

# **HALF OF ALL AUSSIE MUSICIANS EARNED LESS THAN \$6000 LAST YEAR**

by Mary Vivarus

Half of Australian musicians surveyed by Musicians Australia – an initiative within the Media, Entertainment and Arts Alliance (MEAA) – revealed that they made less than \$6,000 from music last year.

With those artists making 15% of the national minimum wage, Musicians Australia is calling for a new national minimum fee and improved working conditions for artists.

More than 550 musicians were surveyed, with 49% of artists stating that they earned less than \$5999 from the music industry during the 2023 financial year. 64% said they earned \$14,999 or less.

In addition to those figures, one in five musicians surveyed told Musicians Australia that they derived all their earnings from their music career, while the remaining two-thirds said they seek work elsewhere.

40% of musicians find income from two or three music-related jobs, 42% say they've played unpaid gigs, 82% report not receiving superannuation from gigs, and 60% say they're getting paid less than \$250 per show—a stark contrast to the 20 hours per week (39%) getting ready for the show.

86% of people surveyed said they felt musicians were treated unfairly by the music industry. South Australia, Western Australia, Queensland, Victoria, NSW, and the ACT have endorsed Musicians Australia's minimum fee of \$250 per public-funded concert. Now, Musicians Australia is calling on the Tasmanian government to do the same.

"It is not properly acknowledged that what we do is an occupation," folk musician Kimberley Wheeler, the Federal President of MEAA Musicians, commented in a press release.

"Musicians are typically treated as having a lesser right to earn income than other earners in the music industry. We operate as businesses. We need to earn a living wage, not pocket money... It's a matter of public interest that we have a viable live music industry in Australia."

MEAA Campaigns Director Paul Davies said that the statistics confirm that "musicians are the face of Australia's insecure work crisis."



Davies continued, "They are expected to get by on extraordinarily low incomes, inconsistent and often unpaid work, and they very rarely receive superannuation, which is a right for all workers."

Acknowledging that most musicians work multiple jobs, Davies said this means musicians make sacrifices for their creative careers to fund "their projects and artistic development", plus they have to support themselves and, often, families.

"Our members are telling us that conditions have worsened since the pandemic as converging issues ranging from venues closing or imposing rigid, one-sided fee arrangements, drying up, poor working conditions, and general cost of living concerns, which is threatening their viability in the industry," Davies said.

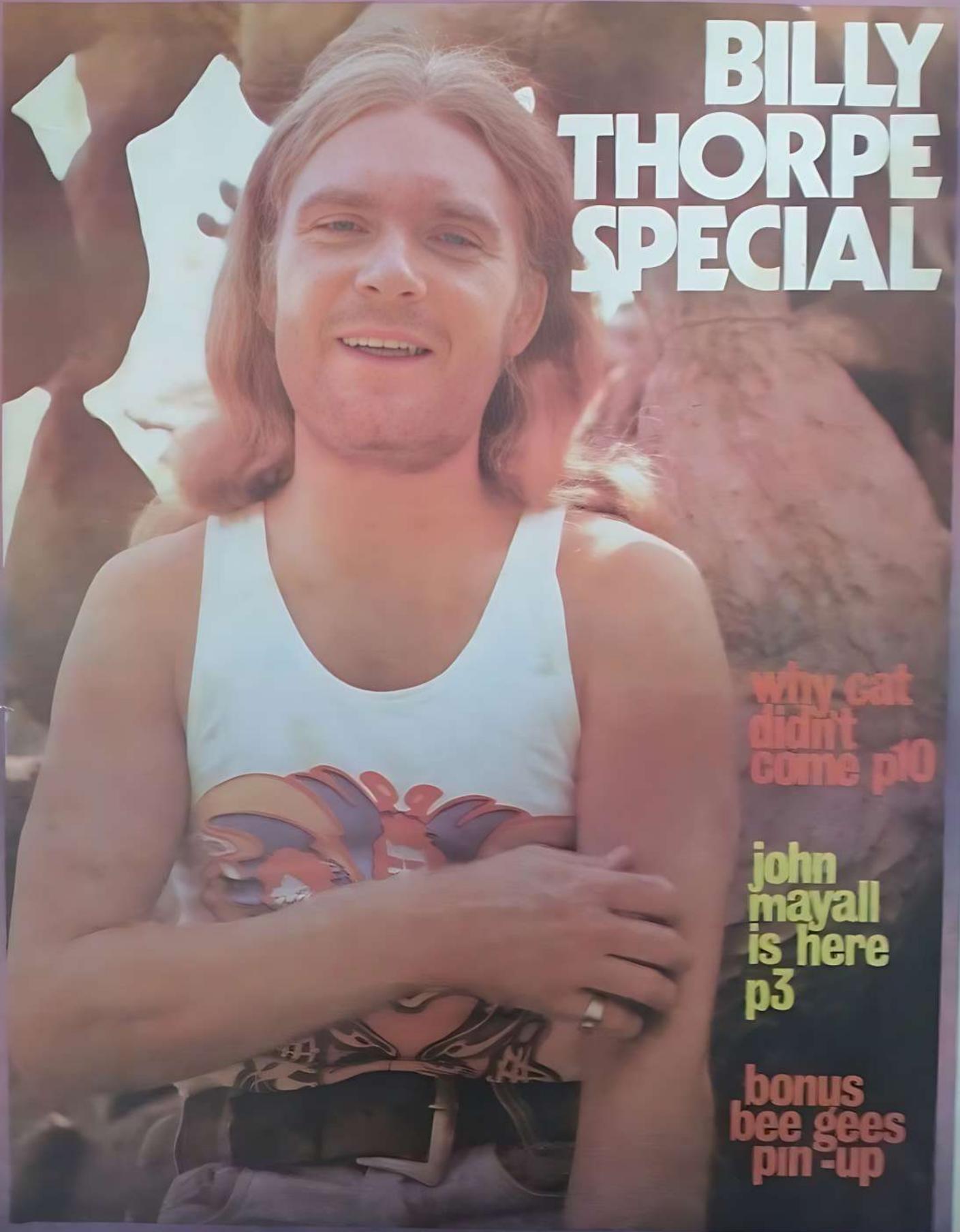
Davies welcomes the recently announced government inquiry into the Australian live music industry.

The inquiry plans to explore the "challenges and opportunities" the industry faces and the sustainability of the music industry. The House of Representatives also urges music industry workers to be open about the barriers affecting growth, "including to exports, the impact of current grant and support programs and capacity building in the sector".

# 6 CoSet

20  
CENTS

MARCH 11, 1972 VOLUME 7, NUMBER 11  
Registered for postage as a newspaper category "B"



## BILLY THORPE SPECIAL

why cat  
didn't  
come p10

john  
mayall  
is here  
p3

bonus  
bee gees  
pin-up



By Bob Valentine

## REMEMBERING BILLY

With the recent acknowledgement of the 5th Anniversary of Billy's passing, I was reminded of a couple of 'Thorpie' stories and thought they are appropriate to share.

Billy was a Rock'n'roll hero to me and my mates – he'd thrown off the nice boy pop image and become a hard-core rocker with all the trimmings and he was the biggest thing in Aussie rock for most of the early 70's. We'd see him live all the time.

Back in those days top name bands would play gigs together all over Melbourne. Almost every night of the week. At some local hall or High School on weekends you'd see Billy and the Aztecs, Lobby Lloyd's Coloured Balls, Doug Parkinson In Focus, Spectrum, Madder Lake and Carson County Band with Broderick Smith all on the same bill, just to name a few.

### Bertie's Basement Disco

Billy would play on Sundays down in the basement of Bertie's Disco and we rarely missed it. I'll save the Sunbury festival stories for another time, but suffice to say, he was everywhere back then.

I was living in Mackay, North Queensland after this period and I'd got myself into a band called Otis who were NQ's top band of the day. I can't recall working with them much and they probably sacked me because I was a slack, dole-bludging hippy, but, for a short period I did a few shows and more importantly supports of touring acts.

Back then, bands would do a whistle stop tour up the northeast coast from Brisbane, Sunshine Coast, Gladstone, Rockhampton, Mackay, Townsville and Cairns. I didn't so much work at these gigs as use my status as Otis' new singer to get backstage.

Anyway, I was beside myself when I found out Thorpie was coming to town, I think Otis did the support, but I'd just started rehearsing with them and wasn't ready to do the show (aah the memory's a bit dim). I still managed to ensconce myself backstage for the gig and ended up hanging with The Aztecs on the premise that I would procure them some 'fun tickets.

### Code of the Road: What Happens On The Road Stays On The Road

In observance of the 'Code of the Road' (what happens on the road, stays on the road), I won't elaborate, but suffice to say I came good . . . up to a point.

The show was in full tilt mode when the follow spots swung round to the back of the room to catch the Mackay Chief of Police, in full braided, medalled, brass-buttoned dress, striding down the centre aisle. Billy signalled the band to stop playing just as the copper arrived at a waiting mic on a stand in the middle of the room. To the howling, baying, booing crowd he announced that it was too loud and if the "gentlemen in the... er . . . group . . . didn't turn their musical amplifiers down", he would close the show (or words to that effect). The crowd were frenzied. Billy's reply? He counted the band in louder and faster to a song about cops (can't remember the name) to the crowd's absolute delight. The officer, realising he'd been had, turned and slunk back from whence he'd come (still in the full glare of the follow spots). The show took off like a runaway train, and I got an early lesson in crowd control, Billy Thorpie style.



Lobby Lloyd and Billy

End of digression and back to the advertised program. After the show I was hanging around backstage, having organised some after work 'refreshment' for the boys. I somehow scored an invite back to the "best hotel in Mackay", which will remain nameless, where the band was staying. They'd booked the entire top floor, but on arrival were greeted by the owner (a card-carrying member of Joh's long white sock brigade) who refused them entry when he realised who it was. Billy was incensed, but the tour manager smoothed things over, with promises of decorum and guarantees of covering any damages caused by this Rock'n'roll riff-raff!

As it turned out, this was a red rag to the four Aztec bulls who proceeded, upon return to the hotel, to party in one of the rooms and much of the corridor and balcony to trash. They ordered up some food and a 'pallet' of booze! Then the fun began – after some warming up, the party went into overdrive - there was about two inches of beer covering the balcony that ran along one side of the hotel with various Aztecs sliding up and down on their arses. There were various fittings and chattels destroyed and at one point you couldn't see across the room for beer being sprayed from long necks. The laughter and noise generated naturally brought security to the door, but they were dealt with summarily and, in fact, when a case of Scotch, beer or extra food was ordered room service would just push it through the door and scarper.

What was my involvement in this? Well may you ask! I was sitting on the bed with Bill, just taking it all in and talking about music!!!

### I was 19 years old, talking intimately with one of my heroes

We talked about my favourite thing in the world watching a riotous party unfold and, if I hadn't made up my mind before, I was now certain that this was the life for me!!!

By the way, this party was just the four Aztecs and me! Billy was so cool, he sort of presided over the mayhem but never got actively involved, just letting the lads 'blow off a bit of steam' . . . and ducking the odd bottle.

I didn't see him for years, but in the 90's we did some shows together and after a while I plucked up the courage to remind him of this happening. He didn't seem too impressed, so I let it drop – maybe he was still smarting at the damage bill! My huge regret is that our friendship never got a chance to grow, and I missed one of his last shows – solo at Capers in Melbourne – because I had to work. It was by all accounts a tour de force! Oh, and I never got so much as a photo with him.

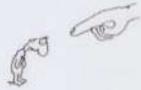
I was riding a chair lift at Blackcomb, Whistler, Canada on a perfect ski day – not a cloud, four feet of fresh powder - when my phone rang. It was a friend to tell me Billy had died. We were skiing on a glacial run called "Heaven". I like to think this was fitting, but it probably should've been "Hell"-raiser!

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## GoSet FOUNDER AND EDITOR HEADS SOUTH



He's part of the reason the GoSet Club exists. At age 20 Phillip Frazer was a student at Melbourne's Monash University. He was also editor of the uni paper when he and mate Tony Schauble saw there was opportunity to launch a pop newspaper, along the lines of London's New Musical Express and others.

So, in 1968 they printed the first edition of GoSet from their office above a Jewish deli in St Kilda.

Phillip went on to publish Rolling Stone and The Digger publications and for the past 15 years has lived in Mullumbimby with his new wife of one month, Kate Veitch.

They are now heading to live in the Mullumbimby of The South, Castlemaine in Victoria to continue their pursuits, Kate writing novels and Phillip

Before leaving we caught up 52 years on, at the appropriately named Rock'n'Roll Café in Mullumbimby. Photo: Shany Asmar

# BERTIES - AUSTRALIA'S BEST EVER MUSIC CLUB

Berties, corner of Spring and Flinders Sts, Melbourne, 1966 to 1973

Courtesy; MILESAGO

Berties was widely regarded as Melbourne's top music venue of the late 1960s. The opulent three-storey unlicensed discotheque was in central Melbourne, close to several other top inner-city venues -- Sebastian's (also operated by the Knight family) the Thumpin' Tum, Traffic and Garrison.

Berties was generally acknowledged as Melbourne's most prestigious venue and enforced a strict dress code. The venue opened sometime in 1966 and operated into the early 70s; the latest confirmed date we have located is a listing for Mississippi, who performed there on 6 Jan. 1973.

It had once been the home of the Public Schoolboys' Club. It was run by Anthony and Beverly Knight. Anthony, the son of a very successful catering family, was a handsome flamboyant character who sat at the front door four nights a week dressed to the nines in velvet and lace. He embodied the elegance of the Mod Edwardian style that had become so popular in Carnaby Street in the late '60s.

Berties was without doubt the best live music club Australia has ever had. Unlike the Whiskey, which was Australia's most successful licensed club, Bertie's like all Melbourne venues except the pubs - didn't sell alcohol. Bertie's was all about local live music and people came in droves simply because of the bands and the vibe.

The owner, Anthony Knight, sat at the entrance on the corner of Spring and Flinders streets - dressed in velvet and lace.

**“Berties was all about local live music, and people came in droves simply because of the bands and the vibe,” Billy Thorpe said.**

Berties was a magnet for the best Australian bands in the late 60s. Cam-Pact played there regularly; The La De Das played there on their first visit to Melbourne in August 1967. The Twilights played at Berties many times, including a famous residency in the Australian autumn of 1967, following their return from the UK, when (to the consternation of EMI executives) they performed show-stopping live renditions of the entire Sgt Pepper's album, which was still away weeks from its Australian release.

## 1967 Comeback Concert

Another famous Berties event in December 1967 was the 'comeback' concert by the still-recuperating Max Merritt & The Meteors. This was their first public performance since a near-fatal crash in July that year in which Merritt, drummer Stewie Speer and sax player Bob Birtles were all seriously injured, and it would be their only gig in the second half of 1967.



GoSet's Lily Brett and Anthony Knight

On 3 September 1968 Berties was the scene of the famous media reception for ex-Adelaide band Zoot. For the occasion Berties was decked out the disco completely in pink, including pink champagne and pink carnations. The party was organised by Knight and Berties' manager Wayne De Gruchy, who had also just taken over management of Zoot.



Anthony and Beverly Knight, Berties 1969

The reception was the launch of the band's "Think Pink - Think Zoot" publicity campaign, part of their new image as a fully-fledged "bubblegum" act. The band members were decked out with matching pink suits and pink guitars, and even Daryl Cotton's luckless Afghan hound, Monty, was dyed pink for the event. Although the group loathed the image -- they later ritually burned the hated pink outfits on UpTight - the event itself seems to have been a promotional success and their next single "1x2x3x4" was a Top 40 hit in Melbourne.



Berties appears in the Twilights' 1968 TV special Once Upon a Twilight, where its opulent foyer was used as the location for the Twilights' office. The show was a half-hour pilot for a proposed Monkees-style TV series, but it was never made because the main sponsor, the Ford Motor company, lost interest in the project and withdrew its support.

*Berties Royalty*

*Our Special May Lunch Guests*

We are indeed fortunate to have Berties' founders Anthony and Beverly Knight arriving from Melbourne to be our special guests for our May 21 lunch. There's a lot more behind the scenes stories of the workings of Australia's Best Ever Music Club. Look out for your invitation.

Coming Soon!



# COCKNEY REBEL STEVE HARLEY

By Alan Howe

## He rebelled, he roused and then came up and made us smile.

Steve Harley had an early interest in music, playing violin and guitar, and spent long stretches in hospital with polio during which he deep dived into the words of Ernest Hemingway, John Steinbeck and DH Lawrence.

With typical south London cockiness he blagged his way on to a newspaper and became a cadet reporter on a group of Essex and east London mastheads. But he was fussy about what stories he would write, turning down jobs from his chief-of-staff until they turned him down and he was booted.

Always confident, he entered the London folk scene and started writing songs – unusual lyrics he imagined would be performed in a style the grandeur of which only he fully understood. One was Sebastian, a “gothic love song” he tried on the public while busking around London in 1972. It went for seven minutes, but no one ever stuck around to hear it all.

He formed a band and called it Cockney Rebel, and it recorded Sebastian as its first single. It was expensively backed by a 50-piece orchestra with a grand choral crescendo – it is mightier than Bohemian Rhapsody, if a little self-important, like its author.

### Reviewers swooned.

Even the edited version was too long for radio, but more adventurous stations through Europe played it and was a hit in Belgium, Holland and Germany. Harley’s pompous newspaper claim that he felt “like God touched me” annoyed his band, and the music press.

The record company had cold feet about the signing, so Harley quickly turned around Judy Teen, a lightweight but clever song in the manner of Roxy Music that shot to No.5 and on the back of it the band toured Britain.

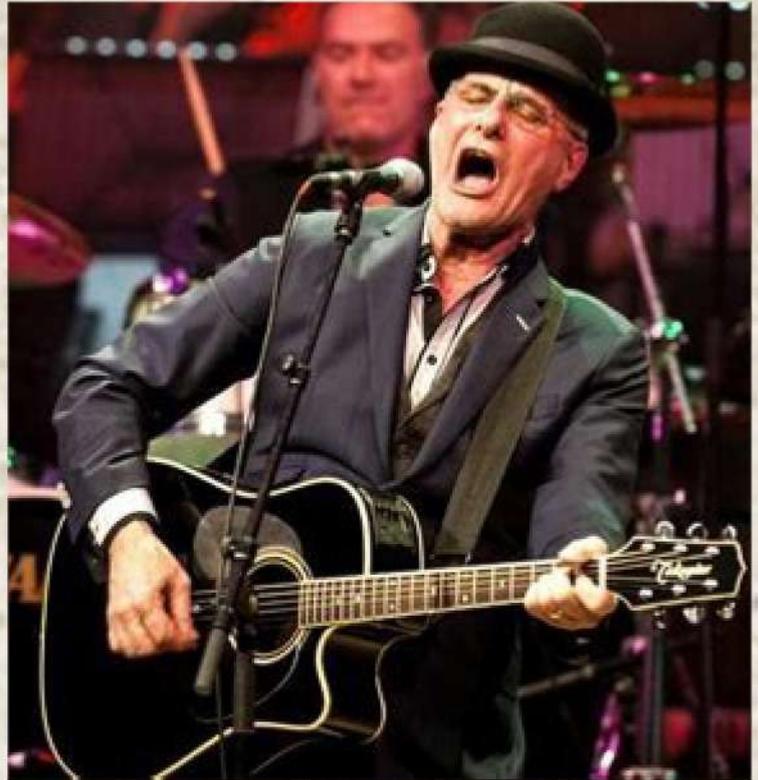
But Harley’s insistence that the group stay in luxury hotels each night cut into the band’s earnings and annoyed his fellow musicians. As sole songwriter he was earning from the singles and albums, but the others relied on live performances. They demanded a meeting with Harley at which they insisted they also be allowed to write songs. Their “little posse of ultimatums” annoyed Harley, who refused.

A second single, Mr Soft, stalled and the boys walked out. In bitterness, Harley wrote Make Me Smile (Come Up And See Me) – imagining a day soon when they would come back begging.

### It was a No.1 hit in Britain in 1975.

It did well across Europe, managed No.17 in Australia and charted in the US. But over the past half-century it has been covered 120 times and used in films and advertisements (including one for Viagra).

Its six dramatic pauses and Jim Cregan’s tricky acoustic guitar break (Harley never had a lead guitarist) make the song irresistible.



And for many Harley is considered a one-hit wonder. His performance of the song during a 2016 episode of RockWiz on SBS featured a terrific rendition of the guitar break by the Black Sorrows’ James Black, who grabbed the instrument while sitting at the keyboard he was also playing that night. After the traditional one-second pause ended, Harley stopped the song completely, turned to Black and gave him a well-earned thumbs up. It brought down the house.

Cockney Rebel’s first three albums – Human Menagerie, Psychomodo and The Best Years of Our Lives – were the confident steps of a musician who had absorbed Bowie, had been touched by the waning glam while pitching his compositions between the lyrical prog-rock adventures of Genesis and the cigarette-case sophistication of Roxy Music. They have been re-evaluated and are seen today as classics of the era. Of any era.

## The swaggering, sometimes abrasive Harley calmed down over years and matured into a respected older statesman of the sometimes-derided 1970s.

Cockney Rebel’s bass player across the first two albums was Paul Jeffreys, who had left with the others. He went on to Be Bop Deluxe and married late in 1988. Heading off to America for his honeymoon on December 21, 1988, he was killed above Lockerbie in the bombed Pan Am flight 103 (The Sex Pistols’ Johnny Rotten hadn’t packed in time and missed the flight).

If you caught a Steve Harley show in recent decades, he would end with a resplendent Sebastian. Everyone knew he’d be back to play Come Up And See Me. But, Harley, who died from cancer, would delete the song’s sting by dedicating it to Jeffreys, after which it had a completely different meaning.

Steve died in London on March 24, aged 73

# THE HENDRICK CONNECTION

by Tony Healey



Jan and Gary Hendrick

After finishing school in Melbourne GoSet Member #98 Gary Hendrick began work in the hospitality industry at Melbourne's grand Windsor Hotel in 1979, leaving as assistant Banquet manager.

He joined Unger Catering, a Jewish catering specialist looking after Solly Lew (past Myer Group Chairperson) working on his many corporate and social functions.

In 1982 Gary was encouraged to join Madisons night club in Flinders Lane as assistant restaurant manager. "It was a great time to be involved in Melbourne's vibrant night club-disco era with the club rockin' and rollin' every night." says Gary.

Gary then joined Zagame Brothers to open Nite Flite night club inside the renovated Skyways International Hotel in Airport West where apart from hosting rock stars and AFL players the club attracted a lot of real estate agents spending so much money celebrating hefty sales commissions. I thought this might be a good career move so I did Gary added."

"I loved the business but was approached to return the night club industry by an old client to reopen Madisons as The Ivy Night Club then owned by Glenn & Gaynor Wheatley."

"As licensee I watched over the renovations and then employed all staff and opened the club. Glenn at the time was involved in the Sydney Swans and looked after a lot of celebrities including players but also Anne Lennox from Eurythmics, Rod Stewart, Elton John and many others who joined John Farnham in Jack's Bar where often John was playing on the baby grand piano singing in his self-named bar on the top floor." Gary said.

Sadly the 1990 Recession hit, and Gary returned to selling properties, this time in the Victoria's Yarra Valley.

"I was married to my first wife whom I met on the night club scene. The marriage lasted just two years, but we were blessed to have a son Nathan.

"My passion for horse racing came when living with my grandparents after my mother died when I was six years old," says Gary. "We lived two blocks from Flemington Racecourse, and I have attended no less than forty-four Melbourne Cups in my time."

Having rode trackwork as a young man Gary then took up training racehorses, riding four to five hours before starting work around 9.30am at a real estate office at Yarra Junction.

"Had my first professional winner at 100/1 at Cranbourne in 1997 and after a bad accident with one of my horses moved back to Melbourne where I met my wife Jan who together with we had beautiful boy Oscar. before moving to New Zealand taking up a role as a property marketer. "

In 2008 Gary and his lovely wife Jan, GoSet Member#99 moved to the Gold Coast and started a real estate business managing holiday lets. They married ten years ago in Las Vegas by an Elvis impersonator!

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# AN AMAZING STORY

Originally published on TheMusic, proud supporters of The Go Set Club. Sign up to their daily music newsletter at [www.themusic.com.au](http://www.themusic.com.au)

By Jeff Jenkins

Dinosaurs, cyclones, necrophilia, kamikaze pilots and... greyhounds? This is the remarkable true story of the Hoodoo Gurus' debut album 'Stoneage Romeos'.

"You can't bury love; you've gotta dig it up." So sang Dave Faulkner on the Hoodoo Gurus' debut album, Stoneage Romeos, which was released 40 years ago this week.

## Stoneage Romeos

So, what would a rock archaeologist find if they discovered this record?

Well, track one, side one, (Let's All) Turn On, sets the scene. The album opens with a musical manifesto: "Shake Some Action, Psychotic Reaction/ No Satisfaction, Sky Pilot, Sky Saxon/ That's what I like, that's what I like/ Blitzkrieg Bop to the Jailhouse Rock/ Stop Stop/ At the Hop, do the Bluejean Bop/ That's what I like."

Even if you'd never heard of the Hoodoo Gurus, after hearing the first 30 seconds of their first album, you'd know what they were all about.

The band had formed three years earlier, on New Year's Day 1981 – as Le Hoodoo Gurus. Faulkner had actually tentatively started a band called the Gurus when he was still in Perth, where he wrote Tojo, which would later turn up on Stoneage Romeos.

**"It just didn't seem right," he notes.  
"And the name 'the Gurus' just didn't  
seem like it was enough."**

Enter guitarist Roddy Radalj. He dug a Johnny Thunders tune called Who Do Voodoo, and when Faulkner said "Gurus", Radalj suggested "Hoodoo Gurus". The other founding guitarist, Kimble Rendall, added the "Le", which the band dropped after releasing their debut single, Leilani.

The first Le Hoodoo Gurus line-up was Faulkner, Rendall and Radalj. Drummer James Baker, ex-Scientists, who had played with Faulkner in Perth punk band The Victims, joined a few months later.

"We didn't actually play a gig until September 1981," Faulkner explains. "We only rehearsed at weekends. It really started as a bit of a hobby, but then it became obvious we had something a bit more serious going on, and it just snowballed from there."

**The first gig  
- we were pretty terrible.**

The band's first gig was at Sydney's Institute of Technology, now the University of Technology, on September 4, 1981. "We were pretty terrible," Faulkner laughs. The Gurus played in the basement of the cafeteria. In the crowd was guitarist Brad Shepherd, who joined the band the following year.

The band's first-ever appearance was actually on TV – on Channel 10's much-loved afternoon show Simon Townsend's Wonder World!, which also provided INXS with their TV debut. "We taped the show about six weeks before our first gig." Rendall (who went on to direct the slasher cult classic Cut, starring Kylie Minogue and Molly Ringwald) knew a few people at the show.

The band's next TV appearance was backing a singing dog named Molly on The Don Lane Show.

## Le Hoodoo Gurus

As Le Hoodoo Gurus, the band toured with the now-disgraced Gary Glitter. "It was the original Glitter Band," Faulkner recalls, "so we were pretty chuffed. I'm a big fan of that music and that glam era. But Gary was displaying some weirdness even then, though certainly not what he was later convicted of."

The singer remembers that Glitter insisted his son pretend it was his 21st, so the promoters would throw him a big party. They later discovered that Glitter Jnr was not 21; in fact, it was not even his birthday. "It was a good scam," Faulkner chuckles.

After releasing Leilani on Phantom Records, the Gurus signed to Big Time Records, a label set up by Air Supply's managers Fred Bestall and Lance Reynolds.

When their debut album was released, the band's manager at the time, music journalist Stuart Coupe, said they were "a curious mixture of rockabilly, Merseybeat, psychedelia, glitter, punk and straight pop". The Gurus performed the album's second single, Tojo, on Countdown.

Dave Faulkner doesn't have particularly fond memories of the band's appearances on the legendary music show. "Countdown was must-watch TV. As far as when we were on it, it was always a bit strange – you had all these angry 13-year-old girls who just give you crap. They just wanted to see John Paul Young or something; whatever it was, it wasn't the Hoodoo Gurus. We just had to go out there and pretend they didn't exist – as they did for us."

The band's third single, My Girl, became their first Top 40 hit – and fuelled one of the biggest misconceptions about the Hoodoo Gurus. Because of the music video, most people think the song is about a greyhound. It's not.

"It's actually a song I wrote for a little made-up home movie that I wanted to do, like a send-up of the Gidget movies, called Gidget Goes Ape," Faulkner reveals. "My Girl was the song that Gidget was going to listen to on the beach through her little transistor radio. So it was a tribute to '60s pop ballads."

## That dog was a real champion

As for the clip, shot at Harold Park in Sydney, it features a greyhound named Defiant Lee. "That dog was a champion. All those trophies you see in the video were real – from that one dog. It was incredible."

Stoneage Romeos – its title inspired by The Three Stooges' 1955 short film Stone Age Romeos – was dedicated to characters from classic TV shows: Larabee (Get Smart), Corporal Randolph Agarn (F Troop) and Arnold Ziffel (the pig in Petticoat Junction). And a classic Get Smart episode, "The Groovy Guru", inspired the lyric of In The Echo Chamber.

In the US, Stoneage Romeos was released by A&M Records, who inexplicably changed Yanni Stumbles' distinctive cover artwork. But the album was still a success, spending four weeks on top of the US College charts and peaking at #209 on the Billboard charts, as well as cracking the Top 40 in Sweden and New Zealand.

In Australia, Stoneage Romeos reached #29 and won Best Debut Album at the Countdown Awards, beating Pseudo Echo's Autumnal Park.

# HOODOO GURUS' DEBUT ALBUM

In 2008, AIR – the Australian Independent Record Labels Association – came up with a list of the top 50 indie albums after consulting industry figures, and then the public voted for their favourites. My buddy Neil Rogers (community radio legend and host of 3RRR's The Australian Mood) placed Stoneage Romeos at number one. The overall poll came in at number three, just behind The Triffids' Born Sandy Devotional and The Saints' (I'm) Stranded.

Two years later, Stoneage Romeos landed at #28 in The 100 Best Australian Albums. "Hoodoo Gurus had the perfect aesthetic, pedigree and songs – no band on the planet looked cooler (balancing paisley, buckskin and punk/goth stylings) or rocked better, harder, smarter," the authors stated.

## Revered by almost every Australian guitar band that followed after them.

"The impact and influence that the album and Hoodoo Gurus have had on the Australian music landscape cannot be overstated. The band is revered by almost every Australian guitar band that followed after them."

I once asked one of Sydney's finest songwriters, Paul Andrews – the lead singer of Lazy Susan and Family Fold – to nominate his favourite Aussie album. "A choice between Midnight Oil's 10-1, Hoodoo Gurus' Stoneage Romeos and Hunters & Collectors' Human Frailty," he replied. "I think I'll go with the Gurus. I mean, I Was A Kamikaze Pilot! The lyrics in that, just incredible."

Twenty-one years after Stoneage Romeos was released, Jason Evans, the creator of the much-loved charity football game the Community Cup, curated a tribute album, Stoneage Cameos, featuring You Am I, Spiderbait, The Living End, Grinspoon, Even and Dallas Crane.

Faulkner dug the tribute. "In some ways, I found that honour a bit more impressive than the Hall of Fame because it was other bands tipping their hats and risking their own reputations doing our songs. And they did such great versions."

When I asked Faulkner if he had a favourite cover of a Gurus song, he replied, "I've got a least-favourite." He cited Simon F's version of I Want You Back, featuring Steve Stevens on guitar, and Holly Knight – who co-wrote Pat Benatar's Love Is A Battlefield and Tina Turner's The Best – on piano. "Very much a non-hit wonder. It's pretty appalling."

Faulkner famously said: "Some writers refer to their creations as their 'children'; well, this felt more akin to having your child grow up to be a serial killer."

Dave Faulkner and Brad Shepherd are the last Gurus standing from the Stoneage Romeos sessions. Bass player Clyde Bramley left after the third album, while drummer James Baker controversially departed a few months after the first album was released and just before the band headed to America.

Stuart Coupe delivered the news to the drummer. "Baker was gutted and, given that he was clearly the most loved member of the Hoodoo Gurus, the 237 people in the inner-city scene that actually gave a shit suddenly decided that the band were nothing more than calculated, cold and career-orientated," Coupe recounted in his 2023 memoir Shake Some Action.

"Personally, I really adored Baker, couldn't tell if he was a great or ordinary or terrible drummer and couldn't care less. I still loved the Hoodoo Gurus, but with his departure went a big part of the spirit and soul of what made them great in the first place." Baker was replaced by Mark Kingsmill, brother of long-time Triple J music director Richard Kingsmill.

Stoneage Romeos was released the week of James Baker's 30th birthday. Now 70, Baker is releasing his debut solo album, Born To Rock. Sadly, it will be his final release – he has terminal cancer. Produced by Alan Thorne (who also helmed Paul Kelly's breakthrough, Gossip), Stoneage Romeos broke the Hoodoo Gurus nationwide, as James Baker focused his attention on his other band, Beasts of Bourbon. The album even included a song that name-checked one of Melbourne's most famous venues. "I can't recall when we first started to break through in Melbourne, but it was something we'd always aimed for," Faulkner explains. "I mean, we wrote a song deliberately mentioning a Melbourne landmark, a song called Arthur."

The song is the tragic tale of a taxi driver, who "played the bass" and "had an angel's face". His untimely demise came when "a black gelato van, finished for the day, met with Arthur's taxi head-on down St. Kilda way, by the Prince of Wales." "We ended up playing the Prince of Wales, and that became a big song when we played there. We actually deliberately mentioned the Prince of Wales and St Kilda because we wanted to play in Melbourne and play at the Prince, so that was a way of making some sort of wish fulfilment."

**So, 40 years on, how does Dave Faulkner look back on Stoneage Romeos? "It's funny that people call it a classic now. At the time, it was hardly ballyhooed with much fervour. The reviews were fairly mild, and the sales weren't rapid. It just grew in stature over the years."**



In 1984, Clinton Walker gave the record a mixed rave in Rolling Stone. "While it's muscular and coherent, it's neither searing nor really inspired," he opined. "Mainly it serves as an appetizer for a second album."

## Bit of a Joke!

"When we got signed up, people never thought we'd make a serious go of anything," Faulkner believes. "They thought we were a bit of a joke. "The sort of bands the Australian industry were championing were nothing like what we do. We were a bit alternative, a bit idiosyncratic, not trying to copy every latest overseas trend, we just did our own thing. I think that's the only way to go – whatever era you're in."

"But at the time it was very unpopular what we were doing. We were supposed to sound like Pseudo Echo or something like that, the latest synth-pop thing."

When Stoneage Romeos was released, Dave Faulkner rejected the notion that the Gurus were '60s revivalists. "We don't want to be seen to be waving some sort of psychedelic or '60s punk banner because that really isn't what we're about," he said. "We're definitely not on a crusade for any sort of music, and it annoys me when people suggest we are. I maintain that our blend of influences is pretty seamless. We're not revivalists. We have no interest in fitting into other people's bags."

Indeed, Stoneage Romeos revealed a band that wasn't stuck in the '60s – they were in their own glorious time zone.

And how could you not love a band that sang, "Who wears short shorts? We wear short shorts!"

That's what I like. Turn on.

# THE MAGI

## THREE WISE FILMMAKERS

GoSet members Shirley Pierce and Michael Rymer have teamed up with film sales agent Tianna Roberts to form a new film and tv production company Magi Pictures based on the Gold Coast. The name Magi is Latin meaning astrologers or skilled magicians. Most of us know the name from the story of three wise men following a star.

These three wise filmmakers plan for Magi Pictures to develop and sell content that is on par with screen content worldwide. Leveraging their diverse backgrounds, complimentary skillsets plus their international contacts and partnerships garnered over decades of individual successes, reputations and professional networks, Magi aims to rapidly scale up to become one of Queensland's pre-eminent film and TV powerhouses.

Michael wrote and directed the critically acclaimed film Angel Baby. It premiered at Sundance and won 7 AFI awards including Best Picture, Best Direction, Best Screenplay. He was the pilot director and supervising producer/director of Battlestar Galactica (Emmy nominee, Pulitzer and Hugo Award) and Hannibal. He directed episodes of Flash Forward, The Killing, Longmire, Jessica Jones, Man in the High Castle, and American Horror Story and was nominated for a DGA Award.

He directed feature films Miramax's In Too Deep, Queen of the Damned, Allie and Me, Perfume and Face to Face. In Australia he has directed the mini-series Deadline Gallipoli for Foxtel, Picnic at Hanging Rock for Foxtel/Amazon, The Gloaming for ABC International/STAN, and Fires for ABC/NBC Universal.

Shirley has written for films with a cumulative box office of over half a billion dollars. She has multiple films slated for production in 2024 - romantic comedy Mating Game for Radioactive Pictures, a hip-hop drama for Born Hungry, and legal drama Hearts of Stone for Full Circle .Prods, Maddfilms crime drama The Hostage and is also co-producing, Love After All, a romantic dramedy on the Gold Coast.



Shirley Pierce, Tianna Roberts and Michael Rymer

Writing for Walt Disney Studios, Shirley worked on over two dozen projects ranging from features Dinosaur, Home on the Range and Meet the Robinsons to the Holocaust drama Misha. The short, John Henry, which she wrote for Disney, won international film festivals and was shortlisted in its category for the Academy Awards.

Shirley has written for studios in the U.S., Australia, Japan and Spain. She has delivered projects for MGM, Columbia, Fox and Sony, BET, New Millennium Studios and Quincy Jones.

Tianna recently spearheaded the Development and Acquisitions portfolios within international sales agency Odins Eye Entertainment and Animation, working on both television and feature film projects domestically and internationally. In addition to skills in project acquisitions and development and working within an international sales environment, she developed skills in financing, distribution, sales and production.

Follow the shooting star and get ready for their Magi magic to appear.

## GOLD COAST AUSTRALIA



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# PETER KARPIN MAKES OUR DAY

Sold Out House to meet, greet and listen to our special March guest A&R guru Peter Karpin. Interviewed by President Cadd, Peter's insightful behind-the-scenes and on-the-road stories relating to some of our best known local and international performers made the day one of the best ever.



El Presidente Brian Cadd and special guest Peter Karpin



Loretta Rymer cracks up Peter Karpin



All smiles! GoSet snapper Linda Willmott, Rockin' Ross Mercer and our GoSet Godmother Flossy



Newly appointed, won't miss a trick, Somers Peeters rehearsing for door duties at our April lunch



Easter lovelies Lissa Morris and Charli McKenzie



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## STARS SHINE AT SOUTHPORT MEMBERS YACHT CLUB PARTY

Our sponsor the Southport Yacht Club hosted its annual Member Day party with its Music Marathon knockout show that rocked the 750-strong guests in attendance. The three-hour show that was held on a sound stage set on a pontoon in the club's intimate water edge bay. La De Das' founder Kevin Borich opened and was followed by six-time ARIA award winner Wendy Matthews and closed with Joe Camilleri and The Black Sorrows belting out a set of crowd favourites..



Kym Webster, Sue Kirby and Debbie Miller



Bob and Annie Pritchard with Shyn Asmar

The audience was littered with GoSet Club members including Debbie and Peter Miller, Shyn Asmar, Tony Healey, Sue Kirkby, Bob and Annie Pritchard, Felicity Lombardi, Ross Mercer, Lissa Morris, Hans DeWard, Wendy and Chris Dobbie, Giselle Mercer and SYC manager Brett James.

Photos: Shyn Asmar

# GoSet

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**Mad Stewart**  
arrives in  
Feb.

**A History of  
Rock begins**  
on P.22

**Gerry  
Munich**

**Zappa in  
color, p.13**

**Aztec to  
leave**

**Cat Drums**

**1972 POP  
POLL  
Voting  
has  
begun**

**See Page 9  
for details**

**BOB HAWKE TALKS TO  
IAN MELDRUM 'A TIME  
TO CHANGE' • SEE P.3**

