

# 'Women singing up big': the growth of contemporary music recordings by Indigenous Australian women artists

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**Abstract:** *Since the 1980s, the number of recordings made by Indigenous Australian performers has grown and those by Indigenous Australian women particularly have increased in the last 16 years. While scholars have examined the factors for the increase of recordings made by Indigenous performers generally, critical literature focusing on the continuing growth of recording output by Indigenous women performers is limited. Drawing on two discographies I have compiled of commercial recordings by Indigenous women performers, I examine the possible factors contributing to the growth of recordings by Indigenous women artists since 1990. I also examine some issues regarding gender and music and the social and political contexts relating to the recording output of Indigenous Australian women.*

Since the early 1980s, contemporary music recordings made by Indigenous Australian performers has increased, and those by Indigenous Australian women particularly so in the last 16 years. Scholars have linked the general growth in recordings by Indigenous musicians to these factors: the government's increased attention to Aboriginal land rights, the opening of a series of federally funded institutions and facilities, the growth of Indigenous radio stations and programs, increased access to electronic media technologies, the growing number of Indigenous music festivals and concert events, the development of similar musical movements by Indigenous people in other countries, the inclusion of Indigenous Australian music in the world music market, the international resurgence of acoustic folk music, and the national and international success achieved by some Indigenous performers (Burke 1998; Dunbar-Hall 1997; Dunbar-Hall & Gibson 2004; Gibson 1998; Lawe Davies 1993; Mitchell 1996).

However, many questions still remain in relation to Indigenous Australian women performers: Why has there been a proliferation of recordings by women since the 1990s? Why are the social and economic conditions more conducive since the 1990s for Indigenous women to have their voices heard in recorded form? Drawing on my compilations of commercial recordings by Indigenous women performers (Appendix: Tables 1 & 2), I explore some of the possible factors responsible for the growth of recordings by these artists since the 1990s. I also consider the social and political contexts in relation to the recording output of these women (e.g. Diamond & Moisola 2000; Koskoff 1989; Ortner & Whitehead 1981; Robertson 1989).

## 1950s–1960s

An examination of Dunbar-Hall's (1995) discography reveals that very few Indigenous performers—male or female—recorded their contemporary music in the 1950s and 1960s. The earliest traceable commercial

recording of popular music by an Indigenous Australian performer was made by Harold Blair, followed by Georgia Lee, and Olive and Eva (Dunbar-Hall 1995; ScreenSound Australia 1999; Walker 2000). Indigenous male performer Jimmy Little also made at least 12 recordings during this period (Walker 2000:301). In the 1960s, two Indigenous women recorded their music: Wilma Redding and Georgia Lee. In the same decade, Jimmy Little recorded at least 26 singles and 9 albums, and Dougie Young released an album (Walker 2000:302).

With the exception of Jimmy Little, this sparsity of contemporary music recordings made by Indigenous Australians in the 1950s and 1960s reflects the political and social climate of the times. The part of Australia's colonial history that entailed the forced removal of Indigenous peoples from their land, their subsequent experiences of alienation, and the loss of power and control over their lives has been well documented (Reynolds 1981). During this time, Indigenous artists had limited access to recording studios and when they were recorded it was exclusively on non-Indigenous terms. Of particular importance was the 1967 Referendum, in which Australians passed amendments to the Constitution to the effect that Indigenous persons were to be counted in the census, and the Commonwealth government was given the power to legislate on behalf of any race (Howard 1982:82–101). After the Referendum, Indigenous Australian men and women obtained a greater degree of freedom and control over their own lives (Moreton-Robinson 2000:13).

## 1970s

The 1970s saw a growth of recordings by male Indigenous artists such as Jimmy Little, Vic Simmons, Johnny Nicol, Col Hardy and Ernie Bridge (Dunbar-Hall 1995; Walker 2000). Such increased activity may at least partially be linked to the provision by the Whitlam Labor government—elected in 1972 on a policy platform that included Aboriginal self-determination—to establish a means of funding for Indigenous musical groups (Wilson 1997:35). In contrast, only four Indigenous female performers—Heather Pitt, Cherie Watkins, Candy Williams and Auriel Andrew—appear to have recorded their music in the 1970s. Rose (1996:8) has described the 1970s as an era of deep erasure of women, which could in part explain the sparsity of recordings by Indigenous women performers during this decade.

## 1980s

The contemporary music recordings of Indigenous men continued to grow in the 1980s, and at least 30 Indigenous male performing artists and groups released recordings (Dunbar-Hall 1995). The 1980s also saw early developments in the growth in recordings by Indigenous women performers (Table 2).

At the same time, women anthropologists began to 'confront the problem of how women were being represented in anthropological writing' by male anthropologists (Moore 1988:1) and several texts were published by way of redress: Bell (1983), and the contributors to the books edited by Gale (1983) and Brock (1989), illustrated that women in Aboriginal society were custodians of an important and often exclusive body of cultural knowledge. It is quite possible that this in turn had an impact on general views of the status of Aboriginal women and helped to clarify women's status in the land-claim process (Brock 2001). Arguably, the changing perceptions of Aboriginal women in Australian society set the stage for the growth of contemporary music recordings of Indigenous women in the next decade.

## 1990s–present

A dramatic increase in recording output by Indigenous women performers happened in the 1990s (Table 2). Such activity highlights the recording success of a few Indigenous women performers at this time, particularly Christine Anu, and the trio Tiddas, who both released nine recordings during this period. It is clear that Indigenous men's recordings also continued to grow significantly in the 1990s, with contemporary music recordings increasing from 30 to at least 68 (Dunbar-Hall 1995; Walker 2000).

Several important events occurred in the 1990s that could have had an impact on the increase in recording output of Indigenous women musicians. Aboriginal women played a significant part in several land-rights issues in this decade (McGlade 2001:139). Bonita Mabo, wife of Eddie Mabo was involved in the 1992 case before the High Court that brought about the overturning of the doctrine of *terra nullius* and recognition of native title in Australia; Yvonne Margarula and Jacqui Katona fought against the Howard government's plans for uranium mining at Jabiluka in Kakadu National Park; and Gladys Tybingoompa from the Wik people assisted in setting important legal precedents in land rights in 1996, such that leasehold

interests no longer extinguish native title and coexistence is legally possible (McGlade 2001:139).

An event which provided greater access to social power for Indigenous women was the 1992 national Aboriginal and Torres Strait Islander contemporary women's music festival, *With Open Eyes*, held in Sydney. The festival aimed to provide 'the platform for Aboriginal women to combine forces on a national level and let their voices be heard' (Ellis & Ellis 1994:169), and nearly 40 Indigenous Australian women performers attended the festival (Streit-Warburton 1993). Two years later, the success of Indigenous women musicians began to be recognised by the Australian Recording Industry Awards (ARIA). Tiddas received an ARIA award in 1994, and Anu was nominated in numerous categories in the 1995 ARIA awards and won the Best Aboriginal/Islander award for her album *Stylin' up* (Mitchell 1996:188). These public accolades have provided the necessary inspiration for other Indigenous women to become active performing and recording artists.

A parallel movement was the proliferation of Aboriginal women's autobiographical narratives in the late 1980s and early 1990s. Brewster (1996:9) has suggested that one reason for the increase of women's narratives may be the change in the structure of Aboriginal society, and that, 'due to factors such as the disintegration of traditional family and kinship structures, alcoholism and the high incidence of Aboriginal men in jail, in recent generations women have come to occupy a more prominent role in communal and family life'. This development, along with the successes of several Indigenous women writers, could have had an impact on Indigenous women performers by giving them enough agency to begin recording their music.

Since 2000, the number of recordings by Indigenous women has continued to grow. From 2000 to 2006, Indigenous women performers recorded at least 50 singles, albums or compilations. With the exception of Anu, Shakaya, Tiddas and Hunter, the majority of these performers have released their albums through small independent record labels or with the assistance of Commonwealth government funding. Many Indigenous women musicians have been aided by grants from the Australia Council for the Arts to produce their recordings. While this could be read as an exclusion and marginalisation of Indigenous Australian women by the music industry, some of these performers have emphasised that they deliberately choose not to release their music through

major record companies in order to maintain control and power over their artistic expression.

Very few Indigenous women performers are signed to Indigenous record labels (Table 1). Only Maroochy Barambah's recordings are released by the Indigenous-owned recording and publishing company Daki Budtcha, which she co-founded with her husband, Ade Kukoyi (Kukoyi 1999). Shelly Atkins (in 1999) was the first, and is still one of the few, Indigenous women performers to sign with the Indigenous record label, Central Australian Aboriginal Media Association (CAAMA). A report in the *Koori Mail* newspaper (Anon. 2000) stated that CAAMA was searching for 'more female performers to address the imbalance of [this] male dominated [rock music] industry'. The majority of Indigenous women performers are seeking mechanisms and strategies detached from mainstream recording companies and Indigenous record labels in order to distribute their contemporary music.

## Conclusion

The increase in the number of recordings by Indigenous Australian women could be linked to the changing structure of Aboriginal society, the political climate, and the shifting views of the roles and status of Indigenous women in society. The continuing growth since the year 2000 reveals a dynamic musical scene in which Indigenous women are asserting confidence, social power and agency to have their voices heard in recorded form. The recordings detailed in Tables 1 and 2 are only the tip of the iceberg, with many Indigenous women performing their contemporary music around Australia yet to record their music. In the coming years the number of Indigenous women performing and recording their music will probably continue to increase as more Indigenous women performers emerge, and established performers release additional recordings. As Indigenous Australian performer Jodie Cockatoo-Creed asserted (pers. comm., 3 December 2004), Indigenous contemporary music is 'becoming more, more and more predominant and powerful today than it ever was, especially in our Aboriginal/Islander women'.

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*'Women singing up big'—Barney***APPENDIX**

Table 1. Discography

Note. Building on Dunbar-Hall's discography (1995) and Walker's discography (2000), this table attempts to list Indigenous Australian women performers and their commercially released recordings of contemporary music. The lack of information in some entries indicates that these details are not shown on a recording.

Name	Year	Type	Title	Label
Andrew, Auriel	1970	EP	Truck Driving Woman	Nationwide
	1971	LP	Just For You	Nationwide
	1982	LP	Chocolate Princess	Opal
	1985	Cass	Mbitjana	Imarja
	1994	Cass	Let's Get Together	Xtra
Anu, Christine	1993	CD/cass	Last Train (with Paul Kelly)	White Records
	1993	CD	Sing your destiny	White Records
	1994	CD single	Monkey and the Turtle/ Tama Oma	White Records / Mushroom
	1994	CD single	Island Home/Kulba Yaday	White Records / Mushroom
	1994	CD	Heartland (Music from the television series)	ABC Music
	1995	CD	Stylin Up	Mushroom
	1995	CD single	Come On	Mushroom
	1995	CD single	Party	Mushroom
	1995	CD single	Party (Remix)	Mushroom
	2000	CD	Sunshine on a Rainy Day	Mushroom
	2000	CD single	Come My Way	Mushroom
	2000	CD single	Jump to Love	Mushroom
	2003	CD	Coz I'm Free	Mushroom
	2003	CD single	45 Degrees	Mushroom
	2005	CD	Talk about Love Christine Anu: Live and Deadly	Showtune Productions
	Atkins, Shelly	1999	CD	Shell
Atkins, Donna	1986	Cass album	Donna Atkins	
	1993	Compilation	Blackfellas	Festival
	1993	Compilation	Noongar Voices Singing Strong	ABC/ ABMusicAB
Barambah, Maroochy	1995	CD single	Mongungi: Modern Tribalism	Daki Budtcha
	1995	CD single	Aborigine	Daki Budtcha
	1996	CD	Once Upon a Dreamtime	Daki Budtcha
Bennett, Lou	1995	Compilation	Our Home, Our Land	CAAMA
	2000	EP	Imagine Being You	I-Sonic Institute
	2001	CD	Time Out	I-Sonic Institute
Briscoe Sisters	2004	EP	Check it Out	Independent
Cavanagh, Liz	2002	EP	Liz Cavanagh	Independent
Cheetman, Deborah	2000	EP	White Baptist Abba Fan	Independent
Cockatoo-Creed, Jodie	2000	CD	Recordings with Yothu Yindi- particularly Garma	Mushroom
	2001	CD	Corroboration	Mushroom

(continued)

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Table 1. Discography (cont.)

Name	Year	Type	Title	Label
Coffin, Lorae	1993	Compilation	Blackfellas	Festival
Cox, Kathleen	1985	Cass	Through my Eyes	Northlake
Cox, Kerrienne	1997	CD compilation	Songlines: Acoustic Sounds From Black Australia	ABC Music
	1999	CD	Just Wanna Move	Independent
	2001	CD	Opening	Independent
	2002	CD compilation	Sending a Message	ABC Music
	2006	CD	Return to Country	Independent
Cox, Lucy	n.d	Cass	Kimberley Legend	
Creed, Theresa	2001	CD	Unfinished Business	Independent
Donna and the Dimes	1993	Compilation	Noongar Voices Singing Strong	
Donovan, Emma	2002	CD compilation	Sending a Message	ABC Music
	2004	CD	Changes	Independent
Doolan, Sylvanna	1993	CD compilation	Bran Nue Dae	Polygram
	1997	CD compilation	Songlines: Acoustic Sounds From Black Australia	ABC Music
Gastin, Annie	1991	Compilation	Croc Rock	Arafura Records
Gray, Tracey Lee	1988	Cass	Clicketty Clack	Enrec
	1988	Cass compilation	Koori Classics Vol 3: The Girls	Enrec
	1996	Cass compilation	The Best of Koori Classics	Larrikin
Green, Robyn	1986	Cass	He is the answer	Alpha/Omega
	1988	Cass	Good News, Vol 2	Focus
	1992	Cass	Shine On	Alpha/Omega
Haines, Alice	1993	Cass single	One Law	
Howell, Kelli	2004	CD compilation	Sending a Message Vol 2	ABC Music
Hudson, Deniece	2004	CD compilation	Sending a Message Vol 2	ABC Music
	2004	CD	Black Opals	
Hunt, Gwen	n.d	Cass	You Belong to Me	
Hunter, Ruby	1989	Cass	Koorie	Victorian Aboriginal Cultural Heritage Trust
	1994	CD/Cass	Thoughts within	Aurora
	2000	CD	Feeling good	Mushroom
Janke, Toni	1993	CD	Hearts Speak Out	Toni Janke Productions
	1997	CD compilation	Songlines: Acoustic Sounds from Black Australia	ABC Music
	2001	CD	The Brink	Toni Janke Productions
	2004	CD	Jewel of the North	Toni Janke Productions

(continued)

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Table 1. Discography (cont.)

Name	Year	Type	Title	Label
Lee, Georgia	1949	78	Mean to Me (with Graeme Bell)	EMI
	1951	78	St Louis Blues/Blue Moon (with the Quintones)	Jazzart
	1962	LP	Georgia Lee sings the Blues Downunder	Crest
Little G	2001	CD compilation	Corroboration	Mushroom
Malamoo, Shareen	1988	Compilation	Papal Concert: Alice Springs	Imparja
Mann, Sharon	1988	Cass single	Far Away	Enrec
	1988	Cass compilation	Koori Classics Vol 3: The Girls	Enrec
	1989	Cass compilation	Koori Classics Vol 7: Jump and Jive	Enrec
	1990	Cass compilation	Koori Classics, Vol 6: Reach Out	Enrec
Mazza sisters	2002	CD compilation	Sending a Message vol 2	ABC music
Mereki	2001	CD	The Kangaroo Club	Independent
Mills, June	2005	CD	I'll be the One	Skinnyfish
Mills, Rita	1998	CD	Blue Mountain	Independent
	2001	CD	Mata Nice	Zuna Entertainment
The Mills Sisters (Thursday Island)	1993	CD	Frangipani Land	ABC Music
	1995	Compilation	Our Home, Our Land	CAAMA
The Mills Sisters (Darwin)	1987	Cass	The Arafura Pearls	Independent
	2000	CD compilation	Culture: Music from Black Australia	ABC Music/EMI/Triple J
Moreton, Romaine	2002	CD compilation	Sending a Message	ABC Music
Morris, Shellie	2002	EP	Shellie Morris	Independent
	2006	CD	Forthcoming	
Morrow, Deb	2001	CD	Flight of the Emu	Independent
	2006	CD	Forthcoming	
Olive and Eva	1955	78 rpm	Rhythm of Corroboree / Old Rugged Hills	Prestophone
	1956	78 rpm	When My Homeland is Calling / Maranoa Moon	Prestophone
O'Shea, Karen	1991	Compilation	Croc Rock	
Pitt, Heather	1976	LP compilation	Dr Jazz (Highlights from the TV Series)	EMI
Purcell, Leah	1993	Cass compilation	Bran Nue Dae	CAAMA
Redding, Wilma	1960	Single 45 rpm	My little Corner of the World	Rex
	1960	Single 45 rpm	Nature Boy / Fool Fool Fool	Rex
	1961	Single 45 rpm	I Only Came to Say Goodbye	Festival
Ross, Rhonda	1994	CD compilation	Wama Wanti: Drink Little Bit	Focus

(continued)

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Table 1. Discography (cont.)

Name	Year	Type	Title	Label
Shakaya	2002	CD single	Stop Callin' Me	Sony
	2002	CD single	Cinderella	Sony
	2002	CD	Shakaya	Sony
	2002	CD single	Sublime	Sony
	2002	CD single	Sublime/Stop Calling Me	Sony
	2003	CD single	The Way you Make Me Feel	Sony
	2005	CD single	We Ain't Going Down	Sony
	2005	CD single	Are you Ready	Sony
	2006	CD	Are you Ready	Sony
Shaw, Rosita	1993	CD compilation	Walking Along the Edge Contemporary Music from the West Kimberley	Jovial Crew
Solomon, Lexine	2000	CD	This is Woman	Independent
	2006	CD	Strike a Pose	
Stiff Gins	2000	EP	Soh Fa	Sony
	2000	EP	Morning Star	Sony
	2001	CD	Origins	Sony
	2004	CD	Kingia Australis	Didgeridoo records (Independent)
	2004	CD compilation	Sending a Message vol 2	ABC Music
Sumner, Catherine	2004	CD compilation	Sending a Message vol 2	ABC Music
Tiddas	1992	CD	Inside my kitchen	Black Heart Music CD
	1993	CD	Sing About Life	ID/Phonogram Recordings
	1993	CD single	Waiting/Inanay/Long time Now	Phonogram/Mercury
		Compilation	Totally Wireless	Phonogram
	1993	CD single	Real World	Phonogram
	1994	CD	Flat notes and bad jokes	Phonogram
	1994	CD	Tiddas	Mercury Records
	1996	CD		Mercury Records
	1998	CD		Festival Music Publishing
	1999	Compilation	Lethal by the Kilo Show Us Ya Tiddas Carnivale Live	Fresh Tracks
Watkins, Cherie	1979	Compilation	The First Australians	Aboriginal Artists Agency
Watson, Rochelle	1999	EP CD	Black to Reality	Junga/Vonu label
Webb, Brenda	1993	Cass single	Little Black Girl	Republic
	1994	CD/cass single	Melting Pot	
Weightman, Monica	2000	EP	Calm Before the Storm	Sound Vault Records
	2004	CD	Lost Generation	
Williams, Candy	1979	Compilation	The First Australians	Aboriginal Artists Agency
Williams, Francis	1995	Compilation	Our Home, Our Land	CAAMA

(continued)



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Table 1. Discography (cont.)

Name	Year	Type	Title	Label
Yovich, Ursula	1997	CD compilation	Songlines: Acoustic Sounds from Black Australia	ABC Music
	2002	CD compilation	Sending a Message	James Shipstone publishing
	2003	EP	Sketches	

Table 2. Chronology of Contemporary Music Recordings by Indigenous Women Artists

Year of Recording	Name	Title	Location of recording
1949	Georgia Lee	78 rpm: Mean to Me (with Graeme Bell)	
1951	Georgia Lee	78 rpm: St Louis Blues/Blue Moon (with the Quintones)	
1955	Olive and Eva	78 rpm: Rhythm of Corroboree	
1956	Olive and Eva	78 rpm: When My Maranoa	
1960	Wilma Redding	Single 45 rpm: My little Corner of the World	
1960	Wilma Redding	Single 45 rpm: Nature Boy/Fool Fool Fool	
1961	Wilma Redding	Single 45 rpm: I Only Came to Say Goodbye	
1962	Georgia Lee	LP: Georgia Lee sings the Blues	
1970	Auriel Andrew	EP: Truck Driving Woman	
1971	Auriel Andrew	LP: Just for You	
1976	Heather Pitt	LP Compilation: Dr Jazz (Highlights from the TV Series)	
1979	Candy Williams	LP Compilation: The First Australians	
1979	Cherie Watkins	LP Compilation: The First Australians	
1982	Auriel Andrew	LP: Chocolate Princess	
1985	Auriel Andrew	Cass: Mbitjana	
1985	Kathleen Cox	Cass: Through My eyes	
1986	Robyn Green	Cass: He is the Answer	
1987	The Mills sisters (Darwin)	Cass: The Arafura Pearls	Darwin
1988	Sharon Mann	Single 7'45: Far Away	
1988	Tracey Lee Gray	7'45: Clicketty Clack	
1988	Tracey Lee Gray	Cass Compilation: Koori Classics Vol 3: The Girls	
1988	Robyn Green	Cass: Vol 2: Good News	
1988	Shareen Malamoo	Compilation: Papal Concert Alice Springs	

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<b>Year of Recording</b>	<b>Name</b>	<b>Title</b>	<b>Location of recording</b>
1989	Ruby Hunter	Cass: Koorie	Melbourne
1989	Sharon Mann	Cass compilation: Koori Classics Vol 7: Jump and Jive	
1990	Sharon Mann	Cass Koori Classics, Vol 6: Reach Out	
1991	Karen O'Shea	Cass compilation: Croc Rock	
1991	Annie Gustin	Cass compilation: Croc Rock	
1993	Leah Purcell	Compilation: Bran Nue Dae	
1992	Robyn Green	Cass: Shine On	
1992	Tiddas	CD: Inside my kitchen	Melbourne
1993	Tiddas	CD: Sing About Life	Melbourne
1993	Tiddas	CD single: Waiting / Inanay / Long time Now	Melbourne
1993	Tiddas	CD compilation: Totally Wireless	
1993	Sylvanna Doolan	CD compilation: Bran Nue Dae	
1993	Alice Haines	CD: One Law	
1993	Donna Atkins	CD compilation: Blackfellas	
1993	Donna Atkins	CD compilation: Noongar Voices Singing Strong	
1993	Rosita Shaw	CD Compilation: Walking Along the Edge: Contemporary Music from the West Kimberley	
1993	Brenda Webb	Cass single: Little Black Girl	Sydney
1993	Christine Anu	CD: Last Train (with Paul Kelly)	Sydney
1993	Christine Anu	CD: Sing your destiny	Sydney
1993	Donna and the Dimes	CD compilation: Noongar Voices Singing Strong	
1993	Toni Janke	CD: Hearts Speak Out	Sydney
1993	The Mills sisters (TSI)	CD: Frangipani Land	
1994	Brenda Webb	CD/cass single: Melting Pot	Sydney
1994	Auriel Andrew	Cass: Let's Get Together	
1994	Tiddas	CD EP: Real World	Melbourne
1994	Tiddas	CD: Flat notes and bad jokes	Melbourne
1994	Rhonda Ross	CD compilation: Wama Wanti: Drink Little Bit	CAAMA: Alice Springs
1994	Ruby Hunter	CD: Thoughts within	Melbourne
1994	Christine Anu	CD single: Monkey and the Turtle / Tama Oma	Sydney
1994	Christine Anu	CD single: Island Home / Kulba Yaday	Sydney
1994	Christine Anu	CD compilation: Heartland (Music from the television series)	

(continued)

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Table 2. Chronology of Contemporary Music Recordings by Indigenous Women Artists (cont.)

Year of Recording	Name	Title	Location of recording
1995	Christine Anu	CD: Come On	Sydney
1995	Christine Anu	CD single: Party	Sydney
1995	Christine Anu	CD single: Party (Remix)	Sydney
1995	Christine Anu	CD single: Sunshine on a Rainy Day	Sydney
1995	Maroochy Barambah	CD EP: Mongungi: Modern Tribalism	
1995	Maroochy Barambah	CD EP: Aborigine	
1995	Lou Bennett	CD compilation: Our Home, Our Land	
1995	Francis Williams	CD compilation: Our Home, Our Land	
1995	The Mills Sisters (TSI)	CD compilation: Our Home, Our Land	
1996	Tracey Lee Gray	CD compilation: The Best of Koori Classics	
1996	Maroochy Barambah	CD: Once Upon a Dreamtime	
1996	Tiddas	CD: Tiddas	Melbourne
1997	Toni Janke	CD compilation: Songlines: Acoustic Sounds From Black Australia	
1997	Sylvanna Doolan	CD compilation: Songlines: Acoustic Sounds From Black Australia	
1997	Ursula Yovich	CD compilation: Songlines: Acoustic Sounds from Black Australia	
1998	Tiddas	CD: Lethal by the Kilo	Melbourne
1998	Tiddas	CD compilation: Carnivale Live	
1998	Kerriane Cox	CD compilation: Acoustic Sounds from Black Australia	
1998	Rita Mills	CD: Blue Mountain	
1999	Kerriane Cox	CD: Just Wanna Move	Melbourne
1999	Tiddas	CD: Show Us Ya Tiddas	Melbourne
1999	Shelly Atkins	CD: Shell	Alice Springs
1999	Rochelle Watson	CD EP: Black to Reality	
2000	Christine Anu	CD single: Sunshine on a Rainy Day	Sydney
2000	Christine Anu	CD: Come My Way	Sydney
2000	Lou Bennett	EP: Imagine Being You	Melbourne
2000	Deb Cheetman	CD EP: White Baptist Abba Fan	Sydney
2000	Ruby Hunter	CD: Feeling good	Melbourne
2000	Jodie Cockatoo-Creed	Yothu Yindi CD: Garma	Darwin

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*'Women singing up big'—Barney*

Table 2. Chronology of Contemporary Music Recordings by Indigenous Women Artists (cont.)

Year of Recording	Name	Title	Location of recording
2000	Lexine Solomon	CD: This is Woman	Brisbane
2000	The Mills Sisters (Darwin)	CD compilation: Culture: Music from Black Australia	
2000	Stiff Gins	EP: Soh Fa	Sydney
2000	Stiff Gins	CD single: Morning Star	Sydney
2000	Monica Weightman	CD EP: Calm Before the Storm	Melbourne
2001	Jodie Cockatoo-Creed	CD compilation: Corroboration	Darwin
2001	Rita Mills	CD: Mata Nice	
2001	Kerriane Cox	CD: Opening	Melbourne
2001	Theresa Creed	CD: Unfinished Business	Brisbane
2001	Toni Janke	CD: The Brink	Gold Coast
2001	Little G	CD compilation: Corroboration	Melbourne
2001	Lou Bennett	CD: Time Out	Melbourne
2001	Deb Morrow	Flight of the Emu	Melbourne
2001	Mereki	The Kangaroo Club	Lismore
2001	Stiff Gins	CD: Origins	Sydney
2002	Ursula Yovich	CD compilation: Sending a Message	Sydney
2002	Shellie Morris	CD EP: Shellie Morris	Darwin
2002	Liz Cavanagh	CD EP: Liz Cavanagh	Melbourne
2002	Kerriane Cox	CD compilation: Sending a Message	Melbourne
2002	Romaine Moreton	CD compilation: Sending a Message	Sydney
2002	Shakaya	CD: Shakaya	Cairns
2002	Shakaya	CD single: Stop Callin' Me	
2002	Shakaya	Single: Cinderella	
2002	Shakaya	Single: Sublime	
2002	Shakaya	Single: Sublime/Stop Calling Me	
2003	Shakaya	CD single: The Way you Make Me Feel	
2003	Christine Anu	CD: 45 Degrees	Sydney
2003	Christine Anu	CD single: Jump to Love	Sydney
2003	Christine Anu	CD single: Coz I'm Free	Sydney
2003	Ursula Yovich	CD EP: Sketches	Sydney
2004	Stiff Gins	CD: Kingia Australis	Sydney

(continued)

*'Women singing up big'—Barney*

Table 2. Chronology of Contemporary Music Recordings by Indigenous Women Artists (cont.)

<b>Year of Recording</b>	<b>Name</b>	<b>Title</b>	<b>Location of recording</b>
2004	Emma Donovan	CD: Changes	Sydney
2004	Toni Janke	CD: Jewel of the North	Gold Coast
2004	Kelli Howell	CD Compilation: Sending a Message vol 2	Sydney
2004	Deniece Hudson	CD Compilation: Sending a Message vol 2	Sydney
2004	Deniece Hudson	CD: Black Opals	
2004	Briscoe Sisters	EP: Check It Out	Cairns
2004	Monica Weightman	CD: Lost Generation	
2004	Catherine Sumner	CD Compilation: Sending a Message vol 2	Sydney
2004	Mazza sisters	CD Compilation: Sending a Message vol 2	Sydney
2005	Christine Anu	CD: Christine Anu: Live and Deadly	Sydney
2005	Shakaya	CD Single: Are you Ready	
2005	Shakaya	CD: The Way You Make Me Feel	
2005	June Mills	CD: I'll be the One	Darwin
2006	Lexine Solomon	CD: Strike a Pose	
2006	Kerriane Cox	CD: Return to Country	
2006	Shakaya	CD: Are You Ready	