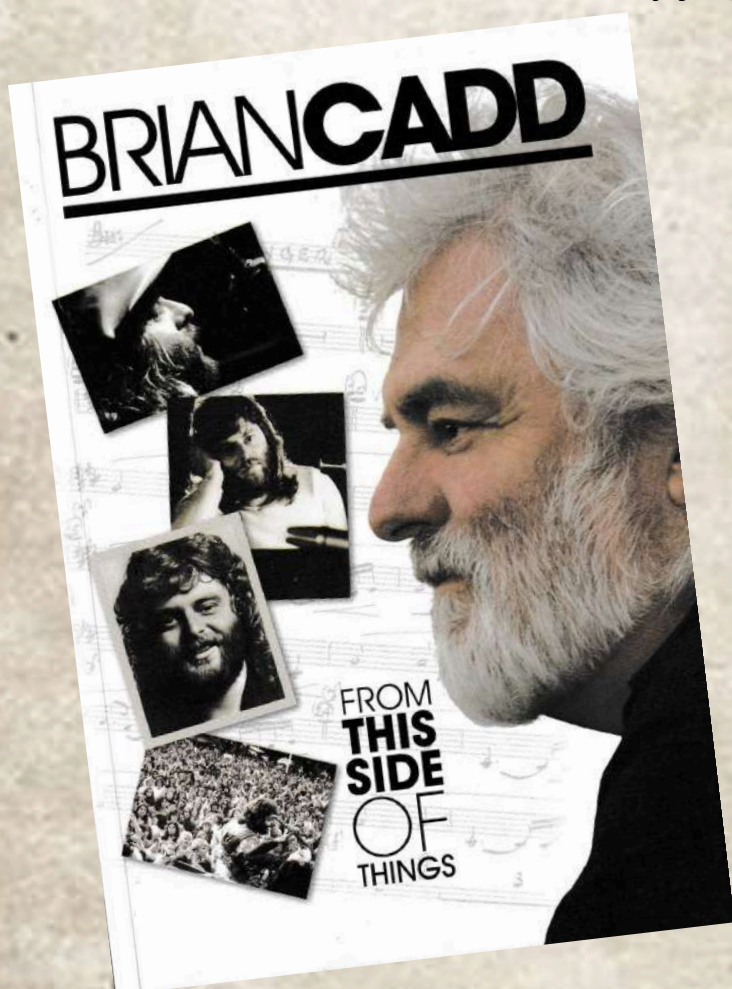


BON SCOTT COIN HOWE'S BEST 30 SOCIALY YOURS I AM WOMAN

LONDON AND RETURN

Excerpts from Brian Cadd's *From This Side Of Things*

The book describes exciting historic events, poignant and revealing personal moments plus all the fabulous anecdotes and road stories on Brian's joyful, tumultuous and sometimes hysterical odyssey.



After winning the Battle of the Sounds (1967), it all sounded terrific, a free trip for the entire band and their equipment from Melbourne to Southampton, England. Accommodation, all meals, games, activities and shipboard romances were all free. More importantly, the bars sold scotch and coke for around 25 cents a time. It looked like it was going to be a great six weeks!

The reality soon set in. We were all crowded into one cabin with six bunks in it.

Apart from the group we had Molly with us. Way below the waterline on a ship that had no stabilisers.

The first night after we sailed, we eagerly roamed the ship to assess the standard and availability of the female contingency among the passengers.

There was a handful of stunning unattached ones, several of who had guys with them, lots of older ones and a few packs of also-rans. Within the next two days, all the good ones disappeared. Most puzzling, until we realised that the ship's officers had moved in. For the entire journey, we would see these ravishing gals only in port and always on the arm of some suave uniformed Italian.

Molly, as he rarely has done, certainly didn't disappoint us on that trip. Two days out he managed to break his ankle by jumping into an empty swimming pool (don't ask) leaving him with a giant bandaged foot.

Rough Around The Horn

The trip around The Horn was particularly rough as the weather was violent for some days. On those occasions the crew would tie ropes around the four pillars that stood in the middle of the bar in which we played. This produced a kind of boxing ring effect, and the dancers would all stay within those ropes, being tossed around like ping pong balls or sliding en masse into the roped where they would hang on for grim death until the waves subsided enough for them to resume dancing again.

Of course, this activity accompanied by vast quantities of cheap booze, accidentally ignited several romances, as a hundred young people were helplessly ground against each other by the tossing of the vessel.

Seasick Bar

Our stage was at the rear of the bar (of course) and there was a little landing outside from where we were set up. You could reach this by going out on the deck from the doorways of the bar but there were also big windows looking over this deck from behind us that were supposed to be firmly shut during storms. Don Mudie suffered from seasickness (he was the only non-drinker which may have had something to do with-it) so he devised a way to climb out one of these big windows whenever he felt sick.

This was often large parts of the evening, so we played whole sets with the rest of us sliding around on stage or being collected by errant dancers who somehow escaped the ropes while a single guitar cord disappeared out of the window behind the stage.

The only clue to his relative condition was the occasional unmusical cacophony of bass notes in an otherwise flawless performance, indicating that he was, in fact, heaving over the side from the little balcony at that particular moment!



ALAN HOWE'S TOP 30 AUSSIE SONGS 1971-1989

1971 Eagle Rock (Daddy Cool)

Music's greatest year: Spectrum's I'll Be Gone, Russell Morris's Sweet, Sweet Love, Chain's Black and Blue, Zoot's hard-rock remake of Eleanor Rigby and Blackfeather's glorious Seasons Of Change. The year's biggest seller sat atop the Melbourne charts for 17 weeks. While living in London, Ross Wilson saw a Sunday Times magazine story about Soweto. A caption beneath a photo of women dancing around the campfire with their fingers raised in the air read: "Doing the Eagle Rock."

1972 Show Me The Way (Brian Cadd and Don Mudie)

Cadd was on fire. He'd just been involved in a series of classic songs: Woman You're Breaking Me (The Groop), A Little Ray of Sunshine, Arkansas Grass and My Baby's Gone (Axiom) and this beautiful song with Don Mudie while also playing piano on Russell Morris's The Real Thing. His first solo album at the end of this year was a milestone of clever songwriting, the pinnacle of which, Ginger Man, like this also included an irresistible melody to last a lifetime.

1973 Jamaican Farewell (Ariel)

Mike Rudd had been at No.1 with Spectrum's I'll Be Gone two years earlier. The band had evolved and, now called Ariel, had young guitar virtuoso Tim Gaze on board. The first album, A Strange Fantastic Dream, was a prog-rock masterpiece with the reggae-tinged Jamaican Farewell as its storming start. It was New Musical Express single of the week and Australian radio's single of the year. Not many noticed it was about suicide.

1974 Way Out West (The Dingoes)

The credit for Way Out West reads "John Bois, Chris Stockley, Broderick Smith, Kerry Tolhurst and John Lee". But Tolhurst wrote this beauty and gave it to the others as a present for joining the band. Its country sound was influenced by The Band. They were equally good musicians, particularly Tolhurst on guitar and mandolin, and Smith, whose soulful vocals and blues harp playing helped define them. The Dingoes were to have supported Lynryd Skynyrd across the US in 1977 before tragedy intervened.

1975 Horror Movie (Skyhooks)

The Living In The 70's album had been released in October 1974, but was a slow burn until Countdown was launched with colour TV in March 1975. The stage dress and flamboyant make-up had not been devised to take advantage of colour TV, it was a happy coincidence. But the real strength was bass player Greg Maccaish's quirky songs. Long before trigger warnings, Horror Movie pointed out the nightly news could be confronting.

1976 Windchase (Sebastian Hardie)

Australia never took to prog rock. The kings of the genre, Genesis, did not score a hit here until Phil Collins had turned them into a vanilla pop band. The bravest Australians prog-rockers were Mario Millo's Sebastian Hardie. The band's excellent first album, Four Moments, a collector's item, was ignored. This follow-up is almost unknown. But the title track was a masterful exposition of the art: it's Australia's Tubular Bells.

1977 Don't Fall In Love (The Ferrets)

Ian Meldrum spent so long producing The Ferrets' debut album that on its release the liner notes credited its production to a "Willie Everfinish". Ironically, the least time was spent on this simple and fabulous song completed in hours as a B side to Lies. It lacks a snare drum because the drummer forgot to bring it. Neither is it representative of the sophisticated masterpiece from which it came - Dreams of a Love.

1978 Who Listens To The Radio (The Sports)

As punk subsided, the label New Wave was given to smart, propulsive songs by acts such as the Police, the Cure, Blondie and Elvis Costello. The Australian version, with echoes of sweaty pub rock, crested with The Sports, whose first two albums were perhaps the

slickest, surest first steps of any band. The Sports punctured the charts with sharp, instant classics: Boys! (What Did The Detective Say?), Don't Throw Stones and this.

1979 Breakfast At Sweethearts (Cold Chisel)

Sweethearts was a cafe in the heart of Kings Cross with an overblown reputation. But its 1950s ambience appealed and unlikely people spent hours there, including Rudolph Nureyev. Don Walker also was a regular and wrote Khe Sanh there. It managed No.41



on the charts the year before; Breakfast at Sweethearts peaked on the charts in the 60s. Walker's ode to Sweethearts was another demonstration of his clever, imaginative songwriting, with lyrics that tamed Jimmy Barnes' caterwaul for four minutes.

1980 West Is The Way (Stars)

Andy Durant lived 25 years. Buddy Holly just 22. But each left a body of work that will be interpreted and mined by new acts for as long as people have ears. Durant's band, Adelaide's Stars, barely dented the charts - its highest placed single made No.30. West Is The Way is among the most beautiful songs ever written and, unusually, Durant sang it. It didn't chart. The 1980 Andy Durant Memorial Concert album - a hit - closed with Durant's brooding masterpiece.

1981 You Weren't In Love With Me (Billy Field)

This writer lived in London in the 1980s and missed Billy Field's chart-topper album Bad Habits. Thank God. When Review came home it had some catching up to do with Australian music. Soon enough, the seductive melody of Field's You Weren't In Love With Me came on the radio. He is a wonderful musician with a limited voice, but that never stopped Bob Dylan. Had Billy Joel sung this terrific song, it would still pop up on greatest 80s hits collections.

1982 One Perfect Day (Little Heroes)

It is so unexpected, so unusual, and Roger Hart's vocal delivery so casual. He wrote it about two Australian friends

who were living in England in 1979, with the line "And did the government fall last night?" referencing Margaret Thatcher's election victory in May 1979. But the cleverness and longing of "If you ever come back, just drop by / one perfect day" says it all.

1983 Rain (Dragon)

Their only top 10 hit not written by the gifted Paul Hewson. By then he was in the 15th round of a fight with heroin and contributed almost nothing to the album from which this came. The perfect slice of ageless rock rose to No.2, but watch the disinterested Hewson in the video - detached, making odd silhouettes. He left Dragon in late 1984 and days later was found dead in his car. A Hendrix album was placed on his lowered coffin.

1984 Reckless (Australian Crawl)

Even James Reyne is uncertain what this is all about, but an original idea drew on aloneness - Burke and Wills, Robert Falcon Scott, "Russian sub beneath the Arctic". No Russian submarines have been lost or sunk beneath the Arctic, but one was scuttled there in 1982. The boys from Melbourne's beaches captured beautifully in a few lines ferry life for Sydneysiders: "Meet me down by the jetty landing / where the pontoons bump and spray."

1985 Warnings Moving Clockwise (Do-Re-Mi)

All the band is credited with writing this extraordinary song, but surely its lyrics are Deborah Conway's. Stephen Philip's repetitively angular guitar line anchors a sparse production with Conway's voice and unsettling, compelling lyrics at the centre of, well, not much. The production ensures these words cannot wash over you. "My hands are steady and I look to the skies / And I ask for a messenger who never replies / I see jets over Jordan ..."

1986 Throw Your Arms Around Me (Hunters and Collectors)

Recorded two years earlier, the band improved on this song for 1986 album Human Frailty. It is credited to the band, but Mark Seymour has always been clear about its authorship. It's his song. It stalled on the charts at 49. But it has rated highly on all-time greatest songs coming in two, two and four in Triple J's Hottest 100 for three years and then second on its 1998 all-time list of best songs.

1987 Don't Dream It's Over (Crowded House)

Often new bands emerge and are likened to the Beatles. Crikey, they even said that about The Knack. But for a very good reason none are. Mainly because songwriting inventiveness is the domain of so few. Imagine having three Beatles in the one band. But Neil Finn would have got a guernsey had his parents given birth to him in Liverpool 15 years earlier. And only he could have made these dense lyrics so irresistibly singable.

1988 Age Of Reason (John Farnham)

This was written by Dragon bassist Todd Hunter with his wife Johanna Pigott. With Todd's brother Marc, they had written Rain in 1983, Dragon's final highlight. Age of Reason is just about the perfect pop song and observes the commonsense of US Founding Father Thomas Paine's enlightenment writings. David Hirschfelder's off-the-beat piano interlude remains one of the most stunning moments in Australian music.

1989 Tucker's Daughter (Ian Moss)

Alice Springs' only rock star is a magnificent, restrained guitarist and wrote the music to this song, but had very few words. Among those were the pivotal "build me up just to tear me down". Helpfully, he also had an opening line: "Hey there, motherf.cker." His Cold Chisel mate Don Walker rewrote this as "Hang me for a sucker" and later "Boss man's Mr Tucker" and an Australian rock classic was born. Were this Bruce Springsteen's, it would have been a global smash.

WEEKEND AUSTRALIAN



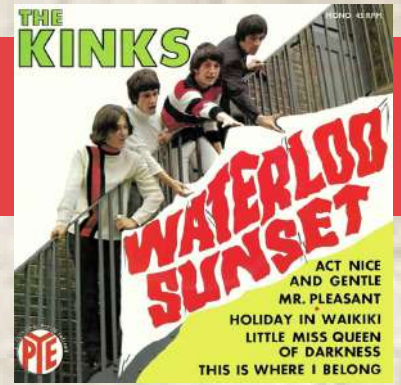
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GOLD COAST
Contact: Donna Tunbridge
0425 301 241
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KINKS' WATERLOO SUNSET SHINES ON



In 2004, Rolling Stone launched its 500 Greatest Songs of All Time list. Tabulated from a massive vote that had artists, industry figures, and critics weighing in, the list has been a source of conversation, inspiration, and controversy for two decades. It's one of the most popular, influential, and argued-over features the magazine has ever done.

Waterloo Sunset is a portrait of the least glamorous side of London — the grimy, bustling train station on the Thames River.



But The Kinks' Ray Davies makes it the song of a recluse who lives near the station, watching the people pass by, with heavenly backup vocals from his wife Rasa. With a song like Waterloo Sunset, I wouldn't let the band hear the lyrics until I'd done the back track, because the subject matter was quite personal. But fair due to the band. They went with it, and we got good results."

Waterloo Sunset became the climax of the band's 1967 masterpiece, *Something Else* by the Kinks, which had gems like Two Sisters, End of the Season, and Afternoon Tea. The song was a U.K. hit, reaching Number Two on the charts, but it couldn't rescue the album from flopping. In the U.S., the single didn't even make the charts.

Yet it's the song that came to define Davies' legend as a one-of-a-kind storyteller. Critic Robert Christgau famously called it "the most beautiful song in the English language."

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REMEMBERING OUR BAZZA, ONE YEAR ON

By Tony Healey



Barry with son Jack and wife Noriko

He was larger than life, a true gentleman, a wonderful father and husband, mate and a contributing founder of our GoSet Club.

Originally from Melbourne, Barry was not a man of wealth but was widely known as a most generous person, giving of himself, and at times financially to those in need.

For more than twenty years Barry worked from home, caring seven days a week for live-in overseas students whilst Noriko worked as a Teachers' Aid and 20-year-old Jack studied a business management course at Queensland University

Barry O'Callaghan known affectionately as Bazza, was an integral part of the Gold Coast music and nightlife scene for several decades, with a career that captured countless musical icons and their performance on the Gold Coast from John English, Brian Cadd, Russell Morris and John Farnham at Twin Towns through to Nirvana's iconic Australia Day performance at Fisherman's Wharf Tavern in 1992.



Over the journey Barry captured an iconic timeline of coast celebrations, culture, and musical moments and as a by-product his collection includes a timeless cross section of fashion and taste over the decades.

Barry passed away on 17 August last year and July 13 would have been his 78th birthday.

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I AM WOMAN STORY RECALLED



By Ray Burton



Ray Burton with Helen Reddy in the early 1970s

Having been born into a showbiz family, I was a band room child. As a result of my early exposure to music, I performed live for the first time in Sydney at age four. They say I brought the house down. In my teens I toured Australia supporting several international bands during the 1960's British Rock Band invasion. I also performed with many iconic Australian bands such as the "Dave Bridge Quartet" at age 16; and The Delltones. I was the baby in these groups, gaining even more musical experience from the much older band members. In my early 20's, I set sail for America with The Executives. I had toured extensively with the band, and we headed off for the USA on the now decommissioned P&O lines ship, the Oriana.

The Executives were noticed in Australia, then managed by American Frank Day, who managed Bobby Rydell etc. We were all on a high; and now we were on our way to conquer the USA, Frank Day worked out of the same entertainment agency as Jeff Wald (Helen Reddy's husband and manager at the time); and Ron Deblasio, who was involved in the management of a very young Billy Joel. Frank, Jeff and Ron, all shared this office/agency in Hollywood.

Aussies in a Foreign Port

Soon Helen and I started hanging out, as we already knew each other from Australia. We were Aussie friends in a foreign port you might say, both having worked similar venues all over Australia. Interestingly, coincidentally, or however you choose to perceive my link to Helen, even my mother with her own band, backed Helen Reddy for one of Helen's shows. Helen's club act on this occasion was at Hurstville RSL in Sydney's south, where my mother's band, which also included my singing MC stepdad, had a residency. They were The Crazy Crotchets.

In Hollywood, Helen heard about my songwriting know-how; so, I was invited out to dinner on a few occasions with Helen and her husband Jeff. I would meet them up at their house located up off Mulholland Drive, and we would all go out to dinner in Jeff's Mercedes Benz.

At these dinner's, we always talked about songs, the finer points of songwriting, about successful songwriters; and how they broke through! Helen had never actually written any songs herself, so she was keen to write with me to see what songwriting was all about. We started collaborating once or twice a week, writing song ideas down that might work for Helen's career.

Our goal was primarily focused on writing Helen a hit song that would usher her into the American market. At the time, all around the world, Women's Liberation groups were forming at a rapid rate; and Germain Greer seemed to flood the media talking about Women's liberation and equal rights, while at the same time, promoting her book *The Female Eunuch*.

While all of this was going on, I wrote ninety percent of the songs that The Executives (now renamed Inner Sense) were recording at Record Plant West, on West Third Street in LA. So, between Helen's project and my band's recordings and rehearsals, I was kept quite busy! I might add here that my partner and I back then, also looked after Helen and Jeff's house (house sitting), and baby-sat Helen's then young daughter Tracey. Helen and Jeff took these opportunities to see movies or go to dinner by themselves. We didn't mind house/baby sitting at all. We were all friends.

Networking with Friends

During the heady times of the early 1970's, there were casual drinks and nibble's style social "networking" gatherings up at Jeff and Helen's house. Me, as an early male advocate for women's equality, probably due to my mother's band leadership and fierce independence, felt very fortunate. It was fascinating for an Aussie songwriter/wordsmith to "take in". During the discussions at these social gatherings, the subject of women's rights would soon arise in conversation. Gender equality was so controversial at the time, due to Germain Greer's considerable exposure across all media formats; and at times, these discussions would become quite heated due to Helen and her girlfriends' verbal jousting with the occasional chauvinist, who thought it was all quite funny. Big mistake! Sparks flew! Was it wrong to have these debates? Or was it all so very right for the times? I believe I AM WOMAN, the song; and/or the anthem that Helen and I wrote, answers the question very well.

Women's Rights

Women's equal rights issues were on the boil in the US and internationally, just as it had been decades before; and many years before that with the suffragettes. None of this was going to go away anytime soon! It felt both scary and stimulating to watch from a male songwriter's perspective. I knew it was great subject matter for a controversial song!

At our next songwriting session, I suggested to Helen, "after watching and listening to you and your lady friends' views on equality for all women, I believe this issue is a going to be huge, don't you agree?" Helen said, of course it is, because it's bloody well right! So, I then said, "Look, if you feel so strongly about Women's liberation Helen, why don't you write something down for me to work on?" So, she did; and about a week later she presented her words to me on a flyer-sized A5 sheet of paper. Her words were largely in prose form, and not so much in rhythmic lyrical song form. So, I tossed around Helen's words all night and then some. I wanted the song-feel to be convincing; and come together in a perfect marriage of lyrics and melody.

It All Came Together

Finally, after a lot of manipulation and effort, it DID, it all came together! I remember was so excited, I immediately recorded a demo of the song with my vocal on it; and presented the Teac 4 track tape to Helen the next day. I sensed a hit; and Helen loved what I had done with her words and what had become, "a great song"! Jeff Wald loved it too; and he believed we were onto something. Jeff quickly sprang into action, selling Helen over the phone; and spreading her name throughout the offices of Capitol Records in Hollywood.

After I AM WOMAN was written, nothing happened with it until 1972. This is called "a sleeper" in the music industry. Helen proceeded to record and release an album of songs for Capitol Records, I Am Woman was placed on that album, but it wasn't until the movie *Stand Up and Be Counted* was released, that 'our' song I Am Woman achieved anything at all.



LUCKY STARR



THE DELLTONES



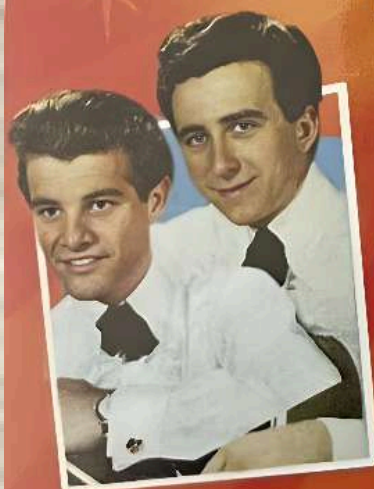
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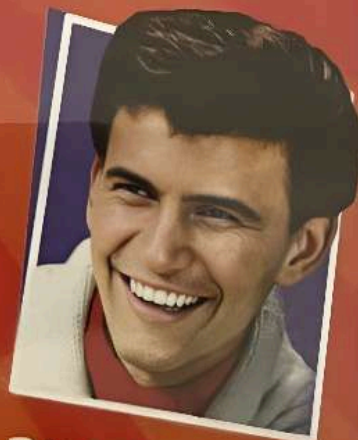
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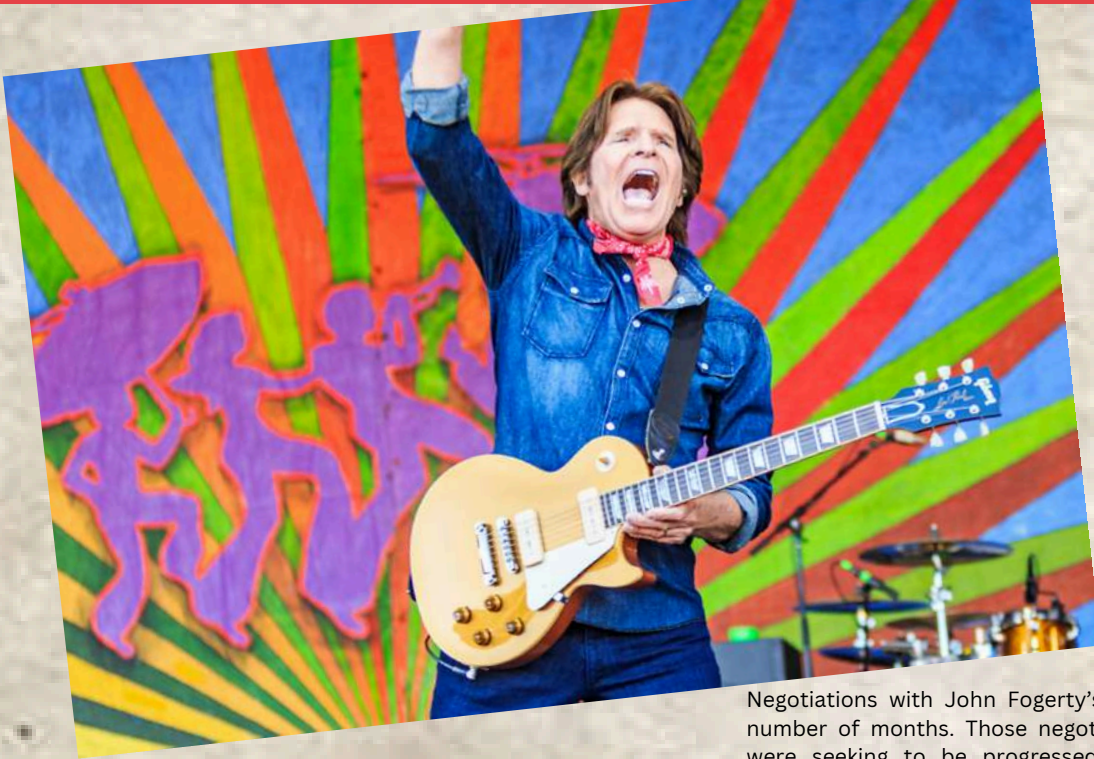
BOBBY RYDELL



3
DISC SET

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ENTERTAINMENT

CREEDENCE'S JOHN FOGERTY IN COUNTRY FESTIVAL FIGHT



Creedence Clearwater Revival legend John Fogerty was due to perform in Australia for the first time in twelve years back in March, but his exclusive performance at Country Fest Queensland was cancelled a month before the event was due to take place.

In late February, Country Fest Queensland promoters SFP Events Pty Ltd sued Fogerty's Little Swamp II Inc. and his agent, Creative Artists Agency LLC (CAA).

The matter has been in court, and now, it's been revealed that Fogerty has won the first round of the battle: Supreme Court Justice Rebecca Treston has reportedly ruled that the issue should go to arbitration in the US.

After a hearing on 3 June, Treston ruled that a Californian alternative dispute resolution company should resolve the disagreement between the musician and the festival rather than court.

According to a Courier Mail report, SFP Events Pty Ltd were seeking the repayment of a US \$700,000 (\$1.07 million AUD) deposit paid to CAA's trust account back in January. Before taking on his 100-minute performance at the festival, Fogerty was to be paid another \$700,000 by 20 February but allegedly wasn't paid.

Claiming that there was no binding contract between the festival and Fogerty, SFP asked the Queensland Supreme Court to rule that the offer made to Fogerty to headline the festival was "validly withdrawn" on 23 February.

CAA then argued they did not sign the contract until after Country Fest Queensland organiser Regan Anderson withdrew the offer.

In March, CAA submitted two requests for arbitration between the parties.

Country Fest Queensland organisers stated after the dropping of Fogerty from the festival earlier this year:

Negotiations with John Fogerty's team had been in place for a number of months. Those negotiations were well advanced and were seeking to be progressed by us with best endeavours, however, those negotiations did not reach a final outcome, resulting in negotiations ceasing on Friday 23rd February 2024.

The matter is now subject to court proceedings in the Supreme Court of Queensland and is due to be heard in mid-March. Until such time as the proceedings are dealt with, we do not intend to comment further.

According to Fogerty, that announcement surprised him just as much as it did the fans, and he wrote that he was "blindsided" in his own statement.

Fogerty wrote that he was "ready to celebrate" his one-off Australian appearances and claimed that he wasn't the reason for the "unforeseen circumstances".

"I was ready to celebrate with you all for my one and only show this year in Australia when the Country Fest Queensland blindsided me yesterday by cancelling my appearance," Fogerty wrote on Instagram.

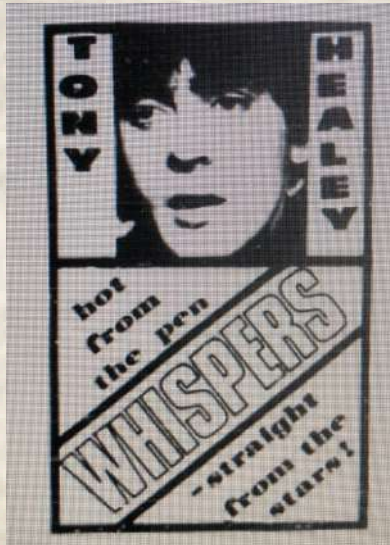
"It was posted that I would not be appearing due to unforeseen circumstances. Well, I can tell you, my friends, I was not the reason for the 'unforeseen circumstances'."

Country Fest Queensland went ahead in Bloomsbury (near Mackay) on Saturday, 30 and Sunday, 31 March, with Aussie headliner Morgan Evans.



WHAT THEY'RE UP TO

A column revisited from GoSet in the 60's and now resurrected several decades on. Rumours and lies welcome!



... More books from more GoSet Club members now in production. This time from member #148, Milton Hammon, who is near to completing a book on both the GO!! and Kommotion TV shows. The shows were televised nationally on the 0-10 network from the mid-60s until the early 70s and the coffee table book will, of course, feature many of our club members. Waiting on release date for more.

... Whilst John Farnham is now cancer free and truly on the mend, his record-breaking documentary Finding The Voice is the hot favourite to take out the 2024 Logie for Best Documentary. The authorised biopic is the highest box office grossing Australian documentary of all time. Directed by Poppy Stockwell, it has already received gongs: an ARIA award for Best Original Soundtrack and an AACTA award for Best Documentary. Incidentally Poppy Stockwell together with John has written The Voice Inside which is due for release in October.

... After working on the road, travelling more than 70,000kms in the past year in his van fitted with sound equipment and comfortable sleeper, Issi Dye is taking a well-deserved break and heading on his annual visit to London where he will meet up with Kommotion relic Leon Kamer.

... A very strong rumour suggests that a prominent artist wants to paint our President Brian Cadd for the prestigious Archibald Prize. The artist was seated next to Brian on a flight, struck up a conversation, and he has agreed.

... July Birthdays. BJ Capuano 71, John Farnham 75, Russell Morris 76, Glenn A Baker 74, Gael Chudleigh (unknown), Digger Revell 81 and Chris Dobbie (won't say).

... Good news! Who's a good boy then! Great to hear one of our favourite members has dug himself out of a hole and is revelling in planning solo, duet and ensemble shows for the next three years!

... Yet to be confirmed but hear that there's another Countdown show in the wings and could tour nationally, maybe later this year. Told it's going to be a much bigger production than Gavin Wood's recent Countdown show that toured over the past few months and will feature many of the ABCTV show's solo artists and groups from its 1974-87 run. Also suggested that Molly has endorsed the planned production and may make an appearance, or two.

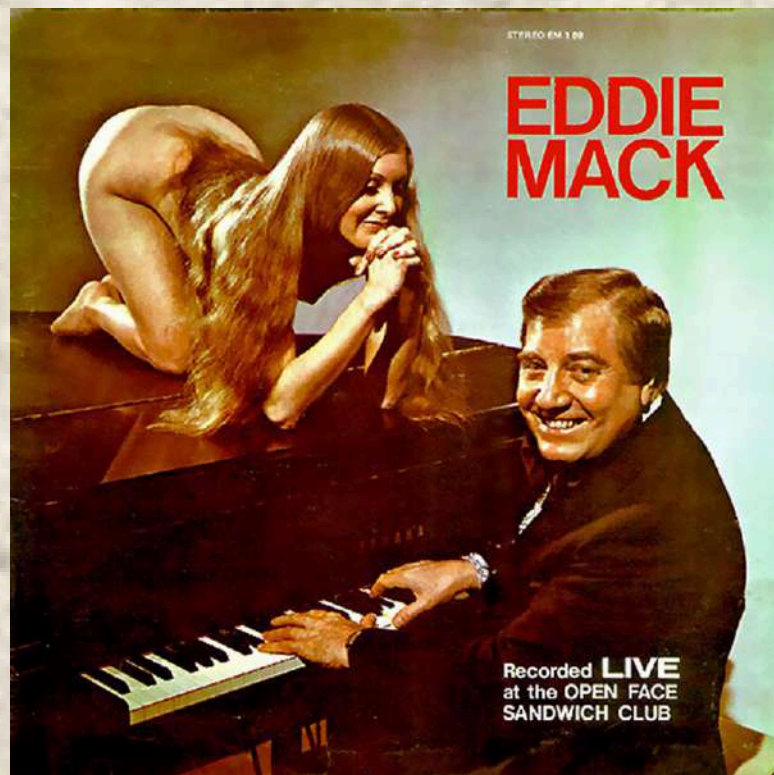
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The heart & hand of Australian music

Your \$10 entry fee to a GoSet lunch is a donation to help fund the good work of the music industry charity Support Act, that delivers crisis relief services to musicians, managers, crew and music workers across all genres who are unable to work due to ill health, injury, mental health problems or some other crisis

Funeral support is also available so that music industry workers who have passed can be farewelled with dignity.

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BAKER'S MASSIVE RECORD COLLECTION LOOKING FOR A HOME



There comes a point in the life of every collector, hastened by advancing years and sometimes infirmity, when one thinks of passing the baton on to other people or bodies for preservation and safe keeping. I am getting close to that point now.

I am searching for expressions of serious interest from those to whom The Glenn A. Baker Archives means more than just a byline, more than just a tantalising suggestion of historical musical treasures.

After storing and maintaining these materials for decades, particularly since I left my 'estate' at Kenthurst almost a decade ago, it has all become a bit too much for me. It needs a fresh attitude, a fresh eye.

Obviously there is no shortage of 'cherry pickers' who are willing to plunder a few percent of the cream of this (or any other) collection and leave the bulk of it to be disposed of by means that don't concern them; which is why I have no interest in staging a giant clean-out sale. So if any of you are looking at a bargain, look elsewhere.

With the aid of my cameraman son Tristan and my good buddy David Latta, who has come to know the collection well over the past few years, I have prepared this video which will hopefully ignite international interest in the sale of The Glenn A. Baker Archives. Keeping it in one hand obviously means more to me than breaking it up.

It will be a sizeable investment for anyone who puts their hand up and it will quite obviously suit a person or organisation with a large storage space at their disposal.

My eldest son Orson Baker will be pleased to hear from anyone with the **SERIOUS EXPRESSION OF INTEREST** that I mentioned earlier. He can be reached at: mrson@hotmail.com



MEL & KEL AUGUST LUNCH SPECIAL GUESTS

Over the years there's been some great husband and wife duos that we love to love...George and Gracie, Sonny and Cher, Bogie and Bacall, Bob and Dolly. And now we have our own home-grown duo **Mel and Kel** . . . **Carmel Chayne and Kel Monaghan** are heading from Melbourne to the Gold Coast as special guests for our **August 20** lunch.

In the late 60s Carmel was a regular on GO!! and UpTight and with Kel entertained the Australian and US troops in Vietnam. They have played more gigs than Issi Dye (well maybe not) performing in major hotels in Asia, and charmed by Maurice Gibb, they went on to play at many of London's top clubs But wait, there's more!

PERTH MINT ISSUES COLLECTABLE BON SCOTT COIN



The coin portrays a coloured image of Bon Scott wearing a denim jacket with cut off sleeves. The design includes the inscription 'BON SCOTT' in which the first 'O' is overlain with a 'lion rampant' holding a microphone, and a representation of 'Bon' in handwritten lettering. Accompanied by a numbered certificate of authenticity, the coin is housed in a presentation case and superbly illustrated shipper featuring an image of Bon Scott.

Many believe Bon Scott to be the greatest rock 'n roll singer of all time. Born Ronald Belford Scott in Scotland on 9 July 1946, his family moved to Australia in 1952, settling in Fremantle, Western Australia, where he cut his musical teeth. On joining AC/DC in 1974, his inimitable stage presence and distinctive, raspy vocals were key elements in the band's rise to international super stardom. Together they recorded and performed some of the most enduring hard rock ever known. Bon Scott was the second singer for AC/DC after Dave Evans from 1974 until his death in 1980.

As well as the coin marking the 78th birthday of Bon a new Bon Scott merch store has started in Australia via Merch Jungle and internationally through Amazon.

There will also be a Bon Scott tribute concert in New York. On the actual birthday (July 9), there will be a tribute concert at Arlene's Grocery on New York City's Lower East Side. The infamous rock club has hosted some of the most raucous nights of rock and roll in the 21st century, and the show will harken back to the secret set that AC/DC performed at CBGB in 1977. Sixteen singers will each tackle one classic AC/DC song with a stellar backing band.

Join us!

36th ANNIVERSARY

D'ARCY ARMS

Friday 9 August

from 6pm with

Mark Butler

BOB AND ANNE'S HEARTY HOUSEWARMING SOIREE

GoSet was well represented at new Gold Coast arrivals Bob and Anne Pritchard's lovely waterfront home. Fully catered of course, more than 60 of their closest friends wine and dined the afternoon away.

Pictures: Shanyn Asmar



Bob's Angels - Linda, Anne, Somer, Giselle and Shanyn



Donna Morris, Loretta Rymer and Normie



Samantha, Anne and Tony

ONE
DRINK
TOO MANY!



Sue Kirby, Debbie Miller, hosts Anne and Bob Pritchard and Charli



Shanyn and Charli



Michael Rymer, Noriko O'Callaghan and GoSet Publisher Tony Healey

ISSI AND BOB MADE OUR DAY A SPECIAL ONE

It's been said by many that our June GoSet lunch was our best-ever, which is a big call but one that was reported widely.

Issi is the ultimate entertainer whose showbiz stories and anecdotes, masterfully prompted by his mate Bob Pritchard and completed with a few party songs certainly did make it one of our best lunches indeed. No doubt about that!

Pictures: Linda Willmott



Issy and Bob



The Dyes - Bianca, Janice and Issy



Shany and Sally Anne



Michael Rymer, Craig Murchie, Anne Pritchard and Craig Bennett



Belinda Gavin



El Presidente with unknown fan



Scott Matthews and Regina Sorensen



Digger and Charli



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GO-SET

ACROSS THE WORLD OF MUSIC & THEATRE TO
DISCOVER THE SECRETS OF THE MUSIC INDUSTRY



GROUPIES

THE ROCK SCENE'S BACKROOM GIRLS

COLOR POSTER
CRASHIN' NICH
AND DAVE CRUZIN'

