

## BRIAN'S UNCANNY X-MEN CALL IT QUILTS

by Tony Healey



Uncanny X-Men's original line-up reunite for its Final Lap of Honour before calling it a day. They are readying to get back on the road and perform their chart-topping hits just one more time! That's it!

Named after the Marvel comic of the same name, the band was formed in 1980 as a 'hard edged guitar pop band' in Melbourne's western suburbs.

Lead singer Brian Mannix became known for his mischievous and comical send-ups of other artists and little has changed in his solo career to this day!

### Signed by Mushroom Records in 1982

The band released its six-track debut extended play, 'SaliveOne!' in 1982 and quickly became one of Countdown's most popular acts.

Their debut album 'Cos Life Hurts peaked at No.3 providing their highest-charting single 50 Years making it to No.4 on the singles chart.

Never far from controversy, Uncanny X-Men was nominated in 1986 for Most Popular Australian Group and Mannix for Most Popular Male Performer. Music journalist, Anthony O'Grady, described how the group's fans screeched dismay and derision every time their heroes were denied a prize.

Finally, when INXS was announced Best Group and Michael Hutchence walked towards the stage, X-Men fans unfurled a two-metre banner reading: FUCK OFF POCK FACE. Fans of both groups scuffled during the TV broadcast and as a result the Australian Recording Industry Association (ARIA) decided to hold its own awards ceremony in the following year.

Uncanny X-Men performed two songs for the 1985 Oz for Africa concert (part of the global Live Aid program) - Everybody Wants to Work and 50 Years. It was broadcast in Australia (on Seven and Nine networks) and on MTV in the US.

The group disbanded in 1987 and has occasionally reunited to play live concerts. Mannix continues his solo career as a singer, TV personality actor and as resident GoSet Club scallywag.

### Uncanny X-Men's last hurrah on the Gold Coast

And so, it has come to this. Uncanny X-Men's last hurrah will be held at on May 17 at BEATS@SOPO, 36 Scarborough Street, Southport

Expect a night where nostalgia reigns supreme, as the band performs a retrospective of their chart-topping hits and underground classics. It's an opportunity for one last dance, a final sing-along, and the chance to say a proper rock 'n' roll goodbye to a band that has left an indelible mark on Australia's musical landscape.



# GO-SET

JANUARY 16, 1971 VOLUME 6, NUMBER 3

Registered for mailing as a second-class newspaper "D"

ONLY  
20  
CENTS

LEON RUSSELL  
DAVE MASON  
PAGES 6 & 7

## JOHN LENNON TELLS IT LIKE IT WAS · P3



and  
Masters,  
Kharvas Jute,  
Fraternity  
...too!

## SPECTRUM COLOR POSTER



Find your loan at  
[broker.loanmarket.com.au/chris-dobbie](http://broker.loanmarket.com.au/chris-dobbie)

Loan  
Market

## Your *trusted* local mortgage broker.

I can help you with:

- Debt Consolidation
- Investment Loans
- Construction Loans
- Home Loans
- Refinance

Reach out for a  
no-obligation chat.

Chris Dobbie  
Mortgage Broker  
0411 022 522  
[chris.dobbie@loanmarket.com.au](mailto:chris.dobbie@loanmarket.com.au)



Loan Market Pty Ltd | Australian Credit Licence 390222

Seriously helpful.

## RARE GROOVE RECORDS CLOSES

As Fats Domino may say, Ain't That a Shame, and it certainly is.

The Gold Coast Bulletin reports Rare Groove Records has been selling vinyl, CDs and cassette tapes at for the past 27 years under the ownership of musician Ray Parsons and Jenny Chipman with store manager Anthony Tye coming on board 21 years ago.

And now it has closed its Nobby Beach doors following ongoing light rail drainage works, building construction and a new shopping centre created major problems with parking for customers and sellers alike.



Owner Ray Parsons with some of the thousands of LPs in store

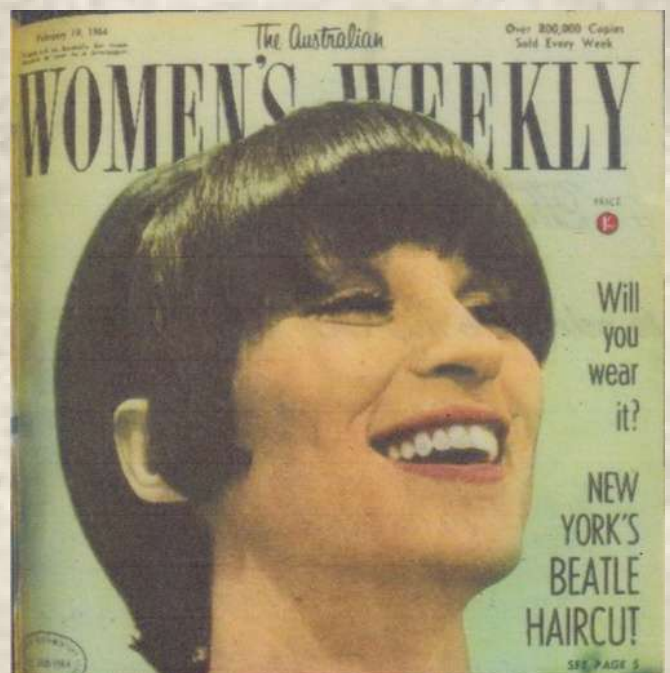
"We have been here 27 years and had never really been worried about anything before." says Anthony".

"However light rail drainage works, plus construction of new buildings and a shopping centre nearby, had reduced area parking. This had led to less customers through the door."

Anthony had hoped this record shop and others like it continued for decades to come. But alas, not to be. "but unfortunately this was not to be", said Anthony.

There are no plans to reopen elsewhere.

## ABOUT THAT HAIRCUT



# CHRISTMAS IN JULY 2024

## 2~Course Festive Feast

Roast Turkey, Roast Pork, Ham  
Roast & Steamed Vegetables, Stuffing,  
Yorkshire Pudding & Gravy  
Cranberry & Apple Sauce

Homemade Sticky Date Pudding with  
Vanilla Ice-cream

### \$55 per head



# 'THE GREATEST NIGHT IN POP'

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

By Jeff Jenkins

## Meldrum has a maze of memories from “the greatest night in pop”

You could call Molly Meldrum music’s Forrest Gump. Somehow, he’s been there for some of the biggest moments in music history, with The Beatles, Elton John, Rod Stewart, AC/DC, Queen, Madonna, Bob Geldof, Michael Jackson and many other superstars.

The new movie *The Greatest Night In Pop*, a #1 hit on Netflix, documents the recording of *We Are The World*, the charity single that raised millions of dollars to fight famine in Africa.

And Meldrum was there.

In January 1985, the music guru was staying in Los Angeles with Roger Davies, the Australian who had started his music career as a roadie before becoming a booking agent and manager. He also wrote Renée Geyer’s first review, comparing her to a Greek goddess.

Meldrum and Davies became good friends when Davies was managing Sherbet in the ’70s. He then relocated to the US, where he became one of the biggest managers in the world, working with Olivia Newton-John, Joe Cocker, Cher, Sade, Janet Jackson and later P!nk. And he resurrected Tina Turner’s career in the ’80s.

While Meldrum was staying with Davies, a demo tape arrived from Lionel Richie’s manager, Ken Kragen. It was a song that Lionel had written with Michael Jackson to raise money to fight famine in Africa.

The success of the English charity single *Do They Know It’s Christmas?* inspired *We Are The World*. American artist and civil rights activist Harry Belafonte – who was also managed by Kragen – said he was “ashamed and embarrassed at seeing a bunch of white English kids doing what black Americans ought to have been doing”.

### **Tina Turner was keen to do We Are The World**

Meldrum Remembers that she wasn’t so keen to perform live at the American Music Awards. In fact, she planned to pre-record her performance two days before the show.

As Davies and Meldrum drove to the venue for the pre-record, the manager hatched a plan. “Look,” he said to Meldrum, “Tina respects you. Can you talk her out of this pre-record and get her to do it live? It will look stupid on Monday night with the audience just sitting there.”

Meldrum managed to convince Turner to perform *Private Dancer* live on the show.

Meldrum will never forget being in the green room at A&M Studios. “It was nothing short of amazing. “Everyone was greeted by a sign that said simply: “Check your ego at the door”.



Michael Jackson, Diana Ross and Stevie Wonder

“Bruce Springsteen, who had not attended the awards, arrived by himself; Bob Dylan was hanging out with Bette Midler; Huey Lewis, Billy Joel, and Kim Carnes were swapping stories; Tina was lying on the couch having a rest; Cyndi Lauper was entertaining everyone; and Stevie Wonder was rapping with Diana Ross. Stevie told the artists that if the song wasn’t done in one take, he and Ray Charles would drive everyone home!”

Meldrum was, of course, no stranger to the studio, having produced hits for Russell Morris, *The Masters Apprentices*, Colleen Hewett, *Supernaut* and *The Ferrets*.

“Quincy Jones was in charge of the recording, and I was honoured to be asked to help sort out the microphones.”

Meldrum remembers everyone formed a horseshoe around the microphones and then came forward when it was their time to sing. “All except Michael [Jackson], who stood at the side of the studio with his arms folded and with a make-up artist touching up his face.”

### **The stars were surprised when Quincy Jones referred to Michael Jackson by his nickname – Smelly.**

Meldrum also remembers Lauper asking everyone to sign her music sheet. When Tina Turner said, “Oh Cyndi, do I really have to? I’m so tired, and you’ll probably just lose it tomorrow”, Lauper was mortified. “No, I’ve still got every autograph I’ve ever got. I’ve even still got the first one, which was Peter Noone from *Herman’s Hermits*. He signed it, ‘Mrs Lauper, you’ve got a lovely daughter’.”

Turner and Meldrum burst out laughing.

Lauper was also responsible for another funny moment, which is documented in *The Greatest Night In Pop*.

“At one point during the recording, they could not work out the source of an irritating noise,” Meldrum laughs. “Quincy thought it was a technical fault until someone realised it was Cyndi Lauper’s jingling jewellery. As Cyndi removed the offending items, she said to Michael, ‘Don’t worry, they won’t starve, they won’t starve!’”

# AND THE AUSSIE WHO WAS THERE

**Meldrum's final We Are The World memory concerns one of his favourite artists, Bette Midler.**

"I remember she was looking a little sad and depressed when she was usually loud and bubbly. I think she felt that maybe her career as a recording artist and performer was coming to an end. But little did she know that just around the corner was another hit movie – Ruthless People."

Also at the recording session was Bob Geldof. The driving force behind Band Aid's Do They Know It's Christmas? reveals he wouldn't have been there if not for Australia.

At the same time as We Are The World was happening in America, Australia was staging the EAT (East African Tragedy) Concert, a forerunner of Live Aid, in July 1985.

The organisers – including furniture salesman turned promoter Bill Gordon and Australian Crawl's Brad Robinson and James Reyne – wanted Geldof to attend, but he said, "It's too far, and I've got too much to do."



Ten of the We Are The World singers have since died: Waylon Jennings, Ray Charles, June Pointer, Michael Jackson, Al Jarreau, James Ingram, Kenny Rogers, Anita Pointer, Harry Belafonte and Tina Turner.

Robinson introduced the EAT Concert at Melbourne's Myer Music Bowl: "This is the first time anything like this has ever happened in the world, and let's hope the whole world takes an example from us today and helps feed the world."

Ken Kragen called Geldof and asked him to fly to LA for We Are The World. "I had no money for the ticket," Geldof wrote in his autobiography Is That It? "Years of the Boomtown Rats being in the doldrums had done nothing for my bank account. And I couldn't touch Band Aid money, which was specifically for aid purposes. Then I realised that the recording was to be the same night as the Australian telethon. I telephoned Channel 9 and said that if they would pay for me to fly to the [We Are The World] recording then while I was there I would do their program from their ground station in LA."

Molly Meldrum missed the EAT Concert, but being at the USA for Africa recording session was a night he'll never forget. And he appears in two scenes in The Greatest Night In Pop. "I've had many amazing experiences in the studio, but We Are The World is hard to top," he says.

By the time Meldrum got back to Davies' place, it was January 29 – Meldrum's 42nd birthday. He went to sleep thinking, "This is the best birthday I've ever had."

We Are The World spent nine weeks at number one in Australia to become 1985's biggest single. It also won Grammys for Song and Record of the Year.

Not everyone loved it. Legendary critic Greil Marcus believed it sounded like a Pepsi ad, while Wendy Melvoin said Prince refused to turn up to the recording because "he felt the song was horrible". Prince contributed his own song, 4 The Tears In Your Eyes, to the We Are The World album.

The We Are The World album sold more than three million copies also featured the Canadian charity single Tears Are Not Enough, co-written by Bryan Adams and David Foster and featuring Joni Mitchell, Neil Young, Corey Hart and many other Canadian stars. Molly Meldrum spoke to Freddie Mercury about We Are The World on Countdown in 1985.

**"Funnily enough, when this was being recorded, and I went to that session, some people thought it was a rather naff song that Lionel Richie and Michael had written," Meldrum told the Queen singer.**

"Oh no, not at all," Mercury replied. "I think it's a beautiful song. And I was gripped by the video. It's nice to have all those stars, and there were no ego trips; they were just going from one to the other. It was just lovely to see all the stars all together, and I think it's a beautiful song, really."

The Greatest Night of Pop documentary is currently screening on Netflix.

You can view the recording session of We Are The World at <https://www.youtube.com/watch?v=9AjKUYX0rVw>

**Sign up for Australia's iconic daily music newsletter**

**Explore 40 years of music press history**

**the music**

**[www.themusic.com.au](http://www.themusic.com.au)**



# LIFE OF BRIAN?

By Ashleigh Jansen



Gold Coast creatives tried to make the most of screen industry bigwigs being in town for the Australian Academy of Cinema and Television Arts (AACTA) awards. Singer and actor Brian Mannix, best known as lead singer in '80s band Uncanny X-Men, planned to pitch a TV series based on his life.

"It's about my life – my life's going very well, I'm living the dream in my penthouse overlooking the ocean," he said. "Then my daughter comes to live with me which throws a spanner in the works."

Mannix said the show would be like the American sitcom Curb Your Enthusiasm. "I like the idea of me trying to make a really bad TV show because I think bad TV shows can be pretty funny," he said.

"A lot of my friends are celebrities so we'll bog it up with lots of cameos," he said. "It's an idea, we'll give it a crack and hopefully it will get picked up." Mannix joked he would throw on a tuxedo and sneak into the AACTA awards night.

"Could go and film myself trying to get in – getting thrown out might be a good episode."

# YESTERDAY

**BOYS, BE A HIT!**

in this latest  
**BEETLE STYLE JACKET**  
in popular  
**BLACK CAVALRY TWILL**  
with fancy lining

Beautifully made in this ever-popular material with 2 outside pockets, dummy breast pocket and inside pocket. Lined throughout. Metal buttons with "Caesar" design.

**WONDERFUL BARGAIN**  
AT ONLY **£5.10.0.** CASH  
or sent on approval for 5/- deposit, then balance by 5 equal monthly payments; or return garment immediately in perfect condition for deposit refund.  
ADD 3/- for post/pkg.

**SEND NOW AND GET WITH IT!**

SEND ONLY **5/-** dep. Plus 3/- Post/Pkg.

SUITABLE FOR 14-20 AGE GROUP  
Chest sizes 34 inch 36 inch 38 inch

ABURTRIM LTD. (Dept. ME), 43 GREAT PORTLAND STREET, LONDON, W.1

1.28 - Listener In-TV, May 11-May 17, 1968



• Here's a happy little band pictured at 3XY, from left Johnny Chester, Bobby Cookson, Dennis Bugat, Colin Cool, 3XY announcer Mike Walsh, Bobby Bright and Frankie Davidson.

## EXPORT TALENT

This group of young pop singers has been invited by 3XY to sing at a concert, "Export Talent," in the Melbourne Town Hall on Sunday night, May 19, at 8 o'clock. A panel of judges will decide the winner who will be given a free trip to London by 3XY to try his chances in show business. Concert tickets can be obtained at Myers, Brash's and Allan's. Proceeds will aid the Spastic Children.

**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.

# TAYLORED IMAGES

Conference, Meeting and Event Management

*All you need to tailor your event*



A Certified Event Management Company



Wayne Taylor  
0415 150 357  
wayne@tayloredimages.com.au



Barb Taylor  
0410 025 157  
barb@tayloredimages.com.au

PHONE  
+61 7 3366 2205

www.tayloredimages.com.au



# REMINISCING WITH SHORROCKS



Birthday girl Irene Shorrock, Tony Healey, President Cadd, Glenn Shorrock and Idris Jones belt out a tune on the party boat

Glenn Shorrock recently celebrated his wife Irene's 60th birthday with a party cruise aboard MV Hamptons on Sydney Harbour. More than 40 guests joined the celebrations that featured a special set with Glenn, Brian Cadd, Wilbur Wilde and Idris Jones.

The couple then headed off on a 62-day cruise to Southampton and a motoring holiday around the UK.



Glenn Shorrock serenading wife Irene with LRB's classic Reminiscing



Wilbur Wilde with Papa Cadd who decided to channel Ernest Hemingway on the day

GOLD COAST



AUSTRALIA



[southportyachtclub.com.au](http://southportyachtclub.com.au) | 07 5591 3500 | Events & Weddings



# OUR QUIET ACHIEVER

by Tony Healey

As a teenager, GoSet Club Member #44 Barry Pierce recalls he had guitar lessons for a few years but jokes that he never got past mastering C, F and G7 chords. After playing a few local gigs with friends, it was evident he wasn't about to have a career in music. "I think they turned off my amp. My father could pick up most instruments and play anything by ear, but this gift was obviously not passed on", says Barry. "So I had to go in a different direction."

At age 12 Barry won a competition on 4KQ in Brisbane to be a DJ for 15 minutes on air. What followed was an international career that started with country radio stations ironically playing hits from many artists who are now GoSet Club members.



That segued into television and then overseas with two shows a night on Scottish Television and on air with BBC2 in London. "At 21 I was the youngest newsreader on British TV". Returning to Australia, he joined ABC in Hobart as a reporter on This Day Tonight. In addition to doing voiceovers and hosting TV shows, Barry became a jack of all trades in business and opened a marketing company and a highly successful restaurant in Hobart called the Fire Kettle that was judged by The Bulletin's food critic Len Evans as the best value restaurant in Australia.

In the era of Cop Shop and The Sullivans, Barry became an actor appearing in a host of Crawford Productions shows (cast by GoSet member Loretta Rymer who was casting director) and a couple of movies like Mango Tree, Image of Death and Manganinnie.

In 1980 he pivoted again to become a producer at the Tasmanian Film Corporation which led to producing, writing and directing over 100 training films and informationals for the government, producing TV commercials and a feature film Save The Lady.

On the side, he turned his hand to businesses including buying and renovating houses. At one stage, he had a house in Kings Cross, one in South Melbourne, three houses in Hobart and a restaurant.

"In 1986, all that fell apart with divorce and I thought what the hell, why not go to America and see what it's all about. Loretta Rymer by then was working in LA as a manager and she looked at getting me acting jobs there." The roles that followed included a guest star part on The A Team and a small role in Dynasty with Joan Collins.

"It was all great experience but few actors in LA earn enough coin to support themselves and, frankly, you must deal with a lot of crap and idiots in the casting sessions," says Barry. "So, I shelved acting and looked for a completely different challenge."

"I'd always been interested in what makes people tick." So a change of direction saw Barry study full time and be released to the world as a clinical hypnotherapist. "The truth is that most people become psychotherapists to sort out their own shit. I had mine. I'd married again, so it was the wonderful Shirley who sorted me out."

In 2003, with wife Shirley and seven-year-old daughter Meagan, he packed up and headed back to Australia. The Queensland boy who'd left home at 17 put his roots back down on the Gold Coast.

He tried to retire five years ago. "But retirement sucks", says Barry. "I thrive on challenges, so I joined with partners in New Corporate Management, a business consulting firm that specialises in advice, software and AI systems for startups and growing businesses. Along his life journey, the boy who didn't finish high school had picked up a BA degree in Environmental Design, a doctorate and in 2022 graduated from Bond University with an MBA.

"Shirley once said to me when I thought of retiring "Don't let the old man in" ... good advice. So now I'm a Jack of All Trades, master of some. Media, acting, producing, marketing, AI, and business are all part of what I do on a day-to-day basis - using all the old skills from along the way," he added. "So that's just some of the story. It's all about opportunities, pivoting and challenging yourself. And life is good ... except I do wish I could progress from C, F, G7."



GoSet Club Editor and Member #44 Barry Pierce with screen writer, producer, actor wife Shirley, member #45

## ADVERTISE HERE

**GoSet**<sup>20</sup>  
GOLD COAST

Contact: Donna Tunbridge

0425 301 241

donna@gosetclub.com.au

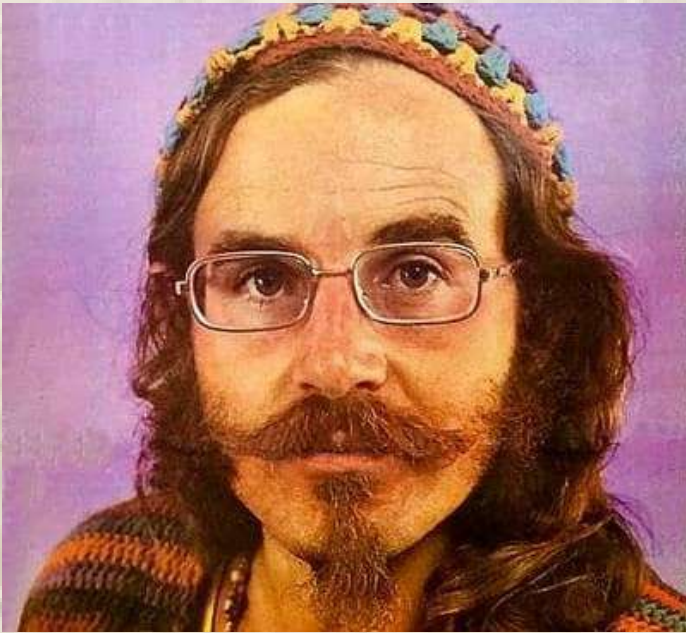




## HANS POULSEN

By Alan Howe

**Hans Poulsen had his head in the clouds. But they were clouds he had painted.** A hippie before San Francisco invented them, he had a permanent, singular vision for what made music beautiful and he made beautiful music. For a time he accidentally strolled into the focus of the ever restless fashions of popular music and became a star. And he could have stayed. But he preferred to stay Hans Poulsen.



His parents played instruments – his father slide guitar, his mother ukulele – and owned a radiogram with a 78 shellac disc of Little Richard's Long Tall Sally. Poulsen was 11 when he heard it. A 14-year-old Paul McCartney heard that 78 the same year and was similarly struck.

### To honour his Danish heritage, Poulsen changed his name to Hans Sven Poulsen.

His first band, the Rimfires, played the hits of the day. He then formed the 18th Century Quartet, an adventurous outfit in which he played guitar and mandolin in an acoustic setting. He started writing songs and soon had dozens. It was at the height of Beatlemania and, while popular live, the six-member band's singles stalled without attention. An electric version of the 18th Century Quartet came and went and Poulsen started to place some of his songs with others.

John Farnham was the hottest singer in the country after the novelty Sadie, The Cleaning Lady became the biggest selling Australian single of the decade. He followed this up with an ill-advised remake of the 1932 Flanagan and Allen song Underneath the Arches. Such gimmicks have a short life, so they turned to Poulsen who offered compositions that were successive hits for Farnham: Jamie and Rose Coloured Glasses. The latter was a clever, hook-studded pop song, but the irresistible Jamie was Poulsen at his playful best with lyrics about the boy next door burying a dead canary.

Melbourne rock band the Strangers' faithful version of perhaps Poulsen's finest moment – Lady Scorpio – was a hit for them (and an even bigger hit for New Zealand's Fourmyula). When the pop culture show GTK launched on ABCTV in 1969, Poulsen wrote its theme music, a version of which would be played by each night's chosen act and bands who reworked Poulsen's instrumental oddity included Sherbet, the Zoot (who also recorded Poulsen's Monty and Me), Doug Parkinson In Focus and Blackfeather.

Poulsen's purple patch had begun: he had his own hits with Boom Sha La La Lo and Light Across the Valley from the glorious debut album Natural High, and scored the B-side of Russell Morris's legendary chart-topper The Real Thing with the charming It's Only A Matter of Time.

"He had a real sense of mischief and intrigue," recalled Mike Brady who performed on many Poulsen sessions. "He would arrive at the studio with what he called the Green Gnome – a faceless tailor's dummy on a stand clothed a bit like Hans with a green jacket, a cravat and a hat and place it in the corner." Sometimes strange noises would come through the speakers, which Hans claimed was the Green Gnome. If a session did not go well, it would be because Green Gnome was unhappy.

In 1972, Poulsen headed off to Scotland's Findhorn ecovillage community where he made music and grew vegetables. "They were beautiful people looking for a new way of being," he said. He then spent five years in the US and at one point was offered a deal by songwriters Burt Bacharach and Hal David. "I didn't sign. I should have gone with them."

He contracted cancer, which spread to his lungs, and he attributed his survival partly to a course of Guided Imagery and Music in which he listened to classical music while seeking a deeply relaxed state. He also suffered a stroke and lost much of the use of his left arm.



Hans Poulsen with journalist Alan Howe in 2006

In London he met Dave Clark who was working on his ambitious musical Time. Poulsen wrote five songs for it, including the environmental anthem She's So Beautiful, a hit for Cliff Richard on which Stevie Wonder played every instrument and produced.

**"This was a great moment for me," Cliff Richard said.**

Back in Australia Poulsen kept writing songs – including late gem Carry You in My Heart – but when I visited him years ago he was living in assisted accommodation on the outskirts of Melbourne with a small collection of CDs but not the means to play them. His friends reached out, his music remained joyous and things improved in recent years for the man who had gentleness soaked into his soul.

**Bruce Gordon "Hans" Poulsen Musician  
Born Melbourne, March 7, 1945; died February 17, aged 77.**



# GOSET'S BYRON CONNECTION

By Phillip Frazer

## We started Australia's first rock and pop magazine – it helped create a new culture

For eight years in the 60s and 70s a weekly pop music paper named GoSet came out across Australia- wholly independent of all the established corporate media.

It was a paper for teenagers produced by a teens and twenty-something staff, and while it revolved around the music scene, it also spoke to our quest for an entirely new culture.

I launched GoSet with a fellow Monash uni student, Tony Schauble, and a core group of mates from Monash and from the discos and band culture that was breaking out in Melbourne in 1966.

### GoSet employed more than 60 people - most under 25

Among them were Molly Meldrum and novelist Lily Brett - but GoSet employed more than 60 people, almost all of them under 25 during the paper's lifetime, and some of them have wound up in Byron or nearby. I'm one of them.

I was variously GoSet's editor, designer and publisher until I went to New York in 1976 for a week and stayed for 37 years. In 2010, I quit Manhattan and moved to Coorabell. I'd never been to Byron before the mid-2000s, but I sensed that this was where my partner Kate Veitch and I would find common ground, and so it has proved to be.

Michelle O'Driscoll, who was GoSet's Brisbane writer/manager back in the day, had also lived for decades in the Americas - in Jamaica - until she and her man Trevor also returned to Australia, to live on the Gold Coast. Mitch told me I'd find Cleo Calvo, who used to be GoSet's Sydney reporter, living in Mullumbimby where she's known as Clelia Adams. She's famous for topping the charts here and in Europe as a country singer, songwriter, and ukulele virtuoso.

Clelia told me that after GoSet she worked for record companies and then as a backup singer until 1990 when a brain tumour almost killed her. I'll let Clelia tell the story: "After the operation in 1991, my memories were all over the shop. A friend helped me get old copies of GoSet and with those, plus my photo albums, and my kids providing names and locations, I put my memories together like a jigsaw puzzle. I also had the profound illumination that music is the most powerful force in the universe, and that what mattered most to me was to become a good singer, one who could move peoples' hearts, just as the greats had done to mine.

It was an all-consuming mission, as the language centres of my brain had been almost obliterated. I had to re-learn songs and re-train my voice, but in a couple of years I was back performing, and the rest is history.

At the Pass Café in 2006, I ran into a friend since the 60's whom I'd last seen 30 years ago, Lissa Coote, still throwing the best Oinner parties but now in Friday Hut Road instead of Palm Beach.

In GoSet days, Lissa worked in the hot new Australian film industry, and I met her through David Elfick, GoSet Sydney manager who was, and still is, a movie producer. David had a house up around Coopers Shoot several decades ago when he and Rusty Miller did Tracks magazine.

When I was working on the move to the shire I shared plans with Vince Lovegrove, who was settling into Rosebank after several



Left to right: Philip Morris, Michael Edmunds, Cleo, David Elfick, Alan Earthy, Vicki Popplewell, Greg Quill

decades as a roaming writer of newspaper columns and books. Back when I was editing GoSet, Vince was co-lead-singer in The Valentines, and he was one of a few performers who made an effort to get to know me. I didn't hang out with the bands much - I was simply too busy putting out a 24-page paper every week and finishing a degree in politics and enjoying my own life as a turbocharged 20-something.

In 1969 Vince decided he'd had enough pop singing and handed the mike to his co-lead, Bon Scott. Then he asked me if I could use his energy and smarts in the GoSet empire. Vince ran our Adelaide office for several years - then helped the Divinyls hit the big time.

### Settling into life in the Byron hinterland

Once we'd both settled into life in the Byron hinterland, Vince and I took to jogging along the beach between Byron Bay and Brunswick Heads with his dog Cody: On a Sunday morning in March 2012, we were supposed to meet for brunch, but that was the morning Vince was found dead in his Kombi, after it went off Binna Burra Road into a huge mango tree in the early hours.

Vince's first wife Helen, their daughter Holly, her kids, and his other daughter Lilli all live in Lismore or nearby, and they organised a celebration of Vince's life at the Mullum Civic Centre, joined by musos Brian Cadd, Glenn Shorrock, Jimmy Barnes, and several ex-Valentines.

Among the mourners were two sons Vince had never told me about; one of them greeted me wearing a genetically perfect copy of his dad's trademark wicked grin, head tilted just a bit, eyes framed in mischievous wrinkles.

Helen Hooper, who wrote and edited more GoSet articles than anyone should have had to, lived briefly in Mullum a few years ago, and our celebrated photographer Colin Beard lives an hour south on the coast.

• *Phillip Frazer— After GoSet, Phillip started the Australian Rolling Stone, and the counter-culture paper called The Digger. He lived in New York from 1976 to 2010. In mid March 2024 he and Kate got married, 54 years after they first met, and are headed back south to live in Castlemaine, an hour north of Melbourne. They both have books to finish so stay tuned!*



# CARLOTTA RULES THE DAY

February kicked off our 2024 GoSet lunch with our special guest Carol Spencer aka Carlotta. The Queen of The Cross was interviewed by The King of Goss Craig Bennett, The segment was outstanding with Carlotta, 80 sharing stories of her more than 60 year career, starting out at Les Girls at age 17. Her honesty, humorous and touching anecdotes earned her a standing ovation. Bravo!



All smiles. . .Glamour Girls  
Giselle Messer and special  
guest Carlotta



Marie Bennousan, Ted Hansen  
and Gael Chudleigh



GoSetters Normie and Samantha



Ray Burton and  
partner Lorraine Cook



Steve Sims and Digger Revell



G O L D C O A S T

**Publisher**  
**Tony Healey**

tony@gosetclub.com.au

**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



## GOSET SPONSOR CHRIS DOBBIE



Chris Dobbie, GoSet member #101, is a great supporter and sponsor of our GoSet Club who has kindly bought advertising space in GoSet News and on our media wall.

As a home loan specialist Chris started home lending back in 1997 and joined Loan Market in 1999 and is regarded by Industry professionals as Queensland's most experienced mortgage broker.

First home buyers and seasoned investors alike all sing Chris's praises as a straight shooter who goes above and beyond to ensure their individual requirements are met to the highest possible standard.

Chris has a wealth of knowledge that is second-to-none and his professional accolades include: 4MFAA Broker of the year, 4Better Business Awards Finalist 2018, 4Elite Performer Loan Market and in 14 years has recorded more than \$500 million in settled loans

Finding the right loan can feel like a maze with thousands of different loans available, so even knowing where to start can be overwhelming. Chris Dobbie is a passionate mortgage broker and can help you navigate the home loan process. With access to over 35 lenders, you can trust Chris's commitment is to take the legwork out of finding you the right loan.

Chris takes the time to understand your situation to help you find the best possible outcome and step you through the process.

Chris's other passion is music and is an avid collector of vinyl records and other memorabilia and is especially passionate about Australian artists between the 60's to the 80's and has many stories about the people he has met and the gigs he's been to.

He regularly donates to charities including the Queensland Youth Orchestras and is a patron, Support Act the charity that helps Australian music industry professionals who have fallen on hard times and the Vanuatu Preschool Project, a group dedicated to supporting early childhood education in Vanuatu which is by the Vanuatu government but not yet financially supported.

If you need help or advice in securing a home loan, give Chris a call on 0411 022 522



Chris and Jack Jones

Chris at a chicken dinner  
with Alice Cooper 2005





**6AS**

**Wendy Saddington**