 11

¹⁰⁷ Berger, *Metal, Rock, and Jazz : Perception and the Phenomenology of Musical Experience*.1

¹⁰⁸ Ayn Rand, *Atlas shrugged*, Modern classics, (London: Penguin, 2007).

contribute to what can arguably be considered an iconic Australian sound?¹⁰⁹ How did it happen, and was I part of it? What makes Adelaide different?¹¹⁰

I use this approach to support an alternative perspective. The participants were asked specific questions relating to family, schooling, music education, performance, their professional career within a specified time period, and their views on the significance of this research at a tertiary level into popular music from 1962 to 1994. From the data obtained in these interviews, the subject matter was broken down into specific areas.

According to the Oxford dictionary, ‘Ontology is the branch of metaphysics dealing with the nature of being’. It asks what constitutes reality and how we understand and explain existence. This understanding and our explanations are related to our worldview, or our view of reality and facts, and these can change over time. ‘The passion born for love of wisdom, should be easily discernible from the zeal of that merely legalistic sophistry which is anxious to be right’.¹¹¹

It is important to reflect upon the implications on this research and the problem of distinguishing between creative interpretation and misrepresentation. Walser’s and Berger’s analysis of the musical genre of hard rock overlooks the Australian pub rock influence, and the histories documented by Barnes, Oldham, Yates, Walker, McFarlane and Engleheart. While the latter is thinly represented by Walker in a 2012 journal paper called *The Vinyl Age*

¹⁰⁹ When defining term this, according to Alan McKee in *YouTube versus the National Film and Sound Archive: Which Is the More Useful Resource for Historians of Australian Television?:* ‘YouTube cataloguing is more reliable than that of the NFSA’, and searching YouTube and then according to Tone Deaf, The Culture Trip and Buzzfeed, we have a cross section of examples of the iconic Australian sound, which include AC/DC, Midnight Oil, Cold Chisel and The Angels.

¹¹⁰ Alan McKee, "YouTube versus the National Film and Sound Archive: Which Is the More Useful Resource for Historians of Australian Television?," *Television & New Media* 12, no. 2 (2011), <https://doi.org/10.1177/1527476410365707>, <https://journals.sagepub.com/doi/abs/10.1177/1527476410365707>.

¹¹¹ Werner Marx, *Meaning of Aristotle's "Ontology"* (Dordrecht: Springer Netherlands, 1954).viii

in the academic realm, the Aussie storytelling of pub rock social practices and culture can be compared with the North American mid-west ‘cerebral’ culture and the experiences of metal, rock, and jazz. Oldham adds,¹¹² ‘whatever Australia lacked in facilities and consumers, it made up for it the nationalist pride it placed on its rock performers, and their earthy live performances’.¹¹³

The following questions about establishing significance and limitations will be addressed throughout this research.

- Are the participants in the dataset representative of the population?
- Is the data collected in the appropriate range of conditions?
- Are these findings applicable in the real world?
- Does this theory properly account for the phenomena I am attempting to interpret?
- Are the findings significant enough to warrant publication as a new and unique contribution to the field?

In Chapter Four, the educational distinctions between public and private education are outlined and some of the common misconceptions about how music is learnt are discussed.

The Conclusion includes, techniques aimed at gathering more information in order to gain a better-informed understanding of Australian popular music culture.

Unintended roles are the vehicle of communication which sets forth and gives credence to the parallel universe around the globe of so many similar cultural crises and the imbalances in today’s society through cultural links of musicology, the signs of which are evident, though heavily disguised, filtered and masked through years of cultural oppression. At this time in history, we are all being asked to dig deep.

As Beilharz and Hogan note,

¹¹² Oldham, "Heavy Metal Kids: A Historiographical Exploration of Australian Proto-Heavy Metal in the 1960s-1970s."

¹¹³ Shane Homan and Tony Mitchell, *Sounds of then, sounds of now : popular music in Australia*, Popular music in Australia, (Hobart: ACYS Pub., 2008).

Even before the Second World War, American popular culture was colonizing the world, including Australia, via Hollywood movies, Detroit automobiles, crime fiction, fast food, and new musical styles. American modernism became globally dominant. In music the American military in Australian cities during the war ensured that the Americans were on hand to teach the local women the latest dance steps and perform the latest songs. One million personnel across a three year period in the three east coast cities of a local population of less than 7 million ensured that American modernism had arrived as popular culture in Australia before the rise of the mass consumer culture.¹¹⁴

Walker, Hogan, and Beilharz add, 'More importantly, but less noted by historians, the American military brought with them their own bands, radio station, and recording technology'.¹¹⁵

In Glenn Kristoffer's interview in Chapter Five, he discusses how his father and uncles learnt to play blues music on slide guitar and harmonica, and how this was directly influenced by the African American soldiers stationed in Darwin during the early forties and socializing with Australian soldiers.

Throughout the 1950s and 1960s, the inherited social practice from the UK's displaced persons, supporting the belief of firm discipline and physically enforcing it on children was widely used and accepted. The factory work and mindset of bettering oneself to get away from a lifestyle that embraced the ideology of 'learning a trade', getting a real job, and rebuilding a better life.¹¹⁶ The noble pursuits for families within those communities was to do the right thing, to move on, but what were the effects of not dealing with the affected minds of communities punished by the gruelling post-war madness?

¹¹⁴ Peter Beilharz and Trevor Hogan, *Sociology : place, time & division*, Sociology : place, time and division, (South Melbourne: Oxford University Press, 2006). 151

¹¹⁵ Clinton J. Walker, Trevor Hogan, and Peter Beilharz. "Rock 'n' labels: Tracking the Australian recording industry in 'The Vinyl Age': Part One, 1945–1970." *Thesis eleven* 109, no. 1. (2012): 71-88, accessed 14th February 2022, <https://doi.org/10.1177/0725513612442355>. 2

¹¹⁶ McIver, 9

Watching the 2016 American documentary film directed by Jim Jarmusch about the band 'The Stooges', was enlightening for many reasons. Mostly, I was experiencing art on a primal level.¹¹⁷ In the world of critical thinking and self-analysis, wanting to get good involved learning proper technique, discovering exercises, and formulating the process to deepen the mastery of popular music styles. To be asking questions on how to get better, learning how to understand music without the constraints, limitations or errors of histories or commentaries was a new and challenging approach for me.

This way of thinking about musical meanings can present rock as a site of emancipation in relation to conditions of contemporary life. Rock music contains contradictory internal correlations in the music, as well as the simple truth that rock is part of these conditions in which the new dance music/rock music hybrid played an important part.

1.1 Pub Rock to Hard Rock

I argue that both Harris Berger and Robert Walser in *Running with the Devil* demonstrate a high level of understanding and their discourse is well informed through great research and fact finding, setting high academic standards by using meticulous documentation of the changes they observed within the world of heavy metal and its emerging place in popular music studies. This skill is evident through their presentation and the analysis of the music involved, the effect it has had on its subjects, and the awareness of the impact hard rock and heavy metal has had on our artistic culture.

Analysing the skills of those musicians who through their work created this pub rock style, and further study of those historiological hard rock recordings, gives substantial weight to the presence of societal influences on music. Could it be a possibility that the relevance of heavy metal within music studies is deemed to be a 'lower standard', and how can I argue who determines this?

¹¹⁷ Jim Jarmusch, "Gimme Danger," (USA: IMbDPro, 5th August 2016), DVD.

In Adelaide academic Paul ‘Nazz’ Oldham’s paper,¹¹⁸ he brings to our attention the narrative of what I refer to as positive outcomes. To align this research with his explanations, I relate it to whether those cheaply staged, highly profitable, well-attended loud rock gigs, with their rowdy and volatile alcohol-fuelled crowds, could be perceived as a negative influence. I propose that from a musician’s point of view, these gigs created employment, inspired musical self-confidence and a sense of purpose along with an intrinsic motivation to work hard because there was a true interest in their goal. All of which support the argument that positive outcomes were achieved through the creation and performance of this style of music that was emerging from within this community.

Walser’s cultural analysis of the North American metal culture is quite revealing. The evidence presented is not dissimilar to Australia’s pub rock culture as noted by Oldham, and Walker,¹¹⁹ throughout the 1970s and 1980s. The detail given to class distinctions, educational bias, and the fall of industrialism, describes the development of a subculture through the art of this generation. Walker’s work is such a comprehensive musical, social, and cultural analysis of heavy metal music and investigation into contemporary formations of identity, community, gender, and power. On the rear cover of *Running with the Devil* Rolling Stone magazine describes Walser as belonging to a small but influential group of academics trying to reconcile ‘high theory’ with a streetwise sense of culture.¹²⁰ The cultural signs in Adelaide’s pub rock music styles are evident, though heavily disguised, filtered and masked through years of post war cultural oppression. In *Music, Society and Education*, English scholar Christopher Small states:

The so-called rock revolution began in fact back in the mid-fifties and was based firmly on the discontent of the younger generation who were in revolt against the values of their elders; and equally naturally these values were a negation of everything in the musical world their elders

¹¹⁸ Oldham, "Heavy Metal Kids: A Historiographical Exploration of Australian Proto-Heavy Metal in the 1960s-1970s."

¹¹⁹ Walker, Hogan, and Beilharz, "Rock ‘n’ Labels: Tracking the Australian recording industry in ‘The Vinyl Age’: Part Two: 1970–1995, and after."

¹²⁰ Walser, 236.

inhabited. The virtual elimination of harmony, or at least its reduction to the few conventional progressions of the blues, an emphasis on the beat, a tendency towards modality and pentatonicism, new types of voice production owing to sophisticated use of amplification and a simplification of instrumental technique.¹²¹

In the interviews that follow, when studying the timeline from 1962 to 1994, pub rock music has all these negations. The vocal styles of Johnny O'Keefe and Bon Scott, the use of amplification by Loyde and Thorpe, the introduction of the simple rock riff by the Young brothers, to Anderson's sentiment of the suburban cult hero all fall into Small's categories:

Those who commented scornfully that these days any kid who could bash out a couple of chords on a guitar could become a pop star were right, but they were missing the fact that not only the simplicity of this music was its principal strength but also that it was drawing on new kinds of technical sophistication that were unknown to the conservatoire-trained musician.¹²²

I propose that this narrative directly relates to Oldham's description of Australia's hard rock pioneers Billy Thorpe and Lobby Loyde, and their 'eardrum- straining volume, long protracted crescendos and endings, and Thorpe's notably powerful voice'.¹²³ These are significant factors outlining the value in the academic study of this genre. There was a time in the sixties when it looked as if the status quo was about to be challenged by a new and revolutionary popular music of unprecedented and unexpected power. To explain the approach of these artists and to later define the similarity of this new music to that of Small's 'New England tunesmiths', we look at the notion that, 'Harmony is relatively insignificant, and importance is given to timbre, tone colour, volume and texture, as well as to a new, and very old, kind of modal melody freed from the restraints of classical chord progressions'.¹²⁴

The ethnography of post-war South Australia is a beginning point of reference as documented in Chapter three of this paper. The research was conducted in 2020 and 2021 and

¹²¹ Small, *Music, Society, Education*. 169

¹²² Small, "Children as Consumers." 169

¹²³ Oldham, "Heavy Metal Kids: A Historiographical Exploration of Australian Proto-Heavy Metal in the 1960s-1970s."

¹²⁴ Small, "Children as Consumers." 170

involved participation, observation, and field work of surviving members of what are referred to as the author's 'core bands' that evolved from Adelaide in the early 1970s.

Australia's bestselling book in 2017 was Jimmy Barnes' memoir, *Running Out of Time-Working Class Man*, which documents a significant part of Australia's rock music history through the 1970s and is used in the research as a secondary source material. Though the importance of Jimmy Barnes' contribution to this musical genre cannot be understated, the focus is on the direct interview process, the significance of a personal connection for academic accuracy through modernist subjectivity and not used primarily for journalistic endeavour. The Barnes empire, though contacted several times, has not responded in any way, and at this point seems to have not taken any interest in this project to date. As mentioned, Freeman's interview in Chapter Six contains some points that are subjective, seem contradictory and a little vague. The inaccurate records of similar events could be the result of memory recall of a time long ago or in Barnes's recollection they could have been changed for the sake of a good story.

1.2 The Musicians

The discovery of Adelaide as a microcosm of modern English influences is investigated here through the scientific descriptions of peoples' lives. This sub-chapter opens with the introduction of small excerpts from some of the interviews with the list of participants, John Bywaters, John Freeman, Glenn Kristoffer, Rod Boucher, Stuart Day and Mark Meyer. As noted by Day and Parker, John Bywaters from The Twilights says that: 'they (the Twilights) were guys that formed a band that broke South Australia as a rock force. The Twilights set new standards in professionalism and helped Australian music establish its identity'.¹²⁵

Supporting the idea that the origin of the Adelaide style of rock'n'roll was a blend of colonial Australian folk, American blues and the British beat and that this blend of popular and folk culture can be explained within the scope of 'folk literature', is Berger's statement

¹²⁵ David Day and Tim Parker, "The Twilights," in *S.A. Great - It's Our Music 1956 - 1986 / David Day, Tim Parker ; edited by Glenn A. Baker*, ed. Glenn A. Baker (Adelaide: Pagel Books, 1987).44

that: ‘the best model for the scope of ethnomusicology is David Buchan’s monumental *The Ballad and The Folk*’.

The term ‘folk literature’ poses certain problems, largely because of the word ‘folk’. In popular usage the word tends to be applied to anything old, or earthy or couthy (agreeable) or even, in the Scottish context, vernacular. This batch of connotations casts a fine haze of impression over any attempt to employ it in a compound with pretensions to scholarly exactitude. Here, however, it is used in a precise sense as an adjective denoting ‘of traditional culture’. Customarily one distinguishes three segments along the cultural spectrum: high culture, popular culture, and folk culture, three overlapping but distinct areas. Of these, folk or traditional culture is the culture maintained and transmitted by word of mouth and by customary practice rather than by written or printed document. Folk literature, therefore, is the literature of traditional culture, that is, the literature perhaps created by but certainly transmitted by word of mouth rather than written or printed document; it is the literature of tradition as distinct from the literature of print. (To differentiate between the two is, of course, in no way to ignore their various interrelations).¹²⁶

In his first-hand account of the origins of rock’n’roll in Adelaide, which contains the smallest details of practices leading to performance, how the culture is transmitted by word of mouth, what is ground for the scope of experience, the scope of the subject and the scope of the world, Bywaters recalls:

Ray O'Connor told me that a dance promoter, and I think it might have been Aubrey Hall, came to him after Bill Haley's tour of Adelaide. I think in 56. And he said to Ray O'Connor, and some other like-minded musos, can you guys play that new sort of music? Because the only bands around then were like dinner dance bands, cabaret, jazz musicians. This dance promoter could see there was something in the new sort of music. Because where there's music, there is dance. And dance promoters, they run dancing schools. They teach people how to do these new dances. Now it could have been a Latin American band came to Australia and do it, right? And nobody in Australia was playing Latin music. So, a dance promoter could go and say, can you play that sort of new music? Well, this just happened to be rock’n’roll we're talking about and so this dance promoter said to Ray O'Connor, can you play that new sort of music? He got together a

¹²⁶ David Buchan. *Scottish Tradition (RLE Folklore) : A Collection of Scottish Folk Literature*. London, UK: Taylor & Francis Group, 2015, accessed September 7th 2021.
<http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=1974346>. 1

group of these muso mates, and they did it quite easily. So then, there's Adelaide's first rock'n'roll band, 'The Penny Rockets'. And that's like, the sort of band that I looked at when I was growing up and wanting to start playing music. And there was Johnny Mac and the Mac men, and they were playing in a tin shed at Klemzig. I used to go there sometimes and idolise the bass player and that was Billy Pfeiffer.¹²⁷

The cultural phenomenon of dance and music discussed here introduces what the author referred to in these interviews as 'gun players', very accomplished musicians that move from band to band, expanding the musical community, but as noted by Bywaters they run the risk of losing the sense of family or mates.¹²⁸ Glenn Shorrock from The Twilights mentions this camaraderie and maintains that,

The Twilights was more of a family than a band. We seemed to always act on our emotions rather than our business sense, we'd act from the heart, rather than the head. We had sort of an unwritten law that whoever left the band, we would quit, we wouldn't replace him with anybody, we would just say, one family member is gone-that's it.¹²⁹

A rock band can be viewed as a 'family' unit, you get a group of people that aren't all going to be the same standard. Some might progress faster and be superior players, but they might decide they want to stay with their mates. If they get asked to join another band, or a better band, or go interstate it's up to them, as is choosing to turn their back on their mates to improve their own career. So, there's a lot of bands that just stay together because they're all good mates, and yet you can tell there is a disparity between their talents. But that does not matter to them, they are mates and as a 'family' they have some fun.

John Freeman was from wealthy third generation Australian parents and grew up in Adelaide's inner suburbs. He attended a private school and was an acoustic guitar player and folk singer and one day was approached in the schoolyard by Rob Tillett. Thus began Red Angel Panic. Freeman inherited the ability to play by ear from his father who had a musical

¹²⁷ John Bywaters, "Talking Songs and Culture in William Street," interview by Robert Boundy, 26th June, 2021. 1'51"

¹²⁸ Bywaters, interview.3.48

¹²⁹ Day and Parker, "The Twilights." 43

photographic memory. Together with bass player Chris Bailey, they started gigging. This was the beginning of folk-blues sounds in Adelaide, and from playing Muddy Waters' compositions and combined with the newer influence of Bob Dylan's shift into electric sounds the local music scene began to change.

Glenn Kristoffer had the typical Australian musical journey, beginning in Lithgow in country New South Wales. His great grandfather on his father's side was an indigenous Australian, and on his mother's side, the previous four generations were of Irish-French descent. Kristoffer spent a lot of time in the bush, shooting rabbits and yodeling. He began playing instruments at community gatherings where everyone would have a go playing the guitar, singing or playing harmonica. His very first band with his mates was called The Black Diamonds and they performed in suburban Sydney in the late 1960s.

Rod Boucher was born in Perth, Western Australia and his parents were fourth generation Australians; his mother was born in South Australia, and he had a great early homelife. His grandmother had a family band, his aunty played violin, another played saxophone, another played drums and his grandmother played piano. Boucher's sister also played piano and he was self-taught and influenced very much by taking part in church singsongs.

Mark Meyer was born in Adelaide, South Australia, his father was of Dutch descent and his mother was from country South Australia. His grandfather migrated from Poland in 1918 after the war and his grandmother from England around the same time. Growing up in the north-eastern suburb of Felixstowe near the River Torrens, in that era, there were a lot of market gardens, almost like living in the country. The strong sense of community was well established. On hot summer nights people would have their televisions out on the front porch and Meyer would 'visit', often learning great communication skills. He discovered classical music at school and his mother who was a singer used to sing along to the radio. His connection with popular music came from listening to the radio all the time. His uncle introduced him to the music of The Beatles.

That sense of loyalty and mateship within this culture is indicative of the musicians, and it naturally occurred and developed in the pubs in Adelaide, Melbourne and Sydney. This cultural ideal of Aussie mateship, descends from fourth generation colonists blended with the

new post-war parents and their offspring in a new country.¹³⁰ The pub rock scene in Adelaide had a period of growth during this time with big productions at big venues. In Stuart Day's interview we explore the creative artist and composer and discuss the possibility of Adelaide's cultural influences. Day's band F A B were pioneering a new shift in style and sound of Adelaide's pub rock, The authors band The Modes were also part of that new wave style and sound shift, along with The Alleys, Vertical Hold and Vitamin Z.

This following example concerns the influence of popular opinions of the early 1980s. Journalists can: a) change the public's perception of a band, and b) indirectly challenge the compositional aspect of the music the band plays. The Modes who were voted SA's top up-and-coming band at 5AD/Allans Live Band Awards in 1982' included a large amount of English, American and Australian power pop rock in their repertoire.

Tim Parker, a journalist from Adelaide's Sunday Mail, wrote about the band 'they are the epitome of contemporary teenage rock and rollers who rely largely on cover versions of hit songs.'¹³¹ I found that the language used by Gwyn Ashton a well-known Australian blues guitar player provides an interesting perspective from a professional musician as he states that:

ANY song you play live is a cover if you're a songwriter. It's a cover of something you recorded, quite possibly with other musicians. Your song, but you're still recreating it, live. Songs are all derived from our inspirers. We all use the same beats and musical notes. As songwriters we more or less rearrange them to tell our own stories. Individuality is so important.¹³²

¹³⁰ I have also found Buchan's *Scottish Tradition* includes the idea about the folk link discussed in this hypothesis about Adelaide's Scottish culture, which was a strong musical influence, taught respect for the intricacies of composition, and helped identify my own heritage, thereby bridging a gap in my understanding of these traditions.

¹³¹ Tim Parker, "Free for All Rocks on Again," Concert promotion, *The Sunday Mail* (Adelaide), January 16th 1983.

¹³² Gwyn Ashton, "A post for 'original bands'," *Ashton's Blog*, December 7th 2022, Accessed December 7th, 2022, <https://www.facebook.com/gablues>.

Parker's account once again was not entirely accurate as at this stage approximately one quarter of The Modes set list was Australian pop rock music compositions which we had been thoroughly testing and was a direct reflection of the experiences we had during these times. To categorize and briefly summarize the musical styles of the following songs, The musical style keywords you could use would be: new wave, power pop, pop rock, punk rock, synth pop, garage rock, proto punk and swamp rock.

Set 1, 45 minutes

- 1 'Tonight'; Wendy and the Rockets, written by Mark Chew (Melbourne, Australia) 1981
- 2 'Hit Me with Your Best Shot'; Pat Benatar, written by Eddie Schwartz (New York, America) 1980
- 3 'We Can Get Together'; Flowers, written by Iva Davies (Sydney, Australia) 1980
- 4 'Voyeur'; Kim Carnes, written by Kim Carnes, Dave Ellingson, Duane Hitchings (Los Angeles, California) 1982
- 5 'Coming Home'; The Radiators, written by Geoff Turner (Sydney, Australia) 1979
- 6 'Telling on You'; The Modes written by Karl Hughes (Adelaide, Australia) 1983
- 7 'Only the Lonely'; The Motels, written by Martha Davis (Berkeley, California) 1982
- 8 'Kids in America'; Kim Wilde, written by Marty Wilde, Ricki Wilde (Middlesex, London) 1981
- 9 'Shape of Things to Come'; The Headboys, written by Calum Malcolm (Edinburgh, Scotland) 1979
- 10 'Free Me'; The Modes written by John Gray (Adelaide, Australia) 1983
- 11 'Talking to You'; Wendy and The Rockets, written by Wendy Stapleton, Adrian Dessent (Melbourne, Australia) 1982
- 12 'Boys in Town'; The Divinyls written by Christina Amphlett, Mark McEntee, Jeremy Paul (Sydney, Australia) 1981

Set 2, 45 minutes

- 1 'We Got the Beat'; The Go-Go's written by Charlotte Caffey (Los Angeles, California) 1982
- 2 'Never So Young'; The Modes written by Karl Hughes (Adelaide, Australia) 1982
- 3 'Brass in Pocket'; The Pretenders written by Chrissie Hynde, James Honeyman-Scott (Hereford, England) 1979
- 4 'Total Control'; The Motels written by Martha Davis, Jeff Jourard (Berkeley, California) 1979
- 5 'Danny'; Wendy and The Rockets written by Wendy Stapleton (Melbourne, Australia) 1982
- 6 'Fess's Song'; The Radiators written by Brian Nichol (Sydney, Australia) 1980
- 7 'Dirty Water/Drum Solo'; The Standells written by Ed Cobb, (Los Angeles, California) 1966 *Drum Solo written by Robert Boundy, (Adelaide, Australia) 1983*
- 8 'Conversations', unknown? (London, England) late 1970s
- 9 'Hush'; Billy Joe Royal written by Joe South, (London, England) 1967
- 10 'Heartbreaker'; Pat Benatar written by Geoff Gill, Cliff Wade (Glendale, America) 1979
- 11 'Showman'; The Modes written by Paul Newman, (Adelaide, Australia) 1983
- 12 'Never Say Die'; The Modes written by Karl Hughes, (Adelaide, Australia) 1983

Figure 5. Modes set list example.

Out of twenty-four songs, six were our own compositions, twenty five percent.¹³³ These weekly gigs provided exposure for popular tunes of the time and an escape from urban sub-

¹³³ Seven tapes were collected from sound engineer Tom Westerholm 4th March 2022, listening and documenting these live recordings for this research is interesting, the quality of the sound recordings, reflecting upon and critique of my/our playing and how the band sounds, the quality is surprisingly good after thirty-nine years.

cultural oppression. This feeling of freedom was captured and expressed through the songs and made the experience for popular musicians more fulfilling and enabled most involved to enjoy a safe and entertaining night out.

In the musicians experience, suggesting that there is something larger at play, the interaction of teaching and performance is interpreted from within these experiences. Something happened here that can only be found by examination of those specific events.¹³⁴ The foundations need to be solid ‘be like a wise man and build your house on the rock’;¹³⁵ it is the perfect metaphor, a parable by nature.

The following table illustrates the band histories of the author and major participants in this research.

These artefacts, present evidence of the data used from Westerholm’s collection set the context, (the conditions, settings) for the development of the sound of a typical popular local working Adelaide band during the early 1980’s. The material covered, the equipment used in over two hundred performances per year, for a total of two years. (Date collected from the ‘Towey Modes Artefacts’ helps to compile the list of who the bands where that influenced us, and the original country of the music.

¹³⁴ John Dewey, *Experience and nature* (Chicago, London: Open Court Publishing Company, 1929).

¹³⁵ Frank Corniola’s reference to Foundational elements made in private drum lesson while I was studying with him in Melbourne during 1986 to 1990. Documented in lesson diary.

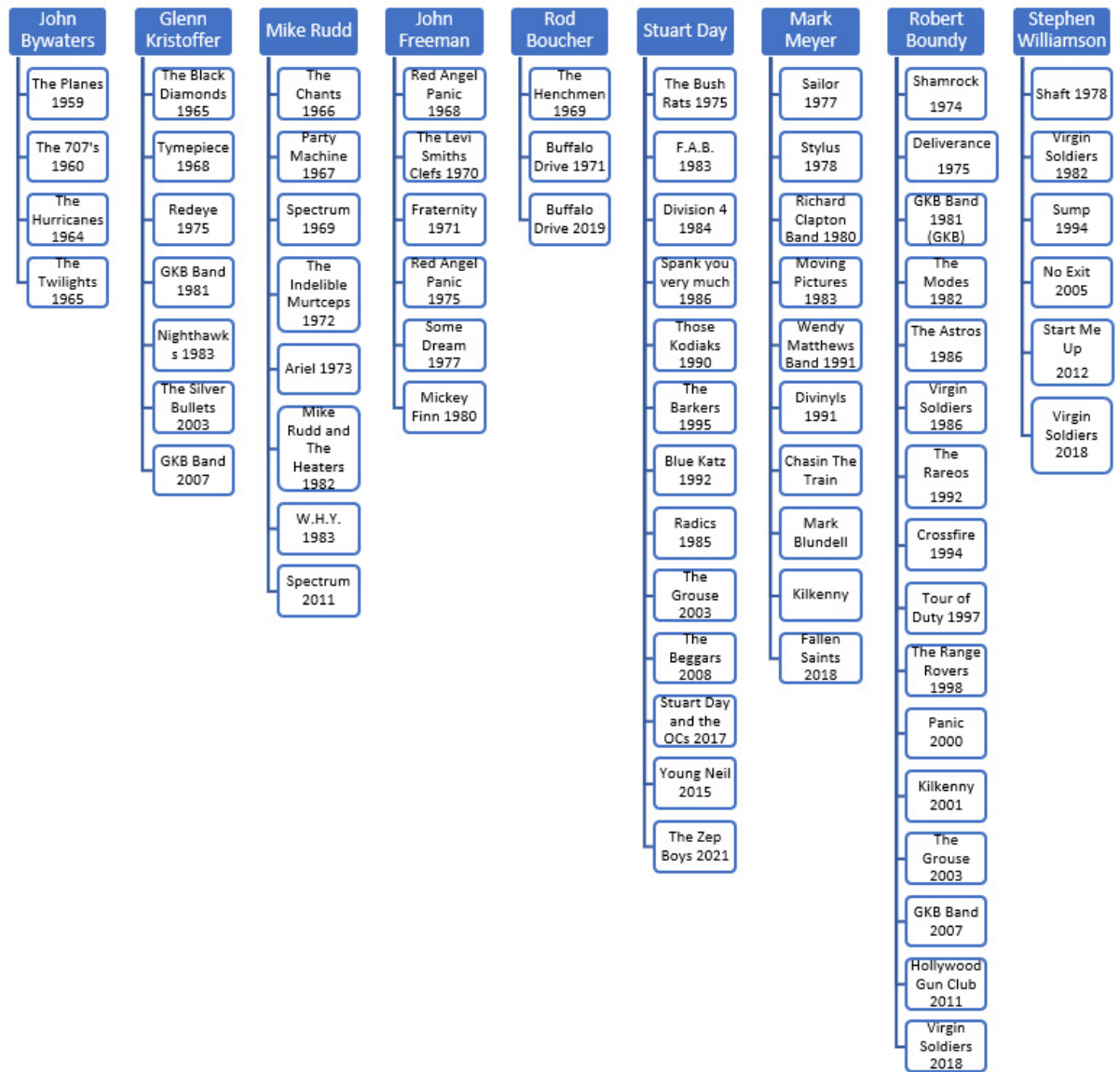


Table 3. Participants band listings 1964 through to 2018

To expand further, whole-of-life interviews were undertaken to fully explore each participant's music development, creative approach, and career experience. These were each followed by an hour-long session to ratify any interview data to be used in this thesis. All participants are well-known public figures in the music industry. Communication and informed consent included interview questions in advance. Once recorded, anything they thought was sensitive was redacted, anonymised, or omitted. Data from the original interviews included in Appendix B and the audio recordings and transcripts are discoverable online via box and figshare.

Chapter 2: Pub Rock Folklore

To provide a better context regarding the stability of Baker's claim about Adelaide's contribution to Australian pub rock, to think about the exclusivity of the term as being Australian could be seen as being naïve. Here English author Peter Frame discusses his research into the origins of the term pub rock.

In Frame's book chapter 'The "Pub-Rock" Afterglow', the authenticity of the European vernacular discourse is relevant to the early pioneers of pub rock music. He discusses the effect of environmental influences on not only the perception of the musician, but also the sounds that they created.

The pub-rock pioneers wanted the scene to remain low-key but at the same time saw it as a springboard to better things. An American band, 'Eggs Over Easy' were the first rock band to play the Tally Ho – previously a jazz stronghold – and 'Bees Make Honey' leapt in soon after. It was when Brinsley Schwarz accepted a residency that it became an important London gig. (The Brinsley's saw it as a return to honesty and reality; a reaction to the rampant gutter mania). Soon other pubs had established reputations as rock venues; the Kensington, the Brecknock, the Lord Nelson, the Greyhound, the Terrington, the Windsor Arms began to devote acres of space to 'pub-rock'. Inevitably the scene became self-important, fools rushed in, and as it got less exclusive it became less attractive. The innocence diluted and dissolved, and the originators fled – leaving formula bands to fill the breach. By summer 1974, the pub scene had degenerated to a pretty sorry state – but now and then an exciting band would surface for A & R men on the prowl.

By definition 'pub-rock' could never rise beyond pub level: music alone is never enough...the public needs sensation/mystery/glamour/romance. What it does not need is the ordinary (and 'there is nothing more ordinary than a Guinness drinker' as some twat once said). So, although nobody made a lot of money out of pub rock, it was a good apprenticeship for the musicians and managers, who learned by their mistakes, modified their ideals and attitudes, and moved into a higher gear.¹³⁶

¹³⁶ Frame, "The 'Pub Rock' Afterglow."28

Lobby Loyde's rhetoric about the origins of pub rock, though subjective, contains some major elements of phenomenology. According to Walker, 'Loyde wasn't the only Australian musician who regretted that some of his finest work was lost to posterity because Australian bands in the late 1960s were simply not privileged to record albums, let alone fifteen-minute-long songs that didn't have vocals'. The next section of Walker's narrative is important in understanding the context of Australia's pub rock sound. 'Loyde remembers the impact it had on visitors from overseas like Eric Burden, who was traipsing around Melbourne's Thumpin' Tum Nightclub supping from a tumbler full of some LSD-infused liquid and reeling at the intensity of the music being made up on stage'.¹³⁷

Walker's capturing of Loyde's thoughts, perceptions and memories are an excellent example of this era and the Australian transnational influence on the style of hard rock and heavy metal.

Another guy who was quite astounded' Lobby said, 'was Jimmy Page when he came out here with The Yardbirds. He was quite astounded by the intensity of the Melbourne bands he saw. I say to everyone, the big metal influence that kind of evolved out of England, I think a lot of that started in Melbourne. Now, I don't know if anyone else in the world would agree with me, but these guys, when they saw it they were impressed...because we had an intensity in this city but none of us were making albums at that point of time, so no one in the world was ever going to hear it, you had to come hear it live...when you speak to fans from that period and they'll tell you, you had to be there, it used to be so intense live, and even shows like GTK,¹³⁸ it only had six minutes, so you sort of had to chop it down and do it in a certain amount of time. But what we were doing here was impressing the Burdens and Pages and all those sorts of people. They were stunned by it, and I can hear shades of what was happening in Melbourne in that first Led Zeppelin album. I guess I'll always be the lone turkey in the world saying that, but I don't mind... because I can hear it!'¹³⁹

¹³⁷ Clinton Walker, 125

¹³⁸ GTK, standing for "Get to Know", was an Australian popular music TV series of ten minute episodes, produced and broadcast by ABC Television from 1969 to 1975.

¹³⁹ Clinton Walker, "Acid, Bubblegum and GOD," in *Suburban Songbook Writing Hits in a Post War/Pre Countdown Australia* (Sydney: Golden Tone, 2021).

The opening comments in the 2016 music documentary *'Time Stand Still'* by musician Geddy Lee from the Canadian band Rush, says so much about the nature of the life of a rock musician. The intention of this work is to reflect that so much of it is built upon the foundations of Lee's narrative. The documentary is a story of a band, its fans, and their forty-year relationship. All resources stored in the author's personal archive were vigorously hunted and obsessively collected. While writing this thesis these meticulously researched books, recordings and videos were analysed and studied, to deeper understand the nature of live music and Australian pub rock performance.

When I started in this band, I was a kid. Everything about being a kid is hard. You know, life is kind of torture when you're a kid, and the band is the thing that saves you from that torture. So, it becomes your cocoon, becomes the place where you grew up, becomes the thing that helps you mould your identity. And in some ways, it's the thing that gave you your identity. It's the thing you had gotten really good at, and helped you feel good about yourself.¹⁴⁰

The author's love of music and song writing was the core of his 'cocoon'.

2.1 Insider knowledge of the cultural phenomenon of pub rock

In 1973, at Brighton Boys Technical High School I met Malcolm Hay (11 June 1960 - 28 Jan 2020), who became a lifelong friend. We worked together at EMS Records from 1976 to 1979. As a trained audio engineer and experienced producer, Hay understood the struggle and challenges within the music business. From 1981, Hay collaborated, engineered, mentored and guided me in my performances and supported me throughout recording, writing, song-writing and the documentation of my creative endeavours and academic pursuits. Hay was gifted with historical insight, professionalism, musical depth, and clarity which he shared with me during his peripatetic teaching, formal education, and day-to-day survival in the music business. In 2020, on my 50th birthday, he gave me a book, which would inspire me to continue studying.

¹⁴⁰ Dale Heslip, "Rush - Time Stand Still: The story of a band, its fans, and their 40 year relationship," (Canada: Ole and Zoe Vision, 2016).

The book *What Would Keith Richards Do? Daily Affirmations from a Rock 'n' Roll Survivor*, was written by Jessica Pallington West. It is an unauthorised biography of Keith Richards, the legendary guitarist from the English rock band, The Rolling Stones. The following words from Richards, taken from a chapter in the book, are a reflection about music and its social and political impact in the world: 'The music business, in any given year, is ninety-eight percent crap. If you know that, and can avoid posing, you might fail totally "making it" ... but it's not going to hurt you to go for that two percent. But go for the other ninety-eight and your lost'.¹⁴¹

I went for the two percent whereby 'collapsing musical boundaries in our changing world and through new agendas that might unite musical scholarship through a shared pedagogy and practice of musical ethnography'.¹⁴²

I found further inspiration to continue the study of musical ethnography from Mickey Hart, drummer from the American band, The Grateful Dead. Hart is an ethnomusicologist who documented the history and artifacts of drumming in his 1990 book *Drumming at The Edge of Magic*. In Hart's chapter thirteen, 'The Brotherhood of the Drum' he states:

There is a need to drum, I believe that. No drummer really knows why, you're just born with it, it's what makes you part of Remo Belli's one percent. You can acquire technique but not this need, it's a birthright. There have been times when I wished I'd been born without it. When I was younger, if I didn't play well, I'd feel like killing myself. I used to slip on stage before a show and pray - pray that I didn't screw up, that my energy and talent will be strong enough to carry me to 'The Edge' one more time.¹⁴³

¹⁴¹Jessica Pallington West, *What would Keith Richards do ? Daily affirmations from a Rock 'n' Roll survivor* (Great Britian: Bloomsbury, 2009), Unauthorised Auto Biography. 145

¹⁴² Laudan Nooshin, "Introduction to the Special Issue: The Ethnomusicology of Western Art Music," *Ethnomusicology Forum* 20, no. 3 (2011), Accessed 17th July 2022. <https://doi.org/10.1080/17411912.2011.659439>.

¹⁴³ Mickey Hart, "The Brotherhood of the Drum," in *Drumming at The Edge of Magic: A Journey into the Spirit of Percussion* (New York NY: HarperCollins, 1990). 211

In the interview with Mark Meyer documented later in this research, he also talks about a phenomenon he calls ‘The Dream State’,¹⁴⁴ when performing. Is this the same mythical place as Hart’s ‘Edge’? Lee’s ‘cocoon’ theory, and the wisdom of Richards — ‘Music is a necessity, because it’s the one thing that will maybe bring you up and give you just that little bit extra to keep on going’¹⁴⁵ —influenced my examination into insider knowledge of the phenomenon of pub rock.

How this affected musicians within the field of pub rock will be explored further in the following examples of their musical life and music.

2.2 Learning how to create your own popular music

In Bradley’s sub-chapter ‘Linguistic mediation’ he talks about the general relationship of musical meaning to the linguistic discourses used to describe it and refers to it as a ‘complex and dialectical one’. The author’s awareness of the debate on how popular music discourse unfolds and how music is conceptualised is presented in this sub-chapter through the lens of his considerable reading and thought processes about being a rock musician. Through recognizing what is heard, based on my experience and the development of his perception of music, the following quote from this sub-chapter aligns with the perspective of musicology outlined in this thesis. ‘If I listen to a ‘blues’ as ‘the blues’ knowing that this is what it is supposed to be, and with considerable reading and thought about ‘the blues’ behind me, I listen for and to a certain ‘blues’ quality in it. Even if I do not know what I am to hear, the recognition and quality may enter my listening early in the experience and affect its development’.¹⁴⁶

¹⁴⁴ This state of mind is referred to by guitarist Steve Vai as he describes this process as “a ‘trance’ in which ‘you’re kinda like one with the instrument.’” In this context, he argues that a certain ‘energy comes through the person [and] goes into the note’. Vai, S. 2012j. ‘Rig rundown: Steve Vai’. YouTube.com. Premier Guitar channel. Accessed 14th June 2023. <https://www.youtube.com/watch?v=raxhgWqS2eU>

¹⁴⁵ Jessica Pallington West, 144

¹⁴⁶ Bradley, "The Character of Music as a Cultural Practice." 31

Bradley believes this discursive knowledge enters our musical understanding and even merges with it, affecting the meaning of the music. In terms of experience the two become inseparable, though they can become analytically distinguished. Bradley's work helps to explain what the terms are in the linking processes of the construction and development of musical styles.

Even the codes as outlined in sub-chapter 1.2 of this thesis, are crucially mediated by linguistic discourse. Within the structure of these codes, are several smaller congruences as explained by Bradley.

Smaller congruences we call genres, styles, movements, and trends are not merely given, as self-evident affective congruences experienced directly by listeners; they are in part, constructions arriving out of discursive work which is done by both the makers and listeners. This discursive work sets a context, a limit and direction for listening itself, and the listening act thus becomes, simultaneously, a direct, extra-linguistic musical decoding on the one hand, and a reproduction of the linguistically mediated aspects of the code on the other.¹⁴⁷

The intention here is, as Bradley states, 'trying to transcend the descriptive evaluative mode'. While having an awareness of this term, the outcome could be construed as flexible in its explanations and organic in its approach. Interpreting someone else's experience through your own lens is subjective and the views are based on the question posed in Stolz's work in phenomenology, 'what it's like to be an X?', and in this case X is a working musician. The truth is stated in a first-person point of view.¹⁴⁸

In 1970, Adelaide drummer, John Freeman from The Clefs joined Bruce Howe on bass to form the rhythm section of Fraternity one of Australia's most influential bands outside of Adelaide, then based in Sydney. Bruce Howe grew up in the era of The Twilights and left school early to play in bands. Fraternity moved back to Adelaide in 1971 and was recognised

¹⁴⁷ Bradley, "The Character of Music as a Cultural Practice." 31

¹⁴⁸ Steven A. Stolz and M Thorburn, "Phenomenology, embodiment, and education: first-person methodologies of embodied subjectivity," in *The Body, Embodiment, and Education: An Interdisciplinary Approach*, ed. Steven A. Stolz (London & New York: Routledge, 2022).

as among Australia's best.¹⁴⁹ Their mark-II guitar player Mauri Berg opined that they were 'The best ever hard rock band from Adelaide'.¹⁵⁰

The original heavy blues style of the 1973 Adelaide band Orange included performances by Alice Springs guitarist Ian Moss. This colourful outback character was also a blend of country blues, boogie guitar and soul and by 1989 was the Australian Recording Industry Association (ARIA) award winning Male artist of the year.¹⁵¹ Could Orange have possibly been a forerunner of the musical genre heavy metal, or arguably, a more accurate description pub rock? In 1973, Orange added singer Jimmy Barnes, and later that year changed their name to Cold Chisel.¹⁵² Scottish born five-year-old Jimmy Barnes moved to Adelaide on 21st January 1962 and grew up there. His career both as a solo performer and as lead vocalist of Cold Chisel has made him one of the more successful and distinctive artists in Australian music history.¹⁵³ A prolific songwriter and performer, Barnes has been a storyteller for more than forty years, sharing his life passions with Australians of all ages at over ten thousand

¹⁴⁹ David Day, 124

¹⁵⁰ Taken from conversation with Berg at Largs Pier Hall of Fame induction 2020. Mauri was a potential candidate for this research but declined to participate for health reasons.

¹⁵¹ Ian McFarlane, "Ian Moss," in *The Encyclopedia of Australian Rock and Pop 2nd Edition* (Gisborne, Vic: Third Stone Press, 2017).

¹⁵² Ian McFarlane, *Encyclopedia of Australian Rock and Pop* (St Leonards, N.S.W.: Allen & Unwin, 1999, 1999).

¹⁵³ The band that Bon were to join were from Sydney. They already had a reputation of a band that were going places. They new how to rock. Before Bon joined them, I had seen them at Chequers nightclub in Sydney on our [Cold Chisel] way back from Armidale and blown away by the power of the two guitar players in the band. They were a great band and needed a great singer, Bon was a great singer. So, Fraternity found themselves without a singer, and drummer John Freeman JF, had a big fight with Bruce Howe the bass player and left the band. My brother [John Swan] who was going to replace Bon as singer had a plan B, 'I will play drums and we'll find a singer'. About this time harp player Uncle John Eyers was hanging around Cold Chisel. It wasn't long before Uncle and Swanee convinced Jim to leave Cold Chisel to sing in Fraternity. Barnes, *Working Class Man*. 54 By Victor Marshall's account this was in 1975, and known as the Fraternity MkII era. Marshall, *Fraternity*. 459

gigs throughout his adopted homeland. In the process he has amassed more number one albums than The Beatles; four with Cold Chisel, and eleven as a solo artist. Barnes has sold over twelve million albums and twice been inducted into the ARIA Hall of Fame.¹⁵⁴

Geoff Browne states that Ronald Bedford 'Bon' Scott's family emigrated from Kirriemuir, Scotland in 1952 and lived in Sunshine, Victoria. The family moved to Fremantle, Western Australia, in 1956. Leaving school at fifteen, Scott worked as a farmhand before commencing a mechanics apprenticeship. He was a prominent member of one of Fremantle's 'rocker' gangs and acquired a fearsome reputation as a streetfighter. From an early age, Scott was interested in music and commenced his musical career as a drummer with the Coastal Scottish Pipe Band in Fremantle. He was the Western Australian Under-Seventeen Side Drum Champion for five years from 1958 to 1963. In 1964, he joined as drummer and occasional singer, his first rock band The Spektors. In 1966, Scott along with guitarist Wyn Milsom also from The Spektors combined with another local band The Winztons, to form The Valentines which in October the following year moved to Melbourne.¹⁵⁵ It was in mid-1970 that he joined the Adelaide-based group Fraternity which quickly became popular in Australia. After winning Hoadley's Battle of the Sounds in 1971 they ventured to England where they failed to gain popularity and subsequently returned to Australia.¹⁵⁶

In Part B 6.2, John Freeman discusses whether the band could have benefitted from heading to the USA instead, as quote 'they didn't quite get them' in London. In August 1974 Scott saw AC/DC perform in Adelaide and at this time, the band's guitarists, brothers Malcolm and Angus Young, were looking for a new lead singer. The Valentines former member, Vince Lovegrove, recommended Scott move to Sydney, which he did later that year

¹⁵⁴ Barnes, *Working Class Man*.

¹⁵⁵ McFarlane, "The Valentines."497

¹⁵⁶ Geoff Browne, "Scott, Ronald Belford (Bon) (1946-1980)," in *Australian Dictionary of Biography, National Centre of Biography, Australian National University* (Online, March 13th 2020 2018). <http://adb.anu.edu.au/biography/scott-ronald-belford-bon-27533/text34934>.

and joined the band. Following that Lovegrove contacted Glenn Kristoffer from Sydney band Tymepeace and asked him to move to Adelaide and replace Scott in Fraternity.

Hard Rock band The Angels singer Bernard Patrick (Doc) Neeson's father was a soldier in the British army. The Neeson family emigrated to Australia and settled in the Adelaide satellite-city of Elizabeth.¹⁵⁷

The tale begins on Easter Thursday 1960, The Ship *SS Strathnaver* landed at Port Adelaide with the Neeson family on board, they were taken to a migrant hostel where the Adelaide Festival Theatre now stands, and Bernard's father and some of the other men bussed to the Holden Factory to be signed on.¹⁵⁸ When talking about Adelaide rock music history, Dave Gleeson from Sydney band The Screaming Jets puts it simply: It's unquantifiable what The Angels have done for Australian rock music, they are what Australian rock 'n' roll is all about.¹⁵⁹

Robert Walser interprets the musical style of heavy metal, not as an expression of working-class culture but as a distinctive musical and social discourse framed by larger ideological imperatives and structural result. In the chapter 'Casting Heavy Metal', Walser proposes that the term:

Heavy Metal' has been applied to popular music since the 1960s, when it began to appear in the rock press as an adjective; in the early 1970s it became a noun and thus a genre. The spectacular increase in the popularity of heavy metal during the 1980s prompted many critics and scholars of popular music to begin to write metal's history.¹⁶⁰

In Harris Berger's foreword to the 2014 edition of Robert Walser's *Running with The Devil*, he discusses the ideas in Marshall Berman's *All that is Solid Melts into Air*,¹⁶¹ about understanding the ways in which the musicians and fans of heavy metal use their music to

¹⁵⁷ Bernard Zuel, "Rock legend defined great era: Doc Neeson 1947 - 2014," *Sydney Morning Herald* (5th June 2014 2014).

¹⁵⁸ Yates, Brewster, and Brewster, *The Angels*. 19

¹⁵⁹ *Max The Artist Story: The Angels*, "Doc Neeson," directed by Dan Bessant 2014, on Foxtel. <https://www.youtube.com/watch?v=ZXowAskNUMU>.

¹⁶⁰ Walser, *Running with the Devil : Power, Gender, and Madness in Heavy Metal Music*. 7

¹⁶¹ Marshall Berman, "All that is solid melts into air : the experience of modernity," (2010).

come to terms with the dynamism and dislocations of modernity.¹⁶² Nearly thirty years after its publication, Walser's now classic study, is a good reference base from which to construct the map of the development of Australian pub rock music throughout the 1960s, 1970s and 1980s. His interpretations continue to capture the effective character of social life in the second decade of the twenty-first century.

It will be argued that Australian pub rock was a forerunner to American heavy metal and that the experiences of the first- and second-generation Australian immigrant children is not a concept based on an expression of working-class culture, but a distinctive musical and social discourse framed by the larger ideological imperatives and structural constraints of capitalism operating on those with similar migrant childhoods to Bon Scott, Bernard Neeson and Jimmy Barnes.

2.3 Why do Autoethnography of Pub Rock?

Autoethnography is an approach to research and writing that seeks to describe and systematically analyse (graphy) personal experience (auto) in order to understand cultural experience (ethno). This approach challenges canonical ways of doing research and representing others and treats research as a political, socially-just and socially-conscious act.¹⁶³

The autoethnographic elements presented here are where the author's own voice is allowed to be heard, (personal experience) systematically analysing (graphy) specific parts of cultural experience in the pub rock scenes of Adelaide and Melbourne in Australia (ethno). To expand the subject of autoethnography, the work of Stacy Holman Jones validates the author's position, and a further classification is defined here. Noting that by introducing the term critical autoethnography, which is, 'the study and critique of culture through the lens of the self, critical autoethnography merges the practices of autobiography, writing about the

¹⁶² Robert Walser, introduction.

¹⁶³ Carolyn Ellis, Tony E. Adams and Arthur P. Bochner "Autoethnography: An Overview" in *Forum Qualitative Social Research*. Volume 12, No.1 Art.10 – January 2011. Accessed September 19th, 2023. <https://www.qualitative-research.net/index.php/fqs/article/view/1589/3095>

self, and ethnography, and the study of and writing about culture.’¹⁶⁴ This enquiry into pub rock stems from a personal connection with the participants from within the pub rock culture in Adelaide and Melbourne.

By documenting the study of pub rock culture using the empirical method of fieldwork, the following chapters are in historical musicology and ethnomusicological order. The author researched this community of participants, explored their own informal learning through family, and the creative influence of their environments within the South Australian pub rock culture. Their stories inspired me to examine how they became musicians, choosing the life of a musician as an identity. In addition to this, examining other relevant personal and cultural texts, the interviews and stories are presented as insider knowledge to a cultural phenomenon and forming the conclusion that South Australia’s contribution to the sub-genre of pub rock music really was significant.

The practitioner performing a narrative analysis pertaining to himself, as intimately related to a particular phenomenon, and using the story as data and method, constructs the multilayered framework presented here. This approach not only draws upon the insights of Berger, Walser and Bradley, but also explores the relatively new field of autoethnography as a method of research that involves describing and analysing personal experiences in order to understand cultural experiences. When his published material was first examined and research documents found to be incorrect or not how he remembered them, in order to understand the emotions experienced the author was forced to embrace his own vulnerability. The fundamental reasons for doing autoethnography are to critique and make contributions to existing research and theory.

¹⁶⁴ Stacy Holman Jones and Marc Pruyn, "Chapter 1 - Creative Selves/Creative Cultures: Critical Autoethnography, Performance, and Pedagogy," in *Creative Selves/Creative Cultures: Critical Autoethnography, Performance, and Pedagogy. Creativity, Education and the Arts* (Melbourne: Palgrave Macmillan, 2018).⁴

This is an inquiry into a historiological dimension of the musical experience and to clarify these ideas, a theoretical framework is needed. To demonstrate what is meant by theoretical framework, and to get a context for all frameworks used, the diagram below displays this in a SmartArt drawing referred to as Matrix:

- Conversation and interviews
- The author’s story
- Broken into specific chapters and sub-chapters
- Epiphanic experience
- Friends, families, social structures
- Political and cultural
- The big question
- Understanding emotions of influence
- Journalists
- Academic

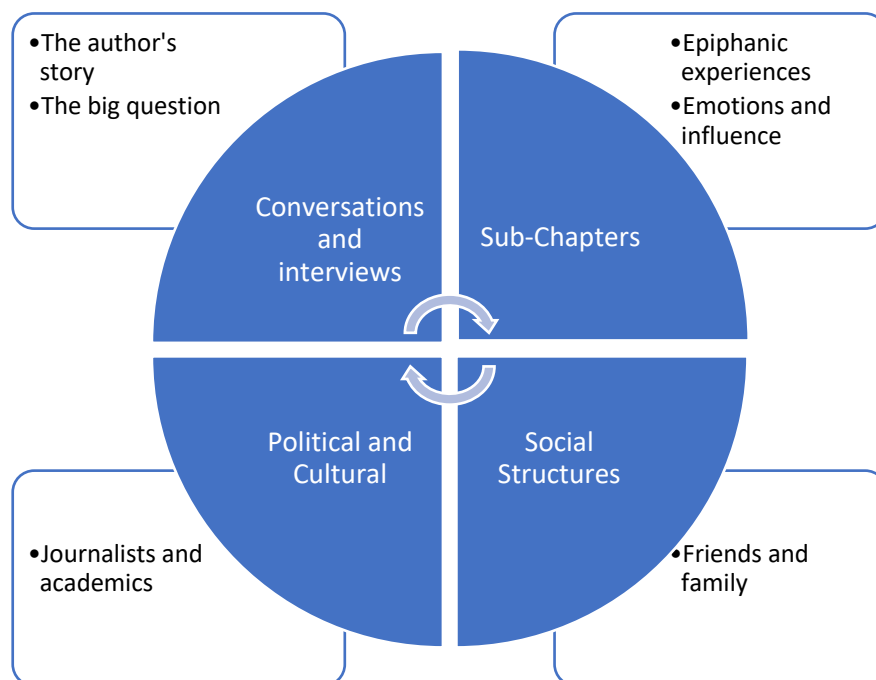


Table 4. The Matrix – The Big Question

By using the narrative approach discussed in McIlveen’s *Autoethnography as a method for reflexive research and practice in vocational psychology*, the author suggests that the

concept of comprehending a person as a social construction is perpetually formed and reformed in and by socially mediated discourse, talk, text and image.¹⁶⁵

The conversations, interviews, and fieldwork within this research have generated a wealth of information. Organizing this information and presenting ‘the author’s story’ within the culture of Adelaide was a challenge. To make sense of this fieldwork, the creation of themes for the ideas, interactions and insights are presented through the eyes of a researcher and an individual within Adelaide’s culture.¹⁶⁶

The overall structure of this thesis is broken into specific chapters and sub-chapters introducing one ‘Adelaidean’s’ perspective of the Australian pub rock folklore experience. The author’s epiphanies are portrayed in what may seem discursive and somewhat interpretive in these writings, but the stories of others shared experiences is something worth further investigation. The intuitive search for insight into what happened, began with events that expanded the insight about sense of self, the world and others, to include friends and families, members of social, political and cultural communities. In *Doing Autoethnography*, Tony Adams suggests that, ‘autoethnographies begin with the thoughts, feelings, identities, and experiences that make us uncertain, — knocking us for sense-making loops — and that make us question, reconsider, and reorder our understandings of ourselves, others, and our worlds’.¹⁶⁷ I wanted to know more about why I chose the path of a musician, teacher, and researcher or ‘did they choose me?’

Ellis, Holman-Jones and Adams discuss the concept of connecting social science and humanities, to making scholarship more human, useful, emotional and evocative. In the first

¹⁶⁵ Peter McIlveen, "Autoethnography as a Method for Reflexive Research and Practice in Vocational Psychology," *Australian Journal of Career Development* 17, no. 2 (2008). 2

¹⁶⁶ Stacy Holman Jones, "Interpreting Meaning and Analyzing Fieldwork," *Autoethnography* (New York: Oxford University Press, 2014) accessed, 17th July 2021.
<https://ebookcentral.proquest.com/lib/adelaide/reader.action?docID=1784095&ppg=3>. 66.

¹⁶⁷ Tony E. Adams, Stacey Holman Jones, and Carolyn Ellis. *Doing Autoethnography*. Oxford University Press, 2014, accessed 10th October 2021.
<https://ebookcentral.proquest.com/lib/adelaide/reader.action?docID=1784095>. 47

chapter of *Autoethnography*, this most fascinating book explains how they describe traditional ethnographers as those who worked as documentarians, entering an exotic culture, observing and participating in the lives and activities of the community.¹⁶⁸ The author's field notes are a source of fascination and catharsis.¹⁶⁹ The anticipation of the story by documenting the experiences contained in a lifetime of work, illustrate the unique perspective of theorizing and hypothesis. His research advocates study in this field of popular music history, that acknowledges the possible benefit that others could experience when they express themselves and their own 'art' of musicking through a postmodern reflection.¹⁷⁰ These reflections are characterised by broad scepticism, subjectivism or relativism, a general suspicion of reason and an acute sensitivity to the role of an ideology that is shared by some of the members of the Australian music business.

To paraphrase Holman-Jones,¹⁷¹ when organizing my autoethnography, I present a deeply reflective personal story, honouring the importance of my own history whether by epiphany, aesthetic moment, or intuition.

My father was Drum Major of the Adelaide College of Music during the late 1940s through to the early 1950s and was formally educated at the college studying piano, piano accordion, piccolo and fife. He was an active member of the Enfield Methodist Church choir and the Cornish Carols choir. The legend behind Carols by Candlelight dates back to 1938 when the Cornish miners in Moonta lit with candles stuck to the brims of their safety hats are said to have gathered on Christmas Eve to sing carols.¹⁷² This community 'ritual' could be likened to community responsibility referred to by Christopher Small in *Music, Society and*

¹⁶⁸ Adams, Holman Jones, and Ellis, *Autoethnography : Autoethnography*. 11

¹⁶⁹ The diary notes taken through the course of this research, the recorded interviews with participants, colleagues and supervisors have all been stored and collated and are accessible on the University of Adelaide's storage facility -box

¹⁷⁰ Small, *Musicking : The Meanings of Performing and Listening*.

¹⁷¹ Adams, Holman Jones, and Ellis, *Autoethnography : Autoethnography*. 49

¹⁷² Bob Byrne. "The Legend of Carols by Candelight." *Adelaide: remember when*. (2014), accessed 2nd June 2021. <https://www.adalaidrememberwhen.com.au/the-legend-of-carols-by-candlelight/>.

Education, as conviviality, as it was the source of schooling through a strong cultural background of family traditions. The Boundy's were colonists who came to this country as skilled engineers from Ponsanooth in Cornwall to work in the Moonta Mines in South Australia during the early 1870s. I still have the Gustav Schüler piano (dated 1879) that was transported to the colonies, being the centre of choir practice through to the many weekly rehearsals for church engagements. This tradition was a normal part of everyday life. As discussed with participants the church culture seems to have had a musical impact at some stage (usually early) during their development. Though all participants' families were migrants the independent local music industry was creating a community influenced by English culture, but arguably developing original and demonstrably better community music than their counterparts at the time.

After the first World War, my Scottish grandparents from my mother's side emigrated to Adelaide. My grandfather, John Armstrong, ran away from home at fifteen years old to be with his older brothers and was a Sapper in the British Army fighting in the Great War. Armstrong was gassed during the Battle of the Somme in France in 1916,¹⁷³ and survived on one lung for the rest of his life. He and my grandmother, Elizabeth, were instrumental in encouraging my drumming skills from a very early age, as they had a great fondness for the bagpipes and drums of The Highland Pipe Bands of that era. One of the last things he said to me was to keep up my drumming studies and practice for he claimed it was a noble pursuit. My Cornish grandfather, Thomas Cyril Boundy, survived the war. A refrigeration mechanic by trade, the industrial workplace took its toll and caused damage to his lungs as well. He was sixty-three when he died in Adelaide on the 12th of May 1965. The Industrial revolution had changed the landscape of our country as did the Thomas Playford years of government.

¹⁷³ Christopher Duffy, *Through German eyes : the British and the Somme 1916* (London, [England: Weidenfeld & Nicolson, 2006).

The British and Australian Governments went to great lengths to encourage migration to Australia. In 1949, a series of lectures were undertaken in Britain that were specifically aimed at British servicemen.¹⁷⁴

This thesis began with the working title ‘Seasons of Change’ from an article written by Donald Robertson about the Adelaide music scene in the 1970s. When searching for a perspective of original thought through my own experience, I reflected upon Robertson’s writing: ‘As the most typical Australian city, Adelaide going into the 1970s provided a fascinating microcosm of the state of play in world music’. Robertson mentions how the emergence of the rock album as an artform was a process started by The Beatles with *Revolver* and *Rubber Soul* in the mid-sixties,¹⁷⁵ but he fails to mention Frank Zappa and The Mothers 1966 LP ‘Freak Out!’ and his influence of the development of the rock album as an artform.¹⁷⁶ ‘Freak Out!’ was a double album, and as Zappa states: ‘all the songs on it were about something. It wasn’t as if we had a hit single and we needed to build some filler around it. Each tune had a function within an overall satirical concept’.¹⁷⁷ Zappa’s influence is noticeable in Ross Wilson’s musical style as performed by his bands Pink Finks and Party Machine through to Sons of the Vegetal Mother in 1970.¹⁷⁸ It could be argued that this transnational influence had also been a major part of developing the independent rock album artform in Australia. Robertson points out that: ‘the music movement had split into two

¹⁷⁴ John Lack and Jacqueline Templeton, *Bold experiment : a documentary history of Australian immigration since 1945*, ed. John F. Lack and Jacqueline Templeton (Melbourne ;: Oxford University Press, 1995).

¹⁷⁵ Donald Robertson. "Seasons of Change: the Adelaide music scene in the 70s." *Roadrunner Twice*. (2014), accessed 25th March 2022. <https://roadrunnertwice.com.au/2014/10/seasons-of-change-the-adelaide-music-scene-in-the-70s/>.

¹⁷⁶ Frank Zappa, "Freak Out," in *Freak Out* (Los Angeles CA: MGM/Verve, 1966).

¹⁷⁷ Frank Zappa and Peter Occhiogrosso, "Are We Having a Good Time Yet?," in *The Real Frank Zappa Book* (United States: Poseidon Press, 1989). 77

¹⁷⁸ Craig Horne, *Daddy Who? The Inside story of the Rise and Demise of Australia’s Greatest Rock Band* (Melbourne: Melbourne Books, 2018). 251

distinct camps, the singles chart, full of superficial pop, and the album charts full of the fruits of the late 60s underground movement'.¹⁷⁹

The British-based blues rock phenomenon was turning into heavy metal, while the American West Coast was pumping out gentle strains of introspective folk music. The South Australian music festival, held at Myponga in January 1971, featured British hard rockers Black Sabbath, while the love-and-peace inspired Technicolour Fair in January 1972 at Meadows, featured the American folk singer Tom Paxton and the Welsh singer songwriter Mary Hopkins. Robertson recorded that when the loudest and heaviest blues rock band in Australia, Billy Thorpe and the Aztecs, didn't show, Hopkins was bottled off stage by drunken and disappointed Billy Thorpe fans.¹⁸⁰

During this era, at the young age of twelve, the author attended gigs purely to hear the bands and experience the music. However, on several occasions, he witnessed violence amongst the crowd and had trouble understanding the volatile energies of the older youth. I argue that by its sheer force and volume, hard rock music was overpowering and provided an outlet for the frustrated and bored youth, who were experiencing the effects of an over-industrialised world. The promoters Jim Keays ex-Masters Apprentices and Vince Lovegrove ex-Valentines, with their desired atmosphere for love-and-peace, revealed their ignorance of the crowd's frustration; the music fans had a completely different idea.

Melbourne musician and author Craig Horne describes 1970 as 'the watershed year for the student movement; this was the year when the best-educated generation in Australia's history articulated demands on university campuses throughout the country'.¹⁸¹ In Australian popular music history in 1970, the arts were experiencing the first stirrings of a revival. It was through music that many young people were able to express their support for the anti-war and counterculture movements of the time.

¹⁷⁹ Robertson, "Seventies." 94

¹⁸⁰ Robertson, "Seventies." 95

¹⁸¹ Craig Horne, *I'll Be Gone: Mike Rudd, Spectrum and how one song captured a generation*. (Melbourne: Melbourne Books, 2020). 16

Walser asserts that ‘being a humanistic ethnomusicologist, you observe that music is a cultural object that has direct rhetorical and emotional effect on the listener’.¹⁸²

The participants were curious and keen to contribute to this thesis, asking questions about how our true selves and cultures are created, understood, questioned, and transformed. To host the interview from their perspective of an arts-based and practice-led scholar, one aim was to explore what critical autoethnography and performance teach us about creativity and pedagogy, including formal educational contexts alongside the broader concerns of public pedagogy,¹⁸³ and creativity in education.¹⁸⁴

The rhetorical structure of the autoethnographic narrative analysis has few regulations on how it is written.¹⁸⁵

The following autobiographical story actually establishes the fact that history is fallible, and rumour becomes fact if it is told often enough, especially in an academic setting which of course lend credence to the rumours.

In 1993, when my wife and I moved back to Adelaide from Melbourne, I started working at The Rockshop, a music store in Sturt Street in the city. This business was previously known as The Guitar Doctor owned and operated by Neil Andrews who was having health issues at the time. The store was run by Ian Wright and Allan Atwood, both of whom I’d met at ‘Sentences that Sell’ sales training seminars while working for Brash’s music store on Elizabeth Street in Melbourne during the late 1980s. Andrews, Wright and Attwood contributed to the release of the iconic book, *S.A. Great: It’s Our Music 1956 — 1986*, which

¹⁸² Harris Berger, 469

¹⁸³ Public pedagogy has come to signify a crucial concept within educational scholarship— that schools are not the sole sites of teaching, learning, or curricula, and that perhaps they are not even the most influential. *Handbook of Public Pedagogy: Education and Learning Beyond Schooling*, edited by Jennifer A. Sandlin, et al., Taylor & Francis Group, 2009. 2

¹⁸⁴ Jennifer A. Sandlin, Brian D. Schultz, and Jake Burdick. *Handbook of Public Pedagogy : Education and Learning Beyond Schooling*. London, UNITED KINGDOM: Taylor & Francis Group, 2009, accessed 10th April 2023. <http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=465312>.

¹⁸⁵ Peter McIlveen, 4

was a Jubilee 150 project. In 1986, South Australia celebrated the 150th anniversary of European settlement. In recognition of this, the South Australian Government sponsored this book. As it stands this was the last time that an anniversary of European settlement was celebrated, rather than marked, in South Australia.

When Wright presented me with a copy of the book in 1993, I discovered that the Adelaide band that I had played in from 1982 through to 1985 was mentioned in a reference by Parker and Day. I noticed that the account of The Modes breakup was inaccurate, claiming ‘Diane Dixon’s ambition to pursue a solo career created a bitter rift and split without warning’.¹⁸⁶ What actually happened was John Grey, the keyboard player, wished to go back and complete his schooling so he left the band and a suitable replacement couldn’t be found.¹⁸⁷ When approached by Geoff Skewes, then manager of Wendy and The Rockets,¹⁸⁸ to form a new band under his guidance and direction, after some deep thought and reflection, in January 1985, Dianne and I moved to Melbourne to further our careers and grow as musicians as many Adelaideans had done before. In 2014, I began my formal music studies at The Elder Conservatorium of Music. In Mark Carroll’s well-presented Music History lectures, on local Adelaide bands during the late 1970s through to mid-1980s, I discovered inconsistent accounts and records about the Adelaide music scene in this time. My personal experiences in Adelaide’s music scene were somewhat different. My perspective was from working with MGD Acoustics Sound Company as a sound and lighting technician. Many of the bands Carroll mentioned were performing at independent gigs around Adelaide during these times, and historically the same accounts from Day’s and Parkers work seemed once again slightly inaccurate.

These personal experiences challenge taboos, break silences, and reclaim lost and disregarded voices. The aims of this narrative are to gain insight into how a musician’s world

¹⁸⁶ David Day, 223.

¹⁸⁷ See figure 1 in sub-chapter 1.1.1 Literature for Context.

¹⁸⁸ Skewes who was a member of the Adelaide Band “The Vibrants” and originally managed Stars, Cold Chisel and Christie Allen) Day and Parker, S.A. Great - It’s Our Music 1956 - 1986 / David Day, Tim Parker ; edited by Glenn A. Baker. 51

evolves and explain a passion for the learning process involved in making this research accessible to multiple audiences. This free-form style is an example of Anderson's description of evocative autoethnography, which aligns with the critical-ideological paradigm. This approach tends towards empathy and resonance with the reader.¹⁸⁹

This reflection is one of the many examples referred to as, 'connection through circumstance'. To explain the reverse chronological order in the story above as deliberate form of social constructivism, the author has accentuated personal 'truth', with an awareness of the discursive milieu of oppressive or liberating influences. The triangulation of the 'data' and its outcome can be corroborated with individuals who have collaborated in this research and arrived at similar conclusions regarding the purpose of this study.

For critical autoethnographers, the mode of personal telling accomplishes three intersecting goals. Firstly, critical autoethnography asks authors and readers to examine systems, institutions and discourses that privilege some people and marginalise others. This goal serves a diagnostic thought. Secondly, critical autoethnography aims to mobilise and develop the explanatory frameworks that critical theory provides. Finally, critical autoethnography seeks to build new knowledge about the social world in order to stimulate new practices.¹⁹⁰

This research has largely developed from direct consultation during field trips with musicians and other local commentators within Adelaide's music scene. By documenting the very beginning and subsequent development of their musical skill and knowledge, it was realised that these 'beginnings' were, as stated by Green, 'the experiences and opportunities

¹⁸⁹ Leon Anderson, "Analytic Autoethnography," *Journal of Contemporary Ethnography* 35, no. 4 (2006).

¹⁹⁰ Patricia Hill Collins. "Black Feminist Thought as Oppositional Knowledge." *Departures in Critical Qualitative Research* 5, no. 3. (2016): 133-44, accessed 11th April 2022, <https://doi.org/10.1525/dcqr.2016.5.3.133>. <https://doi.org/10.1525/dcqr.2016.5.3.133>. 135

that tend to be in place at the start of the learning process'.¹⁹¹ Green states that this mode of education has become a key research area, sparking the author's curiosity to investigate the local phenomenon of pub-rock musicians and the way they learnt. Through my studies and practical teaching methodology in the fields of Music Education, Music Teaching and Pedagogy, Green's theory has been explored to a limited degree.

¹⁹¹ Lucy Green, "Skills, knowledge and self-conceptions of popular musicians: the beginnings and the ends," *How popular musicians learn: A way ahead for music education*. (Taylor and Francis Group, 2017) Accessed, ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=429733>.

Chapter 3: Influence of Family and Environment

This chapter opens with Jo Caust's claim that 'South Australians like to assert that their state has had a different history than other states in Australia'.¹⁹² In support of this claim, it will be argued that the interconnection in the sequence of ideas as documented throughout the participants' interviews is too obvious to ignore, because they all share a unique common thread. Caust in her journal paper *Privilege or Problem: The distinct role of Government in Arts Development in South Australia*, notes:

South Australia was the only state in Australia settled by free European settlers in the nineteenth century without the presence of convicts transported from Great Britain. The planned nature of the state and its unique pattern of European settlement in the Australian context could lead to the conclusion that the particulars of South Australian history may have had some impact on the cultural and artistic development of the state.¹⁹³

This thesis points out that the cultural significance of these two differences is related and explores how the music created was influenced by large scale political and economic conditions. There is also a notion here that British immigrant families and their work and social ethic influenced the progress of those that followed a pathway in music. Does the fact that Adelaide being a smaller city allow faster progress through the band evolution framework? That is, a lack of competition (compared to Sydney and Melbourne) can allow bands to reach the upper echelons of performance faster.

The next part described here is within this line of artistic enquiry using examples of Baker's context of differing musical environments:

On the surface, all Australian beat and pop music sounded much the same, at least what we heard on radio tended to. But beneath the hit surface were a number of distinctive, defined styles

¹⁹² Jo Caust, "Privilege or Problem: The Distinct Role of Government in Arts Development in South Australia," *Journal of Arts Management, Law, and Society* 35, no. 1 (Spring 2005).

¹⁹³ Caust, "Privilege or Problem: The Distinct Role of Government in Arts Development in South Australia."

of rock which can be easily identified with a particular city. Music reflects the environment in which it is created, as surely as night follows day. A highly urbanised city of no great wealth will always produce a tense, urgent sound, while an affluent, less industrialised city will generate a lush laid-back sound.

In Brisbane, musicians working in a hot, isolated and socially repressed environment gave vent to their frustrations through a harsh, angry and decidedly anti-social approach to rock, as exemplified by the Purple Hearts in the sixties and The Saints in the seventies. In Sydney, like Los Angeles, an excess of sun, freedom and leisure created bright, open, appealing and often inconsequential sound; while in the more fiercely artistic Melbourne, experimentation and progression dominated the music of bands who vied for critical favours in a network of trendy discos.¹⁹⁴

Baker's notable omission of Western Australia, Tasmania and the Northern Territory are unexplained and to include more information is, at this point, outside the scope of this thesis. Using Baker's insightful breakdown of Australian musical differences, supported by Caust's theories of artistic development, backed up by recorded data from the interview questions and responses to this theory, Adelaide's uniqueness will be explored further from participants' opinions and their experiences.

From 1966 to 1972 the annual national rock/pop band competition, 'Hoadley's Battle of the Sounds', was held in Melbourne.¹⁹⁵ Adelaide band The Twilights fronted by Glenn Shorrock won the inaugural competition. In 1971, when accepting, on behalf of his band Fraternity, the award for winning that event, the passion and love Bon Scott had for Adelaide was revealed in the expression he had when he made his comment, 'We did it for Adelaide'. Fraternity's original Adelaide connection was the rhythm section, featuring Bruce Howe on bass guitar and John Freeman on drums.¹⁹⁶

¹⁹⁴ Baker, "The Sound of South Australia." 13

¹⁹⁵ Farkle Berry, "Hoadley's Battle of the Sounds-1971. Finalists: Fraternity, Sherbet and Jeff St John. GTK," (2nd March 2020 2013), Video Clip. <https://www.youtube.com/watch?v=iLhLyRRc47Y>.

¹⁹⁶ David Day and Tim Parker, "Fraternity," in *S.A. Great - It's Our Music 1956 - 1986*, ed. Glenn A. Baker (Adelaide: D. Day and T. Parker, 1987). 124

In 1975, Glenn Kristoffer moved to Adelaide to escape the east coast to write in a new musical style and explore the bustling music scene there. The likelihood of being attracted to the heavy rock experience of Fraternity in Adelaide, merged into the new vibe of country rock, blending both folk, progressive styles and hard rock.¹⁹⁷

At this point, we can explore some of the paratextual elements stated by Hillier: 'that fan-based genre taxonomies are closely connected to authenticity and social identity; thus, a thorough knowledge of musical significations of genres is one of the ways in which 'metal' fans can bolster their position within their communities'.¹⁹⁸

The same considerations could be used to explore the pub rock musical genre, a forerunner to heavy metal. The proto-metal development was attracting early progenitors developing the pub rock music scene in Adelaide. Scott's move to AC/DC at this point is one example that supports the origin theory component of the argument. The specific sociocultural backgrounds of Adelaide's musicians determined the nature of the music and affected its importance in the history of Australian pub rock.

To think of this as a specification that pub rock helped shape the individual musical genre of hard rock, Claudio Guillen's *Literature as System* states 'a powerful expression of newer generic awareness, those pure textual exemplifications of a single genre do not exist, because texts always come into being at the intersections of several genres'.¹⁹⁹ Hillier discusses the shortcomings in the existing literature with regard to genre definitions and posits both a taxonomy for classifying metal genres and a model for analysing their characteristics.²⁰⁰ Using Jameson's example of Guillen's concept of newer generic awareness

¹⁹⁷ Glenn Kristoffer, "History as a Tymepeace," interview by Robert Boundy, Notes, 22nd September, 2020.

¹⁹⁸ Benjamin Phillip Hillier, "Considering genre in metal music," *Metal Music Studies* Six, no. One (2020).7

¹⁹⁹ Fredric Jameson. "Towards a New Awareness of Genre." *Science Fiction Studies* 9, no. 3. (1982): 322-24, accessed March 20th 2020. www.jstor.org/stable/4239507.

²⁰⁰ Hillier, "Musical Practices in Early Melodic Death Metal."

and Hillier's taxonomy as a guide for the hard rock genres, embracing the five characteristics presented — pitch, timbre, form, rhythm and aesthetics, can be further expanded. In the sub-chapter on 'breakdown of the iconic transnational sound' in chapter four of this research, there is an explanation of the author's interpretive model of the five main areas of competency and how they compare and align with Hillier's five characteristics. Jameson reminds us that 'genre categories are fluid and that individual texts are never static fulfillments of conventional norms but rather understood with reference to other texts'.²⁰¹ The original sources of this musical style of heavy metal, it could be argued, had their early roots associated with hard rock, and Berger notes:

From its inception in the late 1960s and early 1970s, heavy metal has always been a transnational music, but the 1980s and 1990s saw a vast globalization of the genre. The contemporary world of metal is a multipolar one, with influential scenes stretching from original source countries in North America, Western Europe, and Australia to Eastern Europe, Latin America, South Asia, East Asia, and the Middle East and North Africa., with new scenes developing in sub-Saharan Africa as well.²⁰²

3.1 Environmental factors and brutal family patterns

This research study investigates the role of the participants' parents and their influence on the musical development of these popular musicians. Socio-economic backgrounds, personal safety and the learning processes of informal music practice are discussed in Chapter Four and the comparisons made with other music disciplines, provide further insight into the creation of pub rock. Examples from Bywaters, Kristoffer, Boucher, Freeman, Day, Rudd and Meyer, all note that the increased emphasis on family involvement in popular music learning practices is more prevalent in musically interested families. Green describes

²⁰¹ Jameson, "Towards a New Awareness of Genre."

²⁰² Harris M. Berger, "Foreword to the 2014 Edition," in *Running with The Devil: power, gender and madness in heavy metal music* (Middletown CT: Wesleyan University Press, 2014).viii

this as ‘enculturation, learning through interaction with others.’²⁰³ The term ‘musical family’ could be used here in a broad sense to include the local community of like-minded friends, or more of a type of ‘suburban musical family’. Green suggests that larger scale research would be required to verify this hypothesis.²⁰⁴

This research documents the evidence of the participants’ early enculturation through their parents. John Freeman’s father ‘played music by ear’ having passed on to John and his son Harry what would seem to be a photographic musical memory. Steve Prestwich’s father taught him rudiments of the drum kit at an early age. Kristoffer’s grandfather learnt African American Blues from the United States (US) troops from Chicago. His siblings practised and learnt through jamming with the family every week, singing and playing guitar. Boucher’s family are all home-schooled and have a great family musical community of learning that has expanded through Adelaide’s Church community.

Mark Meyer notes that ‘professional musicians come from the world of live performance and make better teachers because they are in the recording studios, doing gigs and have a musical personality.’²⁰⁵ The dreams of music begin at home influenced by your environment, where music is everything and nothing else exists.²⁰⁶ I find that parental encouragement is present in these examples, as at the same time all the participants were highly motivated. Meyer states, ‘listening is the important part of it, you learn to wrap yourself up in the music, and you know not to intellectualise at all because this creates a disconnect to the immersion.’²⁰⁷ He says he gets himself into a dream state, being inside of what’s being played, and it pulls him along to the point where he can influence the music as he is so inside

²⁰³ Lucy Green, "What is it to be musically educated?," *How popular musicians learn: a way ahead for music education* (New York NY: Taylor and Francis Group, 2017) Accessed, <https://ebookcentral.proquest.com/lib/adelaide/reader.action?docID=429733>. 16

²⁰⁴ Lucy Green, 24

²⁰⁵ I argue that ‘a musical personality’ is earned from working in the community of gigging bands, writing and performing your own compositions which are unique to oneself, a personality of the individual.

²⁰⁶ Mark Meyer, "Being Inside the Music," interview by Robert Boundy, 2021.

²⁰⁷ Meyer, interview.(12mins 48sec)

of it. Meyer encapsulates Walser's awareness that 'many young people are frustrated at the hypocrisy they perceive around them, at the lack of history and genuine politics in their educations and in their lives.'²⁰⁸ In the context of this research, when examining the musical genre of pub rock, these issues are not swept under the rug. They are dealt with through this music.

I believe that the previous era of hypocrisy of educators is now a new normal as encapsulated by Green's major national music programme in England, 'Musical Futures'.²⁰⁹ In the author's view, modern music education is now embracing informality as a practice within itself, guided by a greater presence. To paraphrase Meyer, it takes him to a point where it's in control of him, his phrases influenced by the sonic components of the chord progressions in turn making his phrases work. He's learnt that chord progressions inherent in music create atmosphere which in turn creates emotions and feelings first experienced as a young child.

Boucher noted that new Australian immigrants appeared more restless than established South Australian colonists: 'It always fascinated me why home-grown people didn't make it anything like as big as immigrants. I always felt that it was to do with they'd already seen the world, as much as we want to travel it was smaller vision'.²¹⁰ Jimmy Barnes, Cold Chisel, the vocal section of The Twilights and The Easybeats, were immigrants whereas The Hurricanes, The Angels and most of Fraternity were born in Australia.

In the 1950s, the search for the government-promised work by the newly arrived parents and the immigration challenges of the time presented struggles within the patriarchal structure of the family. The male bonding and masculine display were evident in the 6-o'clock swill, offhandedly coined in the phrase 'dad's down the pub'. 'Watch out when he

²⁰⁸ Robert Walser, "Can I Play with Madness," in *Running with the Devil: power, gender, and madness in heavy Metal Music* (Middletown CT: Wesleyan University Press, 1993; reprint, 2014).164

²⁰⁹ Lucy Green, Professor Stan Hawkins, and Professor Lori Burns. *Music, Informal Learning and the School : A New Classroom Pedagogy*. Abingdon, UK: Taylor & Francis Group, 2016, accessed 11th May 2021. <http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=446440>. 2.

²¹⁰ Rod Boucher, "Buffalo Drive: A smaller vision," interview by Robert Boundy, 2021. (15min, 42sec)

gets home' was an all-too-common warning made to disgruntled teenagers. The arena for enactments of male power was a defence against culturally produced gender anxieties, the wrath of which was often taken out within the home. The idea that parents were out of touch with the changing social attitudes of youth was discussed in South Australian born, University of British Columbia's Danielle Sarandon, who states 'teenagers in the 1960s displayed the most open challenges to conformity, buoyed by affluence and sheer numbers. The term teenager was coined in the US in the post-war period and spread from Britain to Australia.'²¹¹

The specific sociocultural backgrounds that Mike Rudd talks about is an example of early dislocation of the family unit post war:

My father was the son of a Lieutenant Colonel L.F. Rudd, DSO, ED. who was featured in both wars with distinction and my father was participated in the second one wasn't particularly happy about that. And he was, though my mother and he were both in the Air Force, however, during the war, and that's how they met.' The early homelife was a little bit dislocated in the sense that, you know, well, our father wasn't really present, initially, and then we copped a stepfather and then another family developing besides. So, Richard and I were kind of yeah, kind of there, but on our own, in a way.'²¹²

The knock-on effect that postwar trauma had in the 1950s and 1960s, I think really shaped how musicians expressed what happened in their music, and what they created during that time.

British author Dick Bradley describes the label of teenager as 'being synonymous with the discourses of affluence, classlessness, juvenile delinquency, promiscuity, and the generation gap.'²¹³ Teenagers rejected youthful marriage and child rearing, preferring instead

²¹¹ Danielle Sarandon, "Brown Sheep, Brown Landscape: Australia as I remember it." (Master of Arts in Interdisciplinary Studies University of Northern British Columbia, 2003). 85

²¹² Mike Rudd, "Music Thrust Upon Me," interview by Robert Boundy, Recorded Interview, October 14th, 2022, <https://otter.ai/u/Z4LM92BMTsIolkrucmaPvFzma0c?f=%2Fmy-notes>.

²¹³ Bradley, *Understanding Rock 'n' Roll : Popular Music in Britain 1955-1964*.

sexual freedom and mobility. Jimmy Barnes explains in his best-selling book *Working Class Man* that:

I had heard stories when I was a kid in Elizabeth that a girl might be pregnant somewhere. All the guys I hung around with heard this at some point and all any of us did was hope it would go away. We were too young to realise what it meant. We were all just kids, sleeping with each other in order to make ourselves feel good about ourselves to feel wanted or even safe. We were wild but we were just learning about life, the hard way.²¹⁴

As Walser observes, ‘Male bonding itself becomes crucial to the reception of metal that depends on a masculine display of power, for it helps produce and sustain consensus about meaning’.²¹⁵

3.2 Displaced workers, post-war migrants

A thorough study of the selected literary discourse examined throughout this research, Graeme Powell with Stuart Macintyre refer to accounts from history recording that during the post-war reconstruction,²¹⁶ the damage done through displacement of families and communities, loss of jobs, lack of medical diagnoses and lack of treatment for post-traumatic stress syndrome were not recognised. With the Dunstan government’s embodiment in South Australia about the concerns of the generation born after World War II, those coming of age in a post-war economy were accustomed to consumption rather than thrift and embraced more permissive social mores.²¹⁷

²¹⁴ Barnes, *Working Class Man*.

²¹⁵ Walser, *Running with the Devil : Power, Gender, and Madness in Heavy Metal Music*.116

²¹⁶ Graeme Powell and Stuart Macintyre, *Land of opportunity : Australia's post-war reconstruction*, Research guide ; number 26, (Canberra: National Archives of Australia, 2015).

²¹⁷ Paul Sendziuk and Robert Foster. *A History of South Australia*. Melbourne, AUSTRALIA: Cambridge University Press, 2018, accessed 31st August 2021.
<http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=5404041>.

Society was now presented with a dilemma of the illusion regarding democracy, the effects of capitalism (consumption rather than thrift), the elitist acts of classism, greater access to the 'package' of secondary and tertiary education.²¹⁸ With lack of acknowledgement, creating a stigma is the possible result that demeans and does not solve the problem of the psychological damage done to generations of people.

Youthful confusion was a result of bourgeois materialistic values and conventional attitudes. Then heavily influenced by the privately educated with their professional careers as teachers, doctors, philosophers and politicians.

Presented here, as an example of Australian suburban classism, we can observe another level, which, by having a lifestyle of the publicly educated, created a community subculture of people that were learning skills of the trades, mechanics, boilermakers, engineers, mechanics, nurses, cooks, salespeople and home economics majors.

Rebuilding consumerism breeds controllable, addicted and 'safe' lives. These all seem like noble pursuits for communities disguised into doing the right thing by moving on through industry and academy, but what were the effects of not dealing with the affected minds of a community that have been punished by the gruelling madness of war?

Keith Richards from 'The Greatest Rock 'n' Roll Band in the World' The Rolling Stones, asked 'Why should rock 'n' roll music suddenly appear in the mid-fifties, catch hold, and get bigger and bigger and show no signs of abating?'²¹⁹

It could be hypothesised that given the timbre of pub rock music reflected life in Australia in the 1960s and 1970s, it was then replicated globally. The musical immigrants and colonists breathed new life into how chord and harmonic progressions were put together by this generation. The rhythms were syncopated, the music had the sound intensity of electric guitars and vocal styles included every type of timbre and quality, from falsetto to chest voice and belting. This was being expressed through verse by a new era of rock songwriters, which

²¹⁸ Ivan Illich, "Why We Must Disestablish School," in *Deschooling Society* (Great Britain: Calder and Boyars Ltd, 1971; reprint, 2022). 2

²¹⁹ West, *What would Keith Richards do ? Daily affirmations from a Rock 'n' Roll survivor*.

included but was not limited to Anderson, Clapton, Day, Kristoffer, Loyde, Neeson, Rudd, Thorpe, Scott and Williamson.

When rock 'n' roll music was played, listened to, or experienced, it resonated deeply within the post-war generation, without question or a need for a metaphysical explanation of its popular existence. Once again, the effects of war on arts and self-expression, is the type of change this research aims to identify. Pub rock wasn't planned; its genesis came from within this generation. Australian music originators Billy Thorpe and Lobby Loyde, by using unapologetic volume to express their music, overcame social indifference and helped people to understand that they had a choice. These socio-economic times really affected the choices people made, from the families that migrated to different countries post-war, to the reactions of the youth movements rebelling against the government's soulless acts at home and in foreign countries. An example of this is Lobby Loyde's referral to Billy Thorpe's commanding position when performing at a rock concert, being not so much a concert but a religious revival meeting and part political rally — a very potent combination that was to be exploited by the clever management of Michael Chugg.

In Craig Horne's book *I'll Be Gone*, the following explanation links my research to this era's developing sound, coming from the times we lived in, and how the approach to playing music was beginning to change.

The Sunbury festival that Loyde was referring to, marked the end of an era, originality, and intelligent exploration of musical and lyrical ideas by bands like Spectrum, were suddenly so 1971. Post Sunbury, it was all about volume and attitude mixed with booze and frenzied four-on-the-floor backbeat. Subtlety, light and shade? Fuck that, LETS ROCK! LET'S SUCK MORE PISS!²²⁰

Writer Peter Evans explained in his book *Sunbury, Australia's Greatest Rock Festival* how it would be forever defined by rivers of alcohol, clouds of dope. Mike Rudd told him:

It was a beer festival...there were drugs there but it was a beer festival. Billy Thorpe actually took advantage of this, and he came up with the 'suck more piss' motif, and it worked for him,

²²⁰ Billy Thorpe, "Momma," in *Live! at Sunbury: Billy Thorpe and the Aztecs* (Melbourne: Aztec Music, 1972). 0'.13"

and it worked for the crowd. There were some touching moments, most of it scared the crap out of me, and I was actually quite pleased to leave when we did and go home and have a cup of tea and calm down. But I would also observe that the Sunbury's (1971 and 1972) corresponded with an awakening to an Australian voice politically and musically speaking... there was an identifiable Australian sound happening'.²²¹

Walser argues that Guns N' Roses explosive musical energy chronicled how late capitalism's turbulent and oppressive qualities are experienced by American youth in everyday life, even as that music recapitulated capitalism's turbulent strident individualism'.²²² The author suggests that the Australian experience parallels Walser's argument; that the musicians from Lobby Loyde, The Black Diamonds, Fraternity, The Easybeats, Billy Thorpe, The Zoot and The Masters Apprentices reflect the early 1960s and 1970s version of this cultural oppression in Brisbane, Sydney, Melbourne and Adelaide.

The extent of the influence of the Australian pub rock sound grew rapidly. The online Australian website 'I like your old stuff' states that: 'The Angels track 'Take a Long Line' ²²³ was a pivotal song played often on William 'Axl Rose' and Saul 'Slash' Hudson's stereo as the band plotted its future direction in the mid-1980s'. Onstage during the band's first Australian tour in 1988, Axl Rose is quoted as saying: 'One of the main reasons this band got together was a song called 'Take A Long Line'.²²⁴ Guns N' Roses from Los Angeles, recorded the Melbourne band Rose Tattoo's song 'Nice Boys' ²²⁵ the second track on their

²²¹ Horne, "The New Nationalism/The Suck More Piss Era; Sunbury 1972 - Suck More Piss - A New Rock Aesthetic is Borne." 124

²²² Berger, "Foreword to the 2014 Edition."vii

²²³ Doc Neeson, John Brewster, and Rick Brewster, "Take a Long Line," in *Face To Face* (Albert Productions, 1978). <https://www.youtube.com/watch?v=T17MoH7zcOw>.

²²⁴ Warner Music. "Guns n' Roses - The Bastard Sons of Aussie Pub Rock?". (2017), accessed 31st August 2021. <https://www.ilikeyouoldstuff.com/news/guns-n-roses-the-bastard-sons-of-aussie-pub-rock>.

²²⁵ Michael Thomas Cocks et al., "Nice Boys," in *Rose Tattoo* (Alberts, 1978). https://www.youtube.com/watch?v=iELP_xOhwD8.

album 'Lies' released in 1988.²²⁶ Rose declares that Guns N' Roses are, 'an 80s version of bands we heard in the '70s, certain albums we listened to consistently included AC/DC, and they performed 'Whole Lotta Rosie'²²⁷ and 'Riff Raff'²²⁸ during their live shows'. Articles were written about Guns N' Roses being joined onstage by Angus Young and Angry Anderson during various dates while on tour in 1991. In 2017 Angus Young again performed on stage with them and Axl Rose filled in for sidelined front man Brian Johnson during AC/DC gigs in 2016.²²⁹

Bob Yates wrote that when The Angels were touring in America in 1982, they were quite popular in San Francisco. Billboard magazine listed The Angels [The were called Angel City in the USA] Portland shows as grossing \$46,873, a result that put them in the same league as Black Sabbath, who were touring the Northwest during the same period. Seattle followed, the underground scene in Seattle was percolating into what became the grunge movement.²³⁰

Angel City's performances left an indelible mark on some of the future players. Rick Brewster's dark lyrics of alienation and angst gouged from the back alleys, shoot-up dens and brothels of Sydney's Kings Cross shared much of the narrative style of the young Seattle songwriters. In the years following, Angel City would be mentioned by prominent Seattle musicians as being an early influence. A fourteen year old Dave Grohl,²³¹ attended one of the Paramount gigs with his father, and on Pearl Jam's 2009 Australian tour guitarist Mike Creedy told journo Kathy

²²⁶ Gary Anderson et al., "Nice Boys," in *G N' R Lies* (West Hollywood: Geffen Records, 1986).
https://www.youtube.com/watch?v=tpMzXf_FoE4.

²²⁷ Angus Young, Bon Scott, and Malcolm Young, "Whole Lotta Rosie," in *Let There Be Rock* (Sydney: Atlantic, 1977). <https://www.youtube.com/watch?v=Z62MX8phKfk>.

²²⁸ Bon Scott, Angus Young, and Malcolm Young, "Riff Raff," in *Powerage* (Atlantic, 1978).
<https://youtu.be/ErXbMB9R5-0>.

²²⁹ Music, "Guns n' Roses - The Bastard Sons of Aussie Pub Rock?."

²³⁰ Bob Yates, Rick Brewster, and John Brewster, "Back in the USA," in *The Angels* (North Sydney, NSW: Penguin Random House, 2017).183

²³¹ Dave Grohl is an American musician. He is the founder of the rock band Foo Fighters, for which he is the lead singer, guitarist, and principal songwriter. Prior to forming Foo Fighters, he was the drummer of Seattle rock band Nirvana from 1990 to 1994.

McCabe in a *Daily Telegraph* interview, 'I grew up on *No Exit* and *Night Attack* and covering *No Secrets*. That is the Australian music that meant so much to me and my friends.²³²

The impact of Australian pub rock and Australian culture, which was written about in The Angels and AC/DC songs and expressed as the Australian pub rock sound, is noted by Yates as having an impact on the Los Angeles (LA) and Seattle music scenes during the 1980s. Both the LA metal scene and the Seattle grunge scene were notably influenced in some degree by bands which had their origins in Adelaide, Melbourne and Sydney during the 1970s.

The 1973 album *Sabbath Bloody Sabbath*,²³³ the fifth studio album by the band from Aston, Birmingham, UK, portrayed the similar socio-economic circumstances as that of Australian pub rock bands of the same era. Lead singer Ozzy Osbourne's reflection on Aston was that:

Birmingham wasn't and isn't a very rich area. It was rather dreadful and everybody in my family worked in factories, really mindless jobs that were physically exhausting. My father, my mother, my sisters, they all worked in factories in Birmingham and my dad thought I should become a tradesman to get a chance to better myself, get away from the factories.²³⁴

Living conditions for many in the UK and Australia hadn't changed much from the mid-1950s. A common thread linking Gary 'Angry' Anderson, Jimmy Barnes, John Swan, Bon Scott, and Doc Neeson was their abusive childhood homelife. In Karen Dewey's biography 'Scarred for Life', Angry Anderson tells of a 'sexually, physically and mentally abused child who broke the brutal family pattern to become a besotted, devoted father of four'.²³⁵ John 'Ozzy' Osbourne from Aston, was having a similar experience in 1962 with school not offering much respite. A young Osbourne, ill-equipped to coping with the misery of those

²³² Yates, Brewster, and Brewster, "Back in the USA." 184

²³³ Tommy Iommi et al., "Sabbath Bloody Sabbath," in *Sabbath Bloody Sabbath* (London: Vertigo Records, 1973).

²³⁴ Joel McIver, *Sabbath Bloody Sabbath* (London: Omnibus Press, 2014). 31

²³⁵ Karen Dewey, *Angry: Scarred for Life* (Sydney: Ironbark, Pan Macmillan Australia 1994, 1994), Biography.

students around him, was forever the class clown, committed to entertaining, tried to hang himself. His thoughts were 'if I'm gonna die, I'll let go of the rope and I'll be ok'. When his father Jack Osbourne came outside and caught him doing it, a young Osbourne was badly beaten. Like many fathers of his generation, he believed in firm discipline and enforced it physically on his children.²³⁶

Jimmy Barnes explains that the building blocks of his life were never that strong. He couldn't leave his childhood behind; it was too painful to forget. So, he built a life around the mess that he was left with, reflecting upon the damage that a broken home and broken heart can bring and the impact that a childhood like that can have on a man.²³⁷

The introduction of six o'clock closing, exacerbated the enactment of male power, steeped in decidedly adult masculine traditions, which were a symptom of the oppression of the working-class masses, barely recognised but such a large part of home life experienced by many.²³⁸ The genesis beyond the post six o'clock swill began when the Dunstan Labor government extended hotel trading hours in 1969. This ethnography of the fascinating Adelaide music scene that exploded during the 1970s and 1980s when work was abundant, was long before computers and mobile phones and were distractions.

Was the youthful escapism to flee the post-war industrial madness affecting these parents, the birthplace of the necessary motivation for a parallel sense of isolation and escapism for the sake of creativity? To answer this question the following sub-chapter investigates how creative the musicians were and what the musical influences during the beginning of the pub rock movement in Australia.

²³⁶ McIver, *Sabbath Bloody Sabbath*.7

²³⁷ Barnes, *Working Class Man*. xv

²³⁸Paul Oldham, "'Suck more piss': how the confluence of key Melbourne-based audiences, musicians, and iconic scene spaces informed the Oz rock identity," *Perfect Beat* 14, no. 2 (2014), accessed 29th August 2021 <https://doi.org/10.1558/prbt.v14i2.120>.

3.3 The Late 1960s — Youthful Cultural Resistance

In the late 1960s, there was a youthful cultural resistance, filled with tension, friction, refusal and defiance, linked with changing counterculture. Melbourne musician and author Craig Horne writes in the introduction of *I'll Be Gone: Mike Rudd, Spectrum and How One Song Captured a Generation*:

The 1960's counterculture concept was imported from England and America; The Beatles were meditating in India and there were freak outs and sit-ins as students were seizing control of American universities. In the early 1970's young people wanted a simpler, sustainable, and more peaceful life, they didn't want to lead a charge against the Roman empire, all they wanted to do was find a more hospitable place in which to live, a place free of materialism, bad medicine and crazed violence. They wanted to find a new place for themselves where they were free to pursue artistic, intellectual, humanitarian, and ecological concerns. A quiet revolution made available for social engagement, political participation, and sustainable living.²³⁹

The development of the author's musical tastes began at a young age, while listening at home to music spun on his humble HMV record player by his teenage sisters and their friends. To be watching, listening, and enjoying their youthful enthusiasm, freedom and joy, set me on a lifelong exploration and love of all music. My parents taught Sunday School at Brighton Methodist Church, and on Sunday evenings after church, the youth group coffee hour, as it was called then, was often at home and the early memories were of listening to new albums and tracks from English bands brought over by 'the music enthusiasts' to critique, indulge and enjoy. The lounge room was filled with music by:

- The Beatles from Liverpool, their humour expressed in 'Drive my Car' from 'Rubber Soul'²⁴⁰ and the classical tones of 'Eleanor Rigby' from 'Revolver'²⁴¹

²³⁹ Horne, *I'll Be Gone: Mike Rudd, Spectrum and how one song captured a generation*. 15

²⁴⁰ John Lennon and Paul McCartney, "Drive My Car," in *Rubber Soul* (London: Parlophone Records, 1965). <https://www.thebeatles.com/album/rubber-soul>.

²⁴¹ John Lennon and Paul McCartney, "Eleanor Rigby," in *Revolver* (London: Parlophone Records, 1966). <https://www.thebeatles.com/album/revolver>.

- The Rolling Stones from London, with Jagger's first-person narrative of the devil in 'Sympathy for the Devil' on *Beggars Banquet*,²⁴² and the spacey and haunting tones of 'Gimme Shelter' from *Let it Bleed*.²⁴³
- Deep Purple from Hertford, Hertfordshire with the cover of Joe South's 'Hush' on *Shades of Deep Purple*,²⁴⁴ and the progressive musical metaphor of songs inspired by ancient literature 'Listen, Learn, Read on' from the interestingly titled *The Book of Taliesyn*.²⁴⁵
- Led Zeppelin, the intriguing new 'super band' whose mighty drumming protégé John Bonham inspired the 8-year-old author with his ground-breaking rhythmic genius on 'Good Times, Bad Times' and the slow blues feel of 'Dazed and Confused'.²⁴⁶
- Jethro Tull from Blackpool, Lancashire with the aptly titled 'My Sunday Feeling' from the album *This Was*²⁴⁷ and of course
- The Who from Shepherd's Bush with the angst-filled spirit of 'My Generation'.²⁴⁸

The latest-released American albums that found their way to our home were mainly by the Los Angeles-based singer, guitarist and composer, Frank Zappa and his band The

²⁴² Mick Jagger and Keith Richards, "Sympathy for the Devil," in *Beggars Banquet* (London, 10 June 1968 1968). https://en.wikipedia.org/wiki/Sympathy_for_the_Devil.

²⁴³ Mick Jagger and Keith Richards, "Gimme Shelter," in *Let it Bleed* (London: Decca, November 1968 1969). https://en.wikipedia.org/wiki/Let_It_Bleed#Track_listing.

²⁴⁴ Joe South, "Hush," in *Shades of Deep Purple* (London: Parlophone, 21 April 1968 1968). https://www.youtube.com/watch?v=_4QBhC1uCP4.

²⁴⁵ Ritchie Blackmore et al., "Listen, Learn, Read On," in *The Book of Taliesyn* (London: Harvest/EMI, October 1968). <https://www.youtube.com/watch?v=uYZaXo4jOu0>.

²⁴⁶ Jimmy Page et al., "Good Times Bad Times," in *Led Zeppelin* (London: Atlantic Records, October 1968). <https://www.youtube.com/watch?v=TA9Rec1qAFQ>.

²⁴⁷ Ian Anderson et al., "My Sunday Feeling," in *This Was* (London: Parlophone Records, 1968). <http://jethrotull.com/this-was/>.

²⁴⁸ Pete Townshend, "My Generation," in *My Generation* (London: Brunswick UK 29th October 1965 1965). <https://www.youtube.com/watch?v=MgJ9K7cPRKk>.

Mothers of Invention, who were notable for the interesting double bass-drum playing in the song ‘Absolutely Free’ from the album *We’re Only In It For The Money*,²⁴⁹ and ‘Call Any Vegetable’ from the amazingly creative and experimental album *Absolutely Free*.²⁵⁰ These songs are permanently etched in my musical psyche, and were the beginnings of my musical roots. My youth group was always playing the local Australian artists:

- Fraternity, with their number one single in 1971, ‘Seasons of Change’²⁵¹ and the semi classical number, ‘Raglan’s Folly’²⁵² which tells the story of The Charge of the Light Brigade.²⁵³
- The Zoot, with their hard rock version of The Beatles ‘Eleanor Rigby’ (Figure 24),²⁵⁴ on which all the guitar riffs were written by Rick Springfield and were very heavy and overdriven,²⁵⁵ and the rhythm of the drum parts of Rick Brewers’ were stylistically very hard rock and heavily syncopated. These hard rock beginnings from

²⁴⁹ Frank Zappa, “Absolutely Free,” in *We’re Only In It For The Money* (Los Angeles: Verve, March 4th 1968) 1967

²⁵⁰ Frank Zappa, "Call Any Vegetable," in *Absolutely Free* (Los Angeles: Verve, May 26th 1967). <https://www.youtube.com/watch?v=ISx3kOxo7JU>.

²⁵¹ Neale Johns and John Robinson, "Seasons of Change," in *Livestock* (Adelaide, South Australia: Sweet Peach, 1971). <https://www.youtube.com/watch?v=hZY2nl2CwLc>.

²⁵² Bon Scott and Mick Jurd, "Raglan’s Folly," in *Livestock* (Adelaide, South Australia: Sweet Peach, 1971). <https://www.youtube.com/watch?v=GVWfVY5ScRc>.

²⁵³ John Bisset from Go-Set Magazine 5th February 1971, notes that ‘it’s the story wrapped around The Charge of the Light Brigade. A cantering starts it off and then their music takes you into the soldiers setting up camp. They set out the next day, into the greatest battle farce of all time. The music climaxes head on and then makes you feel as though you’re one of the battered few trudging back through the smoke, bloody and falling apart. The music shrieks to a halt, and you see death’. Victor Marshall, *Fraternity*, (Brolga Publishing, Torquay, 2021) 134.

²⁵⁴ John Lennon and Paul McCartney, "Eleanor Rigby, performed by The Zoot," in *Zoot Out* (Melbourne: Columbia, 1970). <https://www.youtube.com/watch?v=iptr7i7sFkM>.

²⁵⁵ Peter Millen, *Rockin’ in the City of Churches: A History of Recorded Pop Music in Adelaide in the 1960s* (Torquay, Vic: Brolga Publishing, 2020).378

Adelaide were even more evident but now influenced by Sydney guitarist Rick Springfield on the singles flip side 'Turn Your Head'.²⁵⁶

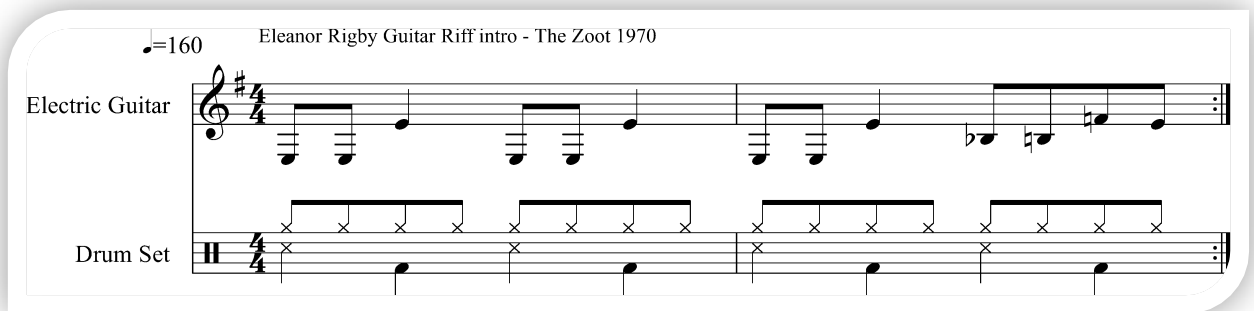


Figure 24, *Eleanor Rigby* – *The Zoot* 1970.

- The Twilights, 'Needle in a Haystack'²⁵⁷ with crunching guitars and great harmonies, was more vocal pop music as compared to The Masters Apprentices heaviness with 'Turn Up Your Radio',²⁵⁸ and '5.10 Man'.²⁵⁹
- Buffalo Drive with Rod Boucher and Dave Jackson (Brighton Methodist Church minister's son) in their song 'Life's Been Good to Me',²⁶⁰ featured folk and country influenced sounds of the accordion and banjo. Their music was always played during these evening gatherings, but not as frequently as that of the overseas artists.

²⁵⁶ Rick Springfield, "Turn Your Head," in *Zoot Out* (Columbia Records, 1971).

<https://www.youtube.com/watch?v=5zhgu5z9tfc>.

²⁵⁷ Norman Whitfield and William Stevenson, "The Twilights - Needle in a Haystack," (UMG (on behalf of Universal Music Australia Pty.Ltd.); LatinAutor - -SonyATV, 1966).

<https://www.youtube.com/watch?v=37BBmRnJnwY>.

²⁵⁸ Doug Ford and Jim Keays, "Turn up your Radio," (Melbourne: Columbia, 1970).

<https://www.youtube.com/watch?v=1POR4H0gJss>.

²⁵⁹ Doug Ford and Jim Keays, "5:10 Man," in *Masterpeice* (Sydney: Columbia, 1969).

<https://www.youtube.com/watch?v=2u7BEjAhJ7g>.

²⁶⁰ Rod Boucher, "Life's Been Good To Me," (Sydney: Polydor, 1972).

https://www.youtube.com/watch?v=0IuaDuv3_qc.

3.4 The Politics — South Australia’s non-conformist and liberal traditions, a privilege or problem?

Inspired by Lucy Taksa’s term ‘threads of a tradition of resistance and struggle’, through my own heritage, in order to challenge the conservative representation of Australia’s music history, I will begin by validating the ongoing struggle of pub rock musicians against the hard-won gains or small victories of the independent underground music scene. Through a broad assessment and basic political analysis, I have discovered threads of relevance throughout Taksa’s journal, *Labor History and Public History in Australia*. Taksa speculates that ‘the Whitlam government’s funding support for Australian culture influenced changes in the landscape of the Arts and Music. Grants were obtained for cultural projects undertaken by the Trade Unions and artists’.²⁶¹

In 1962 the Australian Society of Labor History, Australia’s old left historians, had an appreciation of the value of working-class culture. Taksa’s includes Robert’s suggestion that ‘a close link had developed over the preceding decades between them and the folk song collectors who shared the same commitment to Marxism and radical nationalism.’²⁶² The affinity for describing the experiences of cultural timelines is a common societal theme expressed in Cold Chisel’s ‘One Long Day’,²⁶³ The Angel’s ‘Take a Long Line’ or Virgin Soldiers ‘Watching the World’. British scholar Tim Wall from Birmingham University states that ‘Folk music celebrated the ideals of populism, which venerates the independence of the individual, celebrates the value of the ordinary person, and expresses a belief in the possibility of greatness or fame for everyone’.²⁶⁴ By using this description of the term folk music, I propose that pub rock is a derivative of folk music with similar values and traits that

²⁶¹ Lucy Taksa, “Labor History and Public History in Australia: Allies of Uneasy Bedfellows?” *International Labor and Working-Class History* (Cambridge, Cambridge University Press, 2009)

²⁶² Alan Roberts, “The Development of Australian Oral History, 1798–1984,” *Oral History Association of Australia Journal* 7 (1985): 11; Edgar Waters, “Industrial Folk Song,” *Labour History* 7 (1964): 59.

²⁶³ Don Walker, “One Long Day” in *Cold Chisel* (Sydney: Atlantic Records 1978)

²⁶⁴ Tim Wall, “Musical and Cultural Repertoires,” in *Studying Popular Music Culture* (London: Sage Publishing, 2003; reprint, 2013). 37

celebrates the value of the ordinary person and expresses belief in the possibility of fame and fortune for everyone. The development of pub rock as an art form is the product of community music-making as a way of articulating a new Australian identity.

Is it possible to argue that folk music could be the vital foundational element that added to the uniqueness of the South Australian sound and its creators' musical approach? Taksa states that 'Labor history and public history are fundamentally at odds as a result of different political and economic imperatives and the recognition given workers' collective traditions.'²⁶⁵ This sentiment could be argued to have a similar bearing on the mainstream popularity of Adelaide's music scene during the 1960s and 1970s and how it was at odds with the rest of Australia and the inclusion, or lack of it, in mainstream popularity.

Up until the 1990s, South Australia's cultural intervention differed historically from the other states. First, by its provision of more generous per capita support and second, by its creation of several cultural statutory authorities, resulting in more government intervention and control.²⁶⁶ In the Macleay report, Caust recommended that:

A major shift of government priorities, suggesting that government support should be conditional on the incidental benefits the Arts provided, rather than based on the intrinsic value of the Arts themselves. These ideas were further developed in the first national cultural Arts policy strategy promoted by a federal Labor Government in 1994. This cultural policy was also an economic policy. Culture creates wealth. Broadly defined, our culture industries generate thirteen billion dollars a year. Culture employs around three hundred thousand Australians in related industries.²⁶⁷

²⁶⁵ Lucy Taksa, "Labor History and Public History in Australia: Allies or Uneasy Bedfellows?," *International Labor and Working Class History* 76, no. 1 (2009), <https://doi.org/http://dx.doi.org/10.1017/S014754790999010X>.

²⁶⁶ Caust, "Privilege or Problem: The Distinct Role of Government in Arts Development in South Australia."15

²⁶⁷ Jo Caust, 35

3.5 Industrialisation and the Dunstan Legacy

Between 1954 and 1966 the population of the northern Adelaide plains, incorporating the Elizabeth and Salisbury areas, increased almost ten-fold to 68,711.²⁶⁸ There was a shortage of housing in most Australian cities, but British migrants could secure employment and a home in Elizabeth within a couple of weeks of arrival, which many preferred to being accommodated in a hostel for months at a time.

The South Australian Housing Trust²⁶⁹ actively recruited such migrants and, through an office it established in London, ran the Migrant House Purchasing Scheme which attracted many British residents to Australia. By 1966, British-born migrants constituted 44.5% of Elizabeth's population, making it one of the most 'British' residential areas in Australia.²⁷⁰

The deep-rooted reasons for the moderation of the Labor movement were fostered by the insecurity due to the depression and the failure of the unions to alleviate the plight of the workers. It saw the state's system of compulsory arbitration to resolve disputes outside of the courts and the corporate sector's encouragement of labour compliance by making strategic concessions regarding wages and conditions, as positive steps to a more equitable work environment. The religious and ideological orientation of the South Australian workforce, composed of a high number of moderate-minded Methodists and Non-Conformists and a relatively smaller number of traditionally more militant Irish Catholics compared to the other states cannot be overlooked.²⁷¹

²⁶⁸ Sendziuk and Foster, *A History of South Australia*.

²⁶⁹ The South Australian Housing Trust (SAHT) is an independent statutory authority originally established by the Government of South Australia responsible for providing low-cost rental housing to working people and their families, as a means of supporting industrial development in the state prior to World War II. Following the end of the war its role expanded to become a large-scale developer and public housing authority, but since the 1980s this has been curtailed.

²⁷⁰ Amelia Redmond quoted in City of Playford, *Migrant Heritage Places in Australia: City of Playford (Elizabeth District)*, Adelaide: Australian Heritage Commission and City of Playford, 1997, pp.100-2

²⁷¹ Paul Sendziuk, pp141

World War II had made possible a scale of industrial development and income generation that would otherwise have been impossible. South Australia matched the eastern states' rising standards of living, industrialisation, and modernisation, at a time when high Commonwealth-set tariffs protected industries and jobs; Commonwealth-provided welfare initiatives rewarded service and enhanced the purchasing power of the poor, and conspicuous consumption became a way of life.

Don Dunstan's vision of the Arts as a way of improving the economic situation of the state, saw the Arts in South Australia grow dramatically in the 1970s and 1980s. The changing face of social policy during the 1970s and the state Labor Government's Arts policies during the Dunstan-led years, were not viewed positively by the Opposition's stance as was evident in the official campaign from 18 October, 1982.

In his opening speech, the Liberal party leader, David Tonkin drew on the conventional wisdoms of a party in possible trouble while stating, 'What we cannot afford in these very difficult times are extreme policies, experiments or extravagance. What we need is stability, continuity, and certainty.'²⁷²

Campaign press advertisements presumably paid for by individuals who did not identify themselves as from any political party, set the tone in one full-page advertisement claiming to be 'on behalf of every South Australian who wants to retain a stable, responsible, business-oriented government'²⁷³ in *The News*, 19 October 1982.

Who says Tonk's Government hasn't achieved much? During our recent decade of Labor Socialist 'enlightenment'... We were subject to ten years of Pink Shorts, Poetry and Prima Donnas... It took Labor-Socialist 10 years to send South Australia down the gurgler. It's going to take Tonks more than 3 years to pull it out!²⁷⁴

²⁷² Dean Jaensch, "The 1982 South Australian Election," *The News* (Adelaide) 1982, <https://www.tandfonline.com/doi/abs/10.1080/00323268308401880>.

²⁷³ Jaensch, "The 1982 South Australian Election."

²⁷⁴ Jaensch, "The 1982 South Australian Election."

This business-orientated government strategy advertisement seemingly backfired on the Liberal Government's election campaign in 1982, as the newly led Bannon Labor party won that election, albeit by Bannon's own courting of the Adelaide business establishment during Labour's three years in Opposition.²⁷⁵

The election in 1992 resulted in a change of government with Lyn Arnold becoming the Liberal Premier. Did the party's policy for privatising cultural entities eventually take its toll on Dunstan's Arts initiatives? The statutory authority of the Dunstan government had ensured their survival. Was this now affected by privatisation?

To survive, musicians adapted from post-industrialism to a technological existence or fell, if not temporarily, by the wayside. The professional musician's business scene was no longer solely analogously controlled by managers, booking agents, record companies or punters (music fans). The local venues that once operated in the birthplace of Adelaide's rock music culture centred around the northern suburbs, then spread to the eastern and primarily western suburbs, finally spreading to the smaller venues in the southern suburbs. The once thriving music industry that saw live music performed most weeknights, started to close down. The larger spaces once used on a weekly basis were reduced in size. The larger-than-life complex drum kits, extravagant lighting, stage effects and sound reinforcement gear, could no longer fit into these smaller spaces. Once used to stage credible band performances as community events, gigs were reduced at the local level to tiny stages (if at all) or stuffed into some remote corner of the pub. Offering acoustic presentations, through small vocal public address (P.A.) systems, bands were now fighting for the attention (once again) of the patrons who were being distracted or 'entertained' by large scale multiple television screens visually bombarding them with sports, news and sometimes music television, while partaking in all you can eat buffets. Musicians today, have more often than not been relegated to a mild tolerable annoyance in the corner of the pub.

²⁷⁵ Caust, "Privilege or Problem: The Distinct Role of Government in Arts Development in South Australia."

Chapter 4: Becoming musicians—Developing musical identity

‘So, if you can play, understand, and listen to music at the same time, then you become a musician’. Mark Meyer- (Richard Clapton, Mark Gillespie, Renee Geyer, Moving Pictures)

Becoming a musician, requires a sense of social identity before developing a sense of musical identity. What are the steps within this process?

The chart below, is a visual model explaining what I have observed as being the stages in the development of musicians and bands.

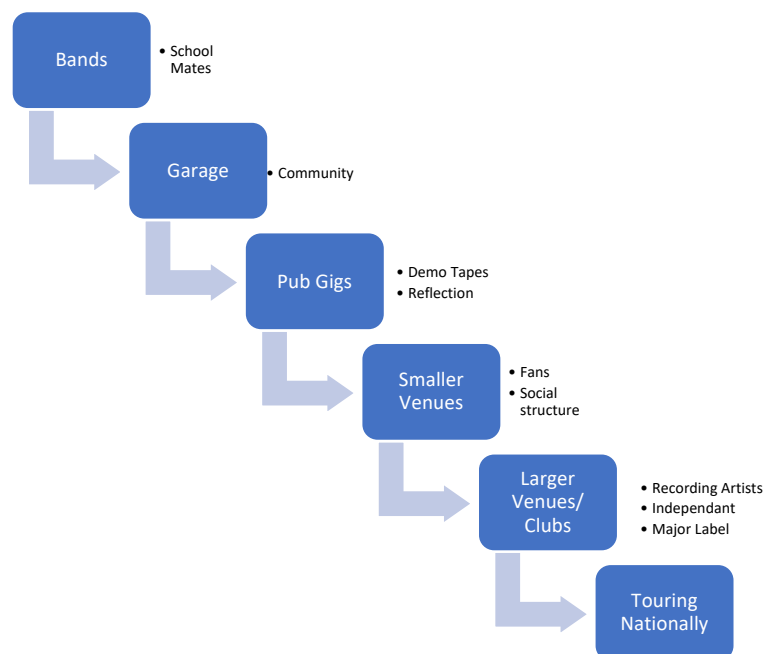


Table 5. Stages of band development

From this table we can see that the stages of development have notable levels, and progressing to the next level takes time and effort to maintain a career as either an amateur, part-time or full-time musician. It would seem that a musician could be coerced into music-making by external influences. — such as school and community.

Then they could be defined as a musician—one who plays music in a band.

When do you then choose to become a performing musician? When you can perform in public successfully and continue to follow that path in public performance.

From community halls to pub gigs, then on to larger venues, musicians progress through a complex social structure, obtaining an audience and gaining respect from musical peers. This then moves to the next level which includes the recording process, gaining independent of major label acceptance and touring nationally.

It is important to define what it is to be a musician at the level of either amateur, hobbyist, or professional musician. In the process of becoming a musician, do musicians already have a sense of social identity before they are developing a sense of musical identity?

Here we begin to explore the definition of the term musician and explain the connections we can make between social connections and musical activity.

4.1 How is the term musician defined?

The definition of a musician in music psychology: A literature review and the six-year rule,²⁷⁶ gave a brief and general consensus of ninety-five research papers, which investigated relationships of any sort connected with a musician-like category. For example, comparing musically trained versus non-musically trained people. Zhang, Susino, McPherson and Schubert used a wide variety of musical criteria to define musicians including the years of music training and years of music lessons. As Zhang states, ‘According to Susan Hallam’s definition in *Psychology of music: Twenty-first century conceptions of musical ability*, ... the most conventional view of a musician is someone who has the ability to play a musical instrument’.²⁷⁷

²⁷⁶ J. Diana Zhang et al. "The definition of a musician in music psychology: A literature review and the six-year rule." *Psychology of Music* 48, no. 3. (2020): 389-409, accessed 15th December 2021, <https://doi.org/10.1177/0305735618804038>. <https://journals.sagepub.com/doi/abs/10.1177/0305735618804038>.

²⁷⁷ Susan Hallam, "21st century conceptions of musical ability," *Psychology of Music* 38, no. 3 (2010), <https://doi.org/10.1177/0305735609351922>, <https://journals.sagepub.com/doi/abs/10.1177/0305735609351922>.

John Sloboda adds, 'Thus, it is generally accepted that the acquisition of such skills normally originates from some form of teaching and/or learning process. Sloboda mentions in his abstract for *The Musical Mind in Context: Culture and Biology* that, 'The universality of music suggests that music has evolved to serve specific psychological functions.'²⁷⁸

I propose that this relates back to the feelings of connection and community. The music making process helps fulfil our need to belong to something. Thus, the learning process is experimental, or trial and error,²⁷⁹ as opposed to functional.²⁸⁰

The processes by which musical identity is formed are examined in this section. Using my case studies, I examine how they learnt their skills and acquired musical knowledge. To use examples from Sloboda, this explanation will, in part, touch on the surface of the scientific approach from the discipline of psychology, which stands midway between the 'physical' sciences such as biology and physiology, and the 'social' sciences such as sociology and anthropology. The formation of identity can be extracted through the many complex learning patterns utilised during this process.

²⁷⁸ John A. Sloboda, "The musical mind in context: culture and biology," *The Musical Mind: Cognitive Psychology of Music* (London: Oxford University Press, 2008) Accessed, <https://oxford-universitypressscholarship-com.proxy.library.adelaide.edu.au/view/10.1093/acprof:oso/9780198521280.001.0001/acprof-9780198521280-chapter-7>.

²⁷⁹ Edward L. Thorndike, *The measurement of intelligence* (New York: Bureau of Publications, Teacher's College, Columbia University, 1926).

²⁸⁰ This dilemma has plagued me for years, the struggle of learning via a stereotypical method that has been mass produced can be a difficult wave to dive under. The advantages of the trial-and-error model, are learning through self-discovery; being a more individual experience as opposed to the cookie cutter model. Expanding on the trial-and-error model helps, during specific experiences, to discover the emotions released which can then be expressed in individual ways. The choice is to be either over analytical, critical and academic in approach, or satisfied with the ethereal (extremely delicate and light in a way that seems not to be of this world) type of progress. Knowing that time has been spent exploring and expanding one's musicality in unmeasurable ways could be accepted as an alternate path of learning.

Is there a point when one chooses to become a musician, or is one coerced into the realm of music making by external influences? There is a case in point regarding the Australian culture of pub rock and how it has a global influence. The example here is from Lars Frederickson from the LA punk hardcore band Rancid. He states that, 'I mean that Rose Tattoo is also like a big influence [on Rancid] and not a lot of people knew about [them] you know'.²⁸¹ I argue that the formation of cultural identity presented by Lozon as the 'uses and gratification theory' is a commonality that youth and music participants share the world over. From The Hurricanes John Bywaters, Cold Chisel's Jimmy Barnes in Adelaide, to Rose Tattoo's Gary 'Angry' Anderson in Melbourne, then Rancid's Lars Frederickson from Los Angeles, they all had a desire to escape violence and the music community provided a coping mechanism to deal with those negative emotions.

Music can be used both positively and negatively by individuals and society for a variety of reasons. The "uses and gratification" theory asserted that an interaction occurred between individual and societal needs and the media in an attempt to satisfy desires; those desires included personal and cultural identity formation, coping mechanisms to assuage negative emotions, the desire to be more active, and the desire for amusement.²⁸²

Discovering, refining and then processing the elements extracted from these interviews, provides the basis for the topics discussed in this thesis. The interviews dig into essentially seven main areas; they are noted in the highlighted bullet points listed below.

- Country of origin, which defines the cultural characteristic of the participant
- Discovery of music through community
- Schooling and the experience

²⁸¹ Lars Frederickson, "Lars Frederickson (Rancid)," interview by Colin Young and Bo Lueders, *Hardlore: Stories from Tour*, 2023, <https://open.spotify.com/episode/6lqSvtUJ3NjtW2ccvM0rA4?si=ptZcylR2RE-rLsoiVE0Fqw&nd=1.11'10>"

²⁸² Jeffrey Lozon and Moshe Bensimon, "Music misuse: A review of the personal and collective roles of "problem music"," *Aggression and Violent Behavior* 19, no. 3 (2014/05/01/ 2014), <https://doi.org/https://doi.org/10.1016/j.avb.2014.04.003>, <https://www.sciencedirect.com/science/article/pii/S1359178914000299>.

- Working in the industry, music business
- Point of view regarding the beginning of pub rock music
- Teachers, education and mentors
- The importance of Australian popular music history and its educational value

Formal and informal learning are incapable or resistant to bending (rigid dichotomy). In the formative years, learning encompasses both science and mysticism. Musicians have very strong opinions about the combination of the two. Whatever the learning process, master drummer and educator Neil Peart noted that Patrick Moraz put it best; ‘all the technique in the world is still only a method of translating your emotions’.²⁸³

Boucher has an interesting view on learning. In relation to the question ‘How did Adelaide’s musicians learn their skills and acquire their knowledge?’ he believes it wasn’t through the teaching of musicianship at school. Boucher’s mystical explanation is that he does not believe you can teach music as music.

All the best players that I know, it’s just a gift that you have, you’ve got it in you. It does not matter how much you try to teach someone to play like Al Jackson Junior, some people just cannot do it, they haven’t got rhythm or an understanding of tone. If you’re talking about piano type music, written music and the musicians that play it, well that’s something different.

The argument concerning science and mysticism can be divided into two categories, that contain functionality,

1. The structured approach of ‘trained musicians’ who have taken music lessons and can play a musical instrument,
2. The ethereal approach of playing musicians who have not necessarily taken music lessons and can play a musical instrument.

²⁸³ Cheech Iero, "The First MD Cover Story: Neil Peart Modern Drummer April-May 1980," in *Modern Drummer Legends: Rush’s Neil Peart*, ed. Ron Spagnardi (East Hanover NJ: Modern Drummer Publications, 2020).

When we categorise musicians, it can be limiting. In the conservatoire environment the musical expertise criteria is usually that of trained musicians defined by musical skill, versus the untrained musicians. As explained by Zhang, ‘musical expertise criteria, being a musician is a socially and culturally defined construct.’²⁸⁴ Berger’s reflection here is quite philosophical:

Upon reflection, I expost a loose theory that we are vessels that carry our own unique sound, channeling the forces of the universe through our chosen instrument for whatever purpose is required of us, in this endless timeline of space.²⁸⁵

As an example of the mysticism outlined above in Berger’s statement, the following excerpt from my diary notes documents the processes often discussed by untrained musicians regarding their own development. Stephen Williamson, the lead vocalist and lyric writer of Virgin Soldiers discusses the Aussie sounds and vocal styles of Doc Neeson, Bon Scott, Brian Johnson and Jimmy Barnes and the way these iconic singers shaped the sound of Australian music. The mystery surrounding how they achieved that style is largely undocumented and the study into their technical approach is in Williamson’s case quite a personal and disciplined undertaking. Another important point discussed was the progression of guitar sounds, the tone, and playing approach which is essential knowledge for understanding how the styles evolved from the pub rock bands AC/DC, Billy Thorpe, Rose Tattoo, The Angels, Virgin Soldiers to Cold Chisel, Australian Crawl and Richard Clapton, Misex, The Modes and F A B and how they were all unique. The tableau of rehearsal room workouts, studio sessions, lounge room jam sessions, the deep multilayered reflection within the sound they wish to produce was then realised at live gigs and the artifacts within these examples are synchronic.

From George Young and Harry Vanda’s conceptual design for AC/DC, Young’s brothers, guitarists Angus and Malcolm joined with drummer Phil Rudd, previously from

²⁸⁴ Zhang et al., "The definition of a musician in music psychology: A literature review and the six-year rule."

²⁸⁵ Harris M. Berger, "Conclusion: The Scope of Ethnomusicology," in *Metal, Rock, and Jazz: Perception and the Phenomenology of Musical Experience* (Hanover, NH: Wesleyan University Press, 1999). 295

Buster Brown and developed a combination of lyrical sentiment and rhythmic power. The importance of 'feel', whatever the instrument or situation, and the pitches, rhythms and forms of the music containing ethereal details, cannot be understated.²⁸⁶ This led to the simplistic power and ownership of local boys Doc Neeson and the Brewster brothers from The Angels of what I call the Virgin Soldiers style of 'chunka, chunka' guitar grinding, this style and sound referred to by Rick Brewster as 'nic nics'.²⁸⁷ This guitar style differed to Ian Moss's grounded Australian country sound, mixed with pure Chicago based soul, and interpreted into our version of local blues music. As Gordon observes, 'This generational bleed of sounds and rhythms are all interrelated in synchronic time. Through audiation we translate sounds in our mind and give them meaning.'²⁸⁸ Nobel also states that:

Education also tends to create primary and shadow selves. Any aspect that was encouraged and praised through school or university would tend to become self-meaning, it would become who we think we actually are.²⁸⁹

Vanessa Tomlinson informed us that we can view identity as 'The Universe in which I exist' as an 'artist' from the basis of amateurism to the professional that actually have created a body of work to help discover that which is their identity.²⁹⁰

What do we create when we teach, and what resources resonate with us? The choices we make to use what feels right for demonstrating musical examples we feel are important, compared with what is necessary to tick the curriculum boxes of the needs of formal institutionalised education are disparate.

²⁸⁶ Green et al., *How Popular Musicians Learn : A Way Ahead for Music Education*.

²⁸⁷ "The Angels - 'Face to Face' 40th Anniversary -Episode 1 -The History," (Australia: Punwin Productions, 4th May 2018). <https://www.youtube.com/watch?v=zLUeCY0y0us>.

²⁸⁸ Edwin E. Gordon. *Learning Sequences in Music : A Contemporary Music Learning Theory (2012 Edition)*. Chicago: GIA Publications, 2018, accessed 6th August 2021. <http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=5306413>. 3

²⁸⁹ Steve Nobel. "Embracing our Shadow Selves." *Acension News*. (2021), accessed 2nd November 2021.

²⁹⁰ Vanessa Tomlinson. "Demystifying Artistic Research." 4th November 2021. (Online presentation in PG Seminar 2021), accessed 4th November 2021.

4.2 Academic deconstruction

Most of the participants in this research do not have or endorse formal academic qualifications in music. Rock journalist Clinton Walker's nudge at academic deconstruction is relevant and provides an alternate view within this body of work's autoethnographic approach. An awareness of Walker's journalistic point of view which has a specific lens of interpretation is unique to this research. The elements of traditional culture within community-learning become a focus, along with the folk culture of the word-of-mouth individual interpretation, which is most relevant in the field of phenomenology.

After all, one of the great beauties of music, of songs, is the extent to which they can transcend the literal, and I am happy to leave individual response or interpretation, or misinterpretation, if there is such a thing, to the realm of the individual. But I do think the practical realities of writing and selling songs, and the reception given to them, can be more illuminating than almost any amount of analysis. And certainly, dense semiotic deconstruction steeped in obfuscatory jargon, and the ideologically driven theory is something that I have rallied against.²⁹¹

Ivan Illich's suggests 'schooling and education are by no means synonymous, that one does not need to go to school to become educated and, conversely going to school does not necessarily give one an education,'²⁹² He implies that music seems to be a cultural learning experience. To expand upon Illich's suggestions, I propose that if we better understood how rock musicians learn perhaps, we could teach music students more effectively. In her book *How Popular Musicians Learn: A Way Ahead for Music Education*, Lucy Green intimates that 'popular musicians acquire some or all of their skills and knowledge informally, outside school or university, and with little help from trained instrumental teachers'.²⁹³ To further research these claims, I conducted interviews with carefully selected professional Australian

²⁹¹ Clinton Walker, "Prologue: The Tipping Point/Parable for Wooden Ears. Part One: (B.R.B) Before the Radio Ban) (1949-1969)," in *Suburban Songbook: Writing Hits in Post War/Pre-Countdown Australia* (Sydney: Golden Tone, 2021).

²⁹² Small, "Children as Consumers."

²⁹³ Green et al., *How Popular Musicians Learn : A Way Ahead for Music Education*.

musicians, where music education let these musicians down, and they found their own way beyond the school.

The interview process in this research is comprised of three parts. These interviews consisted of one informal recorded interview compiled into written text about the participants' passion for music.

The three parts consist of the following:

- The first part includes information from the participants about their shared experiences, their technical expertise in playing and performance and discusses concepts around their development as professional musicians from 1962 to 1994.
- The second part is a discussion about their primary musical influences. To what extent were the teachers, mentors, work associates (crew members, fans) managers and band mates important during this period?
- The third part discusses the effects of the significant contribution that they made to the Australian pub-rock genre.

The proposal by Green, Hawkins, Burns and Fripp 'that popular music has recently entered formal music education, and how a limited understanding of learning practices adopted by musicians and why so many popular musicians from this era turned away from music education, or how young popular musicians today are responding to it'.²⁹⁴

The participants in this research are from the same era,²⁹⁵ but different backgrounds, the public-school system, and the private school system. There is one other area, home schooling, which is included in the interview with Rod Boucher. The participants are from musical families and local communities, a common thread with the author.

Illich points out, not only is schooling essentially a commodity which a community buys on behalf of its younger members, but also the purveyors of that commodity find themselves in a monopoly situation. Its participants have no choice but to accept what is offered. Small

²⁹⁴ Green, "What is it to be musically educated?." i.

²⁹⁵ They are/were Adelaide and Melbourne musicians from the time of 1962 to 1994.

notes Illich's caution in regard to the lunatic right, 'his concern is with the revival of community responsibility, and his awareness of the de-schooling narrative on the schools' monopoly of education.'²⁹⁶

The rash and uncritical disestablishment of school could lead to a free-for-all in the production and consumption of more vulgar learning, acquired for immediate utility or eventual prestige. The discrediting of school-produced, complex curricular packages would be an empty victory if there were no simultaneous disavowal that the very idea that knowledge is more valuable because it comes in certified packages and is acquired from a mythological knowledge-stock controlled by professional guardians. I believe that only actual participation constitutes socially valuable learning, a participation by the learner in every stage of the learning process, including not only a free choice of what is to be learnt and how it is to be learnt but also a free determination by each learner of their own reason for living and learning – the part that their knowledge is to play in their life.²⁹⁷

This research indicates a differing perspective from Illich's as the educational and pedagogical analysis included indicates by not accepting what's offered and creating one's own path. This accentuates the belief in the informal educative process, taken from the following example where Green acknowledges the very beginnings of musical development by using the terms musical skills and knowledge. Green states:

Skills are often associated with motor control, such as the ability to play fast scales, whereas knowledge is connected with notions of understanding or acquaintance, such as appreciating in what ways psychedelia influenced the history of rock 'knowing a song'. But the notion of skills also includes the execution of purely mental acts of interpretation, such as recognizing chord progressions by ear or reading notation 'in the head'. Similarly, a covers band musicians' knowledge of a song, when put into music making, is the necessary condition of motor activity: without the knowledge, the song could not be played.²⁹⁸

²⁹⁶ Small, "Children as Consumers." 183

²⁹⁷ Ivan Illich, *After deschooling, what?*, ed. Ivan Illich et al. (New York: Harper & Row, 1973). 14

²⁹⁸ Green et al., *How Popular Musicians Learn : A Way Ahead for Music Education*. 21

Here I have followed Berger's model of data collection for musicological study.²⁹⁹ The data for the study was collected over one hundred and thirty-eight weeks of observation, detailed fieldwork, and more than thirty hours of interviews and seventy-two musical recordings.

Achieving what can be perceived as success in the music business necessitates overcoming many challenges, mostly by being adaptable, multi-skilled and versatile. Music Australia estimates that the Australian Music Industry contributes four to six billion dollars annually to the economy and arguably improves community and socio-economic issues.³⁰⁰

To attain its proper place among the advanced studies of today, musicology must achieve and affirm its own unit. Both the historical and the comparative musicologists should tackle the musical present in which they themselves exist, and no longer stand aside from it as mere spectators or attempt to ignore it. To connect the past with the present and to show how both lead into the future should be the main task of both historical and systematic work.³⁰¹

What do the everyday practices in the typical context of music making look like? Having lived in and experienced the development of this era's formation of pub rock subculture, my research has a subjective tendency. This necessitated, during the writing process, taking a step back from my own position. The memories of performances and historic recordings are influenced by what gigs, how many gigs, how many rehearsals, and where we began this process.

My first memories are of the Adelaide College of Music Drum and Trumpet Marching Band where I experienced my first real life mentors. They were my section leaders Steve and Larry Todd, who were instrumental in establishing high-quality standards of music

²⁹⁹ Berger, "An Introduction to Central Issues in Ethnomusicology and Folklore: Phenomenology and Practice Theory."

³⁰⁰ Roy Morgan. "National Contemporary Music Plan: Enquiry into the Australian Music Industry-submission 63." (2016), accessed 25th February 2021. <https://www.musicinaustralia.org.au/new-on-the-knowledge-base/>.

³⁰¹ Edward J. Dent. "The Historical Approach to Music." *The Musical Quarterly* 23, no. 1. (1937): 1-17, accessed September 26th 2021. <http://www.jstor.org.proxy.library.adelaide.edu.au/stable/738719>. 3

performance in the 1960s and to this day. The Gene Krupa drum method released in 1938,³⁰² was the method that was taught at the Adelaide College of Music in the drum scholarship program of which I was a recipient at the age of nine.

This book was one of the primary resources featured in the final dissertation for my Bachelor of Music (Honours) degree in 2018, in which I discuss the educational underpinning for most tutorial drumming texts which related to Krupa's fourteen key methods. The late 1960s music community in Adelaide was where the college enrolments grew from 1200 to 9900 and teaching staff from thirty-seven to four hundred during the 1960s and was very influential in Adelaide for big brass, woodwind, drum and banjo-mandolin.³⁰³ Many of these drummers were to experience the social dynamic of the local music scene and having the support of an affordable reputable educational facility of the Associated Music Colleges of Australia. I propose that this was the formation of a culture, beginning to influence a new era of education in a community that embraced and was training musicians since its showcase of 'on-parade' in 1939.

4.3 Making children consumers

The school packages of education, now branded as the Western system of essential learning, making children consumers (as Small points out via Illich's distinctions in his chapter on Children as Consumers')³⁰⁴ is a worrying concept.

The emotional exodus of self-expression, compromised artistic integrity, an industrial economic downturn, along with the internet culture of gaming, pay television, poker machines, social media and information technology, created a live music economic reduction during the 1990s, which influenced a new cyberculture which was changing the dynamics of culture and social

³⁰² Gene Krupa, *Drum Method* (New York NY: Robbins Music Cooperation, 1938).

³⁰³ AZ Adelaide. "Harry Green's Adelaide College of Music goes to higher scale: challenges Elder Conservatorium with low-cost tuition." *AdelaideAZ*. (2021), accessed 19th May 2021. <https://adelaideaz.com/articles/harry-green-takes-adelaide-college-of-music-to-higher-scale--competes-with-elder-conservatorium>.

³⁰⁴ Small, *Music, Society, Education*.183

relations in the twenty-first century.³⁰⁵

I make mention here that observations made about the changing way that pub rock musicians made a living and how it was approached during the 1980s and 1990s. Changes in technology combined with a cultural change towards consumerism are the socio-economic factors and that affected the progress of popular music through to the early 1990s. I propose that this transition of change began with Zappa's notion of the digital music revolution:

'Consumers like to consume music and now through digitization and marketing a new world of possibility has arrived.'³⁰⁶

When Zappa met with Tom Phillips and Archie McGill at Rothschild Venture capital, he proposed the working model of a compact disk (CD) as a replacement for the phonograph record but went even further with the idea of direct digital-to-digital transfer of music.³⁰⁷ He never would have imagined the free-for-all cyberworld of the music business now, or maybe he could have, after all it was Frank Zappa. I have followed his music and art since first hearing it in 1969.

The interview by Ken Micallef with Ian Paice in the October 2020 edition of *Modern Drummer*, is a wonderful insight on Deep Purple's success and compares their approach to achieving this with that of today's rock musicians.

You must approach it the same way we did. You're doing something with your pals because you're having fun. That's the only reason that kids get together and form a band, because they're having fun. The concept of it becoming something more, you cannot worry about that. We didn't. But there seems to be a whole generational thing against live music now. People are *watching* their music, not listening to it. And where are the new virtuosos? The idea of taking a solo is alien, so that's different today.

If you go chasing success, you're probably not going to get it. Success is one of those things

³⁰⁵ "Cyberculture: Society, Culture, and the Internet." *Gale Encyclopedia of E-Commerce* 1. 2nd ed. (2012): 163-66, Gale, accessed March 13th 2023.
<https://link.gale.com/apps/doc/CX4020800109/GVRL?u=adelaide&sid=bookmark-GVRL&xid=c9d65a5e>. 163

³⁰⁶ Zappa and Occhiogrosso, "Failure." 338

³⁰⁷ no date is referenced in 'Failure', in 1988 it was then cited 'as long forgotten past'

where you walk along the street, and it taps you on the shoulder. It's crept up behind you and there it is. If you go chasing it, you'll never be able to run fast enough.³⁰⁸

There was a unique set of circumstances, not just musical but socio-economic and political, that really created the environment in which pub rock flourished. There was also an absence of competing interests.

There were no video games – maybe the Atari, but at least not on the scale there is now, the Internet didn't exist except in the very rarefied atmosphere of the military and universities, and so the crowds tended to coalesce at music. Numbers swelled in accord with the fact that crowds attract a crowd, and it became a cultural thing.³⁰⁹

The current generation of child consumers arguably make a different style of music today, the instruments haven't varied too much beyond guitars and drums, just the platforms to access the music are different. The culture of making old school sounds is broken down and investigated further in the following sub-chapter.

4.4 Breaking down of the iconic transnational sound

The music featured in this repertoire review, was chosen for specific demonstration of the sounds that evolved between 1962 and 1990. Song analysis, with a particular emphasis on rhythm and sonic texture specific to this particular style of music, is utilised here to demonstrate the evolution of how pub rock sound changed from 1960s rock n roll, 1970s hard rock and country, and early 1980s synth pop to early heavy metal of the mid to late 1980s.

In the interview with Craig Horne, a working musician in Melbourne for nearly fifty years, his insight into the sounds of this cold and complex south-eastern Australian city were discussed:

The Melbourne sound goes to the very soul of the form that's being played. That's because Melbourne musicians are enthusiasts, not academics, which means they play from their heart and not their head. Some may find this approach a little eccentric at times, ragged even, but it's a

³⁰⁸ Ken Micallef, "Deep Purple's Ian Paice," *Modern Drummer* (Interview), September 2nd 2020, 2020.

³⁰⁹ Brian Giffin, "The Rise and Fall of Pub Rock: Live Music in Australia 1967-1995," *Loud Magazine*, 2016, <http://www.loudmag.com.au/features/rise-fall-pub-rock-live-music-australia-1976-1995/>.

sound that's unique. It's a sound I've heard up close from the bar room floor and the ringside table of the stage, and I have seen first-hand how these Melbourne masters blow the fog away.³¹⁰

The Australian journalist Glenn A. Baker provides a working model of the iconic sounds that came from various capital cities of Australian states.³¹¹ In the list below are my carefully selected representations of these guidelines indicated by Baker. I propose that, the iconic transnational sounds of Australian pub rock, it could be argued, started in the sixties with:

1. Brisbane 1965, The Purple Hearts - 'Long Legged Baby' (Graham Bond); 12 Bar Blues in B, slightly swung.³¹²
2. Melbourne 1965, The Pink Finks - 'Back Door Man' (Howlin' Wolf); Blues Electronic.³¹³
3. Sydney 1966, The Black Diamonds - 'I Want, Need, Love You' (Glenn Kristoffer); Surf Punk in B, 16th note tom grooves.³¹⁴
4. Adelaide 1966, The Twilights – 'Needle in a Haystack' (Norman Whitfield, William Stevenson); Pop Blues.³¹⁵
5. Adelaide 1970, The Levi Smith's Clefs – 'Shotgun' (Junior Walker); Psychedelic Rock.³¹⁶

³¹⁰ Horne, *Roots: How Melbourne became the live music capital of the world*.13

³¹¹ Baker, "The Sound of South Australia."

³¹² Graham Bond, "The Purple Hearts-Long-legged Baby (single version)," in *Diggin' For Gold, Vol 5 :Downunder* (Brisbane: BMI Broadcast Group, 1965). <https://www.youtube.com/watch?v=gXuEn3jMw9U>.

³¹³ Wolf Howlin', "The Pink Finks - Back Door Man," in *Back Door Man* (UMG -, ARESA,CMRRA, LatinAutor - Peer Music, UMPI 1965). <https://www.youtube.com/watch?v=aVIA1n5ng4Y>.

³¹⁴ Glenn Kristoffer, "I Want, Need, Love You," (London UK: Solution Records, 1966; reprint, 101904-202008050853). <https://solutionrecords.co.uk/product/fix006-the-black-diamonds-i-want-need-love-you>.

³¹⁵ Whitfield and Stevenson, "The Twilights - Needle in a Haystack."

³¹⁶ Junior Walker, "Levi Smith's Clefs - Shotgun," in *Empty Monkey* (Sweet Peach, 1965). <https://www.youtube.com/watch?v=WGEpUjo6YFA>.

The selection of music featured within the narrative of my work, is historiological and autobiographical in context. The discography of the works I have referenced in this text is documented in the list of sources.

The earliest ‘Adelaide sound’ example is drawn from Barrie McAskill who was crowned Adelaide’s King of Rock ‘n’ Roll in the early sixties with his band The Fabulous Drifters.³¹⁷ I propose that the 1966 rhythm and blues sound of ‘I Can Only Give You Everything’ was a forerunner of the Australian rock sound. In 1970 with Gil Matthews on drums,³¹⁸ McAskill released the single ‘Love Like a Man’³¹⁹ from *Pysch Bites - Australian Acid Freak Rock* under the name Barrie McAskill & Levi Smith’s Clefs.³²⁰

The inspiration for this thesis had the original working title, *Seasons of Change*, taken from a song co-written in 1971 by Neale Johns and John Robinson from the Sydney band Blackfeather. It was recorded and performed by Fraternity on the album *Livestock*, recorded in Adelaide,³²¹ and published by Sweet Peach.³²²

In 1972, in a world first for an act outside of the UK, Sydney band Buffalo, founded in 1969 by Rose Tattoo’s Pete Wells, landed a recording deal with England’s Vertigo label.³²³ For Wells, who grew up in the tough inner-city Brisbane suburb of New Farm, the choices were to follow a creative path, which was influenced by growing up with the workers from

³¹⁷ McAskill, "Barrie McAskill’s Musical History."

³¹⁸ In later years Matthews was the drummer with Billy Thorpe and the Aztecs

³¹⁹ Alvin Lee, "Love Like a Man," in *Best of Whiskey A-Go-Go: Levi Smith’s Clefs* (Sydney, 1970).

³²⁰ McAskill, "Barrie McAskill’s Musical History."

³²¹ Victor Marshall, "Seasons of Change," in *Fraternity: Australian Pub Rock Pioneers Mick Jurd, John Freeman, Bruce Howe, Uncle John Eyers, Bon Scott, Sam See and John Bisset* (Torquay: Brolga Publishing, 2021). 218

³²² Bon Scott, vocal performance of “Seasons of Change” by ‘Fraternity’, written by Neale Johns May 1971 accessed July 27th 2020 <https://www.youtube.com/watch?v=n97wSNlrHpw>

³²³ The most notable band signed to Vertigo at that time was Birmingham-based heavy rock outfit, *Black Sabbath*.

the carnival shows who had tattoos and used to stay up all night drinking beer and talking to girls, or get a day job working in a bank, or becoming a tradesman or factory worker. He chose to follow the creative path. Historians believe the infamous Australian bushranger Ned Kelly's famous last words were, 'Tell 'em I died game', a creed which Wells took to heart, inspired by his great-grandmother's fighting spirit.³²⁴ By June 1970, Wells and lead guitarist Dave Tice moved to Sydney after they had done all they thought they could do in the Brisbane scene. Their sound was far tougher than anything already experienced in the Sydney music scene.

Buffalo's first album *Dead Forever*, released in 1972, was produced by Spencer Lee.³²⁵ The morbid title embraces horror and history, which when trying to explain this title I refer to Walser's explanation of the horror themes used in heavy metal music:

Horror, manifest primarily in literature and film, has been one of the most popular artistic themes of the past two centuries. Horror originated with enlightenment, in the late eighteenth-century tales and novels; in 1756 Edmund Burke published his theorization of the aesthetic category of the Sublime - which included horror, astonishment, pain, danger and terror, thus legitimating the gothic.³²⁶

In Engleheart's book Dave Tice explains:

There was a communal band house in Wharf Road, Surfers Paradise where a strange 'other side' type of incident occurred and after having a couple of smokes, and some magic mushrooms a séance was conducted. One of the questions John Baxter, Buffalo's guitar player asked was, 'what was it like to be dead?' and the answer was 'Dead Forever'. The front cover of this album was the first heavy metal album cover of its type in the world and predated any remotely as sinister cover by five years.³²⁷

³²⁴ Engleheart, *Blood, sweat & beers : Oz rock from the Aztecs to Rose Tattoo*. 62

³²⁵ Spencer Lee worked with *The Aztecs* in 1969

³²⁶ Walser, *Running with the Devil : Power, Gender, and Madness in Heavy Metal Music*.160

³²⁷ Murray Engleheart, 66

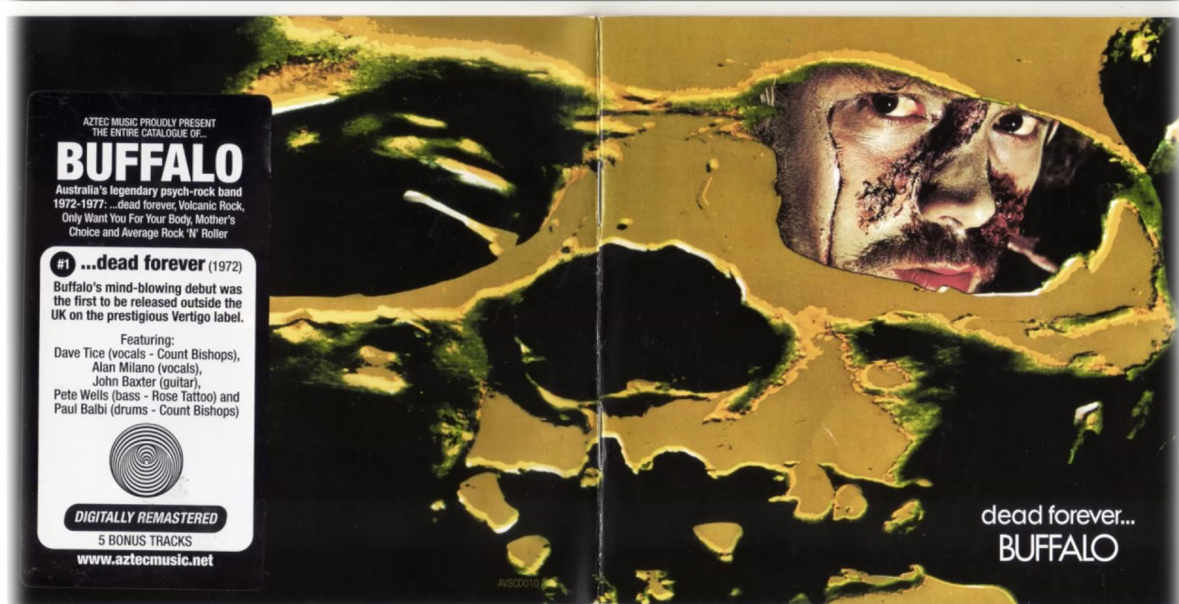


Figure 34. *Dead Forever* album cover

Michael Ryan states ‘To seek a more specific treatment of social situations within which horrific texts are meaningful, historians have noted that horror films have tended to surge in popularity in cycles of ten or twenty years. Their greatest popularity ever was in the 1970s, another time of crisis of legitimacy for dominant institutions and the economy.’³²⁸

Walser notes that ‘The development of heavy metal in the late 1960s and its continuing popularity through the 1970s and 1980s coincides exactly with the period of the greatest popularity horror films and books have ever known.’³²⁹ The dysfunctions of capitalism and other crises during this turbulent political time in Australia provided ways of producing meaning in an irrational society to explore this seemingly incomprehensible phenomena. I propose to draw another parallel with Walser’s analysis of, ‘the tumultuous times in North American history that included deindustrialization, the decline of union jobs and the rise of

³²⁸ Michael Ryan, *Camera politica : the politics and ideology of contemporary Hollywood film*, ed. Douglas Kellner (Bloomington, Ind: Indiana University Press, 1988).170

³²⁹ Robert Walser, 161.

low paid service jobs.’³³⁰ I argue that choosing an alternative career in the creative arts, as an outlet for musical creativity was thriving in the 1970s and 1980s.

The following examples represent the further development of the sounds and rhythms that were developing in the late 1960s and evolving throughout the 1970s then progressed into the introduction of the early heavy metal stylings which were performed as pub rock in the 1980s. The transcriptions presented here are written from a drummer’s perspective, noting the emphasis on the syncopated patterns shared between rhythm guitar and the drums. I have notated the rhythm guitar riffs to further explore these recurring patterns in pub rock in the 1960s through to early 1990s. These are only a brief cross section taken from what I refer to as rhythmic commonalities from decade to decade.

In Walser’s *Afterword to the 2014 Edition of Running with the Devil*, he uses an interesting analysis of drum fills and lists them in what drummer’s term rudiments. I would further expand on Walser’s terminology here with short transcriptions of grooves used by the drummers of bands mentioned in the context of this thesis. From a musicological perspective paying attention to the drummer and rhythm guitar player is used to examine the driving force in the style of pub rock music. By using Walser’s four different ways of hearing what the drums are doing as for fills. Here, I use the same descriptive terms as Walser because they are helpful descriptors for explaining what is happening in musical notation of the drum set grooves.

‘Why?’ from 1971,³³¹ was written by Alan Oloman and performed by Kristoffer’s band Tymepeace. It has the typical funky sixteenth-note syncopations of the progressive style emanating from the Sydney surf sound from the early 1970s. These rhythms and aesthetics can also be found in the Levi Smith’s Clefs style of writing.

³³⁰ Robert Walser, 175.

³³¹ Glenn Kristoffer vocal performance of ‘Why?’ by Tymepeace, written by Neil Oloman May 1971 accessed July 27th 2020 <https://www.youtube.com/watch?v=l5LOH47Ag5I>

♩=134 Why? by Tymepeace 1971

Electric Guitar

Drum Set

Figure 36. *Why?* By Tymepeace

These examples show The Clefs and Tymepeace early progressive style of pub rock.

Freeman also adds to the upbeat feel by rounding off in the second bar on the ‘and of beat two’ and ‘double snare hit beginning on the ‘and of beat three’. Rhythmically this defines and adds to other musician’s statements, demonstrated by the emphasis on the ‘and of beat two’.

♩=142 I Can Only Give You Everything Levi Smith's Clefs 1969

Electric Guitar

Drum Set

Figure 37. *I Can Only Give You Everything* – Barrie McAskill and Levi Smith’s Clefs

What is interesting when examining the sounds of the Melbourne band Buster Brown is how their arrangements include a more guitar driven, slower blues style, which is a key element in pub rock’s genesis. When listening to the track Buster Brown you can notice Lobby Loyde’s production skills, which came from honing his guitar playing and touring through Queensland supporting the Easybeats with The Purple Hearts. Loyde moved to Melbourne in 1966 and his deep north Australian influence added to the Stevie Wright and George Young Easybeats style of rock ‘n’ roll from Sydney. It is obvious here that Loyde

was starting to influence the heavier sounds along with Thorpe in the early 1970s.³³² Notably, the dotted eighth-note guitar syncopation is supported by Rudd’s straight-eighth note groove in the following example.

The image shows a musical score for the song "Buster Brown" (1974). It features two staves: "Electric Guitar" and "Drum Set". The tempo is marked as ♩=138. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The guitar part consists of a series of eighth notes with a dotted eighth note syncopation. The drum set part features a straight eighth-note groove with a consistent pattern of eighth notes and rests.

Figure 39. *Buster Brown* – *Buster Brown*

The song *Buster Brown* was written by Gary 'Angry' Anderson, Paul Grant, Geordie Leach, John Moon, Phillip Rudzevecuis (aka Phil Rudd), and Chris Wilson, in Melbourne in 1974.³³³ Rudd’s solid time lock’s in with the Young brothers’ constant eighth-note picking and combines with off-beat chord syncopations in the next example.

The image shows a musical score for the song "If You Want Blood" (1979) by AC/DC. It features two staves: "Electric Guitar" and "Drum Set". The tempo is marked as ♩=142. The key signature has three sharps (F# major or C# minor), and the time signature is 4/4. The guitar part consists of a series of eighth notes with a dotted eighth note syncopation. The drum set part features a straight eighth-note groove with a consistent pattern of eighth notes and rests.

Figure 40. *If You Want Blood* – *AC/DC*

³³² Engleheart, *Blood, sweat & beers : Oz rock from the Aztecs to Rose Tattoo*. 19

³³³ Angry Anderson vocal performance of “Buster Brown” by Buster Brown Gary 'Angry' Anderson, Paul Grant, Geordie Leach, John Moon, Phillip Rudzevecuis (aka Phil Rudd), and Chris Wilson, December 1974 Melbourne Victoria: Mushroom/Festival Records accessed 27th July 2020 <https://www.youtube.com/watch?v=PMGFZpyf6RQ>

This band was the precursor to AC/DC in 1975 and Rose Tattoo in 1976, and the drummer Phil Rudd came from The Levi Smith's Clefs. His well thought out, uncompromising, solid driving eighth note syncopated style became very influential and has

The image shows a musical score for the song 'The Shape I'm In' by the band Fraternity, released in 1972. The score is written for Electric Guitar and Drum Set. The tempo is marked as 132. The music is in 4/4 time. The guitar part is in the upper staff, and the drum set part is in the lower staff. The guitar part consists of a series of chords and single notes, while the drum set part features a driving eighth-note syncopated pattern.

Figure 41. *The Shape I'm In – Fraternity*

tailored pub rock for a generation. This key element in pub rock music is more noticeable and evident when he joined AC/DC. Within the next year, Bon Scott had left Fraternity to join AC/DC and Glenn Kristoffer moved to Adelaide to audition with Fraternity.

Freeman's grooves from Fraternity, shows precision in the previous example and exhibits a similar approach to Rudd's groove which locks into what Walser refers to as an affirmation, which dialogically responds to other musicians.³³⁴

The film clip featuring Bon Scott's creative presentation of himself as a woman, featuring the great driving rhythms of Tony Currenti from The 69ers on drums, with George, Malcolm and Angus Young. In this clip new drummer Phil Rudd appeared. 'Baby Please Don't Go', 1975 was performed by AC/DC on Countdown from their debut album *High Voltage*, published by Albert Records and derived from an arrangement written by Joe

³³⁴ Robert Walser, 'Rudimentary: Toward a Typology of Drum Fills' in *Running with the Devil: Power, Gender and Madness in Heavy Metal Music*, 2014 ed. Wesleyan University Press, 1993

Williams in 1935 on the Bluebird Label.³³⁵ The shuffle-style sixteenth note snare drum groove compliments the rhythm guitar part, increasing the intensity and momentum of the entire band.³³⁶

The image shows a musical score for the song "Baby Please Don't Go" by AC/DC, released in 1975. The score is in 4/4 time with a tempo of 130. It features two staves: "Electric Guitar" and "Drum Set". The guitar part is written in the treble clef and consists of a continuous sixteenth-note riff. The drum set part is written in the bass clef and features a shuffle-style snare drum groove. A "Variation 1" section is marked in the drum set part.

Figure 43, *Baby Please Don't Go* - AC/DC

Glenn Kristoffer's band Redeye from Adelaide is where continued his theatrical antics he learned in Sydney and embraced the fun aspect of theatre in a rare and wonderful video clip and great vocal performance of the song 'Main Street' from 1976. The song style was country rock, the country picking guitar style which pushes the rhythm of beats two and four is complimented by the drumming syncopation on the 'and of beat two'. Redeye was a very popular band and filled the pubs with good crowds regularly in Adelaide. Country rock was another key element in Adelaide's style, with notable stylistic influences in music from the bands Cold Chisel and Stars. 'Main Street' was written by Glenn Kristoffer and Peter Tiller, performed by Redeye, who consisted of Dean Nielsen, Peter Tiller, Charlie Holoubek,

³³⁵ Bon Scott vocal performance of "Baby Please Don't Go" by AC/DC Traditional arrangement written by Joe Williams in 1935, on the Bluebird Label released on HighVoltage Australian release Sydney, NSW Alberts 1975 accessed 27th July 2020 <https://www.youtube.com/watch?v=z3B95LETmtQ>

³³⁶ Robert Walser, 175

Brooke Mostyn Smith, Glenn Kristoffer, Eric Stevenson all from Adelaide, South Australia, and published by Australian Music Company Label ³³⁷

The image shows a musical score for the song 'Main Street' by Redeye, released in 1976. The score is for Electric Guitar and Drum Set. The tempo is marked as quarter note = 130. The key signature has two sharps (F# and C#), and the time signature is 4/4. The Electric Guitar part features eighth-note syncopations, with accents on beats three and three-and-four in the first two bars. The Drum Set part features a similar syncopated groove with accents on the same beats.

Figure 45. *Main Street – Redeye*

Adelaide’s Doc Neeson had a powerful and legendary presence as front man of The Angels. The drumming of Graham ‘Buzz’ Bidstrup, was similar to the Rudd stylings of label mates AC/DC. Here the guitar accents the eighth-note syncopations, locking into a solid eighth-note bass guitar and drum groove. This ‘nic-nic’ pub rock style of guitar playing, copies the bass line for the rest of the tune.³³⁸ This example shows the accents on beats ‘three’ in the first bar and ‘three and’ of the second bar. These patterns produced by the

³³⁷ Glenn Kristoffer, vocal performance of “Mainstreet” by Redeye written by Glenn Kristoffer and Peter Tiller, Adelaide SA Australian Music Company 1976 accessed July 27th 2020
<https://www.youtube.com/watch?v=QnJwUPXp2w>

³³⁸ Jim Hocking guitar player from the band Screaming Jets notes, ‘having performed with the Angels on tour and in a number of informal settings, I’ve really had to firmly grasp the Brewster brothers approach to achieve their signature sound. The Brewster brothers for many guitarists of my generation, represent the discovery of the 8th note muted strum, sometimes referred to as a ‘click’. The bridge pickup is selected and a partial chord is played on the lower strings of the guitar, usually comprising of the root note and a perfect fifth. The right hand mutes the strings so they do not sustain, and they are struck in a downward strum. It is almost as if they are playing along with the hi hats. This muted click is employed to to create a dynamic between the verse section and the chorus section... which would be played in a more open fashion, almost as one would strike an acoustic guitar. In my capacity as a teacher, I can’t stress the importance of musical dynamics enough, and the Angels guitar approach is an excellent example of both guitar and song dynamics’.

Brewster Brothers, demonstrate the powerful rhythmic presence common in pub rock song arrangements for many bands of this era.

Figure 46. Take A Long Line – The Angels

Figure 46. Take A Long Line – The Angels

‘Take a Long Line’ from 1978 was written by songwriters Bernard Patrick Neeson, John Carrington Brewster-Jones and Richard Brewster-Jones in Sydney New South Wales and were published by Albert Productions ³³⁹

Glen Kristoffer’s powerful voice, matched with heavily syncopated sixteenth note drumming and progressive minor key arrangement, had the harder rock styling of the 1970’s era and is evident in the GKB song, ‘The Road Hound’ (Rockit), from 1980. The style and arrangement had a compositional approach and was influenced by Mickey Finn and Headband who were innovators in Adelaide’s scene adding more dimension to the music and moving the pub rock style forwards.

³³⁹ Doc Neeson vocal performance of “Take a Long Line” on Countdown 1978 by The Angels written by Doc Neeson, John Brewster and Rick Brewster Sydney NSW Albert Productions Accessed July 27th 2020 <https://www.youtube.com/watch?v=mkzNrlg7Vg0>

The Road Hound (Rockit) - Introduction GKB 1980

The image shows a musical score for the introduction of the song 'The Road Hound (Rockit)' by Glenn Kristoffer, William Taylor, and Malcolm Hay, recorded in 1980. The score is in 4/4 time with a tempo of 75. It features two staves: 'Electric Guitar' and 'Drum Set'. The guitar part starts with a series of chords and then moves into a melodic line. The drum set part includes 'Mute' markings and a consistent rhythmic pattern of eighth notes.

Figure 48. *The Round Hound – Introduction GKB 1980*

Sound engineer turned lyric writer Malcolm Hay's shared experiences are poetic and dramatic, and include some memorable passages:

We're always on the road, never losing time,
 Roll it in and set it up, make it sound sublime,
 Hit 'em in the pocket, hit 'em in the head,
 Five-ton trucks as limousines and floorboards for a bed.³⁴⁰

They reflected how the blending together of social lives and workplace determined the nature of our music, about how the tough working conditions for the musicians working as road crew in the music business in the late 1970s into the 1980s. This record of our shared stories from living in the suburban life and existing in pub rock world, were captured and written by Malcolm Hay. The music was written by guitarist William Taylor and sung by Glenn Kristoffer. I wrote the rhythmic arrangements with bass player Peter Donovan. The song-writing credit goes to the whole band, as that was considered fair because everybody

³⁴⁰ Boundy, Robert, Peter Donovan, Glenn Kristoffer, William Taylor, and Malcom Hay. "The Road Hound (Rockit)." In *The Smell of Dead Ambition*. Adelaide: Guesssongs, 1980.
<https://www.youtube.com/watch?v=fvnxWBmp82M>.

contributed. The recorded performance by GKB from the compilation *The Guessongs Recordings*, Adelaide South Australia, Published by Guessongs Music 1982 ³⁴¹

The image shows a musical score for the song 'The Road Hound (Rockit) - GKB 1980'. It features two staves: 'Electric Guitar' and 'Drum Set'. The tempo is marked as ♩=75. The key signature has one sharp (F#) and the time signature is 4/4. The guitar part consists of a series of chords and rests, while the drum set part shows a consistent rhythmic pattern of eighth notes.

Figure 49. *The Road Hound (Rockit) Verse – GKB 1980*

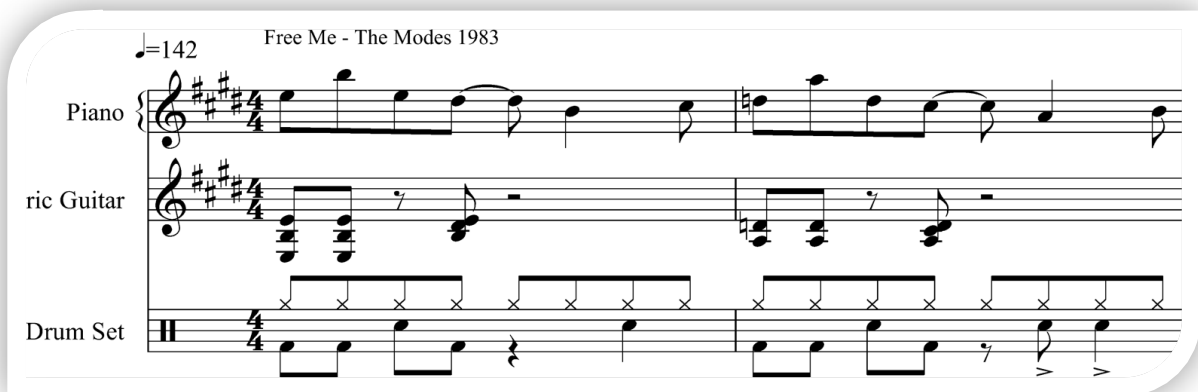
The sounds of Adelaide were shifting from the more, blues-based bands to the new wave, synth pop, pop rock style and local band F A B were leading the way during the early 1980s. This change in style was notably influenced by the bands INXS, The Divinyls, Icehouse, Wendy and the Rockets, and Misex. Their synthesiser driven melodies were combined with the powerful guitar riff driven style of rock that was popular at this time was blended together and captured in the song ‘Free Me’. This is also representative of how the style of Adelaide’s popular music scene was developing in the pub rock band era of 1983. The song was written by keyboard player John Gray and performed by The Modes—Karl Hughes, John Gray, Paul Newman, Diane Dixon and myself—from the recording sessions at Studio 202, Hindley Street, Adelaide South Australia and published by RDS Productions.³⁴² Guitar player Karl

³⁴¹ Glenn Kristoffer vocal performance of “Road Hound” by GKB Band 1978 written by Malcolm Hay, Glenn Kristoffer, William Taylor, Peter Donovan, and Robert Boundy. Taken from Guessongs Recordings Adelaide SA, RDS Productions 2015. Accessed July 27th 2020
<https://www.youtube.com/watch?v=fvnxWBmp82M>

³⁴² Diane Dixon, vocal performance of ‘Free Me’ written by John Gray, performed by The Modes, John Gray, Karl Hughes, Diane Dixon, Robert Boundy and Paul Newman, recorded on 10th and 11th of September 1983 at Studio 202 in Hindley Street, Adelaide released by RDS Productions 2020 accessed July 27th 2020
<https://www.youtube.com/watch?v=mHLtO2wOa1k>

Hughes may have been using an octave pedal to add the octave down, which is heard on the recording. The synth riff and guitar part sit well together and thanks to composer John Gray for the assistance with this analysis and transcription.

The classical piano skills of then eighteen-year-old John Gray are evident in the introduction to the power pop, synth pop style composition ‘Showman’.³⁴³ The song was written by Paul Newman in 1983 while on a break from heavy touring of the east coast of Australia. The song is performed by The Modes, Karl Hughes, John Gray, Paul Newman, Diane Dixon and Robert Boundy from the record at Studio 202, Hindley Street, Adelaide, South Australia and published by RDS Productions.³⁴⁴



The image displays a musical score for the song 'Free Me' by The Modes, recorded in 1983. The score is presented in a three-staff format. The top staff is for Piano, the middle for Electric Guitar, and the bottom for Drum Set. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A tempo marking of quarter note = 142 is indicated at the beginning. The piano part features a melodic line with some chromaticism. The electric guitar part consists of a rhythmic pattern of chords and single notes. The drum set part shows a complex pattern of snare, bass drum, and cymbal hits.

Figure 50. *Free Me – The Modes 1983*

When I moved to Melbourne and auditioned for the Virgin Soldiers, they were working on this song, ‘Make a Change’ in 1985. I added more syncopations and sixteenth-note double bass drum patterns to reinforce the tunes bottom end and helping to add a British metal flavour to this evolving style of heavy rock. The interesting vocal phrasing and tone of

³⁴³ I worked with composer John Gray who kindly transcribed the piano introduction taken from our 1983 recording of “Showman” as performed by The Modes and is included in Appendix B. This demonstrates the musical style and the approach taken in pop composition in Adelaide during the early 1980s.

³⁴⁴ Paul Newman, "Showman" (Adelaide: RDS Productions, 1984).

Williamson is apparent here, in the key of C# minor, when coupled with the evolving Loyde/Thorpe/Brewster influenced rhythmic ‘chunka chunka’ guitar style, this has been documented as the beginnings of an early new wave of heavy metal becoming more popular in pubs in Australia.³⁴⁵

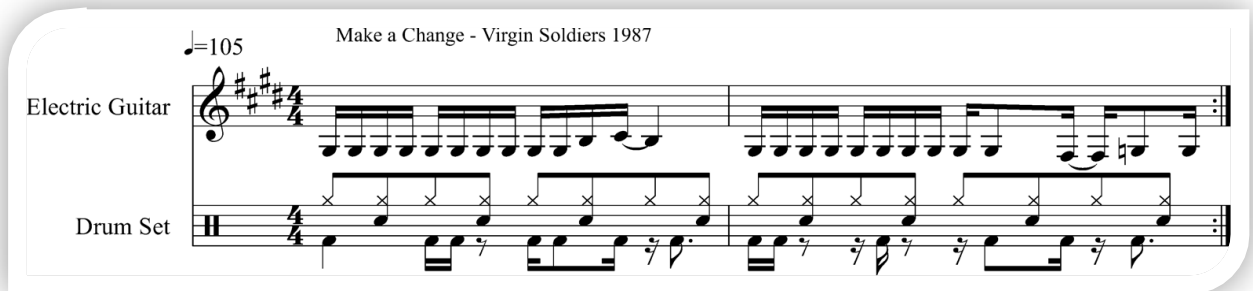


Figure 52. Make a Change - Virgin Soldiers 1987

Figure 52. Make a Change - Virgin Soldiers 1987

The melody to the song was written by Christopher Farley, Michael Lodge and Geoff Marquis. The rhythmic style was written based on the guitar riffs from the early demos of the tune. It is performed by Virgin Soldiers, taken from the album *Virgin Soldiers Live* recorded in Melbourne, Australia, and published by Laneway Music³⁴⁶

The Virgin Soldiers popularity grew in Melbourne because of constant touring and the release of our debut record in 1987. This release was accompanied by the official film clip, which aired on the popular Australian Broadcasting Commission (ABC) television show *Rage* and MTVs *Rock Arena* which featured the song ‘Danger in the Night’. It was written by

³⁴⁵ Brian Giffin, "Encyclopedia of Australian Heavy Metal," (Third, Katoomba NSW: Dark Star, 2015).

³⁴⁶ Stephen Williamson. Vocal performance of “Make a Change” by Virgin Soldiers, Stephen Williamson. Christopher Farley, Michael Lodge, Robert Boundy, Ron Marsden. Recorded March 2019 Melbourne, Vic. Laneway Music 2019 Accessed 27th July 2020 <https://www.youtube.com/watch?v=24Lth0eMYik>

Christopher Farley, Michael Lodge, Stephen Williamson, Geoff Marquis and myself, and performed by Virgin Soldiers from the EP *Virgin Soldiers*.³⁴⁷

Figure 53 shows the musical score for the track "Danger in the Night" by Virgin Soldiers, recorded in 1987. The score is for Electric Guitar and Drum Set. The tempo is marked as quarter note = 124. The key signature has one flat (B-flat) and the time signature is 4/4. The Electric Guitar part features a repeating eighth-note pattern with triplets of eighth notes. The Drum Set part features a complex, syncopated rhythm with triplets and accents.

Figure 53. *Danger in the Night* – *Virgin Soldiers* 1987

This is an example of the rhythmic guitar style from the Virgin Soldiers track, ‘Counting the Days’ recorded in 1987. It is the blending of the frantic inverted punk style rhythm, flowing upstroke/downstroke picking, and heavy guitar sounds which represented the urban musical pub rock culture that was evolving in Melbourne.

Figure 55 shows the musical score for the track "Counting the Days" by Virgin Soldiers, recorded in 1987. The score is for Electric Guitar and Drum Set. The tempo is marked as quarter note = 140. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The Electric Guitar part features a fast, rhythmic eighth-note pattern. The Drum Set part features a complex, syncopated rhythm with triplets and accents.

Figure 55. *Counting the Days*- *Virgin Soldiers* 1987

³⁴⁷ Stephen Williamson Vocal performance of “Danger in The Night” by Virgin Soldiers, Stephen Williamson. Christopher Farley, Michael Lodge, Robert Boundy, Geoff Marquis. Recorded March 1987 Melbourne Vic. Soldier Records released by Laneway Music 2008. Accessed July 27th 2020 <https://www.youtube.com/watch?v=ePFT8IMXoEg>

This type of composing was harmonically darker, using minor scale progressions and this style of hard rock, and had the more sinister tones of Buffalo, which was far edgier for pub rock. Playing at a faster tempo was more common to thrash metal and punk rock. It was now being blended into a style now referred to as proto-metal. The up-tempo introduction to the sparse verses with chordal punctuations and the heavy chorus accents are more consistent with New Wave of British Heavy Metal (NWOBHM), as referred to in London magazine *Metal Forces* by reviewer Dave Constable.³⁴⁸ The track was written in 1987 by Christopher Farley, Michael Lodge, Stephen Williamson, Robert Boundy and Geoff Marquis and performed by Virgin Soldiers from the E.P. *Virgin Soldiers*.³⁴⁹

In the chart below we see how pub rock band Virgin Soldiers were categorized as number one in metal. As a pub rock band they were carrying on the tradition of proto-metal pioneers Buffalo, The Angels and AC/DC in the narrative of hard rock traditions. It was now in 1990 blurring the lines with heavy metals, and the newly evolving genres being accepted as popular music. We see evidence here that pub rock's boundaries were shifting genres.



Figure 56. *Metal for Melbourne, Top Ten Chart January 1990*

³⁴⁸ Dave Constable, "VIRGIN SOLDIERS Virgin Soldiers (Soldiers Records/EP Import)," *Metal Forces*, 1987.

³⁴⁹ Stephen Williamson et al., "Counting The Days," in *Virgin Soldiers* (Melbourne: Laneway Music, 1987; reprint, 2019). <https://www.youtube.com/watch?v=K3xhSIyUmlw>.

In *Musical Practices in Early Melodic Death Metal*, Benjamin Hillier, from The University of Tasmania, states: ‘early death metal is distinct from its parent genres, and it is important to establish this point because it details the significance in recognizing subgenres that developed in the late 1990s.’³⁵⁰ Hillier’s methodological approach makes reference Phillipov’s work regarding the small amount of musicological analysis that has been done on this specific genre, possibly due to the lack of research done previously on the origins of the styles of hard rock and metal from which death metal has evolved.³⁵¹

From a historical point of view, pub rock has developed today into a haven for metal sub-genres including but not limited to hardcore, punk, thrash metal and death metal. These are the popular styles that still draw crowds today who are eager to experience these sub-genres in the pubs around Australia.

4.5 The undecided apprentice

Jim Keays stated that working in Adelaide in 1965 had its compensations. In fact, he supported the theory that South Australia’s relative importance in the burgeoning rock scene was a result of the migrant population. The flow of people from the UK to areas like Elizabeth brought influences from a much more advanced revolution. He says,

‘Quite often we would be playing down in the Beat Basement and finish the set and all these kids would come up with their Liverpool accents and be saying ‘You’re a great band- we didn’t know you’d have bands like this out here.’³⁵²

The Masters Apprentices’ rhythm and blues-based style was influenced by American blues artists Chuck Berry and Bo Diddley. Guitarist Peter Tilbrook remarked they were

³⁵⁰ Michelle Phillipov. *Death Metal and Music Criticism : Analysis at the Limits*. Blue Ridge Summit, UNITED STATES: Lexington Books/Fortress Academic, 2012, accessed 19th April 2023. <http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=878276>.

³⁵¹ Hillier, "Musical Practices in Early Melodic Death Metal." 2

³⁵² Day and Parker, S.A. *Great - It's Our Music 1956 - 1986 / David Day, Tim Parker ; edited by Glenn A. Baker*.61

apprentices to the blues masters so the name was appropriate at the time. In 1966, the Masters started working regularly in Melbourne at The Biting Eye Discotheque in Little Bourke Street and Sebastian's in Flinders Street, the next logical step for Adelaide musicians. They recorded a four-song demo on a two-track machine at Max Peppers Studio which included the on-the-spot creation of one song for which they had no name. Pepper, who produced this song, when discussing possible names, replied 'Oh, I'm undecided' so 'Undecided',³⁵³ became its name. The tracks were sent to Melbourne and Keays never heard any more about them, until one night during interval at the drive-in, he turned on his car radio and *Undecided* came on. The song became a success in Adelaide and hit the national charts in April of 1966.

Keays firmly believes the Masters made an important contribution to Australian Music, stating 'The Masters did influence a lot of people I guess. The Angels and The Oils [Midnight Oil], and in a way, Peter Garret is a really big Masters fan. The Masters and The Easybeats were probably the two major bands to actually start what has now become the Australian sound'.³⁵⁴

The Masters and The Easybeats were the next generation of major bands to develop the Australian sound. It is argued that they were responsible for what has now become that pub rock sound. The Masters took their cue from The Yardbirds, The Rolling Stones and The Pretty Things, taking American blues and adding the contemptuous and arrogant suburban Australian attitude. They had morphed from punkish rock to pop to psychedelia and then onto a kind of compressed progressive rock in their landmark 1971 album *Choice Cuts*. That album, which was recorded in the Abbey Road studios, just missed the top 10 in Australia

³⁵³ Mick Bower and Rick Morrison, "Undecided performed by Masters Apprentices," (Australia: Astor, 1966). <https://www.youtube.com/watch?v=JnMytzzcRGI>.

³⁵⁴ David Day and Tim Parker, "Masters Apprentices," in *S.A. Great - It's Our Music 1956 - 1986 / David Day, Tim Parker ; edited by Glenn A. Baker*, ed. Glenn A. Baker (Adelaide: Pagel Books Pty. Ltd., 1987). 67

earning excellent reviews in the UK, and now is hailed as ‘the equal of anything released around the world that year.’³⁵⁵

Adelaide’s immigrant social scene in the 1960s contains the vital ingredients for these pub rock beginnings. Through progressive technical competency, and feelings of frustration and being out of control, their music reflected the oppressive nature of some elements of the socio-economic changes happening in South Australia.

The existing literature on migrant experiences in Australia and the musical culture they brought with them is noted as an importation of musical styles, which played a significant part in the merging of folk traditions and informal learning processes. By investigating that of the British migrants in South Australia, I have found that the extent of their musical activity and social life were a key factor in this evolution of Adelaide’s iconic sound. This is linked by the transnational flow of a musical style, primarily from the UK, which was influenced during the fifties by the urban blues artists from the US. Bradley notes that: ‘the learning process that was going on among teenagers and musical amateurs was highly successful and extremely widespread, despite bypassing almost totally the ‘establishment’ musical institutions.’³⁵⁶

I suggest that the term ‘widespread’, could include the Australian immigrants from the UK, who moved to Adelaide and brought their musical influences with them. This melting pot of influences was fuelled by the need to make a mark in this new land. The importance of this deserves to be recognised and acknowledged. The development of this musical style is closely linked to the changes in liquor licensing laws that transpired during the 1970s.

In *SA Great - "It's Our Music" (1986)*, Adelaide’s music icon, the late David Day, and author Tim Parker's we have noted that the Australian rock historian Glenn A. Baker stated ‘that Adelaide had its own special set of environmental factors, which contributed to the

³⁵⁵ Bernard Zuel, "Jim Keays of The Masters Apprentices has died, age 67," Obituary, *The Sydney Morning Herald* (Sydney), June 13th 2014, <https://www.smh.com.au/entertainment/music/jim-keays-of-masters-apprentices-has-died-aged-67-20140613-zs6yq.html>.

³⁵⁶ Bradley, "Conclusions: Taking Popular Music Seriously." 173

creation of what was consistently the most open, inventive, and intelligent sub-style of pub rock in Australia.’ The evidence of this difference in musical styles between the Australian states is that he also states ‘the city has been able to give birth to a stream of high-quality acts in quite disproportionate numbers to its population and is stark proof of the cultural vibrancy which has long been part of its great charm.’³⁵⁷

4.6 Music Icons

Two major examples of pub rock’s success were Bon Scott and Jimmy Barnes, who were European migrant children who came to Australia in the early 1960s and developed, as Baker states: ‘in search of a new life in the promised land which could provide the raw material for a new growth industry.’³⁵⁸ They had been Adelaide working-class musicians throughout the 1970s, defining Australian pub rock culture and taking this music to the rest of the world.

Both artists came to Adelaide in the 1970s and worked with the band Fraternity which moved from Sydney to Adelaide in 1971. Bon Scott went from Fraternity to join AC/DC in 1974, who became the fifth biggest selling band in US history, selling more than sixty-one million albums.³⁵⁹ Jimmy Barnes became the most popular, best-selling Australian artist of all time and was the 1992 ARIA Best Australian Male Artist.³⁶⁰

The individualism of Adelaide’s musicians in the development of Australia’s pub rock culture throughout the 1960s and 1970s is significant. It could also be argued that throughout this time, as Kimball notes: ‘these musicians were demonstrably often better than their English and American counterparts.’³⁶¹ Unfortunately, during this time only a few had the

³⁵⁷ Baker, "The Sound of South Australia."

³⁵⁸ Baker, "The Sound of South Australia."

³⁵⁹ (Recording Industry Association of America).

³⁶⁰ Duncan Kimball, "Australian Groups and Solo Artists," in *Milesago: Australasian Music & Popular Culture 1964-1975* (Sydney, 13/03/2020 2010). <http://www.milesago.com/Artists/ArtistFrames.htm>.

³⁶¹ Kimball, "Australian Groups and Solo Artists."

opportunity to prove it. Since that time, Adelaide's influence on Australian popular music has spread world-wide.

Steve Prestwich came to South Australia in 1971 when he was seventeen and found it easier to form a band in Elizabeth than to find a day job. John 'Swanee' Swan was one of the first people he met and befriended. Michael Smith, a bass player from London and John Pryor, a guitarist from Merseyside, formed Prestwich's first band Ice and started working around Elizabeth and Adelaide. Pryor decided to return to England as he found this new land was a bit of a culture shock as did Prestwich, who contemplated returning to Liverpool. In the smaller metropolitan area of Elizabeth many immigrants from the UK arrived in the 1960s and 1970s and among them were plenty of musicians. Les Kaczmarek asked Steve if he was interested in joining a band he was putting together. In 1973, Prestwich became an original member of the heavy metal group Orange with Jimmy Barnes, Ian Moss, Don Walker and Les and changed their name to Cold Chisel.³⁶² Their success was through sheer determination and self-belief. They worked constantly for five years before being signed to WEA and releasing their first self-titled album.³⁶³

4.7 The Music of Adelaide

The egoic sense of loss of identity is a great opportunity for spiritual development. —Eckhart Tolle.³⁶⁴

The following account explores the steps in the formation and construction of the condition I argue is 'a musician's identity' by discovering freedom through challenge. Through the lens of my own personal experiences within a South Australian school during

³⁶² Bob Byrne, "Some Local Music and Local Venues," *Adelaide Remember When*, 2014, <https://www.adelaidere memberwhen.com.au/some-local-music-and-local-venues/>.

³⁶³ Trent Bryson Dean, "Steve Prestwich, Following the Muse," *Drumscene Magazine* (Interview), March 2010, 2010.

³⁶⁴ Eckhart Tolle, "Discovering Freedom Through Challenge," (12th January 2022 2020). <https://www.youtube.com/watch?v=zgXhElmYvb4>.

the 1970s, attention is brought to the way cultures are created and compromised through institutional and interpersonal relations of power. The musician's code referred to here, is one of several in place to protect and address the unfairness and injustice performers sometimes experience. Pub rock music culture can appear to be quite different when viewed from the inside out, in the context of the artists' development. The early sounds of Adelaide are driven and shaped by the following examples and reflected through lived experiences and this account of Intersectionality, a term coined by critical race theory scholar Kimberlé Crenshaw,³⁶⁵ 'calls attention to how oppressive institutions, attitudes, and actions in cultures including racism, xenophobia, sexism, heteronormativity, classism, religious and spiritual fundamentalism, ageism, and ableism do not function independently but instead are connected and mutually influencing.'³⁶⁶

The change that occurred to me during this experience also shaped the lives of others and is an important perspective in setting the stage for digging deeper into these autoethnographic historiological experiences. In 1974 and 1975, after a few quite interesting performances with my band Deliverance who were performing frequently with the Brighton Boys Technical/Mawson High school band, we used to visit and perform at other schools throughout the state. The band director was an intimidating bully and quite abusive towards students.³⁶⁷ At the end-of-year school dance during our performance of Billy Thorpe's classic 'Rock Me Baby', he cut the stage power during our set and things became ugly. One of our road crew assaulted this particular teacher. We were all from tougher parts of the neighbourhood and gang culture was the 'norm' at school. This was standard rock 'n' roll outlaw behaviour. The first rule of the rock 'n' roll code is 'don't mess with the band or their equipment'.

³⁶⁵ Kimberlé Crenshaw, "Mapping the margins: Intersectionality, identity politics, and violence against women of color.," *Stanford Law Review* 43 (1991).

³⁶⁶ Stacy Holman Jones, 5

³⁶⁷ This particular teacher is now-convicted paedophile in three states, <https://aussiesexoffenders.wordpress.com/2012/12/11/gregory-robert-knight/>

The following Monday, in the headmaster's office my parents discussed their concerns about this particular event and the teacher involved. It was mutually agreed that I would leave school. I found employment at Woolworths at the Marion Shopping Centre and began my working life being trained in retail store duties and management skills. The effect this had on my future education was now a 'real world' experience. I began learning adult responsibilities from fifteen years of age. In those early years, 1975 to 1976, I met, talked drums and music, and hung out with soon-to-be Flinders Street Jazz School graduate Paul Joseph.

Through my questions to my participants, I explore the sense of loss felt by the lack of formal education and set the narrative for their high school experiences. Schooling and how classism is commonly felt by the effects of hegemonic power structures are commonly recurring factors. In the interviews, the participants reveal different versions of their struggle within the community. My observation in the music class and rehearsals was that unconscious learning practices occur without any awareness that learning is occurring. Despite the learning performance and creative aspects that were positive, that learning had a negative impact and were sometimes marred by the brutal 1970s discipline, borderline abuse, violence, and unfair dismissal.

In mid-1976, I began working in distribution at Adelaide's only commercial record company EMS Records at 212 Hindley Street. My spare time was spent hanging around the recording studio, listening to tales of bands like Fraternity, Buffalo Drive, Tidewater, Headband, Redeye, Miller Country Band and Big Jim Hermal. To watch and learn from drummers such as:

- the late John James JJ Hackett, later with Stars 1978 -1979 and Mondo Rock 1981 – 1990;
- Dean Nielson from Tidewater;
- Joff Bateman from Headband and Mickey Finn;
- Mark Meyer from David Ninnes and Stylus.

What I was learning about this mystical, exciting and overwhelming recording business was, that the experiences I was having contained valuable lessons about how important good preparation was, to maintaining a consistent focus on your task and practicing patience in

challenging circumstances. It is worth noting that this company was predigital. EMS Sound Industries was a bricks and mortar space, it was a large space in Adelaide, when it relocated to Plympton, it became a hub of industry training in their own right during the 1980s.



Figure 58. EMS Records promotional pamphlet; © kind permission Judith Morphett

The above images included here provide an example of the many links within this autoethnographical depiction of my musical enculturation.³⁶⁸

³⁶⁸ EMS Records was a vehicle through which I navigated the closest thing I could find in the local music business. This promotional pamphlet shows me as a storeman, striped t-shirt and my favourite sweet leaf necklace, (and Sound Engineer Malcolm Hay R.I.P.) all deliberately on show for the staff photographer Adrian Adams. My experience is categorized by the following guide from Green: ‘By encountering unsought learning experiences through enculturation in the musical environment; learning though interaction with other as peers, family members or other musicians who are not acting as teachers in formal capacities; and developing independent learning methods through self-teaching techniques.’

In 1977, due to the economic downturn which created a smaller market share I was retrenched by EMS. In order to understand the ensuing business list of ‘sense of loss’ events, I refer to Professor of Economics Geoffrey Colin Harcourt’s Keynesian explanation of what could ‘possibly’ explain the consistent downfall in some of the Australian Music businesses examples that I experienced firsthand.

Keynes has three models. In the first he assumes that short-term expectations are always realised and they’re independent of long-term expectations, so you immediately go to the point of effective demand. Then there’s an intermediate model where there’s still the independence, but you have to grope for the point of effective demand. And then there’s the shifting equilibrium, or the-dog-chasing-its-tail, model, which he thought was how the world worked. But in order to make his point he had to abstract from that in order to show, as we would say now, what the existence problem was³⁶⁹

I was re-employed by EMS a few months later, at their newly cashed-up ‘intermediate model’, - and purpose-built premises on Mooringe Ave, Plympton. This wasn’t to last. ‘Shifting equilibrium’ and retrenchment once again became a reality for me.

In 1978, after a short stint at Griffin Press on Marion Road where I gained a fondness for the art of publishing, offset printing, editing and manufacturing books.³⁷⁰ I went into business with my father. We purchased a retail store called ‘Surfers Discount Centre’ from the local surfing-business identity John Arnold. We incorporated a Limited Liability Company under the name of ‘Marion Surf n Ski Pty Ltd.’ The need for teenage musical expression was heavily influenced by the current surf culture and punk rock music.

The history of Adelaide’s skateboard culture that was influenced by John Arnold helped me to contribute to our community by creating a skateboard demonstration team which toured locally to promote the local music and talent or our surfing culture. My career as a Surf Shop owner and part-time musician I argue contributed to the character and impact of

³⁶⁹ Gary Mongiovi, "The Cambridge Tradition in Economics: An interview with G. C. Harcourt," *Review of Political Economy* 13, no. 4 (2001), <https://doi.org/10.1080/09538250120099980>.

³⁷⁰ Griffin Press is still in business now located in Salisbury, South Australia <https://www.griffinpress.com.au/about-us>

punk rock and pub rock. This was a culture shock to Adelaide engaging new forms of expression and tribalism that emerged throughout the early 1980s. This weblog post written by one of the team's best skaters, Andrew 'Milko' Miels, captured a moment during that time,

'More chaos than our little city could handle'.

The Creek³⁷¹ 'sort of died' then. I think crew skated it but Parafield Gardens was where it was at for us. Hendrix and punk were mixed in a place called Adelaide.

Rob Boundy, owner of Marion Surf and Ski started a skateboard team. Also in the team were early BMX riders Jae Sconce and Robert Crafter along with roller-skater John Charvell. 'Rotten Rob' built and acquired ramps and proceeded to fund demos that were more chaos unleashed upon our little city than it was ready for. At a performance at a Lions Club event in Elder Park on the banks of the River Torrens in Adelaide, I remember getting told to stop skating because the headline singer 'Renee Geyer' was upset that the crowd wouldn't move to her stage but stayed to watch us skate kids and our show. Also having food fights with bikies outside what is now the Grand Hotel, Glenelg. Watching the coppers [Police] try to deal with this sort of abhorrent behaviour. Really not sure who was the bigger public menace, the bikies or us at that time'.³⁷²

³⁷¹ Sturt Creek bridge on Sturt road Marion, on The Warriparinga Wetlands was an unofficial skate park during the late 1970s and early 1980s. There were very few public places to skateboard during this time period.

³⁷² 'Milko' Andrew Meils, Adelaide Skateboard History, "Not much has changed in 2020," *Redheaded Brat*, 5th November, 2013, https://www.facebook.com/andrew.miels/posts/10218739145171219?comment_id=10218742160326596&reply_comment_id=10218743700205092¬if_id=1604558068256479¬if_t=comment_mention&ref=notif.



Figure 59, Marion Surf 'n' Ski skateboard team at Glenelg Rotorama Festival, January 1981

The materialist framework for addressing conscious experience developed here can be explained as critical theory. How it takes on life through a narrative which combines the story of an emerging 'punk' culture working within the theory of how to develop a career within the 'reliable' existence within a retail environment. This is a common theme in musical experience by having the culture you 'sell' to people provide part of the income and support structure to enable one's own creative existence. The intention was more cultural than materialistic, so combining these two theories focuses on the shifting world in survival mode.

Through music and imagination, ideas that would support the Adelaide youth movement stimulated new practices of the time. These feelings of frustration are summed up in the final comment of this paragraph regarding all the work, money, and effort we put in at the time. No one was doing this type of work, combining punk music played through live P.A. systems provided by MGD Acoustics, and improvisational art and street performance anywhere in Adelaide at the time. This was one of the significant moments of change in popular music

tastes in Adelaide during the late 1970s. However, the popularity of rock music's current style, couldn't be sustained and this was arguably the start of the slow decline of the rock era. I guess I ran out of patience waiting for the world to catch up and moved on.

The developing street culture that displayed a combination of music and performance once again stalled, while short-term expectations were realised, and the intermediate model suffered through mismanagement. The shift in focus was overlooked by business partners resulting in overstocks and a downturn in sales due to a bad Victorian ski season in 1982. After insolvency and bankruptcy, I moved onto to work with Malcolm Hay of MGD Acoustics, which hired PA systems and manufactured road cases. Once again, I gained more experience with live sound and lighting. During this time, I was rehearsing and song writing with Glenn Kristoffer, singer and guitar player from Redeye, Bill Taylor, guitar player from my earlier bands Shamrock and Deliverance, and Peter Donovan, the bass player from Brighton Boys Tech music ensemble. We worked with several Adelaide bands at musical venues of the time: Flinders Uni Bar, The University of Adelaide's Uni Bar, The Bridgeway Hotel, The Old Lion Hotel, The Findon Hotel, The Colonnades Tavern Bar, The Bay Disco (Glenelg Football Club) and Panthers Disco (South Adelaide Football Club) along with several more outer suburban and country venues.

I continued to work for MGD Acoustics, hiring out PA systems to local bands and assuming roadie duties for support acts when they needed help playing in the bigger venues. While working assisting with sound and lights for popular Adelaide band The Modes,³⁷³ a power outage at the venue created a unique opportunity. Trying to appease the not very understanding crowd, their drummer Joe Ratta performed a solo. Malcolm then turned to me and asked me to get on the kit and play. I was reluctant at first, but Mal insisted, so I got up and performed a spirited drum solo. The following Monday, I received a call from Paul Newman, the bass player from The Modes who invited me to join the band. I accepted the invitation and with a week or so of rehearsals I started performing with them in December 1982. The drum solo remained part of the show and we were playing to full houses all over

³⁷³ The Modes won the South Australian Battle of the Bands at Apollo Stadium in 1982.

Adelaide.³⁷⁴ The Modes started to tour the South Australian country regions, and the east coast of Australia from Melbourne through Sydney to Queensland and back again for the next two years.

When exploring the defining factors of music making as a social process, pub rock arguably began because the local musical communities embraced the opportunity to expand their audience. The 1966 change to the liquor licensing laws in South Australia enabled hotel licensees to attract and accommodate more patrons and opened the way for live music performances which required a louder, amplified style of music. Amateurism now had a purpose, to fill the stages in the small pubs. This avenue provided the 1960s counterculture a place to evolve and was exploited by publicans and promoters. The style of music played was arguably shaped by the alcohol-affected audience and its popularity evolved.

The important question of how the specific sociocultural backgrounds of the players determined the nature of that music, sets the context for the interviews. I explain how we can understand not only what that music was but what it meant to its practitioners and audiences. These social and cultural contexts will be examined through the lens of the learning and musical experience of the participants. I agree with Bradley that the learning process was highly successful and extremely widespread.

My autoethnographic method creates the framework that supports the examination about pub rock's cultural style and how the sound of Adelaide can be found woven into it. Pub rock music culture can appear to be quite different when viewed from the inside-out in the context of an artist's development. The sounds of Adelaide from the 1960s to the 1990s are explored throughout the chapters in Part B.

³⁷⁴ Robert Boundy, "Drum Solo "Dirty Water"," ed. Grant Elphic (RDS Productions 2013, 1983). <https://www.youtube.com/watch?v=G7pAV4H-3H0>.

Part B: The Interviews

The interviews that follow contain major elements based in oral histories, the personal narrative of how the participants' musical identity was formed through their early childhood and adolescence, and the documentation of their formal and informal learning processes. The interviewees were chosen carefully to provide maximum insight into the oral histories and the hidden formative experiences of the musicians. These interviews addressed the same central questions in order to document as many different perspectives as possible.

The participants in this research were key figures in the development of pub rock music in Australia. They recount social, historiological, and political experiences and events from their own perspectives. Narrative ethics are evident within the original thoughts documented here and the career experiences of these developing musicians. By having an autoethnographic approach while simultaneously doing ethnography on other people, and by interviewing them, this helps me to explain my own experiences about being a musician, being working class.

The content of all my interviews contains the participants' truths, which expand the knowledge of Adelaide's contribution to the iconic Australian rock sound and create an awareness of their different sociocultural backgrounds.

I suggest this collection of interviews, has similarities to the powerful work of social theorist Zygmunt Bauman, and his argument that: 'the population explosion of the eighteenth century put a breaking strain on the old institutions of the parish and led to surplus people escaping the discipline and surveillance which had been unconsciously built into the old system.'³⁷⁵ The post war baby boom showed an increase in the birth rate between 1946 the 1960s, this was a sustained period of economic prosperity. This helped to create an environment in South Australia enabling young musicians the freedom play a new style of music, (escaping the discipline and surveillance built into the old system).

³⁷⁵ Zygmunt Bauman. "Industrialism, Consumerism and Power." *Theory, Culture & Society* 1, no. 3. (1983): 32-43, accessed 17th May 2021, <https://doi.org/10.1177/026327648300100304>.
<https://journals.sagepub.com/doi/abs/10.1177/026327648300100304>.

As Adams, Holman Jones and Ellis explain, ‘The shared musical experiences reclaim the silent or lost voices within the context of scholarly conversations that silence or leave out these voices.’³⁷⁶

There are sections within the following extracts from the transcribed interviews that reference hours, minutes and seconds using the following symbols: hour (.) minutes (!) and seconds ("). The full recorded text of the interviews is stored and available on Figshare and my University of Adelaide Box storage site for which links are available in Appendix B. My comparison between the methods of learning among participants is unpacked in the following interviews and their differences interestingly gauge how this has affected music style that have come from different parts of Australia and New Zealand states discussed: Adelaide, Melbourne, Sydney and Auckland.

I have split the interviewees into two basic groups, representing different musical eras and refer to these groups as first-and second-generation musicians of the pub rock genre.

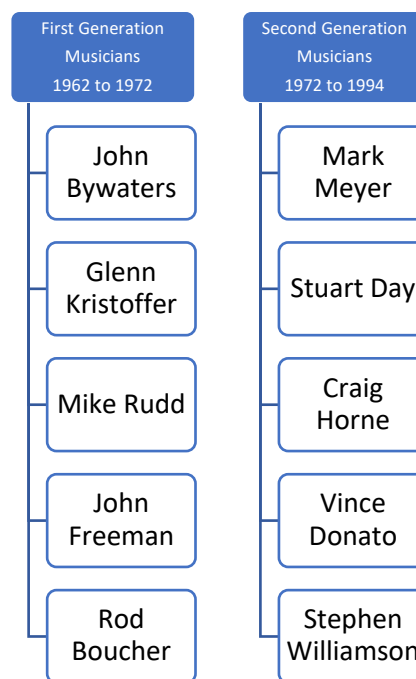


Table 6: Table of first- and second-generation musicians, that are discussed throughout this thesis.

³⁷⁶ Tony E. Adams, Stacy Holman Jones and Carolyn Ellis, 44.

Chapter 5: Glenn Kristoffer

5.1 The Black Diamonds, Tymepiece, Redeye, GKB Band, The Silver Bullets

This chapter is presented as a series of case studies and begins with a focus on the experiences of Glenn Kristoffer. I note here that he is referred to as Glenn Christopher Bland in several online resources including Wikipedia, but when I asked him what name he preferred, he requested to use Kristoffer for the purpose of this interview.

Kristoffer was an enigmatic figure in my own musical history during the early 1980s, which was previous to his experience with the Adelaide band The Modes. He is a talented front man, singer and songwriter, originally from Lithgow in New South Wales. When I first met him, he was playing with the Adelaide band Redeye.

The interview begins with Kristoffer talking about his experiences which were a result of his Australian musical journey. The beginnings in country New South Wales document his musical growth through communal participation, relative to the socio-economic factors of the times, therefore shaping the course taken.

I was in Sydney, and I worked with different bands over there, mainly with my very first band The Black Diamonds, when we were kids. And then we became Tymepiece. After that I played with a band called Company Kane, which was from Tasmania, and I only played in that for a little while. Then I formed a band with a bunch of guys, we called it Cathedral because we practised in a church or theatre. I did a few gigs. Then around about that time, after that band split, I went to live in the Blue Mountains for a couple of years, and had my first child, then got a call from I think it was the manager for Fraternity, who we'd done a few shows when they toured in Sydney, and Bon Scott was leaving the band. So, they wanted another singer, and their manager rang me and said, are you interested? My answer was yes, I'm interested. And he said, 'Well, you got to move to Adelaide', so we did. It was that simple. We came to Adelaide in 1975, and I was going to join 'Fraternity, because Bon Scott had left, so then I went to a rehearsal. They (the band) had a massive argument, and I thought, man, that's not for me. But they ended up morphing into Mickey Finn and changing their line-up and it turned out to be the

best 'rhythm and blues' band I've ever heard of, they were fantastic!³⁷⁷

The whole era of hard rock was very active between 1969 and 1971. Kristoffer explains that 'Tymepiece were a pretty hard rock, pioneering type of band',³⁷⁸ doing essentially the same thing as their British counterparts The Faces, Humble Pie and the Jeff Beck Group. The combination of heavier rock on one side of an album and lighter pop rock on the other side, was according to Australian musicologist, Ian McFarlane, 'to be remembered as one of the most ferocious garage/punk outfits Australia ever produced in the 1960s'.³⁷⁹ The east coast of Australia was taking seriously the creative discipline of local artists by releasing their music on the popular record label Festival.

In the later months of 1975, Kristoffer was approached by former Masters Apprentices guitar player Rick Morrison and asked to sing and play rhythm guitar for country rock band Redeye. This was a great chance for him to write and explore a new musical style because 'he had only played rock and heavy rock before that'. The first single Kristoffer released in Adelaide was the song Main Street,³⁸⁰ which gained notoriety in the late 1970s due to the associated film clip being banned on Adelaide television; 'however, it was played in every other state'. The band had the last laugh as all the interstate shows were screened in Adelaide anyway. The first the band heard about this was when they returned home after doing gigs in Sydney and the tabloid paper 'The Truth' printed that the clip was blacklisted 'because of homosexual connotations.'³⁸¹

Peter Brook, producer from EMS Records had an idea to video a re-enactment of Mainstreet. He wrote a script about the drag queen 'Suzanne' and 'Stan' the gangster, meeting in a nightclub and the band featured in it acting all the parts. Holoubek was the

³⁷⁷Kristoffer, interview. Part 1, 2' 30"

³⁷⁸Kristoffer, interview. Part II, 3'43"

³⁷⁹ McFarlane, *Encyclopedia of Australian Rock and Pop*.

³⁸⁰ Glenn Kristoffer and Peter Tiller, "Main Street," (Adelaide: The Australian Music Company, 1979).

³⁸¹ Charli Holoubek, "Main Street by Redeye: Adelaide Band of the 70s," (YouTube, 2013).
<https://www.youtube.com/watch?v=QnJwUPXp2w>.

gangster, Stevenson his sidekick, Neilsen and Tiller were the police officers, Mostyn-Smith the barman and Kristoffer the drag queen. Kristoffer describes himself as:

The ugliest looking woman you ever saw. It was a lot of fun, the deliberate intention was the comedy of the clip (from influences such as the Keystone Cops, Kenny Everett, and Benny Hill) as it was risqué and humorous, a reflection of the free spirit of the times, where I presented myself sporting a moustache and a miniskirt; all genre boundaries were crossed.'

The single's B-side 'Love Diminished' did quite well on the national charts and a resulting two-month tour of Sydney was undertaken.³⁸²

When Redeye toured Sydney, they auditioned for record companies. One of them was Wizard records. In Kristoffer's words:

Wizard records liked and wanted to sign me alone. I was not willing to leave the band and my mates though, and a producer from Wizard records warned me that they were bankrupt and on the way down. The band being aware of the different market in Sydney, when they went back to Adelaide, changed their format, trying a few different styles, to a rock-based repertoire. The reason for this was the Sydney gigs were not that suited to the country style of music, and they wanted to appeal to a broader audience.³⁸³

At this point, the narrative is more focused on the relationship between band members and their different styles of music. The market's more acceptable styles created pressure within the band's line-up and the great complement of song writers' differences, caused the members to become a little jaded and tired of the struggle with what they were doing.

Redeye went through a few line-up changes but, overall, the band performed around Adelaide for over six years until finally splitting up in 1982. After the split, Kristoffer formed a duo with Dean Neilsen and played gigs on the South Australian country circuit including gigs as far away as Port Lincoln and Coober Pedy.³⁸⁴

³⁸² Kristoffer, interview. Part II, 4'42"

³⁸³ Kristoffer, interview. Part II, 6'33"

³⁸⁴ Kristoffer, interview. Part 1, 3' 19"

In the following months, he went into business with the late Malcolm Hay, a sound engineer from EMS records and began a P.A. company called MGD Acoustics (MGD), hiring out Redeye's sound system. Hay worked for Redeye as their audio engineer during 1981 and 1982.

When Redeye split up, we inherited their sound system as well as the debt, so we worked the local South Australian gig circuit to pay the debt off.³⁸⁵

My first meeting with Kristoffer was in 1980, though I had seen and heard Redeye perform at the Seacliff Hotel in the late 1970s a few times, as it was a local pub for me and was packed out most weeks. Kristoffer and Hay moved into a warehouse at Marion Trade Centre, due to a deal we worked out with my business colleagues John Arnold from O'Neill Wetsuits and landlord Jeff Talbot of Talbot Sand. The PA and production company MGD Acoustics operated from 1982 through to the early 1990s.

In late 1981, Malcolm Hay and myself on drums, formed The Glenn Kristoffer Band (GKB Band) with guitarist William Taylor and bass player Peter Donovan. Glenn was the proven principal songwriter and a minor local celebrity due to the overseas and interstate success of the Tymepeace album *Sweet Release* in 1971,³⁸⁶ and Redeye's 'Mainstreet',³⁸⁷ and 'Love Diminished'³⁸⁸ singles in 1979.

In 1982, Kristoffer and I worked together and began rehearsing, playing and plotting out a future path, with a more progressive, heavier approach. By playing heavier, syncopated,

³⁸⁵ This was a common practice for some working bands during this time period, to purchase a sound system, (Mixing desk/s, speakers, power amplifiers, lighting rig, truck, road cases, etc) with the intention being, to pay off the equipment, investing in a workable asset and this would help to capitalise the ticket sales and the band would receive on more income. Though in this example, and also with *The Modes*, that wasn't always the case.

³⁸⁶ Glenn Kristoffer et al., "Sweet Release," in *Sweet Release* (Sydney: Festival Recordsa, 1971; reprint, CD).

³⁸⁷ Kristoffer and Tiller, "Main Street."

³⁸⁸ Glenn Kristoffer and Brooke Mostyn-Smith, "Love Diminished," (The Australian Music Company, 1979).

more percussive sounding rhythms, distorted guitars and challenging arrangements, we were technically pushing ourselves, trying to create something new. We roadied together with quite a few Adelaide and interstate acts, gaining a lot of experience working in the field of sound and production. He was very complimentary of my drumming skills: 'Even back then you already had your musical ability down, and you were (and still are) a great drummer, over the years those different bands that you played with you shone, really shined. I thought that was a really good experience.'³⁸⁹

The GKB band played together for just over a year and recorded a fourteen-song demo at the Marion Trade Centre with the live sound gear from MGD.³⁹⁰ The blended sounds of rock, hard rock and country added an extra dimension to Adelaide's sound at this time.

MGD then moved to Richmond until late 1989 as a furniture-manufacturing facility, making road cases mainly for guitars and amplifiers. The company went out of business during the 1989 recession when interest rates were high and after a revision of stock market prices a serious economic downturn was happening in Australia.³⁹¹ The equipment was then moved to premises in Edith Street Clarence Gardens, where a professional recording studio, a fully equipped 24-track analogue/tape facility and a soundproof recording room was built and operated as Guessongs Studios until Hay's passing in January 2020.

Kristoffer and Hay ran the studio and production and: 'did heaps of shows around town for years and years and years, for nearly every band in Adelaide that ever existed, that was good fun. It was a good career and a good job'.³⁹² The prolific song writing continued, and

³⁸⁹ Kristoffer, interview. Part II, 9'45"

³⁹⁰ As mentioned in the previous chapter in late 1982 I was offered the job in *The Modes* and started touring for the next two and a half years before moving to Melbourne in January 1985

³⁹¹ Malcolm Smith, Jo-anne Kestel, and Peter Robinson. "Economic Recession, Corporate Distress and Income Increasing Accounting Policy Choice." *Taylor and Francis Online*. (2020). <https://www.tandfonline.com/doi/pdf/10.1111/1467-6303.00070?needAccess=true>. 335.

³⁹² Kristoffer, interview. Part II, 2'40"

we recorded the bulk of them with the GKB Band in the studio. Some of that music still exists today. Though never officially released, it kept Kristoffer active in the music business.

One other talented individual that we did work with who came up in conversation with Kristoffer was bass player, writer and musician Dennis Surmon from the band 'Mad Dogs and Tow Boys', who were more on the wilder side of experimental performance during the early 1980s. I worked with Dennis from 2005 to 2015, and he played bass on some of my solo compositions that I recorded at Guessongs and submitted for my University auditions in 2014.³⁹³ The country, rock and blues combinations that we worked on and recorded, were all heavily influenced by the sounds we experienced in the 1970s.

The interview begins by discussing family history and musical development. Glenn Kristoffer was born in Lithgow, New South Wales. His mother was from County Cork in Ireland. His great grandfather moved to Australia from England and his grandmother was born in Tamworth, where his father was also born. The extended family lived there for most of their lives.

My father played guitar and 'really good harmonica' but never pursued it professionally because of the War, during which he was stationed in Darwin as an anti-aircraft gunner, working together with African-American troops from the US military. My grandfather learnt the African-American blues from the US troops from Chicago, playing slide guitar which was easier because of his big hands. The Southern Blues guys turned into great friends, and I was named after Glenn Roberts, a US slide-playing 'bluesman' soldier.³⁹⁴

Glenn's introduction to music was through jamming every week at the family home. 'Relatives would come over and everyone would sing during the musical session. My uncle was an opera singer in Sydney so the musical background for the kids was established at these family get-togethers.' The decision to become a musician was made early by Kristoffer,

³⁹³ Robert John Boundy, "Do I Know," (Adelaide: RDS Productions, 2013).
https://www.youtube.com/watch?v=Fw_HVVafRdQ.

³⁹⁴Kristoffer, interview. Part II, 12'07"

because of these weekly family jam sessions. Country and African blues roots run deep in the Kristoffer family and they played blues and country songs on slide guitar and harmonica.

He describes his early life as being a country boy that grew up on a farm in Lithgow and they had a house in town as well. He explains how:

I spent a lot of time in the bush, raging around the place shooting rabbits and yodelling. There was an area down the back of the property with a big cliff and a waterfall, and if you stood there and sang it would echo and bounce around like you were in a reverb chamber. I'd go down there and practice yodelling, because me dad did.³⁹⁵

One of the conditions of the weekly family sing-alongs was that everyone had to sing a song, whether they could sing or not. When he was about five or six, this gave him the confidence to start singing along to country songs on the radio by Guy Mitchell and Marty Robbins. His dad would encourage him to sing all through his youth, up and down the hallway at home, at family gatherings and during Easter which was harvest time on the farm. Every night they would have a bonfire, and everyone would gather and sing and play. On his dad's side of the family Kristoffer had Aboriginal relatives who could play guitars. 'A fella named Chocky Riley would play drums and he even played occasionally with Tymepeace.'³⁹⁶

When he was seventeen, Kristoffer and his mates from school, Alan Oloman and Allan Keogh, moved from Lithgow to Sydney and became The Black Diamonds. Their first album has just been re-issued by an English company called Solution Records.³⁹⁷ He recently received a copy of the rereleased vinyl which has been getting airplay by Melbourne DJ Nick Black who has a weekly radio show on 88.3 Southern FM.

The country and folk music background was an expression of the indigenous culture which Kristoffer had experienced. This established a foundation for his understanding of culture and an appreciation of oral history. The working culture of country folk was celebrated through community music making.

³⁹⁵ Kristoffer, interview. Part III, 2'49"

³⁹⁶ Kristoffer, interview. Part III 5'43"

³⁹⁷ Kristoffer, "I Want, Need, Love You."

Another strong influence on Kristoffer was from popular English bands like The Beatles and The Rolling Stones and also the heavier English hard rock bands The Yardbirds, Deep Purple, Led Zeppelin and Black Sabbath, along with America's punk band MC5. Tymepeace were writing a lot of pop songs in 1968 and 1969 but after seeing Deep Purple, Free and Manfred Mann perform at Randwick racecourse on 9 May 1971,³⁹⁸ and Led Zeppelin on 27 February 1972, the scope of their sound changed.³⁹⁹ One side of the Tymepeace album *Sweet Release* written in the early 1970s and released in 1971, was full-on rock songs and the other side was country—pop style.⁴⁰⁰

5.2 How to get better as a player

The interview with Kristoffer evolves into a discussion about his primary musical influences and his formal music lessons. He had singing lessons when he was a teenager. His teacher was an opera singer, a contralto. She showed him how to prepare himself to sing, how to breathe, and how to get his voice into his nasal cavity. Kristoffer had difficulty with this as he broke his nose when a horse threw him when he was young. This vocal technique and understanding head resonance give him good control over his 'twang' and is a popular technique with rock singers. These were his only formal lessons, though Alan Oloman and Darcy Rosser taught him how to play basic guitar and all the elementary chords.⁴⁰¹

The technical aspect of how to get better as a player is articulated in the common phrase 'just practise'. When asked about his time spent practising, the response was: 'an hour a day every couple of days, when he was playing in Redeye from 1976 to 1982. I didn't practise much because you were always playing, you're either rehearsing or doing a gig.' Kristoffer

³⁹⁸ "Deep Purple, Free & Manfred Mann at Randwick Racecourse," Deep Purple Official, Deep Purple Official, 2018, accessed 5th September, 2022, <https://www.youtube.com/watch?v=VEzHwAhjASw>.

³⁹⁹ Jimmy Page and Robert Plant, "Immigrant Song," in *Led Zeppelin DVD (Live Sydney Show Grounds 1972)* (Australia: Warner Vision, 1972), DVD.

⁴⁰⁰ Kristoffer et al., "Sweet Release."

⁴⁰¹ Kristoffer, interview. Part IV 2'05"

used to sit in the lounge with guitar player Mostyn-Smith, and they would write songs constantly.⁴⁰² Their technique of ‘guitar-weaving’ where one guitar reacts to the other guitar is the secret behind a successful two-guitar band.⁴⁰³

Kristoffer explains how ‘when I was young, I dived into a river and smashed my wrist on a broken bottle, which severed nerves in my little finger on the left hand, causing me pain when playing lead guitar riffs, so this limited my proficiency at playing scales, and I worked more on playing chords.’⁴⁰⁴

His natural ear for music, good pitch recognition and good timing was reinforced and strengthened by taking singing lessons with a teacher by the name of John Forrest. This was only for around three or four months while he was playing with Tymepiece. He was also doing jazz ballet lessons, learning how to dance and move on stage. The Mick Jagger style of movement and choreography were important for the stage act.

I rehearsed it. I used to mark out the floor of the stage if it was big enough. If it was a small stage, you wouldn't do it. Other times you do silly things like swinging across the stage on a rope, grab the mike as you went past, do all this dramatic stuff, you know, which was all part of the entertainment. People loved it and we used to pack them in. We'd run our own shows and two thousand kids would turn up, which was amazing, you know, so I learned the singing the, breathing, the thing from John Forrest, he was a professional, really good teacher.⁴⁰⁵

⁴⁰² This approach maintained a reasonably proficient skill level to play rhythm guitar. The style of rhythm guitar can be explained as having a specific rock sound, interacting with the other guitarists (lead guitar). A good example would be Keith Richards from The Rolling Stones through creative engagement with black music genres (in particular blues and reggae), and through specific chords and riffs, oftentimes in open tunings is a good example of rhythm guitar style. Richards refers to the two-guitar sound from the Chicago blues sound.

⁴⁰³ Ulrich Adelt, "Electrifying the Beat: Rhythm Guitar Performances of Keith Richards, Joan Jett, and Nile Rodgers," *Rock music studies* 7, no. 2 (2020), <https://doi.org/10.1080/19401159.2020.1740432>. 133

⁴⁰⁴ Kristoffer, interview. Part IV 2'39"

⁴⁰⁵ Kristoffer, interview. Part IV 4'32"

The choreographed movement to the songs along with Darcy and Alan Oloman was incorporated into the stage act.

We were wearing what seemed at the time, 1969 to 1971, very strange clothes, and we all had long hair dyed up to five different colours. The drummer had a massive afro, so they put a light behind him so his head would appear to glow. By this stage Tymepeace produced a stage show, doing better managing themselves, promoting their own shows, and they actually owned all the production, the lightshow and the PA. In the last twelve months of the band's existence, they were packing the kids in, getting between 1600 and 2000 at each show. By booking a large venue, for example a Civic Centre, they booked up to four other bands, giving them exposure and paying them Musicians Union rates, unlike many of the promoters of that time.⁴⁰⁶

The music community was important to Kristoffer, as was making sure everyone associated with Tymepeace and their productions did well out of it.

5.3 Music Education and the Wyndham system

My next topic to be discussed was formal music education. Kristoffer notes 'he didn't have any', and his field of study was from the school of 'real life'. He attended Lasalle Catholic College for three months, then moved to Lithgow High School until 1964 when he completed his Leaving certificate, which was the highest grade, though in that year the structure of education changed with the introduction of the Wyndham system.⁴⁰⁷

During the editing process and after reflecting on my journal notes, I researched the Wyndham a little further.

Working on the Kristoffer interview transcription revealed many fascinating sub-stories. My focus on education and the 'Musicking process'⁴⁰⁸ was to understanding this process, and

⁴⁰⁶ Kristoffer, interview. Part IV 5'57"

⁴⁰⁷ Kristoffer, interview. Part IV 7'17"

⁴⁰⁸ Small, *Musicking : The Meanings of Performing and Listening*. "Musicking" embraces composition, performance, listening, dancing— all of the social practices of which musical scores and recordings are merely one-dimensional traces. Walser 16

by studying Kristoffer's experiences and a noting Walser's recommendation of using ethnography as a check on textual interpretation,⁴⁰⁹ I uncovered another gem in the development of education in New South Wales, that poses the question: how much of an effect did Secondary School education have on the development of musicians in the 1960s?

Hughes notes that the 'Wyndham Report changed the school system to a comprehensive school structure, where pupils of all abilities were admitted without selection. This change was acknowledged as a watershed moment in Australian education.'⁴¹⁰

When Wyndham took over as Director-General of Education in 1952, the first-wave of the post-war 'baby boom' was entering school. Educational reform was now necessary and success in designing the 'new factory' promised to bolster the legitimacy of the new Director-General. The 'Wyndham committee' recommended that having completed the primary school course at about the age of twelve years, all pupils were to proceed, without examination, to secondary education. Pupils of low ability would no longer remain in primary school beyond the age of thirteen and a half. This new education pattern provided for six years of secondary schooling, comprehensive local entry, and a central core curriculum, with provision for different level of study for a range of choice for most secondary students. It avoided, however, any direct attack on selective schools, probably recognising the strength of public feelings and their influence on former pupils.⁴¹¹

Claims as to the relative merits of selective and comprehensive schools even today provoke a great deal of inconclusive discussion, to which this study need not add. The features that distinguish comprehensive from selective schools, centre around a series of loosely defined beliefs in expanded educational opportunity, delayed choice of occupation (and consequent specialisation) and shared a common culture. Were students who were expressive and artistic affected by this change and did it impact on their attraction to musical activities? I argue that this caused our new movement in Australian musical history.

⁴⁰⁹ Walser, 17

⁴¹⁰ J. Hughes, "The development of the comprehensive school in New South Wales : the influence of Harold Wyndham and the 1957 Wyndham Report," *Education, research and perspectives* 28, no. 2 (2001).

⁴¹¹ John Hughes. 3

In Kristoffer's case, it is a possibility. He states:

We only went to year eleven, the system changed to the Wyndham system. That kicked us over, basically they wanted to get rid of that generation, so that the next generation coming up would do that extra year of high school which became HSC (High School Certificate is the highest educational award in New South Wales' Schools) thereby changing the curriculum. Only two kids in my class out of forty kids went to University, and they got scholarships, or they wouldn't have gone. We had no money, and we were fairly poor. University education was at that time only for the elite, and superannuation was only for the professionals. When I left school, I was pretty disillusioned with the education system, so I went and did an arts course, painting and drawing graphics, graphic design and graphic arts.⁴¹²

Kristoffer points to the amazingly intricate and beautiful artwork on the walls of the house, as I wandered through, enjoying the landscapes and portraits he had drawn. The artist in us can still create great work despite educational limitations.

After completing his apprenticeship, he worked as a printer, 'I was working as a typesetter for the next six years then was made redundant with the introduction of computers, which did all the typesetting, number graphics and replaced all the people.'⁴¹³

My father Travice Hunter Boundy was a compositor at the Adelaide newspaper, *The Advertiser*,⁴¹⁴ which is what Kristoffer was doing in Sydney for the first two years of his employment.

Being a 'comp' involved working as a Linotype machine operator, a machine that cast blocks of metal type in a hot metal typesetting system. I was performing in Tymepiece by the end of that apprenticeship, working from six in the morning and playing till all hours of the night, so by the end of my apprenticeship I couldn't wait to see the end of it. The money I was paid as an apprentice was forty dollars a week, compared to one hundred and forty dollars a week playing in the band.⁴¹⁵

⁴¹² Kristoffer, interview. Part IV 8'57"

⁴¹³ Kristoffer, interview. Part IV 9'16"

⁴¹⁴ a person that arranges text and pictures of a book, magazine or newspaper before it is printed

⁴¹⁵ Kristoffer, interview. Part IV 10'58"

5.4 After a while it becomes your life

Kristoffer is currently retired, though still active writing music and producing our last GKB Band recordings. My next question was about his thoughts on the beginning of Australian Pub Rock.

In the early 1970s it was Billy Thorpe and the Aztecs at Sunbury in 1971. After he found marijuana and acid (LSD), he went from wearing a dinner suit to wearing his cowboy hat and being a hippie. The band, The Purple Hearts, Lobby Loyde and The Coloured Balls, Buster Brown, later Rose Tattoo all used to travel up to Sydney to perform. The Rolling Stones creative engagement with black music genres (in particular blues and reggae) set up the familiar style of the 'chunk a chunk a' sound of twelve bar blues form and the rhythms based in triplet swing patterns. Then came the progressive sound of Spectrum from Melbourne, they moved Australian sound up to a more intellectual level. They would do a rock set, then sit down on chairs and do an acoustic set with harmonica and a few acoustic guitars, then finish with a rock set. I saw them at a gig in Paramatta, thinking these guys were great. Billy Thorpe was doing a similar set, standing there singing acapella, with such a huge voice, a pop star turned pub rocker, arrogant and brash, with a superb, strong voice with a great range.

Another good friend of mine was Ray Brown. Ray Brown and the Whispers were signed to Festival Records, the same label as Tymepiece during those four years. Ray Brown and Billy Thorpe both went to America and became quite successful. Then Tony Barber, The Aztecs original guitar player, took over the job of lead vocalist as the band continued to play in Australia. The drummer from The Aztecs MKIV, Gil Matthews is still performing today in Melbourne with The Marty Rose Band, and Paul Wheeler bass player is still playing in Sydney.⁴¹⁶

I then asked, 'who was the first Australian artist to make an impact on your life?'

My first inspiration was Johnny O'Keefe (J.O.K.), Australia's first rock 'n' roll singer, who released over fifty singles, forty EPs and over thirty albums.⁴¹⁷ He did that song 'The Wild One',

⁴¹⁶ Kristoffer, interview. Part IV 13'43"

⁴¹⁷ McFarlane, "Johnny O'Keefe."

and later settled down as a crooner. Yeah, he was a rocker. You see him on Rage in that intro.⁴¹⁸ J.O.K. toured with country act Col Joye and the Joy Boys, along with the Aussie surf band The Atlantics. They were professional musicians. Remember Rob E.G. – Hawaiian guitar player who played slide guitar, started ‘Wizard Records’ in Australia and then moved to America.

Kristoffer’s early inspirations also included The Bee Gees, a three-piece vocal group. Barry Gibb played acoustic guitar and brothers Maurice and Andy sang. Their beginnings as a folk band, playing at a local restaurant in Lithgow was a major influence on him.

We thought ‘these guys are great’, but they weren't doing the sort of songs that they did later, they had just started and had a kind of folksy country style. These acts, Billy Thorpe, Johnny O’Keefe, The Atlantics, Rob E.G. and The Bee Gees encouraged me to get involved with music, not just play it, but be involved in it in some way. After a while it becomes your life.⁴¹⁹

The first major rock act Kristoffer saw was J.O.K. (Johnny O’Keefe) with the vocal group The Delltones and the backing band was The Dee-Jays. That show was at the Lithgow Show Grounds, in 1959, ‘it blew everyone away, that’s when I thought geez, I could do this’.

5.5 The poetry to match it

The next question, ‘Who do you think would be one of the more influential Australian artists?’ is a hard one. Kristoffer clarifies this within the context of song writing: ‘Richard Clapton would be one of the more influential Australian artists. I believe he really inspired me to start taking song writing seriously, not just ‘mucking around with me mates.’

Kristoffer first met Clapton when he travelled back to Sydney in 1976 and sat in during the recording sessions of the album *Main Street Jive* at Festival records.

⁴¹⁸ *How we made the Rage intro*, "Rage,"2017, on ABC https://fb.watch/fmtC_rl66G/.

⁴¹⁹ Kristoffer, interview.Part IV 19'49"

I sat in and started to listen to a lot of recording sessions. Clapton added interesting stories over basic chord structures. The first track from this album is titled 'Soldier of Fortune' telling the story of 'the wanting to be free, leaving a good woman behind, but how the importance of a good woman in your life is not to be undervalued or underestimated.'⁴²⁰

This copy of the lyrics explains the story telling talent that Kristoffer was inspired by.

Soldier of fortune, you're playing a game with her heart,
She's aching, she's breaking, her small world falling apart
And a good woman's hard to find,
Don't the old folk speak with caution.
'Bout a Soldier of Fortune

Soldier of Fortune, your daystar is rising
Shining to guide you home,
Forget your pride, you've got nothing to hide,
You'd never have made it alone.⁴²¹

Kristoffer states that:

When writing great hits with great lyrics, Clapton was one of the first Australian artists that really took it seriously. He had the knack of coming up with a situation and the poetry to match it, his writing in particular, his lyric writing was brilliant. The storytelling always brought a picture into your head, when he sang something, it was beautifully played and orchestrated creating that space in your imagination, it did something different. The arrangements were

⁴²⁰ Kristoffer, interview. Part V 0'53"

⁴²¹ Richard Clapton, "Soldier of Fortune," in *Mainstreet Jive* (Sydney: Festival Music, 1976).
<https://www.richardclapton.com/soldier-of-fortune/>.

brilliant, justifying the use and selection of really good musicians who could best achieve the artistic vision for the work.⁴²²

This illustrates the approach that inspired Darcy Rosser and Kristoffer to work on their writing and arranging skills. Clapton wasn't just based on American styles, as Kristoffer says facetiously: 'singing the same line fifty times in a row', but in the Tymepeace song 'Shake-off',⁴²³ which was written in the recording studio on the spot to fill the album *Sweet Release*, they did use this idea. Clapton's approach made him more aware of the importance of a song's structure. As a result, he began writing more complex arrangements and lyrics with deeper meaning, compared to the minimalist effort involved in using the 'gotta shake off the blues again' cliché style of lyric writing. Kristoffer emphasises, 'how it was a cliché, having been done one hundred times before'.

To give a meaningful example, Kristoffer sat in on the sessions for the recording of *Main Street Jive*.⁴²⁴ Doug Bligh the drummer, a friend of his, invited him to share in the experience of the creation of something that was musically 'really great.'

Clapton had just returned from England and Germany, which motivated Kristoffer even more to take his song writing seriously,

More than just rock 'n' roll and rhythm and blues that didn't mean anything. I started writing songs that tell a story, more than just 'I love you, baby and you love me', which seemed meaningless. If it happens to be a love story, and I have written a couple of love songs over the years, but more importantly, I understand and point out it is telling a story, then I am the storyteller.⁴²⁵

⁴²² Kristoffer, interview. Part V 4'23"

⁴²³ Allan Oloman, "Shake Off," in *Sweet Release* (Sydney: Festival Records, 1971; reprint, Vicious Sloth Collectables), LP Record.

⁴²⁴ Richard Clapton, in *Main Street Jive* (Infinity Records, Festival Records, 1976).

⁴²⁵ Kristoffer, interview. 5'08"

Kristoffer's states: 'his latest release *Junkyard Planet* is a story, and it is the way you should write songs.'

In 1982, we recorded a demo of the song 'Reach Out',⁴²⁶ a rock song that evaluates the experiences of two lost souls in a time when writers and artists were struggling with violent, political turmoil. Kristoffer comments about the style of writing he used and that it was written to portray the artists' struggle, emphasising the confusion and self-doubt of who you were, and trying to find a path forward, but unable to connect with each other. This was written in context of the Vietnam war, LSD experimentation, marijuana usage, having children in an uncertain time, and not being able to reach out and connect, but to remain lost forever to each other.

Kristoffer expands on his point of view about the working life within the rock 'n' roll culture and proposed that an example of rock legitimacy is demonstrated in the story behind the unpublished song co-written with Malcom Hay. This song was originally called 'Rock It' but renamed 'The Road Hound', for the GKB demo release recorded in 1982. It was about the time Kristoffer, Hay, and I spent together, working full time in the rock 'n' roll business. It tells the story of driving to gigs, loading and unloading from the truck all of our equipment, which consisted of a PA system, lighting and instruments, setting everything up to make the band's sound sublime and presenting the show. The verse emphasises the harsh conditions involved; 'We had five-ton trucks as limousines and floorboards for a bed' and includes the somewhat poignant line 'bust your arse to earn a crust, gotta play the game or don't get fed, you're gonna be a rich man when you're dead'.⁴²⁷

Hay passed away in February 2020 and, in his eulogy, I read these words. Kristoffer commented that, 'it was a bit of history about how it panned out for us, if you listen to the words in the song, it's your story, which I think is fabulous'.

⁴²⁶ Glenn Kristoffer, "Reach Out," in *The Smell of Dead Ambition* (Adelaide: Guessongs Music, 1982).

⁴²⁷ Robert Boundy et al., "The Road Hound (Rockit)," in *The Smell of Dead Ambition* (Adelaide: Guessongs, 1980). <https://www.youtube.com/watch?v=fvnxWBmp82M>.

Kristoffer has much to say on the way songs are written. He considers that the storyline makes the song interesting to the listener, citing as an example the English progressive rock band Pink Floyd who, despite not writing love songs, became extremely successful. In the final *Playboy* magazine interview with John Lennon, Eric Schaal's article records that Lennon was reported as saying the early Beatles recordings were 'pieces of garbage'.⁴²⁸ Kristoffer claims the songs Lennon was referring to were 'Good Morning' from the *Sgt. Pepper's Lonely Hearts Club Band* album from 1967,⁴²⁹ and the experimental 'Dig a Pony' from the *Let It Be* album in 1970.⁴³⁰

Our conversation then moves onto discussing the Virgin Soldiers,⁴³¹ version of the song 'Come Together' which Lennon composed for the Beatles 1969 album *Abbey Road*. This was re-recorded in Melbourne using Siegmund (Sid) Grondman's mobile 24-track studio and engineered by Colin Wort. Grondman was AC/DC's sound engineer and amplifier technician in the early 1970s, and Wort was Billy Thorpe and the Aztecs sound engineer. From a production point of view, choosing the most experienced team provided an impetus for attention to detail, taking care to record the style and cultural depth of pub rock.⁴³² The

⁴²⁸ John Lennon and Paul McCartney, "Dig a Pony," in *Let It Be* (London: Apple Music, 1970). <https://www.youtube.com/watch?v=Q8-u5QnikMo>.

⁴²⁹ John Lennon and Paul McCartney, "Good Morning," in *Sgt. Peppers Lonely Hearts Club Band* (London: EMI, 1967; reprint, 2009 Caulderstone Productions Limited). <https://www.youtube.com/watch?v=sjb9AxDkWAQ>.

⁴³⁰ Eric Schaal. "The Beatles songs John Lennon described as 'Pieces of Garbage'." *Showbiz: Cheatsheet*. (2019), accessed 28th April 2021. <https://www.cheatsheet.com/entertainment/the-beatles-songs-john-lennon-described-as-pieces-of-garbage.html/>.

⁴³¹ John Lennon and Paul McCartney, "Come Together," in *Virgin Soldiers EP* (Melbourne: Soldier Records, 1987). <https://music.youtube.com/watch?v=fvHjMTrMYrs>.

⁴³² 'With the manufacture of an actual vinyl disc it was now obvious that someone other than yourself believed in you and/or your band, someone with the wherewithal and financial means to materially support you in your musical endeavours. Your music was no longer just a 'vanity' project, a private indulgence. It was now considered a possible source of profit or at least prestige to a third party, especially if you were signed to a

Extended Play (EP) was released in 1987 to critical acclaim from Chris Watts, journalist, author and photographer for the English rock magazine *Kerrang* who remarked ‘Come Together was just meant to be kicked in the teeth by hard rock.’⁴³³ *Juke* magazine rock journalist Phil Segarini wrote that: ‘considering Lennon always thought the Beatle’s version was too slicked up, one wonders what he’d have thought of a tough rendition like this, Virgin Soldiers show a great deal of confidence in their attack, turning up the amps and whipping up quite a storm.’⁴³⁴ Lennon’s lyrics were more confusing rather than meaningful and highlighted by the quite esoteric narrative in *Come Together*. He said that the song’s lyrics were meant for a media campaign song for American Psychologist Timothy Leary, when he (Leary) announced his candidacy for Governor of California. Lennon claimed the words are ‘gobbledygook’ when he couldn’t come up with a campaign song.

The thing was created in the studio. It’s gobbledygook; ‘Come Together’ was an expression that Leary had come up with for his attempt at being president or whatever he wanted to be, and he asked me to write a campaign song. I tried and tried, but I couldn’t come up with one. But I came up with *this*, ‘Come Together’, which would’ve been no good to him – you couldn’t have a campaign song like *that*, right?⁴³⁵

5.6 Children lost in time

Kristoffer remembers discussing the lyrics of the Deep Purple song, ‘Child in Time’ (originally recorded in 1970 on the *Deep Purple In Rock* album),⁴³⁶ with singer and lyricist

reputable record label. You may not have won the musical lottery - but at least with this piece of black plastic you had secured yourself a ticket’. Taken from Peter Dowdall Facebook blog 20th January 2023.

⁴³³ Vince Donato, "Virgin Soldiers," (Laneway Music, 15th April 2021 2018).
<https://www.lanewaymusic.com.au/virgin-soldiers>. (Chris Watt’s died in 2018)

⁴³⁴ Phil Segarini, "Soldiering On," *Juke Magazine* (Review), 1987. 18

⁴³⁵ David Sheff. "All We Are Saying." *The Beatles Bible*. (1969), accessed 25th April 2021.
<https://www.beatlesbible.com/songs/come-together/>.

⁴³⁶ Ian Gillan et al., "Child in Time," in *Deep Purple in Rock* (London: Warner Brothers (US) Harvest (UK), 1970).

Ian Gillan, at an early 1980s performance at the Bridgeway Hotel in Adelaide's northern suburbs. The following comments are Kristoffer's reflection about these lyrics:

The song was about the victims of the Vietnam war, the kids/children during that time. Gillan mentioned that: 'you take a person, you don't have to know about their background, you don't know what they've been through, all you see is what they are now, a lot of people now have children *lost in time*'.⁴³⁷ Vietnam war veterans, little orphaned kids, families that were affected by the impact of the trauma they have experienced is an example the concept of the storyline making the song attractive to the listener.⁴³⁸

What this does is support the notion that traumatic historical events lead to third parties (for example, Gillan, an Englishman) using it as lyric material. This concept could be viewed as timeless: displaced youth trying to cope with the impact of war at a time when you weren't encouraged to be emotional or express grief openly. For them, the outlet was music. The power of this genre of music acted as a conduit for the release of their volatile emotions, it was a safety switch. Many songs written in the 1970s were seriously dissecting common traditions, habits, patterns and beliefs imbued in this group of musicians.

The energy of the early 1970s was beginning to transition to the openness of the 1980s when the youth were starting to express their emotions. Kristoffer explains that,

The voice of these feelings certainly wasn't to be looked at openly other than expression through arts and music. In 1969 the English band Deep Purple's lyrics which were written by Gillan, were deep and meaningful, whereas if you listened to Led Zeppelin they weren't. They were still a very, blues-based style of rock music which was fantastic because it gave you that 'funny' feeling. If you listen to the lyrics, apart from a few songs, most are written with a rock feel. Zeppelin is a whole other beast musically than Purple. Their music is channeled from elsewhere, totally different. If you look at Robert Plant's lyrics a lot of them don't seem to mean anything,

⁴³⁷ The line 'Lost in Time' is the opening lyric in Virgin Soldiers song *Hell Night* (1990) as a reference to 'war being hell' and 'children crying in pain' from the damage its done ' continuing the generational themes noted by Gillan, in a tip of the hat to the influence of Deep Purple on the new wave of Australian 90s hard rock bands.

⁴³⁸ Kristoffer, interview. Part V 9' 03"

but when you listen to ‘Stairway to Heaven’, that song has meaning.⁴³⁹

Kristoffer remembers seeing Robert Plant performing with his band, and notes that: ‘when we used to do sound for The Flinders University gig every Friday night during the early eighties and the first song was ‘Slow Dancer’ by Robert Plant, and the song is a knockout rock song with shades of Led Zeppelin, but not quite. The moment you put that song on, it had a trigger effect. Everybody would be up on the dance floor’.⁴⁴⁰

Plant’s lyrical content matured as with his impeccable approach to live performance. That English Black County folk music feel is always prevalent in Plant’s music, as Richie Blackmore former guitarist from Deep Purple ended up playing that traditional European Renaissance style of music,⁴⁴¹ a type of English folk with a strong classical underpinning.

I asked Kristoffer if he could list some of his teachers, mentors, associates, managers and bandmates during this period and what kind of influence they had on him as a musician. Kristoffer replied that: ‘the main influence was from the guys in the band, musical class at school was forty minutes long (one period a week) and even that was cut short sometimes.’⁴⁴²

My next question was: ‘What do you think of Australia’s rock music history and musicianship being acknowledged and taught in tertiary institutions?’

Kristoffer emphasises that he wants:

To see it taught in tertiary institutions, asserting how the government keeps cutting funding for The Arts and professes his disgust with the Liberal Party (Premier of South Australia, The Hon. Steven Marshall) and their lack of respect for The Arts. Marshall being from a Liberal seat and

⁴³⁹ Kristoffer, interview. Part V 10'30"

⁴⁴⁰ Robert Plant and Robbie Blunt, "Slow Dancer," in *Pictures at Eleven* (Monmouth, Wales: Swan Song, 1982; reprint, 2006 Remaster). <https://www.youtube.com/watch?v=QibiJtk10s8>.

⁴⁴¹ Martin Popoff, "Blackmore's Night: Ritchie Blackmore and Candice Night Discuss the Past and the Present: From Deep Purple and Rainbow to the Renaissance," *Goldmine*, 2005 Apr 29, 2005, <http://proxy.library.adelaide.edu.au/login?url=https://www.proquest.com/magazines/blackmores-night-ritchie-blackmore-candice/docview/1499853/se-2?accountid=8203>.

⁴⁴² Kristoffer, interview. Part V 12'32"

from the manufacturing industry with a degree in business marketing ironically is from the electorate of Dunstan.⁴⁴³ It is possible that Marshall's position could be easily attributed to his questionable understanding of the Arts and music culture.

Kristoffer points this out by restating the question that: 'real grass roots Australian popular music history and musicianship is not acknowledged correctly outside of its own intimate circle or taught about with any depth other than being broadly touched upon in specialist music courses at a tertiary level. For example, The University of New England has a Bachelor of Music program traversing a broad range of styles and genres, including a pop rock course being taught there.'⁴⁴⁴

The discussion turns to how this research is a great example of the work being put in to further this popular music discourse.⁴⁴⁵ The conversation about lack of funding turns to the observation on how it seems to affect rock music more so than the jazz or classical streams: 'It makes me angry, and it is saddening and such a waste that an industry (referring to rock music) that turns over four and a half billion dollars a year in Australia is poorly funded.'⁴⁴⁶

This seems to be a big contribution to the economy. In 2018–19, the South Australian government invested a total of \$154.9 million in South Australia's arts and culture sector, of which \$140.9 million to Arts South Australia, \$9.2 million to the Department of Innovation and Skills and \$9.8 million to the Department of Education. The government reduced funding for the arts and culture in 2018–19 by \$4.9 million per annum and has foreshadowed additional cuts growing to \$9.2 million from 2021–22, which overall is a reduction of \$2.8

⁴⁴³ The Government of South Australia, "The Hon Steven Marshall MP Premier," (4th May 2021). <https://www.dpc.sa.gov.au/the-premier>.

⁴⁴⁴Kristoffer, interview. Part V 13'37" <https://www.une.edu.au/study/humanities-arts/music-theatre>

⁴⁴⁵ I would assert that the increased funding cuts, resulting in staff cuts at The University of Adelaide, is one example of a lack of resources and can partly explain the limited research on South Australian popular music which has very limited exposure in mainstream courses.

⁴⁴⁶ Tony Grybowski, *Arts Nation: An Overview of Australian Arts 2015 Edition*, Australian Council for the Arts (Sydney, Australia., 2015), <https://www.australiacouncil.gov.au/workspace/uploads/files/arts-nation-final-27-feb-54f5f492882da.pdf>. 4

million in savings that remained in the forward estimates of the State budget from the previous Government.⁴⁴⁷

The 2019 Arts review for South Australia notes that:

A ‘siloes’ culture is a current characteristic of the (arts) sector. There are opportunities to work towards a more collaborative culture, and for this to generate work that reflects the benefits of multiple creative inputs. This has the potential to define cultural expression in the state, and its point of difference.

The report also states that there are more opportunities to effectively connect the sector with other parts of the government: education, health, skills and employment, region development, and tourism.⁴⁴⁸

I argue that this reasoning could open a narrative about the validity of the subject of South Australia’s popular music history and how it could be included in all levels of education. As Kristoffer states, ‘The importance of teaching Australian popular music history cannot be emphasised enough, being an educational and pedagogical issue that is being addressed within this thesis.’⁴⁴⁹

5.7 The culture of the overlooked

Social theorist Zygmunt Bauman’s 1983 observations could very well be views from the present time. In South Australia, the key role of the Methodist church in the revival of puritanism, emphasizing work, discipline and sobriety and the civilizing importance of family life is apparent throughout the 1960s and 1970s. I have observed that my local upbringing had the same rhetoric, pressure, and expectation. The prospect of unemployment and soul-

⁴⁴⁷ State budget papers, 2018-19

⁴⁴⁸ Tony Grybowski and Graeme Gherashe, *The Arts review for South Australia - July 2019, Consultants Report*. (Adelaide: South Australian Government, 2019), https://www.dpc.sa.gov.au/__data/assets/pdf_file/0016/113803/The-arts-review-for-South-Australia-Consultants-Report.pdf. 3

⁴⁴⁹ Kristoffer, interview. Part V 14'58"

destroying factory work was very unlikable as a career path, so to escape this threat and limitation of my time is not my own, focusing on playing music had a redeeming quality. My own career path was chosen for me, as a factory worker, not a pleasant existence to look forward to. In Bradley's following example of the culture of Western philosophy, the 'ego-cogito' it could be argued, is contained within the levels of emotions experienced through musical expression:

The acme of cultured, individualised subjectivity, this sort of experience is seen as the loss of subjectivity or ego to which a thrill attaches. This thrill will be made up of the primary pleasure or stimulus derived from the sounds of music or the voice, mixed with the excitement of giving up something, of letting oneself go, the frisson of guilt, mystery and fear associated with the sense of loss.⁴⁵⁰

Bradley's reference to 'streetcorner black men' from Washington DC in the 1960s states:

'The 'fecklessness' of these men, drifting in and out of jobs, blowing a week's pay on a binge, had been seen by various commentators as evidence of a different time-sense from that normal in the society, among 'steady workers' or the middle class. These men were said to 'live for the present' and to be 'unable to defer reward or pleasure'.⁴⁵¹

Elliot Liebow, on the other hand, gathered evidence to suggest that:

It was the very sense of the inevitable future, the linear and irreversible progress of time and life which these men shared with others in society, that led them to a sense of futility and despair, since that future held no prospects, no progression to affluence, for those unskilled and despised people. And, incidentally, music would probably play a considerable part in the leisure of these men. Washington DC emerged in the 1970s and 1980s as a leading centre of black American musical innovation.⁴⁵²

⁴⁵⁰ Dick Bradley, 166.

⁴⁵¹ Dick Bradley, 170.

⁴⁵² Elliot Liebow, *Tally's corner : a study of Negro streetcorner men*, New ed. ed., Legacies of social thought, (Lanham, Md: Rowman & Littlefield, 2003).

I propose that this is not an isolated occurrence. It seems to be more global or at the least, transnational. The experiences of the British immigrant and displaced workers who landed in South Australia were very similar.

I argue that Adelaide has a culture of the overlooked, as Australian pub rock had a thirty-year lull in interest until Sydney band The Easybeats released the documentary *Friday on my Mind* in Australia on 1 August 2009.⁴⁵³ They had already released six studio albums: *Easy* in 1965, *It's 2 Easy* in 1966, *Volume 3* in 1966, *Good Friday* in 1967, *Vigil* in 1968, and *Friends* in 1968.⁴⁵⁴

However, AC/DC were different. The Young brothers were from a strong tradition of musical enculturation as Kristoffer outlines:

I knew George Young from when The Black Diamonds/Tymepiece used to open for The Easybeats in the late 60s. George produced and encouraged Angus and Malcolm Young. George taught both of them to play guitar. Malcolm being the thinking type was always the driving force behind AC/DC's relentless pursuit of good quality Aussie rock'n'roll. He guided Angus to be diligent and exacting in his playing, always correcting and pushing him to be the best. Malcolm was the musical director and financial director even from a very early age, looking after all that 'stuff', he wouldn't trust anyone else with it. He was paramount in writing those songs; the musical arranger of the band. Bon was great with the lyrics, writing most of the lyrics, the ones George and Harry (Vanda) didn't write. They all raised brilliant material at different times, and it was always brilliant to watch those two. Malcolm was so dedicated and passionate about it, if someone didn't turn up to rehearsal, he'd take a piece out of them.⁴⁵⁵

Kristoffer was inspired by Malcolm's dedication and how fantastic he was, always working to be the best.

⁴⁵³ Ben Ulm, "Friday on My Mind: The Easybeats Story," ed. Ben Ulm (Australia, 2009), Television Documentary.

⁴⁵⁴ Jeff Apter, *Friday on my Mind: The life of George Young* (Crows Nest: Allen and Unwin, 2020). 286

⁴⁵⁵ Kristoffer, interview. Part V 16'13"

In a discussion he had at an inner Sydney café one evening with Malcolm and Angus Young regarding stagecraft, performance, stage presence and visual impact, Kristoffer noted how they were always working on something:

Malcolm had a scientific attitude towards rock 'n' roll, the deep-thinking approach, always something going on in the background. He had a love for that style of music. Deep Purple was always on the record player, a portable device record player their father bought them for their shared bedroom so they didn't disturb the rest of the family. The young brothers were around ten years old at the time, and were developing the ambition to being able to play like their heroes.⁴⁵⁶

To my final question: 'does this style of learning through informal practice and the historical documentation of this genre have an educational value at a scholarly level?', Kristoffer replies with a resounding 'yes!'

Rock music and popular rock music has always seemed not to be taken seriously by the establishment, viewed as a lower form of art... though there is evidence of it turning over billions of dollars and seen as not having any value. The perspective from experience is that a due process that it has to go through, to penetrate the political process and gaining respect to achieve a notable significance through education in the academic field. The primary objective of this research is to add some credibility to the artform and being recognised at a scholarly level, it's time to make a change in that perspective.⁴⁵⁷

To document a significant part of Adelaide's musical history which spread nationally, then arguably internationally, Kristoffer noted that:

During the 1970s I had no qualms about moving to Adelaide which was known as a music city. All these fabulous bands were around during this period. Tymepeace performed in Adelaide in 1969 and we couldn't believe the number of bands and great venues that were around. The Masters Apprentices, Fraternity, The Angels, Scandal, an early version of The Models (Sean Kelly, Johnny 'Crash' Friedenfelds), and Mississippi, were all as good as their east coast

⁴⁵⁶ Kristoffer, interview. Part V 22'09"

⁴⁵⁷ Kristoffer, interview. Part V 24'58"

counterparts playing ‘great’ music. In Sydney, I knew Daryl Cotton and Beeb Birtles from The Zoot really well.⁴⁵⁸

The communal connections provide a valuable link in the narrative by mentioning how AC/DC and early beginnings of Little River Band can be linked back to the early to mid-1970s in Adelaide.

I also knew Bon Scott and Vince Lovegrove from Perth band The Valentines were also known through shows they performed on together. The Valentines had two lead singers Lovegrove and Scott and a four-piece backing band. Adrian Follington (Beat’n’Tracks, Chain) was on drums.’

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In the mid-1970s, Kristoffer bumped into Beeb Birtles in Adelaide’s western suburbs. While chatting about Birtles’ new band Mississippi, two members of which were from The Twilights, Kristoffer was invited to sit in on a rehearsal which was held in Graham Goble’s parents’ garage. Mississippi eventually became Little River Band.

Living near Kristoffer’s place was another act called Iron Knob, named after a town with large deposits of iron ore, on South Australia’s Eyre Peninsula. Headband was another wonderful Adelaide band around at that time, with Joff Bateman and Mauri Berg. Kristoffer was working at Chrysler’s Tonsley park factory for around fifteen months before he joined the band Redeye.

What was great about Adelaide was it was smaller than Sydney, you could get around much easier and there was probably just as much going on. There were more pub rock acts in Adelaide than in Sydney at the time. Over in Sydney it was a big deal with a bigger population, but they had more cover acts so the avenue for creativity, self-expression and time to develop was more appealing in Adelaide, supporting a manageable lifestyle for great musos that were creating fantastic acts. That was the history of Adelaide which you don’t hear much about anymore.

⁴⁵⁸ Birtles stated in 2017 in the forward of Millen’s book that: ‘Adelaide’s musicians intermingled in various lineups of different bands but, most importantly, how they contributed to making Adelaide the most progressive music city in Australia.

⁴⁵⁹ Dave Cross, History of Beat’n’Tracks Perth 1965-1967 – Milesago, Perth, Online reference is <http://historyofaussiemusic.blogspot.com/2013/09/chain.html>

These bands put Australia on the map. Air Supply were another band that went international, and they were from Torrensville.⁴⁶⁰

The interview concludes with the realisation that we were at the same town hall gigs featuring Scandal and Cold Chisel in 1974.

Kristoffer and I saw Cold Chisel open for Deep Purple's 1975 *Come Taste the Band* Tour at Memorial Drive in Adelaide. Cold Chisel were playing as a four piece with Ian Moss, Phil Small, Don Walker and Steve Prestwich. Barnes was singing in Fraternity during this time. Kristoffer also recalls when watching Chisel perform at the Marryatville Hotel seeing: 'singer Jimmy Barnes jumping off the stage into the crowd who were fighting. He broke up the fight, got back up on stage and told the crowd 'you fucking listen or you can all fuck off, stop fighting and listen to the band.'⁴⁶¹

I have many memories of trying to avoid the intimidating crowd of rockers and skins, sometimes not successfully. There was that ever-present threat of intimidation and violence amongst my peers. It was the price you paid to watch these bands and to see what could be learnt from them. I propose that this is connected to the socio-economic and political backlash from the younger generation, as noted in Oldham's scholarly attention to Loyde's connection with the 'Sharpie' culture that was happening during the early 1970s in Melbourne.⁴⁶²

I argue that the addition of Kristoffer's contribution to Australia's pub rock music history is worthy of more sustained or critical analysis. Periodising his work from early 1960s community blues and folk, through mid-1960s punk rock, to early 1970s surf music, represents a part of the history of the original roots of Australian pub rock music. As a successful Festival recording artist with Black Diamonds/Tymepiece, Kristoffer's mid-1970s

⁴⁶⁰ Kristoffer, interview. Part V 29'38"

⁴⁶¹ Kristoffer, interview. Part V 30'41"

⁴⁶² Peter Beilharz, "Rock lobster: Lobby Loyde and the history of rock music in Australia," *Thesis Eleven* 109, no. 1 (2012), <https://doi.org/10.1177/0725513611434136>, <https://journals.sagepub.com/doi/abs/10.1177/0725513611434136>.

move to Adelaide to join Fraternity helped him sustain a fifty-year career in the industry. He adopted a local persona of a country rock celebrity and is now accepted as a respected singer, songwriter, musician, producer and engineer.⁴⁶³

I have observed here what is referred by the participants to as Adelaide's 'cargo culture'.⁴⁶⁴ Kristoffer for example, was a local celebrity, who being from New South Wales, was perceived to have come from a better place. When examining the early development of Adelaide's pub rock music, this interesting local cultural viewpoint is a common thread that appears in participants narratives. I argue that because Adelaide's musical culture was isolated from the Eastern states of Australia, this sociocultural perspective helped determine the common belief in how good Adelaide's inventive musical style of pub rock was. The imaginative, open and creative approaches towards learning used by these musicians is investigated further in the following chapters.

⁴⁶³ David Day and Tim Parker, "The Big Gigs," in *S.A. Great - It's Our Music 1956 - 1986* ed. Glenn A. Baker (Adelaide: Pagel Books, 1987). 91

⁴⁶⁴ South Australia seems to be more open to a cargo cult, that anything from the eastern states [of Australia] is better. Boucher, 2021. A more refined distinction is that 'Cargo Culture' is where the export and import of educational models and successful practices is undertaken without taking into account critical aspects of this procedure. Leonard Kertz-Welzel, 2015.

Chapter 6: John Freeman

6.1 British kids as Adelaide musicians

A lot of the kids who became musicians in this rock'n'roll movement in Adelaide were British. The cultural flow between Australia and Britain at that time particularly through music was easily circulated transnationally.⁴⁶⁵

The Jimmy Barnes version of the rebellious rock narrative is not the only version of Adelaide's music history. For instance, the band Stars were from the southern suburbs. Buffalo Drive 'where rock'n'roll entrepreneur John Woodruff first started' was from the inner south-eastern suburb of Glenunga. The Brewster brothers from The Angels lived in Goodwood and, according to their first drummer Charlie King's summation, they were: 'silver-spoon fed, uni-educated, dope-head, never done a hard day's work in their lives, pissant prima-donnas'.⁴⁶⁶

The more common legend as noted by Corn painted a particular picture: 'The better selling version of the rebellious Australian sold more units than writing the story about going to French horn lessons and joining the polo club'.⁴⁶⁷

To survive the violence surrounding the gang warfare between the 'pommy skins'⁴⁶⁸ English immigrants/skinheads from Elizabeth, and the turf wars of the 'Brighton Boys', 'Seacliff Boys' and the 'Bay Boys' at town hall gigs, I played drums with the harder lads of

⁴⁶⁵ Aaron Corn, "The Iconic Australian Sound," interview by Robert Boundy, 14th January, 2021, <https://otter.ai/u/3vuy1tQSddDuwG6O8ltgEAjL2L0?f=.> 23.

⁴⁶⁶ Bob Yates, 36.

⁴⁶⁷ Corn, interview. 1.02'19"

⁴⁶⁸ A mildly offensive word used by Australians and New Zealanders for an English person. Sometimes shortened to: pom. As a nation the Australians rarely use polysyllables when one will do and so pom became the pejorative name for a newly-arrived British immigrant. The Anzac Book of 1916 supported this theory, attributing 'Pom' as an abbreviation of pomegranate. Skins refers to skinhead, a member of a subculture that originated among working-class youths in London, England, in the 1960s.

rock ‘n’ roll. My band Shamrock became a favourite of the ‘Brighton Boys’. You felt you were part of something, as the Mickey Finn song ‘Neanderthal Headbutt High’,⁴⁶⁹ that represents and tells a story of this time in Adelaide so well. Findings from this study substantiate the bolder claims of how the environment affected the musicians and the music they wrote during the 1970s and 1980s. I propose that, the bigger the story, the more it turns into popular belief.

6.2 Was it us? Better than anyone else

In my opening discussion about the colonisation of South Australia, and whether it made a difference to our cultural upbringing, I referred to Edward Wakefield. South Australia was part of Wakefield’s ‘systematic colonization’ experiment which began with official settlement on 28 Dec 1836.

They may become landowners in the colony, or owners of capital lent at interest, or farmers of their own land, merchants, clergyman, lawyers or doctors, so that they may be respectable people in the sense of being honourable, of cultivated mind, and gifted with the right sort, and the right proportion of self-respect. The most respectable emigrants, lead and govern the emigration of the other classes. These are the immigrants whose presence in the colony most beneficially affects its standard of morals and manners and would supply the most beneficial element of colonial government. If you can induce many of this class to settle in a colony, the other classes, whether capitalists or labourers, are sure to settle there in abundance: for a combination of honour, virtue, intelligence and property, is respected even by those who do not possess it: and if those emigrate who do possess it, their example has an immense influence in leading others to emigrate.⁴⁷⁰

The shaping of British colonial policy had a direct influence on the settlement of South Australia. Philip Temple writes about studying hagiographies and the struggle of the growing

⁴⁶⁹ Mauri Berg et al., "Neanderthal Headbutt High," in *Cellar Tapes* (MJBerg, 1976).
<https://www.youtube.com/watch?v=aXfKC7MONbk>.

⁴⁷⁰ Philip Temple, *A Sort of Conscience : The Wakefields* (Auckland, UNITED STATES: Auckland University Press, 2013). <http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=1411891>. 131

uneasy classes who would turn to immigration in the great wave of British colonisation of North America and Australasia that began after the Napoleonic Wars.⁴⁷¹

The starting point for this narrative became obvious while talking to John Freeman (JF) because it seems to have musically begun with the Adelaide band The Clefs who formed in 1961.⁴⁷² He said, 'The other thing that made Adelaide different was those English migrants who were last week going to a club in London, this week they're out here in the bloody wilds of Elizabeth, they brought the up-to-date music with them'.⁴⁷³

John Freeman, who was born in 1949 from third-generation Australian parents, grew up in Netherby, an inner southern suburb of Adelaide. The Freemans were fortunate enough to be wealthy, 'they had money' and John went to the private school, Prince Alfred College (PAC). In his early teens, he was an acoustic guitar player and folk singer. At the age of fifteen, he remembers hating rock music, being a self-confessed folky, always with a leaning towards the blues, but ended up on drums mainly because he could play them. One day, a fellow student, Rob Tillet, approached John in the schoolyard and asked if he was John Freeman? That conversation was the beginning of the band Red Angel Panic.

I was always better than anyone else, I just had it in me, I was just gifted. My father was a piano player who 'played by ear' and would go and see a musical, come home, sit down at the piano, and play all the songs, having what seems a photographic musical memory. Rob Tillet and I combined with Chris Bailey in 1967 at PAC and ended up playing at school dances. As we got older, we would book their own gigs at country pubs, playing mostly Muddy Waters compositions, as well as the newer electric Bob Dylan music.⁴⁷⁴

⁴⁷¹ Philip Temple, 3.

⁴⁷² Millen, "The Clefs." 95

⁴⁷³ John Freeman, "John Freeman 'Better than everyone else'," interview by Robert Boundy, 2nd February, 2021, <https://otter.ai/u/fVxIIAsfj9oel7troiUaiVWnPe4?f=%2Fmy-notes>.

⁴⁷⁴ John Freeman, 10mins 23 sec.

6.3 The right place at the right time

After leaving school, Freeman completed the first year of a Law degree at the University of Adelaide but found it boring and left. He then became a copy boy, and for a couple of years, was as a cadet journalist at the afternoon tabloid *The News*. In this role, he wrote a rock music column, the first of its kind in Australia, which was published on the features page, pre-dating that of the respected *Advertiser* journalist Greg Kelton.⁴⁷⁵ This position provided Freeman with a platform for some of his more forthright views. It gave him an avenue of expression and, though his articles didn't make him a lot of friends, his position at *The News* did provide the opportunity to go and see a lot of bands for nothing. He befriended Barry McAskill from Levi Smith's Clefs and they would often have a long lunch at the Barbecue Inn in Hindley Street. This was next door to Nationwide Records, which was owned and run by Graham Morphett.

When Levi Smith's Clefs turned into Fraternity, McAskill asked me to go to Melbourne and start another Clefs. Much to the disgust of my parents, I did.⁴⁷⁶ Though reluctant at first, my parents supported my musical efforts because they realised that was where my future lay. After a six-month stint in Melbourne, McAskill got a residency from John Harrigan at Whiskey Au Go Go in Sydney. This six-month stint in Sydney was a good training ground for a professional musician because you played from 9pm to 3am; 20 minutes on, 20 minutes off. This provided the mental and physical toughness which I feel are required skills for a good musician. I had a sense that a position in Fraternity was coming up and I made sure I was in the right place at the right time. Six months later I replaced drummer Tony Buetel. This is one of the main things about getting on in the music world, making your own luck and good timing. One week I was playing with McAskill at the Whiskey, the next thing I was living at Fraternity's house and playing with them at Jonathan's.⁴⁷⁷

⁴⁷⁵ Tory Shepherd. "Hundreds gather to send of veteran Adelaide Advertiser journalist Greg Kelton." *The Advertiser*. (2013), accessed 17th February 2021. <https://www.adelaidenow.com.au/news/south-australia/veteran-adelaide-advertiser-journalist-farewelled/news-story/622fd89466e315f9b0f9042ca743b734>.

⁴⁷⁶ In the early 1970s, playing music professionally still had a social stigma attached to it.

⁴⁷⁷ John Freeman, 16'08".

Wayne notes that, 'In 1968, The Broadway Theatre was acquired by nightclub owner John Spooner, where it became one of Sydney's prime live music venues. Sherbet and 'Fraternity' both got their big break at Jonathan's,⁴⁷⁸ playing residencies involving six hours a day for months on end'. (Nirvana played their first Sydney show there in 1992).⁴⁷⁹

Jonathan's was like the old Stacks Studio in Memphis, with a sloping floor and a bit of baffling put up, silver decorations and actually had a very good sound because it had a huge roof. Sherbet was Fraternity's support band, as they were only kids at that stage. Alan Sandow was playing drums, and this was a great training ground for Sherbet who were to become one of Australia's most popular bands in the 1970s. Sam See was playing organ with Sherbet at the time, that's how that connection with Fraternity came about. We had a house in the eastern suburbs of Sydney at Jersey Road, Woollahra. Down the lane lived Colin Walker and Terry Wilkins from The Flying Circus. Sam didn't live there but spent a lot of time there and would walk up the road to Fraternity's house. It was a different era, the bands used to socialise in those days. It wasn't until later on that the seeds of difference and competition were sown, so you weren't allowed to talk to that band, all this politics crept into the scene, which was actually more prevalent in Adelaide.⁴⁸⁰

I note here that Freeman's comments reflect his perspective on the cultural differences between Sydney and Adelaide. Unlike Kristoffer, Freeman's experience was that, 'the bands used to socialize in those days. It wasn't until later that it became more if you're in that band,

⁴⁷⁸ 'Anna Wood, a 15yo schoolgirl from Belrose, attended an 'Apache' dance party at the Phoenician (Jonathan's) in October 1995, where she took ecstasy. Her resulting death shocked Sydney and enraged then-NSW Premier Bob Carr, who declared war on the Club. A series of fines and restrictions imposed on live venues in the wake of Wood's death led to the closure of the Club in 1998 and the decline of Sydney's live music scene which continues today. Good thing Wood wasn't killed by a poker machine'. (Wayne)

⁴⁷⁹ Michael Wayne. "Broadway Theatre/Jonathan's Disco/Phoenician Club/Breadtop-Ultimo, NSW." *Past/Lives of the Near Future*. (2021): Revealing races of a former Sydney, accessed 17th February 2021. <https://pastlivesofthenearfuture.com/2012/04/20/broadway-theatrejonathans-discophoenician-clubbreadtop-ultimo-nsw/>.

⁴⁸⁰ John Freeman, 17'48"

you can't talk to that band, you know, all this fucken political shit, that's more Adelaide actually'.⁴⁸¹

A curious aspect of this research are key markers that appear through links to notable events such as:

- The newspaper commonality between my father, Kristoffer and Freeman.
- I was working for EMS Sound Industries at 202 Hindley Street from 1976 to 1978, previously known as was Nationwide Records, Raven Records and Visound Recording Studios was an education in the long history of the many bands that recorded there and feature in this thesis.
- Fraternity recording the single 'The Shape I'm In' at Raven Records.⁴⁸²
- Buffalo Drive recording the single 'Jumpin' Judy' b/w 'Fortunate Fella' at Nationwide in 1971.
- I met Mark Meyer when he recorded with David Nines at Nationwide in 1976.
- I met Joff Bateman when he was doing sessions with Trev and Dennis at EMS Records in 1978–9. Joff recorded with Company Blue at Nationwide in 1975.
- When I first began working at EMS Sound Industries in 1976, my drumming mentors Steve and Larry Todd had just recorded an album there with Tidewater.

These observations of historical links and communal connections contain interesting facts of cultural significance between the participants and me. The autoethnographic approach and doing ethnography of participants demonstrates that there are commonalities and connections. By using these points of comparison within Adelaide pub rock culture, it helps to explain in more detail my own experiences at EMS Sound Industries.

⁴⁸¹ Freeman, interview. 18'33"

⁴⁸² J.R. Robinson, "Shape I'm In," in *Bon Scott and Fraternity - The Complete Sessions - 1997* (Adelaide: Raven Records, 1970). <https://www.youtube.com/watch?v=WNLk6sEUF5g>.

6.4 American Soul Music

One of Freeman's favourite bands was Max Merritt and the Meteors. The interview with him continued with a discussion about their style of music. Freeman recalls that: 'I thought a lot of the American soul music songs (that Merritt was playing at the time) were originals, because these artists were just not played on Adelaide radio stations, but they were from artists recorded by Stax Records in Memphis.'⁴⁸³

The story of Stax Records begins with the founding in 1957 of Satellite Records by Jim Stewart. Stewart was a banker by day and fiddle player at night, but he knew he could never make it as a professional musician. However, he felt he could be the next best thing— a producer—despite having no knowledge of the recording industry. Satellite Records cut its first record in October 1957, 'Blues Roses', a country song with low production quality. In 1960, Estelle Axton funded the move to a former movie theatre on McLemore Ave, in Memphis. The company was renamed Stax, a combination of the first two letters of Stewart and Axton's surnames.'⁴⁸⁴

The compositions of these bands weren't easily accessible in Adelaide in 1960. The chart below [Figure 63] is of the music that was being played at this time. [with Australian artists highlighted in red].⁴⁸⁵ Freeman's memories are:

Nothing like this music was known in Adelaide, it wasn't played on the radio or anywhere. Music by Otis Redding, Sam and Dave, Booker T & the MG's, Albert King or Atlantic artist Wilson Pickett, and Columbia artist Aretha Franklin were unknown in Adelaide during this time. Of course, the other thing about the Adelaide music scene was it was all English guys. You

⁴⁸³ Merritt's first album consisted of covers and original compositions
<https://www.discogs.com/release/5347537-Max-Merritt-And-His-Meteors-Cmon-Lets-Go>

⁴⁸⁴ "The start of something big: 1957 - 1968," America Soul Music, 2021, accessed 17th February, 2021, <https://staxmuseum.com/1957-1968/>.

⁴⁸⁵ https://en.wikipedia.org/wiki/List_of_top_25_singles_for_1960_in_Australia

know. Black music didn't really get a look in because they [The English Guys] were all blues based.⁴⁸⁶

List of top 25 singles for 1960 in Australia

[Article](#) [Talk](#)

From Wikipedia, the free encyclopedia

The following lists the top 25 (end of year) charting singles on the Australian Singles Charts, for the year of 1960. These were the best charting singles in Australia for 1960. The source for this year is the "Kent Music Report", known from 1987 onwards as the "Australian Music Report".

#	Title	Artist	Highest pos. reached	weeks at No. 1
1.	"It's Now or Never"	Elvis Presley	1	7
2.	"Boom Boom Baby"	Crash Craddock	1	4
3.	"He'll Have to Go"	Jim Reeves	1	4
4.	"Are You Lonesome Tonight?" / "I Gotta Know"	Elvis Presley	1	6
5.	"Clap Your Hands"	The Beau Marks	1	4
6.	"Just a Closer Walk with Thee"	Jimmie Rodgers	1	2
7.	"Save the Last Dance for Me"	The Drifters	1	4
8.	"Tie Me Kangaroo Down Sport"	Rolf Harris	1	3
9.	"What Do You Want to Make Those Eyes at Me For?"	Ernie Ford and The Checkmates	1	4
10.	"My Old Man's a Dustman"	Lonnie Donegan	1	2
11.	"North to Alaska"	Johnny Horton	2	
12.	"Everybody's Somebody's Fool"	Connie Francis	1	3
13.	"She's My Baby" / "Own True Self"	Johnny O'Keefe	1	1
14.	"Swingin' School" / "Ding-A-Ling"	Bobby Rydell	1	2
15.	"Peter Gunn"	Duane Eddy	2	
16.	"Walk Don't Run"	The Ventures	1	2
17.	"Beatnik Fly"	Johnny and the Hurricanes	1	2
18.	"I Found a New Love" / "Defenceless"	Lonnie Lee	2	
19.	"Running Bear"	Johnny Preston	2	
20.	"Little Boy Lost"	Johnny Ashcroft	3	
21.	"Come on and Take My Hand" / "Don't You Know"	Johnny O'Keefe	1	1
22.	"Stuck on You" / "Fame and Fortune"	Elvis Presley	1	1
23.	"What in the World's Come Over You"	Jack Scott	2	
24.	"Please Don't Tease"	Cliff Richard & The Shadows	2	

Figure 63. Australian Single Chart 1960

This point could be seen as questionable because traditional blues is black music, but I argue as evidenced in the chart above, that, in Adelaide, radio stations were playing a mixture of American, English and Australian artists. The American blues-based bands were mostly unheard of in Adelaide during this time.

⁴⁸⁶ Freeman, interview. 22'03"

Freeman recalls that, in 1971,⁴⁸⁷ now Adelaide band Fraternity, was touring Brisbane and Perth and all points in between, and they won 'The Hoadley's Battle of the Sounds', beating Sherbet, Jeff St John and Copperwine.

Winning this competition gave Fraternity six overseas tickets but because of Bon Scott's early drug bust with The Valentines, the band couldn't get into America unfortunately. This was probably the turning point for the band as they would have suited America more than England. When Fraternity hit England, it was in the middle of the glam rock scene.⁴⁸⁸

The importance of this time in Australian music history is crucial to note and I propose here that Loyde made a very good point about 'the virtue of its separateness and isolation Australian rock has weaved itself into its own thing; it has a distinction, an original and exiting dimension all of its own thing'.⁴⁸⁹

I argue that the Australian artists including Fraternity, The Black Diamonds, The Masters Apprentices, Spectrum, The Easybeats and The Purple Hearts through to Billy Thorpe and the Aztecs had developed their own Australian guitar sound in the early 1970s.⁴⁹⁰ When I mentioned the English artists David Bowie and Marc Bolin, Freeman referred to them and The Sweet as 'crap' bands. Loyde expressed his view about the early to mid-1970s that:

⁴⁸⁷ The first time Freeman heard the Birmingham band Traffic's debut album *Mr Fantasy*, which featured Steve Winwood, Jim Capaldi, and Chris Wood and produced by Jimmy Miller, (drummers note that: Capaldi recorded this album on a black Ludwig Classic kit) it just blew his mind. Fraternity then met Hamish Henry the wealthy entrepreneur, automobile dealer and promoter who was the major partner in Music Power, which organised the 1971 Myponga Rock Festival, took over managing the band.

⁴⁸⁸ John Freeman, 26'46"

⁴⁸⁹ Nichols, "It's a Flash: The Early To Mid Seventies."145

⁴⁹⁰ Recognition of Loyde's contribution hitherto has been restricted to the fields of journalism where, like the kindred and connected phenomenon of the 'Sharpie' culture in Melbourne, it has attracted dossier and memoir, but little sustained or critical analysis. Beilharz, 2017.

‘Australian rock is probably the most advanced in the music world because this country has never known success’.⁴⁹¹

Fraternity thought they were crap, but they could play. It was different over there because they could play every night, whereas here, in Adelaide, Fraternity might play Thursday, Friday, Saturday and Sunday if they were lucky. If you look at the Beatles early gig books, they would have a day off every three to four months, otherwise they played every bloody night, that’s how they got good.⁴⁹²

When I reflect on my early touring days in 1983 and 1984 with Adelaide band The Modes, we did several three-month tours of six or seven shows a week, and it would get you match fit. I would do load-ins for the main act, watching the drummers and their techs, working out how they set up, what they were playing like, what styles they were into, what they did in sound check, and ask questions of the crew and band members. If you were lucky enough they would talk to you. Have those types of learning experiences passed?

6.5 No Second Prize

In response to the previous question, Freeman replied, ‘There are too many fucking middlemen these days. In the old days, you could walk into a venue when the band was setting up and just go up and talk to them, but when trying to talk to Cold Chisel, you have to get past all these fucking goons!’⁴⁹³

In 1984, when Jimmy Barnes went solo, Freeman notes: ‘when Cold Chisel broke up, I played in Jimmy’s band for six months, then Arnott came in and played all my drum parts’.⁴⁹⁴ The rhythm section also included Bruce Howe from Fraternity on bass and Mal Eastick from Stars on guitar, though in Barnes’s book he claims drummer Ray Arnott was the first to

⁴⁹¹ Anton Tochilov. "Lobby Loyde." *Last.fm*. (2007), accessed May 2nd 2023.
<https://www.last.fm/music/Lobby+Loyde/+wiki>.

⁴⁹² John Freeman, interview. 27'37"

⁴⁹³ John Freeman, interview. 29'16"

⁴⁹⁴ John Freeman, interview. 30'44"

join.⁴⁹⁵ The history of memory and subjectivity comes into play here, but the style of bass playing from Bruce Howe was agreed upon. He had a different sound because he played all upstrokes, which is a unique and unusual approach. Freeman stated he'd never seen anyone do it like that. I asked if this style of bass playing made a difference to the time-feel of the music? The response was 'he didn't notice, but it was always pretty up'. Barnes called it 'aggressive', he wanted to play faster and louder than Cold Chisel.

With the release of his solo album *Bodyswerve*,⁴⁹⁶ I argue that through merging the different styles of Adelaide bands Fraternity, (Howe) Stars, (Eastick) and Cold Chisel, Barnes created a new sound of Aussie pub rock. Barnes had forged a new style, incorporating fast blues, using the approach of The Youngs Brothers, Loyde and Thorpie's 1970 guitar sound creating a harder style of the 1980s. This newer more updated sound was created live, and Barnes describes this process:

Every night we laid our heads on the chopping block and only the experience of the players, the volume of the band and sheer brutality of the treatment of the songs got us through. We played every song at breakneck speed. There were no ballads. We were relentless and we wouldn't stop to let the people think.⁴⁹⁷

At the same time, another, more intellectual side of blues music was being played in Adelaide. Reflecting on the unique individual styles of Adelaide's players, Freeman commented that 'Adelaide blues guitarist Chris Finnen always knows it's me when he pulls up to a gig. Even from outside of the building he can tell it's me by my snare drum sound.'⁴⁹⁸

I argue that this factor cannot be understated as it is defining within the Australian pub rock sound. The signature snare sound comes from playing traditional grip, with lots of

⁴⁹⁵ Barnes, *Working Class Man*. 260

⁴⁹⁶ Jimmy Barnes, "No Second Prize," in *Bodyswerve* (Mushroom Records, 1984).

⁴⁹⁷ Jimmy Barnes, "this is not a song: Bowral ,1984," in *Working Class Man* (Sydney, N.S.W.: HarperCollins, 2017). 263

⁴⁹⁸ One of South Australia's gemstones of musicianship. Chris Finnen was born 24th December 1952 Sussex England and migrated to Australia in 1967. John Freeman, 23'12"

volume, a trait Freeman's son Harry has inherited, as can be heard in the background in the recording of the interview.⁴⁹⁹

When discussing the musical aspects of drumming, Freeman remembered how: 'the Jazz guys' Dennis Byrd and a couple of guys like that, used to come to me and ask if I could teach them how to play syncopated bass drum.'

I try to articulate this as snapping out of the four-on-the-floor 'perpetual motion' of the rhythmic feel without losing the groove of the music. Freeman remarks: 'you have to be born with that, I do not think it is something you can really learn.'⁵⁰⁰

My father was a piano player, and I grew up jamming with him at home. We played all styles of music but when we played his favourite boogie woogie style of music, he used to say, 'keep the kick drum four on the floor'. I always naturally wanted to play the musical melodic phrase and the vocal syncopations, to accent the flow of the music, which was influenced by listening to the Krupa style syncopations of big band jazz.

Freeman replies: 'Keith Moon followed the vocals, not the bass player,⁵⁰¹ or the fucking guitar player, he follows the singer, though I was never much of a Who fan, they were too English for me. They were very unique; it was like they came out of nowhere by the way they played'.⁵⁰²

⁴⁹⁹ Harry was rehearsing songs for the upcoming 'Fraternity' anniversary gig at Thebarton Theatre in March 2021.

⁵⁰⁰ Freeman, interview. 35'22"

⁵⁰¹ I propose the context of what Freeman is referring to is that of the brutal approach Barnes mentioned when making music with Howe, and comparing it to the fascinating combination of elements that The Who moulded together: the sound of Entwistle's Rotosound bass strings, which were so much like the bass strings of a piano, Moon's imaginatively energetic drumming, combined with Townsend's creative and vicious guitar playing encapsulated the British sound of the late 1960s.

⁵⁰² John Freeman 36' 18"

I argue that Freeman learned his skills throughout his childhood development by being involved in community. His musical learning came to him naturally through this process of enculturation and was assisted by having a good ear.

He states:

I had a few years of piano when I was very young, and the teacher ended up not teaching me because I would just play it and not look at the music. I haven't got perfect pitch, but I've got very good relative pitch, I can pick an out of tune violin from thirty violins. This I found really annoyed guitar players, as they won't be told anything by a drummer, it's like what the fuck would he know!⁵⁰³

Freeman continues: 'you would be surprised how many musicians cannot tell if one note is higher or lower than the other. You play two notes, is that the higher note or is that the lower note and they wouldn't fucking know, this includes some guitar players that I know'.⁵⁰⁴

Regarding his formal music education and further study, Freeman mentions that he had

Only just really basic piano, and formal study which was three months of a Law degree. I had a bad attitude; I was too clever for my own good. Basically, I graduated early, the qualification was called a school leaving certificate at that stage. I was 15 at that time so I stayed at school for an extra year because they thought I was too young for university at that stage. When I got to university, I still wasn't mature, but by that time Red Angel Panic had really kicked in. I pretty much knew I was going to pursue a music career. The job at 'The News' was a stop gap thing, and I was playing in a top Australian band, Fraternity by the time he was twenty. I turned 21 when I was in Sydney with Fraternity. There are not too many people that can say that! Just all on natural talent, there I was on the same bill with top Sydney band Procession,⁵⁰⁵ who recorded the first Australian live debut album in Australia 'Live' at Sebastian's,⁵⁰⁶ and Max Merritt and the Meteors.

⁵⁰³ John Freeman, 39'00"

⁵⁰⁴ John Freeman, 39'10"

⁵⁰⁵ Trevor Griffin and Mick Rogers, "Signature Tune," in *Procession 'Live' at Sebastions* (Sydney: Festival Records, 1968). https://www.youtube.com/watch?v=v_vQkGKcGd0.

⁵⁰⁶ Ian McFarlane, 377.

There was a generational difference between him and Fraternity's guitar player Mick Jurd who was 28 at the time. I argue that in the early 1970s you had to grow up quickly. The seasons of change in the air, social and political unrest, the ending of Australia's involvement in the Vietnam war in 1972 I argue, dragged the freedom of the late 1960s into a genesis of something fresh with a vibrant new energy.

In his chapter on British society and culture, Bradley states: 'that the youth culture can be seen as a resistance, under the broader headings of 'family', 'school and media', 'boredom', 'private and public' worlds and groups.'⁵⁰⁷

Bradley anticipates the ways in which popular music-use and music making of the 1950s and 1960s could be shown to relate to these resistances.

The information gathered from both Kristoffer, Boucher, Bywaters and Freeman have a historical perspective that I would call the first wave of Adelaide's and Australia's popular rock music history. The second wave is represented by further stylistic development of rock music in Australia. South Australia had cultural similarities to the British, as noted in Bradley's theory of music-use and music making. The development of that British musical influence in Adelaide and how music was made is evident: It began with bands such as The Clefs, Fraternity, Masters Apprentices, Buffalo Drive and The Zoot. Then I would suggest that the second wave bands included Cold Chisel, and The Angels, their musical influences had time to evolve into something that was unique to South Australia.

Freeman is now retired and not playing drums, due to a shoulder injury that has limited his movement. He also has mild emphysema, which causes him to get a bit short of breath sometimes. Freeman can tell he's not playing drums like he used to, and he does not want to be remembered like that. This turning point was so eloquently expressed by Neil Peart the drummer from the Canadian progressive rock group Rush when he wrote about having empathy for musicians and artists who through failing health cannot do their 'art' anymore at a level that they find acceptable. It is a very difficult thing to go through and something that stays with you.

⁵⁰⁷ Dick Bradley, 118.

A major turning point in my professional career path was a consequence of two traumatic events. The first, in the early 1990s, was dealing with my house mate, drum tech, lighting technician and best friend Greg 'Jack' McFarlane being diagnosed with stage two facial melanoma. This caused me to lose interest in the band, and eventually leave the Virgin Soldiers, because the stress of managing McFarlane's treatments were overwhelming. I endured financial difficulties trying to survive during this time and changed jobs from managing Drumworld to working at Drum City. Losing my band, my managerial position and my best friend, caused feelings of distress and helplessness. Jack died on 4 December 1990. He was only thirty-eight years old.

The second event was in October 1991. I was on my first trip overseas, visiting the Zildjian Cymbal factory in Boston and Drumstick factories in Tuscaloosa in the USA, when my wife contracted the debilitating illness, Ramsey Hunt syndrome, while she was on tour in Queensland with the Victorian dance company, Joanne Adderley Productions. Her professional dancing career came to a grinding halt for a few years. Both events changed our career trajectory. Furthering our professional career was the reason we moved to Melbourne together in the first place.

The outbreak of COVID-19 made Freeman's decision to retire pretty easy and he notes: 'there are plenty of blokes out there that didn't get to play for fifty years. I figured, well, that was good enough, this would have been my fifty-first year. I consider myself lucky and am very grateful to be fortunate enough to be born in the golden era of Adelaide's popular music.' Freeman explains this further:

My theory is that the golden era of music seems to go in ten-year blocks. Once it's over you can piss them all off, they forget about it. For example, from Dixieland to Swing, Bop, then to Rock 'n' Roll; once a new lot comes in, then all those other players are out the fuckin' window, except the really exceptional ones. Then the next type of music starts, so that's a whole different lot of players again. But the Blues has had the longevity and we've been able to keep on going.⁵⁰⁸

I then asked where and when do you think were the beginnings of Australian pub rock?

⁵⁰⁸ John Freeman, 50'00"

Freeman responded ‘I would say in a nutshell The Easybeats, of course they’re not even Australian, but that happened in Australia. That’s really the beginning as far as I’m concerned. I can’t think of anyone else.’⁵⁰⁹

George Young from The Easybeats although born in Glasgow, was a straight-shooting Australian transplant, and understood working-class people needed an outlet, an escape from the grind. ‘His most famous song, the classic ‘Friday on my Mind’, was really working-class rock’n’roll, that’s what you dream about, Fridays.’⁵¹⁰

I was curious about the Masters Apprentices, but as Freeman explains:

I do not rate them really, I am referring to what I call the ‘garage band’ version: Mick Bower, Peter Tilbrook, and Brian Vaughton. It was not until the Masters came along with the line-up of Jim Keays, Doug Ford, Colin Burgess and Glenn Wheatley that they were taken seriously. This was the post Easybeats era.⁵¹¹

When asked who were the first Australian artists to make an impact on his life, Freeman stated: ‘In terms of hard rock there was Procession, but they were originally from New Zealand. Jim Keays, lead singer from the Masters Apprentices, lauded them as a band musically far beyond anything that had come before them. They were an exceptional band’.⁵¹²

The year 1968 was the turning point for Australian pub rock with the Easybeats. Drummer Gordon Fleet was a ten-pound pom⁵¹³ living at the East Hills migrant hostel feeling

⁵⁰⁹ Glenn Kristoffer notes the same thing, that: ‘the Easybeats were the first Australian hard rock band’, he shared the stage with them, when his band Tymepeece opened for them in Griffith.

⁵¹⁰ Apter, *Friday on my Mind: The life of George Young*.

⁵¹¹ John Freeman, interview. 52'13"

⁵¹² John Freeman, interview. 53'58"

⁵¹³ The “Ten Pound Pom” scheme was launched in 1945 and continued into the early 1970s. It was just one of Australia's assisted passage schemes of the post-war era. Most of the 1.5 million Britons who came to Australia until 1981 were part of such a scheme.

the same sense of dislocation as Stevie Wright, George Young and Harry Vanda and they started playing at an inner Sydney venue called 'Beatle Village' in 1964.⁵¹⁴

The Easybeats were one of the first Australian bands that went to London and their records were always hard driving and 'up there' referring to their energy and tempo. I argue that in Adelaide this turning point was driven by Barrie McAskill and The Clefs; in Melbourne by Max Merritt and the Meteors and Procession, and in Sydney by The Black Diamonds/Tymepiece from 1965 to 1971. Freeman notes that:

Procession also went to London and heard Steve Winwood. They returned to Australia and did what Winwood was doing, and people thought it was original Australian music. Brian Peacock could sing like Steve Winwood too. This was when (popular) music was getting to be more sophisticated, it wasn't just pop music anymore.⁵¹⁵

The term 'more sophisticated' relates to:

- the compositional elements of the songs, not just three chords
- the more complex instrumentation
- the increased facility of the musicians playing them.

I asked whether Fraternity thought about instrumentation and the approach they had to their music. Freeman replied:

We were definitely more sophisticated; with a more compositional approach, not just three chords, it wasn't just pop music anymore. The increase in the facility on our instruments were really big factors in the band's development. Bruce Howe and Mick Jurd would spend a lot of time arranging the music so that no one in the band was playing the same note. This created the bigger, hugest, harmonic spread. This was evident in our earlier epic instrumentals.⁵¹⁶

The term progressive rock is used to describe intricate playing and compositional skills, which some rock music critics view that 'displays of technique don't communicate deep

⁵¹⁴ Jeff Apter, 24.

⁵¹⁵ John Freeman, 54'10"

⁵¹⁶ John Freeman, 55'10"

feelings and stand in the way of natural expression.’⁵¹⁷ I argue that this view is from a musically uneducated listener, and a term which can be overused in current day musical narrative. Freeman’s explanations in this text are concerning a style of music that was beginning to evolve and is quite an accurate account of the early 1970s exploration of technique and skill that was not popular with the common rock ‘n’ roll listener.

Freeman continues:

We were listening to bands like Yes and King Crimson and that type of music from the UK. The virtuoso musicians performing this music at the time were at the cutting edge of new musical development. Fraternity was definitely part of that whole ethos. I think that no-one in Adelaide had seen anything like them [Fraternity] before. It is important that this information gets out to the world, it’s not just about the Poms or the Yanks, we’re doing it here too, very well in fact.⁵¹⁸

My next question to Freeman was ‘Who do you think has been one of the more influential Australian artists?’ His response was:

‘Billy Thorpe, over his incarnations and reinventions. If you’re talking about earlier hard rock you’ve got to put Thorpe in there with the cajunk, cajunk, cajunk, or even going back to the ‘Over the Rainbow’ period’.⁵¹⁹

This point, about the artistic nature of the volume of the sound which clears your mind so nothing else exists, is made in Engleheart’s *Blood, Sweat and Beers* and reinforced by Oldham. ‘Mickey Finn were extremely loud, oh yeah, terrible!’⁵²⁰

When I enquired about some of the people who had an influence on his development as a musician, Freeman implied he was self-taught.

Since about the age of four or five I was always able to play. From then on it was just listening to records. There were about half a dozen players but there weren’t really any that taught me, it just came from listening. The half a dozen included Stewie Speers, Mick Jurd and Bruce Howe.

⁵¹⁷ Kevin Holm-Hudson, *Progressive rock reconsidered* (New York: Routledge, 2002).

⁵¹⁸ John Freeman, 57’ 41"

⁵¹⁹ John Freeman, 58’ 14"

⁵²⁰ John Freeman 1.01’49"

It was Bruce Howe that taught Bon Scott a lot, and it was also Bruce that taught Jimmy Barnes a lot. Chris Finnen, whom I met in 1969 when I was playing in a band called Cannery Row with Ray Dyatt, Rick Harrison, Kevin Clancy and Trevor Burns. When they went to Melbourne and played at Chadstone Shopping Centre, Chris Finnen's band St James Infirmary were the support band. Finnen refuses to name any influences, according to him he's a self-made talent, though I dispute that. You can always tell he's playing if you're outside the building. You hear his guitar wailing you just know it's him, because he has a distinctive sound. It does not matter what guitar or amp he's using he just has that sound.⁵²¹

I was keen to hear Freeman's thoughts on Australian popular musical history and musicianship being acknowledged and taught at tertiary institutions?

Well, if you talk about music history, you're talking about established facts, but I don't really believe you can teach music as music, I reckon all the best players that I know it's just a gift, you've got it in you. It does not matter how much you try and teach someone to play like Al Jackson Junior, some people just cannot do it, they haven't got rhythm or whatever, the tone whatever that is. If you're talking about piano type music, written music and musicians well that's something different. I'm talking about improvised music which is a different ballgame, it's valid because that's what I've always played, I'm going to say that.⁵²²

As Freeman raises a pertinent point regarding teaching music and I would note that the role of improvisation in rock music is worthy of further study. Brackett states that 'issues of improvisation and value are crucial to understanding the emergence of a high-low split within popular music, a division that figures prominently in criticism and fan discourse up to the present day'.⁵²³

⁵²¹ Music is perhaps the art that presents the most philosophical puzzles. Being an advocate for philosophical and scientific discussions concerning the many theological arguments about humans being vessels that carry our own unique sound, channelling the electromagnetic forces of the universe to create music on our chosen instrument for whatever purpose is required of us. In this endless timeline of space, Meyer's theory in the next chapter notes that 'it is almost like swimming' and is one for much ponderous thought and reflection.

⁵²² John Freeman, 1.07'26"

⁵²³ BRACKETT, DAVID. "Improvisation and Value in Rock, 1966." *Journal of the Society for American Music* 14, no. 2 (2020): 197–232. doi:10.1017/S1752196320000073.

6.6 Make a Change in perceptions

I concluded this interview with the following question. Do you think pub rock music has educational value and significance at a scholarly level?

The problem is with our sort of music there is so much of it that you cannot write down, in terms of nuance and whatever else you want to call it. You cannot put a mark on the paper saying, 'Eh Eh', what's there, it just does not work like that, you can tell people what notes to play but that does not mean it's gonna come out sounding right. Written music is something that was invented for people that cannot hear it.⁵²⁴

I asked Freeman whether he was referring to the old days of communicating the compositions across continents, and he replied:

No not really, certain gifted people like Art Tatum, Errol Garner, never read a note of music in their life, because they were blind for one thing. Ray Charles, Stevie Wonder, how can you know what to play? What good is written music to Ray Charles? It is communicated on a different level, a cerebral level if you like. Is that an ultimate form of intellect? You always get a negative reaction from educators and scholars because they don't want to know it, because that's what they're trying to do.⁵²⁵

The Radio DJs during the early 1980s had their version of what went on, but I argue that the musicians' accounts of this time, while subjective, contain many commonalities and the evidence presented here indicates that the information is more insightful.

⁵²⁴ John Freeman, 1.11'42"

⁵²⁵ John Freeman, 1.12'24"

Chapter 7: Rod Boucher

7.1 A Smaller Vision

The interview with Rod Boucher took place at the picturesque Aldinga Beach, south of Adelaide. While enjoying some fresh sea air we talked about Buffalo Drive and their influence on Adelaide during the early 1970s. The interview begins with the question: Why is South Australia different?

Having lived in Melbourne and Sydney, and Adelaide, and seeing its closeness, because there seems to be space to develop, whereas in Sydney or Melbourne you either get thrown in or sit by and nothing happens. Melbourne will take care of its own and that's celebrated. South Australia seems to be more open to a cargo cult,⁵²⁶ that anything from the eastern states is better. Sydney is not open to Melbourne and Melbourne is not open to Sydney, there are two quite different musical scenes there.

These distinctions between the Australian states' musical philosophies are agreed upon by all research participants. They share similar stories of greener pastures leading to further success.

Boucher comments further:

When we had the band idea in Sydney, we had good management, but we were thrown into doing shows very, very quickly. So, you had to really develop what you were doing on the road. And that's not necessarily a bad thing in doing shows. I suppose in a way we did that here, in South Australia with Buffalo Drive.⁵²⁷

Buffalo Drive during this time consisted of:

Rod Boucher – Lead Vocals,

Valdis Adamsons – Lead Guitar,

⁵²⁶ In Boucher's context this is a system of belief based around the expected arrival of ancestral spirits in ships bringing cargoes of food and other goods, a more technologically advanced society will deliver the goods.

⁵²⁷ Boucher, interview. 0' 18"

Vello Nou – Organ,

Haydn Hill – Vocals, Rhythm Guitar,

Dave Jackson – Bass,

Rodney ‘Bodzac’ Dunn – Drums.

Boucher reflects on the beginning of the band:

We'd done the folk scene for six years as The Henchmen and the two of us had left a University Architecture Degree at the same time. We were at a bit of a loose end and Sandy spotted us and said, ‘do you want to form this band’ with the harmonies that we had used in the folk group. But with a hard edge to the electric sounds and when on reflection, now there were many, maybe like Crosby, Stills Nash and Young or, The Mamas and the Papas, where there was quite a move, I don't think was in South Australia’.

I questioned Boucher about whether they had heard any of those bands at the time. He answered that he hadn't. That is an important aspect of this research. All the research participants had that element of original creativity and workmanship. They knew very early in their development, what they were doing.

We never copied, but we realised later in reflection, we were part of a movement. Everything you sort of do is part of the culture, so it must be the surrounding culture.

We rehearsed up maybe twenty or thirty songs in this line-up. And then we walked into Melbourne Street [In North Adelaide], and the guy who was booking for Fiesta Villa was just putting the phone down. We said, ‘oh, we're a band, and we're looking for work.’ And he said, ‘what do you play?’ And we named off our songs as if it was a covers band at this stage.

I argue that this movement began with sounds that were created from the musicians within the culture of Adelaide's folk scene. This could coincide with that of Bywaters notions about popular vocal groups being in demand. It has similarities to the Twilights success, but investigation into these South Australian origins I would recommend that further examination is needed into place and locality. So much has already been written about the introduction of musical styles by immigrants, but I contend that the work demand was for ‘acts to fill the pubs’. Boucher continues with the conversation about Fiesta Villa's booking agent.

He said, ‘oh, you can do this because I've just had a cancellation.’ So those sorts of things happen you know, I'm not sure this happens in Melbourne and Sydney, but I've never been aware

of it I suppose. I think you'd need to be local for that to happen, and the thing was in South Australia, that it was incredibly active with live music, there were live shows everywhere, we would play four or five nights a week.⁵²⁸

Buffalo Drive recorded the single 'Jumpin' Judy' b/w 'Fortunate Fella' at Nationwide in 1971.⁵²⁹ In 1972, the single 'Raw Prawn Polka' b/w 'Morning Good Day' was also recorded there, produced by Graham Morphett and released on Raven Records (EMS Sound Industries). The listing on Discogs online database has the style as polka, hard rock.⁵³⁰

Life's Been Good to Me was recorded in Sydney and released through Polydor Records on October 23rd, 1972. Buffalo Drive recorded two tracks Wanted - Ned Kelly and Bell Bottom Boogie at EMS Records in Hindley Street for the album, *In the year of 5AD* for the radio station 5AD, and the single Bell Bottom Boogie was released from that without the band knowing.⁵³¹

The album was arranged by Boucher and produced by Morphett and Trevor Cowling. Buffalo Drive did the backing, the DJs and artists did the singing.⁵³²

Boucher notes: 'The single 'Bell Bottom Boogie' was released by Nationwide and the second single 'Raw Prawn Polka' was being promoted when every copy was destroyed in a suspicious pre-Christmas warehouse fire.'⁵³³

Polydor records was situated in West Terrace, Adelaide, just around the corner from Nationwide studios. Trevor and Rex (Artist Relations) from Polydor used to walk past Nationwide to lunch in the Barbecue Inn on Hindley Street, which was next door to Nationwide studios. Trevor

⁵²⁸ Boucher, interview. 2' 59"

⁵²⁹ Rod Boucher, "Jumpin' Judy," (Adelaide: Nationwide Records, 1971).
<https://www.youtube.com/watch?v=QMjDJC3Xqvw>.

⁵³⁰ Jack Shark, "Buffalo Drive - Raw Prawn Polka," in *Discogs Database* (Discogs online, 2nd July 2021).
<https://www.discogs.com/Buffalo-Drive-Raw-Prawn-Polka/release/4579218>.

⁵³¹ Boucher, interview. 5'55"

⁵³² BenJ Clarke, "In The Year 5AD," in *Discogs Database* (Discogs, 2nd July 2021).
<https://www.discogs.com/Various-In-The-Year-5AD/release/17239237>.

⁵³³ Boucher, interview. 9'05"

attended Westbourne Park Uniting Church as I did and he knew of Buffalo Drive. After spotting my van in the laneway next to Nationwide studios he organised a meeting with our manager John Woodrooffe. Polydor producer David Fookes⁵³⁴ flew to Adelaide and listened to the material we had been recording.

We had done fourteen songs, none of which Fookes liked; however, I played a song I had written the week before. It was 'Life's Been Good To Me' and that became 'the song'.⁵³⁵

This experience frequently occurred in Adelaide, Melbourne and Sydney. In Horne's book *Daddy Who? Daddy Cool*, the journey of that band was not dissimilar to that of Buffalo Drive and Fraternity. Their similarities were the folk-rock style, writing top ten singles in the early 1970s and their overseas trips: namely Fraternity's trip to England in 1971, Daddy Cool's American trip in 1971,⁵³⁶ and Buffalo Drives' in 1973.

Boucher expresses his opinion with why the home-grown people didn't make it anything as big as the immigrants.

I always felt it was to do with they'd already seen the world, whereas as much as we travelled, it was a smaller vision. Jimmy Barnes, Cold Chisel, The Twilights and The Easybeats seemed to have a desire to escape. There was a sense of roughness with Barnes, Stevie Wright and George Young that was a really important part of struggling to survive. You need to find something you're good at and do it.

The Angels were a 'private school' band from the eastern suburbs, whereas Cold Chisel were from the tougher northern suburbs of Adelaide. There was a different ethos between them: privilege versus lower working-class battlers. Adelaide's southern coastal suburbs produced bands like Stars, Buffalo Drive and Argus-T which were more country influenced.

⁵³⁴ Boucher, "Life's Been Good To Me."

⁵³⁵ Boucher, interview. 9'51"

⁵³⁶ Craig Horne, 120

Boucher notes that ‘The Barnes, Cold Chisel and Fraternity roughness, was different to the Angels: for them, playing music was something nice to do, a way to rebel against your parents as they, the Brewster’s and Neeson, came from quite wealthy backgrounds.’⁵³⁷

The threat to your personal safety at this time, when going to see these bands at my local town hall gigs, was from fights between the notorious skinhead gangs from the northern suburbs referred to previously as ‘pommy skins’, and southern suburbs Brighton Boys and Bay Boys, who were protecting their turf. It was hard to avoid getting hit when you all you wanted to do was to see these bands and listen to what they were playing. Steve Prestwich, the drummer in Chisel was the tougher element, while guitarist Ian Moss from Alice Springs, had a gentler Australian country soul and keyboardist, Don Walker was an academic from Sydney.

There was a similar process happening in Sydney and Queensland. The Easybeats were formed out of the ghetto existence of the Villawood hostel in Sydney. George Young and Stevie Wright first met after Stevie had been worked over in a fistfight by the local Villawood boys.⁵³⁸ The mellow vocal group The Bee Gees were from Redcliffe, north-east of Brisbane, as were Lobby Loyde’s band The Purple Hearts.⁵³⁹ They opened for the Rolling Stones at Brisbane’s City Hall in 1965, where an impressed Keith Richards’s noted the power and conviction with which the Hearts performed a pill popping permanent cigarette smoking look, years before Richards patented the pose.⁵⁴⁰ The Easybeats and The Purple Hearts managed to survive while touring the deep north of Queensland, escaping persecution by the Australian northerners. Once again knowing how to fight came in handy, as rock ‘n’ roll was thought of as ‘evil music of banshee bastards’ back in 1965.⁵⁴¹

⁵³⁷ Boucher, interview. 17’21”

⁵³⁸ Apter, *Friday on my Mind: The life of George Young*. 8

⁵³⁹ Boucher, interview. 21’06”

⁵⁴⁰ Murray Engleheart, 18

⁵⁴¹ Murray Engleheart, 19

Continuing the investigation into the other contributing factors to the iconic sound of Adelaide, I observed that while watching Spectrum at the Fraternity concert with Kristoffer, he noted that they had this 'Melbourne style' of sound. Boucher agreed. When analysing that sound I noticed a textural difference in the music.⁵⁴² When I compared Masters Apprentices' 'Undecided' (1966),⁵⁴³ 'Think About Tomorrow Today' (1969) or 'Turn Up Your Radio' (1970) to Fraternity's 'You Have A God' (1970), Spectrum's 'I'll Be Gone' (1971) and of course Buffalo Drive's 'Life's Been Good To Me', (1971) there is a notable sound difference.

Boucher thinks that 'Melbourne's music is darker, it's a reflection of the weather, as Baker states: 'music reflects the environment in which its created'.⁵⁴⁴ Boucher continues,

The weather in Melbourne during the long months of winter can be depressing, it's sort of grey, it's like we've lived in London for ten years and just like London, it becomes very creative because there was nothing else to do. Sydney's like Los Angeles, with an excess of sun, freedom and leisure creating bright, open, appealing and often inconsequential sound. Adelaide is a combination of both, with pretty good weather most of the time, but in Adelaide you can survive a little easier, the cost of living and density of population is not as severe. Sydney, with the sailors coming in has always been a tougher city to live in. Adelaide does not seem to be as tough. The difference between being a colony and being isolated was like a village having a fence around it.⁵⁴⁵

⁵⁴² Music texture refers to the way that different sound layers are combined in a musical piece to create a sense of depth and richness. The texture of a piece of music is influenced by factors such as the number of voices or parts, their relative strengths, and the relationships between them. <https://www.aulart.com/blog/music-textures/>

⁵⁴³ Bower and Morrison, "Undecided performed by Masters Apprentices."

⁵⁴⁴ Glenn A. Baker, 13

⁵⁴⁵ Boucher, interview. 25'10".

Wakefield's vision for South Australia was to preserve the class system that was being slowly deconstructed in the UK. In 1836 his goal was to preserve the fundamental principle of Western liberal democracy, planting the seed in the fertile new environment.⁵⁴⁶

7.2 Great is Thy Faithfulness

Boucher is a self-confessed nomad and his family history has been researched by his sister. Their Australian origins go back several generations, and he explains how his parents were from two different states in Australia.

I was born in Perth, Western Australia, and my parents were not immigrants, my dad was born in Western Australia and my mother in South Australia. My grandparents were also born in Australia and according to my sister's research our family go back about four or five generations. I grew up as a bit of a nomad, living three years in Perth, one year in Broken Hill, three years in Melbourne, three years in Sydney and moved to South Australia when I was eleven and this was where I spent my teenage years. My dad was a steward in horse racing in horse racing, and he advanced in his career to the Chairman of Stewards.⁵⁴⁷

When asked about his early home life, Boucher described it as:

Great, fantastic. I had four sisters and we all got on really well. Because I was the only boy, I think I was a bit spoilt or overindulged. Travelling a lot and always having to meet new people and, as well as saying goodbye to people, I think really affects you quite a lot, in relation to how you cope with new things.⁵⁴⁸

Boucher first discovered music through his dad's mother.

My grandfather on dad's side of the family died in the first World War. My grandmother, Nan,

⁵⁴⁶ My great, great Cornish grandfather, William Boundy, was a colonist, an engineer and miner settling at Moonta Bay in 1876. The Boundy family were Methodists, and in the late 1960s, at the Brighton Methodist Church, was where we met the Reverend Arthur Jackson whose son Dave Jackson was the bass player from Buffalo Drive playing with Boucher.

⁵⁴⁷ Rod Boucher, "'Great is Thy Faithfulness' - Aldinga Beach Road 2," interview by Robert Boundy, 2021. 3'12".

⁵⁴⁸ Boucher, interview. 4'25".

had a family band with dad's other siblings, as there were five in the family, but my father, George, was never in it. One aunty played violin, another played saxophone, another played drums and Nan played piano. I never got to hear that band, but when Nan visited when I was a kid, she used to play the acoustic piano that was in our house. I remember being the same height as the piano keyboard and watching her left hand going backwards and forwards playing Winifred Atwell's arrangement of 'Black and White Rag', and that type of dance music. I think that's probably where I got it from, but also, we were in the Methodist Church where there was a lot of hymn singing.⁵⁴⁹

His sisters had piano teachers, and three of them played. Boucher continues:

By the time I was old enough to begin lessons, my dad said 'no', because he didn't want to spend any money on lessons because it was hard enough to get his sisters to practice. I therefore never had any music lessons, and yet I was the one that has gone on to play music for the rest of my life. Then my younger sister learnt piano, and she is still playing in the band Buffalo Drive, at this moment in time. Music was self-taught, and the important part was after church singing songs, including hymns in four-part harmonies.⁵⁵⁰

The following Adelaide bands are noted for using of strong vocal harmonies, The Twilights, Zoot, Cold Chisel and Buffalo Drive favour these song-writing techniques. By investigating Boucher's learning process, it provides an insight into this feature of South Australian culture and provides further evidence of socio-cultural backgrounds determining the nature of the music.

The following example demonstrates the 'method' of four-part harmony learnt by Boucher from a very young age. The United Methodist Hymnal 140, 'Great is thy faithfulness,' comes from a poem written by Thomas O. Chisholm and the original music by Kenneth Osbeck 1923. A new arrangement was renewed by Hope Publishing Company in 1953.⁵⁵¹ We can observe here that the Methodist Church influence was evident at The

⁵⁴⁹ George Botsford, "Black and White Rag performed by Winifred Atwell," in *Winifred Atwell Selection* (Decca Records, 1908). <https://www.nfsa.gov.au/collection/curated/winifred-atwell-plays-black-and-white-rag>.

⁵⁵⁰ Boucher, interview. 6'16".

⁵⁵¹ Thomas Obediah Chisholm and Kenneth Osbeck. "Great is Thy Faithfulness - *The United Methodist Hymnal No. 140.*" (1923), accessed 6th April 2021. <https://www.youtube.com/watch?v=DH0rNPEQZ6c>.

Meadows Technicolour Fair, held in the Adelaide Hills on Sunday 30th January 1972, when Buffalo Drive played a set called the *Rock Church Service*. Boucher remembers:

The sound of 150 youth singing ‘Crown him with many crowns’ [Methodist Hymnal No. 327, written by Matthew Bridges and Godfrey Thring in the early 1800s and set to the hymn tune DIADEMATA, composed by George Elvey] was an ‘oh my god moment’, just vibrant, an exciting and thrilling sound. There is nothing that stays with you more than that sense of a communal sound, so now when we have six singing in the band it’s just fantastic! ⁵⁵²

This festival attracted thirty thousand people. Meadows was all ‘hippies and stuff’ while the Sunbury Festival in Melbourne the following year, which attracted the same number, was ‘a real yobbo scene’ according to John Freeman from Fraternity.⁵⁵³ At the time, this was a remarkable feat for Adelaide as its population was around a third of Melbourne’s.⁵⁵⁴

Boucher learnt his skills and acquired his knowledge about creating music by noting that:

A lot of people came through solo, doing their own thing on their guitar. I never did that, even though I did have a ‘one man band’ show for seven years. Out of Buffalo Drive, I was the only one that kept going. That’s really why I got stuck with this sense of togetherness, so now I’m enjoying this new thing with Buffalo Drive. I believe having a big family that embraced a sense of community, is where it comes from. ⁵⁵⁵

Boucher has always been involved in singing harmonies and always had a very loud voice. He attended school at Kings College in Kensington Park in Adelaide, where he won a talent contest and the judge remarked: ‘I loved the energy, and the boy with the vaudeville voice’. For Boucher, that was a pivotal moment:

When an adult says that to you, it really drives you forward. I enjoyed learning aural skills, listening to everything, working with others, and appreciating those fantastic voices. The story

⁵⁵² George Elvey, Matthew Bridges, and Geoffrey Thring, "Crown Him With Many Crowns: DIADEMATA - *The United Methodist Hymnal No. 327*," ed. Michael C. Hawn (The United Methodist Church, 1868). <https://hymndescants.org/diademata>.

⁵⁵³ Marshall, "Meadows Technicolour Fair." 328

⁵⁵⁴ Marshall, "Meadows Technicolour Fair." 328

⁵⁵⁵ Boucher, interview. 07'11"

goes that two of the guys were on holiday in Balranald in New South Wales and were walking down the main street late at night singing 'shake, rattle and roll' and talking about forming a group. They knew I had a loud voice and invited me to join the group, which eventually expanded to a group of ten. That's where they learnt how to play a guitar, I got a drum, but we soon realised the band was emulating "The Shadows" who played mainly instrumental music, and most of them didn't know how to play an instrument. So, they thought, let's get the singing together and we'll hire a manager and call ourselves 'The Henchmen'. We did 'Hang down your head Tom Dooley' made famous in 1958 by The Kingston Trio.⁵⁵⁶ Hayden, guitar player, knew a D chord and Link, guitar player, knew an A chord.⁵⁵⁷

The folk movement in Adelaide has been bubbling away since the early 1900s, but Australia's 'bush music', is known to have its beginnings based on the sea shanties of 18th and 19th century Europe. As Payton notes, 'A significant proportion of South Australian colonists were Cornish by birth and their distinctive background, influenced the technological, economic, social, cultural, religious, and political development of South Australia'.⁵⁵⁸ This extended into the establishment of Methodism, a key feature of Boucher's musical community, though most of the early folk songs were sung by the convicts who came to the British Colony in 1788. These folk songs were ballads that bemoaned their harsh life and their attitude towards the government, which differed somewhat from the songs sung by the Cornish on pay-days and at community gatherings. The 'Cornish anthem' Sweet Nightingale written by E.G. Stevens of St. Ives, Cornwall, was first published in Robert Bell's *Ancient Poems of the Peasantry of England*, and first heard in Germany in 1854, is one such tune.⁵⁵⁹

On the topic of community support from the church, Boucher states: how important this is in a

⁵⁵⁶ Thomas Land, "Tom Dooley," (New York Victor, 1929).

⁵⁵⁷ Boucher, interview.10'36"

⁵⁵⁸ Philip John Payton, "The Cornish in South Australia: Their influence and experience from immigration to assimilation, 1836-1936" (PhD Dissertation, The University of Adelaide, 1978), <https://digital.library.adelaide.edu.au/dspace/handle/2440/81955>. 1

⁵⁵⁹ E.G Stevens and Robert Bell, "The Sweet Nightingale," in *Songs of England*, An English Folk Dance and Song Society Project (1854). <https://media.efds.org/resourcebank/docs/RB149FolkChorusSongsPack.pdf>.

musician's development. It's supportive, inclusive, you become involved, and this affects how you relate to an audience, or a gathering of people. I had never been shy, and you get that in a band a lot. I recall Bon Scott being nervous as anything.⁵⁶⁰

Boucher toured with AC/DC for two months, and he reflects on how the drinking was a part of the band's culture.

Bon Scott would have a Coke can half full of bourbon, and also on the band's drink rider was Stone's Green Ginger Wine or a small bottle of Jack Daniels as these were quite popular drinks at that time. At a couple of AC/DC performances they didn't drink, and because I didn't drink, said to Scott that it was ok not to drink. You don't need that, I'd say, and Scott's reply was a quietly spoken 'I'm so scared'. Scott had such a beautifully strong voice, a very high register and a wonderful presence.⁵⁶¹

I argue that this lack of confidence Boucher had observed warranted further investigation into the change that came over Scott during his later years. This topic is covered extensively by author Jess Fink in his book, *Bon: The Last Highway*.⁵⁶²

Stephen Williamson—singer of the Virgin Soldiers from Melbourne one of Australia's first 'true metal bands'⁵⁶³—notes that: 'Scott's powerful way of singing incorporated a style called 'twang', a term frequently used to describe vocal styles'. Twang is used in contemporary popular, rock, pop, and country music and in musical theatre.⁵⁶⁴ This term describes Scott's singing style; his vocal range was noted from A2 to C6.⁵⁶⁵ I hear the

⁵⁶⁰ Boucher, interview. 11'03"

⁵⁶¹ Boucher, interview, 11'39"

⁵⁶² Jesse Fink interview, topic beyond the scope of this research

⁵⁶³ Giffin, "Encyclopedia of Australian Heavy Metal."

⁵⁶⁴ Johan Sundberg and Margareta Thalen, "What is 'Twang'," *Journal of Voice* 24, no. 6 (2010), <https://www.sciencedirect.com/science/article/pii/S089219970900040X>.

⁵⁶⁵ Rym, "The Greatest Singers/vocalists of rock and metal music," in *Rate You Music* (15th July 2021 2021). https://rateyourmusic.com/list/Tzo87/the-greatest-singers_vocalists-of-rock-and-metal-music/.

Fraternity song, 'You Have a God',⁵⁶⁶ as heavenly. It gives great pleasure when heard, though the writer Carol Jurd notes: 'that it is not a religious song, it was actually written as an atheist's take on religion; you're only here because the universe is here.' Jurd claims that the song was written in a Bach style. Jurd remarks that: 'she needed help with the ascension of the chords and Michael Jurd helped her with this and 'You have a God' was included on the album *Livestock*.⁵⁶⁷

Here, the strength of a healthy and safe environment based in a supportive Christian community, is very important in defining positive artistic values for Boucher. The effect it has on both the community's and the musician's development is understood and defined by Boucher as: 'that muscle, which is your creativity and your voice, is given lots of scale, and that's great.'⁵⁶⁸

Non-participation in drugs and alcohol or being a 'clean skin' was unusual for someone in the music business throughout the 1970s, but in Boucher's opinion, quite beneficial. 'Always being a fairly religious person helps, giving you a moral compass, and possibly helps one to sustain having energy to perform, endure the hard times and enable the longevity of a career in music', he said.⁵⁶⁹

7.3 The Divine Conduit

The next sub-chapter begins with comments and evidence to support my argument that hymn singing combined with bush music was the precursor to the development of a folk music sound, a new style for South Australia. I propose that these are important aspects of the early development of Adelaide's sound. The harmony, and simplicity of rhythms are all

⁵⁶⁶ Carol Jurd and Mick Jurd, "You Have a God," in *Seasons of Change: The Complete Recordings 1970-1974* (Adelaide: The Grape Organisation, 1971).

⁵⁶⁷ Marshall, "Livestock."

⁵⁶⁸ Boucher, interview. 12'00"

⁵⁶⁹ Boucher, interview. 16'45"

common elements in The Twilights, Mississippi, The Zoot, Fraternity, Buffalo Drive, Masters Apprentices, Cold Chisel and The Angels style of music.

According to Boucher,

Church was always musical. Interestingly hymns are noted as generally lacking rhythm, whereas gospel music is very rhythmic. Hymns are more melodic and harmonically stronger than rhythmical, each part has its own melody which works, but you really are singing a melody in the bass part for example. All parts are sung in parallel harmonies, usually built above or below a melodic line, with thirds, sixes, and octaves most common.⁵⁷⁰

A hymn can be defined as a congregational song, typically used in public worship and sung in praise of a divine being.⁵⁷¹

Blackmon's advocates analysing hymns in the following ways.

Augustine of Hippo (350-430 CE) famously defined a hymn as including three elements:

1. Praise
2. Praise to God (specifically)
3. Singing

Hymns combine sacred words with a communal aspect of a corporate religious gathering, in this section of the research, the focus is on the poetical or rhythmic and harmonically more musical aspects.

Poetry employs the rhythmical aspect of meter and non-meter which is a feature of classical Hebrew poetry and is the subject of intense classical debate on whether or not meter exists and what its character might be if it does.

Psalms have been subject to numerous studies related to their most obvious feature, that of parallelism which stems from the use of word pairs.

Metrical hymnody follows the same general rules as other poetry in language.

⁵⁷⁰ Boucher, interview. 13'25"

⁵⁷¹ Jonathan Blackmon. *Hymns*. Thousand Oaks, CA: SAGE Publications, Inc., 2019, accessed July 7th, 2021, <https://doi.org/10.4135/9781483317731>. <https://sk.sagepub.com/reference/the-sage-international-encyclopedia-of-music-and-culture>. 2

Hymnologists consider two kinds of meter when studying a hymn: poetic and hymnic.

Poetic meter results from a pattern of accented and unaccented syllables.⁵⁷²

With this in mind, are there significantly notable influences within 'our' song construction? Are there poetic aspects of rhythm and/or metrical hymnody in the music of this time? The next question to be asked is: How is this related to 'The City of Churches' popular musical development?

Janet Sturman's article describing hymns states that their music differs greatly by geography, historical period, and religious tradition.⁵⁷³ Congregations may sing hymns in unison, or with harmonies, a cappella or with instrumental accompaniment. Performance practice depends on many factors, non-metrical hymnody tends to be sung in unison and instrumental parts may be quite simple, such as drone or doubling of voice parts. The melodic scales, rhythms, and musical complexity depend on cultural expectations within particular religious backgrounds. Folk hymns around the world, regardless of religion, often make use of pentatonic (or five note) scales. Christian hymns often use the Western tonal system. I suggest that the influence of this musical approach can be noticed in Adelaide's style being lighter or more folky emphasising vocal harmony, which differs from the musical approach being used in the eastern states of Australia. Unpacking definitions here helps to contextualise more of what Boucher and I refer to.

In her chapter on 'What is it to be musically educated?', Green lists some of the defining features of formal music education.⁵⁷⁴ Formal music education is based on Western models, common to most of which are one or more of the following:

- Educational institutions from primary schools to conservatories, partly involving or entirely dedicated to teaching and learning of music

⁵⁷² Blackmon, *Hymns*. 4

⁵⁷³ Janet L. Sturman, "The Nature of Music," review of *The Nature of Music*, Deborah Jane Lamberton, Karl Signell, *Ethnomusicology* 41, no. 2 (1997), <https://doi.org/10.2307/852618>, <http://www.jstor.org.proxy.library.adelaide.edu.au/stable/852618>.

⁵⁷⁴ Green, "What is it to be musically educated?."

- Instrumental and vocal teaching programmes running either within or alongside these institutions
- Written curricula, syllabuses or explicit teaching traditions
- Professional teachers, lecturers or ‘master musicians’ who in some cases possess some form of relevant qualifications such as diplomas and degrees
- Systematic assessment mechanisms such as grade exams, national school exams or university exams
- A variety of diplomas and degrees
- Music notation, which is sometimes regarded as peripheral, but more usually, central
- A body of literature, including texts on music, pedagogical texts and teaching materials.⁵⁷⁵

The informal educative process, as noted in Chapter 4.1.4 is defined by Green as:

When the young musicians largely teach themselves or ‘pick up’ skills and knowledge, usually with the help of their family and peers, by watching and imitating musicians around them and making references to recordings of performances and other live events involving their chosen music.⁵⁷⁶

Boucher’s musical ability is self-evident from being deeply immersed in the social network of the church and his development included minimal lessons as he notes:

I had three singing lessons with Malcolm Potter,⁵⁷⁷ and he didn’t really know what to do with me. As a rock ‘n’ roll singer I was losing my voice, well almost, as it was getting very rough. Potter addressed this by telling me two things, one, to breathe properly, but when you’re running around on stage, that’s very difficult to do. The other thing, to do exercises on developing my

⁵⁷⁵ Green, "What is it to be musically educated?." 4

⁵⁷⁶ Green, "What is it to be musically educated?." 5

⁵⁷⁷ Malcolm Frederick Potter OAM, 1933-2021.

https://issuu.com/musicteachersassociationofsainc/docs/winter_2022_may_digital_version_10-12

head voice, using vocalisations on ‘dong, dong’.⁵⁷⁸

That’s where the voice is meant to be, in your head, it’s not meant to be in your throat. When we talk it’s always in your throat. The technique has taken a long time, but now I can sing forever and ever. That’s where Jimmy Barnes is, because he’s been screaming for years. He must be singing in the right spot though, and as far as Potter’s instructions go, that was the most useful bit of stuff I have ever had.⁵⁷⁹

Barnes’s explains that his voice is like a ‘Mack Truck’, and says it has never failed him, I suggest it is a fabulous conduit for the stylings of pub rock music.⁵⁸⁰

His admission of not being a great instrumentalist comes from ‘playing an instrument because someone’s got to do it, my fingers won’t go fast, though I can sing it easily.’⁵⁸¹ His knowledge of basic theory behind the music, being aware of the chord progression I IV V, is limited but practical knowledge.—‘You just pick that up over the years’.

In response to my question ‘Have you had any formal music education?’ Boucher’s reply was, ‘I wouldn’t think so’.⁵⁸²

An interesting thread throughout this discourse is the interconnectivity between the participants. Diane Dixon, the singer from Adelaide band The Modes, was also taught by Malcolm Potter during the early 1980s.⁵⁸³ Boucher remarks that: ‘lots of Adelaide’s rock singers have been taught by Malcolm Potter’. I mention that her voice is a classic example of

⁵⁷⁸ lengthening the nnn sound of the word resonating in the head voice

⁵⁷⁹ Boucher, interview. 18'49"

⁵⁸⁰ Barnes explains how when he joined ‘Fraternity’ for six months in 1975, he learnt more about singing from bass guitar player Bruce Howe than he has from anyone else. He was tough and demanding but he encouraged Barnes to drag more out of himself, listening to every note, every inflection in his voice and hitting the back of Barnes’s head with his bass if he thought he wasn’t giving enough. Barnes, *Working Class Man*.

⁵⁸¹ Boucher, interview. 19'01"

⁵⁸² Boucher, interview. 19'31"

⁵⁸³ Diane Panopoulos (née Dixon), "The Modes History 1980-1984," interview by Robert Boundy, 2023.

powerful singing,⁵⁸⁴ and during an interview for this research with former keyboard player from The Modes, now film composer John Gray said: ‘she always got the notes, a lot of other singers never really got there but Diane just nailed it’.⁵⁸⁵

7.4 We all decided to leave

Boucher graduated from Kings College, with his Leaving Honours certificate.

I don’t think I did particularly well. My memories of that time are a bit fuzzy, though I do recall that I got the ‘boy with the vaudeville voice’ so I was off. Singing and playing music took over my life. The music continued when I went to the University of Adelaide to study architecture. The other singer from the band did the same course and was a year older and the other two formed a folk group. Jacko (Dave Jackson) was a year younger. I was always the stronger singer and I followed the path of what I was best at.⁵⁸⁶

Boucher states that:

I have been in music forever and ever really. We have lived in community, so we have lived cheaply. We have seven kids and I’ve been on the dole only once while the band was in Melbourne, maybe for two weeks. They found me a job welding radio aerials which lasted a few weeks then my father died in Adelaide, so the band came back, which was the beginning of the end in a way.⁵⁸⁷

It was a tough time. Someone told him how Cold Chisel waited around for years waiting for things to happen, and they didn’t just happen. Buffalo Drive were the same. Barnes notes that

⁵⁸⁴ My ears exploded several times as her voiced bellowed through my monitor speaker from two feet away, this was known as a drum fill speaker-box which contained two fifteen-inch speakers and a flat front ninety-degree bi-radial horn rated at two thousand watts rms.

⁵⁸⁵ John Gray, "The Modes History 1980 -1984," interview by Robert Boundy, Zoom meeting, December 7th, 2020.

⁵⁸⁶ Boucher, interview. 21'28"

⁵⁸⁷ Boucher, interview. 22'17"

Cold Chisel worked for years touring the country relentlessly, trying to build a solid foundation for a career that was based on our ability to write and play good music. Like a lot of bands (as Lobby Loyde comments in the next chapter), we would sit and watch ABC's Countdown and were amazed at some of the rubbish that made it onto the show and subsequently into the charts.⁵⁸⁸

When discussing the beginnings of the music genre Australian hard rock, Boucher comments: 'Well, they always say New South Wales but it depends what you call pub rock. It's Midnight Oil. To me hard Aussie rock is much more Sydney. To me Fraternity has been quite sort of marijuana based.⁵⁸⁹ Cold Chisel were far edgier,⁵⁹⁰ mainly because of Jimmy [Barnes]'.

Buffalo Drive were in the covers scene in the early 1970s.⁵⁹¹ They went to Sydney and toured there, playing at nightclubs such as Chequers in Goulburn Street, and Whisky a Go Go in Kings Cross for a month.

Then we recorded 'Life's Been Good to Me' and it was really obvious the lead guitar and all that sort of stuff, didn't seem to be the way forward. The sound of Buffalo Drive was banjo, piano accordion, bass and drums, and that's why we got signed, because of that style we had, that sound. We recorded fourteen songs which you would regard as rock, and David Fookes from Polydor said no.⁵⁹²

Nationwide had a different opinion on this, releasing songs like 'Woolloomooloo Lulu' and 'Jumpin' Judy'.

⁵⁸⁸ Barnes, *Working Class Man*. 122

⁵⁸⁹ A folky progressive based style of music

⁵⁹⁰ A term meaning nervous, irritable, tense or anxious

⁵⁹¹ Music critics credit (or blame) the cover band phenomenon partly on the chaotic state of pop music, which has fragmented into various niches with little appeal to mainstream audiences. This I argue may have been true for the late 1980s, but up until the early 1990s, the mid 1970s were not as seriously researched. Works by Ken Wells 1991 and later work 'Send in the Clones' by Georgina Gregory 2012 cover this phenomena in greater detail.

⁵⁹² Boucher, interview. 27'32"

There were good hooks in there, but who knows what A and R blokes know, they go by their gut feeling. Fookes produced Life's Been Good to Me but during these sessions, he was telling the guitar players what to play, and they hated that. This music wasn't hard rock, we didn't really play the hard rock style of music then. We had played it earlier on and could create that sound though. Because we had the screaming lead guitars, we could 'do' Led Zeppelin. But I couldn't say we were creating that style.⁵⁹³

Some of the songs they were writing were more the Chuck Berry 12 bar blues/rock style.

When you are doing covers you are actually playing someone else's personality. When you get up there (on stage) and sing/play your own songs, your whole being, your guts, your heart and everything are out there, so everything's on top. So that was quite different to me, coming back to Adelaide it felt like covers city again, in fact now it's even more so, with bands like the Zep Boys, its tribute city. When we were in London an Australian band on the music scene was Bjorn Again an ABBA tribute act.⁵⁹⁴ It's like a tribute taken to the extremes, like 'we're going to play out these other people', whereas we are who we are, and how do we express the things around us? We would go to Sydney and see all these women up and down Kings Cross, so we wrote Woolloomooloo Lulu about that.⁵⁹⁵

In 2021, Buffalo Drive were performing their show *Evolution of Buffalo Drive*. The drummer's daughter had done a project at school on her dad and had included in this a Top Forty chart of the time, and 'Life's Been Good' was at number eight.

⁵⁹³ Boucher, interview. 27'42"

⁵⁹⁴ Ken Wells. "Maybe These Bands Will Start a Magazine Called Rolling Clone --- Exploiters of Rock's Fake Fad Look, Sound Like Big Stars But Charge Humbler Prices." *Wall Street Journal*. Eastern edition. (1993): PAGE A1, accessed March 13th 2023.
<https://www.proquest.com/docview/398440938?accountid=8203&forcedol=true&pq-origsite=primo>.

⁵⁹⁵ Boucher, interview. 29'34"

8



Buffalo Drive

Life's Been Good to Me / Security Woman (1972) [Single]

Polydor 2079 009
(Rod Boucher) David Fookes

Previous position: 11
Times on chart: 5
Peak position: 8

Figure 66. Buffalo Drive, *Life's Been Good To Me*, single.

This intrigued Boucher as he wondered how many Australian singles were in the top twenty. In the 5AD Official Top 40 Chart on the 17 November 1972, we can see that:⁵⁹⁶

1. Donny Osmond: Too Young, MGM Records – USA
2. Mott the Hoople: All the Young Dudes, CBS – UK
3. Johnny O'Keefe: So Tough, Festival Records – Australian
4. Raspberries: Go All the Way, Capitol Records – USA
5. Lieutenant Pigeon: Moldy Old Dough, Decca Records – UK
6. Bruce Ruffin: Mad About You, M7 – Jamaica
7. Fielding and Dyer: The Whale, Spin Records – Australian
8. Buffalo Drive: Life's Been Good To Me, Polydor – Australian
9. Chicago: Saturday in the Park/Alma Mater, CBS – USA
10. Mac Davis: Baby Don't Get Hooked on Me, CBS – USA
11. Bobby Vinton: Sealed With a Kiss, Epic Records – USA
12. T-Rex: Children of the Revolution, EMI – UK
13. Blackfeather: Boppin' the Blues, Infinity – Australian
14. Tom T. Hall: Pamela Brown, Mercury Records – USA
15. Elvis Presley: Burning Love, RCA Records – USA
16. Lynsey de Paul: Sugar Me, MAM – UK
17. David Cassidy: Rock Me Baby, Bell Records – USA Equal with John Farnham:
Rock Me Baby, His Master's Voice – Australian

⁵⁹⁶ Steve Scanes. "5AD Official Top 40 17th November 1972." *Rate Your Music*. (2014), accessed March 14th 2023. <https://rateyourmusic.com/list/ss517/5ad-official-top-40-17-november-1972-adelaide-sa-australia/>.

18. Carly Simon: I've Got to Have You, Elektra Records – USA
19. Bread: The Guitar Man, Elektra Records – USA
20. Sailcat: Motorcycle Mama, Elektra Records – USA
21. Chain: Sunny Day, Infinity – Australian
22. Hawkwind: Silver Machine, United Artists – UK
23. Russell Morris: Wings of an Eagle, His Master's Voice – Australian
24. Three Dog Night: Black and White, Probe – USA
25. The Captain Matchbox Whoopee Band: My Canary has Circles Under His Eyes, Image Records - Australian

There are twenty-six artists listed here, with equal seventeenth being shared. Seven or twenty eight percent are Australian artists; thirteen or fifty percent are American, five or twenty percent are from the UK and one, just under two percent, is Jamaican.⁵⁹⁷

What does this say about Boucher's comment that the South Australian 'thing' was a 'tribute thing'? Might it be an Australian 'thing'? The culture at the time seems dominated mainly by American artists, yet the Australian artists are represented in the chart more so than the British, which raises some issues about the current, nostalgic narrative about the British influence and why we had a domination of American artists. All these points pose interesting questions.

The despair in Boucher's voice is noticeable when he says:

I just don't get it. There was a mob at The Baby Boomers show called The Boys, a long time Adelaide act, and they were doing covers, (and Boucher also noted that Travis Wellington Hedge had reformed), but the bass player from The Boys noted he was sick of playing other people's songs, remarking they tried to do their own songs about seven years ago, but nobody wanted to hear them. There used to be the Sergio's' and Fiesta Villa cover circuit, but then there was the Largs Pier and Pooraka/Bridgeway for the ones that played more of their own music, so

⁵⁹⁷ In the interview Boucher noted that there was only three Australian bands in the chart he looked at. I have referred to the chart where Buffalo Drive were at number 8 on 17th November 1972.

there were the night clubs and the pubs.⁵⁹⁸

When Buffalo Drive returned from Sydney, they went from six piece to four piece and performed original material exclusively. Fiesta Villa and Sergio's cancelled them straight away. With John Woodroffe (CBA or Central Booking Agency) as their manager they could immediately get into the other venues. Boucher explained, 'The split between these two scenes did not help because Daddy Cool and Spectrum were playing at the Largs along with Fraternity. You really must have places to play otherwise the creativity and originality of these bands stays undiscovered and has no representation out in the real world'.⁵⁹⁹

Our conversation turns from the 1970s to the early 1980s, comparing The Modes' playing of cover material when in Adelaide, with playing original material when touring the east coast of Australia. Boucher questions the relevance of the two scenes particularly as The Modes, who were at the time billed as 'Adelaide's Hottest Band',⁶⁰⁰ were actually playing a combination of covers and originals depending on the venue.

Horne's reference,⁶⁰¹ to the underground/independent circuits in Melbourne, further substantiates the perceived divide between the corporate touring acts which we used to support and the 'rest', even though we were booked through the same agencies.

⁵⁹⁸ Boucher, interview. 31'11"

⁵⁹⁹ Boucher, interview. 33'30"

⁶⁰⁰ Chris Towey, *The Modes Archive Collection*, (Woolongong NSW: Shellharbour Workers Club Ltd., 1984).

⁶⁰¹ in his interview in chapter 11.2



Figure 67. Shellharbour Workers' Club Flyer from 1984 featuring 'The Modes'

I mean, there's something curious, isn't there, about the way we all decided to leave. We came back, but we all decided Adelaide was too small. So is that a cultural cringe on our part, or is that it was too small or was it just what we perceived? It's very, very hard to know.⁶⁰²

Creative writer and author Robert Horne describes Adelaide as 'a fascinating place, not claustrophobic in the way that a country town can be, but neither is there the anonymity of the big Australian cities; Adelaide is still a place where the past will usually catch up with you.'⁶⁰³

For reference, the population of Adelaide in 1984 was just over one million, approximately three hundred thousand less than the current time period.⁶⁰⁴

⁶⁰² Boucher, interview. 34'40"

⁶⁰³ Robert Horne, "The House of Poppy Larkin" (2012), <http://hdl.handle.net/2440/80113>.

⁶⁰⁴ Macrotrends, "Adelaide, Australia Metro Area Population 1950-2021," (United Nations - World Population Prospects, 3rd August 2021 2021). <https://www.macrotrends.net/cities/206171/adelaide/population>.

I asked Boucher who was the first Australian artist to make an impact on his life and how?

Well, the first one that comes to mind was John Farnham, a British-born Australian singer from Melbourne. My earliest recollection was Farnham's 1967 hit 'Sadie the Cleaning Lady',⁶⁰⁵ as he was quite charismatic. I was doing the folk thing at the time,⁶⁰⁶ and the Ford Motor Company was setting up a Ford band called 'The going thing' which was for their promotion. Farnham's manager Darryl Sambell was putting it together and we auditioned as the Henchmen and I was chosen to go to Melbourne and didn't get in. Sam See the keyboard player 'Fraternity', he got in but once again he's a 'pom'.⁶⁰⁷

I then asked Boucher to list influential teachers, band mates, mentors, associates, and managers in the 1960s and 1970s.

John Woodruff,⁶⁰⁸ because he gave us so many opportunities. I've always loved the other guys in the band. Dave 'Jacko' Jackson as we have been playing together for a long time and Rodney Dunn, who we called 'Bodzac' because I was called Rod, so he got the other name. We tended to do the whole night so you didn't get to see many other players. It was only when Buffalo Drive went to Melbourne and Sydney, opening up for acts like Billy Thorpe, Spectrum or Ariel, whoever it was you supported.'⁶⁰⁹

⁶⁰⁵ Ray Gilmore, Johnny Madara, and David White, "Sadie (The Cleaning Lady)," in *Sadie* (Melbourne: EMI, Columbia, 1967). [https://en.wikipedia.org/wiki/Sadie_\(The_Cleaning_Lady\)](https://en.wikipedia.org/wiki/Sadie_(The_Cleaning_Lady)).

⁶⁰⁶ In the folk scene The Henchmen really didn't fit in to that scene either, they weren't like Stephen Foster whose had an award-winning album released in 1972 called 'Coming home in a Jar, under Rod Tudor's record label, Fable records. That 'scene' was more of a Bluesy type of scene, they were more commercial than that, playing at churches and schools being 'more polished' than that. That pure folk aspect was different from the shorter songs that the Henchmen and Boucher were performing.

⁶⁰⁷ Boucher, interview. 37'30"

⁶⁰⁸ John Woodruff is an Australian music industry business icon and entrepreneur. Amongst of things he is best known for role as band manager of 'The Angels', CEO of Sydney based artist management company Dirty Pool and the founder of online music magazine The Music Network.

⁶⁰⁹ Boucher, interview. 38'17"

Buffalo Drive opened for Thorpe in Melbourne, and in Adelaide at Centennial Hall. Through supporting Billy Thorpe, Boucher observed an interesting stage technique. ‘When he (Thorpie) was sound checking, he would keep turning up the [guitar] volume until it feeds back, then you hold the guitar (to control the feedback).’⁶¹⁰

Our conversation contains key points about the philosophy and technique of sound production throughout those years. Boucher reflects that in contrast to the custom-built amplification that Melbourne artists such as Lobby Loyde and Peter Wells from Rose Tattoo were using, that:

The volume of our equipment was limited, you really had to do other things to get the punter’s attention. We were very much into getting them to dance, humour, which is why we could get away with our own original material. We knew that if we did funny stuff, we could get away with it. They would laugh and would be involved and if it was danceable they could make it. A lot of the bands, like Spectrum, had to do Murtceps,⁶¹¹ so people would dance, because Spectrum’s music was undanceable.⁶¹²

This progressive approach by Australian bands was already a movement in Melbourne, having begun within rock music culture in the late 1960s, with Ross Wilson’s ‘Sons of the Vegetal Mother’ featuring Ross Hannaford and Mike Rudd on guitar, Wayne Duncan on bass guitar and Gary Young on drums. According to Horne, Spectrum’s music was a thick smokescreen hiding the grim economic, cultural and sociological war raging outside Melbourne’s venues at the time. The Vietnam War, conscription, Bolte and his Housing

⁶¹⁰ The Melbourne band ‘Virgin Soldiers’ used the same technique, as our original sound tech Colin Wort, was Billy Thorpe’s sound tech, so we adapted that approach, the ‘wall of sound theory’.

⁶¹¹ ‘Spectrum played music that was existential; music that was preoccupied with ideas rather than catchy hooks and hummable melodies. Licensing laws in Melbourne were relaxed in February 1966, the style of music was changing, and music was finding a new audience in the front bar of the corner pub’. Mike Rudd noted that: “We were doomed unless I DO SOMETHING!” and on the spot came up with the Indelible Murtceps’ name and concept, which I saw as a possible passport to the band playing at the pubs- where the audience was. Horne, *I’ll Be Gone*. 109

⁶¹² Boucher, interview. 41’39”

Commission's program of demolishing Melbourne's inner city-both physically and culturally was reflected in their music.⁶¹³

Adelaide's sociocultural background reality was dissimilar, sheltered by the warm hand of the 'Dunstan Decade' of government, and this also was reflected in Buffalo Drive's music.

Boucher does not recall any influences, because:

We didn't copy anyone in particular, either from Adelaide or beyond, we had our own distinct voice. Nationwide records were interested in local music, but when Polydor records approached me about a song I'd written just a couple of weeks before, it was an incredible boost for my confidence and self-belief in my own song writing. It gave me a lot of confidence in my own thing, but also the song Malt and Barley Blues, and some of those other bands, like Mungo Jerry were using banjo so that's probably where we started. We did a cover of Malt and Barley Blues, a McGuinness Flint song, a short-lived band formed in 1970 by Tom McGuinness (ex-Manfred Mann's Earth Band guitarist) and Hughie Flint.⁶¹⁴

Boucher's distinctive folk-style of banjo playing was the fingerpicking style, but rock was played with a plectrum because the sound produced was a lot louder. Nationwide music was a big supporter of folk music, country music and also children's music. Trev Warner,⁶¹⁵ played fiddle on Buffalo Drive's 'Raw Prawn Polka'.⁶¹⁶

7.5 The Spirit of Music

Boucher had seven children and didn't teach any of them music. He does not really believe in tertiary education or public education systems. All his children were home-schooled.

⁶¹³ Horne, *I'll Be Gone: Mike Rudd, Spectrum and how one song captured a generation*. 9

⁶¹⁴ Tom McGuinness and Hughie Flint, "Malt and Barley Blues," (London: BMG Rights Management, 1970). <https://www.youtube.com/watch?v=B2dHaxlmHEk>.

⁶¹⁵ Trev Warner is one of Adelaide's most acclaimed Bluegrass Fiddle players, educated at Brighton High School and recorded four albums with EMS/Nationwide records up until 1971.

⁶¹⁶ Boucher, interview. 43'52"

The formalisation of things seems to me to kill the spirit of it, I've heard too many interviews of great players saying they had teachers for a couple of years, and it took them six years to get over it. There is something about discovering or ferreting your own information out which tertiary education or any education tends to then take bright ideas and formalise them and puts it into an order then fed to people. The actual process of discovery, I discovered that is important, and I don't think you get that in organised education.⁶¹⁷

Boucher has four sisters, one of whom is a retired professor from Baltimore University, but ‘

We do not discuss school. Her field was Physical Education, and she was working with her own boy who is quite sick. He is dwarfed and we think it was probably due to the Three Mile Island nuclear accident that happened.⁶¹⁸ She works with children with physical and mental disabilities using Physical Education as a way of bolstering their capabilities. Her work is fantastic and possibly that's the only way that that work would be done in an institution like that.⁶¹⁹

Boucher has seven daughters and six of them have been in bands.

None of them have become accountants, they all do creative stuff. I think education kills creativity, ‘education’ means formalised, and learning I think, is different than teaching. Paying people, the emphasis became on teaching rather than learning. So if someone says to me, like a guy sitting in church, and I'm playing the guitar and the guy says will you teach me? Now at that point, I won't have the discussion, what I will say is you get a guitar, make a list of ten songs that you like, I'll show you the chords and you play them, that way you'll learn the songs.⁶²⁰

Green's notion of informal learning, uses the term of ‘composition’ to encompass a range of musically creative activities, including improvisation under the heading of early experimentation with music-making.⁶²¹ Thus, this could be describing the terms of Boucher's

⁶¹⁷ Rod Boucher, "The Spirit of Music," interview by Robert Boundy, Thesis, 2021. 1'12"

⁶¹⁸ Process Industry, "The five worst nuclear disasters in history," (Lancashire UK: Process Industry Forum, 10th August 2021 2021). <https://www.processindustryforum.com/energy/five-worst-nuclear-disasters-history>.

⁶¹⁹ Boucher, interview. 1'56"

⁶²⁰ Boucher, interview. 3'16"

⁶²¹ Green et al., *How Popular Musicians Learn : A Way Ahead for Music Education*. 23

informal ‘method’. As soon as the ‘guy who wants to play guitar’ proceeds along that pathway of learning the simple chords, the act of improvisation becomes a precursor to other kinds of learning of basic composition.

The next part of the conversation begins with:

But, that compared to our blokes at the beginning of The Henchmen when they went to guitar lessons, the first week was the sixth string. You knew where this was going, sixth, fifth, fourth, third, second, first, that was the first six lessons. He (the guitar teacher) got his money for the first six lessons. Whereas I had Pete Seeger’s songbook.⁶²² The first thing he gave me was ten songs using the chords of C and G, a totally different ballgame. It means one doesn’t have to get paid, one does have to get paid, when you buy the book. The first one you get locked into a system where someone’s on a payroll, and the money’s taken over.⁶²³

Throughout my years as a professional musician, I was often asked the question, ‘can you teach me to play drums?’ The curious fan would approach me at gigs asking, what was that you played on this song, is that from which album, and how did you do that, where did you begin?’ I argue that my difficulty answering these questions stemmed from an inability to articulate the process of audiation; that the rhythmic patterns were dictated by tempo and technical ability, not because of my lack of imagination.

I have observed that the music education was gained from the art of music-making. When examining this style of learning, Melbourne pub rock musicians demonstrated a different approach. They were using an uninhibited approach through their self-expression and joy they create a distinctive sound and display a deep understanding of the instrument.

When describing this Melbourne music-making experience, Boucher proposed that: ‘To briefly summarise the excellent playing of Melbourne’s musicians, it was from seeing so many others [the product of the bigger population in Melbourne]. People like Mike Rudd,

⁶²² Songwriter and activist, folk hero Pete Seeger, his songbook contained songs that influenced the careers of countless musicians, from ‘The Byrds’ to ‘Peter, Paul & Mary’ who had hits with his tunes.

⁶²³ Boucher, interview. 4’07”

they didn't do musical courses they had some sort of grounding'.⁶²⁴ In my interview with Rudd,⁶²⁵ he describes himself as self-taught.

The principal participants in this research, all share that commonality of an intrinsic love for music. They worked it out for themselves and had minimal if any 'formal learning' in their music education. They are all inimical to it and claim that it 'kills the spirit of the music itself.' The whole process and approach are not recommended.

Boucher states emphatically that:

There is something wrong with music teaching, there is something wrong with the way that they teach'. It's learning, I think as mentors, which we are, we are there to help other people experience the creativity, the spirit, from a religious point of view, it's the spirit working through them, and not tell them how to do it, but to make opportunities.⁶²⁶

Boucher continues with the following story about one of his children as an example of informal learning.

So, for my kids there was always instruments. Butterfly, who's in Nashville doing music, still doing music, she just got on the four-track recorder when she was about eight years old, and asked 'how does this work?' I would always record my music and showed her how to press the record button and away you go and she recorded her first album.⁶²⁷

I don't really get...., it's all about the pay cheque. All I could put it down to was the money, you have got to have some way to pay people. Because teachers used to be like, in *To Kill a Mockingbird*,⁶²⁸ he's not regarded in the village, he did not resemble the most wonderful person. Teachers were seen as quite lowly, people do not like to feel lowly, so they do things to make them feel better about themselves, and I think that we have now finished with a huge educational

⁶²⁴ Boucher, interview. 6'13"

⁶²⁵ Rudd, interview. 12'43"

⁶²⁶ Boucher, interview. 9'05"

⁶²⁷ Butterfly Boucher, "I Can't Make Me," in *I Can't Make Me* (A&M Records, 2003).
<https://www.youtube.com/watch?v=C0bKY0MnMtY>.

⁶²⁸ the character Atticus Finch who is the lawyer/teacher portrayed in *To Kill a Mockingbird*

infrastructure which is about making teachers feel good about themselves.⁶²⁹

Kohn in chapter eleven of his book *Punished by Rewards* states: 'How you motivate people is not a question teachers should be asking. Children do not need to be motivated, from the beginning they are hungry to make sense of their world'.⁶³⁰ The term teaching being used in the context of this interview, includes moving beyond behaviourism and embracing the view on collaboration, content, and choice. Given an environment in which students do not feel controlled and in which they are encouraged to think about what they are doing, rather than how they are doing it, is certainly a key point of Boucher's wisdom.

He asks has education killed the creativity? I argue that this is an example of Kohn's theory that: 'behaviourist tactics were perceived to guarantee that real learning would take place,'⁶³¹ but examples of those disciplinary structure's thwart motivation and discourage the fun in exploratory learning. I have observed that childhood development and musical learning of pub rock musicians may begin at school but happens mostly in the community outside of school. I propose that we must encourage the creation of a better curriculum in the right school climate.

In his book *Frames of Mind: The Theory of Multiple Intelligences*, Armstrong uses Gardner's theory as an organising framework for his research on children diagnosed with learning disabilities. It explores how to understand and help students who learn in different ways.⁶³²

⁶²⁹ Boucher, interview. 10'39"

⁶³⁰ Alfie Kohn, *Punished by rewards: the trouble with gold stars, incentive plans, A's, praise, and other bribes* (Boston: Houghton Mifflin Co., 1993). 198

⁶³¹ Alfie Kohn, 200

⁶³² Thomas Armstrong. *Multiple Intelligences in the Classroom*. Alexandria, VA: Association for Supervision & Curriculum Development, 2017, accessed 13th August 2021.
<http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=5154000>.

Gardner's eight intelligences are:⁶³³

1. Linguistic
2. Logical-mathematical
3. Spatial
4. Bodily-kinaesthetic
5. Musical
6. Interpersonal
7. Intrapersonal
8. Naturalist ⁶³⁴

Boucher's theories on home schooling and creativity relate to all participants within this research. They are further examples of the process of informal learning as detailed by Green, Kohn and Armstrong. Armstrong states:

This is a difficult time for our culture and for education. For almost three decades, there has been a growing climate of rigid accountability, cookie-cutter standardisation, and pseudo-scientific quantification in education that threatens to stifle pluralism and qualitative values inherent in MI theory. Our public schools are becoming captive to a movement that favours the development of for-profit schools that may leave students behind in the pursuit of a fat financial bottom line.⁶³⁵

I propose that blending Green's, Kohn's and Armstrong's theories is a natural progression and not too great an academic leap in supporting Boucher's perspective of the multiple benefits of home schooling.⁶³⁶

⁶³³ Gardner, H. (1993b). *Multiple intelligences: The theory in practice*. New York: Basic Books.
Armstrong, Thomas. *Multiple Intelligences in the Classroom*, Association for Supervision & Curriculum Development, 2009. *ProQuest Ebook Central*, accessed 13th August 2021.
<http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=485498>.

⁶³⁴ Thomas Armstrong, 6

⁶³⁵ Armstrong, *Multiple Intelligences in the Classroom*. viii

⁶³⁶ Green, Hawkins, and Burns, *Music, Informal Learning and the School : A New Classroom Pedagogy*.

Boucher's point is that emotional maturity influences the affinity to learning in one's own way. 'Are you open to new things? The door needs to be open, otherwise no matter what you throw at the door, the door is still closed. Nothing gets in'.⁶³⁷

Boucher poses the question:

Was the public school system training workers or put together to babysit the kids so that the adults could work in the factory? The school bell is exactly the same as the factory whistle. I was performing a gig at Tibooburra in the far northwest of New South Wales. When the kids were coming home from school, they would call into the pub for a lemon drink, obviously being groomed in the process of coming home from work and stopping at the pub on the way home. That's not even subtle.⁶³⁸

I have found various threads that keep recurring here; Australia's pub culture is entwined with folk history and influenced by government agendas for the working class. When asked about the educational value and scholarly significance of teaching music at a tertiary level, Boucher replies:

In that world of education, but it's a world within itself, academia is a different world. My nephew is a conservatorium graduate, a classically trained cello player, singer and conductor in the world of classical music. He gets paid to sing at church and has orchestras. We are in a different world. Ironically, they're just as badly paid as we are. It's that old adage of those who can, do, and those who cannot, teach.⁶³⁹

I question this philosophical aphorism. Boucher notes 'you had a different journey to the majority of classroom teachers'.⁶⁴⁰ My background is performance-based. I have often been asked to teach because I could competently play music and coherently articulate the processes involved.

⁶³⁷ Boucher, interview.15'23"

⁶³⁸ Boucher, interview. 16'43"

⁶³⁹ Boucher, interview. 18'55"

⁶⁴⁰ Boucher, interview. 19'16"

7.6 What's in your heart?

Boucher expands on the topic of song writing and comments that: 'When you listen to a Chuck Berry song, you know it is someone else's originality. And I was thinking, well what's in my heart? You know, what's coming out from me? What's the new song that's gonna be sung through me'?

In my experience, a drummer's perspective is a little different. The question would be—What is the beat of your drum? Combining the rhythm and meter of poetry and prose, rhythmically creates a springboard for writing melodies and lyrics. Often my arrangements show evidence of that. To create riffs across rhythms, writing original material and doing something rhythmically interesting is a very different process to that of a cover band.

Boucher notes that Buffalo Drive's guitarist Graham Bettany has the point of view that playing cover material should be as close as possible to the original artist's work.

Graham's great. But his whole world is, 'we got to get it the same as the record.' And again, we did. On the way to rehearsal, last year, I wrote a song called 'Fair Dinkum'. I was going along the side of the road and I was singin' it. So, I stopped and wrote it down. So last rehearsal, we did it, and he loved it. And I think it's just when people experience that rush of creativity and that 'how's this gonna work out'? Like, it's just words on a page. That's fantastic! What a great feeling to have done that. But I don't think many people experience that.⁶⁴¹

Boucher proposes that today's stifled creativity and regulated self-expression contribute to this lack of self-creation. An example of the lack of creativity in popular music composition is evident in Boucher's experience when working with songwriters based in America: 'They just take the chords to a popular song and change the order of the chords and write another song'.⁶⁴²

American composer Frank Zappa noted that, in the 1970s, the captains of corporate America introduced the world to the 'warmth and sincerity' of corporate rock. He calls this process 'death by nostalgia'.

⁶⁴¹ Boucher, interview. 23'35"

⁶⁴² Boucher, interview. 25'06"

The really big news of the eighties is the stampede to regurgitate mildly camouflaged musical styles of the previous decade, in ever shrinking cycles of nostalgia. When you compute the length of time between the event and the nostalgia for the event, the span seems to be a year less in each cycle. Eventually within the next quarter of a century, the nostalgia cycles will be so close together that people will not be able to take a step without being nostalgic for the one they just took. At that point, everything stops. Death by Nostalgia.⁶⁴³

Boucher's experience questions those very problems. In his chapter on 'Hateful Practices', Zappa discusses this concept and suggests a reason behind this process on regurgitated musical styles. What Zappa's referring to is the practice of producing safe and familiar styles of music.

As Boucher agreed, the musicological backgrounds of these forms have some basis in and similarity to Zappa's narrative surrounding popular music composition in the corporate rock idiom. The following example from Zappa could be viewed as contentious when read out of context from his writings, yet supports a common perception among musicians of our era that interesting and creative popular music styles were disappearing during the 1980s.

Many compositions that have been accepted as great art, through the years, reek of these 'hateful' practices. For example, the rule of harmony that says: The second degree of the scale should go to the fifth degree of the scale, which should go to the first degree of the scale [II-V-I]. Tin Pan Alley songs and jazz standards thrive on II-V-I. In jazz, they beef it up a little by adding extra partials into the chords to make them more luxurious, but it's still II-V-I.⁶⁴⁴

Zappa remarks that this is the essence of bad 'white person music'.

The contrasting culture of America for an Australian is confronting when you first visit, all our programming and cultural education through the television examples of the 1970s and

⁶⁴³ Frank Zappa and Peter Occhiogrosso, "A Chapter for My Dad: Death by Nostalgia," in *The Real Frank Zappa Book* (London: Pan Books, 1989).203

⁶⁴⁴ Zappa and Occhiogrosso, "All About Music: Hateful Practices."187

beyond is anything but reassuring. Boucher describes the American culture as being: ‘Very strange, very materialistic, and very capitalistic.’⁶⁴⁵

Zappa describes the importance of basic human rights and the willingness, whenever practical, to tolerate the idiosyncrasies of others as:

We are living in a world where people preach at you constantly, every human urge has been thwarted in one way or another, so that someone gets to make a dollar off your guilt. Certain people buy into this because they don’t want to rock the boat. Unfortunately, adaption of this sort requires that the adoptee willingly destroys their own personality.⁶⁴⁶

When I first travelled to Europe in 1998, I compared the lifestyles of English, Italian and German cultures to my experiences of travelling through the US two years before, through Alabama, Chicago, New York, Boston, San Francisco and Los Angeles. From what I experienced personally, I would propose that European culture had more similarities and felt closer to our Australian culture and lifestyle as opposed to the American culture. Fiskes, Hodge and Turners introduction to *Myths of Oz* mentions that our way of life, people, customs and rituals were seen by Europeans as the Athens of the south.⁶⁴⁷ Our lifestyle includes the arts, sports and going to the beach. Here we discover a distinctive truth about what influenced the style behind Adelaide’s pub rock music culture. Boucher’s point of view on this is that:

Europe's lifestyle and culture had an effect on the UK. The UK's lifestyle had a huge effect yeah, somehow there's a path that's gone all Americana. But there's a huge part that's stayed UK-influenced Australian. But the weather I think has affected us quite a lot. We are quite different. We lived in the UK for twenty-two years and we are different than them.⁶⁴⁸

⁶⁴⁵ Boucher, interview. 28’05”

⁶⁴⁶ Zappa and Occhiogrosso, "All About Schmucks." 233

⁶⁴⁷ John Fiske, Bob Hodge, and Graeme Turner, *Myths of Oz : reading Australian popular culture*, Routledge library editions. Cultural studies ; volume 5, (Abingdon, Oxon: Routledge, 2017).

⁶⁴⁸ Boucher, interview. 28’28”

While touring and performing overseas for the last thirty plus years, Boucher has shared Australian folk history through song and presented a glimpse of Adelaidean culture to the rest of the world.⁶⁴⁹

⁶⁴⁹ Boucher, interview. 29'51"

Chapter 8: Mark Meyer

8.1 Being Inside the Music

Mark Meyer is a third generation Australian. His father was of Dutch descent and his mother was from rural South Australia. On his father's side, his grandfather migrated from Poland in 1918 and his grandmother emigrated from England.⁶⁵⁰ Meyer is a very successful drummer whose vast musical experience is discussed throughout the narrative of this interview.

Meyer grew up in the Adelaide north-eastern suburb of Felixstowe, living near the River Torrens, where he used to fish in his younger years. His early home life was very suburban although, by the river during the 1950s, there were a lot of market gardens, so it was almost like living in the country even though they were only just under seven kilometres from the city.

Meyer describes it as a very normal kind of upbringing for someone born in 1955.

We used to walk down our street on summer nights and people would have pulled their televisions out onto the front porch, and some housing trust homes they'd be sitting in their front gardens on lounge chairs in the front yard. So, the community was well established by walking up and down the street and just talking to everyone, we knew everybody in the whole street. And that was a really lovely, comforting, way to grow up.⁶⁵¹

This was a way of learning great communication skills, a very valuable skill characteristic for any successful professional musician.

Meyer first discovered music when aged five and a half. Members from the Adelaide Symphony Orchestra were checking children at schools for musical acumen. A letter was sent to Mark's parents saying that he had been chosen with twenty others to become a music student and in year three, aged seven, he began playing the violin.

⁶⁵⁰ Meyer, interview. 21'43"

⁶⁵¹ Meyer, interview. 26'09"

Music was a part of my home life. My mother was a lovely singer, and she used to sing to the radio all the time. So ever since I was very young, I was really focused on the radio. Music was at school, obviously, because I was studying violin. Although I didn't really draw a connection between my violin playing and the popular music I was hearing on the radio. The way that it was approached, when I started playing violin was very much in the classical format. The way I fell in love with popular music, it had very little to do, nothing in fact, to do with the fact that I was playing violin.⁶⁵²

From Meyer's perspective there is a trend towards disconnection between school-based music education and family-based learning about popular music. Across the 1960s and 1970s this recurs as a common experience among the research participants. As shown in the following example, relationships often develop between family members when sharing music. Music functions as a means for building community and sharing music helps families communicate.

Meyer continues,

Like anybody else who first listened to the Beatles, when I first heard, 'I Want to Hold Your Hand',⁶⁵³ come on the radio. We all went holy fuck. What's that? I remember where I was when I first heard the first Beatle song. I was in my uncle Merv's shed, which was two houses from my place. I had a broken ankle from being a dickhead jumping off a shed. And he was building me a crutch. And it was a really hot day. And he was building me this crutch and I was hanging out with him. I used to like Uncle Merv 'cause he could build things. He was fun. And he said, 'you heard this before?' and I said no. He said 'this is The Beatles', have a listen. Jesus! I was never the same since, I've never been the same since, it just completely hooked me in.⁶⁵⁴

About a year later, Meyer's parents took him to Elder Park to see Nat King Cole and his band. After hearing Cole's African American rhythm section, something changed. He began listening to more and more great 1960s music including soul music. His parents had Nat King Cole albums, and lots of early rock albums including *Rock Around the Clock*, by Bill Haley

⁶⁵² Meyer, interview. 30'35"

⁶⁵³ John Lennon and Paul McCartney, "I Want to Hold Your Hand," (London: Parlophone, 1963).
https://en.wikipedia.org/wiki/I_Want_to_Hold_Your_Hand.

⁶⁵⁴ Meyer, interview. 32'12"

and the Comets.⁶⁵⁵ Meyer ‘stole’ the household ‘record player in a suitcase’, similar to the ‘HMV’ Australia 1960s ‘Panama’ Stereo suitcase record player and found solace in his bedroom playing those albums.

My father played harmonica and a tiny bit of mandolin, which has the same strings G D A E, same as the violin. So he could sort of relate to what I was doing. But he didn't play mandolin much at home, he'd pull it out once or twice a year. But he used to love to pick up the harmonica and have a play. So, aside from that, that's the only music I heard from my parents. from anyone in my family. My mother used to sing to the radio. And she used to be in a dream state, so maybe that's why I picked that up.⁶⁵⁶

Meyer had four years of formal violin tuition under Eric Bryce’s program with the Symphony Orchestra. Bryce graduated in the 1960s with a Bachelor of Music degree from the University of Adelaide and subsequently taught at Norwood Boys’ Technical High School. He was the first to use jazz and popular music elements in the classroom and helped pioneer instrumental classroom music ensembles and music curricula within the South Australian Education Department.⁶⁵⁷ Meyer had six years of non-formal music tuition with Gary Haynes, recommended to him by Bryce, followed by a year and a half with Trevor Frost.

Meyer attended Norwood Boys’ Technical High School, leaving in 1971, having obtained his Leaving Certificate. He had been gigging for nearly three years at this stage and was earning as much money as his father. In his last couple of years at school, his father said to him ‘I think you’re going to be a musician for the rest of your life Marky; you’ll probably need to get a job to support yourself. Meyer left school because his father said he couldn’t afford to send him to university, so he got a job. It was handy he was already earning money

⁶⁵⁵ James E. Myers and Max C. Freedman, "Rock Around The Clock," in *Rock Around the Clock: Bill Haley and his Comets* (New York: Decca, 1955). <https://www.youtube.com/watch?v=53tTiTX5h7Y>.

⁶⁵⁶ Meyer, interview. 34’15”

⁶⁵⁷ Eric Bryce. "Eric Bryce (1932-2007) : Represented Artist." *Australian Music Centre: Breaking Sound Barriers*. (2021), accessed 26th August 2021. <https://www.australianmusiccentre.com.au/artist/bryce-eric>.

playing music and making a good living out of it. Meyer began working at David Jones selling clothes, and then got an offer from a Town Squire store, across the road.

Meyer was seventeen at the time learning a tailor's trade in retail, the skills learnt here of having an eye for fashion in clothing industry and how you present yourself professionally was an excellent grounding for a promising young musician. His next job was at the record library of EMI. The record companies during this era used to have their own warehouses stocked full of EMI records product, which was another part of the industry for learning more tools of the trade.⁶⁵⁸

In 1973 Meyer worked as a sales rep for EMI with a company car and expense account. He used to sneak out and do recording sessions. Peter Head (later to form Headband) and Chris Bailey (WG Berg) had a band called the Mount Lofty Rangers, which consisted of a guild of approximately sixty players, and every time they performed it would be a different. The last thing Meyer did with them was a rock opera Head had written called *'Lofty, the rock 'n' roll bushranger, that rowed out here in a boat'*. It consisted of stories and various analyses of different local artists of the time. Phil Colson (Sia Furler's biological father) as blues guitarist was involved. He did all the audio visuals for the production held at Her Majesty's Theatre.⁶⁵⁹ Meyer describes the stage for the musicians in Her Majesty's Theatre: 'it was built on the third level of the theatre, and we had to walk up a ladder to get to the stage'.

The musicians were Adelaide's top influential players of the time: Mauri Berg on guitar (Headband, Fraternity, Mickey Finn), Chris Bailey on bass (Headband, Red Angel Panic), Peter Beagley (Headband, Johnny Mac and the Macmen), Brain Porter (first violinist from the Adelaide Symphony Orchestra). Meyer states that: 'Porter was brilliant, in any style, very unusual for a classical violinist. He played beautiful country music and rock music, and

⁶⁵⁸ Meyer, interview. 1:02'06"

⁶⁵⁹ Meyer, interview. 1:06'48"

recorded on several album sessions at EMS Records. Great music comes out of a great community'.⁶⁶⁰

From 1975 to 1978 Meyer combined gigging and session work with teaching privately. In 1978 he moved to Melbourne where he joined the band Stylus. His friend, recording engineer Mark Moffitt from Festival Studios, who engineered Richard Clapton's *Dark Spaces* album,⁶⁶¹ taught Meyer how to use the mixing desk at TCS studios, Channel Nine's recording and production facility in Melbourne. This studio was home to producer and engineer John French, who Shane Howard of Goanna described as having created the Australian rock sound when working with Billy Thorpe and the Aztecs, Daddy Cool, Spectrum, The Dingoes, Skyhooks, Goanna, Renee Geyer, The La De Das, Madder Lake, Mark Gillespie, Co.Caine, Blackfeather, Not Drowning Waving, Stylus, Joe Dolce, Ross Hannaford and Dave Warner. He also worked on the soundtracks of the surf alt-culture film *Morning of the Earth* and the biker flick *Stone*'.⁶⁶²

Meyer began playing drums for Richard Clapton in 1980. Clapton's influence on Australian music has been largely ignored musicologists.⁶⁶³ His debut album *Prussian Blue* was released in November 1973 and two tracks 'Hardly Know Myself' and 'I Wanna Be a Survivor' utilised the services of the band La De Das, plus session players Red McKelvie, Glenn Cardier (guitar) and Russell Dunlop ex-Levi Smiths Clefs on drums.⁶⁶⁴ As Kristoffer

⁶⁶⁰ Meyer, interview. 1.08'17"

⁶⁶¹ Richard Clapton, "Dark Spaces," in *Dark Spaces* (Sydney: Festival Records, 1980). <https://www.richardclapton.com/discs/dark-spaces/>.

⁶⁶² Christie Eliezer, "Producer and engineer John French, "creator of Australian rock sound", passes," in *The Music Network* (Radio Today Pty. Ltd, 30th September 2021 2017). <https://themusicnetwork.com/producer-and-engineer-john-french-creator-of-australian-rock-sound-passes/>.

⁶⁶³ Clapton had a connection with Australian Iconic international success INXS, it came from working with them when he produced the band's 1981 album *Underneath the Colours*. Gary Beers and John Farris from INXS, and Cold Chisel's Ian Moss played on Clapton's hit 'I am an Island'.

⁶⁶⁴ This is an example of the Levi Smith's Clefs influence, showing the connections throughout the musical activity of Australia's pub rock.

was signed to Festival Records and recording in Sydney during the time that Clapton's first chart success came with 'Girls on the Avenue', the song was adorned with a guitar refrain provided by McKelvie became a best seller and remains one of Clapton's most iconic songs.⁶⁶⁵ The connections to so many acts and the atmosphere that Clapton created with artists such as Meyer remain firmly etched in the Australian pub rock psyche.

I was working as a roadie at Clapton's gig during the early 1980s (Meyer confirms it was 1982), which was where I first chatted with Meyer. This was also where I experienced the creation of the dream state (previously described as a 'trance' through which musicians feel as one with the instrument) and was moved by the Australian style of sound that Clapton produced live. Meyer reflects on the 'beautiful bands' Clapton always had: 'all the best players, or hot shots wanted to be with Richard, for obvious reasons, because he writes the best songs and it's a great atmosphere and I was really lucky to be in there for three albums and three tours.' The three albums Meyer played on were, *The Great Escape*, *Distant Thunder* and *Dark Spaces*.⁶⁶⁶

The personalities of the touring musicians and how they played their instruments was an important part in the sound and tension created between them was indicative of the music and relative to what was produced. Meyer recalls the Australian country rock musician, Kerryn Tolhurst, was the guitar player and founder of the Australian group The Dingoes.⁶⁶⁷

He continues: 'The bass player was Kevin Cooney; an academic, teacher and a man who didn't suffer fools, and this combined with the angelic voice of backing singer Mary

⁶⁶⁵ McFarlane, "Richard Clapton."

⁶⁶⁶ Mark Meyer, "Free to play whatever they want," interview by Robert Boundy, 9th April 2021. 1.22'22"

⁶⁶⁷ Tolhurst (Born 1948) co-wrote 'The Dingoes' top 40 hit single 'Way Out West'(October 1973), and in a band called 'Rattling Sabres', and writing their single 'All Fired Up' in 1987. The track was reworked by Pat Benatar and her drummer Myron Grombacher, and released as her single in June 1988, the song peaked at number two in Australia and reached the top 20 in the United Kingdom, Canada and New Zealand.

Bradfield-Taylor, created a wonderful liquid tension within the music. It was the reason that band sounded so good'.⁶⁶⁸

This 1982 *Dark Spaces* line-up has been difficult to trace as there was no mention of it in McFarlane's current encyclopedia, which reinforces the importance of Meyer's recollection and documentation of this time.

Harvey James, Coz Russo, Mary Bradfield-Taylor and Richard who collaborated on Clapton's next album were described by Meyer as: 'family, everybody in that line-up loved everybody else, that was a family that could never be broken, whether we were working together or not. Whenever we saw each other, it was kind of tight.'. Meyer is passionate about the concept of 'family'. Richard was always going through intense times, or as Meyer states: 'all kinds of shit, which is why he is such a great song writer'.⁶⁶⁹

Attention is the process that regulates states of consciousness by admitting or denying admission to various contents into consciousness. Ideas, feeling, wishes, or sensations can appear in consciousness and therefore become real to a person only when attention is turned to them.⁶⁷⁰

Musicians who share a singular focus on performing their music together often feel that they share a collective mindset. This symbiotic union of thoughts is evident when the musicians all know when to change into musical sections at the same time together without even doing anything that could be observed as overt communication. The nature of this flow state or dream state has been observed as a fascinating common factor among participants within this research. Meyer agreed and mentioned how his connection with guitar player Harvey James and bass player Grant Thompson in the Richard Clapton band, was one of those musical relationships. Meyer refers to this as: 'the dream state, they get into this zone

⁶⁶⁸ Meyer, interview II. 1.23'46"

⁶⁶⁹ Meyer, interview II. 1.24' 31"

⁶⁷⁰ Mihaly Csikszentmihalyi, *Flow and the Foundations of Positive Psychology: The Collected Works of Mihaly Csikszentmihalyi*, 2014 ed. (Dordrecht: Springer Netherlands, 2014). 3

where music is everything and nothing else exists inside of the rhythm section. I kind of shut my eyes a lot because I want to be inside of it. It's almost like swimming under water'.⁶⁷¹

Michael Chugg was managing Clapton at the time, and both attended Meyer's wedding. With the birth of his daughter in 1986, Meyer, who was living with his wife in the Sydney suburb of Avalon, made the decision to return to teaching, as a reliable source of income was needed to provide for his family.⁶⁷²

In the early 1990s, Meyer intended to obtain a music degree. He describes the following experience he had in English studies:

I always was pretty good at English at school you know. And I was writing these essays, and this woman she's saying, 'Mark where have you been'? and I said, 'I've been traveling around for the last God knows how many years playing music around the country and overseas'. She asked, 'why are you doing this course'? I said, 'I was thinking about going to Uni', to which she replied, 'why? you know, anything they're going to tell you already know'.

Renowned Adelaide musician Damien Steele Scott who had studied the jazz course at the Elder Conservatorium of Music said the same thing. When Meyer talked about enrolling in this course, Steele-Scott remarked 'Why? You don't need to do this.' Meyer's reflects on how Scott indicated that: 'the learning process would have been more of an unlearning process'.⁶⁷³ Boucher, Kristoffer and Freeman express the same concerns about formal education as Meyer, who states:

Schools should embrace professionals and really use them, really outsource a lot. Because the people that taught me weren't just teachers, they were professional players, they were out there in the mix all the time, in the recording studios and at the gigs. That's what the kids need to be inspired by, not by some fucking little prick who's just come out of the fucking jazz course, and has got no gigs, and just teaches. That approach is void of any personality. No vibe, no

⁶⁷¹ Meyer, interview. 16' 21"

⁶⁷² Meyer, interview. 38' 31"

⁶⁷³ Meyer, interview. 0'39"

personality no knowledge of the industry really. It's all about certificates and it shouldn't be.⁶⁷⁴

This interview records Meyer's memories and opinions, many of which have similarities with Green's description of the process of learning. 'The process of learning skills for a popular musician partly consists of group improvisation, jamming, using their eclectic and imaginative skills in composition, all of which are of great significance contained in the informal process of popular music skills and knowledge'.⁶⁷⁵

⁶⁷⁴ Meyer, interview. 3'21"

⁶⁷⁵ Green, "Skills, knowledge and self-conceptions of popular musicians: the beginnings and the ends."

The intention of this research is to investigate the broad division between academic and learned skills. The works of Walser,⁶⁷⁶ Berger,⁶⁷⁷ Bradley,⁶⁷⁸ and Green,⁶⁷⁹ contain examples of this divide. Illich explains more about this process of informal learning.

In fact, learning is the human activity which least needs manipulation by others. Most learning is not the result of instruction. It is rather the result of unhampered participation in a meaningful setting. Most people learn best by being ‘with it,’ yet school makes them identify their personal, cognitive growth with elaborate planning and manipulation.

The conversation about formal academia and learned experience continued. Having played music all my life and with fifty years in the Australian music business as a performer,

⁶⁷⁶ Angus Young, guitarist with AC/DC, recalls, “I started out listening to a lot of early blues people, like B. B. King, Buddy Guy, and Muddy Waters.” Such statements are not uncommon, and heavy metal guitarists who did not study the blues directly learned second-hand, from the British cover versions of Eric Clapton and Jimmy Page or from the most conspicuous link between heavy metal and blues and r&b, or Jimi Hendrix. *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*, Wesleyan University Press, 2013. 73

⁶⁷⁷ As limited, specific subjects living in the contingent world we can never forget that concrete reality is greater than the sum of universal truths plus mere contingent facts. As such, scholarship is the child of experience and universal generalizations (either psychological or philosophical) are the children of ethnography. With this in mind, we make a quantum leap in our empirical evidence, and turn to the experiences of rock musicians on the stand. *Metal, Rock, and Jazz: Perception and the Phenomenology of Musical Experience*, Wesleyan University Press, 1999. 148

⁶⁷⁸ Here is Eric Clapton’s account of his early musical influences: ‘At first, I played exactly like Chuck Berry for 6 or 7 months...Then I got into older bluesmen. Because he was so readily available, I dug Big Bill Broonzy; then I heard a lot of cats I had never heard of before, like Robert Johnson. Later I turned on to B.B. King and it’s been that way ever since. *Understanding Rock ‘n’ Roll*. Open University Press, 1992. 89

⁶⁷⁹ It is in schools that the opportunities are given for the vast majority of the population to engage with music learning of a formal nature; and it is away from schools that so many vernacular musicians in the past have turned in search of other music learning experiences. As distinct from instrumental tuition, which provides a specialist training for a minority of the population, classroom music in schools is intended to provide a general, liberal music education for all. *How Popular Musicians Learn: A Way Ahead for Music Education*, Taylor & Francis Group, 2017. 136

now as an academic, I would suggest that there is a place within the tertiary system to include further study of Australian popular music.

Meyer states: ‘there is not enough people like us, in that sense really, who want to go into that, that’s half the problem, there is too much red tape to get through’.⁶⁸⁰

I propose that academic research can be overwhelming and difficult to maintain for most rock musicians and that, within this area, the importance of lived experience is understated and overlooked.



Playing at the Manzil Room in Sydney at 2am in front of the cream of Sydney’s musicians, as both Meyer and I did, is not an experience many music academics would share. The following account is an example of what Green defines as ‘informal music learning’.⁶⁸¹

Sitting at the front-of-house desk, watching drummers sound check, Meyer being one of them, talking to the technicians, and having a five-minute conversation with the musicians, to ask about the lick they played and how they did it was a defining real-life learning experience

Figure 69. Manzil Room Sydney gig flyer, 1983 featuring *The Mode[s]*

⁶⁸⁰ Meyer, interview. 9’51”

⁶⁸¹ Skills and knowledge acquired outside formal education settings. Formal music education ‘practices’, academic studies or ‘training’ is distinct from both teaching and education only by a matter of degrees concerning factors such as the breadth of knowledge covered, or the degree of autonomy allowed the learner and is equally subject to being either entangled with or disentangled from the concept of learning. (Lucy Green, 16)

The conversation moves to how many times I have heard drumming ‘in the pocket’,⁶⁸² where the drummers fill the room, becoming part of the sound within the venue and creating a unique experience every time. Meyer relates his own lived experience:

You don’t listen to yourself, that’s what it is. My favourite band here is my band The Fallen Saints. I have such respect for every member, that my job in the band is to, number one, find material for it. It’s mostly me that picks material for the band, because I have a definite idea as to what I want that band to represent, and how I want it perceived. I tend to use the term, ‘to wrap myself up inside of the music’. Also, my job on the playing side of it, is to shut the fuck up and try and just get inspired by what they do.

As soon as I start to intellectualize what I’m doing, what I’m playing, it goes to shit. Whereas if I get myself in a dream state, and I’m just inside of what’s being played, it pulls me along, to the point where I can influence it because I’m so inside of it. I can change the gears and make phrases work and make chord progressions work. So for me, I let the music take me to the point where it’s in control of me when I’m gigging.⁶⁸³

8.2 Factory tours and endorsements

The Zildjian cymbal company located in Boston Massachusetts, invested heavily in promoting Australian drummers and music stores during the late 1980s. Their opposition, Paiste cymbals from Switzerland, had dominated the market since the 1970s, but with Zildjian’s investment, the sound of Australian drumming was slowly changing from that cutting precision of Paiste’s [CuSn8] bronze, tin and copper tones to the darker tones of Zildjian’s silver and tin.

Throughout the turbulences of the Second World War, the Paiste family ended up in Germany in 1945, where Michael M. Paiste had to rebuild his business. In the 1950s Robert Paiste and Toomas Paiste established new headquarters in Switzerland in 1957. They achieved international

⁶⁸² Historically speaking, the term pocket originated in the middle of the previous century, when a strong backbeat (the snare drum striking on beats 2 and 4) became predominant in popular music. When the backbeat is slightly delayed creating a laid-back, or relaxed, feel, the drummer is playing in the pocket.

⁶⁸³ Meyer, interview.

success during the 1960s and 1970s with drummers from the UK: John Bonham from Led Zeppelin, Ian Paice from Deep Purple, and Cozy Powell from Rainbow. These acts toured Australia during these times influencing the new generation of rock 'n' roll drummers. The 2002 series of cymbals defined a classic sound in hard rock music.⁶⁸⁴

During the 1980s, Meyer was a featured artist and presented workshops in Sydney for Zildjian at the Billy Hyde Drum Clinic. The life of a touring drummer changes when, through playing with popular bands, you begin to get noticed and are asked to do brand endorsements and product promotions for musical instrument manufacturers and distributors.

In 1990, I was approached by Zildjian to become an endorsee for their cymbals. The following year, I was invited to tour their factory in Norwell, Massachusetts, where I undertook intensive product training and selected a set of cymbals.

At this time, Ian Croft was the head of Zildjian's Australian artist relations and Meyer was hot property for the newly re-established branding of their product. The sound of Australian drumming and music was changing. The Zildjian sound was starting to take hold due to artists such as Neil Peart from Rush, Vinnie Colautta from Frank Zappa, Jeff Beck and Sting, Bill Ward from Black Sabbath, Ringo Starr from the Beatles, and the jazz greats, Buddy Rich, Gene Krupa, and Dave Weckl, who were instrumental in forming that sound of richer, darker tones of Zildjian's precious metal.

8.3 The genius effect

Meyer was discussing the recording of Jenny Morris's album *Body and Soul* and recalled Mark Moffitt suggesting she ring Neil Finn and ask him to write a song for her.

The next morning Finn arrives at the studio after spending all night writing the song, 'You I Know'.⁶⁸⁵ That's how it's done. I was just completely blown away at the genius, the talent that

⁶⁸⁴ Renato Müller, "Welcome to the Paiste World," ed. Paiste Cymbals (Switzerland: Paiste Cymbals, 2010).

⁶⁸⁵ Neil Finn, "You I Know," in *Body and Soul* (Melbourne: WEA, 1987).
<https://www.youtube.com/watch?v=JxYOPcl7Xzc>.

that guy had. He returned with a hit song overnight for Morris. I played on the bed tracks that were recorded at 10.30 that morning.⁶⁸⁶

Popular music culture in Adelaide and Melbourne had different characters, and I propose that they both had differing approaches to playing musical styles. These characters discussed in this chapter, Finn, Moffit and Donati have been referred to as playing the role of the genius. I refer to this in the following conversation as the ‘genius effect’—the tendency for people to exaggerate the ability of a person that outperforms them, or a person whom they outperform.⁶⁸⁷ We moved from the perspective of an Adelaide musician and shift to a conversation about the Melbourne drummer Virgil Donati’s virtuosic ability on the drum kit. From a young age, he maintained a long gruelling practice schedule.

I always had an obsession with the drums, from the age of three, drums were everything to me. They were my education; they taught me discipline, aesthetics, faith and perseverance. My practice time has always been precious, and in the main, took precedence over other things. Drumming is an artform which, if it is to be taken to the limits of finesse and control, requires absolute commitment.⁶⁸⁸

In 1974, aged fifteen, Donati joined the hard rock band Cloud Nine, later named Taste, where his ability was obvious and motivational. After Donati left Taste, he pursued a more diverse musical path, encompassing jazz, classical and progressive fusion.

The educational video, *Obsessive Rhythms* was produced in Melbourne in 1989 while I was working at Drumworld. I assisted Donati with resource material to help him with ideas for the final presentation of this work. I have a great admiration and curiosity for Donati’s conceptual approach, observing him put together this project was an exciting learning experience and I felt honoured to be involved in a project of this sort.

⁶⁸⁶ Meyer, interview. 20'52"

⁶⁸⁷ G. Daniel Lassiter and Patrick J. Munhall, "The Genius Effect: Evidence for a Nonmotivational Interpretation," *Journal of Experimental Social Psychology* 37, no. 4 (2001/07/01/ 2001), <https://doi.org/https://doi.org/10.1006/jesp.2000.1463>, <https://www.sciencedirect.com/science/article/pii/S002210310091463X>.

⁶⁸⁸ Virgil Donati, "Introduction," in *Obsessive Rhythms* (Melbourne: DBD Production, 1989).

The pervasive tendency of individuals to use the self as a standard of comparison in their judgement of others, and the level at which they exist, can cause the conversation to be misunderstood. I have experienced many examples of this narrative pertaining to the confused interpretation of the technical virtuosity of Donati and the complexity of his multitude of contemporary works. The tendency to exaggerate could possibly be due to the difficulty in understanding and articulating what it is that Donati does. I propose that there is another level of musical intelligence at play here, and this is evident more often than not, when you understand the technicality of his performances.

Meyer states: 'I listen to a track of his and go, that's fucking brilliant, but I'll never go, I want to listen to that again. It doesn't make me feel warm and fuzzy, it doesn't make me feel anything. And that's weird'. I suggest Meyer's comment is not a critique, but an observation, as he states: 'I hate knockers.⁶⁸⁹ They'll jump on anything to put someone down who they cannot compete with'.⁶⁹⁰ I observed this statement as a misconstrued cerebral ecstasy, the musical overload or higher level of musical consciousness is always subjective. Musical sophistication is often difficult to explain. Meyer feels hesitant to make these statements, explaining further that they are not with the intention of harming or disrespecting Donati.

There must be a zillion conversations up in the stratosphere about Virgil. He's technically scary, scary good, it's misplaced, for music's sake, it's misplaced, and that's the one thing that I think Virgil does not get. To be an artist you really have to let go, to take chances, and sometimes it's better to be on the edge than be totally in control.⁶⁹¹

⁶⁸⁹ People who just criticise for no other reason than to make themselves feel better about their own inadequacies, often at someone else's expense.

⁶⁹⁰ Meyer, interview. 49'57"

⁶⁹¹ Meyer, interview. 50'35"

8.4 Free to play whatever they want

The discussion continues about influential Australian musicians. Meyer believes that: ‘Ross Hannaford was a genius and one of the most dysfunctional people I had ever met’.⁶⁹² Hannaford’s innovative amplifier set up of using two vox AC15s—one driven to distortion and one not—had an influence on the iconic Australian sound. Horne said, ‘The reggae/blues style of Hannaford, and his cohorts Gary Young and Wayne Duncan, has had a place in Australian pub rock history for nearly four decades’.⁶⁹³ The unshackled freedom of players like Hannaford and their relationship between musical activity and social life is a key factor in the way the Australian sound was created.⁶⁹⁴

I recall playing in the house band at a very late-night/early morning gig in Melbourne at the Linden Tree Tavern in 1991. All walks of life would visit the Tavern between 1 and 5am on the Saturday nights, as noted by Dave Graney in his observations of the late-night weirdness of St Kilda and the old-school variety of the Esplanade.⁶⁹⁵ At this gig, despite going through a difficult stage of addiction, John Annas from The Kevin Borich Express,⁶⁹⁶ spontaneously joined the band for a few songs and was able to play very well. That similarity with Hannaford—their very young mind set flavoured with innocence and beauty—was

⁶⁹² Meyer, interview. 1.12'08"

⁶⁹³ Craig Horne, "Where's my car man?," in *Daddy Who, Daddy Cool* (Melbourne: Melbourne Books, 2018).

⁶⁹⁴ Meyer played with Hannaford on two Mark Gillespie albums *Only Human* and *Sweet Nothing* with Ross Hannaford and Joe Creighton. Both of these albums were recorded at the music farm in Northern New South Wales, the second album featured Tim Partridge on bass guitar and Joe Creighton on guitar.

⁶⁹⁵ Dave Graney, "What were those recent shows like POW," *you were deep inside that thought*, *Dave Graney Blogspot*, 2013, <https://davegraney.blogspot.com/2013/07/what-were-those-recent-shows-like-pow.html>.

⁶⁹⁶ Kevin Borich, "Celebration!," in *Celebration* (Sydney: Image, 1977). <https://www.youtube.com/watch?v=rnIk2Fkoy4w>. Tim Partridge played with the Kevin Borich Express along with drummer John Annas in 1977 on the album *Celebration!*.

reflected in their playing and created a unique sound. Renee Geyer and her guitarist and back-up singer March Punch had similar issues.

Meyer and I both observed that these musicians displayed the ability to throw off all constraints and still be able to function at a different level within ‘a separate reality’.⁶⁹⁷ This was very common behaviour in a lot of musicians at this time. There is a beauty in this creative approach: not having to explain it, not caring about making mistakes, being in every moment you play, trying to be something new and having an insatiable thirst to create something different.

Meyer states:

The insatiable need to be original and not worry about imperfections that was the beauty of those times as a musician and key to the original sounds they developed. I was on stage with a bunch of misfits who were trying something new and taking chances. That’s how music progresses and that’s how music grows.

This is how music gains substance, it does not gain substance from somebody sitting there reading a chart every night, that’s not giving music substance. That’s not taking it somewhere else, that’s not trying to create something new. That is just regurgitating somebody else’s subsets.

That's the thing for me that I worry about, the way that music is now. Because it's all controlled by television, and all those singing shows and whatever. And that's where people's taste is. And that's all very calculated.⁶⁹⁸

During World War II, African American servicemen who were stationed in Darwin, brought with them New York jazz and New Orleans blues and blended these sounds with music played by the Australian troops.

Meyer adds:

Music bleeds all over the world, as soon as you put people from different cultures, from different musical communities together, they bleed into each other. This is what the Adelaide music

⁶⁹⁷ Carlos Castaneda, *A Separate Reality: Further Conversations with Don Juan* (Middlesex, England: Penguin Books, 1973), Anthropology.

⁶⁹⁸ Meyer, interview. 1.18'09"

community did, and it happened in Australia with pub rock. There was also a folk thing that was involved in Adelaide too.⁶⁹⁹

I propose that this blending of musical cultures gives rise to a self-belief in one's own musical abilities, and when spurred on by the influence of others, something unique is created, which supports Baker's original claim. This open and inventive style can be explained by the way in which the music is created.

8.5 The regret, being your own worst critic

Meyer is currently still performing and teaches private students at a rehearsal studio. Since 1985, Meyer has been playing in Sydney with Kirk Lorange in the local band Chasing the Train and since 2011, has been touring Australia with Sydney band Moving Pictures. Throughout their last tour in 2021, they recorded a DVD of their gigs and Meyer remarks how he 'hasn't watched it'. Similarly, he does not listen to CDs he has recorded with other people: 'once it's done it's done'. He does not want to hear himself making mistakes, saying that: 'I cannot stand listening to myself. It's only the Gillespie albums and the Clapton stuff I played on that I can really listen to'.⁷⁰⁰ When asked why that is, he responds:

'I'm not sure, I would rather put on a Miles Davis album or a Daniel Lanois record.'⁷⁰¹

Part of it is I don't like to hear myself; I don't like to live my life in regret. Every time you listen to something you've done, as an older musician, every time you listen to something you've done in the past, you can appreciate what is good about it, but what is not good about it and what you would change now, it's really frustrating, the regret.⁷⁰²

When learning how to play 'your own' music, being technically proficient opens up the writing process. Your ideas when combined with other artists' ideas, create a basic form and

⁶⁹⁹ Meyer, interview. Part II 4'12"

⁷⁰⁰ Meyer, interview. Pt II 24'12"

⁷⁰¹ Lanois is a Canadian record producer, guitarist, vocalist, and songwriter, producing artists including, Bob Dylan, Neil Young, Peter Gabriel, Emmylou Harris, Willie Nelson and Brandon Flowers.

⁷⁰² Meyer, interview. Pt II 25'11"

original structures appear in the music. To reproduce that week after week in the studio environment, the sound engineers also helped you with this, they have an input during the recording process. They capture the sounds and producers listen and tweak the arrangements. Meyer explains how this process is progressive.

‘The more you improve the more ideas you have about playing the parts better, that’s the frustration, it never ends, because there is always hindsight. You know that you could have done something a little better, something you should have played would have helped someone else play something even better, it’s all a domino effect. It is what it is if you don’t listen to it and move on’.⁷⁰³

When I explain to Meyer my process of charting what I’ve played to understand it at a deeper level, as a way improving and growing as a musician, he agrees with me and recommends that process, adding ‘but make sure you integrate it into your playing then forget it’. I interpret this as having a better understanding regarding the understanding your instrument. Peart describes it as his ‘toolbox’,⁷⁰⁴ accumulating and adding technical prowess to your skill set helps internalise the physical memory and supports the dream state out there on ‘the edge’ during live performance.

Meyer does not analyse things too much. He relies on his innate groove. Everything is groove; everything is ‘feel’. Nothing is over analysed or thought about too much.

That is kind of how he works. He thinks every time he has gone into the studio or walking into a gig; he’s looking forward to a moment. Everything is just working, and he does not honestly think that any amount of preparation is going to help that happen. The kind of moments he is talking about is when you get the right group of musicians playing together. Those moments happen all the time. Chasing the Train and Fallen Saints—are his least known and successful bands, but musically they are in his comfort zone, because ‘there are moments when we all connect and they happen quite regularly at gigs where special things

⁷⁰³ Meyer, interview Pt II 28'17"

⁷⁰⁴ Neil Peart, *Anatomy of a Drum Solo* (New York: Hudson Music, 2005).

happen, and that's what I am always looking for when I goes into the studio too'.⁷⁰⁵ It's really a sort of old-fashioned way of looking at it. Meyer thinks his head is always going back to the 1930s and the way those guys approached it.

The beginnings of Australian pub rock are a topic to which Meyer has not given much thought: not that he does not like it, he loves a lot of it, and offers an interesting perspective.

AC/DC came along a little while into it, there was hard rock in this country before AC/DC but they packaged it up and turned it into them, turned it into to what they are today. The Masters Apprentices, they were definitely part of the tentacle that became hard rock, pub rock. The Zoot as well and that wonderful band Fraternity changed my life when I saw them at Rymill Park.⁷⁰⁶

Meyer was amazed at how good Bon Scott was. 'He sang so much better with Fraternity than he did with AC/DC and was never given enough credit for the vocal range and musical ability he had'.⁷⁰⁷ In George Young's biography, author Jeff Apter notes that, 'AC/DC was very much about Angus, song writing and bad boy rock'.⁷⁰⁸ In Adelaide at the same time, Steve Prestwich had a band called Ice which was a three-piece hard rock band, before Cold Chisel and they had a very 'hard' blues influenced rocking sound, using guitars that were highly amplified. I argue that Cold Chisel's playing was hard rock initially, but their combined song writing craft, working with producers and using modern production techniques changed their hard rock 'live' sound to something that became very uniquely Australian.

Some clarification was needed concerning the first Australian artist to make an impact on Meyer's life and how Meyer was changed, whether it was someone he listened to or someone he played with? In equal first place would be Fraternity and Daddy Cool. The country rock band The Dingoes also had an effect on Meyer, 'They were spectacular. It was difficult

⁷⁰⁵ Meyer, interview Pt II 36'04"

⁷⁰⁶ Meyer, interview. Part II 42'45"

⁷⁰⁷ Meyer, interview. Part II 49'07"

⁷⁰⁸ Apter, *Friday on my Mind: The life of George Young*.

during these times because they had a ban on a lot of Australian artists on the radio,⁷⁰⁹ during the great Australian Record Ban in 1970.⁷¹⁰



Figure 70, The Fable Label

The Australian 1970 Radio Ban or 1970 Record Ban was a “pay for play” dispute in the local music industry that lasted from May until October of that year. During this period, a simmering disagreement between commercial radio stations – represented by the Federation of Australian Radio Broadcasters (FARB) – and the six largest record labels Festival, EMI, Phonogram (later known as Polygram), and the three large US labels RCA, CBS and Warner, represented by the Australasian Performing Rights Association (APRA) – demanded payment for pop records played on commercial radio claiming they were providing free programming for radio stations. The 1970 Radio Ban had its origins early in 1969, following the enactment of the new Copyright Act 1968, when a group of recording companies, comprising the heavy hitters of APRA – decided to scrap a long-standing royalty agreement with commercial radio stations that dated back to the 1950s.

APRA now demanded that a new royalty should be paid on all tracks played on air, but the radio stations, not surprisingly, balked at the idea of a new levy, which was to be set at 1% of the total annual revenue of the entire commercial radio industry.⁷¹¹

⁷⁰⁹ Meyer, interview. Pt II, 1hr 04'46"

⁷¹⁰ When I mentioned the ‘Fable Label’ I recall that Boucher made me realise a long standing ‘nightmare’ of those Fable songs and artists, and the reason behind their success was the Radio Ban battle between the major labels and radio stations in 1970. Online database Milesago has a comprehensive record of the company’s history at <http://www.milesago.com/industry/fable.htm> . The relevance to this research is probably more to do with Adelaide’s reaction to this period from the time of the dispute in 1970 to 1984.

⁷¹¹ 4the Record, "The Great Australian Record Ban 1970," *4The Record*, 2019, <https://4therecordcom.home.blog/2019/07/23/the-great-australian-record-ban-1970-special-feature/>.

The small Adelaide community during the late 1960s was evident in as much that Meyer lived around the corner from Steve Hopgood, the drummer in the Masters Apprentices. Meyer used to listen to him practise for hours every day. The Zoot also had a significant impact on Meyer, because the drumming on their version of 'Eleanor Rigby' had a very technical and well-executed drum fill in the outro consisting of accented triplets played around the kit. I suggest that hearing this style of playing on the mainstream rock stations was an interesting time. For players who didn't have access to recordings of American drummers like Billy Cobham and Lenny White, this was a landmark moment for Australian drummers, as these drumming motifs were stylistically significant to pub rock music during the early 1970s.

One influential Australian artist on the world scale in Meyer's opinion was Graeham Goble from Adelaide. He was a singer-songwriter in the Little River Band. Goble says he had few musical influences, preferring songs rather than artists.⁷¹²

Meyer also states 'AC/DC were certainly the biggest act to come out of Australia'.⁷¹³ They have sold more than two hundred million records worldwide, including seventy-five million albums in the USA, making them the nine-highest-selling artist in the USA and the sixteenth-best-selling artist worldwide.⁷¹⁴ The Little River Band achieved commercial success in both Australia and the USA, selling more than thirty million records.

⁷¹² It was the Graeham Goble song 'It's A Long Way There' which captured the imaginations and caught the ear of America. Later it was the Graeham Goble song 'Reminiscing' which Frank Sinatra hailed as "the best 1970's song in the world", the song John Lennon made love to, the song which has now been played on American radio more than five million times. Graeham's 'Lady' boasts more than four million plays. In fact, the entire Goble catalogue has achieved a staggering 14 million airplays in the US. Ed Nimmervoll, *Graeham Gobel Biography*. (2008) Accessed 8th May 2023. <https://www.graehamgoble.com/biography> 2008

⁷¹³ Meyer, interview. Part II 1.10'25"

⁷¹⁴ Joshua P. Friedlander. "Top Artists (Albums)." *Recording Industry Association of America (RIAA)*. (2021), accessed 20th October 2021. https://www.riaa.com/gold-platinum/?tab_active=top_tallies&ttt=TAA#search_section.

Meyer states 'The Divinyls had a good old dig for a while'. They were inducted into the Australian Recording Industry (ARIA) Hall of Fame in 2006 with 'Science Fiction',⁷¹⁵ being one of the Top 30 Australian songs of all time voted by Australasian Performing Right Association Limited (APRA).

In Meyer's opinion,

Richard Clapton's influence hasn't been global, but he's the voice of Australia. Clapton has laid down the Australian psyche in his music more than any other act in Australia. A lot of people don't know of his more recent 'stuff', they know his first big hit 'Girls on the Avenue' in 1975 from the album of the same name.⁷¹⁶

Meyer likens him to American artist James Taylor. Clapton has a body of work, consisting of twenty albums, from 1975 through to 2016. Meyer played on the album *The Great Escape* in 1982, saying that it was a pleasure to be part of, and it was one of the greatest weeks of band tracking he has ever experienced.⁷¹⁷

Clapton, or 'Ralph' as Meyer refers to him, 'put all that Australian life in a capsule and you can open it up and languish in it'. I propose that the influence of Richard Clapton on many Australian acts deserves to be brought to light. I suggest that he is one of the strongest influences and deserves greater recognition. Take his track 'Goodbye Tiger'⁷¹⁸ from the album of the same name. His popularity in Australia helped him to achieve gold status for this album before he had released it. Clapton was part of the fabric of this wonderful sub-

⁷¹⁵ Viv Fantin. "ARIA PRESENTS THE 2006 ARIA HALL OF FAME." (2006), accessed May 8th 2023. <https://web.archive.org/web/20111013120427/http://aria.com.au/pages/news-ARIAhalloffame2006.htm>.

⁷¹⁶ Richard Clapton, "Girls on the Avenue," in *Girls on the Avenue* (Sydney: Festival Records, 1975). <https://www.richardclapton.com/discs/girls-on-the-avenue/>.

⁷¹⁷ Richard Clapton, "The Great Escape," in *The Great Escape* (Sydney: WEA Records, 1982). <https://www.richardclapton.com/discs/the-great-escape/>.

⁷¹⁸ Richard Clapton, "Goodbye Tiger," in *Goodbye Tiger* (Sydney: Infinity/Festival, 1977). <https://www.youtube.com/watch?v=xNtKcJFs-C4>.

culture and wrote meaningful songs as was noted by ABC journalist Peter Thompson in his interview from 2008.⁷¹⁹

When asked to list some of his teachers, mentors, associates, managers and band-mates during the 1960s and 1970s who had an influence on his development as a musician, Meyer instantly referred to three Adelaide teachers: Eric Bryce, Trevor Frost and Gary Haynes. Meyer states: ‘Gary was my greatest influence and greatest mentor’.⁷²⁰

In reference to band mates, Meyer said: ‘I had people that I played with, I could name just about all of them and say they changed me. You know, every one of them changed me in some way. There are too many to name. There are the Stylus boys: Sam McNally, Pete Cupples and certainly Ronnie Peers, who became like a brother’. Ronnie Peers was previously in Hard Time Killing Floor who were one of the more alternate Adelaide bands during 1969 to early 1970s.⁷²¹

Russell Coleman, a hard rock drummer who played with *AC/DC* in 1974⁷²² and with Adelaide band *Redgum*,⁷²³ was another influence on Meyer. He recalls that:

Coleman was one of the finest drummers I had ever known, a wonderful drummer and lovely guy who used to ‘sit behind the beat’ like those old soul drummers. He sounded like Al Jackson

⁷¹⁹ Peter Thompson and Richard Clapton, *Talking Heads with Richard Clapton: Peter Thompson talks with musician Richard Clapton about his desire to write meaningful songs and his crazy, rock and roll past*, *Talking Heads* (ABC1 Melbourne, 2008), TV Segment.

⁷²⁰ Meyer, interview part II. 1.29'23"

⁷²¹ Ric Boland, local host for Channel Nine’s television show ‘Move’ is quoted as saying: ‘I had my own tastes, which were fairly defined concerning all the modern new bands and, in particular new Adelaide bands, Hard Time Killing Floor, Red Angel Panic, that era. They weren’t being used. They were getting plenty of jobs around town but there certainly wasn’t any television exposure, so there was no chance of them getting anything like a huge audience’. Day and Parker, 121

⁷²² People Pill, "Russell Coleman," (1st January 2020, New York: Prong Media, 17th November 2021). <https://peoplepill.com/people/russell-coleman-1>.

⁷²³ John Schuman, "I was Only 19," in *Caught in the Act* (Melbourne: Epic, CBS, 1983). https://www.youtube.com/watch?v=aXaczfR_lo0.

Jr. (the American drummer, Stax session musician and founder of the band Booker T and the MG's). He introduced me to the music of Miles Davis. Coleman taught me how to play swing and how to 'sit just a hair behind the beat'. He also taught me to listen to the music, not to play drums. So, if you can play, understand and listen to music at the same time, then you become a musician. He was such a genius and such a lovely human being. Another quiet achiever, or unsung hero in Australian popular music discourse.⁷²⁴

Harry Brus, one of Australia's most outstanding bass players whose career began in the early 1960s, has also been one of the biggest influences on Meyer. Brus is still playing today.

Garth Porter from Sherbet taught Meyer a lot about 'holding back' and just playing what's necessary.

Meyer also acknowledges the help and support given by sound engineers and producers. He specifically mentions John Sayers, who produced many of the great Australian acts including Russell Morris, Colleen Hewitt and Billy Thorpe and Mark Opitz, producer for AC/DC, the Angels, Australian Crawl, Cold Chisel, Divinyls and INXS.

8.6 The music brings you up to it

In response to my question, 'What are your thoughts on Australia's popular music history and musicianship being acknowledged and taught in tertiary institutions?', Meyer replied with one word, 'PLEASE!'

If the kids had respect and were able to delve into what's happened in the past and get any kind of [idea], which is hard when you haven't been there, it just becomes something that is academic, you are just reading it. But what they need to do, what would be good to do, would be to have guys like myself, that have been there for the past fifty years, going around giving talks at all the schools. Talking to kids about where music has come from and what is happening. You can sit down and write out a long speech about all that, but the most beneficial thing for them would be not just to hear that and get some idea of what's happened in the past, but the questions they would ask after the talk. This would be a really good thing, because I know with many of my own students, so many of them are interested in this history.

⁷²⁴ Meyer, interview. Part II. 1.38'54"

I argue here, as Middleton points out, that: ‘commercial discourses about one’s musical memory are focused on the ideas from musical histories’, and students benefit from learning about these ideas when they are shared in music lessons.⁷²⁵ Meyer firmly believes the process of maintaining an intergenerational conversation about pub rock history will keep the story alive. These ideas of Middleton and Myer contain authenticity and originality, and I suggest that documentation of the local history of pub rock is valuable for students. To be engaged in a musical discourse that contains the origin of pub rock music is important for our culture and its continuing development as a recognised musical style.

Meyer continues to discuss the merits of studying the history of pub rock:

So, for kids now, so the best thing for them to do right now is to talk to the old guys that have been there and done that. And for those old guys to be honest about everything that’s gone on. They need to know the stories. It’s like I was saying we are like the Aboriginal people, they have got nothing if they haven’t got their story, and the Aboriginal stories are so deep, and ingrained in their souls, in the psyche of the people for more than fifty thousand years. We are infants compared to them and the depth of their culture. Just like the Aboriginals, music is a very similar thing, in that you need to know where all the stories that we are falling in love with and have fallen in love with, where they come from, who created them and why they created them, and the reasons that they were created. The historical element, the history behind them, the Human Rights Movement and all the changes that happened through the last few centuries, that made music evolve to where it is. It’s really important. If you don’t know then it does not come into your playing, and if it does not come into your playing, you haven’t got the swagger (laughs).⁷²⁶

These are pertinent points to be aware of concerning how we could compare this modern evolution to our native history, and it is worth further exploration. This can also set the context for how the creation of this sub-style of pub rock would be better understood and why

⁷²⁵ Richard Middleton, "Pop, rock and interpretation," ed. John Street, Simon Frith, and Will Straw, *The Cambridge Companion to Pop and Rock* (Cambridge: Cambridge University Press, 2001) Accessed, <https://www.cambridge.org/core/books/cambridge-companion-to-pop-and-rock/pop-rock-and-interpretation/9D76ABAF643DC937E7C47F446067CB30>. 223

⁷²⁶ Meyer, interview. Part II, 1.53'06"

this type of music evolved to where it is now. The style of musical expression that our musicians have made it unique to our country.

The fact is that you're not important, the music's important, you are of no consequence really, but what you do can have some consequences in the music. We mean shit, but everything that has happened before us is important, and, if we're going to do anything ourselves that is important we have to know where it's come from. So, the kids really need to come in, to walk into a theatre and listen to someone tell them what's going on, and maybe play them some of the music at the same time. Then have a conversation about where those things have come from and how that influenced the people that are talking. If they can get any kind of important inspiration, it would come from that.⁷²⁷

While discussing the importance of Australia's pub rock music history, and the extent to which there has been generational succession, Meyer relates his own experiences and compares the way our generation created a style of music to the many options used today. He postulates that there are now too many technologically driven ways of creating music that can often be counterproductive.

Meyer recalls an interview with Tina Arena,⁷²⁸ in which she talked about the modern approach to creating music. She said:

It was easy for me because music took me and put me where I am. I was just obsessed with it. It is just so much harder for the kids now, because there are too many distractions, and they seem to have trouble with their choices of things they can do and cannot stay focused on one thing.

⁷²⁷ Meyer, Interview. Part II, 1.54'14"

⁷²⁸ Tina Arena, AM, is an iconic Australian singer-songwriter, record producer, actress and performing artist. Voted Australia's greatest female singer of all time, her powerful voice remains unparalleled after 40 years in the industry. A career paved with extraordinary achievements and highlights – Tina is the only Australian artist to have gold or platinum album releases in every decade since the 1970s. Tina's second studio album *Don't Ask*, sold over 2 million copies worldwide and reached a record 10 x platinum in Australia. This history making album won Tina both song and album of the year at the Australian Record Industry Awards in 1995. An absolute first for an Australian female artist. <https://www.tinaarena.com/biography.html>

There are so many different styles of music.⁷²⁹

Meyer concurs, stating that for the current generation:

There are so many different paths you can take as a musician or singer now, worldwide, aiming for worldwide recognition, I guess. There are so many different ways to do it they don't know where the fuck to start. So, they get confused and a lot of them just drop it. To get obsessed by one goal, and carry that through, and then research where it's come from in the past as well. In our day we just wanted to be on the radio, or just wanted to be a Rockstar.⁷³⁰

I suggest that the pathway to a successful musical career used to be straight forward. My goal was to simply make a LP record, as was Meyers. The steps we both followed along this pathway were: learn your instrument/s well enough to be able to write some your own songs, play them to a live audience, go into a professional recording studio and record your music, secure a record deal to release this music as an album, and then sell those records.

In Meyer's opinion, studying the history of pub rock music in Adelaide from 1962 to 1994 does have educational value and could be significant at a scholarly level:

It is highly significant, because we are win, win. In order to create and innovate, and move music further along, which it needs to constantly do otherwise it stagnates and we're in trouble, which is where we are at, at the moment really, while we are hearing the same old music. It's gone like a little sphincter. It's closed up!⁷³¹

I argue that there is a certain amount of pride in Adelaide's pub rock music history during the 1960s and 1970s and that this history must be documented so it is not forgotten.

Meyer agrees:

The 1960s and 1970s here in Adelaide where really innovative, and made a difference, it made a huge difference to Australian music, and I was part of that. They talk about it in Melbourne, about Adelaide being quite a hub for a while, and people in Sydney too, because they visited

⁷²⁹ Tina Arena, "Tina Arena Life Story Interview," interview by Alex Belfield, *The Voice of Reason*, 2014, <https://www.youtube.com/watch?v=QGguHIBjMOQ>.

⁷³⁰ Meyer interview. Part II 1.49'16"

⁷³¹ Meyer, interview. Part II 1.47'56"

here and saw that.⁷³²

The insights presented by Meyer share commonalities with all my interviewees.

Meyer's recollections about his active participation in the music industry provides insights into who and what represented a successful career in Australian music. Adelaide was a melting pot of settlers and immigrants, who educated each other through communal involvement and wanted to share their own experiences and struggles through stories, that were saved in the tradition of oral histories and presented through song. Pub rock music was influenced by folk, country, jazz, blues and rock'n'roll, and affected a generation of people from the 1960s to early 1990s.

Meyer's testimony contributes significantly to our understanding of the greater story of how Adelaide's own set of environmental factors contributed to the creation of this musical style of pub rock, which has had a major cultural impact globally.

⁷³² Meyer, interview. Part II 1.55'20"

Chapter 9: John Bywaters

9.1 The Viking Hurricane—the essence of the story underneath

John Bywaters was born in 1944 in the South Australian country town of Strathalbyn. His Australian born parents were descendants of English and Scottish immigrants going back three generations. On Bywaters mother's side, the Scottish descendancy was mixed with Viking ancestry from The Shetland islands. The English influence of the Bywaters family dates back to the early 1800s in Cambridgeshire, UK. In 1945, the family moved to Victor Harbour where they lived for nine years. They moved to Netley when he was ten, then to the northern Adelaide suburb of Blair Athol when he was fourteen, where he lived until he married.

Bywaters describes his early home life as,

Pretty chaotic, the old man drank a lot, and there was a lot of violence and I guess I was looking for a way out and music came along. That gave me a chance, I joined St. John's Cadets. St. John's had a drum corps that was being formed. I joined that, playing my tenor drum. Some say that experience gave me a sense of timing.⁷³³

This way out involved the process of informal learning, which was learning an instrument that was encouraged by local community support through St John's Cadets and the reward was escaping from a difficult home life. That homelife and interrupted structure that thwarted motivation, established the condition that facilitated Bywaters own musical motivation. His following account of learning to play in time on the tenor drum, is a classic example of enculturation that came from the community support within his specific sociocultural background:

So out of that, a few of us made up a make out (pretend) band. I didn't play an instrument before that. I just played the tenor drum. And then a whole group of us were invited to a fancy-dress party. And we said, 'what can we go as?' and somebody said, 'we can go as a beatnik band'. And I found a tea chest bass somewhere. And a couple of the guys had been learning

⁷³³ Bywaters, interview. 36'00"

instruments, one guy was learning a trumpet, and the other the piano accordion. And we went to the fancy dress party, and won it, even though we weren't a real band, and then we were so taken with the attention we got. People came up to say 'you guys were fantastic'. I think we did 'Cherry Pink and Apple Blossom White'.⁷³⁴ which must have been one of the pieces the guy playing the trumpet was learning at the Adelaide College of Music. And afterwards we said, 'why don't we sort of get a bit serious and learn some instruments?'

Bywaters comments reflect the diverse musical approaches experienced by this era of rock musicians. They included the self-learning process of selecting an instrument, finding a teacher to begin private instrumental lessons, meeting musicians and starting a band. All these approaches included social interactions that were key factors in his childhood development,

And out of the blue I said, 'I'll go and get a guitar'. And the very next week, I went with my parents to a music shop in the city, bought a guitar and had my first lesson that very same day up in Gays Arcade in what was then Rundle Street in Adelaide.⁷³⁵ Then I was on. I went to different teachers and eventually I was at a dance at Klemzig watching a band and this guy next to me said, 'What do you do?' I said, 'I'm learning guitar'. And he said, 'you want to join a band?' His name was Dean Birbeck, he was a drummer, and that was how I came to join a band. And in the band was a very good guitarist who used to read music. We rehearsed just about every night for a month to play a free dance in a Catholic convent. And we were called The Planesmen and it was just instrumentals. I was on guitar. Dean was on drums, And I was just playing chords, you know. And that didn't last very long. We didn't have any more gigs. And then somebody new I played guitar and asked me to join a band called the Deltas who were just changing their name to the 707s. Because the 707 was the latest plane in the sky, the passenger plane and that was very relevant, probably like calling yourself the Boeing 323s.⁷³⁶

⁷³⁴ Louiguy, "Cherry Pink and Apple Blossom White: 'Cerezo Rosa'," in *Latin Dance Party* (Universal-Polygram, 1950). <https://www.youtube.com/watch?v=zj64NIRnpDY>.

⁷³⁵ Bywaters, interview. 38'19"

⁷³⁶ Bywaters, interview. 39'42"

9.2 Was music part of your homelife?

Not really. My mother played piano by ear, which was interesting. She could pick up a melody, and then just throw some left-handed chords with it. And nobody else in the family had a musical band at all. So, I don't know where my musical thing came from. It just did. But once it did, it got hold of me. I didn't give up on it or it didn't give up on me. I started learning guitar. And just stayed at home, mostly. My mates would come around and say, 'you want to go to the beach or kick a footy?' [to which he replied] No, I think I'll just practise. I'd just stay home, just strumming out the chords, till one day I said, I think I've got it. This is how it goes, the fluency.

From an educational point of view, this comment by Bywaters raises an important point: by staying in a room away from his mates and working out the chords himself with no-one showing him what to do, is an example of what Kohn refers to as 'intrinsic motivation and a key factor in developing skills inherent to successful learning'.⁷³⁷

I argue that intrinsic musical motivation is a good thing; music wasn't meant to be created by everyone. There must be a commitment. Bywaters did not begin to learn an instrument because of his ego or for financial gain. It was just part of him. Bywaters states, 'I don't know why I did it, something was calling me'. I also made the point 'We don't pick music, music picks us' which Bywaters agrees with, 'I think you're right, absolutely'.⁷³⁸

In 1959, after three years at Adelaide Boys High School, Bywaters left. When asked why he replied,

It wasn't for me, I'd had enough. And I just, I petered out, I fizzled. Third year high school. I just ground to a halt. I was better out in life, you know, learning. My time would come I think some people sort of carry on academically forever. You know, finish high school, go to university. All that. Yeah. I couldn't do that. I wanted to get out I guess in the workforce and do something. Which I did. And luckily, I had music as well.⁷³⁹

⁷³⁷ Alfie Kohn, "Hooked On Learning: The Roots of Motivation in the Classroom," in *Punished by rewards: the trouble with gold stars, incentive plans, A's, praise, and other bribes* (Boston: Houghton Mifflin, 1993). 199

⁷³⁸ Bywaters, interview. 1.02'25"

⁷³⁹ Bywaters, interview. 1.06'47"

He decided to become a bass guitar player: ‘not many bands had bass players back in those days, everyone wanted to be a guitarist or a drummer, because the bass player stood at the back and nobody noticed them.’ He realised something was missing and how it was a very important part of rock music’s sonic texture. Bywaters eventually began guitar lessons and later switched to bass at Spurden’s music store. He was taught by Phil William and then Johnny Linn who was related to the guitarists Ron Carson and Frank Newland, in The Penny Rockets scene of 1957—58.

In 1963, Bywaters completed three years of conservatorium study off-campus. He remembers doing the exam, but notes ‘I gotta say that nothing I learned in that course has helped me in any way, at all’.⁷⁴⁰ Bywaters notes a sense of dissatisfaction that he experienced at the completion of the formal learning process. At this point, the dissatisfaction is not a random occurrence, and I have found that was similar to my own experience.

9.3 Talking Songs and Culture

In the early 1960s, Bywaters was in an instrumental group called The Hurricanes that played in Adelaide.

We used to back a lot of singers, in the early sixties dance bands used to accompany several different singers who just used to wander around dances and ask to get up and sing. There was Maria van Zyle, John Bradshaw, and John Perry; they weren’t part of the band, but they were part of the overall family. And there was a vocal group out of Elizabeth called the Twilights. Glenn Shorrock, Patti McCartney and Mike Sykes. And they were members of a sporting Car Club, by the way and they used to just sing doo-wops. Yeah, well, that’s the fifties, the American influence. Okay, now this is before the Beatles.⁷⁴¹

Doo-wop is a genre of rhythm and blues that originated among African American youth in the 1940s, mainly in the large cities of the USA. American musicologist Richard Ripani notes that:

⁷⁴⁰ Bywaters, interview. 20'06"

⁷⁴¹ Bywater, interview. 08'57"

The new blue music is based on the use of various combinations of inherited elements, but resulting blends are often wholly new and totally American. The theoretical foundation of this music is the blues system, a combination of factors of pitch, mode, rhythm, harmony, form, and other elements of style and content that are nearly universal in American Popular music. Rhythm and blues is one of the descendants of a long standing African-American musical tradition that includes, spirituals, ragtime, blues, jazz and gospel music.⁷⁴²

In Adelaide in the 1960s, there were guys that used to stand under streetlights or near buildings, because at the corner of a building, you could use the streetscapes natural reverb to thicken the vocal sound. A good example was the Ol' 55 song, sung by Frankie J. Holden; 'Looking for an echo an answer to our sound a place to be in harmony, a place we almost found'.⁷⁴³ The Twilights were one such band. They used to go to where the acoustics were great and sing doo-wops. In June 1964, the Beatles came to Adelaide and that changed everything. Everybody started playing Beatles music.

Bywaters recalls:

When the Beatles came to town, there was a Beatles sound alike competition at the Palais Royale. And the Twilights, who had three members, and were being backed by The Vector Men from Elizabeth, went in and won. I was in The Hurricanes, and we came second. And then not too long after that, a message came through; would we want to back the Twilights on their gigs? We worked around town as the Twilights and the Hurricanes for a little while, it must have only been a few months, I suppose. and then some smarty said, 'why don't we just call the whole lot the Twilights?' It would have become a seven piece and we said, 'oh, that's too big, who can we get rid of?

You know, Mike Sykes is not that keen, he does not want to take it any further'. Glenn Shorrock said, 'ok, Mike is out'. Now Mike was his best friend, and that broke his heart, but he realised he had to do it. So that's how we had a Twilights six piece, which was an amalgamation of The Hurricanes and The Twilights. And because The Hurricanes were great musicians, and The

⁷⁴² Richard J. Ripani, *New Blue Music : Changes in Rhythm & Blues, 1950-1999* (Jackson, UNITED STATES: University Press of Mississippi, 2006).

<http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=534342>.

⁷⁴³ Richard Reicheg, "Looking for an Echo," in *Take It Greasy* (Sydney: Mushroom Records, 1976).
[https://en.wikipedia.org/wiki/Looking_for_an_Echo_\(song\)](https://en.wikipedia.org/wiki/Looking_for_an_Echo_(song)).

Twilights were great vocalists, you got a great band. That's how that happened, but it was all down with The Beatles I'd say, no Beatles, we probably wouldn't be having this conversation, they changed everything.⁷⁴⁴

The Twilights won the Hoadley's Battle of the Bands competition in 1966, and first prize was a trip to England. Bywaters recalls,

Yeah, well, we won a prize. That's why we went you know, as I said, we didn't have a plan. We just went in that competition, won it, went to England. got very glazed over about it, you know, very disillusioned, because we're trying to take coal to Newcastle. And we I think we would have been better if we headed to America, looking back on it. But it wasn't our choice. When we got to England, we went out to the agency and said 'we're The Twilights from Australia,' and they said 'who, what?' They didn't know anything about it!

We had to get down on our hands and knees basically to get a gig, and a guy called Nat Berlin, who was a cousin of Irving Berlin the composer, was in the Grape Organisation and took pity on us and gave us a few gigs. But it was gonna take a long time if we were gonna make it. And some of us got home sick and said, 'nah we want to go home, we took a vote and voted to come back.'⁷⁴⁵

Bywaters comments that the industry or music business for rock bands travelling overseas hadn't really formed back in 1966. This was a common problem for Adelaide band that toured overseas at this time. It was also experienced and noted by Freeman from Fraternity when they travelled to England in 1972.

9.4 The back-up day job, it takes the soul out of it

The back-up day job that often supports what musicians do is noted by Bywaters in Day and Parker's book. If you have a house mortgage, a family and a lifestyle that's reasonably comfortable, you have to have some sort of financial backup as a job as a musician is not always lucrative.

Well, there was a time when you couldn't go to your bank manager and say, I'm a muso. The musos were on the list - the no applicants can be musos list. You got to have a day gig. You've

⁷⁴⁴ Bywaters, interview. 9'06"

⁷⁴⁵ Bywaters, interview. 44'43"

got to have a steady pay-packet. Being a muso is not a steady pay-packet. It's hand to mouth, that has changed. You might be a muso songwriter now and you might have a royalty stream coming in and situations change where being a musician can be respectable, not 100% respectable, because there's still that stigma. You know, get a proper job you mug.⁷⁴⁶

Bywaters' band The Hurricanes were all descendants of early Australian settlers, and the vocal group The Twilights were new Australian immigrants. The success of this band further substantiates my hypothesis that South Australia's sound was not solely created by immigrants. Bywaters notes that everyone referred to them as being from the City of Elizabeth, 'but that was only the vocal section. I just went along with it, because you cannot change people's perception that easily'.⁷⁴⁷

Bywaters notes,

Now, it's interesting how the Beatles influenced everybody, and it was Beatles music. Yeah. But what influenced the Beatles? Well, that's fairly obvious. It was American '50s music that came through the merchant seaman that brought the records with them. Because before that, The Beatles would have been playing skiffle. That was a big thing in England, you know, not so much here in Australia.⁷⁴⁸

The interesting part of this statement is how skiffle music was not a big thing in Australia. I argue that the beginning of patterns of sounds that were being produced by guitars and drums, took hold within the culture of pub rock music. Skiffle music was seen to inspire a whole generation of musicians worldwide,.

The importance of Australia's rock music history is reflected in Bywaters account of time spent recording in St Clair studios in Sydney, which was where The Bee Gees recorded.

Ozzy Burn the guy that owned the studio gave The Bee Gees as much time as they wanted'. We were recording a song written by The Animals, and Barry Gibb was standing in the passageway with a guitar writing a song, which he offered to us at the end of the session. He said, 'would you

⁷⁴⁶ Bywaters, interview. 14'44"

⁷⁴⁷ Bywaters, interview. 30'16"

⁷⁴⁸ Bywaters, interview. 34'05"

like to hear this and record it?' and we put it on our first album, *The Twilights*.⁷⁴⁹ It was a ballad called 'Long Life'.⁷⁵⁰

Bywaters remembers being invited to see The Bee Gees perform at Pinocchio's in Melbourne, and after they had done the floor show he had a conversation with Robyn Gibb who said,

You know, we're going to be big don't you?' And I said, What makes you say that? He said, 'we had this very bad car accident, and the car rolled. And we should have all been dead. But we didn't. We walked away from it. Man, we said, we think God's got something else in store for us'. He was right, and that's what drove them. In 1966 they got a bit pissed-off with Australian scene. And they just got on a boat and went to England, that was the time of Spicks and Specks,⁷⁵¹ which I think broke them in Australia, but that was too late.⁷⁵²

Robyn Gibb survived the Hither Green rail disaster in 1967 from which he rescued his girlfriend Molly, who became his wife. The accounts of Robyn's chances with fate are well documented. Charles Aitken wrote about the Gibbs' car accident, and how Sydney radio stations played Bee Gees records and read out messages of sympathy.⁷⁵³

9.5 Long hair and no band uniform

The Twilights broke up in 1969 and Bywaters returned to Adelaide.

I was in Melbourne for a year, so after that, I got a chance to join a band back here, that was working four nights a week at the Redleg's Ballroom (Norwood Football Club). That was a

⁷⁴⁹ Barry Gibb, "Long Life," in *The Twilights* (Australia: Columbia, 1966), LP Record. <https://www.youtube.com/watch?v=Rc1XMyjekIY>.

⁷⁵⁰ Bywaters, interview. 43'01"

⁷⁵¹ Barry Gibb, "Spicks and Specks," in *Spicks and Specks* (Australia: Spin (Australia) - Polydor, 1966). https://www.youtube.com/watch?v=rBF6u_Qt-A0.

⁷⁵² Bywaters, interview. 42'34"

⁷⁵³ Charles Aitken. "'I Nearly Died' Says Robin Gibb." *Bee Gees World*, no. October. (1969), accessed 2nd August 2022. <https://www.beegees-world.com/archives61.html>.

perfect opportunity to come back because my wife was very, very homesick. All her family were here as was all my family. And you need that family network when you've got young kids, at least from the babysitting aspect, even you know, your support and everything. ⁷⁵⁴

We discussed the beginning of progressive rock, which is generally located in 1965, when Pink Floyd was formed. Syd Barrett, co-founded the band and the psychedelic movement of the time, influenced progressive rock bands of the late 1960s and early 1970s. Kristoffer's band, The Black Diamonds, was doing the Sydney version of this style of music at the same time.

The beginnings of hard rock music were definitely in the early 1970s, probably, 1971/72 when the 30-minute guitar solos came in. People grew their hair longer, and they didn't have a band uniform as such. You could follow Billy Thorpe's career, maybe Sunbury and that pivotal time. Myponga when Black Sabbath were here in Adelaide in 1971. The Sydney bands were playing it, Buffalo in early 1970s The Purple Hearts, and The Black Diamonds in late 1966. So bands other than Thorpie, he's just the one I think of. Who were the bands on the bill at Sunbury? There would be some there, Healing Force, maybe? [from Melbourne]. ⁷⁵⁵
Everything evolves, it starts out as one thing and evolves into something else, it's all got to find its feet. ⁷⁵⁶

⁷⁵⁴ Bywaters, interview. 1.11'08"

⁷⁵⁵ Healing Force's one and only single "Golden Miles", a Top 20 hit in Melbourne & Sydney in July 1971, gets my vote for the best Aussie single of all time, played by some of our very best musicians. Starting with the outstanding melody & lyrics by guitarist Lindsay Wells (Chain, Blackfeather), it is embellished no end by one of the most memorable organ riffs ever committed to vinyl & created by Mal Logan (Dingoes, Renee Geyer Band, Little River Band), and all topped off with an outstanding lead vocal by New Zealander Charlie Tumahai (Friends, Mississippi, Be Bop Deluxe). When you add the solid work of bass player Gus Fenwick (Pleazers, Bootleg Family) & drummer Laurie Pryor (The Twilights, Chain), there's really nothing NOT to like (Aust#31-19 Melb#16-15 Syd#18-14 Bris# - Adel#28-12 Perth# - Hob#36: Thanks to David Kent & Gavin Ryan for the chart placings)
<https://www.youtube.com/watch?v=NEmsy0UgqoA>

⁷⁵⁶ Bywaters, interview. 1.11'17"

When asked who the first Australian artist was to make any impact on his life, Bywaters instantly replied,

Bill Pfeiffer, the bass player.⁷⁵⁷ Nobody else sort of did it for me. I mean, I didn't look at singers and think wow. I sort of grew up I guess, on the Frank Sinatra sort of scene, but I cannot say I enjoyed it. The Australian guitarist, Dave Bridge,⁷⁵⁸ sort of sticks in my mind a bit too. He played with Col Joye's backing band The Joy Boys. He was a recording artist. I remember seeing him in Adelaide. I was quite impressed with him. Any artists that came into our state I guess I was in awe of.⁷⁵⁹

When asked about influential Australian artists, Bywaters responded, 'Lots of early artists who went overseas, Frankie Ifield from Sydney'. He was known as a British-Australian country music singer and guitarist who incorporated yodelling into his music.⁷⁶⁰

Helen Reddy, I am woman hear me roar, she's done it but really, it's quite sad when you see the backstory about her husband, [Jeff Wald] who was a manager and all that. It's not all beer and skittles. [Reddy who was born in Melbourne in 1941, won a talent contest on Bandstand in 1966 and pursued a singing career by moving to Chicago in 1968. Wald's alleged interference in her career led to the decline of her profile in the mid-1980s.]⁷⁶¹

Little River Band (LRB), Glenn Shorrock from The Twilights. There's somebody that's done it

⁷⁵⁷ Billy Pfeiffer has been one of South Australia's most enduring bass players spanning a career of forty years. One of the first groups Billy was noted for was playing with "The Marksmen" at the now demolished Palais in North Terrace, Adelaide.

⁷⁵⁸ Dave Bridge was one of Australia's original guitar heroes during the "First Wave" of Australian rock'n'roll in the late 1950s and early 1960s. He was born in Sydney in 1937 and showed an exceptional aptitude for music from an early age, taking up the guitar at the age of nine. His remarkable talent led to his professional debut on radio at the age of twelve, and by the early Sixties he was acknowledged as Australia's top guitarist in the popular field.

⁷⁵⁹ Duncan Kimball, "Dave Bridge," in *Milesago: Australian Music & Popular Culture 1964-1975* (Sydney: Milesago, 3rd August 2022 2010). <http://www.milesago.com/artists/bridge-dave.htm>.

⁷⁶⁰ Frank Ifield. "Frank Ifield Profile." *Australia's 60's Superstar*. (2008), accessed 4th August 2022. <http://frankifield.com/news.html>.

⁷⁶¹ Helen Reddy, *The Woman I Am: A Memior* (New York: J.P. Tarcher/Penguin, 2006), Biography.

for Australia. And I mean, we're here in Australia and don't realize just how big LRB were, huge. But I've seen the photographs of them playing to hundreds of thousands of people.

Little River Band had a distinctive and popular Australian version of the 'West Coast Sound'—a textured, harmony-dominant, and sophisticated style, that they exported to the US in the late 1970s.⁷⁶² Bywaters described the Little River Band's venture to America as 'taking coal to Newcastle',—from an English idiom meaning to take something to a place where it is not needed because a large amount of it is already there.

Air Supply were another Australian band Bywaters describes as soft rock that had an impact in the US.

Bywaters also credits those behind the scenes who have been influential in their specific field, 'like the sound engineer Jon Lemon from Adelaide, that we inducted into the Hall of Fame. Nobody knew who he was, but he certainly made his mark in that field'. Jon is one of the music industry's leading and most experienced live sound engineers. He has worked with many of the world's most well-known and successful artists.⁷⁶³

And what about Dr. Trevor Marshall, who's a big deal in America?⁷⁶⁴ He made Trevmar P.A.s [systems] here in Adelaide. I used to make his speaker boxes for him. I knew him quite well. He lectures around the world on micro dynamics, [the subject] is quite heavy. He went to Russia and did a speech over there. I saw something on YouTube, and I cannot even understand what he's talking about.⁷⁶⁵

When asked to list some of his teachers, mentors, associates, managers and bandmates during who in the 1970s had influenced his music, he mentioned the late Adelaide musician John Morton who Bywaters and I had the privilege of playing with, though in different eras.

⁷⁶² McFarlane, "Little River Band." 282

⁷⁶³ "Jon Lemon | Mix and Sound Engineer," Jon Lemon, 2022, accessed 4th August, 2022, <http://www.jonlemon.com/>.

⁷⁶⁴ Dr. Trevor Marshall is a 1974 graduate of the University of Adelaide, Masters Degree 1978, PhD from the University of Western Australia 1985, with thesis topic: 'Insulin metabolism in Diabetes'.

⁷⁶⁵ Trevor Dr. Marshall, "Dr Trevor Marshall," (Perth: Murdoch University, 4th August 2022 2022). <http://profiles.murdoch.edu.au/myprofile/trevor-marshall/>.

He was big influence on me because he was so talented, he had so much energy, and was a natural front man. If I ever wanted to get a band together, I'd rent [the late] Bill Chapel on drums and Harry Herni on guitar and we could do a whole night because we all knew the same songs.

Peter Beagley, now known as Peter Head from Headband was also an influence on Bywaters when he first returned from Melbourne, playing with him at a local football club venue, The Redlegs Ballroom .

And it was basically a reading gig sometimes. Although I wasn't reading all that well, give me some chords, and I'm good to go. There was a little bit of reading because you had interstate artists used to come over all the time. So Peter Beagley/Head was a very big influence, because he taught me a lot about chord changes and jazz stuff. And standards, you know, and *The Real Books* [best-selling Jazz book of all time] and all that. Good schooling.⁷⁶⁶

When asked for his thoughts on South Australia's popular music history and whether it should be taught in tertiary institutions, Bywaters replies,

The history you know, it should be selective. I mean, you cannot force things on people. Absolutely [it should be taught], otherwise you'll forget about it. I'd be interested. You know, and I am interested in it because I was part of it, and I'd like to know the history. And I'll tell you, I get fascinated about who wrote certain songs. You know, when a band plays, say 'Poison Ivy', I say who wrote that song? I like to know, and I'm often saying to band people 'who wrote that song do you think?' They respond with 'I don't know'. Nobody seems to care much.⁷⁶⁷

My final question was, 'Do you think South Australia's pub rock music history has educational value and significance at a scholarly level?'

Yeah, for sure, as distinct from when I went to school. The teachers didn't even recognize being in a band as anything. It was just a hobby. But it's certainly progressed a long way from that. If you're gonna have a school dance now, you'll have a rock band play at it. Whereas we had a jazz quartet play at our school dance, because one of the players was an ex-student.⁷⁶⁸

⁷⁶⁶ Bywaters, interview. 1.26'19"

⁷⁶⁷ Bywaters, interview. 1.29'58"

⁷⁶⁸ Bywaters, interview. 1.45'45"

Bywaters is seventy-six and comments about how good he is as an aging musician compared with some of his friends from the same era. ‘Glen Shorrocks is starting to “lose it”, he is still able to perform, but needs to take a break during a performance’. Interviewing a musician of Bywaters high calibre who has played in bands from the 1960s onwards has been very informative. His knowledge of South Australia’s music history substantiates my claim that Adelaide’s musicians influenced and shaped the development of the sub-style of pub rock.

The vocal harmonies of The Twilights were a precursor to the transnational influence of The Little River Band and one important musical quality that featured in many Adelaide pub rock bands from Fraternity, Zoot, Mississippi, Masters Apprentices, to Cold Chisel and Redgum.

In 2014 Bywaters was approached by David Day to become the first inductee into the SA Music Hall of Fame.

There were people before me that should have been inducted. And a lot of the early people have been forgotten, from the generation that started rock ‘n’ roll in Adelaide. But they must be nominated [through] in the proper channels. Somebody nominated Graham and Lynn McCarthy from the folk scene, who went to England and had lots of success and put out lots of albums. I think they're back here now. I think they're up for getting inducted. You don't have to be a rocker to be in the Hall of Fame, you gotta be an entertainer or instrumentalist of some sort.⁷⁶⁹

It is clear that the folk music scene and musicians from it were very influential in the approach and style of Adelaide’s sound and its presence overseas. Similarly, the South Australian Music Hall of Fame, since its inception in 2009 has played a significant role in documenting and recording South Australian music history and exists for future generations. Enrico Morena took over the Hall of Fame in 2014, renaming it the Adelaide Music Collective (AMC). Bywaters reflects on the small community of volunteers that make up the AMC:

We're doing it with not much money. The government is not doing much. I think there was an initial five grand grant that went in no time. Then there was a political thing when the Labor

⁷⁶⁹ Bywaters, interview. 1.33'16"

Party wanted to induct Robert Stigwood,⁷⁷⁰ so they paid for Morena to fly to London to present Stigwood with his SA Hall of Fame medal in Australia House, because it was going to get them some political points.⁷⁷¹

9.6 The touring and learning process

Touring is often a major component of enculturation in music. It has a broad scope and encompasses how musicians develop by teaching through the exchange of knowledge and skills with peers. In my experience, this learning process is fascinating and one of the most interesting ways to learn your instrument and get your sound together as a performer in a band.

In Chapter Two, I mention a colleague from the early 1980s, Diane Dixon, who was the singer of the popular Adelaide band The Modes. The Modes packed out most of the gigs we played during the early to mid-1980s. This was a wonderfully productive time in which we developed our ‘chops’, laying good foundations for our future careers in the music business. We were all learning by listening and copying recordings, and watching other bands perform. The high quality of The Modes and Dixon’s voice is noted throughout this research by Bywaters, Boucher, Day, Meyer, Gray, and Kristoffer. They all confirm that musicians can learn valuable skills while touring through observation, being totally immersed in creating music and performing. Their enduring careers demonstrate how touring locally and interstate is the final stage of development of the informal music learning process, as noted in Table 5.

⁷⁷⁰ Born in Adelaide, Stigwood was an entertainment mogul of significant note who greatly enhanced public perceptions of the importance of popular music culture and contributed to South Australia’s transnational music industry reach.

⁷⁷¹ Victor Marshall, "Robert Stigwood: SA Music Hall of Fame Introduction," (Adelaide, 5th August 2022 2015). <https://www.youtube.com/watch?v=Qx3oe6LGSCc>.

9.7 The European Vernacular Discourse

In 1965, Bywaters recorded 'I'll Be Where You Are'⁷⁷² with The Twilights at Vi-Sound studios, owned by Graham Morphett, in Adelaide.

It was only released locally and to my knowledge I don't think we got a look in because, in those days, Adelaide bands were just not counted on the national circuit. We didn't rate, and the record companies just wouldn't entertain releasing things nationally because that cost money and they wouldn't have got a return on it.⁷⁷³

It's clear that Adelaide started its own industry because it was geographically so far away from Australia's eastern states. The largest of Adelaide's commercial recording studios was Vi-Sound which became Nationwide Records and was then renamed EMS Records in the early 1970s. During this time, it was co-owned by Graham Morphett and John Evans, and located at two premises, 202 (studio, pressing plant) and 212 (distribution and marketing) Hindley Street in the city.

It was a commercial recording studio, popular with local musicians, recording folk music, country music, soft pop, classical music and children's music. The popular artists from rock music were more independent and not commercially known, which created a cottage industry. The folk music scene was more popular in Adelaide during the 1970s. Wall notes that 'Folk music was seen to be more organic, commercially produced music and popular as industrialised and professionalised music for mass consumption'.⁷⁷⁴ In contrast, the style of music in Melbourne was more blues and jazz influenced during this time, according to Craig Horne.⁷⁷⁵

⁷⁷² Glenn Shorrock and Terry Britten, "I'll Be Where You Are," (Adelaide: Columbia, 1965), Vinyl Record 7" Single. <https://www.youtube.com/watch?v=E6QEmH93Hpg>.

⁷⁷³ Day and Parker, "The Twilights."39

⁷⁷⁴ Wall, "Musical and Cultural Repertoires." 36

⁷⁷⁵ Craig Horne, "The Roots of Jazz," in *Roots: How Melbourne became the live music capital of the world* (Melbourne: Melbourne Books, 2019). 26

There are clear energetic differences between Australian cities, especially Melbourne and Adelaide. Their mindsets are different. When I ‘outgrew’ Adelaide, the lure of more musical opportunities in Melbourne was strong. The musical differences between states are an interesting phenomenon to document and analyse. I observed that the strong work ethic of Melbournians who had the ability to embrace difference in a positive way, became their strength. The calibre of musicians in Melbourne is therefore often greater, because there are more opportunities and more competition to secure gigs. As Bywaters observes, ‘The bigger the population, the harder you had to work to get noticed’.⁷⁷⁶

Melbourne had a bigger culture of independent record companies and more gigs, even though Sydney is a commercial gateway to overseas opportunities for Australian musicians. The head offices for the major labels are now almost exclusively in Sydney. Bywaters comments,

An interesting point about the head offices there. A lot of the, let's say, acting and voiceover work, and that would come out of Sydney. And lots of actors would fly from Adelaide to Sydney to do gigs. [To record commercials and things?] Yes. Because that's where they were done. And Adelaide was regarded as a sleepy little country town’.⁷⁷⁷

Bywaters agreed that that is not how it is now. I argue that this perception from other states was an ‘Eastern States furphy’—a false report. Adelaide had its own industry, record company and professional studios.⁷⁷⁸

Bywaters finishes our discussion with a reference to the topic of scholarly vigour versus journalistic rhetoric. He disliked and dismissed Peter Tilbrook’s two books.

I haven't read Peter Tilbrook’s two new books. I got to the first paragraph in the book which was supposed to be a tell all, and I said ‘you can't put this shit on paper’. You know sometimes it's got to stay in the past. You know, he was trying to be notorious and controversial and all that. It

⁷⁷⁶ Bywaters, interview. 52'31"

⁷⁷⁷ Bywaters, interview.53'08"

⁷⁷⁸ Bywaters, interview. 54'47"

doesn't cut it with me. Some things shouldn't be talked about.⁷⁷⁹

Musicians like Bywaters still expect the privacy of people in the music business to be respected, even though some authors exploit and sensationalise controversial and sensitive topics from the past to sell more books. He describes Day and Parker's book as:

Very '70s centric, it wasn't based in the '60s, it mentions the '60s, and the Adelaide music scene really started in the 1950s, well it started in 1956 really, for rock 'n' roll.⁷⁸⁰ And that is what Peter Millan's book [*Rockin' the City of Churches*] he gives everybody equal time, it would be good for your research.⁷⁸¹

It was important to interview Bywaters for this research because he is a patriarch of Adelaide's pub rock history. His authentic easy-going nature made gaining access to him, and my brief encounter with the AMC, valuable experiences.

The Twilights from 1964 link many aspects of the development of Adelaide's style of pub rock music. The beginnings of the bands that emerged from The Twilights throughout the 1970s contrast that of Freeman from Fraternity, Kristoffer from Redeye, Meyer from Stylus, Richard Clapton and Day from FAB. I added the musical styles of Day and myself to provide a change in musical style to provide contrast by examining two popular Adelaide bands from the early 1980s. These interviews show that there are clear lines of generational succession among pub rock musicians of this era. Stuart Day's stories and first-hand accounts, along with Meyer's, provide a second generation's perspective on pub rock history (see table 6), that differs from that of Kristoffer, Freeman and Bywaters in the first generation.

⁷⁷⁹ Bywaters, interview. 58'09"

⁷⁸⁰ Bywaters, interview. 59'40"

⁷⁸¹ Millen, *Rockin' in the City of Churches: A History of Recorded Pop Music in Adelaide in the 1960s*.

Chapter 10: Stuart Day

10.1 Well Established Class

Stuart was born in 1962 in the city of Ipswich, in the state of Queensland. His parents had moved there for business from Mount Gambier in South Australia. Day's mother's great-grandmother was Scottish; her ancestors emigrated to Australia in the mid to late 1800s. The women in Day's family have a stronger place in his memory and imagination because his mother has deeply researched her side of the family's history. His great-grandmother was a midwife, and on his father's side were labourers, stonemasons and tree-fellers. Day's 'people', as he refers to his extended family, were fairly well established in their class and their jobs before the new immigrant drive in the 1950s. His musical friends, vocalist Ian Mitchell who came from Whyalla and drummer Jeff Jansen were of immigrant parents from the Elizabeth area.

When he was six, Day's family returned to Mount Gambier where he lived what he refers to as, 'a fairly standard homelife'. He enjoyed school and had a happy childhood, though his dad was a bit distant.

Dad had a really shitty upbringing, his childhood was with a father who was a very controlling, aggressive sort of dude. He didn't beat the kids, but he would smack them and really harshly discipline them, shall we say? And I have always felt like it was one of his achievements in his life to not pass on that sort of attitude to his family, or to us his three sons. I'd say it was sort of safely middle class. I think that there was not a lot of money around back then and I think my mum was out working, doing ironing or home duties for other people. She eventually got a job as a sort of class helper at a couple of primary schools. Dad got sick in his 50s and eventually stopped working. So, [there was] not a lot of money, but plenty of love and respect'.⁷⁸²

To further investigate the second generation of pub rock musicians (table 6), I asked Day if he could recall when he first discovered music:

Well, probably a few prongs to that question. One would be from my earliest days. My father

⁷⁸² Stuart Day, "Well Established Class," interview by Robert Boundy, 2022. 7'26"

was a member of the Mount Gambier Pipe band. He played the bagpipes and my grandfather, my mother's father also played and that's where him and mum met was through the pipe band. So, I have really early memories of sitting there on New Year's Day, at Vansittart Park on Commercial Street in the middle of Mount Gambier and the bands would come past with their pipes blazing. Just a magnificent, magnificent sound.⁷⁸³

Day's parents weren't especially into music beyond pipe bands. They had a piano that he dabbled on. He had a few formal lessons but never took them seriously at that stage. He would smash on it and try and work out songs that he heard on the radio. His elder brothers were listening to Black Sabbath, the southern country rock Allman Brothers and the English band Jethro Tull, in the early 1970s.

The thing that really set him on a musical path was commencing violin lessons when he was in grade two. Adelaide musicians would visit regional centres and conduct aptitude tests with students. It was decided that he should learn violin and he continued with lessons for the next ten years.

'Sometimes it was really interesting in its own right, and sometimes it was a good way to get out of math class.⁷⁸⁴ ... My first violin teacher was a gentleman called Michel Brunsdon OAM, and he is pretty well known—legendary for his zeal and getting art music out to kids around the state.'⁷⁸⁵

Day acquired a solid knowledge of basic music theory. He learnt intervals and chords, and how melodies work. By playing in the school orchestra, he learnt how the second violin complements the first violin: 'You can hear that coming in the basses somewhere, the cello, I used to get a real kick out of working out how the music fits together, how it works.'⁷⁸⁶ Day remembers:

I would sit there for hours watching the telly and plunking away on the guitar. I didn't know how to tune it but I listened to Status Quo songs and tuned it to straight fifths, then got interested in

⁷⁸³ Day, interview. 08'42"

⁷⁸⁴ Day, interview. 10'31"

⁷⁸⁵ Day, Interview. 41'00"

⁷⁸⁶ Day, interview. 11'12"

how this actually works and how do you actually tune a guitar.⁷⁸⁷

His intrinsic motivation to work out how songs fit together and how to play something that he had heard on the radio or television, made exploring music exciting. This echoes Boucher's previous claim in Chapter 7 that students benefit more through self-exploration rather than the chore of completing a formal weekly music lesson.

10.2 The Bush Rats

Green notes that:

The concept of musical enculturation refers to the acquisition of musical skills and knowledge by immersion in the everyday music and musical practices of one's social context. Part of musical enculturation involves the early exploration of sound using either the voice, musical instruments or other objects.⁷⁸⁸

Day recalls that, when playing in his punk band The Bush Rats, they would share guitar licks,⁷⁸⁹ and learn by asking questions like 'how do you play that thing from Sweet Home Alabama?'⁷⁹⁰

An example of Green's opening statement is outlined in Day's following reflection:

You know, a couple of times. I remember being very young, maybe under the age of 10, where there was a farmer near the Mount (Gambier). I had this memory of going to a big party. It was like at a wool shed or something, brightly lit at night. People everywhere. And they had a thing going on with people getting up and singing songs, piano accompaniment and reciting poems. I guess it was like a bit of an informal eisteddfod sort of vibe. There were people reading silly stories that they've written and it was music and the Pipers were playing. And so that really made

⁷⁸⁷ Day, interview. 13'55"

⁷⁸⁸ Green et al., *How Popular Musicians Learn : A Way Ahead for Music Education*.22

⁷⁸⁹ A stock pattern or phrase consisting of a short series of notes used in solos and melodic lines and accompaniment.

⁷⁹⁰ Edward King, Gary Rossington, and Ronnie Van Zant, "Sweet Home Alabama," in *Second Helping* (MCA, 1974). <https://www.youtube.com/watch?v=6GxWmSVv-cY>.

a big impression on me. I can still remember now, and we must have only gone maybe once or twice, but that really stuck in my memory. And I guess the association with the pipe band also gave me a taste for especially Scottish folk music and folk tunes, which I have expanded on and followed up over the years. The sort of British Isles and Australian folk tunes and songs and so on. That would have been where that interest started.⁷⁹¹

I contend that this is a great example of some of the characteristics of learning through community participation. Most of the participants within this research have experienced a significant similar community event or epiphany, where the manifestation of the joy they experienced has had an enduring impact. The sense of belonging through the sharing of music glues communities together. As Day details how he was taught:

My main formal education was through playing the violin all those years at primary school and then through high school. In particular in year 12 in those days, you had two musics, you had two maths, maths concepts and practical maths. You had history and literature of western classical music, and you had theory and practice of music. I was playing the violin for the practical side of it along with ear training and actual hands-on learning. The theory side was all classroom stuff., making a chord, do a little exercise, leading notes, and other stuff. ⁷⁹²

The following example is a first-hand account of the educational process Day experienced during his time at high school. The contrast between his stories and that of the other participants is relevant because his is from a later time period in the 1970s. Day's style of composition is reflected in these learning experiences. He classically trained use of harmony and melody is evident in his pub rock song writing style and theatrical compositions.

I propose that his specific socio-economic background contributed to the change in the style of South Australian pub rock as the multitude of bands he played in (see table 3) reflected the generational shift in the sound of this style of music.⁷⁹³ Day's comments below unpack the way the different styles of music are connected throughout his learning process,

⁷⁹¹ Day, interview, 17'05"

⁷⁹² Day, interview. 19'29"

⁷⁹³ Day, interview. 21'18"

which I argue is an important step in understanding the cultural significance of his influence on the pub rock music of the 1980s.

The history and literature I found really interesting, which was history and literature of course, of the western canon, western classical music. It was looking at from probably about Monteverdi up to Stravinsky and maybe even a little bit of Iannis Xenakis, who in the 70s were really cutting edge, and utterly modern, composers. Stravinsky was still alive in the period I'm talking about. We read criticism, we talked about sonata form and the form of concertos in different eras, we talked about the difference between renaissance, baroque, classical, romantic, modern music and ear training. We'd have tests where we'd get played half a dozen excerpts from bits of music, and we'd say, 'okay, that's Stravinsky's The Rite of Spring, that's Mozart's Piano Concerto No. 21, that's Beethoven's Ninth Symphony, just little snippets. They would encourage you to say, 'if you don't want to take a punt on who the composer was, just say what era it's from, roughly, so these are romantic pieces or a plainchant, so I found that really, really, interesting. In my year 12 matric exams, I got As for music, a B for English and everything else was Cs and Ds. No surprises there, [laughing].

Day's interest in the history of music and his aural training could explain and contribute to the diverse range of musical work he has been involved in throughout his ongoing career. I suggest that this diversity within the development of pub rock musicians has enabled them to attain longevity in their chosen field.

I have often performed with Day and have always been aware of his attention to detail, articulation and exceptional aural skills when playing live. Playing alongside Day has clearly improved my own musicianship. The transference of multiple skills through 'on the job' training is a notable feature in pub rock music performances. I link this to Meyer's view that this transference enables you to 'let the music take you somewhere' in contrast to formal teaching methods that focus on the study of technique. I argue that this is a large part of Day's mature attitude to his approach when performing.

As Day recollects:

I went to a guitar player, a guitar teacher, I don't even remember who it was. But he taught me scales and I thought to myself, I'm limited in what I can do. I'm not a very good lead player and have never been that interested in lead guitar playing for its own sake. I like the way music fits

together, not just the weedy-weedly-wee shit.⁷⁹⁴ So I sought to find out who could teach me scales on the guitar. So, I specifically went and learned then the scales and scale forms.⁷⁹⁵

Based on audience reactions, peer standing and my own experiences of hearing Day play over the past forty years, he is regarded as a superbly proficient guitar player, and a very capable lead player with an extremely creative and musical approach to the instrument. Day's skills as a string player and guitar player are influenced by various styles:

I guess I'm not attracted to technique for its own sake. You know, I can view somebody going diddly-diddly at a million miles a minute. Well, I think, you could say that in three notes. You don't have to be doing that, whereas three well-placed notes, like Neil Young with his one note,⁷⁹⁶ it's got more emotion in it, than most of Steve Vai who's pretty good too.⁷⁹⁷

But I guess my attitude is summed up in an old interview that I read with Angus Young and it was in the Rolling Stone magazine, and they said to him, 'who is your favourite guitar player'? This is in the late 70s. He said, 'Chuck Berry', they said, 'anyone else, what do you think of Eddie Van Halen?', Angus said, 'it's alright if you like listening to someone practicing scales all night'. That's kind of my attitude too.

Angus Young's comment raises a pertinent point about the opinions of popular guitar players about their peers. Dweezil Zappa and Steve Vai, when analysing Edward Van Halen's playing from a technical point of view, state that Van Halen displays a high level of musical vocabulary.⁷⁹⁸ The terms giftedness and talent are used to describe this area of

⁷⁹⁴ 'In the 1980s, the interest span of the audience has shrivelled to about eight bars, in those eight bars you are expected to play every note you know. The concept of 'The Rock Guitar Solo' in the eighties has pretty much been reduced to Weedly-weedly-wee'. Frank Zappa, "The Real Frank Zappa Book" 1989. 180

⁷⁹⁵ Day, interview. 22'40"

⁷⁹⁶ Neil Young, "Like a Hurricane," in *American Stars 'N Bars* (Netherlands: Warner Records Inc., 1977). <https://www.youtube.com/watch?v=LDyTcDqW7kU>.

⁷⁹⁷ 'Vai's technical prowess is sometimes seen as his endgame, even though he often declares that he is always after making 'something speak, with articulation' Sora, Andrei. "'Freak Show Excess': Steve Vai and His Self-Presentation in the Media.". *Popular Music* 40, no. 2 (May 2021)

⁷⁹⁸ Dweezil Zappa, *Steve Vai - Episode 2*, podcast audio, Running with the Dweezil, accessed June 9th 2023, 2020, <https://www.dweezilzappa.com/songs/1964857-season-1-and-2>.

natural acumen and are relevant to Freeman's earlier reference to his father's innate gift and what I think of as a photographic musical memory. Zappa, Van Halen, The Youngs, Freeman, Meyer, Boucher, Bywaters and Day all show what Mosing and Ullén define as giftedness and talent:

Giftedness: the possession and use of untrained and spontaneously expressed outstanding natural abilities or aptitudes and talent: the outstanding mastery of systematically developed competencies to a degree that places an individual at least among the top 10% of learning peers (those having accumulated a similar amount of learning time from either current or past training).⁷⁹⁹

In my interview with Day, these comparisons are not unfounded within the development of pub rock musicians, and he likens his examples of giftedness to the story of Mozart.

I've always been impressed about this story of Mozart. When he was a young man like 12 or 13, his father took him to the Vatican to hear the music that was played there. There was this piece of music written by Gregorio Allegri called *Miserere mei, Deus*.⁸⁰⁰ It was this piece of music, it's written for a specific day of the year. You sit in the church and the candles get put out one by one while the choir sings. This music was considered so powerful that no copies were allowed to be removed from the Vatican. You weren't allowed to take copies of it and sing it anywhere else so they had it exclusively in this place. If you want to hear this work, which is an amazing piece of music, you would go there on that one day of the year and experience it there. So, they [Mozart and his father] sit there. It's all great. And then the Mozarts go home and Wolfgang writes it out. And there it is out in the world because he remembered it and wrote it out. It's like an 18-minute piece of music.⁸⁰¹

⁷⁹⁹ Miriam Anna Mosing and Fredrik Ullén, "Genetic influences on musical giftedness, talent, and practice," in *Musical Prodigies: Interpretations from Psychology, Education, Musicology, and Ethnomusicology*, ed. Gary E. McPherson (Oxford University Press, 2016).

⁸⁰⁰ Gregorio Allegri, "Misere mei, Deus," in *ALLEGRI, G.: Salmo Miserere mei Deus (II) (Chorus Sine Nomine, Hiemetsberger)* (Vienna: Gramola, 1638). <https://uoa-naxosmusiclibrary-com.eu1.proxy.openathens.net/catalogue/item.asp?cid=Gramola99027>.

⁸⁰¹ John Freeman talks about that in the earlier interview in this paper. He's got a photographic musical memory where he can remember big chunks of music. He said his father was like that and his son, Harry Freeman, is like that. 'In a theoretical sense, not so much, but in a photographic sense'.

Day contends that today's pub rock musicians similarly learn by remembering vast chunks of musical repertoire.

Day left Mount Gambier High School in 1979 when he was nineteen and then moved to Adelaide. As he explains:

I came up here (Adelaide) to audition on the violin to be a music teacher in high school music. I failed the audition I was just nervous, because I was this kid from the country with the most merciless of instruments, being the violin. I failed the audition and then I took my second choice, which was doing drama teaching at the college in town. And I think that had a big effect on me too, not so much the teaching, which I hated, I really hated it, but with the group of folks that I was with. The drama side of that course was run by Frank Ford at the time. Frank Ford is a legendary teacher, international, he is English. He set up the Cabaret Festival.⁸⁰² He was a great teacher and pedagogue, a great lover of the theatrical arts. And he oversaw the drama side of things. I learned a lot, a lot about plays and acting and presentation and lights and sound and all sorts of stuff that we touched on. And there were people like Chris Drummond. Chris is a theatre director here, he runs Brink Productions. And I've got a lot of contacts here through the theatre world and through the people that I met at that point.⁸⁰³

10.3 Still so much more to offer

Day has worked for more than forty years in the theatre world as a composer, which has been another 'great joy of his life'. When asked about working on new projects, he replied: 'I feel like I'm a bit old now, people don't give me gigs like they used to'.⁸⁰⁴ Day is currently occupied by:

Home duties in this COVID era. At the moment, I'm just looking for gigs, and the occasional recording sessions for people. I'm quite happy not making much money. I jokingly say it's half a living, which it probably is, I probably make about half as much money as my wife makes,

⁸⁰² Adelaide Cabaret Festival, "The Frank Ford Commission," (Adelaide Festival Centre, June 12th 2023 2023). <https://cabaret.adelaidefestivalcentre.com.au/about/the-frank-ford-comission>.

⁸⁰³ Day, interview. 31'14"

⁸⁰⁴ Day, interview. 31'36"

probably less actually. I'm happy in the existence of performer and creator.⁸⁰⁵

When asked for his opinion on the beginning of the music genre Australian pub rock, Day replied:

From my own observation, as I grew up, it would have to start with AC/DC. And perhaps, as I grew older looking back from there and having a bit of an interest in the history of Aussie rock, I know that there were bands like Billy Thorpe and the Aztecs who had a pretty hard rocking sound, Lobby Loyde and those sorts of 60s groups. As an idea of rock'n'roll you would have to trace it back to Johnny O'Keefe (JOK). But I'd say as far as that pub rock sort of sound, I would mark AC/DC as the first example of that very distinctive Aussie rock sound.

When I described AC/DC's sound as shuffle/blues-based, Day noted:

But it's not just blues. The Aztecs, [who were the original shuffle/blues based-style of pub rock] their style was all 12-bar rumpy-pumpy, the repetitive style of playing another chorus of 'Ooh Poo Pah Doo'⁸⁰⁶ has its own special magic, I suppose, but Acca Dacca (AC/DC) had a bit more musical interest and was a bit more lyrical.

Especially when Bon Scott took the reins, writing the lyrics. He had an excellent sense of humour. and was real cheeky, sort of. He'd come on the telly and mum would be sitting around the thing watching Countdown, or GTK, and mum would comment 'Oh, it's my boy with the googly eyes', and there would be Bon in his schoolgirl uniform, with his eyebrows and everything. It was very, very funny.⁸⁰⁷

The reference to Day's comment includes the link to the clip of 'Baby Please Don't Go' performed by AC/DC on ABC's Countdown in 1975, and notes that the song was only on the Australian release of the *High Voltage* album, not the international release. Day also commented 'there were also bands like Spectrum, which while not so hard-rockin' as

⁸⁰⁵ Day, interview. 33'01"

⁸⁰⁶ Jessie Hill, "Ooh Poo Pah Doo," in *Aztecs Live at Sunbury* (Melbourne: Havoc, 1972).
<https://www.youtube.com/watch?v=y24PF9Ehjsq>.

⁸⁰⁷ Lightning Hopkins, "Baby Please Don't Go," in *High Voltage by AC/DC* (Melbourne: Alberts, 1975 1949). <https://www.youtube.com/watch?v=PyJFcsn8B08>.

AC/DC. They are a bit more prog [progressive rock] they were getting away from the 12-bar vibe.’⁸⁰⁸

Day’s comment aligned with Horne’s narrative on the differences between pub rock and more art-centric progressive rock. As Mike Rudd says, ‘I was too musical, and into what we [Spectrum and Ariel] were doing. The crowds/audiences of the early 1970s, were not of that headspace, the pub rock style was taking over.’⁸⁰⁹ A pertinent part of this research is that in Kristoffer’s interview he notes, ‘the progressive rock sounds of the late 1960s—The Black Diamonds and Tymepeace—were quite a popular surf style of pub rock music in Sydney’.⁸¹⁰ Meyer also notes how the song writing and musicality of the Richard Clapton Band was quite a progressive style, developing the recognisable Australian surf sound (noted in Chapter Four) with a harder rock edge. Midnight Oil further developed and contributed to this surf style of the pub rock sound.

The first Australian artist to make an impact on Day was Brian Cadd whom he first saw playing with The Bootleg Family, when he was ten or eleven years old: ‘It was astounding, this guy’s writing his own songs, a big band with girls singing back-up vocals and it was all groovy.’ Another childhood experience that Day recalls about seeing artists who influenced him, was watching performances by Musica Viva:

It was not like I was watching thinking, ‘I’m going to be a musician’. I was always impressed with the Musica Viva.⁸¹¹ They were classical artists who came into schools and played. So that was always great, especially in Mount Gambier because we didn't see much of that sort of thing.

⁸⁰⁸ Day, interview. 37'20"

⁸⁰⁹ Mike Rudd, "Mike Rudd: The guy who influences things," interview by Robert Boundy, *Doctor of Philosophy*, 30th July, 2022, https://otter.ai/u/XCdiKoI7WDgM1vtKQZOmi_UYfe0?f=%2Fmy-notes.

⁸¹⁰ Kristoffer, interview Part IV. 05'39"

⁸¹¹ "Musica Viva: Our Story," Musica Viva Australia, 2022, accessed 15th August 2022, <https://www.musicaviva.com.au/our-story/>. Were founded in 1945, we existed as a single Sydney-based ensemble. Since then, we’ve grown to become a national organisation and a major force in Australian musical life, delivering concerts with the highest artistic standards, education, and artist development initiatives across the country.

And there were local orchestras that I eventually started playing in as well.

Sydney's Midnight Oil were likely influenced by The Angels when The Angels moved to Sydney in 1976. Angels front man Doc Neeson's theatrical performances were influenced by Professor Wal Cherry the head of Drama at Flinders University. Cherry, who was a champion of Bertolt Brecht, guided Neeson in developing his stage persona.⁸¹² Midnight Oil's Peter Garrett was seen at several Angels gigs in Sydney observing and following Neeson's theatrical stylings, Garrett has a similarly commanding stage presence in Midnight Oil to this day.⁸¹³

When the Angels released *No Exit* in 1979, Angus Young's parting words to Rick Brewster when AC/DC had left for the UK fifteen months earlier were beginning to ring true: 'We won't be back till we've cracked it overseas – it's all clear for you guys now!'⁸¹⁴

As far as rock bands I'd have to say Midnight Oil at the Tivoli in 1980. Blew my tiny mind. That was just, I'd never seen anything like that. I had no idea that rock could be so overwhelming, spiritually uplifting, It's just amazing. It was just fucking amazing.⁸¹⁵

To my question, 'Who do you think have been influential Australian artists?' Day responds, 'on me or, just in general?' I assure him that my line of enquiry is specifically about the effect these artists had on him as a performer and creator.

I think AC/DC for sure. I've always liked some of those less well-known bands, like The

⁸¹² Bob Yates, John Brewster, and Rick Brewster, "Embracing The Dark Side," in *The Angels* (North Sydney, NSW: Penguin Random House Australia, 2017). 79

⁸¹³ Neeson died on June 4th in Australia, at 67 from brain cancer. The loss was acknowledged there with nationwide press, TV and online tributes. "A mighty talent . . . You showed us how," wrote an equally towering peer, Midnight Oil vocalist Peter Garrett. Over here, Axl Rose paid rowdy honour at Guns N' Roses' June 4th show in Las Vegas, covering the locomotive "Marseilles" from *Face to Face*. (David Fricke, Rolling Stone Magazine 2014.)

⁸¹⁴ Yates, Brewster, and Brewster, *The Angels*.113

⁸¹⁵ Day, interview. 42'28"

Sports.⁸¹⁶ I mean, they had big hits, but nobody's ever heard of them these days. But I really liked them. I saw them a couple of times. The Reels,⁸¹⁷ and the sorta 80s, not the top tier Countdown mob. Skyhooks,⁸¹⁸ and that stuff, they're all great. I'm still finding them. Courtney Barnett,⁸¹⁹ I really like her guitar playing. I've been covering bands called The Eddy Current Suppression Ring,⁸²⁰ from Melbourne. They'd already broken up before I picked up one of their CDs for two bucks at the local Salvo's, it's great. Nobody told me about them, I think they've reformed since then. Groups like The Underground Lovers,⁸²¹ they're just making really great records. The Go Betweens,⁸²² The Triffids.⁸²³ I think that those guys have a lot of influence. They're not mainstream. You don't see them on the television, maybe they're not 'corporatized' I think.

Day, being from the next generation of Adelaide's pub rock musicians, stated notably different from Meyers. The harder edge, almost punk rock stylings and anti-establishment sentiment were clearly evident in Cold Chisel and The Angels' ethos and attitude. They were louder, more rebellious examples of South Australian pub rock bands. Their attitudes, tough

⁸¹⁶ Stephen Cummings and Andrew Pendlebury, "Don't Throw Stones," in *Don't Throw Stones* (Melbourne: Mushroom Music, 1979). <https://www.youtube.com/watch?v=aQfYQPEf0SE>.

⁸¹⁷ Dave Mason, "Prefab Heart," in *The Reels* (Mushroom Music, 1979). https://www.youtube.com/watch?v=3sH_2P69zcc.

⁸¹⁸ Greg Macainsh, "Living in the 70's," in *Living in the 70's* (Melbourne: Mushroom Music, 1974). <https://www.youtube.com/watch?v=cLUtKKoMetM>.

⁸¹⁹ Courtney Barnett, "Pedestrian at Best," in *Sometimes I Sit and Think, and Sometimes I Just Sit* (Victoria: Mom + Pop Music, 2015), LP Record. <https://www.youtube.com/watch?v=o-nr1nNC3ds>.

⁸²⁰ Brendan Huntley, "Which Way To Go," in *Primary Colours* (Melbourne: Corduroy, 2008), CD Record, Digital Download. https://www.youtube.com/watch?v=10A_-wnpnsY.

⁸²¹ Glenn Bennie et al., "Losin It," in *Dream It Down: Underground Lovers* (Polydor, 1994). <https://www.youtube.com/watch?v=I8reTwQWr6w>.

⁸²² Grant McLennan, "Streets of Your Town," in *16 Lovers Lane: The Go Betweens* (Beggars Banquet, 1988). <https://www.youtube.com/watch?v=3XDmasbARtE>.

⁸²³ David McComb, "Wide Open Road," in *Born Sandy Devotional: The Triffids* (London: Hot : Mushroom Records, 1986). <https://www.youtube.com/watch?v=7N5akOOIGTI>.

approach and musical style were similar to those of music as did Rose Tattoo, The Saints and Midnight Oil.

It's just people doing their own thing, The Saints,⁸²⁴ I think that people really liked them because they do their own thing. I think that that's the influence they had. I don't necessarily want to sound like The Saints, but a factor of The Saints is an influence on me, which is a factor of Cold Chisel telling the record company to 'fuck off', [or more their message to TV Week, at the 1981 Countdown awards appearance].⁸²⁵ It's an attitude I think that is very persuasive. It's something that you can relate to and use in your own life. It's like I'd tell those major labels the same thing.⁸²⁶

I note within this discussion of major record labels a tone of frustration. Festival Records (later known as Festival Mushroom Records 1998)⁸²⁷ was established in 1952 by one of Australia's first merchant banking companies, Mainguard, which had been founded in 1950 by Paul Cullen, a World War II major general. Festival Records was sold on 29 September 1960, to a 29-year-old entrepreneur, Rupert Murdoch, from Adelaide, who had just bought Sydney's *Daily Mirror* newspaper. Festival Records became a wholly owned subsidiary of News Limited from 1961 to 2005, and the company was highly successful for most of its fifty years, despite the fact that 90% of its annual profit was regularly siphoned off by Murdoch to subsidise his other media ventures.⁸²⁸

⁸²⁴ Chris Bailey, "(I'm) Stranded," in *(I'm) Stranded: The Saints* (Brisbane: EMI (Australia), 1976). <https://www.youtube.com/watch?v=OWeX65b5dOk>.

⁸²⁵ Jimmy Barnes, "My Turn To Cry," in *East: Cold Chisel* (Sydney: WEA Records, 1980). <https://www.youtube.com/watch?v=YNUVe1GXXGo>.

⁸²⁶ Day, interview. 46'02"

⁸²⁷ Tim Horton, "Festival Records Pty. Ltd.," in *Discogs Database* (Portland, OG.: Discogs, May 12th 2023 2023). <https://www.discogs.com/label/108138-Festival-Records-Pty-Ltd>.

⁸²⁸ David Higgins, "A Long Way To The Bottom," *Sydney Morning Herald* (Sydney), 10th November 2005, <http://www.smh.com.au/articles/2005/11/09/1131407684176.html>

10.4 F A B and beyond, who's doing what sort of damage where?

Day discusses his experiences with the Adelaide band F A B⁸²⁹ and the influence of mentors, associates, managers and bandmates on his development as a musician. He recalls an interaction with the entrepreneur Michael Gudinski.

After F A B had our single out, and everything, we had been talking among others with Mushroom about making a record. And years later, I saw (Michael) Gudinski at a party somewhere. And he said, 'You were in F A B weren't you, yeah you got stiffed by RCA, stiffed!' We had a little chat, but I thought, 'Man that guy's got fucken everybody's face if not name. Everybody is up there; everybody he's ever spoken to is up there in his head. And he's been checking everything. He knows who's doing what sort of damage where. Just that one little interaction that I had with him. I thought that was really impressive. He knew we got stiffed by RCA. How did he know that? Because he was interested in everybody, he was interested in what RCA was doing to everybody.'⁸³⁰

Day mentions the influence of Neil Wiles who was F A B's manager, during the mid-1980s and based in Adelaide.

I have mixed feelings about him like I do about the whole band actually, not musically, but I don't want to say anything bad about him. He went on to quite successfully manage or co-manage. Boom, Crash Opera,⁸³¹ The Sharp,⁸³² So he had a hand in managing those guys. But us, certainly he got us plenty of gigs and plenty of promotion in the press here in Adelaide. We never played a gig outside of South Australia. Which when I look back, what were we thinking, what was he thinking? He was just this kid.

⁸²⁹ Stuart Day, "Happy People," in *F.A.B.* (RCA, 1985).

<https://www.youtube.com/watch?v=Mvcza6etcDQ>.

⁸³⁰ Day, interview. 48'08"

⁸³¹ Dale Ryder, Richard Pleasance, and Greg O'Connor, "Great Wall," in *Boom Crash Opera* (Melbourne: WEA Records, 1986). https://www.youtube.com/watch?v=TkE0n1z6V_Y.

⁸³² Charlie Rooke and Allan Catlin, "Talking Sly," in *Spinosity: The Sharp* (Melbourne: EastWest, Warner Music, 1992). <https://www.youtube.com/watch?v=r4ivFAu5ZJM>.

That F A B never played interstate is not surprising. This is an example of the insular culture during the 1980s in Adelaide and demonstrates a lack of understanding about the importance of touring the eastern states of Australia.

Day is also a composer. He discussed working as a composer with choreographer Leigh Warren and how this further expanded his own musical development: ‘I had a very productive relationship with him for a number of years in the 90s and early 2000s. We did a few shows together’.⁸³³ Day expands on the learning process he shared with Warren, explaining further the approach used when writing music specifically for a dance production, as opposed to the song-writing process used for pub rock music.

His attitude to the music, how it be composed, how we worked together on how to embody what he wanted, and what it gave him, and the conversations we had about what music is and what a choreographer is looking for, what a dancer is looking for, as distinct from what composers look for, or an audience member, were really illuminating.

Day learnt a lot working with Warren. He was challenged to compose music of a different style. ‘When I said, “you don't like my music”, he said to me, the immortal phrase “It's not that I don't like it, the music is good, it's just not right. It does not do the function that I need it to do in this work”’.⁸³⁴

This response prompted Day to use his compositional skills and leave behind his attachment to his music, especially when composing for theatre: ‘To make music that's right for the moment’. Warren went to the Juilliard School of Music in New York as a dancer and also studied music as part of his course. I asked Day, if as part of this course, Warren studied composition.

I think so. I think from what from his descriptions of his time with the music people there (at Julliard), it sounds like they we're sitting around talking about music. They would try and teach him a few chords on the piano and talk about music and how it relates to dance so that's where he picked it up. He worked with Ballet Rambert London, performing in Paris and all over

⁸³³ Day, interview. 54'12"

⁸³⁴ Day, interview. 55'10"

Europe.⁸³⁵ So he's a very experienced guy, mad as a cut snake, a very strange fellow but I learned a lot from him and I have a lot of a lot of time for him still, to this very day.⁸³⁶

Day has composed music for more than twenty-five shows with the State Theatre Company of South Australia. The process of enculturation in the arts in Adelaide would also explain the intelligent sub-style of pub rock evident in Day's music. In the following example, he explains his process of learning composition for the theatre.

I learned a lot from doing up to twenty-five shows at the State Theatre Company. Since sort of 2000 roundabout then and a lot of trial and error. So, I'd say there was one particular mentor in that field although a guy called Alan John (actor and composer in residence).⁸³⁷ While I don't know him and I've never met him, I was really impressed with some of his music and, and the Lighthouse days of State Theatre Company.⁸³⁸

Day's specific sociocultural background was influenced further through his involvement within the broader arts. His time spent teaching drama expanded his musical vocabulary creating a very distinctive style of music throughout his compositions.

My work in the theatre came informed by my time with Frank Ford, at the drama teaching school in town. It was called as College of Advanced Education, (CAE) it was drama teaching course for high school drama. That was a grand experiment, to read lots of books about theatre and theatrical sound and music and experimental stuff, so I'd read something that someone had done in Paris in 1926 and I'd go, 'actually well I could have a go at that', I'm not trained as a composer in a conservatorium. I have trained myself. I've done my own research from books and

⁸³⁵ Leigh Warren, "Leigh Warren," in *Vault: The Tasdance Archive* (Tasmania: Tasdance, 18th August 2022 2022). <https://tasdancearchive.com.au/warren-leigh/?target=warren-leigh>.

⁸³⁶ Day, interview. 56'40"

⁸³⁷ State Theatre Company. "Company History." (2022), accessed 22nd August 2022. <https://statetheatrecompany.com.au/companyhistory/>.

⁸³⁸ During the artistic direction of Jim Sharman from 1982-84, the company was renamed Lighthouse and acted as an ensemble theatre company with twelve actors: Robynne Bourne, Peter Cummins, Melissa Jaffer (replaced in 1983 by Jacqy Phillips), Alan John (also a composer in residence), Gillian Jones, Melita Jurisic, Russell Kiefel, Stuart McCreery, Robert Menzies (replaced by Robert Grubb), Geoffrey Rush, Kerry Walker and John Wood.

whatever. I kind of taught myself my own language of how to support the action on stage, mainly so that the audience 'gets' the play, you know, my feeling is that everything that you see and hear on stage should be helping the audience to get through the text. So, it all starts with the text.

Within this research, there are so many examples, as demonstrated in this conversation, of the value of the Dunstan government's funding of the State Theatre Company. Day has benefitted from this growth as a valued South Australian musician and composer, learning valuable skills there. Day continues:

And I don't know if you want to or this is interesting to you. You read the play because it all comes from the text, the 'Bible' (the play's script). And you go through and the superficial level of (the actor) turns a television on in the play, what are they watching? Either they will tell you in the in the script, so you got to know, that sometimes the radio on and it says Duke Ellington playing on the 'thing', you gotta play Duke Ellington, jot that down in the notes and there's so there's that level of diegetic and Nondiegetic, (I'm getting mixed up with these two concepts.) The opposite of each other one is, I think, diegetic is sound and music that comes from the world of the play itself. Okay, so car pulls up outside as a crash of thunder. You know, these are all diegetic sounds that come from within the universe, that that's portrayed in the in the text, and then the Nondiegetic stuff (might be the other way around),⁸³⁹ is stuff that characters feeling sad. So, you hear sad music, or something exciting is happening so you get some exciting music going on. Somebody's remembering that a war sequence and so you hear the sound of screaming and shouting and explosions and stuff. So, there's those two worlds that the music comes from, so learning this stuff to me working it out and going, Yeah, that's really cool. While I had no teacher per se, to tell me about this stuff, it's certainly something that I was interested in learning and had had to learn myself to be able to do a good job.

Day gives another example of rock music's particular magic:

Sometimes it's even in a guitar sound, like with Led Zeppelin, you listen to Achilles Last

⁸³⁹ As a reference from The College of Film and Sound Music media studies what Day is referring to is correct, diegetic sound is any sound that the character or characters on screen can hear. So, for example the sound of one character talking to another would be diegetic. Non-diegetic sound is any sound that the audience can hear but the characters on screen cannot.

Stand,⁸⁴⁰ and there's something about that guitar sound has really unsettling and Black Sabbath,⁸⁴¹ have got the same vibe. Hear that unmistakable Tommy Iommi guitar sound it's just got the vibe it has, Yeah, it's got the particular magic.⁸⁴²

Day's thoughts on Australia's popular music history and musicianship being acknowledged and taught in tertiary institutions were:

I would say generally that I am more of a autodidact, sort of guy, a self-taught sort of dude. All that I know about Australian music history is because I've been interested in it and listened to it. I didn't read books about it. I talked to people who were there about it.⁸⁴³

When I question Day about whether this is worth being taught in a course at university his response was quite interesting:

I guess my perception of modern music in the Uni has been coloured a bit by doing some tutoring work with the (popular music) song writing course. I don't think it's there anymore in that format. Which says something for how effective it was, I just thought this is bullshit.⁸⁴⁴

Day further explained:

If you want to write a song, write a song, you don't have to go to Uni to learn about it. I feel a bit the same way about the history of Australian music. I feel like there's plenty of books out there and plenty of enthusiasts and plenty of recordings, you can still hear as much as you can listen to in a lifetime. And if you are that interested in it, then you'll seek it out.⁸⁴⁵

I explained how I'd stayed the course at university out of curiosity asking, 'How can I make a change in the way that these histories are presented?' Day responded, 'Well you've

⁸⁴⁰ Jimmy Page and Robert Plant, "Achilles Last Stand," in *Presence* (London: Swan Song, 1976).
<https://www.youtube.com/watch?v=YWOuzYvksRw>.

⁸⁴¹ Tommy Iommi et al., "Black Sabbath," in *Black Sabbath* (London: Vertigo, 1970).
https://www.youtube.com/watch?v=0IVdMbUx1_k.

⁸⁴² Day, interview. 1.02'16"

⁸⁴³ Day, interview. 1.06'08"

⁸⁴⁴ Day, interview. 1.07'17"

⁸⁴⁵ Day, interview. 1.07'31"

moved on. You've moved through that into something that will probably be quite interesting to read.'⁸⁴⁶

As a learning process, however, what pub rock musicians do is a different pathway. Rock musicians from Adelaide and Melbourne, still appear to be underrated or under-represented as scholars, even though popular music discourse is becoming recognised as having substance. In Day's experience: 'I think it's probably substantially more than some styles of music, because we're out every weekend doing it and people are going out to see it.'⁸⁴⁷

He continues:

That's right, and I guess we've got to remember that when we were coming up in the '80s, probably our original first burst of creativity, everybody was writing songs, everybody was in an original band, and everybody was going out to see original bands. You'd go and see F A B one night, after that Speedboat and you know, all these great original bands creating their own music and playing it. The Screaming Believers, all this stuff with it really strong identity in the music, in the very music itself and not sounding like anybody else.⁸⁴⁸

Musically, in the 1980s, Adelaide had been impacted by the hard driving pub rock on the Australian scene during the 1970s. Adelaide bands in the 1980s had undergone a continuous transition, with even the most popular acts lasting little more than two or three years before dissolving.⁸⁴⁹ Day comments on the experience of what it is like to be still performing as a popular music songwriter.

I don't think you've got that know what's going on a major sort of scale, there's original bands playing everywhere there's Jen Lush and The Wanderers. But it's not like it was when you could get fifty people in the ALMA (Hotel) on a Friday night to whoever's playing there, they're playing their own their own songs, and rocking along. So perhaps it's not quite fair to say that somebody's looking to learn how to write a song would go to University, I mean in the old days, you and I would write a song, we'd go play it and if people liked it, it was a good song. If you

⁸⁴⁶ Day, interview. 1.08'32"

⁸⁴⁷ Day, interview. 1.09'16"

⁸⁴⁸ Day, interview. 1.09'48"

⁸⁴⁹ Sly, "Adelaide Music in the Eighties." 203

couldn't play it or people didn't like it, then it's not a good song. Now, people who have aspirations to be a songwriter, I don't think they can do that now.⁸⁵⁰

To explore this further, I will explain the process of writing a song that we discussed. This is what my experienced was during the days of The GKB Band (1981) and then The Modes (1982).

- Rehearsals were many times a week, recording our ideas on a portable tape recorder, then arrange them for live performance.
- When performed live, we would record the live gigs through our PA system, the desk tape was then listened to post performance, noting good and bad points from the sound recordings of gigs.
- To gauge the quality of the song we had written, was by whether or not the dance floor emptied, or they [the dancers] stayed there. This, along with what sort of response we got after playing the tune. The songs with the best response and kept people on the dance floor stayed in our repertoire list.

There always seemed to be an energy or sense of urgency in the live performance in the 1980s, which Day spoke about in our previous meeting. I mention how everything seemed fast when we listened back to the live recordings, having been young musicians, who were overly enthusiastic about playing our music. Day notes that 'it didn't feel too fast while we were playing it!'

That certain maturity in your playing but Day also mentions Midnight Oil, 'how they speed up live and on their records, it is the energy from the music, it gives a sense that they must rock!⁸⁵¹

⁸⁵⁰ Day, interview. 1.11'16"

⁸⁵¹ Day, interview. 1.12'42"

Day notes that:

This blending of music styles had no rules, blending that punk ethos, energy and speed within what we did, we had the look, you had the clothes and the makeup, and it was a show with a big PA and lots of lights and people have come out and go wow! But we owned all that production, that whole era of having your own truck, a 40 par can light show and double four-way amplification system. We used that everywhere. bands don't do that nowadays.



Figure 72. The Modes, Bridgeway Hotel 1984



Figure 73. The Modes, promotional photo shoot, the 1980's pub rock band look.

Day mentions that ‘the bands don’t do that level of production these days because they cannot afford it.’

We began to discuss whether Day thinks that studying pub rock music has educational value or significance at a scholarly level. I proposed that our socio-economic backgrounds contribute to the idea that education teaches you skills, preparing you to do a job that earns money. Day agrees that, if you do your education, you get a good job. You become a teacher or a nurse, or a lawyer or whatever. They earn money and you become a productive member of society. He expands this idea further.

I don't think there's any, in that sense, educational value in music. But I think that if you can define [having an] education as becoming a person with more empathy, with feelings and kindness, but also able to handle emotionally stronger emotions, like anger and frustration and stuff, then rock music certainly can educate an individual in that, in those sorts of ways. And I think that well, we're talking about rock music within that, and within your field of enquiry. In pub rock music, I think the same goes for the people who play it, and for the people who are gonna see it.⁸⁵²

Day’s eloquence, thoughtfulness and honesty adds a very clear new perspective to this research and offers a well-articulated summary of how his own musical education from childhood onwards influenced the development of Adelaide pub rock music.

So far, I have presented perspectives on this from musicians within Adelaide alone. However, in the next chapter, I will present findings from interviews undertaken in October 2022 with musicians based in Melbourne, including Mike Rudd, Craig Horne, Vincent Donato and Stephen Williamson, to compare their perspectives on their own interactions with Adelaide’s pub rock scene.

⁸⁵² Day, interview. 1.17'12"

Chapter 11: The Melbourne Connection

I mentioned in Chapter Two that I moved to Melbourne early in 1985 to further my career as a musician. I still have a deep connection with the musicians I met, because they made me feel that I belonged there. When I mentioned this research to my musical colleague in Melbourne, Chris Tabone, he was intrigued and introduced me to musician and historian Craig Horne. Horne then introduced me to Mike Rudd, and I travelled to Melbourne to interview them. I also arranged an interview with the director of Laneway Music, Vince Donato, who has extensive experience in supporting the Australian pub rock culture.

It can be argued that the epitome of Australian progressive music is the Melbourne band Spectrum. One of my main thesis enquiries is to investigate how pub rock and Australian popular music had an impact globally. The investigation continued over the border to Melbourne, and the interview data that has been collected from these musicians confirmed that they do agree that Australian pub rock music has had an impact globally.

At the conclusion of these interviews, the future of popular music has been in a new type of metamorphosis. The COVID-19 pandemic had a major impact on the worldwide music scene. From the beginnings of 2020, the world has changed forever, and perspectives on how the local music business has suffered because of these changes have been shared in all my interviews. The impact on my research caused by the restrictions of impersonal Zoom meetings and online work, the inevitable delays in data collection, and the 272 days of lockdowns in Melbourne compromised all my planned research timelines.

11.1 Mike Rudd: Someday I'll Have Money

The discussion I had with Mike Rudd, was the about the global impact of Australian pub rock music. Rudd was the founding member of the Melbourne-based band Spectrum. The song 'I'll Be Gone'⁸⁵³ which they recorded in 1970 at Armstrong Studios,⁸⁵⁴ was later covered by the English band, Manfred Mann. This is one of several examples of the global reach of Australian pub rock music. Rudd explained how this happened:

Actually, it was Mick Rogers, who called me, who was the guitarist for Procession and then had a long association with Manfred Mann. He called me and asked me about it, and I said, yeah, sure, go ahead. And I said, Well, you must be the guy who's influencing things. He said, No, no, it has nothing to do with me, It was totally Manfred who thought that the next big thing could be Australian.⁸⁵⁵

The transnational sound of Australian pub rock music is slowly becoming recognised. Since the early 1960s, Adelaide has been a musical incubator for pub rock. All the participants agreed that after a musician became established in Adelaide, the next logical step was to move to Melbourne, because of its proximity and the thriving musical culture on a much larger scale. Rudd reflected upon his career trajectory as a recording artist:

These days it's almost passé, we're talking global and I think just about everything was judged on a kind of global thing. What's happening at the minute, all over the place and because we're not talking about record companies so much these days, it's taken out a level, I mean, we had to get noticed by a record company. Now that does not really happen anymore. You kind of have to have a web presence before anybody will even go to square one and then they'll try and model you on somebody else anyway.

There's a whole world of stuff out there, but it's harder for people to find things. I guess we were lucky in those days that we had radio stations being guided by record companies. They presented

⁸⁵³ Mike Rudd, "I'll Be Gone," in *Spectrum Part One* (Melbourne: EMI/Harvest, 1971; reprint, 2007 Aztec Records), LP Record.

⁸⁵⁴ Armstrong Studios, also known as Bill Armstrong's Studio and later renamed AAV, is an Australian commercial recording studio located in Melbourne, Victoria.

⁸⁵⁵ Rudd, interview. 7'13"

this stuff to a public who really didn't have much say in things in the sense that they were, it was the entire listening public that was being exposed to various things. I mean, the Beatles were exposed to everybody at the same time. That does not happen anymore.⁸⁵⁶

There are pluses and minuses in the way bands these days can gain exposure compared to the 1960s, 1970s and 1980s. Those days could be seen as analogue, as opposed to today's digital career trajectory.

In the late 1960s, there was a whole Australian element of musical virtuosity contained within the arrangements in the styles of rock. These stylistic links were formed within the transnational flow of rock music played and experienced by the Australian bands when they were touring overseas. This was happening in Melbourne at the time with the bands Spectrum, The Pink Finks and Party Machine, and in Adelaide's own culture with Fraternity, The Masters Apprentices and The Zoot. They echoed Zappa's observation that: 'One of the good things that happened in the sixties was that at least some music of an unusual or experimental nature got recorded and released.'⁸⁵⁷

I think Ross (Wilson) was different for the time, because virtually the whole of the Australian music scene was looking at what was happening in the UK and Ross was looking the other way. And so, his influences were Howling Wolf, and Zappa. And I quietly suggested The B-52's,⁸⁵⁸ as well, but his direction was looking somewhere else, so he influenced me a hell of a lot. In fact, I would say probably for at least two or three albums, he can. There's a Wilsonian kind of element. Yeah, always evident.⁸⁵⁹

Ross Wilson was something of an Australian phenomenon, especially noted in his work with Skyhooks for their first three albums. I mentioned my first concert was Skyhooks at Her Majesty's Theatre, Adelaide in July 1975. Rudd's first concert was the Beatles in

⁸⁵⁶ Rudd, interview. 10'32"

⁸⁵⁷ Zappa and Occhiogrosso, "A Chapter for My Dad: Death by Nostalgia." 203

⁸⁵⁸ The B-52's is an American new wave band formed in Athens, Georgia, in 1976.

⁸⁵⁹ Rudd, interview.12' 21"

Christchurch in June 1964.⁸⁶⁰ These loud amplified guitar and drum-led sounds arguably came from American bands of the 1950s like Bill Haley and the Comets. These were noted by Bradley as being the first musical influences in the style of rock 'n' roll, using the prominent beat of drums and guitar with the rhythm section playing loudly.⁸⁶¹ This musical approach was noticeable in the style of British skiffle/rock and here we discussed the relevance of Bradley's theory on skiffle being the road into rock'n'roll.

But going back to the skiffle thing it made music accessible for bands like them. They didn't have to buy expensive guitars which probably weren't available anyway. And they could buy something cheap and get away with it as The Quarrymen for a while. But that was it really, it was a change over to self-taught musicians because you listened to the music of the time it was all very comfortable with a lot of expertise involved, but nonetheless, it kind of become divorced from what people could play.⁸⁶²

Rudd suggested here that almost anyone with a passion to want to play music could. They were able to create some sort of a sound from cheaply made instruments, and they didn't have to sing. They could get together with a few friends and just play instrumental music. The Shadows were a big influence on the formation of rock'n'roll in the UK in the late 1950s.

The Shadows in a big way, a huge way actually when you think about it, they we're probably a precursor to The Beatles in the sense that all the bands in the Commonwealth were basically doing we're doing Shadows, it was huge. I mean, it was accessible for bands to get together and do a few steps and play (mimic's guitar riffing vocally) 'dunka lung dunka lunga' or whatever. One of my first bands did that as well and in fact, our guitarist at the time when we started doing Beatles studies, said: 'I cannot handle this, I just want to do instrumentals' and he left the band. So that really sorted things out and in a lot of ways and that the Beatles made that happen. A very interesting development because you had to sing and that changed the game again.⁸⁶³

⁸⁶⁰ The Beatles played two shows at Christchurch's Majestic Theatre on June 27, 1964, as part of a wider Australasian tour.

⁸⁶¹ Bradley, "A Fusion of Codes: The Pop Music of 1955 - 1964."55

⁸⁶² Rudd, interview. 16' 26"

⁸⁶³ Rudd, interview. 17' 23"

The following example indicates that Melbourne in the late 1960s was a center for popular music. In Rudd's reflection, he discussed how popular they were in Christchurch, New Zealand, and how that changed with their sojourn across the Tasman Sea:

We had a little taste of it just before we left for Australia and played a couple of gigs outside of the stage door and it was scary. We were kind of a bit on the backfoot. When we arrived in Melbourne, we didn't really know what the band was up to, but we found that there were two or three bands here doing a similar kind of mix of material that we were doing and we weren't really in the competition, but we did play on the same bill as *The Purple Hearts* and *The Wild Cherries* and we were kind of that ilk doing British blues.⁸⁶⁴

Walker notes that: The Purple Hearts were an interesting band too⁸⁶⁵ [noted on page sixty-two of this thesis]. Lobby Loyde talks about the gig they were doing in January 1967 in Melbourne, and Jimmy Page and Eric Burdon are at this gig while on tour with the Yardbirds.⁸⁶⁶

I was doing what was known as the Wall of Sound, which consisted of a wall of Strauss guitar amplifiers turned all the way up, across the back of the stage. Jimmy Page who was in Australia at that time touring with the Yardbirds, was at the Purple Hearts gig, and came up to me after the gig and said 'I've never experienced anything that loud in that form with that sound that you were creating'.⁸⁶⁷ [Loyde noted that], 'next thing you know, Zeppelin comes out with the same sort of concept.'⁸⁶⁸

There is another little key factor, as Rudd agrees, how those things happened, and Australia's pub rock had a global influence on the hard rock sound of the late 1960s: 'that

⁸⁶⁴ Rudd, interview. 23'47"

⁸⁶⁵ Walker, *Suburban Songbook: Writing Hits in Post-War/Pre-Countdown Australia*.

⁸⁶⁶ Yardbirds Australian Tour 1967. They played on Thursday 26th and 27th at Festival Hall, Melbourne. Accessed July 6th 2023. <http://yardbirdsoz67.blogspot.com/>

⁸⁶⁷ Murray Engleheart, "Lobby and the Volume Wars," in *Blood, sweat & beers : Oz rock from the Aztecs to Rose Tattoo* (Pymble, N.S.W: Harper Collins, 2010). 20

⁸⁶⁸ Clinton Walker, 125

sort of stuff must happen all the time or certainly during those days, where things were discovered and the influences are never appropriately acknowledged.’

As Hillier notes, ‘little musical analysis that has been done on this style’.⁸⁶⁹ And this has emerged as a common thread throughout all the interviews conducted for this thesis.

11.1.1 Try not to mutilate the spirit of the work

Rudd explained music, that no one in Spectrum had a formal music education,

And kind of with bands. This is my little personal thing, an observation about what has been going on with bands, the personnel in the bands in the 60s, 70s and so forth, was extremely important because everybody in the band made a musically discernible contribution. You can't take away the bass player without changing the nature of the band. And even though the Rolling Stones have not noticed Bill Wyman's departure, when you listen to their very early stuff, when they were actually on the road playing in theatres and so forth. Right about the time they recorded their first album. He was making a contribution that was an identifiable contribution that Keith Richards argued that he actually played a lot of the bass lines and in the lighter material, not that much later, either, because Bill couldn't cope. But Bill had a particular style of playing, it was kind of a bit old school. But when he left [in 1993] the band changed, and I don't think they're as interesting without that input.⁸⁷⁰

Guitarist Ross Hannaford had an iconic sound and unique place in Australian music. Rudd turns to Daddy Cool and the combination of players that created that relaxed bluesy boogie sound that made you want to dance. Kristoffer talked about the way guitarists weave together those rhythm parts,⁸⁷¹ which makes up the whole musical picture, which is a very important thing. Rudd, Wilson and Hannaford had mastered this style of bluesy boogie music.

⁸⁶⁹ Hillier, Benjamin. "Considering Genre in Metal Music." *Metal Music Studies* 6, no. 1. (2020): 6

⁸⁷⁰ Rudd, interview. 41'26"

⁸⁷¹ Referring to Angus and Malcolm Young from AC/DC, Ross Hannaford and Ross Wilson from Daddy Cool, Ronnie Woods and Keith Richards from The Rolling Stones, Rick and John Brewster from The Angels, Geoff Marquis and Chris Farley from The Virgin Soldiers.

Rudd reflects that

my favourite observation was the tsunami concert,⁸⁷² that we played live with Daddy Cool, Billy Thorpe and Cold Chisel. Cold Chisel and Billy Thorpe were obviously sledgehammer and then they did their thing really well. But Daddy Cool came on and just lilted into it, seduced the audience, and they were up dancing immediately. They couldn't help but get up and dance and that was that particular combination of players. It's nothing to do with professional anymore. In those days, it wasn't to do with any professional thing.⁸⁷³

The musical learning of this era of rock musicians was explored through the connections that they had with each other and as Rudd states 'it was the sound created by a particular combination of players.' There's this gift that Mark Meyer talks about in his interview that 'music and groove is just "in the ether",⁸⁷⁴ that sort of floats around and you surrender to it when you're playing. You can't really describe what that is.' Rudd also comments about Daddy Cool's bass player Wayne Duncan saying,

I played with Wayne Duncan a couple of times. And he played a couple of tunes, blues tunes that I used to do on stage or still do and he just put his doom, doom, doom, [bass sound] and it rocked like all fuck! it was just so simple. But that's all he does. He never did anything else. It was just that with every song. I've heard Harry Brus said when he played with Ross as well, 'he had to actually sit down and study what Wayne Duncan does.' What do you mean study? He only does one thing and he was trying to capture that, but it's almost impossible because that's all he does. Gary and Wayne played in The Rondelles before Daddy Cool, they played rock and roll. That's what Gary loves to play. And they played that sort of 50s rock and roll and that's where they got a rhythm section to die for. If you were going to do American Doo-Wop that was the rhythm section. You would pay money to get them because they were it and then you've got

⁸⁷² Tsunami benefit concert in Melbourne 27th February 2005. ABC news, Accessed July 10th 2023.
<https://www.abc.net.au/news/2005-02-28/thousands-rock-at-tsunami-aid-concert/1526856>

⁸⁷³ Rudd, interview. 48'46"

⁸⁷⁴ Ether, or æther, was the mysterious substance once thought to suffuse the universe and be the medium that propagated light (and radio waves once they were discovered). Before that, it was the material that suffused the realm of the Gods. So, to say that something is in the ether means that it is 'something being communicated from place to place; it has no precise location, just as a radio broadcast can be heard from many different places that sort of floats around and you surrender to it when you're playing.'

Ross Hannaford, who does that stuff, that American rock and roll guitar, understated, its just, I've tried to describe Hannaford before to people. It's almost like what he leaves out is as important as what he actually plays. He just, he never overplays he just does exactly what is needed. If you wanted to do a revival doo-wop band that was the best bunch of players you could possibly have in Australia.⁸⁷⁵

Fairburn describes this musical approach as being, 'uncomplicated musically and having good rhythm. With a sound so together and free of mind-blasting, complicated pieces, its rhythm arousing the dancers and its non-association with rockie back-jazz... their harmony is the zinging powerful force behind their simple rock and roll beat.'⁸⁷⁶

Rudd explains this further, 'and that's discretion, that comes with well, either good taste, or I don't know, it's a thing that you're, I'm not gonna say born with, but you've trained yourself to do this, that's why you were at that point where you leave stuff out.'⁸⁷⁷

I knew as a musician in the 1980s that it was time to move to Melbourne and experience the hospitality, originality, work ethic and raw power of local cult heroes, The Phantom Band,⁸⁷⁸ to whom Rudd hired out his PA. I was fascinated by the stark cultural difference in the music scenes between states and began investigating why and how they seemed to have another level and appeared to have a much higher standard overall. Rudd further described his experiences:

Adelaide. This is not meant as a criticism but it's very one dimensional in the sense that there's just one thing going on at a time whereas in Melbourne, there's several things on at one time so when I arrived there, it was The Loved Ones. And how inspirational was that to see because we were just actually a cover band when we arrived from New Zealand and to see an original band, an acutely original band, like The Loved Ones was just totally edifying.⁸⁷⁹

⁸⁷⁵ Rudd, interview. 48'31"

⁸⁷⁶ Rosemary Fairburn, "Pop group plays for enjoyment and fun," *The Canberra Time* (ACT) 1971, <https://trove.nla.gov.au/newspaper/article/131807460>.

⁸⁷⁷ Rudd, interview. 50'11"

⁸⁷⁸ The Phantom Band, Accessed 10th July 2023, <https://www.reverbnation.com/thephantomband/songs>

⁸⁷⁹ Rudd, interview. 1.02'02"

Rudd's final thought about my research was 'I think your mission is a good one, the more accuracy there is, the better the understanding. To get to appreciate what actually happened in the spirit that it was done, you have to remember who we were in those days.'⁸⁸⁰

My earlier experience with Rudd had been quite enlightening and I was grateful that he'd seemed interested, curious and supportive about my work. When he thanked me for his opportunity to make a change through participating in my research, I was quite humbled.

It can be argued that today's youth culture in Australia has been enveloped by corporatised consumerism, which is how the current popular music scene can be described. To use an analogy from Small's observations, sophisticated tribal organisation (pub rock culture) dissolved to be replaced by the cruder functional relations of commerce and consumerism.⁸⁸¹ Taylor's chapter on 'Consumption, Corporatisation and Youth in the 1980s' discusses this in further detail.⁸⁸² Rick Beato's blog discusses how the record companies went from twelve to four in the 1990s.⁸⁸³

⁸⁸⁰ Rudd, interview. 1.12'14"

⁸⁸¹ Christopher Small, 39.

⁸⁸² Timothy D. Taylor. *The Sounds of Capitalism : Advertising, Music, and the Conquest of Culture*. Chicago, UNITED STATES: University of Chicago Press, 2012, accessed December 23rd, 2022. <http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=965307>. 179

⁸⁸³ Rick Beato, *What Killed Rock & Roll? (Hint: It wasn't Hip Hop)*, podcast audio, Beato Music Forum, accessed October 14th 2022, 2018, <https://www.youtube.com/watch?v=T0ycwnJARHQ>.

When Michael Gudinski sold his corporate empire to Murdoch, there was a turning point in independent Australian pub rock. Rudd comments,

Yeah, well the name lingers on, and record companies linger on but they haven't learned anything. And so, to find somebody like Vince Donato is a godsend. I've spoken to several people but I suspect as you say, Vince's brutal assessment sometimes doesn't stand him in good stead. I think he's doing a wonderful thing for musicians if they can just be rational about it for a moment.⁸⁸⁴

The interview with Donato follows that of Horne, this is to move from Rudd's cultural experiences of Melbourne and expand upon them further. Horne is a vital link in this hypothesis, and gives juxtaposition to the Adelaide history, which helps to balance then cross reference much of the information gathered here. Donato is the driving force behind the management of independent Australian heritage acts and is keeping those histories alive and accessible through his company Laneway Music, as we discuss further in sub-chapter 11.3.

11.2 Craig Horne

When I spoke to a close friend and colleague of mine, Chris Tabone,⁸⁸⁵ who has a great background in rock, rhythm and blues in Melbourne, he referred me to Craig Horne, author, and musician from the band The Hornets. Horne has written the book *'Roots: How Melbourne became the live music capital of the world'*, which is about how an isolated city on the other side of the world from the big bang of music became a globally recognised live music city. Horne examines the socio-political history of Melbourne from the early 20th century and how these musical foundations were set.⁸⁸⁶

⁸⁸⁴ Rudd, interview. 1.04'25"

⁸⁸⁵ Chris Tabone was the original drummer for Melbourne band The Badloves who are an Australian R&B, soul band that formed in 1990. Their debut studio album, *Get on Board*, was issued in July 1993, which peaked at No. 5 on the ARIA Albums Chart.

⁸⁸⁶ Horne, *Roots: How Melbourne became the live music capital of the world*.7

The book has a commonality with my theme of change. ‘Change is gonna come’ is the title of the first chapter of Horne’s book, noting that the Whitlam-led Labor Opposition failed to win government in 1975. Expanding this further Horne adds,

The 25-year conservative rule would continue, so to take my mind off politics I went to Melbourne Town Hall to purchase a ticket to ‘The American Blues Concert’, an event promoted by Adelaide company director, art dealer, jazz authority and music promoter Kym Bonython, featuring Buddy Guy with Junior Wells, Arthur ‘Big Boy’ Crudup and Australia’s Jeannie Lewis. The arch conservative Henry Bolte was Premier, who was a farmer, a bully and a builder. The young people hated him, because he pulled down half the city and put up high rises [buildings] on denuded land, he had no sympathy for environmental issues. A buffoon that had no time for artists, musicians, academics or the glories of Melbourne’s Victorian architectural heritage.⁸⁸⁷

Horne notes that the culture of the time was marked by the sadness that existed in the Public Works department. It was full of disaffected youths pushing shaky trolleys over worn linoleum floors in the Catholic controlled public service. He agrees that this is a disconcerting example of those unsettled abuse ridden workplaces, a source of the ‘white boy blues’. I refer to this term which was used to describe the early recordings of British guitarists Eric Clapton, Ron Wood, Jeff Beck and Jimmy Page. I discovered that this term was used on an album that EMS Sound Industries was distributing when I worked there in 1977.⁸⁸⁸ Some of these tracks were later released on the compilation album *White Boy Blues*.⁸⁸⁹

The term ‘White Boy Blues’ stuck with me and I argue that those early blues influences were being absorbed by creative people in Australian workplaces and were then reflected back through the musical expression of these musicians. Barnes, Neeson and Scott along with Horne, Rudd and Anderson are examples of people who were repressed either at home or in the workplace.

⁸⁸⁷ Craig Horne, 17.

⁸⁸⁸ Eric Clapton and Jimmy Page, "Tribute To Elmore," in *Masters of British Rock* (Sydney: Charley Records/Immediate Records, 1977), LP Record.

⁸⁸⁹ Various Artists, *White Boy Blues*, CCSLP 103 LP Record Castle Communications, UK 1985

Being influenced by the music of the blues, they found a way to escape through their own music and what was noted in Horne's narrative and relevant here, is that the socio-economical influences from the mid-1960s were expressed through the sentiment of the song, 'A Change is Gonna Come', written by Sam Cooke and later recorded by Barnes in 1984.⁸⁹⁰ The African American influence seemed more pronounced in Melbourne than the more direct UK influences of the time in Adelaide.

Horne has supported me and been a major inspiration for me throughout this work. On the wettest day in 2022 in post-covid Melbourne, it really was worth making the long trek to visit him at his home in the beautiful, green and luscious suburb of Fitzroy.

11.2.1 The Spider and the Fly

Craig Horne was born in Melbourne. The Howitt's, his mother's side of the family, emigrated here from England in 1852 and his father's side, the Horan's came from Scotland in 1878. It is interesting to note here that Horne had just written a book about his mother's side of the family called *Line of Blood: The Truth of Alfred Howitt*. 'It tells the full story of Australia's so-called 'ablest anthropologist'; the botanist, geologist, senior public servant and explorer Alfred Howitt, an ancestor of Horne'.⁸⁹¹ Alfred's mother, Mary Howitt, was a poet who wrote 'The Spider and the Fly'.⁸⁹² The Rolling Stones have a song based on her poem.⁸⁹³

They were a working-class family. His father was a mechanic and mum a poet. In Melbourne in the 1930s and 1940s, woman played cricket, and Horne's early home life was sport orientated. They were not overly cultural, and his dad was a member of the Communist

⁸⁹⁰ Sam Cooke, "A Change is Gonna Come recorded by Jimmy Barnes 1984," in *Bodyswerve* (Sydney: Mushroom, 1964). <https://www.youtube.com/watch?v=Gv7wD2-yGdg>.

⁸⁹¹ Craig Horne, *Line of Blood: The Truth of Alfred Howitt* (Melbourne: Melbourne Books, 2023).

⁸⁹² Mary Howitt, "The Spider and The Fly," (London 1829) Accessed, <https://www.youtube.com/watch?v=XOjXIIqoCyo>, Fable Poem.

⁸⁹³ Mick Jagger and Keith Richards, "The Spider and the Fly," in *Out of Our Heads* (London: Decca, 1965). <https://www.youtube.com/watch?v=vdjjPzuZsU8>

<https://www.youtube.com/watch?v=XOjXIIqoCyo>.

Party from the end of the 1930s through the 1950s. He left the Party after communist rule in the People's Republic of Hungary came to an end in 1989. Horne's father was also an active trade unionist. Horne recalls his childhood experiences as being plain, but his mum was always interested in musicals and vaudeville.

When discussing the topic of the beginning of the style of music known as Australian pub rock, Horne confirms that pubs became venues chiefly from the 1970s onwards. He explains further about the circumstances of how those musicians thrived in their own environment:

It was probably early '70s, it was all in clubs, old music halls, and town halls, things like that, which I've always thought was an incredibly creative time. I've written about the T.F. Much Ballroom- [Too Fucking Much Ballroom]- at the Cathedral Hotel in Brunswick Street, Fitzroy in Melbourne, for instance, it was glorious because it was a circus.⁸⁹⁴ It wasn't only a venue, it was jugglers, acrobats, drugs and incense, it featured two incredible bands that were playing everything from acid rock and progressive rock. Things from the bands Sons of the Vegetal Mother, Spectrum through to Daddy Cool. It was an incredibly creative time.⁸⁹⁵

As it did in Adelaide, pub rock had begun after these town hall gigs were established, Bywaters also mentioned that this movement began around the same time as Melbourne. Horne explains this further:

I think basically once pub rock happened in the way it happened, it was less creative, because you had to keep them drinking. But that's the other issue is that in the pre pub rock era? Everyone paid, there wasn't even a thought about it, you had an entrance fee. You went and you paid to enter and we all got a cup of tea/coffee, macrobiotic food and fairy floss from the entrance fee, that's how it operated.⁸⁹⁶

⁸⁹⁴ Horne, *I'll Be Gone: Mike Rudd, Spectrum and how one song captured a generation*. 9

⁸⁹⁵ Horne interview. 11'09"

⁸⁹⁶ Craig Horne, "The Spider and The Fly," interview by Robert Boundy, 2022, https://otter.ai/u/fCoPX_4INmmPkVVMqE3ttUnkpZg?f=%2Fmy-notes. 11'46"

The change was in the making. A certain style of music had now begun to be played where alcohol was liberally being served, and not for listening too. Horne's perspective from the Melbourne scene was that:

It was the job of filling up Martini's here in Carlton, and JoJo Zep and the Falcons would play and it would be like a lot of the people were out there. So, the smaller venues were attracting massive crowds, some of them going to Waverely in the growing suburbs that were full of young people everywhere and would just get bigger. In the end, the PA's would be larger, the amps would be bigger, bigger, bigger, bigger. And suddenly you had three thousand people in at the end of the Matthew Flinders [Hotel in Chadstone] and it was huge. It was in that, there was some supply and demand in a way.⁸⁹⁷

This newfound pub culture was shaping the music. To experience Billy Thorpe and The Aztecs from Melbourne or The Angels from Adelaide was to study how the pub venue itself changed the form of the music played in them. Horne remarks that, 'everything was bigger, harder, faster, you know, and it was blokeyer'.⁸⁹⁸ That was the other thing, women were also forced out of that, how do you scream over 100-watt Marshall stacks'?

Horne's notes that:

My first major artistic influence was Johnny O'Keefe through my brother. To actually have six o'clock Rock on ABC television and it was just compulsory viewing, it was pre-Countdown. O'Keefe brought that American excitement, that Elvis thing, he was outrageous, he was a screamer, he wasn't a great singer, but he had so much energy, it was ridiculous. Those New Orleans feels were all through him, Ooh Poo Pa Doo, Twist and Shout. I saw him twice in my life, at Preston Town Hall and Festival Hall, and he was amazing. His band The Thunderbirds were just cooking, they were the original house band up at Preston and could play anything, brass, four on the floor, bang, bang but had an amazing sound.⁸⁹⁹

⁸⁹⁷ Horne, interview. 16'36"

⁸⁹⁸ Blokey is defined by Collins dictionary as an adjective, another name for blokeish, I would suggest Horne's use of the term depicts the characteristics believed typical of an ordinary man.

⁸⁹⁹ Horne, interview. 26'03"

Horne's drummer, Chris Tabone, is a close friend of mine. Our discussion flows onto the topic of the straight Aussie rock feel. Tabone has that sound, that feel, that McFarlane refers to as 'Simple, soulful and very funky, playing laid-back, a 1970s style blues, working with a rich musical tradition'.⁹⁰⁰ Horne agrees,

You're absolutely right, he's so solid and that is the best thing to play with, as a singer that is great. Gary Young has a bit of a wilder approach. When he was in the Preston house band, which was pre-Daddy Cool, he could play any style, from Marty Rhone,⁹⁰¹ Normie Rowe,⁹⁰² or whoever came through, you can't have that education anymore.⁹⁰³ What happened in the 60s and this is where I've come from, we all learn on the job. Wayne Duncan would sit in his bungalow in Preston, listening to Booker T and the MG's listening to Donald 'Duck' Dunn [bass player] and emulating that's how you want to play it. Those beautiful feels, those loping, walking bass, cut back feels. Gary was the same. He just sat in his room hearing records and that's how he learned how to play. He wouldn't have had a lesson in his life. Like Wayne they all learned to play by playing night after night, they made this unbelievable rhythm section.⁹⁰⁴

I believe that this style of learning indicates that the participant already has a self-motivated intrinsic desire to learn. This is assisted by what I would call 'being able to hear or comprehend the music being heard', and then have the technical ability to recreate that on your instrument. These skills are self-taught. Ross Wilson is a perfect example of someone

⁹⁰⁰ McFarlane, "The Badloves." 33

⁹⁰¹ Laurence Lister and Francis Lyons, "Denim and Lace by Marty Rhone," in *Denim and Lace* (Melbourne: M7 Records, 1975), LP Record. <https://www.youtube.com/watch?v=BagIaF6HFeg>.

⁹⁰² Johnny Kidd and Guy Robinson, "Shakin' All Over - Normie Rowe," in *It Ain't Necessarily So, But It Is Normie Rowe* (Melbourne: Sunshine Records, 1965). https://www.youtube.com/watch?v=fl6BMUB0Ids&list=OLAK5uy_nI7QVmEhLWBSjLsx7MGH6midRohA95RoM.

⁹⁰³ The commonalities are again present here from Horne, a musician and historian which are noted as major points of comparison between Australian states about 'how rock musicians acquired their skills'. The importance of this narrative I argue deserves a place to be taught in high school and/or tertiary institutions. These technical experiences from the players are invaluable, about how they acquired the skills to perform at this high level, it had very little to do with school education, it had to do with the education on the job.

⁹⁰⁴ Horne, interview. 31'24"

who can spot that talent and work with it. Investigating this process further revealed that talent can go unnoticed and it is something that musicians don't think about too much. As Horne explains further,

To Ross Wilson's credit, he's an incredible singer and songwriter, an incredible performer, and incredible songwriter, but I think he understood toward the end of that process, how good Wayne and Gary were, and I think prior to that process he kind of dismissed them a bit. Wilson understood how crucial they were to the Daddy Cool sound, and obviously Ross Hannaford, genius, but without those beautiful feels of Gary and Wayne you wouldn't have had that band.⁹⁰⁵

At this point, we discuss Wilson's massive influence on the Australian rock sound, and the pop phenomenon of the band Skyhooks, who emerged from inner-city Melbourne in 1974. The Australian music industry was unprepared for the changes this band ushered in. Australian bands who addressed local themes in their songs were Fraternity, Redgum and Spectrum, but 'the way Skyhooks did it was revolutionary'.⁹⁰⁶ The rhythm section of drummer Freddie Strauks and bass player Greg Macainsh was inspired by Daddy Cool. Horne agrees that Gary Young and Wayne Duncan were influential in shaping that sound, and Skyhooks first album *Living in the 70's*⁹⁰⁷ remains an Australian classic, and one of the most influential albums of the 1970s. Horne mentions Strauks who 'plays a bit, he understands the song and can hear when choruses and changes are happening, and he'll often emphasise those parts'.⁹⁰⁸ He notes,

Some of the more influential Australian artists for me are of course Ross Wilson and country singer Keith Glass,⁹⁰⁹ but I think Mike Rudd would be the most undervalued player, as he is a writer. I've played with him a few times, in a trio we had for a while, and he's a genius. He is an

⁹⁰⁵ Horne, interview. 30'29"

⁹⁰⁶ McFarlane, "Skyhooks." 437

⁹⁰⁷ Skyhooks, *Living in the 70's*. Released October 1974. Melbourne: Mushroom Music, 1974, Vinyl LP.

⁹⁰⁸ Horne, interview. 33'14"

⁹⁰⁹ Keith Robert Glass is an Australian country music singer-songwriter, guitarist, musical theatre actor, record label owner, producer and journalist. In 1977 Glass and David Pepperell founded Missing Link Records. Accessed July 14th 2023, https://en.wikipedia.org/wiki/Keith_Glass

artist, he comes from that era of pre-punk rock, his way of thinking and his influences were left of centre-British anyway, but his way of structuring a song, his vocal style is that of a true artist. He is one of the great singers of this country, he is underrated within an inch of his life, and I think people don't get how he is a true artist.⁹¹⁰

11.2.2 Living on a Volcano

Horne continues to discuss how Rudd's live performance of the heart-wrenching album *Living on a Volcano*⁹¹¹ affected him. 'What is captured on that record, is about what he went through when his wife Helen was dying, and to capture it, I think explains not only who he is as an individual, but also as an artist. When we played that song San Andreas,⁹¹² which is from that album, I sang the high harmonies and what a powerful song.

In my experience, I found the learning of technical skills in Melbourne comparable to the same style of musical enculturation that existed in Adelaide. Horne states,

My early bands were friends that all got together and played. We learned our instruments in the garage. We were always really independent, if you like, so we struggled along. It was only when I met Jeff Burstin,⁹¹³ in the mid 90s, that I really found someone that sort of got what I was on about, without him I wouldn't be playing now. I was playing in the early 90s, and I was just sick of myself because I was just playing and writing songs, but I was playing restaurants from 3am till 5am. I was only a hacker, but I could sing, so I rang up Jeff and said 'will you teach me some tricks to colour up my playing', so I went over and he said 'I'll pass on that, but I love your

⁹¹⁰ Horne, interview. 35'48"

⁹¹¹ Mike Rudd, Helen Rudd, and Bill Putt, "Living on a Volcano," in *Living on a Volcano* (Melbourne: Laneway Music Volcano Records, 1995). <https://www.youtube.com/watch?v=vbgc4BkmskA>.

⁹¹² Mike Rudd, Helen Rudd, and Bill Putt, "San Andreas," in *Living on a Volcano* (Melbourne: Laneway Music Volcano Music, 1995).

⁹¹³ Musical artist and member of The Black Sorrows, Company Caine, Jo Jo Zep and The Falcons, The Revelators.

songs, if you need a guitarist' and it was really only through him that I formally met Gary and Wayne. I played in pub rock bands that played at venues like the Albion in Carlton.⁹¹⁴

Horne mentioned his band Atila and the Panel Beaters and said that 'we were at the level of the Victorian Football Association compared with the Victorian Football League (VFL), meaning they played at smaller venues and played constantly. They had about one hundred friends that 'would turn up every time we'd play'. I asked Horne about working with Burstin and whether it increased his comprehension of music and gave him a larger vocabulary to communicate with. He replied that,

I was always a lyricist. I write songs, but as three chord songs, and when Burstin came along he took those songs and put them elsewhere melodically and harmonically. He was able to add a phrase or a riff or arrange it in some way like a George Martin. On occasion when he hears the lyrics, he'll write the music. His function in my musical life was that he introduces me to the VFL players. Playing two to three times a week for years and years and releasing my own independent music, I would always serve as a performer and then began working with Gary, Wayne and Ross.⁹¹⁵

The accessibility and acceptance of the Melbourne music community, which I would call a 'solid cottage industry', always seemed more apparent than in Adelaide. You had more access to the 'VFL players' or higher calibre of musicians, which by association took you to another level and there was no pretence about it. They would all welcome you because you were part of the same club. Horne comments that this observation of mine relates to his experience with Wayne, Gary, Ross and Ross. Another mentor and bandmate that Horne worked with at ABC Radio was Sam See (from Fraternity). They had a show about public housing and wrote the theme music for it. Horne used this music for an album he did, so he rang guitarist Ross Hannaford who came and played on it as well.

⁹¹⁴ Horne, interview. 45'26"

⁹¹⁵ Horne, interview. 48'30"

When discussing the question of Australia's popular music history being taught in tertiary institutions, Horne notes,

This is a topic that I could talk about for years. I think it's a cultural cringe. We've created the most amazing music here from O'Keefe to Daddy Cool, what we lack is management. Daddy Cool were blowing Little Feat and Deep Purple off the stage. What they lacked was good management, which has only been since AC/DC who had the Young brothers and Alberts. We are also so far away. You had to commit yourself like AC/DC and move over to the US and just play for years and years. I think Australia musically from Spectrum, The Murtceps, Daddy Cool, Bleeding Hearts, Jo Jo Zep and the Falcons all produced not only great pub rock but RnB. I can't bear the fact that we're not playing Australian music on the radio anymore, well [radio stations] PBS or RRR occasionally do. But we hear things from obscure country acts from Texas before we hear our own music, and the ABC is much to blame. It's that cultural cringe, it's very hard to get our culture publicly shown. We haven't got a media outlet that shows you the level of talent we have in our own country.⁹¹⁶

Our discussion moves to the comparison between the Australian music culture to that of the USA.

When I travelled to the USA, I noticed that they have respect for their own music and their musicians. You head off to New Orleans and see bands and acts that have been playing there year after year, and they're held with respect. When I spoke to Ross Hannaford about why he was busking on the streets of Melbourne, he said: 'it's like begging man, coz I ain't playing much and I need a gig'. So he's not playing much, and the only way he can earn a quid is to busk. He was great at it, but to me that doesn't show respect. As an artistic community, I don't think we are showing respect.⁹¹⁷

In my opinion Ross Hannaford was arguably one of Australia's greatest guitarists and yet he had to busk to make a living. This is an overt example of the Australian cultural cringe, not respecting its own artists.

⁹¹⁶ Horne, interview. 57'11"

⁹¹⁷ Horne, interview. 1.02'21"

On the cultural significance of one hundred thousand people go out to see bands in Melbourne every weekend, Horne says, 'That's a Grand Final every weekend, its spending on alcohol, food, and employment for all those involved and local music doesn't get any coverage on television. If we don't see it, we don't know what we're missing, we can't engage with it, so their ratings aren't there. I mean, it's just capitalism, that's what it's about'.⁹¹⁸

Horne agrees that studying the history and development of Australian pub rock music has educational value and significance at a scholarly level:

I don't have any experience of it. Anything to raise art into the minds of the public, to legitimise it in my mind has value, like the fact that Monash University has a music program and its graduates play in country bands and bluegrass bands, not only in jazz. That those bands are a product of all that is valuable and the thing that I find, having played for fifty odd years, is that you can often hear sometimes though, a trained player, there is something clinical there, whereas the feels of Hannaford, you can't learn that.⁹¹⁹

We return to the point that musicians learn through community and culture and how playing at the smaller gigs can sometimes pay off. Horne refers to comments made by the pianist Bruce Haymes who was classically taught at school. 'I was playing at Uni in this, as I call it, 'shit-kicker band' in a pub somewhere and there were six people there and the week after I played, someone come back to me and said 'Richard Clapton saw you and would like you to go to the US on tour with him. I actually had had the training but learned the feel by playing in a shit-kicker pub band.'⁹²⁰

When I mention to Horne that the sound of Richard Clapton's music is that of a Sydney songwriter, he totally agreed. Melbourne's sound is different again, as is Adelaide's. I asked Horne why he thought that was?

⁹¹⁸ Horne, interview. 1.04'50"

⁹¹⁹ Horne, interview. 1.06'13"

⁹²⁰ Horne, interview. 1.10'37"

Well, it's the city, it's the infrastructure that we have here. A lot of it is that we had people like Stan Roffe, who was a D.J. in the 60s. He would play Howlin' Wolf, and we had record stores that would import blues and obscure music from overseas. Wilson reports about heading off to Frank Traynor's, because there was a record shop above it. And he would hear Howlin' Wolf and he said: man, he's from Mars. And he fell in love, it's that rarity thing, he fell in love with that sound, and went home and taught himself harp and actually how to play [because] he wanted to play like that.⁹²¹

The nature of Horne's learning experience was that he had heard these songs in that record shop. He continues,

So I would arrive, in 1972 with my lunch and sit having worked up the road and Wilson would sit there and just play me records and these would educate me on blues and he would actually ask 'what are you interested in?'. He would educate me. I think each city has its own infrastructure, and we all learn from it. I think that's the thing. I wonder, I don't know, if the uniqueness of each city's sound will alter, as we get access to everything all at once. Whereas in the past, it was a bit more kind of isolated in each of those capitals.⁹²²

Melbourne had an interesting structure of clubs, folk clubs and jazz clubs, which evolved into rock clubs. It has always had venues in which to play, and Horne agrees that is what attracted The Twilights and other Adelaide bands and also Mike Rudd from Christchurch.

11.3 Vincent Donato

It was so good to catch up with Vince Donato at Laneway Music in Richmond. We chatted about the business and our mutual passion of keeping Australian rock music history alive. We also discussed the transition into the new post-COVID web-based existence and how to keep up with that ever-changing musical presence in today's cyberworld.

The conversation leading into the interview was about music and his early home life, growing up in Camberwell and Hawthorne. His parents were Italian immigrants, and he had a love for rock music. Donato indicated that he worked hard. 'You'd come home from school

⁹²¹ Horne, interview. 1.12'27"

⁹²² Horne, interview. 1.15'04"

and you'd do drum practice every day, any opportunity you could get, you would do drum practice.'⁹²³

This type of self-discipline and willingness to improve is a common factor in all the participants. Playing a musical instrument and achieving musical sophistication, set Donato up for a career in music which ran parallel to that of his professional career in accounting. He is included here as an informed source for my investigation into Australian pub rock.

11.3.1 Laneway Music

After Donato watched my 3MT (Three Minute Thesis) presentation,⁹²⁴ he suggested I could further expand on the topic of Australian pub rock music's global impact, from an economic point of view. How much money does it contribute to Australia's economy?

You could look at analytics of Australian pub rock music, in my data collection. Looking at the statistics, the return on investment is another one to look at. I suppose the [importance of] development of creativity to the next generation, the next style, and has the style changed. Putting AC/DC in there is very relevant because they're probably our biggest export. Even when they lived in America [or New Zealand in Phil Rudd's case], all their funds would be in Acapulco or somewhere like that. They still have put a lot of money back through Alberts Music into this country. Vanda and Young and everything that went with it, they're all parts of it.'⁹²⁵

Festival records director Jim White used to visit Mushroom in Melbourne. At this time, they had thirty-two acts signed from 1984 onwards. Mushroom had a bigger local artist roster, more than the major labels, Sony, Polygram and EMI. But EMI always had one or two big acts because they could put [more] money into a group, 'We [at Mushroom] couldn't

⁹²³ Donato, interview. Pt II. 02'41"

⁹²⁴ Robert Boundy, *Make A Change: Experience, Identity and Culture in Australian Music*. 2022. Accessed October 12, 2022. <https://vimeo.com/manage/videos/730227531>

⁹²⁵ Vince Donato, "Analytics in Stewart Place," interview by Robert Boundy, 2022, <https://universityofadelaide.box.com/s/exx3cwrddodakrhq06p7bacqg2ouxmi19.0'02>

compete with that, Festival had no power in Australia, they were just an international distributor.'⁹²⁶

Donato's narrative is an interesting story that relates to my theory of how Australia's isolationist existence influenced the style and sounds of pub rock. At a grass-roots level, pub rock existed because this musical scene was primarily funded by musicians themselves. The proceeds were mainly from live gigs and the support given from family, friends and the local community.

The music developed within the social formations of pub rock sub-styles, was also impacted by the minimal investment from Mushroom both locally and interstate, given that international records labels were unwilling to give much support to Australian acts overseas.⁹²⁷ Donato explains this further, 'we [Mushroom] would probably try and compete with that, [The major labels] but there was no extra interest by being big with them [Festival], because they would never do a deal overseas for you, because overseas never wanted to deal with an Australian act, so they were no different to us'.⁹²⁸

Donato runs Laneway Music and states, 'I run a music company and have been involved in music since 1984. For me, I had two jobs prior to that, in taxation, which I thoroughly enjoyed, and then went to Mushroom music and have never changed outside of the entertainment industry.'⁹²⁹

⁹²⁶ Vince Donato, "They were the murderer," interview by Robert Boundy, 2022, <https://universityofadelaide.box.com/s/0h8q52hay5uyr00ksxc5n4w9ljj404a8>. 1'20"

⁹²⁷ Multiple accounts of this are noted by Bywaters from The Twilights 1966, Freeman from Fraternity 1972, in the UK and Scott from AC/DC 1976, Neeson from The Angels 1979, Barnes from Cold Chisel 1981, Peter Garret from Midnight Oil 1982 in the US.

⁹²⁸ Donato, interview. 2'00"

⁹²⁹ Vince Donato, "Laneway Music," interview by Robert Boundy, 2022, <https://universityofadelaide.box.com/s/aiuiriywwkqprctw8en60i7x3uq0fji>. 4'16"

When discussing the term hard rock Donato talks about different distinctions, what he calls ‘Virgin Soldiers hard rock, you might call it metal, but then there is Chris Turner’s style of hard rock which is boogie.’⁹³⁰ This is pub rock’. Donato’s explanation is quite specific:

‘And what I call that hard rock, and there's the distinction because then you need to look at American hard rock and then you need to look at English hard rock, forget Europe, [whatever, Germany is probably the only territory I would discuss], when we discuss that hard rock means a different thing in those three territories. So, to me hard rock was pub rock.’⁹³¹

This is probably the most accurate description I have documented so far, and worth noting the three territorial differences: American, British, and Australian. For the purpose of this study, Europe would be included in the British territory of pub rock. Donato continues discussing the distinctions of pub rock, one being that hard rock is played at a volume level exceeding that of pop rock.

Why would that be? That would be because if I was to class, someone like Virgin Soldiers as hard rock, well, unfortunately I couldn't see the Virgin Soldiers [currently] play enough. Right in the big environments, whether it be at the Prospect Hill Hotel, now that can only hold probably two hundred, but it would be packed Thursday, Friday, Saturday, Sunday night. You couldn't see [hard rock] bands like that there. Whereas you're gonna see The Spaniards which is Billy Miller. The Ferrets, they weren't rock, pop rock. But The Spaniards, people classed as pop too. But not really, if you got into some of the songs that Billy wrote. They were hard rock songs. So, songs like Blood on the Ice.⁹³² I mean, he would joke about this quite a lot, because he can't play anymore it's just too fast. But a full-on hard rock sound. I kind of put them into that. You start to see where my mind mindset comes from, what is hard rock is defined, cultured, Australian pub

⁹³⁰ Billy Gibbons, Dusty Hill, and Frank Beard, "Tush (live) by Chris Turner Band," (Melbourne: Laneway Music, 1981). <https://www.youtube.com/watch?v=GRua9S0X6OA>.

⁹³¹ Donato, interview.7'08"

⁹³² Billy Miller, "Blood on the Ice," in *Locked in a Dance* (Melbourne: Laneway Music, 1986). <https://www.youtube.com/watch?v=Kcg9s2zOKdE>.

rock, played in a volume above your pop rock.⁹³³

To clarify Donato's distinction here, these are pub rock bands he listed as hard rock. Another one included is the Redhouse Roll Band. When you add the American heavy metal influences of Australian hard rock band Heaven and combine that with Rose Tattoo's hard rock style, an even more aggressive sound of pub rock occurred during the early to mid-1980s. This harder style was becoming more popular in Australian pubs. (Redhouse members were John Dallimore, Robin Riley and John Lalor).⁹³⁴

There is just so many, when I'm asked to remember them all the time, but that's what I would call hard rock. What I would look for is musicianship, only because as a musician, myself, and quite frankly, I never really pursued music as a drummer myself to want to be a rock star. We all would love that in the back of our minds. But I pursued the business side. But because I still played every day, every chance I got I would look at the musicianship. So that's what I looked for in those bands.⁹³⁵

Donato's earlier teenage musical influences were from the bands Bachman Turner Overdrive, Kiss, Paul Kossoff with the album *Backstreet Crawler*,⁹³⁶ and Deep Purple. There was a lot of rhythm and blues, more English than American, with the weekly trip down to the local record store to pick out some albums, because there wasn't a lot of magazines back then, so it was album cover art that drew you in. You would ask the sales assistant for permission to listen on headphones in the store, to an album you selected. Donato notes that:

⁹³³ Donato, interview. 7'41"

⁹³⁴ John Dallimore et al., "One More Squeeze," in *One More Squeeze by Redhouse* (Melbourne: EMI (Australia), 1976), LP Record. <https://www.youtube.com/watch?v=vOgKOcNoKrs>.

⁹³⁵ Donato, interview. 9'08"

⁹³⁶ Paul Kossoff, "Backstreet Crawler," in *Backstreet Crawler* (London: Island Records, 1973). <https://www.youtube.com/watch?v=UnPhLqUOgWo>.

Stevie Wright was a big influence in his hey-day with the *Hard Road*,⁹³⁷ album, then *Black Eyed Bruiser*.⁹³⁸

In Donato's opinion, one of the more influential Australian artists was Mike Rudd with Spectrum and Ariel, both progressive rock influences of the early 1970s. He sees Rudd as an expert in that genre, 'It is probably more in Ariel that Rudd's picking style of guitar, the particular riffs he uses or the certain style in which he plucks the strings.' Donato continues,

I've spoken to him about this. And it's quite unique. And nobody else did it. And at the time, *Rock 'n' Roll Scars* came out. So, you know, that the first album, I just thought that because it was recorded at Abbey Road, (and they'll tell you how rushed it was done and dusted in a week), I thought was super clear, a clear recording. Remember, they had Harvey James (previously in Mississippi, 1973-74) playing guitar and they had the drummer John Lee from the Dingoes. It was the technicality of his [Rudd's} songs, so probably I would call it contemporary rock at the time, I felt it was world class.⁹³⁹

Day noted in his interview that the aggressive, style of punk mixed with the hard rock sound was also influenced by Midnight Oil's debut album. Donato agrees that this was a good example of the Sydney sound of 1978. Another influential Adelaide artist was John Swan or Swanee, as he was known. He was a very powerful rock singer and Adelaide pub rock musician who demonstrated that the attraction to punters was not just limited to a punk-style hard rock sound. Swanee, like his brother Jimmy Barnes had a fascination for big power ballads sung from the heart.⁹⁴⁰

⁹³⁷ George Young and Harry Vanda, "Hard Road," in *Hard Road by Stevie Wright* (Sydney: Albert Productions, 1974). <https://www.youtube.com/watch?v=YsusOz9FvaY>.

⁹³⁸ Johannes Hendricus Van den Berg and George Young, "Black Eyed Bruiser," in *Black Eyed Bruiser by Stevie Wright* (Sydney: Albert Productions/BMG, 1975). <https://www.youtube.com/watch?v=Kygb7pPd6I8>.

⁹³⁹ Donato, interview. 17'56"

⁹⁴⁰ Swanee started his musical career as a drummer in the band Happiness before moving on to other bands such as Fraternity, Feather and Cold Chisel. He branched out on his own, under the name Swanee, in 1979, releasing the album "Into The Night".

The British hard rock influence on Donato came from songs like ‘Victim of Changes’ by Judas Priest in 1976 off their second album *Sad Wings of Destiny*.⁹⁴¹ Donato states, ‘this album is a crystal-clear recording of the quintessential hard rock style—not prog rock, just hard rock—to hear those guitars and discovering that kind of [harmonic] layer in there. That’s where I was.’⁹⁴² The process of discovering what it is that they respond to musically, is an important stage in the aural development for all my participants.

Donato states that:

The most influential Australian artist/s would be Stevie Wright, Hush and Ted Mulry. English-born Australian singer song-writer Ted Mulry had that great guitar sound.⁹⁴³ Hush was able to give you that stage presence and Stevie Wright was genuine all the way, with his music and genuine vocals in the 1970s. Then in the early 1980s you would have to bring in Jimmy Barnes, as an solo artist, he was very influential in Australian pub rock. What he did was bring pub-rock to the arena, you cannot go past that, that’s what he did, and he did it well.⁹⁴⁴

Donato points out that the pub rock music industry in the early 1990s was still badly affected by drug issues. When discussing the band Grinspoon, he states: ‘The band never got to the heights that they should have, with what was going on’.⁹⁴⁵ This was a symptomatic response to the demands made upon the artists, something very common in the music business. These issues have commonalities which are reflected upon through Bon Scott’s, Doc Neeson’s, Jimmy Barnes’s and Stevie Wright’s careers. This drug and alcohol culture determined and affected the way the music is written. It had an impact upon the artists involved and what kind of sympathetic response did it stimulate in the listener?

⁹⁴¹ Al Atkins et al., "Victim of Changes," in *Sad Wings of Destiny* (Wales, UK: Gull, 1976). <https://www.youtube.com/watch?v=EKSU1W0ZUmQ>.

⁹⁴² Donato, interview. 19'43"

⁹⁴³ Shelton Brooks, "Darktown Strutters Ball by Ted Mulry Gang," in *Struttin* (Sydney: Albert Productions, 1976 1917), LP Record. <https://www.youtube.com/watch?v=h4tg9jszMG0>.

⁹⁴⁴ Donato, interview. 21'55"

⁹⁴⁵ Donato, interview. 23'43"

Michael Gudinski had a big influence, and Donato notes that,

In the early years this was a guy that used to come to work in the morning, do a full day's work and enjoy it and live and breathe for the music. Then it went to the next level when he sold it to Warner's, then Murdoch's took over.⁹⁴⁶ I put them in a similar category to liberal and labour politicians, because they are all on privilege, it's an ugly society that revolves around that. When you go back to the seventies and eighties, and when I was a director across all those companies, he was a fun guy then and exciting to be around, because I loved the bands that he signed, I used to love the label on the record.⁹⁴⁷

Philip Jacobsen, group director at Mushroom group of companies, also had a big impact as a mentor for Donato. Jacobsen was co-founder of Premier Artists in 1975 and Frontier Touring Company in 1979. Donato notes that 'Jacobsen was a really good back room, hands on guy that really helped the industry.'

Donato's thoughts on Australia's popular music history and musicianship being acknowledged and taught in tertiary institutions is quite interesting and informative:

It isn't, and I think it's a travesty. The history of Australian music to me is the late 60s, 70s and early 80s. I don't understand the 50s and the 60s, how everybody goes 'that's what formed it'. I don't get it because I say that it's totally different music. The recordings were all basically swing music, some people say the blues but I can't hear blues in that. To me, it's probably 68/69 onwards, probably till the early 80s. In 81/82 it started to change but you still have the new wave pub rock of New Zealand's Misex, 1978 – 1986,⁹⁴⁸ Sydney's Jimmy and The Boys; 1976 – 1982,⁹⁴⁹ and as bands go [FAB and The Modes from Adelaide; 1982 to 1984.]. But none of that's taught, it's completely forgotten. As far as I'm concerned, nobody cares. And it probably

⁹⁴⁶ Higgins, "A Long Way To The Bottom."

⁹⁴⁷ Donato, interview. 27'49"

⁹⁴⁸ Murray Burns, Steve Gilpin, and Kevin Stanton, "Computer Games recorded by Misex," in *Graffiti Crimes* (Australia/New Zealand: CBS Records, 1979), LP Record.
https://www.youtube.com/watch?v=gsHYSs_qgmU.

⁹⁴⁹ Ray Davies, "I'm Not Like Everybody Else recorded by Jimmy and The Boys," in *I'm Not Like Everybody Else* (Sydney: Avenue Records, 1979). <https://www.youtube.com/watch?v=YwFaMDXbcYk>.

gets back to people like Michael, who didn't give a shit.⁹⁵⁰

Donati's perspective comes from his personal experience. The underground truth that is noted here is not well known in popular music's public history. This investigation includes the information about circumstances that are relevant to the rise and fall of pub rock music in Australia and its traditions. Donato continues with his explanation.

I think that from my perspective, it's that people live for the day, and it's about making money. And they have no interest in trying to go back and look at what Laneway Music is doing, because it takes money and time. So therefore, they just don't even talk about it or don't even want to know about it and don't care about teaching about it, because it's about today, and making money. Then, if it's on the upper level, like Dennis Handlen,⁹⁵¹ or whoever. Universals and all that. Those guys have retired on big bucks. I used to go to Universal and say to George Ash,⁹⁵² that the foyer looked like the Taj Mahal, it must have cost a fortune and now they all live on the hog. They don't care and I don't think the music has anything to do with it anymore, It's just money.⁹⁵³

I argue that Donato's perspective about the culture of pub rock music aligns with Berger's interpretation of metal, as there is a distinctive musical and social discourse framed by the larger ideological imperatives and structural constraints of late capitalism which is evident this narrative.⁹⁵⁴ These imperatives and constraints operated on those from a broad range of class backgrounds. From an Adelaide artist's reflections about being a working-class

⁹⁵⁰ Donato, interview. 30'15"

⁹⁵¹ Grace Tobin, "Inside the toxic culture at Sony Music Australia," in *Four Corners* (Sydney: ABC News In-Depth, Accessed December 9th 2022 2021). https://www.youtube.com/watch?v=Ex57KA0_C8w.

⁹⁵² Jessica Dale, "The Power 50: #3 - George Ash," in *The Music House* (Sydney: SGC Group, Accessed December 9th 2022). <https://themusic.com.au/features/the-power-50-2019-universal-music-australia-george-ash-jessica-dale/OawhLSwvLIE/13-05-20>.

⁹⁵³ Donato, interview. 31'51"

⁹⁵⁴ Berger, "Foreword to the 2014 Edition."ix

youth, Bon Scott wrote ‘if you want blood, you’ve got it’. Doc Neeson’s told us to ‘do as you are instructed and don’t ask questions’.⁹⁵⁵

Donato’s passion for Australian pub rock music’s histories and traditions to be accessible is commendable. This transnational dimension of hard rock music has cultural significance and composers worldwide would gain greater understanding by incorporating pub rock techniques into their standard musical vocabulary. The study of musicians in Australia who responded to the 1960s collapse of youth culture documents the response to cultural marginalization of the working class.⁹⁵⁶ Donato feels strongly about Australia’s rock music history not being overlooked:

At Laneway music we cherish that heritage, and we built the label on it, and we want to preserve that now. If you look at our titles and releases, they brought back a lot of good memories for a lot of people, and we showcase a lot of really good talent. I always felt even from the 70s, why do we have to go overseas to record? We can record just as good here, just as good engineers, why does it have to be an American sound, why can’t it be Australian sound? Once you get to a level you might go and live over there and become that, but you can do it here. We had all the ingredients to do everything, we had our whole marketplace. I believe in the Australian tag so much. So to answer the original question about acknowledging Australian popular music of the 1970s and 1980s in a tertiary institution, I think it is because nobody of credibility wants to push it enough.⁹⁵⁷

Socio-economic factors still have intergenerational impacts, drawing on similarities of bourgeois powerplays from the past that are unchanged. Oppression, greed, workplace bullying, and cultural divergence of this rock’n’roll culture is systemic. However, research and study into the possibility of working on making suitable changes to these behaviours can be helpful. I asked Donato if he thought studying how pub rock musicians learned has educational value:

Absolutely. You’ve got to, You have got to get more technical about it. So, if you were able to

⁹⁵⁵ Doc Neeson, vocal performance of ‘Coming Down,’ in *The Angels, Live at Narara*, 1983.

⁹⁵⁶ Weinstein, *Heavy Metal: A Cultural Sociology*.114

⁹⁵⁷ Donato, interview. 34’36"

look at the technicalities of how it started from 68. 68/69 is when commercially listenable, real rock started, they called it 'psychedelic' back then. But yeah, real rock really started and the infancy for me was 68/69. By 71/72 it was straight out commercial rock. In 1971 you started to get your [hard rock band] Buffalo's [style of boogie rock] and to look at how all the different forms of music were changing at the time. How did they turn into that pub rock? Why did it develop? How did we develop that pub rock rhythm and blues? Was it because of the English connection and not the American, and how did we get to our style of pub rock, which is really unique. How that is, it's got to be some connections on a spider web, how it got to that, there have got to be some certain acts. The bands on GTK, Buffalo, Spectrum, Piranha and Fraternity. To look at what we have been taught and whatever. There's a lot of disciplines that you probably could even crossover into, economics degrees and commerce degrees, something in there. Because of the amount of money involved, if you look at what it can bring in, if we can invest in those areas, we could bring in a lot of money. But again, what are we so fixated on is the top end of town, blue chips, where the suits are, and you know, all they see is about, I say, again, I'm not a communist, you know, ripping off society, they sell you a bond, sell you an investment, which doesn't come off, all that, whereas this is real. They don't see it as real because it's, it's just in the airwaves. It's not a widget. So therefore, I see it as real collateral.⁹⁵⁸

We agree that studying pub rock music is an asset, at its core, Donato adds:

Yeah, I think there's, there's so many areas, you can bring it into, into academia, because there's so much money involved, now, with the transition to digital, the industry has taken a complete turn in its ability to not have to rely on the majors (record labels). With music, it changes the whole dynamics, again, of how you're going to get to your core audience. To maintain a career within the core audience spaces, but that's got to be through social media.⁹⁵⁹

All the artists I have interviewed have different stories, and provided new insights into the character, development and impact of pub rock music culture in South Australia. Donato described that bands are judged on their digital media presence and the numbers deemed important to a musician's success are gauged by the amount of attention they attract on social media.

⁹⁵⁸ Donato, interview. 47'33"

⁹⁵⁹ Donato, interview. 52'59"

As my findings indicate here, history and local culture developed and grew in spite of our isolation. These unique circumstances caused our musical communities to be strong and a haven for people from specific socio-cultural backgrounds to express what their world was to them, through the art of learning and making music.

Conclusion

The purpose of this research is to make a change in perceptions of culture between what is commonly known about Adelaide pub rock culture and the lived experiences of the musicians who made it. It has provided new insights into the character of these musicians sourced from my own experiences, my interviews with contemporary musicians, and other primary and secondary sources. Through the telling of our experiences as musicians in this context and the formative musical experiences that shaped us, a more accurate and nuanced understanding of the development of pub rock music in Adelaide has been revealed.

A new identity for musicians emerged when Adelaide's popular music changed in 1962 from The Penny Rockets 1950s style of rock to the Clef's psychedelic new beginnings. This stylistic transformation gave rise to the musical genre known as pub rock. By 1994, when pub culture in South Australia would undergo policy changes that were less conducive to hosting live music events, the Adelaide pub rock band style had been globally disseminated and would leave a lasting musical influence. The various childhood and musical learning experiences of my interview participants all contributed to the creation of this style.

In Part A music as a social process was examined through the lens of the learning and musical experience. The stability of Baker's claim about Adelaide's contribution to Australian pub rock, and the implied exclusivity of the term 'Australian pub rock' was investigated throughout the participants' interviews. South Australia was the only state in Australia settled by free European settlers in the nineteenth century. By exploring the characteristics of this specific demographic, their influence on the cultural and artistic development of the state has been explained. Becoming a musician, requires a sense of social identity before a sense of musical identity can develop. Song analysis with a particular emphasis on rhythm and sonic texture specific to pub rock music, was utilised to demonstrate the evolution of the pub rock sound from 1962 to 1994.

In Part B the accuracy of journalistic claims was investigated through interviews with key figures involved in the development of pub rock music. All research participants agreed there were clear distinctions between the musical philosophies of the different states. They

shared similar stories of greener pastures leading to further success. The interview data collected from these musicians confirmed that they all agreed that Australian pub rock music has had a global impact.

Kristoffer's introduction to music was through jamming every week at the family home and participating in singalongs with the local rural community, providing opportunities for his musical growth. Freeman came from a wealthy family and went to a private school. He learned to sing and played folk music as a teenager with his school friends. Boucher developed a love of stringed instruments and was taught by his aunts and grandparents who played classical music.

Overall, the participants developed as pub rock musicians by being self-taught and mimicking other musicians around them. Bywaters found a way out of a violent early homelife through the St John Cadets. Their culture of community involvement helped him develop the skills needed to perform and gave him a pioneering spirit, spawning his musical journey from local parties to town halls, clubs and pubs.

The developing pub rock culture was affected by local government policies that supported the Arts. Adelaide was, and still is, a relatively safe place to live. Public education was making a difference, as was the newfound freedom that emerged for new immigrants and the next generations of settlers.

There were school outreach programs provided by the Elder Conservatorium of Music at the University of Adelaide, the Flinders Street School of Music, and Sir Jack Ellerton Becker's Adelaide College of Music. These provided countless aspiring musicians, including Meyer and Day, opportunities to begin their musical journeys through the classical tradition of piano and violin lessons. Today, similar programs still succeed in educating new musicians thanks to the support of the South Australian Department for Education and its Instrumental Music program.

Adelaide's sound was influenced by folk, church and American rock music and English skiffle and blues, which were all combined to create a unique style. New immigrants to Adelaide were determined to bust out of their confines and, as musicians, wanted to take on the rest of Australia and the world. There is evidence that the Adelaide and Australian style of pub rock music from The Zoot (Rick Springfield), The Purple Hearts (Lobby Loyde), The

Aztecs (Billy Thorpe), Spectrum (Mike Rudd), The Easybeats (George Young), AC/DC (Bon Scott, Malcolm and Angus Young), Black Diamonds (Glenn Kristoffer) and The Angels (Doc Neeson, Rick and John Brewster), influenced bands globally, including the Yardbirds, The Animals, Led Zeppelin, Black Sabbath, Guns N' Roses, Nirvana, Pearl Jam, Anthrax, and Rancid.

By comparing and linking the common experiences of my interview participants and investigating their lives, more has been learnt about their musical enculturation. This dataset is significant in showing how Adelaide developed an open, inventive and intelligent style of pub rock in Australia that remains influential today. The participants' stories record their personal and musical histories, revealing broader political and socio-economic factors that influenced their careers significantly. They also attest to how Adelaide's Mediterranean climate, design of the city and geographical isolation were notable environmental factors in the development of its pub rock culture.

Kristoffer, Bywaters, Boucher and Myer all identified that this isolation enabled the Adelaide pub rock sound to develop and manifest quite independently of Australia's eastern states and beyond. Pub rock music was uninhibited by such restrictions and grew locally within the working-class communities of Adelaide's neighborhoods, creating a culture of socialising around music events in the pub environment. At a national level, pub rock music stemmed from the Australian pub culture of communal socialising, going out, having a drink, and listening to live music, which grew as a highly popular working-class activity.

Where to from here?

The opportunity now exists for further research into the Australian pub rock culture and its enduring influence among younger musicians for whom rapid technological changes since the 1980s, such as digital content platforms and stricter employment policies, have introduced many new opportunities and challenges both musically and industrially.

Gathering more historical information through extensive research would generate a more informed and nuanced understanding of the history and musical development of Australian pub rock culture, and how it has intersected with transnational folk, country, rock, hard rock, new wave, punk, hardcore and heavy metal styles. Understanding how the development of

Adelaide's popular music scene has compared with those of other cities, particularly in the United States and the United Kingdom would also hold great value.

Does Adelaide's local style of music still respond to a mixture of immigrant styles? Is there still a heavy bias towards British popular musical styles? A deeper exploration of such questions would provide opportunities for future researchers to build on the research presented here.

The extent of generational succession will be judged through the acknowledgement of the millennial generation in their understanding of this period of music. The continuing efforts of Laneway Music have made this style of pub rock available to see and hear on all current digital platforms. By reflecting on how future generations can gain a well-informed and educated understanding of the Australian pub rock culture, this research is making a change in the perception of our history.

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Interviews

Primary interviews in bold with word count.

Secondary interviews in standard.

Kristoffer – 2 hours – 9289 words

Freeman – 1.5 hours – 6743 words

Oldham – 30 min

Meyer – 3.2 hours – 16,273 words

Boucher – 1.5 hours – 12,673 words

Day – 2.6 hours – 6,562 words

Rudd – 2.5 hours – 8,648 words

Horne – 1.5 hours – 10,932 words

Williamson - 2.2 hours

Donato - 1.3 hours – 11,885 - words

Bywaters - 1.8 hours – 6,328 words

Hillier - 1.5 hours -

Pusz - 2.2 hours – 25,919 words

Robertson - 1 hour

Farley - 1.5 hours

Fink - 1 hour

Ashton - 1.5 hours

Bateman - 2 hours

Appendices

Appendix A History of Band Members

The Penny Rockets 1957-1965

Compiled from online database music finder online.⁹⁶⁰

- Ray O'Connor – saxophonist, lead vocalist
- Ron Carson – double bass
- Brian Penglase – lead vocalist
- Knobby Doug Clark – saxophonist/flute
- Brian Davidge – bass
- Vonnie Jay – vocalist
- Lee Sellars – vocalist
- Doug Toll – guitar – Leader
- Graham Shradder – piano
- John 'Slick' Osborn – drums
- Frank Newland – guitar
- Dave Frank – bass
- Allen Hewitt – piano
- Peter Harvey – bass
- Rex Blair – drums
- Neville Dunn – piano

The Drifters/ The Fabulous Drifters 1960 – 1966

Compiled from Peter Millen's "Rockin' the City of Churches: A History of Recorded Pop Music in Adelaide in the 1960s".⁹⁶¹

- Russell Job – Lead Guitar, Piano, Vocals

⁹⁶⁰ Robert Gardiner, "The Penny Rockets," (Music Finder, 18th May 2022). <https://musicfinder.online/the-penny-rockets/>.

⁹⁶¹ Millen, "The Drifters." 125

- Allan Fehllberg – Rhythm Guitar, Vocals
- Rod Wicker – Drums
- Bobby Hunter – Piano, Vocals
- Peter Mazurek – Bass, Vocals
- Clark Laidlaw – Vocals
- Barry McAskill – Lead Singer

The Clefs / Levi Smith's Clefs 1963-1972

Compiled from online database Milesago, reformatted in band variation/years from Adelaide / Melbourne / Sydney, 1963-72.⁹⁶²

- **The Clefs**
Michael Atkins, drums
Pat Aulton, vocals
Tweed Harris, keyboards
Bruce Howe, bass
Trevor Pridham, vocals
Les Tanner, guitar
Dennis Magsuball, sax
- **Levi Smith's Clefs**
Barrie McAskill vocals
with:
1967-68
Inez Amaya, vocals
John Blake, bass
Michael Carlos, organ
John 'Yuk' Harrison, bass
John Hellman, bass

⁹⁶² Duncan Kimball, "Levi Smith's Clefs," in *Milesago: Australasian Music & Popular Culture* (Sydney, 2nd June 2021 2015). <http://www.milesago.com/artists/levismithsclefs.htm>.

Bob Jeffrey, sax

Gil Matthews, drums

Les Stacpool, guitar

Doug Stirling, bass

Jimmy Thomspen, drums

Ian Walsh, organ

- **1968:**

Inez Amaya, vocals

John Blake, bass

Michael Carlos, organ

Mick Jurd, guitar

Richard Lockwood, sax, flute

Robert Taylor, drums

- **1968-69**

John Bissett, organ

Tony Buettel, drums

Bruce Howe, bass

Mick Jurd, guitar

- **1969-70 (Whisky A Go Go residency)**

Linda Cable, vocals

Michael Darby, drums

Steve Doran, organ

John Freeman, drums

Peter Karlenick, guitar

Doug Stirling, bass

- **1970-71**

(Chequers residency)

Steve Bowden, trumpet 1970

Linda Cable, vocals

Mick Cousins. trombone

Michael Darby, guitar

Ken Deacon Deakin, vocals

Steve Doran, organ

Bill Harrower, sax

Peter Karlenick, guitar

Doug Stirling, bass

- **1971 (Chequers)**

Linda Cable, vocals

Michael Carlos, organ

Ken Deacon, vocals

Russell Dunlop, drums

Graham 'Yuk' Harrison, bass

Bill Harrower, sax

Bruce Howard, organ

Bob Jeffrey, sax

Jim Kelly, guitar

Mick Kenny, trumpet

Ken Tate, trombone

Alan Turnbull, drums

Billy TK, guitar

- **1971**

Graham 'Yuk' Harrison, bass

Greg Henson, drums

Julie Robinson, vocals 2 gigs only

Doug Stirling, bass

Ted "The Head" Yanni, guitar

- **1972 (I)**

aka "Barrie McAskill's People"

Michael Barnes, guitar

Ken Firth, bass

Vince Melouney, guitar

Kevin Murphy, drums

- **1972 (II)**
 aka "McAskill's Marauders",
 and "McAskill's Bear Brigade"
 Michael Carlos, organ for Adelaide tour
 Graham 'Yuk' Harrison, bass
 Greg Henson, drums
 Bob Jeffrey, sax
 Doug Stirling, bass
- **1972 (III) (Melbourne)**
 Mick Elliott, guitar
 Kevin Murphy, drums
 Doug Stirling, bass
- **1972 (IV) (Melbourne)**
 Mal Capewell, sax
 Ian Clyne, keyboards
 Steve Dunstan, guitar
 Barry Harvey, drums
 Phil Manning, guitar
 Kevin Murphy, drums
 Les Stacpool, guitar
 Doug Stirling, bass
 Barry Sullivan, bass
- **1973 (Sydney)**
 Eddy McDonald, bass
 Dallas 'Digger' Royal, drums
 Doug Stirling, bass
 Alvin Tutin, guitar
- **1974 (Melbourne)**
 Ian Mawson, keyboards
 Dallas 'Digger' Royal, drums

Warren Ward, bass

Lindsay Wells, guitar

- **1975 (Melbourne)**

Bob Fortesque, bass

Paul Johnson, drums

Roger McLachlan, bass

Howie Morgan, organ

Jeff Spooner, guitar

The Twilights 1963

Source, Peter Millen.⁹⁶³

- John Bywaters; Bass Guitar 1965
- Mike Sykes; Vocal 1963
- Clem ‘Paddy’ McCartney; Lead Vocals 1963
- Glenn Shorrocks; Lead Vocals 1963
- Jeff Pretty; Drums 1964
- Frank Barnard; Drums 1964
- Peter Bridgman; Rhythm Guitar, Vocals 1965
- Terry Britten; Lead Guitar, Vocals
- John Bywaters; Bass 1965
- Laurie Pryor; Drums 1965-69

Red Angel Panic; 1968- 1975

Source, John Freeman,⁹⁶⁴

- John Freeman; Drums 1968
- Rob Tillett; Vocals and Rhythm Guitar 1968
- Chris Bailey; Bass Guitar 1968
- Robert Jacobs; Guitar 1968
- Ken Skinner; Keyboards 1968
- Mick Jurd; Lead Guitar 1976
- Moses Carmen; Keyboards 1970
- Peter Mac; Drums 1975
- Russ Johnson; Guitar 1975
- Graham Davidge; Guitar 1975

⁹⁶³ Millen, *Rockin’ in the City of Churches: A History of Recorded Pop Music in Adelaide in the 1960s*.

⁹⁶⁴ Freeman, interview.

- JJ Hackett; Guitar/Drums 1976
- Graham Bidstrup; Drums 1975

Johnny Kett's Black Diamonds 1959 -1965

Source, Glenn Kristoffer. ⁹⁶⁵

- Johnny Kett; Drums, 1959
- Alan Oloman; Rhythm Guitar, 1959
- Brandt Newton; Lead Guitar, 1959
- Alan Keogh; Guitar, Bass, 1959
- Neil Oloman; Rhythm Guitar, 1959
- Glenn Kristoffer (Bland), Lead Vocals, Rhythm Guitar, 1964

The Black Diamonds/Tymepiece 1965 - 1972

- Glenn Kristoffer (Bland); Rhythm Guitar, Harmonica, Vocals 1965
- Colin McAuley; Drums, 1965
- Alan "Olly" Oloman; Lead Guitar. Vocals 1965
- Allan Keogh; Bass Guitar, 1965
- Neil Oloman; Rhythm Guitar, 1965

Fraternity 1970-1974

Source, John Freeman

- Bon Scott; Vocals 1970
- Tony Buettell; Drums 1970
- Mick Jurd; Guitar 1970
- Uncle John Eyers; Vocals, Harmonica, Recorder 1971
- Bruce Howe; Bass 1970
- John Freeman; Drums 1970

⁹⁶⁵ Kristoffer, interview.

- John Swan; Drums, Vocals 1974
- Jimmy Barnes; Vocals 1975
- Sam See; Guitar 1971
- Mauri Berg; Guitar 1974

Mickey Finn 1975

Source, John Freeman.⁹⁶⁶

- Mauri Berg; Guitar 1975
- Bill McMahon; Bass 1975
- Uncle John Eysers; Vocals, Harmonica 1976
- Bruce Howe; Bass 1975
- Stan Korytnyj; Guitar 1981
- John Freeman; Drums 1976-1981
- Joff Bateman; Drums 1975, 1981

Masters Apprentices 1966

Source, Peter Millen.⁹⁶⁷

- Rick Morrison; Guitar 1966
- Mick Bower; Guitar 1966
- Jim Keays; Vocal 1966, 1988, 2002
- Brian Vaughton; Drums 1966
- Steve Hopgood; Drums 1967
- Colin Burgess; Drums 1968, 1987, 2002

⁹⁶⁶ Freeman, interview.

⁹⁶⁷ Millen, *Rockin' in the City of Churches: A History of Recorded Pop Music in Adelaide in the 1960s*.

- Doug Ford; Guitar 1968, 1988, 2002
- Glenn Wheatley; Bass 1968, 1988, 2002
- Gavin Webb, Bass 1966
- Peter Tilbrook, Guitar, Bass 1968

The Zoot 1964

Source, Peter Millen.⁹⁶⁸

- John D'Arcy; Lead Guitar, Backing Vocals, 1964-1968
- Gerard Bertelkamp (Beeb Birtles); Bass Guitar, Backing Vocals, 1964-1971, 2011
- Teddy Higgins; Drums, 1964-1968
- Roger Hicks; Lead Guitar, 1968-169
- Rick Brewer; Drums, 1964-1971
- Darryl Cotton; Lead Vocals 1964-1971, 2011
- Rick Springfield; Lead Guitar, Backing Vocals, 1969-1971, 2011

Stylus 1975-1979, 2001-220, 2009-2012

Compiled from MacFarlane,⁹⁶⁹

- Peter Cupples; Lead Vocals, Guitar, Percussion, Electric Piano
- Ashley Henderson; Bass Guitar, Vocals
- Peter Lee; Drums and Percussion
- Sam McNally; Keyboards
- Ronnie Peers; Lead Guitar
- Trevor Courtney; Drums
- Joe Tattersalls; Drums 1976

⁹⁶⁸ Millen, *Rockin' in the City of Churches: A History of Recorded Pop Music in Adelaide in the 1960s*.
365

⁹⁶⁹ McFarlane, "Stylus." 463

- Peter Roberts; Co-Lead Vocals
- Mark Meyer; Drums 1978
- David Jones; Drums 1998
- Gerry Pantazis; Drums 2010

Richard Clapton Band 1975

Source, Richard Clapton.⁹⁷⁰

- Richard Clapton; Guitar, Vocals, 1975
- Tony Slavich; Keyboards, 1975-1976, 1983-1984
- Ken Firth; Bass, 1975
- Ace Follington; Drums, 1975
- Kirk Lorange; Guitar, 1976-1978
- Glyn Mason; Guitar, 1977
- Michael Hegerty; Bass, 1977-1979
- Ian Gunther Goorman; Guitar, 1977
- Mark Meyer; Drums, 1980-1982
- Kerry Tolhurst; Guitar, 1980-1982
- James Gillard; Bass, 1983
- Harvey James; Guitar, 1982-1984
- Gil Matthews; Drums, 1983-1984
- Steve Sowerby; Drums, 1989-1992
- Lindsay Jehan; Guitar, 1989
- Jim Hilburn; Bass, 1989
- John Mackay; Drums, 1991-1992
- Peter Kekel; Keyboards, 1991
- Chris Copping; Keyboards, 1982

⁹⁷⁰ Richard Clapton, *The Best Years Of Our Lives*, 2nd Edition ed. (Crows Nest, NSW: Allen & Unwin, 2015, 2014), Biography.

- Kerry Jacobson; Drums, 1980
- Andy Durant; Guitar, 1980
- Clive Harrison; Bass, 1980

Buffalo Drive 1970

Source, Rod Boucher.⁹⁷¹

- Rod Boucher - Banjo, Mandolin, Vocals 1970
- Haydn Hill - Guitar, Vocals 1970
- Dave Jackson - Double Bass, Vocals 1970
- Lincoln Tiver - Guitar, Vocals 1970
- Valdis Adamsons - Bass 1970
- Rodney 'Bodzac' Dunn - Drums 1970
- Vello Nou - Hammond Organ 1970
- Georgina Nou -Vocals 1970

Spectrum 1970

Source, Craig Horne.⁹⁷²

- Mike Rudd; Guitar, Harmonica, Vocals 1970
- Lee Neale; Hammond Organ 1970
- Bill Putt; Bass Guitar 1970
- Mark Kennedy; Drums 1970

Buster Brown 1973

Source, Ian McFarlane.⁹⁷³

⁹⁷¹ Rod Boucher. "Buffalo Drive History." *Buffalo Drive*. (2022), accessed December 15th 2022. <https://buffalodrive.com/history/>.

⁹⁷² Horne, *I'll Be Gone: Mike Rudd, Spectrum and how one song captured a generation*.

⁹⁷³ Ian McFarlane, "The Encyclopedia of Australian Rock and Pop 2nd Edition," in *The Encyclopedia of Australian Rock and Pop 2nd Edition* (2nd, Gisborne, Vic: Third Stone Press, 2017; reprint, 2017). 73

- Gary ‘Angry’ Anderson; Vocals 1973
- Phil Rudd; Drums 1973
- Trevor Young; Drums 1975
- Dallas ‘Digger’ Royal; Drums 1975
- Paul Grant; Guitar 1975
- John Moon; Guitar 1975
- Ian Rilen; Bass 1973
- Geordie Leach; Bass 1974
- Chris Wilson; Keyboards

Purple Hearts 1964

Source, Ian McFarlane.⁹⁷⁴

- Barry Lyde [aka Lobby Loyde]; Guitar 1964
- Mick Hadely; Vocals 1964
- Paul Steffen; Rhythm Guitar 1964
- Fred Pickard; Rhythm Guitar 1965
- Bob Dames; Bass 1964
- Adrian ‘Red’ Redmond; Drums 1964
- Tony Cahill; Drums 1965

Wild Cherries 1964

Source, Ian McFarlane.⁹⁷⁵

- Rob Lovett; Rhythm Guitar, Vocals 1964
- Les Gilbert; Keyboards 1964
- John Bastow; Vocals 1964
- Malcolm McGee; Lead Vocals, Guitar, 1964

⁹⁷⁴ McFarlane, "The Encyclopedia of Australian Rock and Pop 2nd Edition." 380

⁹⁷⁵ McFarlane, "The Encyclopedia of Australian Rock and Pop 2nd Edition." 514

- Geoff Hales; Drums 1964
- Kevin Murphy, Drums 1964
- Keith Barber; Drums 1967
- Dan Robinson; Vocals 1967
- Lobby Loyde; Guitar 1967
- Pete Eddy; Bass 1966

Coloured Balls 1972

- Lobby Loyde; Vocals, Guitar 1972
- Andrew Fordham; Guitar, 1972
- Janis Miglans; Bass, 1972
- Trevor Young; Drums, 1972

Billy Thorpe and the Aztecs 1963

Source, Ian McFarlane.⁹⁷⁶

- Billy Thorpe; Guitar, Vocals 1963
- Col Baignet; Drums 1963
- John 'Bluey' Watson; Bass 1963
- Brian Bakewell; Guitar 1963
- Vince Maloney; Guitar 1963
- Johnny Dick; Drums 1965
- Jimmy Taylor; Piano 1965
- Colin Risby; Guitar 1965
- Mike Downes; Guitar 1965
- Teddy Toi; Bass 1965
- Lobby Loyde; Guitar 1968
- Kevin Murphy; Drums 1970
- Warren Morgan; Piano 1970

⁹⁷⁶ McFarlane, "The Encyclopedia of Australian Rock and Pop 2nd Edition."

- Paul Wheeler; Bass 1970
- Gil 'Rathead' Matthews 1971

AC/DC 1973

Source, Murray Engleheart,⁹⁷⁷ Ian McFarlane.⁹⁷⁸

- Dave Evans; Vocals 1973
- Angus Young; Lead Guitar 1973
- Malcolm Young; Rhythm Guitar 1973
- Larry Van Kriedt; Bass 1973
- Colin Burgess; Drums 1973
- Neil Smith; Bass 1974
- Rob Bailey; Bass 1974
- Peter Clack; Drums 1974
- Ronald 'Bon' Scott; Vocals 1974
- Tony Currenti; Drums 1974
- Phil Rudd; Drums, 1975, 1996
- Paul Matters; Bass 1975
- Mark Evans; Bass 1975
- Cliff Williams; Bass 1977
- Brian Johnson; Vocals 1980
- Simon Wright; Drums 1984
- Chris Slade; Drums 1989, 2016
- Steve Young; Rhythm Guitar 2016
- Axl Rose; Vocals 2016

⁹⁷⁷ Engleheart, *AC/DC : maximum rock & roll*. 42

⁹⁷⁸ McFarlane, "The Encyclopedia of Australian Rock and Pop 2nd Edition." 8

Allison Gros/Mississippi 1970

Source, Ian McFarlane.⁹⁷⁹

- John Mower; Vocals 1970
- Graham Goble; Vocals, Guitar 1970
- Russ Johnson; Vocals, Guitar 1970
- Peter Jones; Piano 1972
- Geoff Cox; Drums 1972
- Barry Sullivan; Bass 1972
- Graham Lyle; Flute 1972
- Beeb Birtles; Vocals, Guitar 1972
- Colin Deluca; Bass, 1972
- Derek Pellicci; Drums, 1972
- Kerry Tolhurst; Guitar, Mandolin, 1973
- Harvey James; Lead Guitar, 1973
- Charley Tumahai; Bass, Vocals 1973

Procession 1967

Source, Nick Warburton article, Milesago,⁹⁸⁰

- Craig Collinge; Drums, Vocals 1967
- Trevor Griffin; Keyboards, Vocals 1967
- Brain Peacock; Bass, Vocals 1967
- Mick Rogers; Guitars, Vocals 1967
- Chris Hunt; Drums 1969
- Ross Wilson; Guitar, Vocals 1969

⁹⁷⁹ McFarlane, "The Encyclopedia of Australian Rock and Pop 2nd Edition." 325

⁹⁸⁰ Nick Warburton, "Procession," *Milesago: Australian Popular Music Culture 1964-1975*, Milesago, 2018, <http://www.milesago.com/Artists/procession.htm>.

Rose Tattoo 1976

Compiled from The Encyclopedia of Australian Rock.⁹⁸¹

- Tony Lake; Lead Vocals 1976
- Peter Wells; Slide Guitar 1976
- Leigh Johnston Rhythm Guitar 1976
- Ian Rilen; Bass, Vocals 1976
- Michael 'Stork' Vandersluys; Drums 1976
- Gary 'Angry' Anderson; Vocals 1976
- Mick Cocks; Rhythm Guitar, Bass 1977
- Dallas "Digger" Royal; Drums 1977
- Geordie Leach; Bass 1977
- Lobby Loyde; Guitar 1979
- Robin Riley; Guitar 1981
- Greg Jordan; Slide Guitar 1983
- John Meyer; Guitar 1983
- Robert Bowron; Drum 1983
- Tim Gaze; Guitar 1985
- Andy Cichon; Bass 1985
- Jack Landt; Bass 1987
- Paul Demarco; Drums 1988, 2022
- Stephen King; Bass 2000
- Dai Prichard; Guitar 2006
- Mark Evans; Bass 2017
- John Watson; Drums 2017
- Bob Spencer; Guitar 2017

⁹⁸¹ McFarlane, "The Encyclopedia of Australian Rock and Pop 2nd Edition." 403

- Jackie Barnes; Drums 2019

Redeye 1973 -1981

Source, Glenn Kristoffer.

- Mick Patterson; Drums 1973
- Geoff Martin; Guitar 1973
- Glenn Kristoffer: Guitar, Vocals 1975
- Rick Morrison; Guitar 1975
- Paul Studdard; Bass 1975
- John Haffert; Drums 1975
- Rick Morris; Guitar 1976
- Eric Stevenson; Drums 1976
- Brooke Mostyn-Smith; Guitar 1975
- Dean Neilsen; Acoustic Guitar 1975
- Charlie Holoubek; Guitar 1978
- Peter Tiller; Bass 1977
- Steve Sutton; Keyboards, Mandolin 1979

GKB Band 1982 – 2005 to 2020

Source, Glenn Kristoffer.

- Glenn Kristoffer; Guitar, Vocals 1982, 2005
- Robert Boundy; Drums, 1982, 2005
- Peter Donovan; Bass 1982, 2005
- William Taylor; Guitar 1982, 2005
- Ross Phelps; Guitar 1982
- Malcolm Hay; Sound Engineer, Producer 1982, 2005

The Modes 1980 -1984

Source, John Gray

- Karl Hughes; Guitar 1981
- Frank Ratta; Guitar 1980
- Joe Ratta; Drums 1980
- Robert Boundy; Drums 1982
- Diane Dixon; Vocals 1981
- John Gray; Keyboards, Piano 1980
- Paul Newman; Bass Guitar, Vocals 1980

The Virgin Soldiers 1979 – 2023

Source, Stephen Williamson, Chris Farley

- Dale Simmons; Guitar 1979
- Michael Lodge; Bass 1983, 2018
- Christopher Farley; Rhythm Guitar 1979, 2018
- Stephen Williamson; Vocals 1979
- Kevin Green; Lead Guitar 1979
- Des ; Drums 1983
- Richard Firman; Drums 1979
- Geoffrey Marquis; Lead Guitar 1985
- Robert Boundy; Drums 1985, 2018
- Craig Whitelock; Drums 1992
- Ron Marsden; Lead Guitar 1994, 2018
- Barry Donohue; Bass 1994
- Paul Foenander; Drums 1994
- Ashley Robinson; Bass 1994
- Bo Remy; Bass 2023
- Rohan Moran; Rhythm Guitar 2023
-

The Grouse 2001-2009

Source, Michael Hill

- Michael Hill; Guitar and Vocals 2001
- Stuart Day; Guitar and Vocals 2006
- Robert Boundy; Drums 2001
- Dennis Surmon; Bass Guitar and Vocals 2001
- David Rhodes; Lead Guitar 2001
- James Meston; Lead Guitar 2002

Appendix B -Interview Transcriptions

B1 Ethics Approval



THE UNIVERSITY
of ADELAIDE

RESEARCH SERVICES
OFFICE OF RESEARCH ETHICS, COMPLIANCE
AND INTEGRITY
THE UNIVERSITY OF ADELAIDE

LEVEL 4, RUNDLE MALL PLAZA
50 RUNDLE MALL
ADELAIDE SA 5000 AUSTRALIA

TELEPHONE +61 8 8313 5137
FACSIMILE +61 8 8313 3700
EMAIL hrec@adelaide.edu.au

CRICOS Provider Number 00123M

Our reference 34545

04 August 2020

Professor Aaron Corn
Elder Conservatorium of Music

Dear Professor Corn

ETHICS APPROVAL No: H-2020-146
PROJECT TITLE: Make a Change: Experience, Identity and Culture in Australian Hard Rock Music

The ethics application for the above project has been reviewed by the Low Risk Human Research Ethics Review Group (Faculty of Arts and Faculty of the Professions) and is deemed to meet the requirements of the *National Statement on Ethical Conduct in Human Research 2007 (Updated 2018)* involving no more than low risk for research participants.

You are authorised to commence your research on: 04/08/2020
The ethics expiry date for this project is: 31/08/2023

NAMED INVESTIGATORS:

Chief Investigator: Professor Aaron Corn
Student - Postgraduate Masters Mr Robert John Boundy
by Research:
Associate Investigator: Dr Emily Kate Dollman
Associate Investigator: Dr Luke Harrald

CONDITIONS OF APPROVAL: Thank you for addressing the feedback. The revised ethics application provided on the 3rd of August 2020 has been approved.

Ethics approval is granted for three years and is subject to satisfactory annual reporting. The form titled Annual Report on Project Status is to be used when reporting annual progress and project completion and can be downloaded at <http://www.adelaide.edu.au/research-services/oreci/human/reporting/>. Prior to expiry, ethics approval may be extended for a further period.

Participants in the study are to be given a copy of the information sheet and the signed consent form to retain. It is also a condition of approval that you immediately report anything which might warrant review of ethical approval including:

- serious or unexpected adverse effects on participants,
- previously unforeseen events which might affect continued ethical acceptability of the project,

B2 Interview Questions

A series of interviews was conducted with contemporary artists examining their ideas of personal and professional success. Data was collected through interaction with each individual and obtained from identifiable private information.

The timeframe and criteria are 1960s to 1980s bands where Adelaide, Melbourne, Sydney and New Zealand was the origin or development of these artists and bands.

Questions

1. In what country were you born?
2. Were your parents Australian Immigrants?
3. Where did you grow up city/suburb?
4. How would you describe your early homelife?
5. When did you first discover music?
6. Was music part of your homelife?
7. Have you had any informal music lessons and what type of lessons were they?
8. Did you have any formal (music) education and what area was your field of study?
9. What high school did you attend?
10. When did you leave high school?
11. Why did you leave high school?
12. What do you do currently for a living?
13. Where and when do you think were the beginnings of the music genre, Australian pub rock?
14. Who was the first Australian artist to make an impact on your life and how?
15. Who do you think have been influential Australian artists?
16. Can you list some of your teachers, mentors, associates, managers and band mates who had an influence on your development as a musician?
17. What are your thoughts on Australia's Rock Music History, and Musicianship being acknowledged and taught in tertiary institutions. Do you think this would have educational value of significance at a scholarly level?

Recordings of Interviews

A Glenn Kristoffer

October 15th, 2020.

<https://universityofadelaide.box.com/s/13wj75z7mufhph628jbrdir364elq4pz>

B Paul ‘Nazz’ Oldham

February 4th, 2021.

<https://universityofadelaide.box.com/s/oy1xcyn5o6e21gokboiqmitagzz2vxi8>

C John Freeman

February 8th, 2021.

<https://universityofadelaide.box.com/s/9cv52a1xfx4ow4psgqy37y198bctchu1>

D Rod Boucher

April 6th, 2021.

<https://universityofadelaide.box.com/s/0gs27rs1tsr2gliwkouslotc1bz9rsoi>

E Mark Meyer

April 9th, 2021

<https://universityofadelaide.box.com/s/vhk3af3nn3qwwlj7vdmzmpylkjuog91w>

F Ryszard Pusz

May 6th, 2021

<https://universityofadelaide.box.com/s/qgmpr2q2wylu4etctsc6xzefd4jd5bea>

G Benjamin Hillier

May 27th, 2021

<https://universityofadelaide.box.com/s/ckm8kp4akvo7x4ck8sd41b9rg5vlt81m>

H John Bywaters

June 26th, 2021

<https://universityofadelaide.box.com/s/8146djwez7piltqnu6j34nr132v7p19i>

I Stuart Day

April 13th, 2022

<https://universityofadelaide.box.com/s/cl16z26qwc4smtzehsnob6kq5pzzfbbs>

J Jesse Fink

June 22nd, 2022

<https://universityofadelaide.box.com/s/6oleusdfgtldpjl4oolx6uspqaevdlyg>

K Vincent Donato

October 12th, 2022

<https://universityofadelaide.box.com/s/td4k1vgzivif5lfhptwjfui6msmntkn0>

L Craig Horne

October 13th, 2022

<https://universityofadelaide.box.com/s/z0pbbvo56thvz1attjrs79gb2uu3fpbl>

M Mike Rudd

October 14th, 2022

<https://universityofadelaide.box.com/s/5c33nigax0svalvsjz2hu7q83z7d7vfb>

Showman transcription

Showman (Keyboard Intro)

Composed by
Paul Newman

Piano

mf

Synth (Tri. Wave)

Pno

mf

Synth.

Pno

mf

Synth.

9

Pno

Synth.

mp

mf

12

Pno

Synth.

mf

15

Pno

Synth.

mf

18

Pno

Synth.

Detailed description: This system contains measures 18, 19, and 20. The piano part features a complex texture with multiple chords and moving lines in both hands. The right hand has a melodic line with some grace notes, while the left hand provides a steady bass line. The synth part is a single staff with a treble clef, containing three whole rests.

21

Pno

Synth.

Detailed description: This system contains measures 21, 22, 23, and 24. The piano part continues with similar complexity, including some sustained chords in the right hand. The synth part consists of four whole rests.

25

Pno

Synth.

Detailed description: This system contains measure 25. The piano part shows a final chord in the right hand and a bass note in the left hand. The synth part has one whole rest.