

REMEMBERING VINCE LOVEGROVE

by Anthony O'Grady



In 1967, Vince Lovegrove became a pop star as lead singer of the teen sensations the Valentines. He went on to mentor the careers of AC/DC, Cold Chisel, Divinyls and Jimmy Barnes. In 1985, while guiding Divinyls to success in America, he withdrew from the rock world to espouse HIV/AIDS awareness after his wife Suzi and newborn son Troy were diagnosed with the virus.

HIV/AIDS

Tragically, Suzi, unaware she was HIV positive, had infected Troy in utero. Lovegrove made two documentaries; Suzi's Story in 1987, followed by A Kid called Troy in 1993. Both were widely used in international AIDS awareness programs to dispel public perception that AIDS was a "gay disease".

Vincent James Lovegrove was born on March 19, 1947, to Dudley Lovegrove and his wife, Betty (nee Fry). He grew up in the bushland Perth suburb of Applecross.

Dudley, who'd abandoned an ambition to be a writer for a lifetime of administration and accountancy, was determined that Vince would go through school and university. When Vince decided he'd rather join a band Betty was supportive, but Dudley was enraged.

The Valentines

In 1966, after a succession of L-plate bands, Lovegrove formed the Valentines with Bon Scott on harmonies and second lead vocals. The group quickly established themselves as Perth's most aggressive rhythm and blues outfit.

In 1967, the Valentines travelled to Melbourne for the national finals of Hoadley's Battle of the Bands. They didn't place but were offered work on the bustling Melbourne dance and club circuit. A change of

image and music from R&B to teenybop pop consolidated their popularity. In 1969, they placed third at the Battle and scored their biggest national hit, My Old Man's a Groovy Old Man. The song was co-written by Easybeats' guitarist George Young who, in 1974, would accept Lovegrove's recommendation of Bon Scott as lead vocalist for AC/DC, the band formed by George's young brothers Malcolm and Angus under George's watchful eye.

In 1970, the Valentines were busted for possessing marijuana. The group was suddenly too controversial for teen dances and disbanded.

Move to Radio

Lovegrove moved to Adelaide. In 1972 he married Helen Corkhill. The couple ran a rock agency, Jovan, and Lovegrove hosted a Saturday morning television rock show, Move. He joined Adelaide's top-rated music station, 5KA, as a producer and managed local bands Cold Chisel and Stars. His guidance set both on the path to national stardom.

A daughter, Holly, was born in December 1975. In 1976 he had a seven-month stint in Sydney when radio station 2GB poached 5KA talent to move the station from staid to innovative. The experiment, not an instant ratings success, was abandoned.

Back in Adelaide, Lovegrove developed the ambitious radio special Australian Music to the World, in which a rollcall of internationally successful acts explained how their training in Australia had prepared them for the world. In 1978 Lovegrove filmed the special as a television documentary. He moved to Melbourne as A Current Affair's reporter on youth issues and was promoted to producer of The Don Lane Show, the jewel in Network Nine's crown.

His marriage did not survive the high pressure and working hours essential for his new career. He and Helen divorced in 1979. In 1981, Lovegrove moved to Sydney, headquarters of the thriving Australian pub rock scene. Divinyls were a promising young band that lacked a killer punch in performance. Lovegrove insisted the band switch to aggressive rock and that singer Chrissy Amphlett don a provocative schoolgirl uniform.

Divinyls

From the beginning Lovegrove placed Divinyls as an international band, signing them direct to the Chrysalis label and setting up management offices in New York and Sydney. In New York he met the exotically named actress Suzi Sidewinder; the pair married after the birth of their son Troy in 1985 and the discovery that Suzi and Troy were HIV positive.

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REMEMBERING VINCE LOVEGROVE

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Lovegrove's resignation from Divinyls to care for Suzi and Troy reduced him to penury. Divinyls made good money touring, but once Lovegrove went off the road, so did his only source of income. (Hearing of his plight, Jimmy Barnes couriered an envelope stuffed with thousands of dollars, with a note saying, "Give the family a Christmas, mate").

Lovegrove hit every contact he had to raise finance for Suzi's Story in 1987. In 1993 he wrote the book *A Kid Called Troy* to accompany Troy's television documentary. Sadly, both Suzi and Troy died just weeks before their documentaries aired.

In 1993, coincidentally, Jimmy Barnes was planning an assault on the UK/European festival circuit and asked Lovegrove to direct the attack. He accepted the offer, marrying new girlfriend Caroline Thompson in 1994. Their daughter Lilli was born in 1995.

Domestic bliss and the thrill of the road were short lived. By 1997, Caroline had left Vince and Lilli, while Barnes' international campaign was thwarted when his record company cut his touring support.

Lovegrove remained in London; raising Lilli, working as a journalist and researching a book on the life of INXS singer Michael Hutchence who, in 1997, died in mysterious circumstances, leaving behind the question: was it suicide or an accident?

The book, *Michael Hutchence – a tragic rock & roll story*, was published in Australia in 1999. Publication in the UK and serialisation in *The Mail on Sunday* followed. Then Paula Yates, Hutchence's partner, sued all parties.

Lovegrove had quoted a friend of Yates who claimed that Yates had become pregnant to Hutchence to sustain her relationship with the singer. Yates won the case, receiving an undisclosed settlement.

Lovegrove continued to work in London. Then, in 2005, he and Lilli relocated to Australia, settling in Rosebank (between Lismore and Byron Bay), where his daughter Holly lived. He sought and found work as a journalist, but his major preoccupations were the raising of Lilli and re-bonding with Holly.

He returned to music, forming the Mongrels of Passion with Australian guitar legend Tim Gaze (Tamam Shud, Ariel). Writing and playing music, he said, fulfilled him as management and journalism never had.



Yet it is as a manager and mentor he is best remembered.

"Vincent Lovegrove was a rock & roll artist's dream," said Chrissy Amphlett. "He had a PhD in rock. I am so grateful to have had him in my life and career."

Ultimately, it was Lovegrove's passion for music and performance that inspired the artists he mentored.

Vince died in 2012 aged 65

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HOW FAMOUS ROCK STARS ACTUALLY GOT THEIR NICKNAMES

The rock 'n roll genre is incredibly fascinating, with a rich history that spans decades; included in this history are many rock legends with unusual rock star nicknames. Let's face facts: The genre would not exist if there were no talented rock stars to keep it alive.



Eric Clapton – Slowhand

During his music career, Clapton has had many nicknames, such as God and The Greatest, but the one that stuck is Slowhand. A few theories exist surrounding how this British rocker received his nickname. According to Clapton's former bandmate Chris Dreja, Slowhand came about due to the way Clapton would replace a guitar string slowly and methodically onstage - in front of an audience - if it broke during a show.

Dreja remarked that British audiences would watch Clapton replace the string and give him what was known as the 'slow handclap,' which in British slang is known as being given the "slow hand." Clapton said this theory is indeed true.

Ozzy Osborne – Prince of Darkness

Many theories surround why Osbourne received the nickname. Some believe it's due to his appearance and stage presence, wearing black outfits with gothic makeup. Others believe his alleged involvement in satanic cults led to his nickname.

Osbourne stated his nickname arose after the release of the song "Black Sabbath." He reportedly said that the song was one of the scariest ever written, and that his performance during the song led to his bandmates jokingly calling him The Prince of Darkness. The joke eventually became a reality, as people still continue to refer to him using that dark nickname.

Jim Morrison – The Lizard King

Morrison's rebellious nature earned him many nicknames throughout his career, but the one that managed to firmly attach itself to his persona was The Lizard King. Numerous fan theories surround Morrison calling himself this, and some are more outrageous than others. One theory states that Morrison titled himself "The Lizard King" because he firmly believed he could communicate with the creatures.

The truth behind why Morrison was known as The Lizard King is simple - the famous poem he wrote where he referred to himself as such. This poem gained immense popularity, with the band even putting music to it, which eventually had fans deciding to call Morrison The Lizard King.

Jerry Lee Lewis – The Killer

The truth is, Lewis's nickname originated from a popular slang term. Many people would use the term 'killer' as part of a greeting to one another, and after a time, Lewis's friends started calling him 'Killer.' The nickname stuck, and he carried it with him well into his music career, with many still referring to the acclaimed musician and pianist by his nickname instead of his given name.

Bruce Springsteen – The Boss

Springsteen received the nickname because of his position as leader of the E Street Band. After shows, he was in charge of divvying up the earnings and paying each band member their share. In return, many people started calling him The Boss, and the name stuck.

He is known to dislike this alias, but with so many fans undertaking to call him The Boss, there wasn't much he could do to change it.

Elvis Presley – Cat King

Throughout his lifetime, rock legend Presley had many famous nicknames.

Notoriously, many would call him The King of Rock & Roll, while some of his other nicknames were Elvis the Pelvis, The Hillbilly Bopper, and Big El.

A moniker many might not be familiar with is Presley's Chinese nickname. His fans on the continent know him as the Cat King. Although many are uncertain as to why Presley was called this, some theories exist. According to a few reports, Presley was nicknamed the Cat King "due to his suggestive dance moves. In contrast, others believe it could be because his music would draw many female followers, similar to how a male cat will draw females

John Entwistle – The Ox

The name that stuck was The Ox, with theories surrounding why he was called that, as he certainly wasn't built like a bovine. The most common theory is that he earned his nickname because of his incredibly strong constitution and powerful presence on stage. Another more obscure theory proclaims the nickname arose due to Entwistle's ability to eat, drink, and seemingly outdo all of his fellow bandmates. In truth, Entwistle was called The Ox in part because of his constitution, but also because of his ability to stand stock-still throughout a performance.

DONNA'S DIVERSE JOURNEY FROM WEATHER GIRL TO ROCK AND ROLL MAVERICK



by Tony Healey

Donna Tunbridge, GoSet Member #156's career journey is a testament to the unexpected twists and turns that life often presents. What began as a simple inquiry for a job in the newsroom at Channel 9 Perth led her down a path she never anticipated. Terry Willesee, a friend at the station, surprised her by offering the position of a Weather girl instead. While it wasn't exactly what she had in mind, Donna decided to embrace the opportunity and give it her all.

Later on, Donna embarked on a stint in Melbourne, where she honed her skills and gained valuable experience. But her heart remained in Perth, and upon her return delved into the world of promotions and publicity, focusing on nightclubs and entertainment venues. This marked the beginning of a journey in the media and entertainment industry, where she would go on to make a significant impact.

Donna's career soon took on a diverse and multifaceted nature. She became a freelance writer for magazines and newspapers, contributing to publications like Juke and Mouth Magazine.

Eventually, Donna founded *dip creative*, a company specialising in organising large-scale events within the media and entertainment industries. Through *dip creative*, she had the privilege of working with renowned international and local entertainers and speakers, including Marcia Hines, John Farnham, Midnight Oil, Cold Chisel, Smokie, Doug Parkinson, stage show hit Jesus Christ Superstar, The Divinyls, Rose Tattoo and many others. Her ability to bring people together and create unforgettable experiences solidified her reputation as a force to be reckoned with in the industry.

But Donna's journey didn't stop there. She also made her mark in sports marketing, including Rugby Union, and spent many years in the not-for-profit realm as a marketing and fundraising executive. Her knack for creating large-scale events to raise money for various causes earned her widespread recognition and respect.

Throughout her career, Donna's lifelong connections in the music industry remained a constant source of inspiration and support. From managing iconic Perth venues like Eagle One, Bokos, and Gobbles to transforming the Governor Broome into a vibrant Punk venue.

From Weather girl to entertainment maverick, Donna's journey is a testament to the power of seizing opportunities, embracing change, and following one's passion.

Having left behind the hustle and bustle of city life, Donna now devotes herself entirely working with thoroughbred horses, once bound by the demands of the racing world, upon their retirement or dismissal from the track, discovering fresh purposes in disciplines like show jumping or others.

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SNOWY RIVER STARS AND BATHING BEAUTIES SHINE

Gold Coast based promoter Phil Bathios staged an orchestral performance of The Man From Snowy River movie at the Brisbane Convention Centre recently. Screen stars Sigrid Thornton and Tom Burlinson recalled behind-the-scenes anecdotes from the worldwide hit movie filmed in Victoria's high country in 1982. The full house screening received and a stand-up ovation. Bravo Phil!



Snowy stars Sigrid Thornton and Tom Burlinson



The Snowy River Orchestra



Promoter Phil Bathios and Director of the Southern Cross Orchestra Warwick Cheatele



Screen sirens Sigrid Thornton and Shanyyn Asmar

Our GoSet Club fashionista Debbie Miller, ably supported by wingman Peter Miller put on a sold-out fashion show at Shucks restaurant recently. Theme was bathing wear fashions from the 30s through to the current day. El Presidente Brian Cadd and Sue Kirkby belted out some showstoppers and a swell of GoSet members were there to enjoy the day.

They included Lissa Morris, Hans deWard, Bob and Anne Pritchard, Donna Tunbridge, Shanyyn Asmar, Tony Healey, Joan Robison...Blokes were invited too. Yay!

Photos: Shanyyn Asmar



A bevy of bathing beauties at Debbie Miller's Fashion Is My Passion show



Fashion fave Debbie Miller and the Caddman



Lovely Lissa Morris and happy Hans deWard



Shanyyn Asmar and Tony Healey



DONNA LLOYD TUNBRIDGE'S BOOK

A SMALL EXCERPT FROM 'HE SAID HE LOVED ME' A BOOK BY DONNA LLOYD TUNBRIDGE CURRENTLY
IN FINAL PRODUCTION WITH MICHAEL RUTLEDGE MCCALL

Many hundreds of OIL fans had been waiting for hours in the queue outside the pub, it was a hot summer Perth night it was 7pm and still hovering around 30 degrees.

The boys were dressed to thrill in tight black jeans, t-shirts and boots or suede black DBs, the girls seductively wrapped in tight leggings, super high stilettos, and big hair with way too much make up. They held tightly onto their ticket for entry, because if they lost it, they couldn't get in.

Coveted Tickets

The coveted tickets were purchased from the hotel weeks prior to the gigs and handed to the door girl on the night. The '80's way. The door girls and security guys were primed, and the doors finally opened! 1200 thirsty Oils fans rushed the room like a Myer Boxing Day sale.

The support band was playing to a quickly filling room as the punters jockeyed for a place at the bar. Most of the night the bar was at least 4 deep, and it was a bar that went the entire length of the room. The drink of choice was Beer, bourbon and schooners of white wine.

The support band had long finished, and 'the time had come' when the hard rocking alternative band Midnight Oil exploded onto the stage, the crowd eagerly anticipating the entrance of Peter Garrett. The house lights were suddenly dropped, and it was on. The mesmerising Garrett burst onto the stage—much larger in real life—his big, slender frame and huge hands powering the 6'6" bloke like a giant wind turbine.



The Power and the Passion.

His entire show was full of power and passion and raw sexuality.

The crowd in front of the stage was mimicking Garrett's strutting, hand movements and frantic gestures, his sweat-soaked t-shirt clinging to his fit body, his bald head hypnotising under the many spotlights. The crowd trying to mimic his aeroplane dance in the tiny space they held in front of the stage. That's when bopping up and down on the spot came into fashion, it's the only space you had.

The intense power that was pouring from Garrett and his band mates, guitarists Jim Moginie and Martin Rotsey, was exhilarating and electric. Drummer Rob Hirst's Power and the Passion drum solo was astonishing, some people just stood dumbfounded at the talent. Aggressive bass player Peter Gifford (Giffo) sweat drenched hair, covered us at the backstage steps as his head thrashed around on his shoulders. The relentless Midnight Oil beat was brilliant yet manic. The bobbing heads at the front of the stage were shoving to get closer, wanting to be touched by Garrett's power and fame, and sweat. Schooners of beer were overflowing their frothy tops on to anyone nearby or was it all that sweat.

Two hours and two encores later, the show was over and there was the usual rumbling noise throughout the venue as the house lights came up. It had been a long time since the six o'clock sound check, and I for one was now looking forward to a few drinks. The band was falling and tripping down the dodgy backstage steps, thoroughly spent but exhilarated, dousing anyone nearby with steaming sweat.

Why do I keep talking about sweat?

Because there was so much of it on a hot Perth night from the OILS in concert.

Backstage rock is a very different panorama than front-of-house rock and roll.

Backstage is dark, mysterious, and addictive, a high-energy power emanating from, the roadies and technicians, promoters, groupies, and the privileged few who carry the rare and coveted backstage pass. Everybody wanted access backstage—and every poser and wannabe had a shtick to try to get there.

Hey man, my brother's in the band!

Yeah, I'm with the fire brigade. Got a report of a fire back there. I just went outside for some fresh air, must 'a left my pass backstage.

Backstage was always bustling. No time to chat, no time to slack, everyone on edge. Forget something or do something wrong or too slow, and you incurred a barrage of abuse. Backstage, everything is black. Black amps and instrument cases.

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Black lighting rigs and double four-ways. Black racks holding the black boxes animated by the green blinking little LEDs. Everything draped in black cloth. Miles of black gaffer tape strapping it all down. The floors were black, the walls were black, the ceiling was black. Paint it black!

Backstage smells are a reeking cocktail of electrical odours from the tons of amplification gear, guitar cases, the pungent smell of dirty shoes, the foul odour of sweaty bodies badly masked by cheap deodorants, groupies bathed in cheap perfume, and the permanent stench of ten thousand cigarette butts. All very rough and ready and anything goes. Schooners of beer and bourbon everywhere. Roadies urinating into empty beer jugs.

I loved it!

And the next weekend, we do it all over again. This time, Christina Amphlett, lead singer of the Divinyls and gorgeous powerhouse sex kitten full of passion and raw, guttural appeal, packed the venue. Thousands of thrilled, excited young boys and girls were screaming, wanting to be just like her—wanting to be her, touch her, stare at her.

Getting Chrissie Amphlett on stage could be a difficult proposition, but once she was on, it was impossible to get her off. Unless someone threw a beer can at her head. On the first of three nights the Ds played the Melbourne Hotel, some lunatic did just that. Chrissie stormed off stage and refused to go back on. A small riot ensued. I ran backstage—which was taking my life into my hands, because no one went back of backstage with the Divinyls. There were stories about Chrissie urinating into jugs and beer glasses, and pushing, kicking, and hitting anyone who got in her way.

I approached Chrissie and she spun around and faced me, hissing, spitting, and flicking her tongue in and out.

I ignored the antics and stated our position: "No singing no money".

Money. The big equalizer.

"She'll go back on," one of the guys in the band piped up. "But if anything, else gets chucked at us, forget all three gigs."

Chrissie went back on stage and performed one heck of an amazing show.

She is my all-time favourite Aussie rock chick.

At the time, Vince Lovegrove 3 was managing the Divinyls. Vince was the toughest manager I'd ever had to deal with—mostly because organising any press for Chrissie was extremely difficult.

"She's in a really foul mood today," Vince would say. Or "Chrissie is really pissed today." Or "I wouldn't bother her today, love."



Rumour was, it was all about creating a tough, scary image for Christina Amphlett, the lead-singer/sex kitten beauty who would go on to co-write the worldwide smash hit "I Touch Myself."

The company we usually booked acts through was an outfit called Dirty Pool Management, run by John Woodruff. Dirty Pool were one of the few that were professional with their bands' appearances and the riders in their contracts were usually reasonable (not too much caviar with the iced vodka, and all that). In those days, it was quite common for bands to be booked into tiny venues so that when the fans turned up, they couldn't get in and there would be a long queue down the street.

This generated interest in the band, which in turn increased the demand for them.

We would book our bands for three consecutive nights—Thursday, Friday, and Saturday—and every night we would be packed to the ceiling.

Life was hectic

Life was hectic for me as Entertainment Director for the Melbourne Hotel. At the same time, I was Editor of a local rock music magazine, writing ninety percent of the content, as well as writing stories for Juke and other papers, under the penname Lobbie Lloyd 5 (a nickname my rock and roll friends had given me for reasons that were never explained).

One day, after a press conference for British new romantic post-punk rocker Adam Ant at the Hilton Hotel, his manager approached me and asked if I would like to go out to dinner with Adam that night.

"Sure," I said.

To be continued

FIRST AUSSIE TO SELL A MILLION RECORDS IN THE US

Originally published on TheMusic, proud supporters of The Go Set Club. Sign up to their daily music newsletter at www.themusic.com.au

By Jeff Jenkins

It's a great trivia question:

What was the first song produced in Australia to sell one million copies in the US?

Chances are you'll guess the Bee Gees or Olivia Newton-John or The Seekers or Helen Reddy. Yep, they all had million-sellers in America – with songs recorded overseas. But the first song recorded in Australia to go platinum in the US was by ...

A singing nun.

This is the remarkable story of Sister Janet Mead, a Catholic nun from Adelaide who had one of the biggest pop hits of 1974 – a rock remake of The Lord's Prayer.

"The whole thing was quite mad"

Sister Janet reflected three decades later. "I only agreed to make a record because I thought we could produce tapes to hand out to people at the Rock Masses."

Sister Janet was the music teacher at St Aloysius College in Adelaide, where The Lord's Prayer video was filmed. She'd attended the school as a child, falling in love with music at the age of eight. "What I wanted most in life was to ride a bike and learn to play the piano." After finishing high school, she studied music at the Adelaide Conservatorium before becoming a Sisters of Mercy nun.

Sister Janet was a pioneer of using contemporary music to enliven the church experience for young people. "I knew we needed to reach them in their own language, which was popular music," she later explained.

Her "Rock Masses" at St Francis Xavier's Cathedral in Adelaide regularly drew crowds of 2000.

Clare Moore – who would later find fame alongside her partner Dave Graney – was one of the drummers in Sister Janet's band. Playing at the Rock Masses was a formative experience for the young teen.

With people flocking to see Jesus Christ Superstar, Moore remembers a time when "religion and churchy stuff was seen as a bit groovy". She has a memory of even performing Stairway To Heaven at one Rock Mass. "Which might not have been appropriate," she laughs. "But Sister Janet was hip to what was going on."

Moore's first time in a recording studio was with Sister Janet. And she also attended Sister Janet's gold record presentation at the Hilton in Adelaide. "It was a very strange but exciting time," Moore recalls.

In 1999, music journalist Dino Scatena asked Sister Janet if she remembered Clare Moore. "I certainly do," she replied. "I taught Clare, and I taught her whole family. Her father was very musical and the rest of her family all act. I did hear Clare is very famous. I'm very glad to hear it. That's very good."



The popularity of the Rock Mass attracted the attention of Festival Records, who decided to make a single with Sister Janet in 1973. She recorded The Lord's Prayer at Sydney's Festival Studios with the label's in-house producer Martin Erdman. The band rocked up, expecting to be doing a session with actress Abigail, the sultry star of Number 96 who'd just had a Top 10 hit with a version of Serge Gainsbourg's Je T'Aime. Instead, the band was greeted by a 35-year-old nun. "They nearly collapsed on the spot," Sister Janet recalled. "Dear old Martin had a lovely sense of humour."

Sister Janet recorded two songs – The Lord's Prayer and a cover of Donovan's Brother Sun, Sister Moon.

The Lord's Prayer – with its music composed by young Adelaide musician Arnold Strals, a member of Sister Janet's congregation – was intended to be the B-side, but it became a smash hit, spending nearly five months on the Australian charts, peaking at #3 in January 1974.

Festival's boss Alan Hely sent the record to A&M's president Jerry Moss in the US. And ... nothing happened.

And then an A&M promo guy dropped into KMPC, a radio station in Los Angeles. His ears pricked up. "What are you playing?"

"It's The Lord's Prayer by this singing nun from Australia," the music director Alene McKinney revealed. "Every time we play it, the phones light up."

"That's our song," the promo guy said.

"No," McKinney replied. "It's on a label called Festival." Legendary Australian and GoSet member DJ Bill Gates – who was instrumental in the career of the Bee Gees – had sent the station a copy of the original Australian single.

The promo person raced back to the A&M office on La Brea Avenue and informed his boss: "I think we've got a hit record on our hands."

Another radio station, WJR in Detroit, played The Lord's Prayer five times in one day and logged the calls to the switchboard: 247 people said it was "beautiful and entertaining"; 76 called it "bad and blasphemous".

FIRST AUSSIE TO SELL A MILLION RECORDS IN THE US

In the last week of February 1974, the three most-added songs to American radio were Blue Swede's *Hooked On A Feeling*, Elton John's *Bennie And The Jets* and Sister Janet's *The Lord's Prayer*.

The Lord's Prayer was soon roaring up the US charts, selling 500,000 copies in just 10 days. It would eventually peak at #4 at Easter 1974.

Festival executive Bill Duff remembers the label presented Bill Gates – who was working at Melbourne's 3UZ at the time – with a gold record to recognise his pivotal role in the song's American success. The record now sits proudly on the wall at Bill Gates' home in Surfers Paradise.

The Milwaukee Journal believed a hit movie also contributed to the song's success. In 1974, the paper wrote that people "are all scared to death from *The Exorcist* and they're all running out and buying *The Lord's Prayer*".

Sister Janet was in Rome looking for liturgical music when she found out her song was a hit in the US. "It was just so surreal." International chart success was not part of the plan. "I simply sang a prayer I use daily," Sister Janet told *TV Week* in April 1974. "I certainly had no idea it would be so successful. When I made the record, I thought that the brothers and sisters would buy it for schools, because that's what it was meant for."

The Lord's Prayer – recorded in less than eight hours – sold nearly three million copies worldwide.

With the money they made from *The Lord's Prayer*, Festival Records was able to purchase Australia's first 24-track recording console, so Sister Janet's impact on Australian music was immense.

Sister Janet was nominated for a Grammy for Best Inspirational Performance, but the award went to Elvis Presley for *How Great Thou Art*.

Brian Mannix a young Catholic schoolboy takes note

Brian Mannix, who was a young Catholic schoolboy in Melbourne at the time, noticed the success of *The Lord's Prayer* and realised the power of religious imagery in songs.

"Madonna and Lenny Kravitz have made mentioning God in your lyrics or film clip cool," the Uncanny X-Men singer later noted. "It seems kind of blasphemous but can't really be challenged – the song may actually be a sign of dedication. It is an effective tool that may challenge a listener. It has been effectively used by the likes of Nick Cave, Johnny Cash and to some extent Sister Janet Mead."

Sister Janet admitted she'd never heard of Nick Cave. "The only time I ever listen to the radio is when I'm sick, so I don't hear any popular music shows or popular music."

YouTube Favourite

The Lord's Prayer has been viewed more than one million times on YouTube, not that Sister Janet saw it – she did not own a computer.

In July 1974, Sister Janet released her debut album, *With You I Am*, which hit #19 in Australia.

Sister Janet's final album, *A Time To Sing*, was released in 1999 – 16 years after it was recorded. It included a cover of Pete Seeger's *Turn! Turn! Turn!*, which Sister Janet explained was "straight from the Old Testament".



Athol Guy asked if she would become The Seekers' new singer, replacing Judith Durham. She said no. Promoters wanted her to go on tour, including a stint in Las Vegas, but Sister Janet said she didn't want to become a "novelty nun".

Pop stardom took its toll, with Sister Janet calling it a "horrible time" as it caused her to question her faith. "I had a very bad time emotionally, a crisis," she revealed. "I told everyone this wasn't going to be my profession, that my students came first, and the music world would have to wait."

"I mean, some people need to do this for their living. I didn't need to, and it was a very, very difficult time for me. It was unexpected, and I was unprepared. It was a complete shock when publicity and notoriety came my way."

Clare Moore remembers photographers peering over the school fence, trying to get pictures of Sister Janet. "It was all pretty full-on."

Moore – who has just released a new album with Dave Graney called (strangely) (emotional) – says Sister Janet was an inspiring teacher. At a time when most girls' schools were offering cooking, knitting and interior decorating as extracurricular classes, Sister Janet was encouraging the girls to get involved in music.

"Before she came along, music class was just a box with a broken tambourine and a singalong, and maybe you also did piano lessons. But she opened it up to everyone and suddenly we were learning guitar and bass and drums."

"I feel like the Scarlet Pimpernel," she laughed. In 2004, Sister Janet was named South Australian of the Year – the first woman to receive that honour – in recognition of her work helping the homeless. Sister Janet remained a member of the Sisters of Mercy but was reluctant to push her faith onto others. "I don't have a great love for pushing religion as such," she said in 1993. "People must be given choices."

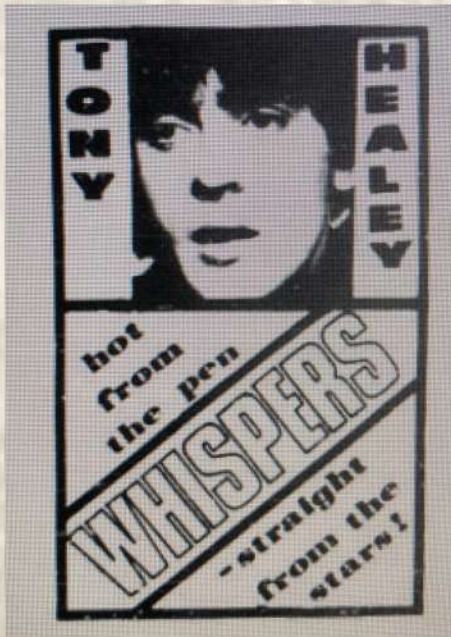
Sister Janet is not in the ARIA Hall of Fame but was inducted into the South Australian Music Hall of Fame in 2015. But she continued to believe in the power of music. "Back in the '70s, we experienced a time of openness and creativity in all spheres of life," she said in her induction speech. "In many ways, it's the opposite now. It seems a terrible blanket of silence has come over us all."

"In the face of the evils of war, greed, inequality and lies, we must sing of truth. When things are not right, we must sing protest songs and voice our protest."

Sister Janet Mead died of cancer in 2022, aged 84.

WHAT THEY'RE UP TO

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



Who would've thunk! Right now, there are four Go Set Club members writing a book. A memoir/expose, a novel and a two biographies. No names yet...Stand by!

... Legend Glenn Shorrock ended up on stage wearing shorts after a deluge swamped his dressing room tent before going on stage with Brian Cadd at a concert in the Botanic Gardens in Coff's Harbour. Both sought refuge in Russell Morris's relatively dry tent on higher ground but alas, too late.. Glenn's stage clobber yet to be recovered. Cadd stayed dry in his Nashville kit.

... Normie Rowe and child bride Samantha Gowing hosted a welcome barbeque at their beautiful Banora Point home recently. Guests included Tony and Annie Worsley, Digger Revell, Bob and Anne Pritchard, Issi and Janet Dye, Aloha Studio's Trevor and Jan Smith, movie director Michael Rymer and wife Loretta and more. Whilst Normie slaved over a true Aussie barbeque, acclaimed chef and wife Samantha's Five Star gourmet delights made the day a very special one.

... Next time you come across Digger Revell on stage you may not immediately recognise him. Nearing age 81 Digger has embarked on a strict no alcohol diet. And no sugar or dairy! It came about after a close friend gave him a smack encouraging him to lose weight. His drink of want is water and fresh lime. And it's working big time. Just ask Digger who reckons he's never felt better!

... After more than nine years Tony and Annie Worsley have eloped leaving their Hastings Cove lair, making a Tree Change to move to new dwellings in the hinterland's Neranwood, near Mudgeeraba. Taking their security dog Coco with them.

... Heard that The Girl From Oz Hollywood-based movie director and author Lyndall Hobbs is writing a movie script to marry with her outstanding feature story Devil Baby that was recently published in The Australian magazine. It's about an ongoing journey to her daughter Lola who has struggled with addiction to Fentanyl.

Not Thirsty Merc, but big Ross Merc, as in Mercer is on the move forming a new band following news that Rocksalt band, with BJ Capuano is no longer. Got himself a hot female lead singer too I hear. More to come.

JUNE LUNCH



He's Rock's true journeyman travelling the country working in clubs, pubs, care homes, showrooms, weddings, christenings, bar mitzvahs, anywhere there's a power cord.

Now Issi Dye is our special guest at the 18 June GoSet luncheon. Plenty of stories, laughs and expect a song or three too! Invitations out soon. Book early.

SUPPORTACT

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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VICKY O'KEEFE WOWS 'EM AT OUR APRIL LUNCH

Another great GoSet luncheon with our special guest Vicky O'Keefe who not only treated us to some great insights into her career, but with some stories of her time growing up with her dad, Australia's King of Rock Johnny O'Keefe. Interviewed by Bob Pritchard, we were also treated to Vicky singing a few songs including her rendition of one of Johnny's greatest hits. Photos: Linda Willmott



Vicky with Digger and Tony



El Presidente Cadd and our Vicky O'Keefe



Publisher & Editor
Tony Healey
tony@gosetclub.com.au

Layout Editor
Barry Pierce
barry@gosetclub.com.au

Photographer
Linda Willmott
linda@gosetclub.com.au

Advertising & Sponsors
Donna Tunbridge
0425 301 241
donna@gosetclub.com.au

Enquiries
tony@gosetclub.com.au
0407 706 955



Barry and Shirley Pierce with friends
Narelle and Brian McNaughton



The President and the Princess.
Cadd and Donna Tunbridge



Linda on the other side of
the camera with Vicky



Brian Mannix and Shany Asmar



Wrangler Peter Miller
and Debbie Miller



Up from Melbourne, Penny
Tregonning and Brian Mannix



Annie Worsley and oracle Steve Sim



Sue Drysdale and Sue Kirby



The Burton and Bell Blokes



Contact: Donna Tunbridge
0425 301 241
donna@gosetclub.com.au



15 March 1967



22 March 1967



29 March 1967



5 April 1967



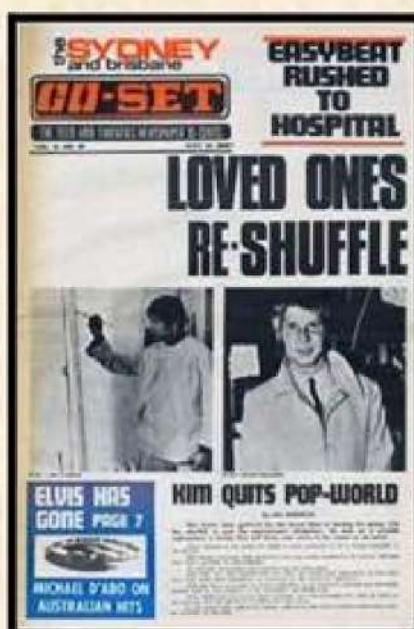
19 April 1967



26 April 1967



3 May 1967



10 May 1967



24 May 1967