

RUSSELL TAKES TIME OUT

by Tony Healey

Whilst our president Brian Cadd is touring the country in his Dream Train, Russell Morris has decided it's time to chill out and is taking the Slow Train. After more than 56 years rockin' around the country Russell is taking a much-deserved rest and recreation break from touring to concentrate on writing songs for a new album and maybe a spot of fishing too.

After an exhaustive 2023 where Russell performed nationally with his band, touring with The Caprettos he also completed his highly successful The Real Thing series of eight sell-out Symphonic concerts.

The show, inspired and initially funded by Clive Palmer, boasted a 54-piece orchestra, 10-piece band and four back-up singers played to audiences in Melbourne 3, Sydney 2, Adelaide and Perth and concluded in Brisbane in December. Stand up ovations all the way!



'The concerts were something that I had always dreamt of doing, but as time went by (with my hand constantly up- "saying, pick me"), I believed that it had become a bridge too far. So I had abandoned the notion. When it happened, it was really an incredible moment,' says Russell.

Russell who left an accountancy course at Melbourne's RMIT in the early 60's to pursue a singing career. He went on to have five Australian Top 10 singles during the late 1960s and early 1970s.

At age 18 Russell started singing with the formation of the Melbourne group Somebody' Image and developed a strong following in Melbourne and had a local hit version of the Joe South song Hush.

In 1969 Russell went solo and his debut solo single The Real Thing was the biggest selling Australian single of that year reaching Number 1, and number one in Chicago, Houston and New York City.

Around this time 'Morrismania' was in full swing, and with a demanding schedule of live appearances and the continued invaluable support from Uptight and Go-Set Russell was truly top of the pops winning popularity and performance awards on a regular basis.

At one concert in Brisbane, attended by 5,000 people, more than 100 were taken off in an ambulance due to "advanced hysteria". Mainly girls, I am told.

In 2008, the Australian Recording Industry Association (ARIA) inducted Russell into the ARIA Hall of Fame and in 2013 The Real Thing was added to the National Film and Sound Archive's Sounds of Australia registry. And The Real thing and Wings of An Eagle featured in the Australian movie The Dish.

In October 2010, Morris' 1973 album, Wings of an Eagle and Other Great Hits, was listed in the book 100 Best Australian Albums.

'After going back to the norm (at this time) performing is on hold for how long, I don't even know. What will I do? Rest!' Russell added.

As only Russell can do, he 're-invented' himself writing and recording his Blues trilogy: Sharkmouth, Van Diemen's Land and Red Dirt -Red Heart. Sharkmouth is his biggest selling album ever and was certified platinum.

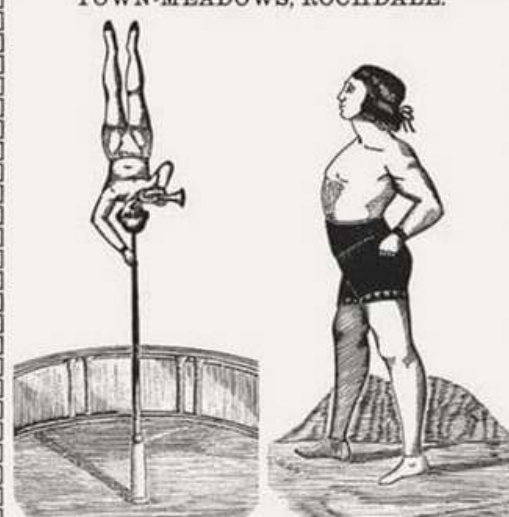
In 2021, Morris joined Rick Springfield and formed The Morris Springfield Project and released Jack Chrome and the Darkness Waltz.

And now take it from me, you haven't heard the last of Russell. After all those years on the road, all day drives, airports, dodgy motel stays, cheap backroom pub food with cheap wine with the occasional spoil I reckon he's not one to sit still for long.

Whilst Brian Cadd says he cannot fish or play golf, neither can Russ. And there's only so many Netflix shows, episodes of Married at First Sight and pay-to-view Boxing title fights to sit through before he goes stir crazy. And that could just be around Easter I reckon!

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Well known to be one of the best British Horses
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Mr. HENDERSON will undertake the arduous Task of
THROWING TWENTY-ONE SOMERSETS,
ON THE SOLID GROUND.
Mr. KITE will appear, for the first time this season,
On the Tight Rope,
When Two Gentlemen Associates of this Town will
perform with him.

Mr. HENDERSON will, for the first time in Rochdale, introduce his extraordinary
TRAMPOLINE LEAPS
AND
SOMERSETS!
Over Men & Horses, through Rings, over Garters, and lastly through a Hoophead of REAL FIRE!
In this branch of the profession Mr. H. challenges
THE WORLD.
For particulars see Bill of the day.

During the filming of the video for *Strawberry Fields Forever* John Lennon went into an antique shop close to their hotel and bought this framed 1843 circus poster advertising a variety show that starred Mr. Kite.

It said ... 'The Hendersons would also be there, late of Pablo Fanques Fair and there would be hoops and horses and someone going through a hog's head of real fire.

Then there was Henry the Horse. The band would start at ten to six. All at Bishopsgate. Look, there's the bill, with Mr. Kite topping it.'

"Mr. Kite was a straight lift. I had all the words staring me in the face I hardly made up a word, just connecting the lists together. Word for word, really," says Lennon.

Although Lennon once said of the song that he 'wasn't proud of that' and 'I was just going through the motions'. in 1980 he described it as 'pure, like a painting, a pure watercolour. The Beatles and Martin pulled out all the stops to make a layer of sound that was only possible to create in the recording studio resulting in a sound both redolent of the circuses of bygone days, and as avant-garde as anything in rock music."

"Being for the Benefit of Mr. Kite" was recorded by the Beatles for their 1967 album Sgt. Pepper's Lonely Hearts Club Band. It was one of three songs from the album that was banned from playing on the BBC, supposedly because the phrase 'Henry the Horse' combined two words that were individually known as slang for heroin. Lennon denied that the song had anything to do with heroin.

YESTERDAY

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WINTER IT WILL
SANDRINGHAM

CATCH
Chelsea Set
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CRADLESNATCHERS
STYLING BOOK BY TONY (L)

tribe
TUESDAY 27.10.15
AT 10.30

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thank you for your continued gen-
erous support. We have put it very well
as for the biggest and better things
to come. After all, we are the best of
the other tables.

THUMPIN' TON
SUNDAY 27.10.15
AT 10.30

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Arise Sir Craig!

Well not actually knighted, but near enough.

Celebrations abound for our Craig Bennett who was awarded The Medal of The Order of Australia (OAM) in the 2024 Australia Day Honours list. The award recognises Australians who have demonstrated outstanding service or exceptional achievement and service.

The OAM is for Craig's more than 40 years' service to showbiz and charity - having raised more than \$7 million for an array of charitable causes including White Ribbon Australia, The Autism Network, Special Olympics, Sutherland Hospital, Australian Gynaecological Cancer Foundation, Alzheimer's Australia, among many others.

Craig is a highly entertaining self-confessed gossip tragic. He has spent most of his life shamelessly nosing his way around the showbiz scene scooping up the scorching scandals and celebrity peccadillos, then dishing with classy gusto on television, radio, in newspapers and he regularly writes exclusive celebrity features for New Idea and Woman's Day.

Craig doesn't just talk about the celebrities, he's rubbed shoulders with some of the world's biggest - and smallest names - as the walls of his office are testament with floor-to-ceiling autographs from the legendary likes of Elizabeth Taylor, Doris Day, Charlton Heston, Anthony Hopkins, Shelley Winters, Shirley Jones, Ann Miller, Tony Randall, Matt Damon, Richard Gere, Farrah Fawcett, Ann B Davis, Barbara Eden and Bob Denver.

For television, Craig has interviewed the world's most famous stars including Jane Fonda, Ann-Margret, Dame Angela Lansbury, Dame Patricia Routledge, Engelbert Humperdinck, Micky Dolez, John Travolta, Don McLean, Linda Evans and William Shatner.

Craig is also the best-selling author of two books, *That's Quite a Dress You Almost Have On* and his wild and scorching memoir *True Confessions of A Shameless Gossip*.

Craig's appeal is his catchy turn of phrase, his immense knowledge of all things showbiz, his interviewing prowess, plus his warmth and sincerity infused with a little of the wicked and naughty. But always delivered with panache! All of which makes him a perfect choice as our showbiz GoSet MC.



Ann-Margret



John Travolta



Jane Fonda



"I should have done this 30 years ago," Brian Cadd smiles when he reveals details of his brand-new album, *Dream Train*.

Now, our GoSet Club president Brian has finally made the country album he was always destined to make. *Dream Train* is being released by Ambition Entertainment on April 5, with the first single, 'You Know What To Say', already released.

"This album has been an exceptional journey," Brian says. "It has taken me so long to make a country album, I was unsure how it would feel. I have been writing country and country-rock songs for many years, yet I remained locked into my 'Brian Cadd - rock artist' persona on stage and particularly in the studio. But with *Dream Train* I found a new freedom that allowed me to think 'outside the musical artist box' that I'd existed within for so long."

***Dream Train* is Brian's first album in five years, following 2019's acclaimed Americana record *Silver City*.**

"We are thrilled to have such a legendary and fine artist on the Ambition label," says Robert Rigby, Ambition Entertainment managing director. "Brian Cadd has been making music for over six decades."

It's another song writing masterclass from Brian who is responsible for some of the finest songs in the Great Australian Songbook - classics such as The Groop's 'Woman You're Breaking Me', The Masters Apprentices' 'Elevator Driver', Robin Jolley's 'Marshall's Portable Music Machine', Axiom's 'A Little Ray Of Sunshine' and 'Arkansas Grass', John Farnham's 'Don't You Know It's Magic', as well as his own solo smashes 'Ginger Man' and 'Let Go'.

Brian's songs have been recorded by artists all around the world, including Ringo Starr, Joe Cocker, Glen Campbell and The Pointer Sisters.

Brian appreciates the accolades, but it's on stage where he feels most at home. He's itching to play the new songs live. "It's a real addiction," he smiles. "I don't know what I'd do if I couldn't do it - I can't play golf and I can't fish."

Yep, it's taken Brian Cadd a long time to make this record. But then, the best music, like *Dream Train*, is timeless.

Get on board.

SUMMERTIME WORK AND PLAY



Showbiz Royalty -Craig Bennet OAM, Brian Cadd AM, Donny Sutherland OAM, Captain Craig Murchie, Russell Morris AM, Tony and Annie Worsley

Plenty happening over the summer break starting with our club members working here, there and everywhere.

In December the Rock Salt Reunion show with BJ Capuano and Ross Mercer at Den Devine in Broadbeach, Peter Cupples and Jack Jones wowed them at the Southport Yacht Club, Russell Morris completed his national The Real Thing Symphonic series in Brisbane.

In January President Cadd hit the road to launch his new Dream Train album, The Caprettos closed at Twin Towns, Digger Revell played Rainbow Bay Surf Club and Brian Mannix strutted his stuff at the Hound and Stag Brewing Co in Arundel and Russell Morris and band worked around the country finishing in late February.

Issi Dye, well, just kept going just about everywhere and Craig Bennett hosted an Australia Day party to celebrate his Order of Australia (OAM) honour.



Russell Morris with Trevor and Jan Smith



Peter Cupples, our Linda and Jack Jones



Brian Mannix in action



Barbara Taylor and Brian Mannix



Sharon Lee as Tina, Street Cafe's Lisa Stewart and Issi Dye

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DOUG PARKINSON

By Alan Howe

On Saturday night, March 31, 1973, Doug Parkinson was at Ian Meldrum's apartment overlooking the Yarra River with the cream of Australia's rock scene who had just performed an extravagant stage version of The Who's Tommy.

The show had included Jim Keays, Ross Wilson, Billy Thorpe, Colleen Hewett, Linda George, Daryl Braithwaite, Wendy Saddington and Broderick Smith – with a one-off special guest appearance by The Who's mad drummer Keith Moon.

The script had called for Moon, as Uncle Ernie singing Fiddle About, to appear in an ill-fitting overcoat while drunk. No need for too much acting then. Back at Meldrum's Moon was playing his other role, the centre of attention, before going quiet and disappearing.

The details of locating Moon might have been lost or polished in the retelling over the decades, but it is agreed Moon had commandeered a tram, probably on Chapel Street, and had told the driver to take him "to Cuba" – the destination of choice for 1970s terrorist hijackers.



The Tommy shows, in which Parkinson played The Hawker, demanded a deep-voiced and sinister looking character. Parkinson had the voice and with his trimmed beard and sculpted moustache did his Mephistophelean best to look the part.

A bright student he matriculated in 1963 but was hardly focused on what he wanted to be. Surfing was an option. There had been hints. His father at one point bought a bulky reel-to-reel tape recorder and, after Parkinson sang into it, was more than a little surprised at the booming voice that played back at him.

It has never been clear whether talented musicians gravitated towards Parkinson or he to them, but from 1966 on it seemed he was always surrounded by the country's best. At that stage The Questions included GoSet member Ray Burton on guitar (who would go on to co-write I am Woman with Helen Reddy), Duncan McGuire on bass.

The band's great run included a three-year purple patch in which the band came second, third and finally won the annual National Battle of The sounds competition, by which time they were known as Doug Parkinson In Focus.

Their 1969 win came at the time their interpretation of the Beatles song Dear Prudence was a hit with Parkinson's powerful vocals overshadowing John Lennon's original. Festival records had rejected the reworked Dear Prudence, but Columbia Records knew better. It rose to No.5 on the national music charts. Not a lot of artists have improved on a Beatles' song. Parkinson – and it was his muscular deep voice and the remarkable control he had over it that made the difference – can make that claim.

It was reported at the time that Lennon liked Parkinson's interpretation. Of course he did.

The shifting membership of In Focus kept the band almost permanently destabilised, and there were business frictions, but a constant was the flow of great songs from Green, including Purple Curtains that helped, at least with their live presence. Compared to the often vapid hits of many Australian acts of the time, Parkinson's band's singles were exotic affairs that less-than-adventurous programmers of the day often resisted.

But it was in interpreting – and taking ownership of – the songs of others that Parkinson found his sizeable niche and for which he will most fondly be remembered. Other songs he would improve on included Try A Little Tenderness, If You Go Away, The Spinners' I'll Be Around, Everlasting Love, a No.1 hit by an English band called Love Affair – whose version had been considered definitive until Parkinson – and later The Sun Ain't Gonna Shine Anymore, which sounded like it could have been written for him.

He performed on the bill with Bob Marley in five-date 1979 tour – the only time the reggae legend came here – and worked alongside other legendary artists including The Temptations, Four Tops, Pointer Sisters and Randy Crawford.

For years Parkinson did music theatre with shows – such as Soulman, The Motown Story – that often started life at Sydney's Kinsellas before touring nationally. He also played Judas in Jesus Christ Superstar and acted regularly on television series.

In later years he recorded less regularly than at his peak, but each release – most recently Give Me The Night – was keenly awaited by a rusted-on fan base that kept growing and grew old with him. Doug died suddenly at his home in 2021, aged 74.



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SATURDAY 16 MARCH

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 3pm - Carolan Academy of Irish Dance
 3.30-4pm - Gold Coast Pipe Band
 4-6.30pm - Gallie
 6.30-9.30pm - Mark Butler & Claddagh

SUNDAY 17 MARCH

12-3pm - Mark Butler & Claddagh
 3pm - Carolan Academy of Irish Dance
 3.30-5.30pm - Gallie
 5.30pm - Gold Coast Pipe Band
 6-9pm - Mark Butler & Claddagh
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THE DAY THAT QUEEN WERE BOOED AT SUNBURY

Originally published on The Music, proud supporters of the GoSet Club. Sign up to their daily music newsletter at www.themusic.com.au

By Jeff Jenkins

Was this the night that Australians stood up and declared we didn't need any imports to entertain us? Or was it a case of rowdy rock fans disrespecting a great international act? It was 50 years ago that the Sunbury Festival hosted its first international act – Queen.

It did not go well.

“They were given some of the roughest treatment I have ever seen dished out to an international act,” music legend Ian “Molly” Meldrum believes.

Peter Evans, author of the book *Sunbury: Australia's Greatest Rock Festival*, says: “Much has been written about Queen's performance on the Sunday night, little of it correct.”

What is indisputable is that Queen was booked to do two shows at what was then our biggest festival, the local version of Woodstock.

“We were all pretty pissed off – musicians, roadies and agents – about John Fowler, the Sunbury promoter, bringing out a virtually unknown English band to play at our precious Sunbury,” explains legendary promoter Michael Chugg.

At the time, Queen had released just one album, 1973's self-titled set, which had failed to crack the Australian Top 40. Even Queen guitarist Brian May questioned the band's top billing. “We didn't really warrant it,” May acknowledged in a radio interview several decades later. “We weren't a famous group. I don't know what the promoter was thinking.

“There was resentment there [from the local bands], and I don't blame them, really.”

Queen arrived at the Sunbury site in black Mercedes limos, which failed to endear them to the locals. But Evans, who was Sunbury's lighting director, did not notice any rock star attitude. “To me, they all seemed extremely quiet ... their only request for the lighting was ‘whatever you've got’.”

But it's believed the desire for a light was their downfall.

“It was late in the afternoon and, from what we understand, they wanted to perform when the sun had gone down and they could use the lights,” recalls Brenden Mason, guitarist in Madder Lake, who were scheduled to go on after Queen.

“They stalled and fart-arsed around with equipment, and the Aussie crowd got pissed off and started to give them hell. They kept mucking around, and the good old Aussie audience just spat the dummy.”

The Sunbury stage crew refused to help the band set up as the crowd grew increasingly restless. “You never want to piss off an Australian audience,” Mason smiles.

Michael Chugg – who was managing Stevie Wright at the time – took to the stage, inciting the masses, who were fuelled by the 30c cans of beer. “As soon as these Pommy bastards are off the stage, we'll have Madder Lake,” Chugg proclaimed.

One of the Madder Lake roadies dropped his pants to show the visitors what the locals thought of them. “The place just erupted,” Mason recalls.



Picture:
Terry O'Neil

Meldrum tried to take charge. “Excuse me,” he told the fiery fans, “This band is going to be big, and this man [pointing to Chugg] is an idiot.”

Meldrum and The Masters Apprentices' Jim Keays were the event's official MCs. “I introduced Queen on stage,” Keays recalled. “It was funny: they came strutting on stage, and the Sunbury crowd was very much ‘suck more piss!’ They hated them.”

The punters – who had paid \$12 for a three-day ticket – greeted the English band with cries of “Go home, ya Pommy wankers” and “Get off, ya poofters”.

“They were actually unbelievable,” Chugg admits. “They were awesome. Within a few songs, they'd turned the pissed freaks around.”

In his book *Man Out Of Time*, The Dingoes' Broderick Smith explained that Queen won over “the confused navy singlet brigade” by playing some old-school rock 'n' roll.

“They roared through about 30 to 40 minutes of their own stuff, but they were getting nowhere. All of a sudden, Freddie Mercury turned to the band and yelled ‘Plan B!’ They swung effortlessly into a set of classic '50s rock 'n' roll like Whole Lot Of Shakin' and appeased the boofheads. This was something the crowd understood, and they got off big time.”

Smith remembered Mercury “pranced and preened around the stage like one of the Village People channelling a Yank drum major ... a hell of a frontman, maybe the best I've ever seen.”

But the rowdy reception rocked the band. As they exited the stage, Mercury had a farewell message for the crowd: “When we come back to Australia, Queen will be the biggest band in the world!”

And then he threw his tambourine, frisbee-like, at two Australian roadies.

“When Freddie Mercury said, ‘We're going to be the biggest band in the world’, the crowd was like, ‘Oh, bullshit!’” Keays noted.

QUEEN NEVER FORGOT THE MAN WHO CALLED THEM POMMY WANKERS

"But it was funny because they ended up being the biggest band in the world."

Madder Lake followed Queen – to rapturous applause. "It just set the most beautiful stage for us," Mason says. "We literally could have got up there and played nursery rhymes and bared our arses, and we would have been a hit."

The next night, Queen got their biggest cheer for the weekend when it was announced they wouldn't be playing'

(Freddie Mercury was sick with a severe ear infection.)

But Mercury believed the adverse reaction helped Queen become a better band. "It's something you just learn by experience; I think it was a good thing to do. Rather than just do a slow build up, we'd just come in and say, 'We're Queen, this is what we're about.' It's nice to sort of go in at the deep end."

Sunbury '74 – the festival's third year – was also a turning point for the band that would become Australia's biggest.

Skyhooks had a mid-afternoon slot, following The Dingoes and Matt Taylor. With the sun beating down, their make-up started to run. The performance was filmed and shown the next day on Channel 0 in Melbourne. When singer Steve Hill saw himself on TV, he decided to quit the band. "Sunbury was just fucking woeful," he told me two decades later. "An unmitigated disaster."



Massive Queen mural - installed 2019 Sunbury

The year after their Sunbury disaster, Killer Queen became Queen's first Top 40 hit in Australia.

And by the time they returned in April 1976, they were indeed one of the biggest bands in the world, with Bohemian Rhapsody on top of the charts.

Queen came to Australia only three times with Freddie Mercury – the ill-fated Sunbury show, followed by 1976's A Night At The Opera tour and 1985's The Works tour. At Melbourne's Entertainment Centre in 1985, the singer asked the crowd if any of them had been at Sunbury. When a few fans yelled "yeah", Mercury smiled and said, "Fuck you!"

"It was just a very strange experience," Brian May says of the band's Sunbury appearance. "It was one of those whirlwind things. I remember getting back to England and thinking, 'Wow, was that some kind of strange dream?'"

The band never forgot the man who called them Pommy wankers. "For the rest of their life, whenever they came to Australia, they'd always ask, 'Where the fuck is Chuggi?'" the promoter laughs. "Obvious to say I never did a gig with them."

As for Meldrum and Chugg, they became great mates, with the music guru regularly reminding the promoter there was one key message to take from Sunbury '74:

"Never put down a Queen."

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CHRISTMAS CHEER

The GoSet Glee Club, the party arm of our club, and D'Arcy Arms hosted our Christmas Drinks Party to end a great year of lunches, Big Bad Bazza's Benefit Bash at Miami Marketta where we raised more than \$40,000 and supported many of our members that performed here everywhere from the Southport Yacht Club to Surf Clubs, concert halls, lounges and bars.



Rockin' Ross Mercer
and Charli McKenzie



Marie Bensoussan, Melissa
Burrows and Reggie Sorenson



Papa Cadd and Jamie Rigg



Noriko O'Callaghan, Lissa Morris and Rosie Adsett



Brian Mannix and
daughter Casey Layne



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CHEF SAM - TOP OF THE POPS!



Meet GoSet Club Member No.131
Chef Samantha Gowing, a trailblazing
culinary visionary with a unique
journey in the world of
gastronomy and wellness.

In the late 90s Samantha sold one of Melbourne's iconic gastro pubs The Grace Darling built in 1852 in Collingwood. "I was looking for a career pathway that would help me understand why I lost my Dad to cancer. I fell lightly into fitness instruction and then deeply into the study of human nutrition", says Samantha. "In the beginning of my health science journey there was a subject called 'food as medicine' that focused on the healing properties of food based on Ayurvedic and Chinese medicine. It was 1999, I was 33 and had been running restaurants and pubs for 15 years - I had found my calling. Ten years later I packed up my bestie and my three-legged dog and we all headed to Byron Bay.

In 1999, she founded Gowing's Food Health Wealth, a global wellness enterprise headquartered in Byron Bay. Specialising in crafting bespoke culinary programs for luxury hotels, spas, and health retreats around the world.

Samantha holds a Diploma in Health Science and Nutrition, showcasing her commitment to the holistic approach to well-being. Her pursuit of culinary excellence led her to attain a Master's degree in Gastronomic Tourism from the esteemed Le Cordon Bleu. A published author, her book *The Healing Feeling* reflects Sam's deep knowledge of the symbiotic relationship between food and health.

Samantha introduced the world to Black Betty Bam, a delectable, plant-based, gluten-free paste with smoky, sultry, umami-rich flavours. Perfect for pairing with toast, crackers, antipasto, soups, or steamed vegetables, this culinary gem is a testament to her creativity in the kitchen.

"My dad told me early on that you can't please all of the people all of the time in the restaurant business ... so just do your best".



Samantha is the Executive Wellness Chef for Club Med Asia Pacific and is the Wellness Chef and Clinical Nutritionist at the renowned Gwinganna Lifestyle Retreat. Additionally, she has been leading global online learning programs in partnership with Le Cordon Bleu since 2018.

Even culinary expert Matt Preston has recognised her expertise, describing her as a 'font of wisdom' when it comes to delectable and healthy eating.

Samantha recently married member 132 Normie Rowe.