AUSTRALIAN Metal Music

Identities, Scenes, and Cultures

Edited by Catherine Hoad



AUSTRALIAN METAL MUSIC

EMERALD STUDIES IN METAL MUSIC AND CULTURE

Series Editors: Rosemary Lucy Hill and Keith Kahn-Harris

International Editorial Advisory Board: Andy R. Brown, Bath Spa University, UK; Amber Clifford-Napleone, University of Central Missouri, USA; Kevin Fellezs, Columbia University, USA; Cynthia Grund, University of Southern Denmark; Gérôme Guibert, Université Sorbonne Nouvelle, France; Catherine Hoad, Massey University, New Zealand; Rosemary Overell, Otago University, NZ; Niall Scott, University of Central Lancashire, UK; Karl Spracklen, Leeds Beckett University, UK; Heather Savigny, De Montford University, UK; Nelson Varas-Diaz, Florida International University, USA; Deena Weinstein, DePaul University, USA

Metal Music Studies has grown enormously over the last eight years from a handful of scholars within Sociology and Popular Music Studies, to hundreds of active scholars working across a diverse range of disciplines. The rise of interest in heavy metal academically reflects the growth of the genre as a normal or contested part of everyday lives around the globe. The aim of this series is to provide a home and focus for the growing number of monographs and edited collections that analyze heavy metal and other heavy music; to publish work that fits within the emergent subject field of metal music studies; that is, work that is critical and inter-disciplinary across the social sciences and humanities; to publish work that is of interest to and enhances wider disciplines and subject fields across social sciences and the humanities; and to support the development of Early Career Researchers through providing opportunities to convert their doctoral theses into research monographs.

Published Titles

Pauwke Berkers and Julian Schaap, Gender Inequality in Metal Music Production

Paula Rowe, Heavy Metal Youth Identities: Researching the Musical Empowerment of Youth Transitions and Psychosocial Wellbeing

Forthcoming Publications

Peter Pichler, Metal Music and Sonic Knowledge in Europe: A Cultural History.

Karl Spracklen, Metal Music and the Re-imagining of Masculinity, Place, Race and Nation.

Jasmine Shadrack, Black Metal, Sexuality, Subjectivity and Sound.

Interested in publishing in this series? Please contact Rosemary Hill R.L.Hill@leeds.ac.uk and Keith Kahn-Harris keith@kahn-harris.org

AUSTRALIAN METAL MUSIC: IDENTITIES, SCENES, AND CULTURES

EDITED BY CATHERINE HOAD



United Kingdom - North America - Japan - India - Malaysia - China

Emerald Publishing Limited Howard House, Wagon Lane, Bingley BD16 1WA, UK

First edition 2019

Selection and editorial matter \mathbb{C} Catherine Hoad; individual chapters \mathbb{C} their respective authors, published under exclusive licence by Emerald Publishing, 2019.

Reprints and permissions service

Contact: permissions@emeraldinsight.com Cover: Safdar Ahmed

No part of this book may be reproduced, stored in a retrieval system, transmitted in any form or by any means electronic, mechanical, photocopying, recording or otherwise without either the prior written permission of the publisher or a licence permitting restricted copying issued in the UK by The Copyright Licensing Agency and in the USA by The Copyright Clearance Center. Any opinions expressed in the chapters are those of the authors. Whilst Emerald makes every effort to ensure the quality and accuracy of its content, Emerald makes no representation implied or otherwise, as to the chapters' suitability and application and disclaims any warranties, express or implied, to their use.

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

ISBN: 978-1-78769-168-1 (Print) ISBN: 978-1-78769-167-4 (Online) ISBN: 978-1-78769-169-8 (Epub)



ISOQAR certified Management System, awarded to Emerald for adherence to Environmental standard ISO 14001:2004.



Certificate Number 1985 ISO 14001

Contents

List of Figures	vii
About the Editor	ix
About the Contributors	xi
Acknowledgments	xiii
Critical Introduction: What is 'Australian' about Australian Heavy Metal? <i>Catherine Hoad</i>	1
Part I: Australian Metal Identities: Masculine Genealogies and Trajectories	
Chapter 1 Heavy Metal Kids: A Historiographical Exploration of Australian Proto-Heavy Metal in the 1960s–1970s <i>Paul 'Nazz' Oldham</i>	19
Chapter 2 'A Blaze in the Northern Suburbs': Australian Extreme Metal's Larrikinish Lineage Sam Vallen	37
Chapter 3 'We're Just Normal Dudes': Hegemonic Masculinity, Australian Identity, and Parkway Drive Samuel Whiting, Paige Klimentou and Ian Rogers	55
Sumuer mining, 1 dige Minientoù unu 1011 Mogers	55

Part II: Australian Metal Scenes in the East and West	
Chapter 4 'I Think Sydney's Pretty Shit': Melbourne Grindcore Fans and their Others Rosemary Overell	71
Chapter 5 Frontierswomen and the Perth Scene: Female Metal Musicians on the 'Western Front' and the Construction of the Gothic Sublime Laura Glitsos	91
Part III: Cultures of Resistance in Australian Metal	
Chapter 6 Creeping Sharia: An Extreme Response to Islamophobia Can Yalcinkaya and Safdar Ahmed	111
Chapter 7 'This is the Funeral of the Earth': The 'Dead-end' Environmental Discourses of Australian Ecometal <i>Ian Collinson</i>	129
Afterword Being Metal, Being Australian? Reflections and an Afterword Karl Spracklen	145
Appendix Seminal Australian Metal Albums: A List by the Contributors	149
Index	151

List of Figures

Fig. 4.1.	Lacan's Borromean Knot.	77
Fig. 5.1.	Sanzu Bassist Fatima Curley Playing Live while	
	Pregnant.	104

This page intentionally left blank

About the Editor

Dr Catherine Hoad is a Lecturer in Critical Popular Music Studies in the School of Music and Creative Media Production, Massey University Wellington, New Zealand. She received her PhD in Cultural Studies from Macquarie University, Sydney in 2016. Catherine's research focusses on constructions of gender, race and ethnonational belonging in heavy metal scenes. She is the treasurer for the Australia–New Zealand branch of the International Association for Studies of Popular Music, and serves on the editorial advisory board for *Metal Music Studies*. Her work has appeared in *Popular Music*, the *International Journal of Community Music* and *Metal Music Studies*, and her first monograph is forthcoming through Palgrave Macmillan.