



MAR26--S1-EP1/2/3-IRPP

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NARRATIVE SCRIPT: S1: E1: JONI- BILLIE-TINA
S1: E2: CHER-ARETHA-DOLLY-
S1:E3: AMY-MARIAH-MADONNA

PRODUCTION: ONLY A WOMAN ´S HEART

RECORDING SCHEDULE: TBA

AUTHORISED RECIPIENTS: AH – SK - DK

Narrative SCRIPT: A Woman ´s Heart1S1 EP 1/2/3 - Running Time: 30 minutes / Episode

Advert / Sponsor time space30 second x 5 slots; (Total 2 minutes 30 seconds)

SCRIPT EP1

JONI-BILLIE-TINA

Advert: [30 seconds]

Music: *Only a Woman ´s heart* piano solo (*intro part*) by Eleanor MacEvoy -15/20 seconds full volume – fades to play under SD intro

INTRO

AH: This show is a celebration of extraordinary women – women who- in the past hundred years - have succeeded beyond every expectation in a business that is the very definition of chauvinism – an industry rife with unconcealed misogyny - openly expressing itself in the sexualisation of women -an industry practicing ageism when only dealing with women - with little or no regard for talent – an industry denying women- until exceptionalism cannot be denied.

AH: The achievements of the women in this show not only comes from an expression of a great artistic gift – no – they haven’t succeeded against great odds through relying on talent alone – they haven’t prevailed over patriarchal prejudice without exercising incredible perseverance - they haven’t delivered sublime composition and performance without having; a woman ´s heart.

AH: I’m Amelinde Hernandez and this is; only a woman ´s heart!

Music: *Only a Woman ´s heart* piano solo (*melodic part*) by Eleanor MacEvoy - 15/20 seconds full volume stops at start of SD narrative.

NARRATIVE

AH: *In 2002 Rolling Stone magazine named her "one of the greatest songwriters ever".*

AH: *In 2011, AMG, (the global music database of record) stated - for the record;*

- AH:** *"She may stand as the most important and influential female recording artist of the 20th century".*
- AH:** Such a level of recognition is not unusual for this Canadian woman - a second world war baby – growing up with Mum, a teacher and Dad in the Air force - a military childhood– unsettled – constantly moving to air bases all over before finally settling in Saskatoon when World War 2 ended.
- AH:** She contracted polio aged 9 which hospitalised her for months – finally, after being discharged and reasonably well recovered - she started smoking.
- AH:** Dropping out of school at seventeen was the next big landmark in her young life followed by nearly becoming involved with an undesirable criminal element when she began hanging out in downtown Saskatoon to pass the free time she had due to not being at school – a social downward spiral was perilously close to defining her future.
- AH:** Luckily good sense prevailed and the young rebel began to channel her innate artistic ability into something laudable and eventually productive – to begin with she cleaned up her act and went back to school - followed quickly by art college.
- AH:** Painting was her passion with poetry a talented distraction while music always lurked just below the surface of her creativity. She briefly studied piano while struggling to accompany her rangy vocal competently on guitar – an instrument made difficult to master as her left wrist was weak due to polio – ultimately this brought about the development of a signature technique using open tuning and strange chords to get around the problem.
- AH:** Such a series of eclectic elements would constitute big steps in the evolution of an extraordinary woman.
- SD:** Getting pregnant and dropping out of college - putting her baby up for adoption – finding appreciation in small gigs across Canada as a solo artist and marrying American singer Chuck Mitchell along the way – all served to complete her second decade on the planet and provide a foundational springboard for this performance and songwriting artist that would go on to headline for more than half a century.
- AH:** Our soon to be Lady of the canyon was well and truly on her way.
- AH:** Following her divorce from Mitchell she headed east in the States to tour that coast - starting in Greenwich village and making her way to the

Coconut Grove venue, Florida – when a certain David Crosby walked into her life and a whole new era in progressive folk music was born.

AH: Next thing we know is she´s living in Laurel Canyon and mingling with an incredible community of songwriters and performance artists – including Crosby, Stills, Nash & Young -Carole King – The Eagles –The Doors – The Mama´s & Papa´s Linda Ronstadt – Jackson Browne and Frank Zappa.

AH: A once in a lifetime collection of talent that would go on to mould the music industry for decades - with her very much at the forefront of the movement as seminal and enduring albums like; *“Court & Spark”* - *“Blue”* and *“Ladies of the Canyon”* would prove.

MUSIC: *“Little Green”* by Joni Mitchel plays under the next narrative to fade out when SD says; *“Little Green is a musical memory inspired by my daughter”*

AH: They say great fortune comes at a great price - the life and times of this woman has been navigated to a degree by a daughter who was not publicly known about until 1993, when a roommate from art school days sold the story to a tabloid magazine. By then her daughter was already searching for her mother - they eventually met 1997 – her baby had just turned 33.

AH: When recalling on the whole experience; she wrote; *“He left me three months pregnant in an attic room with no money and winter coming on - just a small empty fireplace for heat - the spindles of the banister on the stairs were gap-toothed—taken for fuel by last winter's occupants.*

AH: In further reflection she poignantly observed; *“I think I now appreciate the hopelessness and rising terror of realising my total inability to take care of such a precious thing – I believe that was when my songwriting inspiration really took hold – my song; Little Green is a musical memory inspired by my daughter”*

AH: In an era dominated by stereotypical male rock stars she presented herself as musically multi-dimensional and independent - and through asserting her desire for artistic control- she never lost control of her publishing rights – a lesson to be learned not just by the many women artists who came after but also by just as many men.

AH: Saying much more would be gilding the lily – let´s just listen to Joni Mitchell and Both Sides Now

MUSIC **Joni Mitchell:** *“Both Sides Now”* 2021 Remaster, (4 minutes 35 seconds)

Advert: [1 minute]

AH: When Billie Holiday was nine years old, she was brought before the Juvenile court for skipping classes at school. She was sent to the House of the Good Shepherd - a Catholic reform school for girls - where the nuns locked her in a room with a dead girl overnight in punishment for misbehaviour. As you can imagine the experience traumatized her, and for many years she would wake up in the dark; *“hollering and screaming”*

AH: She was born Eleanora Fagan in 1915 to an unmarried teenage couple living in Philadelphia. Her parents had moved there from Baltimore after her mother was evicted from home when she fell pregnant at age 16. Shortly after the baby girl was born, her father abandoned the family to pursue a career as a jazz banjo player and guitarist leaving her mother with no choice but to send the child back to Baltimore to be brought up by her aunt – it was there she skipped classes and was sent to the reform school.

AH: After nine months of incarceration, this child, was released to her mother Sadie, who by then had opened a restaurant called the East Side Grill. Mother and daughter worked long hours at the cafe - causing the little girl to drop out of school at age 11.

Her mother came home late one evening and interrupted a neighbour attempting to rape her daughter. Together they successfully fought him off, called the police and he was arrested. The police sent her back to the reform school under protective custody as a state witness in a rape case. When she was released, she was nearly 12 and immediately got a job running errands in a brothel.

AH: From such inauspicious beginnings Billie Holiday grew up to be one of the greatest blues singers of all time.

MUSIC: *“Strange Fruit”* by Billie Holiday plays under SD narrative to fade when SD says; *“she passed out”*

AH: Abel Meerol was a Jewish school teacher from the Bronx in New York who wrote a poem under a pseudonym- for fear of reprisal as he intended to perform it at teacher union meetings. The poem is called *“Strange Fruit”*. He decided to put the poem to music. It ´s a narrative blues ballad about

the lynching of black men in 1930 ´s America – a dangerous issue to be singing about at the time.

AH: Billie was in the middle of a residency at an integrated club - called; “*Café Society*” when the proprietor introduced her to the song. She was so taken with the tune and its subject matter she immediately arranged, rehearsed and went on to perform it that night.

AH: The waiters in the club were told to silence the crowd before the song began. During the song's long introduction, the lights dimmed and all movement had to cease. As she began singing, only a small spotlight illuminated her face. On the final note, all lights went out, and when they came back on, Billie had left the stage.

AH: The singer later said her father was denied medical treatment for a fatal lung disorder because of racial prejudice, and that singing “*Strange Fruit*” reminded her of the incident. “. Despite the controversial subject matter - and record companies refusing to distribute it - the song remained in her repertoire for 20 years.

AH: On March 27, 1948, Billie played Carnegie Hall to a sold-out crowd. She performed 32 songs including “*Strange Fruit*”. During the show, someone sent her a box of gardenias – a trademark flower she traditionally wore in her hair

AH: Billie took the flowers out of the box and started to fasten them to her hair. There was a hatpin among the flowers and she unknowingly stuck it in the side of her head. She later explained;

SD: *"I didn't feel anything until the blood started rushing down in my eyes and ears".*

AH: After the third curtain call - just as she was about to perform “*Summertime*” Billie Holiday passed out. Let ´s listen to the first lady of blues sing that very song now.

MUSIC: **Billie Holiday** Summertime–, (2 minutes 55 seconds)

Advert: [1 minute]

AH: Okay – deep breath and concentrate because this gets complicated;

MUSIC: “*Nutbush City Limits*” by Ike & Tina plays under SD narrative to fade when

SD says; “*what it was like not to have a black eye* “

- AH:** Anna Mae Bullock was born 1939 in Brownville, Tennessee. She was the youngest daughter of Floyd and Zelma. The family lived in Nutbush - a rural community where her father worked at Poindexter Farm and she would later recall picking cotton there as soon as she was able.
- She had two older sisters and all three were separated when their parents relocated to Knoxville to work at a defence facility during World War Two. Anna Mae was bundled off to her religious grandparents who were strict missionary Baptists.
- AH:** After the war the family moved back to Nutbush until her mother left suddenly because of an escalation in her husband's physical and mental abuse. Two years later her father married another woman and moved to Detroit. Anna Mae and her sisters were sent to live with their maternal grandmother in Brownsville.
- AH:** Anna Mae began working as a maid by the time she was 12. When she was 16, her grandmother died, so she went to live with her mother who was then in St. Louis.
- AH:** Anna Mae and her sisters began to attend nightclubs in St. Louis when she was 16 where she developed a habit of singing with some of the bands for fun - when they let her.
- AH:** It was in a dive called "*Club Manhattan*", she first saw Ike Turner perform with his band; the "*Kings of Rhythm*". She remembered going into a trance watching him perform. At the interval she plucked up the courage to ask Turner to let her sing with the band. Ike said he would call her up but never did.
- AH:** The next time they played the venue Anna Mae didn't ask. She took the microphone from the drummer when he wasn't looking and broke into B.B. King's; "*You know I love you*" Upon hearing Bullock sing, Ike laughed and asked if she knew more songs. She sang the rest of the night before going on to become a featured vocalist with the band.
- AH:** In 1960, Ike Turner wrote; "*A Fool in Love*" for soul singer Art Lassiter. Anna Mae was at the arranged recording session as a backing vocalist. Lassiter didn't show up and, as the studio was already paid for, Anna Mae suggested she sing lead. Ike agreed to record a demo with the intention of erasing her vocals and adding Lassiter's at a later date.
- AH:** But the tape wasn't erased and ended up with an R&B producer who was hugely impressed and remarked the vocals sounded like; "*Screaming Dirt*"

– *real funky*”. The producer bought the track and paid Ike a \$25,000 advance for the recording and publishing rights.

Ike and the producer decided to create a stage persona for Anna Mae and began by renaming her “*Tina*” because it rhymed with “*Sheena* -as in “*Sheena Queen of the Jungle*”. Ike added his last name and promptly trademarked; “*Tina Turner*” as a form of protection; his idea being if Anna Mae left him - as his previous singers had, he could replace her with *another “Tina Turner”*.

AH: And so, Anna Mae Bullock was introduced to the public as Tina Turner in July 1960 when the single “*A Fool in Love*” by Ike & Tina Turner reached number 2 on the Hot R&B chart and number 27 on the Billboard Hot 100

AH: Tina likened her early relationship with Ike to that of a; “*brother and sister from another lifetime*”. They were platonic friends from the time they met in 1956 until 1960. They became intimate when Tina went to sleep in Ike’s hotel room for protection after another musician threatened to break into her room and rape her. On that first night Tina fell pregnant

Half way through her pregnancy she decided she didn’t want that sort of a relationship with her singing partner and told him. Ike responded by striking her in the head with a wooden shoe stretcher and telling her if she left, he’d kill her.

AH: Talking about the abuse in 1970 Tina said that Ike's violence and promiscuity throughout their relationship led her to attempt suicide in 1968 by overdosing on Valium.

AH: “*He threw hot coffee in my face, giving me third-degree burns - He used my nose as a punching bag so many times that I could taste blood running down my throat when I sang - He broke my jaw. And I couldn’t remember what it was like not to have a black eye.*”

AH: In 1976 while they were staying at the Hilton in Dallas, Ike fell asleep after he had beaten her badly. Tina escaped from the room and fled across a freeway to a nearby Ramada Inn with only 36 cents and a Mobil credit card in her pocket. A month later she filed for divorce on the grounds of irreconcilable differences and took the first deal offered – which was entirely beneficial to her soon to be ex-husband. For almost two years afterwards Tina Turner lived on food stamps and played small clubs and bars for a pittance to pay off record company debts.

- AH:** After Ike's Turner ´s death on December 12, 2007, Tina Turner's spokesperson issued the following statement: *"Tina hasn't had any contact with that man in more than 30 years. No further comment will be made.*
- AH:** Let ´s have a listen to the Queen of Rock & Roll - a woman who broke racial & gender barriers – a performer with the prowess and presence to sell over 100 million records worldwide – a Survivor - Miss Anna Mae Bullock – better known as: Tina Turner
- MUSIC:** **Tina Turner:** Simply the Best (*4 minutes 10 seconds*)
- AH:** That concludes this episode of Only s Woman ´s Heart – I hope you enjoyed listening to the trials and tribulations of these three incredible women artists. join me next time when I ´ll be throwing the spotlight on three more femme fatales that carried the flame – in the meantime I ´ll let Eleanor MacEvoy play us out.
- Music:** *Only a Woman ´s heart* piano solo (*melody part*) by Eleanor MacEvoy plays for 15 /20seconds at full volume & then fades to play out under credits
- VO:** A Woman ´s Heart was written by Derek Kelly and presented by Amelinde Hernandez
- V.O:** A Woman ´s Heart was produced by Stephen Kelly for IRPP
- V.O:** The radio programme; A Woman ´s Heart is a copyright production of IRPP
- V.O:** No AI was used in the making of this programme.

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