

Dames and Daredevils for Democracy



Phyl Lobl

DAMES & DAREDEVILS FOR DEMOCRACY

Compiled & written by Phyl Lobl



Henrietta Dugdale
1.SUFFRAGE 1884
SOCIETIES



Louisa Lawson
2. MAGAZINES 1888



Edith Cowan
3.READ. CIRCLES to
CLUBS 1889-94



Vida Goldstein
4.PETITIONS 1891



Maybanke Anderson
5.EDUCATION 1895

DAMES & DAREDEVILS



Rose Scott
6.CHANGING LAWS 1902



Maggie Ogg
7.TOURING 1903



Dora Montefiore
8.RESISTANCE O.S 1906



Muriel Matters
9.ACTIVISM. O.S 1908



Emma Miller
10.MILITANCY 1912



W. Moloney
Henrietta Dugdale



Jge Windmeyer
Louisa Lawson



W. James
Edith Cowan



J. Strong
Vida Goldstein



Prof F. Anderson
Maybanke Anderson

‘GOOD BLOKES ALL’

who helped the Suffragists named underneath their names.
There were many others but these ‘stood out’ when they
‘stood up’ for women’s rights.



H. Holland
Rose Scott



A. Morgan
Maggie Ogg



Will Dyson
Dora Montefiore



P. Kropotkin
Muriel Matters



J. Collings
Emma Miller

PROGRAM

Introduction

Song: 'WHO WERE THEY?' – Poem: 'The Suffragists'

Opening Statement

1. SOCIETIES 1984: Henrietta Dugdale

Song: 'NO, I WON'T WEAR A CORSET'

2. MAGAZINES 1888: Louisa Lawson

Song: 'LIL THE DIGGER'S DAUGHTER – Poem: 'The Hour is Come'

HISTORY FACT INTERLUDE: FIRST STATE VOTES S.A. / W.A.

3. CIRCLES INTO CLUBS 1889: Edith Cowan

Song: 'THE KARRAKATTA LADIES CIRCLE'

4. PETITIONS 1895: Vida Goldstein

Song: 'VIDA VIDA'

5. EDUCATION 1985: Maybanke Anderson

Song: 'POSSUM SONG' – Poem: Excerpts, 'Our Country' 'Australia Fair'

HISTORY FACT INTERLUDE: WINNING THE FEDERAL VOTE 1902

INTERVAL

Song: If required, see 'WALKING SONG' No.15

Song: 'AMID THIS BRIGHT PROGRESSIVE BAND'

6. CHANGING LAWS 1902: Rose Scott

Song: 'BITTERLY BLOOMED THE DAY' – Poem: 'A Limerick'

7. TOURING 1903: Margaret (Maggie) Ogg

Songs: 'MAGGIE OGG' and 'WEARY' – Poem: 'Out in the Bush'

8. PASSIVE RESISTANCE OS 1906: Dora Montefiore

Song: 'GO DORA GO' – Poem: 'The New Woman'

9. ACTIVE RESISTANCE OS 1908: Muriel Matters

'YES MURIEL MATTERS'

10. MILITANCY IN AUSTRALIA 1912: Emma Miller

Song: 'OLD MOTHER MILLER' – Poem: 'Emma Miller' (anon)

Closing Statement

Songs: 'CO-OPERATION' and 'WALKING SONG' ('We are the Suffragists')

SONG CREDITS

Name in Bold = a suffragist was the writer

1. **'WHO WERE THEY'** – Words & Tune: Phyl Lobl
2. **'CORSET SONG'** – Words & Tune: Phyl Lobl (influence: Chopin)
3. **'LIL THE DIGGER'S DAUGHTER'** – Words: **Louisa Lawson**. Tune: Phyl Lobl
(with various Trad. influences)
4. **'KARRAKATTA LADIES CIRCLE'** – Words & Tune: Phyl Lobl
5. **'VIDA VIDA'** – Words & Tune: Phyl Lobl (influence: Klezmer)
6. **'POSSUM SONG'** – Words: **Maybanke Anderson**. Tune: Phyl Lobl
7. **'MAGGIE OGG'** – Words & Tune: Phyl Lobl
8. **'WEARY'** – Words: **Maggie Ogg**. Tune: Christine Wheeler
9. **'WALKING SONG (We are the Suffragists)'** – Words & Tune: Phyl Lobl
10. **'AMID THIS BRIGHT PROGRESSIVE BAND'**
Words: **Alice Blackwell (USA)**. Tune: Thomas Bayley (united by Phyl Lobl)
11. **'BITTERLY BLOOMED THE DAY'** – Words & Tune: Phyl Lobl
12. **'DORA MONTEFIORE'** – Words & Tune: Phyl Lobl
13. **'YES, MURIEL MATTERS'** – Words & Tune: Phyl Lobl
14. **'OLD MOTHER MILLER'** – Words & Tune: Phyl Lobl & Christine Wheeler
15. **'CO-OPERATION'** – Words & Tune: Phyl Lobl
16. **'WALKING SONG (We are the Suffragists)'** – Words & Tune: Phyl Lobl

POEM CREDITS -

'The Suffragists' Phyl Lobl
'The Hour Is Come' **Louisa Lawson (Dora Falconer)**
'Australia Fair', 'Our Country' (Excerpts) **Maybanke Anderson**
'In the Bush' **Margaret Ogg (Ann Dante)**
'Limerick' **Rose Scott**
'The New Woman' (excerpt) **Dora Montefiore**
'Emma Miller' **Anon**

CONCEPT, RESEARCH & SCRIPT & TUNES : Phyl Lobl

The harmonies for the songs, the notation of the songs and the tune for 'Weary' are the work of Christine Wheeler.

Who Were They (harmonised)

Phyl Lobl

$\text{♩} = 90$

Treble
Who were they the wo-men of the south, who were they the ones who stood in line who

high harmony
Who were they the wo-men of the south, who were they the ones who stood in line who

low harmony
Who were they the wo-men of the south, who were they the ones who stood in line who

Tr
— were they the stead-fast and the brave we should know their names al-though they now have

high
— were they the stead-fast and the brave we should know their names al-though they now have

low
— were they the stead-fast and the brave we should know their names al-though they now have

Tr
long been in the grave There was Vi - da there was May-banke there was al - so Hen - ri - et - ta there was

high
long been in the grave There was

low
long been in the grave There was

Tr
Mu - ri - el Do - ra and An - nette There was Ed - ith and Lou - i - sa

high
—

low
—

Tr
Rose and Em-ma too, Ma - ry Lee Jes - se Rooke and Marg - aret

high
—

low
—

WHO WERE THEY ? Words & Tune: Phyl Lobl
STYLE: Harmonised Ballad

Who were they, the women of the South ?
Who were they, the ones who stood in line ?
Who were they, the steadfast and the brave ?
We should know their names, although they now have
long been in the grave.

CHORUS

***There was Vida, there was Maybanke, there was also Henrietta,
There was Muriel, Dora and Annette,
There was Edith and Louisa, Rose and Emma too,
Mary Lee, Jessie Rooke and Margaret.***

Who were they, the ones who fought for votes ?
Who were they, wrote the articles and notes ?
Who were they, who made the rallies run ?
We should know their names and give a thought of thanks for everyone.

Who were they, who faced a prison cell ?
Who were they, who told the story well ?
Who were they, who carried on the works
And bore the jeers of ignorant, misogynistic jerks ?

Who were they, the men who helped them stand ?
Who were they, the men throughout this land ?
Who were they, the partners and the mates ,
Of the women who were able to win votes in Aussie states ?

STRATEGY 1 SUFFRAGE SOCIETIES 1894

HENRIETTA DUGDALE 1826-1918

HER WORDS:

‘Women, it is time to throw aside artificial modesty.

I tell you woman that it is a woman’s duty to try to help raise women.’

HER ART: Piano playing.

A MALE SUPPORTER: William Moloney

Corset Song

Phyl Lobl

♩ = 90

Oh no I won't wear a cor-set Oh no I will not wear
stays Oh no I won't wear a gir-dle I want to feel free for
all of my days, Hen-ri-et-ta would-n't let a cor-set fet-ter her Hen-ri-
-et-ta found a bet-ter way to dress She came up with a de-sign that
suit-ed her just fine and did-n't put her bo-dy un-der stress Oh

NO, I WON'T WEAR A CORSET

Words & Tune Phyl Lobl

STYLE: influenced by Chopin

1.

Tune A

Oh no, I won't wear a corset.

Oh no, I will not wear stays.

Oh no, I won't wear a girdle,

I want to feel free for all of my days.

Tune B

Henrietta wouldn't let a corset fetter her,

Henrietta knew a better way to dress,

She came up with a design that suited her just fine,

That didn't put her body under stress.

2.

Oh no, I won't wear whalebone.

Oh no, I will not be laced.

Oh not, for me a chastity belt.

No, should be enough for me to stay chaste, (unless I choose)

Henrietta was a Chartist and an artist,

She could hold her own in print or on the stage,

Her rendition of a 'skirtzo' meant that dressing didn't hurt

So much, and soon her fashion statement was the rage.

3.

Oh yes, I'll change the hemline,

And not, just for the young,

I want, to make my body free,

Along with my brain, my thoughts and my tongue.

In a busk you cannot dive into the water,

You can't hurdle in a girdle or in stays,

A hemline that is shorter will bring freedom to your daughter,

Change the law and change the vote for better days.

Repeat Verse 1 A

STRATEGY 2. MAGAZINES 1888

LOUISA LAWSON 1848-1920

HER WORDS :

**A woman's opinions are useless to her.
She may suffer unjustly, she may be wronged,
but she has no power to weightily petition against man's laws,
no representatives to urge her views,
her only method to produce change is to ceaselessly agitate'.**

HER ART: Poetry MALE SUPPORTER: Judge Windeyer

Lil the Digger's Daughter

Lyrics: Louisa Lawson

Music: trad / Phyl Lobl

$\text{♩} = 60$

The war-a-tah has stained her cheek, her lips are ev-en bright-er like

vir-gin quartz with-out a streak her teeth are but far whit-er Her

eyes are large and soft and dark and clear as run-ning wa-ter And

straight as an-y string-y bark is Lil the dig-ger's daugh-ter

LIL THE DIGGER'S DAUGHTER Words: Louisa Lawson
Tune: Lobl & Trad. Adapt
STYLE: Love Ballad

The Waratah has stained her cheek,
Her lips are even brighter,
Like virgin quartz without a streak
Her teeth are but far whiter.
Her eyes are large and soft and dark,
And clear as running water.
And straight as any stringy -bark
Is Lil, the Digger's daughter.

She'll wash a prospect quick and well
And deftly use the ladle,
The weight of gold at sight she'll tell,
And work with tub and cradle.
She was her father's only mate,
And wound up wash and water:
She worked all day and studied late,
And all she knows he taught her.

She stood alone above the shaft,
A test for woman rather
When I sprang to the windlass shaft
And helped her and her father,
She turned her pretty face to me
To thank me and I thought her
The grandest girl of all her race
Sweet Lil, the Digger's daughter.

And when my luck began to change
I grew a trifle bolder,
And told my love, but thought it strange,
She knew before I told her.
She said that she would be my wife
Then home I proudly brought her,
To be my loving mate for life,
But still the digger's daughter.

STRATEGY 3. READING CIRCLES TO CLUBS 1889-94

EDITH DIRCKSEY COWAN 1861-1932

HER WORDS:

**'I would advocate that all children should be
sent to State Schools so that there might be a social mingling
.... it would tend towards a greater feeling of human sympathy.'**

MALE SUPPORTER: Walter James an independent Perth Politician

Karrakatta Ladies Circle

Phyl Lobl

♩ = 100

Lead *A E A E*
The Kar-ra-kat-ta Lad-ies Cir-cle meets to-night There'll be talk-ing and ex-chang-ing points of

Lead *D A B⁷ E A*
view Oh the Kar-ra-kat-ta Lad-ies Cir-cle meets to-night to de-cide on what it is that they can

Lead *A⁷* CHORUS
do Side slip, do-si-do and make a star Prom-en-ade with plac-ards to show how in step they are, With their

Sop *D A D A B E*
Side slip, do-si-do and make a star Prom-en-ade with plac-ards to show how in step they are, With their

Alt
do Side slip, do-si-do and make a star Prom-en-ade with plac-ards to show how in step they are, With their

Lead
eye up-on the prize it's a vic-tory for the wise when the wom-en win their fran-chise shout hoo-rah

Sop *A A⁷ D⁷ F⁷ E E⁷ A*
eye up-on the prize it's a vic-tory for the wise when the wom-en win their fran-chise shout hoo-rah

Alt
eye up-on the prize it's a vic-tory for the wise when the wom-en win their fran-chise shout hoo-rah

KARRAKATTA LADIES CIRCLE

Words & Tune: Phyl Lobl

STYLE: Pseudo Country

1.

The Karrakatta Ladies Circle meets tonight
There'll be talking and exchanging points of view,
The Karrakatta Ladies circle meets tonight,
To decide on what it is that they can do.

CHORUS

**Side-slip, do-si-do or make a star,
Promenade with placards to show how in step they are,
With their eye upon the prize, it's a victory for the wise,
When the women win their franchise shout 'Hoorah'.**

2.

The Karrakatta Ladies Circle meets tonight,
There'll be more than scones and knitting on display,
They will hone arts of debating, but they're getting tired of waiting,
The ladies circle's circling for the fray.

Repeat chorus for INSTRUMENTAL INTERLUDE FOR SHORT DANCE

3.

The Karrakatta Ladies Circle meets tonight,
Edith Cowan will be leading in the dance,
She will definitely demand that alcohol be banned,
Temperance Girls give drink just Buckley's Chance.

STRATEGY 4. PETITIONS 1895

VIDA GOLDSTEIN 1869-1949

HER WORDS:

‘Protest to be effective must be followed by resolute action

HER ART: Public Speaking

MALE SUPPORTERS: Premier James Munro, Dr Charles Strong

Vida

Phyl Lobl

Chorus

Soprano
Vi-da Vi-da Vi-da Vi-da Gold-stein Vi-da Vi-da Vi-da why have you been

Lead
Vi-da Vi-da Vi-da Vi-da Gold-stein Vi-da Vi-da Vi-da why have you been

sop
hid-den in the pag-es of the hist-ory books with your fine mind and your good looks you

lead
hid-den in the pag-es of the hist-ory books with your fine mind and your good looks you

sop
should have been a hist-o-ry star girl should have been a hist-o-ry star

lead
should have been a hist-o-ry star girl should have been a hist-o-ry star

lead
or-gan-ise a meet-ing a fund or a pet- it-ion she had ve-ry strong op- in-ions on the fem-in-ine con-

lead
-dit - ion and she was a suf - frag - ist by an - -y def - in - it - ion and she

lead
could have been a hist - o - - ry star

Verse

VIDA VIDA

Words & Tune Phyl Lobl
based on Klezmer style.

**Vida, Vida, Vida, Vida, Vida, Vida, Goldstein,
Vida, Vida, Vida, Vida, why have you been,
Hidden from the pages of the history books ?
With your fine mind, and your good looks,
You should have been a history star. (girl.)
Should have been a history star.**

She could organise a meeting, a fund or a petition,
She had very strong opinions on the feminine condition,
She was a suffragist by general definition,
And she could have been a history star.

Vida was a democrat, with a social vision,
With her ready wit, could deflect unfair derision,
It's a pity in her day they did not have television,
'Cos she would have been a media star.

Vida was a leader with the catch-cry 'No sweat', *
Stood against conscription and so became a BIG threat,
Missing out on parliament was her major re-gret.
Yes, she should have been a history star.

* NB The term 'No Sweat' was used to oppose the
prevalence of 'sweat shops' of the period.

The name GOLDSTEIN can be pronounced in two ways. In Victoria the Vida Goldstein name is often phonetically pronounced as 'Vyda Goldstyne.' If you ask on 'The Net', Goldstein is pronounced 'Goldsteen' and in researching Vida the person I found a reference to 'Vida' being a shortened version of the feminine form of David as in Davida. Not uncommon for a Jewish name & pronounced 'Daveeda.'

I chose to use the assonance of 'Veeda' and 'Goldsteen' as it sounded & felt best when singing the song and seemed to fit the research. However one cast of performers wanted it changed. This meant changing some lines.

So users of the song, your choice.

USE THE 'EE' SOUND (Veeda Goldsteen)

Vida Vida ,Vida Vida, Vida Vida Goldstein,
Vida Vida, Vida Vida, why have you been,
Hidden from the pages of the history books,
With your fine mind and your good looks.
You should have been a history star (girl),
Should have been a history star.

USE THE 'IGH' SOUND (Vyda Goldstyne)

Vida Vida,Vida Vida,Vida Vida Goldstein,
Vida Vida, Vida Vida, you were too fine
To be barely mentioned in the history books,
With your keen mind and your good looks.
You should have been a history star,(girl)
Should have been a history star.

MAYBANKE ANDERSON 1845-1927

HER WORDS:
‘The science of the unfoldment of a human being is the grandest science to which the mind of man ever devoted itself.’

HER ART: Singing and Poetry Writing.
MALE SUPPORTER Professor Frances Anderson

Possum Song

Lyrics: Maybanke Anderson Music: Phyl Lobl

J=115 A E⁷ F[♯]m C[♯]m Bm A

Lit-tle Poss pret-ty Poss I want to know when wea-ther's wet and cold where

E A D A E⁷ A D

do pos-sums go? Hey Pos-sum ho Pos-sum tell me true when sum-mer's

A E⁷ A D A E⁷ A

gone what do pos - sums do? I've found a hol-low there in a tree

D A E⁷ A Bm⁷ C[♯]m

I have a win-ter coat snug as can be Warm there dry there

F[♯]m D A E⁷ A

sleep - ing sound with my nose in my toes and my tail curled round

THE POSSUM

Words: Maybanke Anderson Tune: Phyl Lobl

STYLE: Question & Answer / Lullaby

1.

Little Poss, pretty Poss, I want to know,
When weather's wet and cold, where do possums go ?
Hey Possum. Ho Possum. Tell me true.
When Summer's gone what do Possums do ?

I found a hollow there in a tree,
I wear a winter coat snug as can be.
Warm there, dry there, sleeping sound,
With my nose *in my toes and my tail curled round.

2.

Little Poss, pretty Poss I would like to see
What you have for dinner when you're living in a tree ?
Hey Possum. Ho possum. What do you eat ?
Would you like bread and jam or would you like meat?

Hey little **boy if I stay with you,
I must have green leaves and gum blossom too.
Green leaves, young leaves, good food for me,
But I'd rather go off and get some from a tree.

3.

Little Poss, pretty Poss though trees are tall,
You jump from limb to branch and you never fall.
Hey Possum. Ho possum. Tell me true,
When winds blow hard what do possums do ?

See my sharp claws they're very strong,
They stick in the bark as I run along,
Fine claws, good claws and if they should fail,
I can fall from the bough BUT hold on by my tail.

* between

** boy /girl /one

NELLY BLY

Stephen Foster

When researching the suffragist stories I bought a book by Maybanke Anderson which contained the words for THE POSSUM SONG. The tune given was NELLY BLY. I then only knew a very short and odd bit of tune which contained the name Nelly Bly but felt the song deserved better and could see no reason why Maybanke chose the rather limited tune.

Late last year (2017) a friend sent me CD of songs by Stephen Foster with the 'real' tune so I did more research and understood the reasons. Foster's song NELLY BLY which was named for a black servant in the Foster household became very popular in America. At that time it was used for parodies.

The name 'Nellie Bly' was taken by a prominent female investigative journalist and used as a pseudonym. That journalist was very active in striving to gain the vote for women in the USA. It became clear why Maybanke Anderson 'borrowed the tune'.

The Journalist's name was Elizabeth Cochrane Seaman, also spelled Cochran, (born May 5 , 1864, Cochran's Mills, Pennsylvania, U.S. — died January 27, 1922, New York, ...

My tune was already in the book I had printed then, and had been used in performances I had directed earlier. It was too late for Magda's Artz to use it for their first performances. Had I known the reality earlier I would not have felt the need to write a new tune. Take your pick.

NELLY BLY Stephen Foster



Nel- ly Bly! Nel- ly Bly! Bring the broom a- long, We'll



sweep the kit- chen clean, my dear, and have a lit- tle song.



Poke the wood, my la- dy love, And make the fire burn, And



while I take the ban- jo down, Just give the mush a turn. Hi, Nel- ly! Ho Nel- ly!



Lis- ten, love, to me, I'll sing for you and play for you a dul- cet me- lo- dy.

Amid this Bright Progressive Band

Tune: Isle of Beauty, Thomas H Bayley

Lyrics: Alice S Blackwell

$\text{♩} = 100$

Treble

Alto 1

Alto 2

Tr

A1

A2

vim and health — Young - est of nat-ions here in pros-pects bright - she has no peer
pres - i - dent We see her slen-der girl-ish grace her vi - vid ke-en and spark-ling face

rep - re-sents - a youth - ful state Aust tra lia's new found com - mon-wealth is strong in vig - our
She tells her tale with good in - tent to cong - ress-man and

Amid this bright prog - res-sive band of wom-en cho - sen from ev - ery land Comes a youth-ful del - e-gate who

AMID THIS BRIGHT PROGRESSIVE BAND

This song was originally written by an American Suffragist Alice Blackwell to honour Vida Goldstein when she attended the International Women's Suffrage Conference in 1902. There has been some adaptations and omissions in this version. Unable to locate the original tune led me to use the tune 'Isle Of Beauty' by Thomas Bayley a popular one of the time. In re-creating the harmonies Christine Wheeler made some adaptations. (Phyl Lobl)

Words: Alice S. Blackwell Tune: Thomas Bayley
STYLE- PROCESSIONAL

1

TUNE A

Amid this bright progressive band of women chosen from every land.
Comes a youthful delegate who represents a youthful state.

TUNE B

Australia's new found Co-mm-on-wealth is strong in vigour, vim and health,
Youngest of nations gathered here in prospects bright she has no peer.

REPEAT TUNE B

Delegation suits her well, (&?) she has hopeful tales to tell,
Modestly but undismayed with facts and figures she comes well arrayed,

2.

She tells her tale with good intent to Congressman and President,
We see her slender girlish grace her vivid keen and sparkling face.

From her eyes intelligence looks forth with wit and common sense,
No manly air can we perceive she looks as womanly as Eve,

So good people it's worth noting, girls are not unsexed by voting.
Australia fair has led the way and soon there'll be Franch-ise-ment in the U.S.A.

ROSE SCOTT 1847-1925

**'Your vote is your voice and to find it
you must consult your own mind and heart.'**

MALE SUPPORTER: Harry Holland-Activist & Publisher

Bitterly Bloomed the Day

Phyl Lobl

♩ = 135

Solo

The par - lour maid at a Cow - ra ho - tel was a come - ly lass who

solo

served drinks well She had a mur - der - ous tale to tell How bit - ter - ly bloomed the day

solo

Eth-el had a land-lord Maur-ice John Lee and they did what comes nat-ur-al-ly She thought she was his bride to be Oh sweet or bit-ter

1

Oo

2

Oo

3

Oo

1. Last time

2. Last time

solo

blow the winds of chance and all the fal-len leaves will spin and twist and dance. spin and twist and dance.

1

blow the winds of chance and all the fal-len leaves will spin and twist and dance. spin and twist and dance.

2

blow of chance and all the fal-len fall-en leaves will spin and twist and dance. spin and twist and dance.

3

blow of chance and fall - en fall - en leaves will spin and twist and dance. spin and twist and dance.

BITTERLY BLOOMED THE DAY

Words and Tune Phyl Lobl

STYLE: Murder Ballad

The parlour-maid at a Cowra Hotel

Was a comely lass who served drinks well,

She has a murderous tale to tell.

Bitterly bloomed the day.

Ethel had a landlord Maurice John Lee,

And they did what comes naturally,

She thought she was his bride to be,

Sweet or bitter blow the winds of chance.

And all the fallen leaves will spin and twist and dance.

2.

Ethel was pregnant with twins it seems,

But Maurice John Lee would smash her dreams

He had entirely different schemes

Bitterly bloomed

She asked for a wedding to remove her shame

Maurice refused her the right to his name,

Though his mother said Ethel had fair claim.

Sweet or bitter

3.

A. Ethel set a date for November nineteen,

With Palmer for witness and her sister Kathleen

A parson called Smith to complete the scene.

B. Reverend Smith felt things weren't right

He wished he had stayed home that night,

'Sign the papers' and fix this plight.

4.

A' Marry me Maurice it's the promise you gave',

'Over my dead body I'd prefer the grave',

His words became a cruel shockwave.

B She drew a gun from her milk-white breast

One shot to his belly, one shot to his chest,

Her hand was grabbed, next shot did the rest,

5.

A Ethel went to gaol for willful murder,

She begged she pleaded but no-one heard her,

Except Rose Scott who became a crusader

B Rose rose up with the suffragists,

They raised their voices they raised their fists,

The sentence changed by legal twists.

STRATEGY 7. TOURING 1903

MARGARET (MAGGIE) OGG 1863-1953

HER WORDS

**'It was my privilege to have as co-workers
some of the finest women in Queensland. I used to tell them
'in spite of all the things you have done there is one more thing
you must do, and that is stand up and wave the younger generation on.'**

HER ART: Poetry Writing / Playing the viola

MALE SUPPORTER: Premier Arthur Morgan

Maggie Ogg

Phyl Lobl

$\text{♩} = 100$ Swing quavers

VERSE

She would set a-cross the coun-try at the old jig-jog, with a sul-ky and a horse, and her
4 name was Mag-gie Ogg She set her-self a miss-ion, a cru-sade, a quest she
7 took the burn-ing ques-tion to the Wom-en of the West. Do you
9 CHORUS
want to have a say? do you want to have a voice? do you
11 want to be in gov-ern-ment or leave it to the boys? With a
13 VERSE
tri-an-gle of lan-terns and ker-o-sene for light, she would set up on a cor-ner and
16 talk on through the night She would par-ry with the heck-lers, give
18 good as what she got, she start-ed up com-mit-tees to help wom-en get the vote.

MAGGIE OGG Phyl Lobl

She would set across the country at the old jig-jog.
With a sulky and a horse and her name was Maggie Ogg.
She set herself a mission, a crusade a quest.
She took the burning question to the women of the west.

CHORUS

Do you want to have a say?
Do you want to have a voice ?
Do you want to be in Parliament ? *
Or leave it to The Boys ?

With a triangle of lanterns and kerosene for light,
She would set up on a corner and talk on through the night.
She would parry with the hecklers give good as (what ?)she got,
Started up committees to help women get the vote.

She was taught to dress for dinner, she did so wearing pearls.
But she fought the battles bravely for the womenfolk and girls.
At station, farm and shanty she'd call and she would say,
'You can give your daughter chances that never came your way.'

She could play a fine viola and write a verse of note,
But her mission was for womanhood to rise and win the vote.
As she travelled through the country she inspired those abroad.
The British women followed when in caravans they toured.

**** Could be Government or Parliament***

Weary

Ann Dante (Maggie Ogg)

Christine Wheeler

$\text{♩} = 160$ Vs 1,2,4 Dm B \flat F A

Treble

Life's noth-ing but clean-ing and scrub-bing _____ Sew-in' but-tons and darn-ing socks _____

Dm C B \flat A Dm A Dm

Tr

_____ Cook-ing the din-ner and wash-ing the dish-es Let-tin' down all the child-dren's frocks _____

Vs 3&5 F C B \flat A Dm A

Tr

_____ I'd like to get off the _____ chain for a spell when life seems stale and flat _____

Conc

Dm C B \flat A Dm A 7 Dm

Tr

For-get all the patch-ing and all of the mend-ing and oth-er _____ things like that.

Conc

WEARY

Words: Ann Dante alias Margaret Ogg

Tune: Chris Wheeler

Life's nothin' but cleanin' and scrubbin',
Sewin' on buttons and darnin' socks,
Cooking the dinner and washin' up,
Lettin' down the children's frocks.

When these tiresome jobs get me under
I often sigh in vain,
For a self-cleanin' house — a wonder —
Or a tumble-down castle in Spain.

I'd like to get off the chain for a spell,
When life seems stale and flat,
And forget the patchin' and mendin'
And (all)other things like that

In the mornin' when I am sweepin'
(Sweepin')up dirt from the day before,
The tears from my eyes come creepin'
And fall on the dusty floor.

And when I hear the motor cars
Go scootin' past my door,
I'd like to change, just for a day,
And let someone else be poor.

WOMEN'S VOTING RIGHTS TIMELINE

| AUST. STATE | RIGHT TO VOTE | RIGHT TO SIT | FIRST ELECTED |
|---------------------|---------------|---|---------------|
| South Aust. | 1894 | 1894 | 1959 |
| Western Aust. | 1899 | 1920 | 1921 |
| COMMONWEALTH | 1902 | 1902 | 1943 |
| New South Wales | 1902 | 1918 LA /1926 LC | 1925/1931 |
| Tasmania | 1903 | 1921 | 1948 |
| Queensland | 1905 | 1918 | 1929 |
| Victoria | 1908 | 1923 | 1933 |
| Aboriginal F&M | 1960 | Until then it was varied in each state. | |

SELECTION OF COUNTRIES

| | | | |
|--------------|-----------|------|------|
| New Zealand | 1893 | 1919 | 1933 |
| Finland | 1906 | 1906 | 1907 |
| UK | 1918/1928 | 1918 | 1918 |
| Germany | 1918 | 1918 | 1919 |
| Canada | 1919 | 1919 | 1921 |
| U.S.A. | 1920 | | |
| France | 1944 | | |
| Switzerland | 1971 | | |
| Portugal | 1976 | | |
| South Africa | 1994 | | |
| Saudi Arabia | 2011/13 | | |

*In 1906 the term 'suffragette' was first used to describe militant women fighting for voting rights.

Australian Suffragists had no formal colours or flags although white was often worn for rallies.

In other countries different Suffrage Societies used different colours.

The colours Purple and Green were not universally used by suffragists until 1912 mainly in Britain.

STRATEGY 8 PASSIVE RESISTANCE O.S

DORA MONTEFIORE 1851 -1933

Dora Montefiore was born in England. She moved to Australia and married. She held the first meeting of the Womanhood Suffrage League of New South Wales at her home on 29 March 1891

Widowed and with two children she left Australia and settled in England.

In 1898 she published a book of poems SINGINGS THROUGH THE DARK:POEMS

In 1906 she was arrested and imprisoned for refusing to pay taxes because she claimed 'Taxation without representation is tyranny.'

HER WORDS: **'Ours the full burden,**

Ours the duty then,

Firmly to take our stand

And speak and vote with equal voice with men,

In councils of the land.'

HER ART : Poetry Writing

MALE SUPPORTER: Cartoonist Will Dyson

Dora Montefiore

Phyl Lobl

♩ = 120

Do-ra Mont-e-fi - o - re was a girl with lots of go Go Do - ra go She

took on the est - a - blish - ment and struck a bo - dy blow,

Do - ra Mont-e - fi - or - e was a lea - der to be sure

GO DORA GO Words & Tune Phyl Lobl
STYLE: Shanty

Dora Montefiore was a girl with lots of go.

Go Dora Go

She took on the establishment and struck a body blow.

Dora Montefiore was a leader to be sure.

Dora Montefiore she was not allowed to vote,

Go Dora Go

But they taxed her money and that got on her goat.

Dora Montefiore was a leader to be sure.

Dora Montefiore wouldn't pay the unfair tax.

Go Dora Go.

So they took away her furniture in trucks and great big sacks.

Dora Montefiore was a leader to be sure.

Dora Montefiore she was sent to Holloway,

Go Dora Go

She came out even stronger to fight another day.

Dora Montefiore was a leader to be sure.

Dora Montefiore tried to help some starving kids,

Go Dora go.

They scorned her as a communist and set her on the skids.

Dora Montefiore was a leader to be sure.

Dora Montefiore should be kept in memory,

Go Dora go.

It is to the likes of Dora we owe our liberty,

Dora Montefiore was a leader to be sure.

STRATEGY 9. ACTIVISM OVERSEAS 1908

MURIEL MATTERS 1877-1969

HER WORDS: 'I won my spurs by chaining myself to the grille
of the ladies gallery in the house of commons.'

HER ART: Elocution/Acting
A MALE SUPPORTERS Prince Peter Kropotkin.

Muriel Matters

Phyl Lobl

$\text{♩} = 120$

A E D E A E

Yes Mu-ri-el Mat-ters she mat-ters be-cause she was fight-ing for fair-ness and Yes Mu-ri-el Mat-ters she was

A E A E E

gut-sy and gor-geous and game A girl from the south where crow- eat-ers a-bide A girl from the south whose

D A D A E⁷ A

pas-ion and pride took the fight for the vote to wom-en world-wide Yes Mu-ri-el Mat-ters Vic-

D A D E D A D E

-to - ri - -an mod-es - ty came to their aid cop-pers could-n't be seen un - dress-ing a maid The

A E E⁷ A

girl was re-moved a win for the cru-sade Yes Mu - ri - el Mat-ters

YES MURIEL MATTERS Words & Tune Phyl Lobl
STYLE: Song with bridge.

CHORUS

Yes Muriel Matters

She matters because she was fighting for fairness,

Yes Muriel Matters

She was gutsy and gorgeous and game.

1.

A girl from the south where 'Crow-eaters' abide

A girl from the south whose passion and pride

Took the fight for the vote to women worldwide.

Yes Muriel Matters.

CHORUS

2.

Matters and Fox thought it was not right,

That in Parliament House a grille blocked their sight

Chains under their frills to the grille held them tight,

Yes Muriel Matters.

BRIDGE INTERLUDE

Victorian modesty, came to their aid ,

Coppers couldn't be seen undressing a maid

The grille was removed, a win for the crusade

Yes Muriel Matters.

CHORUS

3.

Out of a zeppelin floating on high.

Her Women's Vote circulars fell from the sky,

The vote came to pass for the Brits bye and bye

Yes Muriel Matters.

CHORUS

Yes Muriel Matters

She matters because she was fighting for fairness,

Yes Muriel Matters....

And we should remember her name.

STRATEGY 10 :MILITANCY AT HOME 1912

EMMA MILLER 1839 –1917

HER WORDS:

Her motto, a paraphrase of Thomas Paine's 'The Rights of Man'.

'The world is my country, to do good is my religion'.

HER ART: Defence with a Hatpin ?

MALE SUPPORTER: Labour Politician J.S.Collings

OLD MOTHER MILLER Tune: Lobl & Wheeler

Old Mother Miller

Phyl Lobl

$\text{♩} = 140$ Pt 2 Pt 3

Old Mot-her Mil-ler with a big black hat on More than a match for a cop-per with a bat-on Born a re-bel

born to win but don't trust her with a long hat pin Old Mot-her Mil-ler with a big black hat on

More than a match for a cop-per with a bat-on Born a re-bel born to win but don't trust her with a long hat pin

OLD MOTHER MILLER

Words: Lobl T Tune: Lobl & Wheeler

STYLE: Round

VERSION 1

Old Mother Miller with a big black hat on,
More than a match for a copper with a baton,
Born a rebel, born to win,
But don't trust her with a long hat-pin.

OTHER VERSIONS USED IN THE CREATING PROCESS

Old Mother Miller with a big black hat on,
More than a match for a copper with a baton,
Born a rebel with a cause,
Born to change the voting laws.

Old Mother Miller with a big black hat on
More than a match for a copper with a baton,
Took her hat-pin stuck it in,
That copper came a cropper off his horse of course.

CO-OPERATION

Two necessary ingredients for any movement to succeed,
education and co-operation.

Co-operation

Phyl Lobl

♩ = 100

Lead

D Bm Em

When peo-ple try co-op-er-a-tion they will need de-ter-mi-

Lead

A D Bm A A

-na-tion and it won't be a va-ca-tion eve-ry day they'll need to say

Lead

D CHORUS Em A⁷ G

Band to-gether stand to-gether and to geth-er find a way

H1

Band to-gether stand to-gether and to geth-er find a way

H2

Band to-gether stand to-gether and to geth-er find a way

CHORUS

Lead

D Em A⁷ D

Band to-gether stand to-gether and to geth-er find a way

H1

Band to-gether stand to-gether and to geth-er find a way

H2

Band to-gether stand to-gether and to geth-er find a way

CO-OPERATION Words & Tune Phyl Lobl
STYLE: Rally Song

When people try co-operation,
They will need determination.
And it won't be a vacation,
Every day, they'll need to say.

CHORUS

**Band together, stand together and together find a way.
Band together stand together and together find a way.**

In the vote that changed a nation,
The vote for emancipation,
It was women's education,
Paved the way, and they would say,

Now the wind across the dry plains,
And the falling of the monsoon rains,
Won't change the sight of blood-stains,
Until we say, till we ALL say,

The sudden floods and fire and storming,
Show the earth is slowly warming,
With a future change now looming,
Will we say ? Will we ALL say ?

CHORUS

**Band together, stand together and together find a way.
Band together stand together and together find a way.**

3 x

Second time a-cappella.

We are the Suffragists

Phyl Lobl

$\text{♩} = 110$

Chorus

Walk walk walk through the streets of the town Talk talk talk talk the opp - o - si - tion down

5

Chalk chalk chalk chalk it up on the wall We are the suf - fra - gists and we walk tall

instrumental

10

Verse

Walk tall (walk tall) one and all (one and all) we will ne - ver ne - ver e - ver let the

14

vo - ting ban - ner fall, Raise your voice (raise your voice) let it

16

roar (let it roar) we will fight to gain the right for the rich and for the poor.

19

Final chorus

Walk walk walk through the streets of the town Talk talk talk talk the opp - o - si - tion down

23

Chalk chalk chalk chalk it up on the wall We are the suf - fra - gists, have - n't had to use our fists, pe -

27

ti - ons gave us long lists of those who want - ed to as - sist us all walk tall!

rall.

NB If an interval is inserted, this song could also be used to open the second half.

THE WALKING SONG (We are the Suffragists) Phyl Lobl

Words in brackets repeated by a second group of singers or the Audience.

**Walk walk walk,
Through the streets of the town.
Talk talk talk,
Talk the opposition down.
Chalk chalk chalk,
Chalk it up on the wall
WE ARE THE SUFFRAGISTS and we walk tall.**

Walk tall (walk tall), One and all (one and all),
We will never, never ever, let the voting banner fall.
Raise your voice (raise your voice),
Let it roar (let it roar),
We will fight to gain the right for the rich and for the poor.

March on (march on) Stay strong (stay strong)
With hearts of fearless women who have found where they belong.
Your choice (your choice)
Your voice (your voice)
Will gain the vote for women and a reason to rejoice.

We demand (we demand) Vote **and** stand (vote and stand)
Advice from New Zealand made our purposes expand, ** see below
'Don't be knives (don't be knives)
With no blade (with no blade)
(You must) work to be elected to where the laws are made.'

Show cause (show cause) Change laws (change laws)
Voting rights for women will open many doors,
But say (but say)
Equal pay (equal pay)
Is something to be aimed for on another voting day.

LAST CHORUS FOR REPRISE ENDING
Walk walk walk, through the streets of the town.
Talk talk talk, talk the opposition down.
Chalk chalk chalk, chalk it up on the wall
WE ARE THE SUFFRAGISTS
We haven't had to use our fists,
Petitions gave us loooooooooong lists,
Of those who wanted to assist us
All walk tall.

** (New Zealand women warned our women that
the vote alone (the knife) is of little use without the right to stand for parliament (the blade)

WHY ?

This production was designed to fill some gaps of knowledge about Australia's Suffragists quest for equality and is dedicated to the many women who since 1902 displayed many of the characteristics of the DAMES & DAREDEVILS OF DEMOCRACY.

Recent Media and Political actions have shown that a Century plus twelve years is not long enough to remove prejudice against women in many areas of life. Hopefully knowledge of the early quest for Suffrage will help the delivery of more strength and justice to women of the world.

There is scope for many more songs telling of those who followed. The web-site damesanddaredevils.com is a site where material related to these women or of those who followed can be placed.

Then, as now, there was and is need for support from men. Now, as then, we will ALL need to co-operate to survive in this rapidly changing world.

Gratitude for the necessary research is due to:-:

Historians Pam Young, Susan Priestly, Kirsten Lees and Audrey Oldfield for their books. This hard-won struggle for franchise deserved a greater place in our recorded history and this they provided through their research and writing.

The National Library for Digitising Dawn Magazine & for other source material.

Gwenda Davey AM - Folklorist, Frances Bedford S.A. Labour MP and of the Muriel Matters Society, Libby Stewart from Democracy Museum & Clare Wright-historian, for encouragement and/or some knowledge.

Phyl Lobl (October 2013)

WHO ?

Phyl Lobl is a writer and performer of long standing in Australian Folk circles. The term 'Cultural Maintenance Worker' covers much of what she does.

She has created many of what she terms F.L.A.S.H. Docos, (Folk-lore and Social History documentaries) for National Festivals. A forerunner of this work was a production 'SINGING THE SOUTH' which details in song and word some history of the Illawarra where she now lives. Three years on the Music Board of the Australia Council saw her awarded a Graham Squire award for services to Folk Music.

These WEB SITES contain her CD material and other works. Most of these are available free.

phyllobl.net

musicisbrainfood.net

damesanddaredevils.com

WHO ELSE ?

Performers help works to mature and this came with the first performance of DAMES & DAREDEVILS FOR DEMOCRACY at the National Folk Festival 2013 from:

Phyl Lobl, Chris Wheeler, Shayna Stewart, Kate Delaney, Sophie Leslie Marie Le Brun, Michael Roberts, Stuart Leslie.

Further with the second performance at Kiama from:

Phyl Lobl, Chris Wheeler, Shayna Stewart, Sophie Leslie, Wendy Leatheam, Michael Roberts, Stuart Leslie, Steve Leatheam as 'CRANKY SHEILAS & COMPANY

WHAT WORDS WERE SAID ?

'Phyl Lobl and her cast have provided through THE ARTS a remarkable performance and history lesson.' (Frances Bedford-MP- S.A)

Rarely has the long hard road of those who stand up for a fair go been made so vivid.'

(Bill Gammage -Author BIGGEST ESTATE ON EARTH)

.....reveals the humour, compassion and zeal of our feminist forebears in an engaging presentation ...(Margaret Walters - Folk performer)



a cranky sheila production