The Place of *Go-Set* in Rock & Pop Music Culture in Australia, 1966 to 1974

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GO·SET 15¢

WEEKLY GO-GO

VOLUME 1, NUMBER 1　　THE TEEN & TWENTIES NEWSPAPER　　FEBRUARY 2, 1966

EXCLUSIVE!

INSIDE

Tom Jones

plus

* THE GROOP

* PAT CARROLL

* KEN SPARKES

* SURFING NEWS

* MOD FASHIONS

* DANCE ABOUT!

Plate 1: *Go-Set*, Front Cover, First Edition

Abstract

This is the first academic examination of the place and history of works produced by Go-Set Publications in studies of contemporary Australian teenage culture.

Go-Set (Go-Set Publications, Melbourne) is perhaps the single most significant music-based newspaper in the history of Australian teenage popular culture. *Go-Set* reflected the teenage culture of the period 1966 to 1974, helping create a dynamic independently thriving Australian rock music scene from 1969. It was independently owned and operated, set its own agendas and defined its own place in Australian teenage society.

Go-Set's history is given as a biography (following van Zuilen (1977)) in distinct stages from birth till death, highlighting the important landmarks of its life. In particular *Go-Set* led culturally by developing the first National Top-40 song chart. It provided musicians and non-musicians with weekly updates on the nature of the Australia's teenage music-based societal culture. It led in the development of a teenage counter-culture by keeping readers informed about alternative thinking and ideologies through the views of pop/rock stars, and later, more editorially directly, through its radical sister publication *Revolution*.

Go-Set survived because readers continued to support it. It both entertained and informed. It gave young Australians the necessary knowledge, instruction, and advice to keep them up-to-date in a changing social scene

To explain why *Go-Set* was so important to its readers, this thesis postulates a series of six speculative models describing how readers might have used the newspaper. These models suggest a process of usage relevant to teenage socialisation, by defining the criteria for acceptance of *Go-Set*'s content as sets of instructions, or codes, of particular social relevance, namely the codes of personal life, music, fashion, and alternative lifestyle. The models postulate some sociological and psychological reasons for reading *Go-Set*, and suggest why the magazine was so successful during a period when other, similar, magazines failed.

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Acknowledgements

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Introduction

1.   What was *Go-Set*?

In the 1960s, Melbourne was the centre of a flourishing live music scene with its origins dating back to the jazz and folk scenes of the late 1950s. The market for this music was Melbourne's late teens and twenty-year olds. Melbourne had a creative edge over Sydney, but Melbourne music was less recorded because the main offices of the record companies were in Sydney. This underrepresentation is perhaps one of the reasons why Australia's first pop music newspaper emerged in Melbourne in February 1966. The newspaper, *Go-Set* (Go-Set Publications) brought the Melbourne music scene to Australia. As it grew in popularity, the newspaper introduced its Australian readers to many different aspects of their local social and cultural landscapes. It captured these landscapes in pictures and words. Teenagers could read about their favourite stars; find out where and what they were playing; see what they were wearing; what interests they had; and what inspired them. Along the way, these teenage readers were introduced to strategies for engagement in sixties and seventies Australian society. The information was conveyed to the readers by young new writers gaining the skills necessary for a career in the field of rock music journalism.

Go-Set and its sister publications *Revolution* and *Gas* were to become the training ground for the field of professional rock music journalism in Australia. An interest in music was the prime criterion for employment with *Go-Set*. Some of *Go-Set*'s writers were music fans interested in the development of the Australian music scene by providing commentary and insight into it. Other interests amongst the writers included the areas of theatre and film and other areas of popular culture.

Amongst the many writers employed by *Go-Set* over the period were a number of female writers. In fact, *Go-Set* was the first music newspaper to give female writers a prominent place as rock and pop music journalists covering the industry in Australia and overseas. They interviewed musicians and wrote feature articles, as opposed to just writing the help and fashion columns normally the province of female writers. They were given equal or greater status than *Go-Set*'s male writers. In fact the female manager of the Brisbane office between 1969 and 1970 often interviewed musicians in New South Wales, even though there was a major *Go-Set* office in Sydney

employing writers for this role. And finally, for several years, *Go-Set* Melbourne's primary photographer was female.

Other firsts for *Go-Set* included the production of the first National Top-40 song chart. *Go-Set* introduced the city music venue guide or gig-guide; and brought information about the underground counter-culture to Australian teenage reader. Along similar lines *Go-Set* introduced its younger teenage readers to aspects of life and to the opinions of university-aged students. It was the first Australian music-based newspaper to give Australian teenagers a single and unified national voice. *Go-Set* successfully presented Australian music as a single entity capable of competing with overseas music. As a result of *Go-Set*'s monopoly position, and its content and presentation, sales of the newspaper reached a peak of better than 60,000[1] copies per week over an extended period in 1970 (*Go-Set*, 13/6/70-26/12/70, mastheads).

The late 1960s had seen the development of a teeny-bopper (sub-fourteen-year-old) and an underground (intellectually critical) market, amongst the readers of *Go-Set*. To meet the needs of these smaller markets, the parent company, Go-Set Publications, created two genre-specific monthly magazines *Gas* and *Revolution*. This thesis acknowledges the place of these additional publications and examines the role these magazines played in the development of teenage cultural interests at the time. A more thorough analysis of these publications is beyond the scope of this thesis.

Most works on Australian rock and pop music discuss the music and the musicians and sometimes the venues (Creswell & Fabinyi, 1999; McFarlane, 1999). None mention the means by which teenagers got their information on the Australian pop and rock stars. The impression given by many of these recent histories (for example Creswell & Fabinyi, 1999; Cockington, 2001) is that the music existed, and that the role of the media was not explained. As a result, they do not discuss the process by which the fans got their information, which is one of the prime objectives of this thesis.

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[1] Marcus Breen (1993) quotes a total readership figure of 480,000 from B&T, 24 September 1970, p17 (127). Since it is likely that *Go-Set* had print runs of 100,000 per week (Williams, 2001), Breen's figure highlights the hidden circulation number of four readers per copy.

Finally, *Go-Set* and *Revolution* played a role in bringing the counter-culture to Australian teenagers. Momentum towards teenage rebellion against the Vietnam War took a long time to develop in Australia compared to the United States. Australian teenagers appeared to be relatively complacent. In 1966, when *Go-Set* attempted to help teenagers move towards anti-establishment action, Go-Set's editor observed that there was little or no response forthcoming (Schauble on *Four Corners*, September 1966). Five years later, in 1971, *Go-Set* and *Revolution* were able to support the counter-culture openly with anti-establishment views on different issues. Go-Set Publications published articles on censorship, the right to abortion, feminism and other contentious issues of the time. *Revolution* also introduced Australian readers to the first Australian anti-establishment underground 'comix'. These comics presented social issues, such as sex, drugs, and poverty to its readers.

Go-Set Publications and its founders took Australian teenagers into areas of social culture not explored by other areas of the press, and they did this nationally. No other Australian national newspaper or magazine was doing this at the time.

2.   Importance of the thesis

Go-Set's independence, its position as a 'bible' to its readers, and its place as an agent in breaking down class differences, and its cultural iconity make it an important contributor to the development of teenage culture in Australia.

Go-Set and the other products of Go-Set Publications were unique in their dedicated approach to the coverage of the rock and pop music scenes in Australia, yet many writers of Australian rock and pop history overlook this uniqueness. Works such as *Music, counter-culture and the Vietnam era* by Douglas and Geeves (1992), ignore the role of *Go-Set*, or founder Phillip Frazer's other more left wing works *Revolution*, *High Times*, and *Digger*. Douglas & Reeves minimise the fact that these magazines were read by university students and a significant proportion of the teenage population. This oversight of the role of the specialist teenage press ignores the role of the print medium played in spreading information about issues. This thesis corrects this oversight by investigating *Go-Set* and Frazer's other publications from 1966 to 1970, when they were virtually alone in their coverage of the rock and pop music scenes and the counter-culture in Australia.

One of *Go-Set*'s more unique characteristics was that for most of its existence it was financially independent of the larger Australian publishers (Nimmervoll, 1998; Frazer, 1999; Hawkes, 2000). This independence gave the newspaper the freedom to experiment with different formats, typefaces, content and appearances. *Go-Set*'s freedom to be visually and culturally flexible helped it survive for eight and a half years.

Over this time *Go-Set* supported the development of the Australian music industry, gave 'odd bands a go' (Rudd, 2001), and more importantly:

> *Go-Set* was pretty much a bible as far as performer were concerned...it was the only way to get to know where things were happening (Rudd, 2001).

Many musicians as well as the ex-*Go-Set* writers interviewed for this thesis supported this view. Many unidentified non-musician readers this author met 'in passing' throughout the research into this thesis also saw it as a 'bible', in that they felt it was a source of all the most important information they sought as teenagers at the time. *Go-Set*'s sales of 60,000 per week in 1970 indicates that the newspaper had considerable popularity. This thesis speculates on how and why *Go-Set* was read by so many people. What cannot be denied is that *Go-Set* was, and continues to be held as a cultural icon by the Australian teenagers and musicians who read it at the time.

A second reason is that Go-Set Publications acted as a crucible for cultural developers, producing two film producers, David Elfick and Stephen McLean; an alternative theatre director, Jon Hawkes; and a highly regarded senior arts editor, Greg Quill. Two writers: Lily Brett, who has written several best-sellers about the holocaust; and Jean Bedford (aka Jean Gollan) who has written several fiction works, and teaches writing at a New South Wales university. It has also produced a highly regarded and world famous photographer, Grant Mudford (Beard, 2002). Original founder, Phillip Frazer produces a highly successful left wing radical magazine publishing in the United States. Ed Nimmervoll founded Melbourne's *Juke* magazine in 1975 and currently freelances as a 'rock chronicler' (Nimmervoll, 1998). Ian Meldrum produced Russell Morris's *The Real Thing* in 1969, a number one hit single in Australia, as well as other groups on his Melodian record label. Meldrum has also been involved in film production, and was 'talent co-ordinator' on ABC television's long running music show *Countdown* (1975 to 1992).

A third reason for writing a thesis on *Go-Set* was provided by another musician and songwriter, Johnny Young, who made the statement that *Go-Set* helped close the class divide amongst teenagers in Melbourne (Young, 2001). The statement is supported by singer Normie Rowe (Rowe, 2001), and *Go-Set* graphic designer Ian McCausland. *Go-Set* could be seen to break down societal class barriers because it gave all teenagers a common informational framework for their socialisation. In each city, they all read this same newspaper, and therefore they all had the same cultural basis on which to relate. *Go-Set* also broke down these traditional class barriers by presenting information on dances. The 'Know Where' gig-guide, expanded the knowledge-base of *Go-Set* readers' providing them with more options on dance venue availability, thus bringing together different cliques into one crowd.

Its importance is further characterised by the fact that many teenagers, from both the city and the country, bought *Go-Set* every week. Those readers interviewed for the thesis described the process as ritualistic, saying that regularly every week they would visit the local newsagent for *their* copy of *Go-Set*. It is this in this context of ritual behaviour that *Go-Set*'s use by its readers makes its place distinctive in teenage socialisation, and also in Australian rock music media history.

The final reason relates to the nature of academic scholarship in Australian popular music. Hayward (2000) has stated that Australian studies of Australian popular music have been focused into five thematic areas: Subcultural Analysis; Governmentality and Deviance; Social History; Art Music; and Cross-cultural/'World' Music (p180). This thesis suggests a sixth area of scholarly research in which the newspaper is seen as a hero, and that this work is a critical biography of that hero, examining its life and influence on the society around it.

3. Analytical Approach to the Thesis

The thesis takes an analytical approach to examining the content of *Go-Set*. The analysis of *Go-Set*'s content is based on the view that *Go-Set* contents represent a set of instructions, or 'codes' that assisted, or guided the reader in solving socialisation problems. The instructional codes, or rules, are based on the four areas of teenage socialisation which characterised *Go-Set*'s content. These are in the areas of: personal life; pop and rock music; fashion and beauty; and the counter-culture.

These four sets of rules are incorporated into six different speculative social action models. Each model describes a different scenario for *Go-Set* usage. The models are characterised by the role *Go-Set* played in the problem-solving and associated decision-making processes of the teenager. The models take into account the influence of other media such as radio and television, presuming their nature to be regular, inconsistent, and presented in short bursts. *Go-Set* is differentiated from the other media by the fact that as a print media, it was permanent, regular and widely available in newsagents. *Go-Set* was open to greater visual and cognitive scrutiny by readers than the television or radio because as a medium, the images and words within could not change. The social action of *Go-Set* use or the purpose to which its readers put the newspaper was determined by the fact that it was always available, and was almost always relevant to its teenage audience.

4. Aims of the thesis

The aims of this thesis are:

1. To demonstrate that *Go-Set* was the seminal Australian rock and pop newspaper, in that it assisted in the formulation of a specifically Australian rock and pop music culture amongst teenage readers nationwide.

2. To outline the means by which *Go-Set* took an innovative and flexible approach to its content and appearance; that is, to show how *Go-Set*'s format and subject matter were kept graphically contemporary with the socio-cultural changes taking place amongst Australian teenagers during the period.

3. To show that *Go-Set*'s role in the development of rock music journalism led to a third generation of Australian rock music magazines and newspapers that lasted for

nearly two decades. This thesis illustrates some of the methods used by *Go-Set* writers and graphic designers to represent Australian pop music to its readers.

4. To show how *Go-Set*'s writers met the needs of Australia teenagers, and how this relationship was able to keep *Go-Set* culturally significant.

5. Objectives of the thesis

The objectives of this thesis are:

1. To show that *Go-Set* was an important contributor to the development of a national rock music culture.

2. To propose a set of models describing different processes of socialisation for teenagers in the period 1966 to 1974, and highlight the role *Go-Set* played in these processes.

6. Justification for the Thesis

Four key elements of this thesis have remained largely unexplored academically and in commercial writing. Two areas of immediate concern are studies of Melbourne teenage life in the period 1960 to 1970, a subject which has been neglected in literature on Australian rock/pop music culture. Also largely ignored and undocumented are aspects relating to the socialisation of Australian teenagers with respect to the influence of pop/rock music on leisure activities. In the context of being relevant to the period, only one Australian writer, in 1963 in Sydney, has explored the area of teenage peer group social behaviour with respect to sub-cultures and attendance at dances. These and other areas of writing will be explored below.

6a. Works Containing Reference to Go-Set Publications

There are very few written works that mention *Go-Set* or any of its associated publications. The most significant with respect to this thesis was an article produced in 1981. Miranda Brown (1981) wrote *Idealism, Plagiarism, and Greed*, a history of the Australian Rock Music Press. Two full pages were given to coverage of *Go-Set* and its publisher Phillip Frazer. Brown (1981) was quoted in Lawrence Zion's (1988) Doctoral thesis *The Australian Pop Scene in the Sixties*. He also sourced material and quotes from *Go-Set*. In addition to this, he gave a few pages in a later chapter look at *Go-Set*'s coverage of the progressive music scene in Australia in the late sixties.

Peter Wilmoth (1993) describes *Go-Set* as part of the background history of Ian 'Molly' Meldrum, one of *Go-Set*'s writers. Titled *Glad All Over: The Countdown Years 1974-1987* the main focus for the work is the Australian pop music television show Countdown.

Most other authors who use *Go-Set* do so mainly as a source of quotes. Masters Apprentices' singer Jim Keays (1999) does this in his autobiography, *His Masters Voice*. Another work that quotes from *Go-Set* is the history of Australian jazz by writers John Clare & Gail Brennan (1995), this is titled *Bodgie Dada & the Cult of Cool: Australian Jazz Since 1945*.

Go-Set is referred to as an entity in Robin Gerster & Jan Bassett (1991) social history *Seizures of Youth: 'The Sixties' and Australia*. The describe the 1970 version of *Go-Set* as 'the heavily promoted pop newspaper avidly consumed by teenagers' (93), this is the extent of the references to it.

Recent histories of Australian rock & roll make only minor references to *Go-Set*. In Toby Creswell & Martin Fabinyi's *The Real Thing: Adventures in Australian Rock & Roll* (1999), they make several references to *Go-Set* contents. One other work by James Cockington (2001) is the print tie-in to the Australian Broadcasting Corporations television series *Long Way To The Top: Stories of Australian Rock & Roll*. *Go-Set* is mentioned only in quoting of the script from the Four Corners documentary 'Go-Go Where? (Four Corners, 1966); a documentary in which the staff of Go-Set Publications were shown in at the *Go-Set* office.

Reference works on Australian rock and pop music have not given *Go-Set* its own listing. *Go-Set* is used a source in Ian McFarlane's (1999) *The Encyclopedia[2] of Australian Rock and Pop*. McFarlane acknowledges the work done in the two earlier reference works. The first is Noel McGrath's (1978) *Australian Encyclopaedia of Rock & Pop* also used *Go-Set* as a source. The second of these reference works is Chris Spencer's (1997) *Who's Who of Australian Rock*, which acknowledges *Go-Set* as a source of information, but makes little or no reference to it within its text. While McFarlane's does not focus on Go-Set, he does provide a contextual overview of the history of Australian rock music. It is brief, and is not specifically annotated to the

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[2] Note US spelling

encyclopaedia entries themselves. With regard to the issue of comparative timelines between entries, none of these works provide any kind of time-based cross-reference between entries. As a result of this, the place and significance of Australian rock and pop musicians created is a somewhat distorted and fragmented view of history. .

6b.   Works Containing References to Melbourne Rock Music Teenage Culture

Australia rock music cultural history is most often portrayed from the point of view of its Sydney origins, and presented to readers as being representative of Australian history. Turner (1993), in a slightly different cultural context, says of this phenomenon:

> British and American cultural studies traditions…are marked by the ease with [which] they speak from a context that effortlessly rather than deliberately universalises itself…it is very difficult to avoid the kind of slippage which allows one to write an article on, for instance, American television but refer to it throughout as 'television'. (p4)

Universalising Australian rock history by using Sydney's teenage cultural history has resulted in Melbourne, as a source of teenage music culture and creation, being overlooked or ignored. For example, Creswell & Fabinyi's (1999) history of Australian rock & roll, *The Real Thing,* focused mainly on Sydney and its celebrities, with only a small look at the Melbourne 'beat scene'. The authors also appear to make unproven claims about the spread of surf music in Australia. They are not alone in this sense, as other writers have done the same[3]. This rewriting of history has only added to the current state of mythology about the origins of the Australian rock and pop music scene.

Other authors who have added to the Sydney view of history includes the three books by James Cockington. In *Long Way To The Top* (2001) he creates a one-sided picture

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[3] This led to problems for the author, as many of the musicians interviewed in Melbourne, were concerned that this thesis would add to the misconceptions about the place of Melbourne in Australian rock music history. It also led to some musicians being very wary of being interviewed. More recently, at a sixties musician's reunion in Sydney (March 2002), musician Ray Hoff expressed concern at the number of times he had been misquoted. He was also concerned that many people believed he was from Perth, when he wasn't. Another musician at the same table, Gerry Gardner, who had played jazz, and then bass with Johnny O'Keefe also expressed a similar feeling. His concern was that Melbourne's place in Australian rock music history had been ignored and misrepresented.

of the Australian music scene. His previous works *Mondo Weirdo* (1992) presents the sixties as a series of fads and sensationalist highlights. His follow up work on the seventies, titled *Mondo Bizarro* (1994) presents this period as a series of events and fashions all of which are seen in the context of the cultural cringe. All these books make minor references to Melbourne but the main focus is Sydney social histories. Cockington appears to view sixties and seventies pop and rock music history as a period of teenage social and cultural oddities and deviance.

The Sydney view was established as early as 1975 in *Rock and Roll Australia: The Australian Pop Scene 1954-1964*, by Sydney radio announcer Bob Rogers (1975) and journalist Denis O'Brien. In Michael Sturma's (1991) *Australian Rock'n'Roll: The First Wave*, which examines the fifties, the history is almost exclusively Sydney-musician-based. Another Sydney writer Clinton Walker (1981) in his article *Ready Steady Go!!: Rock in the Sixties* also only gives minor attention to Melbourne. Another history of Australian rock music by musicians, John Hayton & Leon Isaacson (1990) titled *Behind The Rock*, looks at Australian rock music from the Sydney and New South Wales country perspective.

Perhaps the most broadbased study of Australian rock and pop music that covers Melbourne is the David McLean (1991) compiled *Collected Stories on Australian Rock'n'Roll,* which focuses on late fifties and early sixties history. It examined the contributions of mainly Sydney and Brisbane musicians, but also provided histories on several of Melbourne's groups, and the Go!! Record label. Eleven authors contributed to this work, which is better than most because, in the Melbourne coverage, it provided some coverage of the venues and their history, however it makes little reference to the nature of the audience. Another work of similar proportions to the McLean book is Graham Jackson's (2000) *Pioneers of Australian Rock 'n' Roll*. Jackson interviewed many Melbourne and Sydney musicians, and compiled these interviews as a series of personal reminiscences. The work focuses on the lives of both popular and lesser known musicians and only makes passing mentions of Melbourne dance venues with little mention of attendant audiences. Zion (1988) looks mainly at sixties history from the Sydney and Adelaide perspectives. His examination of the seventies reveals a shift to a Melbourne focus with his examination of progressive rock music and *Go-Set* policy. Finally, the Sydney view is dominant again in John Byrell's (1995) *Bandstand...and all That!*. The work is entirely based

on a highlighting the history of the Sydney music scene and the celebrities that it produced.

6c. Works on Teenage Socialisation in the Late Fifties and early Sixties

There are only two books of any significance that look at the socialisation of teenagers in Australia over the period of the fifties and early sixties. The first of these is Jon Stratton's (1992) book *The Young Ones* which examines working class culture and consumption. It examines teenage life in both Melbourne and Sydney focussing on 'bodgie' and 'widgie' subcultures. The only work to have examined the socialisation of Australian teenagers in the Sixties is Dexter Dunphy's (1969) work, *Cliques, Crowds and Gangs*, was presented as a Masters thesis in 1963. Dunphy experienced the day-to-day lifestyles of a group of rockers and cools (jazz listeners) in 1958 and 1959. He interpreted their individual and group actions in terms of clique behaviour. Craig McGregor's (1966) book *Profile of Australia* is almost predominantly about New South Wales. He focuses one chapter on the surf sub-culture in the early sixties. McGregor's other work of 1968 is also a social history titled *People, Politics and Pop: Australia in the Sixties*. This book provides some chapter coverage to jazz and folk music, with a focus on the celebrities of the period. Both of these works focus on Sydney and New South Wales.

6d. Teenage Leisure Culture in Reference Work on Australian History & Culture

Recognition by Australian encyclopaedia' that there was a music-based teenage popular culture, or that music forms existed that were not classical music is a relatively recent phenomenon. Chisolm's (1965) *The Australian Encyclopaedia* refers to the 'hill-billy' (p231) roots of rock and roll music that originated in America. Another work from the late sixties, Andrew and Nancy Learmonth's (1968) *Encyclopaedia of Australia*, contains no reference to adolescents or teenager behaviour. Under the heading of music, there is no mention or reference to teenage popular music.

Indexes of Australian journals tended to ignore teenage popular culture. The *Australian Public Affairs & Information (APAIS)* index provided a listing of all articles or recognised and valued subjects published during a particular year using key words as an index. As late as 1970, references to popular culture, teenage leisure

activities, and teenage music interests are not included. The reason is that the Australian weekly magazines that recorded popular culture and music interests were not included, as a result, there are no references to the *Women's Weekly, Woman's Day, Music Maker* or *Go-Set*. Interestingly, the Victorian State Library does have an old card index of 1966 and 1967 *Go-Set*'s produced in that same period.

6e. Sociological Studies of Australia

Studies of the socialisation of Australian teenagers in the 1960s generally did not investigate teenager interests, especially in the areas of dance and leisure culture. One such example is Davies and Encel's (Eds)(1966) *Australian Society: A Sociological Introduction*, which examined many areas of socialisation including the role of family, sport and education. It did not look at the specific issues of teenage social or leisure activities.

Works that acknowledge that teenagers have a social life based around leisure include Hunt's (1972) work *Socialisation in Australia* in which Dunphy summarises his 1969 study; Wilson, Western & Braithwaite's (1973) *Youth and Leisure: A Report to the YMCA*, which unlike many later works identifies the central role of leisure, especially music, in teenage life; Edgar's (1974) study *Social Change in Australia*, which, however ignored teenager's music life and dance activities; and Sydney University Department of Education's (1975), *12 to 20: Studies in City Youth*, which looked at dancing as a leisure time activity, and acknowledged that dancing was one of a number of socialising activities carried out by the teenagers.

Socialisation has also been examined from a psychological perspective. One such work is Peterson's (1984) *Looking Forward Through The Life Span: Developmental Psychology* which looks at psychological development over the human life cycle. He examines aspects of socialisation using New Zealand case studies and refers to the work of Dunphy (1963) in the area of peer group influence on teenage socialisation.

6f. References to Australia in Non-Australian Histories of Rock and Pop Music

There have been many histories of rock and pop music produced covering the years since 1955. These works usually begin with the idea that the development of rock and roll was due to the serendipitous combination of the blues music and country music traditions by Elvis Presley in 1955 in the Sun Recording Studios in 1955 in the United

States. Most of these works contain little or no reference to Australia or Australians there by implying that Australia has played little or no part in the world history of rock and pop music

One recent work is a history of popular music from United States by Donald Clarke (1995). This comprehensive 620 page book titled the *Rise and Fall of Popular Music: A Narrative History From the Renaissance to Rock 'N' Roll* makes no mention of Australia. Another writer who makes no mention of Australia is Ian Whitcomb, whose 1972 work, *After The Ball*, and the subsequent 1983 follow up titled *Rock Odyssey: A Chronicle of the Sixties* presents a history of American and English music through to 1967.

There are several illustrated histories of rock and pop music. Three works that are typical of the approach taken in these non academic works are Tony Palmer's (1976) *All You Need Is Love: The Story of Popular Music*; Paul Du Noyers (1995) *The Story of Rock 'N' Roll: The Year-By-Year Illustrated Chronicle* which does mention some Australian artists of the seventies to nineties but only in the context of their success outside Australia. Another work similar to this is Jeremy Pascall's (1984) work *The Illustrated History of Rock Music*. These illustrated works are intended for a mainstream teenage audience, all largely ignore any Australian influence on the music scene. The combined effect produced by these works is that Australia is insignificant in the overall history of rock music.

Representation of Australian musicians in encyclopediac type works has been very poor. Surprisingly, in the seminal encyclopedia by the Australian rock music writer Lillian Roxon (1969), *Lillian Roxon's Rock Encyclopedia* fails to mention any Australian musicians at all. Unsurprisingly, Australian musicians are ignored in Hardy & Laing's (Eds.)(1976) work, *The Encyclopedia of Rock*, a three part paperback reference work on the rock music of England and the United States. Sixteen years later, the situation improved with Colin Larkin's (Ed.)(1992) much more comprehensive four volume work, *The Guinness Encyclopedia of Popular Music*, which does include the more successful Australian musicians from the sixties and seventies. This is by far one of the most complete works, however, it is dominated by musicians from England and the United States.

6g.   Australian Music And Popular Culture Journals

Journals dealing with Australian popular music and culture have taken two forms; refereed academic journals and un-refereed commercial magazines. Neither type have dealt in any detail with the period this thesis covers, nor have they looked at sociology of teenage cultural socialisation, and neither have examined the use of media as it pertains to use defined here.

The two academically refereed journals are both still being produced. The oldest of these is *Media International Australia incorporating Culture and Policy Journal* whose origins date back to 1975 as Media Information Australia and 1989 as *Culture and Policy*. This journal is currently edited by Griffith University academic, Graeme Turner. Over the years the journal has examined many issues of contemporary media and culture but had never examined in any detail issues relating to the sociology of youth during the 1960 and 1970s. It has focused on issues relating to the effects of broadcast media on society. It has also focused on issues relating to minorities and indigenous culture. Its main focus is to deal with media issues and the policy regimes they act within.

The other refereed journal is *Perfect Beat: The Pacific Journal of Research into Contemporary Music and Popular Culture*. This journal was for a time edited by Macquarie University academics Phillip Hayward and Mark Evans. Beginning in 1993, it investigates different aspects of popular culture. For the most part it has focussed on contemporary issues, with little spent on history associated with Australian music and popular culture. With respect to analysis of the media, two papers have been published on media content, but neither paper examines media use, or effects. The late 1950s and early 1960s are represented by studies on the personality and music of Johnny O'Keefe. These do not explore the social context of O'Keefe's performances, but concentrate on the histrionics associated with his personality, and those musicians with which he played. *Perfect Beat* has not examined the societal role of music with respect to teenagers of the period, and it has not examined the role and development of venues as a place of socialisation for teenagers during the period this thesis covers.

There have been four commercial magazines dealing with Australian music. These are *From the Vault* (1986-1994), *Freedom Train* (1994-1996), *it: The Australian Record Collectors Magazine* (1992 - 2000), and *Australian Record Collector* (1994-1996).

The earliest of these, *From the Vault*, began in 1986. It was the first Australian magazine aimed at record collectors, and took seriously the task relaying the histories of Australian rock and pop musicians to its readers. The articles are seriously researched but are limited to being biographical in nature. They do not contextualise the written histories in terms other than with relation to the band members themselves. As biographies and as discographies they have a limited is non-existent value to this thesis as they provide no information on the relationship of the musicians to their audience, and make little or no mention of the venues in which the musicians played. Thus the information contained with this magazine can play no relevance in this work.

From the Vault provided the training ground for writer Ian McFarlane, who later independently produced his own magazine called *Freedom Train*. This magazine only had three issues in three years. Each followed the same format established by *From the Vault*. Each issue is almost a special edition, focusing only on Australian artists but suffering the same limitations as *From the Vault*, and thus making it irrelevant to this thesis.

The nineties saw the development of Australian 'record collector' style magazines come out. This may have been in response the production in England of the monthly and highly credible magazine *Record Collector*. This English magazine established its credibility by producing well researched articles by writers who appeared genuinely interested in the music production of artists, from many different countries including Australia, that released material in Britain. There was also a genuine attempt to value records available in Britain at the time. In Australia, *it: The Australian Record Collectors Magazine* and *Australian Record Collector Magazine* were two attempts at emulating the success of the British original. However both magazines only spent about 10% to 15% of their page space on writing about Australian bands, the rest put over to coverage of Australian releases of overseas bands. The magazines concentrated on mainstream artists virtually ignoring the development of the music scene in Australia. From the perspective of this thesis, these magazines provided no information in the areas of teenage sociology, dance and venue history, nor do they

contribute in the area of use by teenagers of Go-Set, or in examination of the role of Go-Set amongst teenager during the sixties and seventies.

6h.　References to Australian Teenager or Adolescent Socialisation in Non Australian Works on Teenage or Adolescent Sociology

Australian teenagers are not examined in works such as Simon Frith's (1978) *The Sociology of Rock* or in Michael Brake's (1985) examination of *Comparative Youth Culture*, which draws on the work of Frith and many others. Brake compares the sub-cultures of teenagers or youth culture across America, Britain and Canada.

There is a plethora of works on teenage adolescence in textbooks on adolescent or developmental psychology, but most do not study Australians. In fact most of these works use American or English case studies as the means of illustrating research data. Most of these works have similar formats, using case studies to illustrate applications of the theory models. A small number of these texts used the peer group research of Australian Dexter Dunphy (1963). One such American work is Schell & Hall's (1983) text, *Developmental Psychology Today*. This text traces the development of children to young adults. It explores issues such a peer group development, and explores the topic of socialisation. While using the Dunphy model it does not use the Dunphy (1963) case study material within the text.

6.1.　What This Justification Shows

The works included in this examination of the literature consolidate the view that the history of *Go-Set* has been significantly ignored by Australian writers of Australian rock music history. The review shows that *Go-Set* has been used as a source of information by some writers, yet *Go-Set*'s significance as a body of knowledge has not been properly acknowledged by many of the writers who referred to it. Overall these two factors create the view that Australian writers have, in the past, taken *Go-Set* for granted, and not considered the role *Go-Set* played in the development of the rock music industry in Australia. Nor have they considered the role *Go-Set* took in creating the profession of rock music journalism in this country. *Go-Set* has been seen merely as a source of information about rock musicians and about some of the events these musicians were associated with.

6.2.   Relevance to this Thesis

The literature reviewed above shows that with respect to the history of *Go-Set* and its associated publications, there has been little or no prior research on the topic either by commercial writers or academia. This lack of previous research in the fields into which this thesis delves has meant that this author has been required to follow a research path requiring a large proportion of primary qualitative investigation into the people who were part of Go-Set Publications, and with those involved in the music industry at the time, and also with people who witnessed the period as observers or readers.

With respect to recording the development of rock music history in Melbourne before and during *Go-Set*, the lack of material on the Melbourne rock and pop music scene has meant that this author has needed to engage in primary qualitative interview research into this area as well. The results of these interviews have been that much of the narrative history conveyed within this thesis has never been published before. The view of Australian rock and pop music is different to the picture painted by many previous writers on the topic.

In the area of socialisation of teenagers before and during the *Go-Set* period, the lack of previous research has meant that the search for effects of mass media, specifically from newspapers and magazines targeted at the teenage leisure market could not be quantifiably benchmarked as a starting point of teenage social behaviour. Thus models explaining reasons for social change could not be used in explaining the changes in teenage behaviour and beliefs during the *Go-Set* period. This author has therefore used a modified Social Action of Media Use model as a basis of speculating a pattern of behaviour related to teenage use of *Go-Set*. The advantage of this is that it suggests a process of socialisation for teenagers, freeing the thesis from needing to prove a cause and effect relationship or examining whether teenage needs were met as suggested by the media. With respect to the Social Action Model, it is beyond the scope of this thesis to test the validity of this approach.

7. Differentiation of the meaning of the expressions 'Rock music' and 'Pop music'

During the course of this thesis, the words 'rock' meaning 'rock music' and 'pop' meaning 'pop music' will appear many times. They are for the most part not interchangeable; however, for a period they both had similar meanings. During the period in which *Go-Set* was produced; the music forms popular amongst teenagers did shift. However the boundary between music styles is not distinct and strictly definable, it is blurred, with some music forms fitting the description of both 'rock' and 'pop'.

Historically, after 'rock and roll' died, according to Herman (1982) there was a period of time between 1960 and 1962 when the form of popular music known as rock and roll remained indistinct until the formation of the leather clad Beatles in early 1962 (941). The Beatles combined rock and roll with 'Brill Building' pop to create a new music form, while other bands such as the Animals sought out American blues as a basis for their musical style (Ibid, 941). This British pop sound, eventually characterised in most popular music histories as the 'British Invasion', resulted in the further re-invention of pop music in America in the sixties.

While 'pop' and 'rock' music became mostly interchangeable expressions for defining the type of music teenagers were listening to in the late sixties, the differences between the music styles became describable in terms of their commercial meaning. Herman (1982) states that 'pop music was seen as part of the commercial establishment' (Ibid, 941) and 'rock came to be seen as its antithesis' (Ibid, 941)

Herman (1982) states that the:

> rock fan was to have a special understanding of what popular music meant. It was not, necessarily, to listen to different kinds of music, or if you played, to cultivate a radical style. It was not even to demand meaningful lyrics which reflected your political beliefs or sexual attitudes. It was much more important than that. For the rock fan, popular music *mattered*, not just as a soundtrack to the day, or because it echoed the plaintive yelp of a lovelorn adolescent, or because you could dance to it, but because it really was important. The rock fan saw it as a symbol of authenticity in a phoney world, and drew from it a sense of community that was lacking elsewhere (941-942).

The difference between rock and pop music is therefore a difference based on the attitude of the teenager to the music. While pop could be defined in terms of commercial popularity, rock music presented the teenager with a reason for being, and in this way its importance and meaning was a means of differentiating music that was

characteristically 'rock' or serious in form, to that which was phoney, and could be characteristically described as 'pop' in form.

Go-Set treated its readership to both music forms over its eight and a half years. Its role as a star builder during the first half of its life was towards the more pop based and oriented music styles, yet it did not ignore the developments in underground culture, and changes that took place. It did not ignore the early work of Jimi Hendrix, whose music could only be described as rock music in style. Yet at the same time it also focussed on the rise of 'bubblegum' as the major form of 'pop music' during 1968, a time when Jimi Hendrix was also present. *Go-Set* followed the Beatles, whose music was both pop and rock in formulation. The Beatles were a 'singles' group who also made rock music albums led the way into the seventies.

Go-Set eventually succumbed to the need to focus on the rock music scene with the development of progressive music in the early seventies. Yet it also remained loyal to the pop music form with the music or Marc Bolan whose band T.Rex dominated the pop charts in the early seventies, and whose music combined the instrumental playing styles that characterised the music of Jimi Hendrix (then dead) with the commercial essence of popular lyrics, the infectious riffs, and the catchy vocal choruses that characterised the pop music scene at the time.

8. Research Questions

8a. Research Question A: What was the cultural significance of *Go-Set*?

Go-Set and its associated publications flourished from 1966 to 1972. These were years of tremendous social and political change. *Go-Set* was both a mirror of, and a catalyst for these changes in Australia. Two specific research questions will address the means by which *Go-Set* and her associated publications became culturally significant.

8a.i. Sub Question A1: What was *Go-Set*'s role and how did readers use it?

This seemingly innocent question is addressed and answered in this thesis because there have been no previous examinations of the role of *Go-Set*, or any of the pop/rock music press on the social culture of teenagers in Australia. This thesis will examine what the role of *Go-Set* was. The nearest studies relate to the role of other

media, mainly television or film, and to its use by consumers in the entertainment context.

This thesis will provide a history of *Go-Set* in chapter 1. This history will provide an insight into when and the reasons why different parts of this newspaper came into existence. The reasons for its role will be addressed in terms of their historic context. *Go-Set*'s role, as will be seen, was only loosely defined by its publishers in the first five issues. The format and content changes it went through in its first four years will show that it appeared to lack a specific focus yet it continued to gain readership and status. It is only when examination is made of the specific sub-culture based role of *Go-Set* that its role is brought into focus.

Chapter 4 examines the role *Go-Set*'s two sister publications in terms of their specific place in Australian teenager social history. These magazines, *Gas*, and *Revolution*, will be considered in the context of the role they served with the specific target markets they were intended for. Contextual evidence from the publishers and writers about the perceived roles of these magazines will be included to add depth to the thesis.

Readers' use of publications has not been examined in the Australian context. The word 'use', or, 'to put to some purpose' (Chambers, 1985,1099) refers to the reasons why *Go-Set* was read. The reader is often seen in the observer context, noting what was read, but not explaining how that information was used (Zion, 1988 and Cox & Douglas, 1994). Frith (1978) and McRobbie (1991) both examined the role of the reader in terms of how they make use of teen magazines. There are no equivalent Australian studies of the use of Australian print material in Australian literature to this time.

The thesis examines the use of *Go-Set* by musicians and non-musicians alike. The thesis postulates a process in which *Go-Set* is the central source of information aiding its readers in their development and acceptance into society. This will be examined with regard to socialisation strategies for social acceptance (chapter 3); information about musicians and culture (chapter 3); meeting entertainment needs (chapter 3); musicians with respect to their need for networking (chapter 3); and reader problem recognition and solving (chapter 3).

8a.ii. Sub Question A2: What was its place in Australian music?

Why is it important to examine the place of *Go-Set* in Australian music and culture?

The study of the place of media in society has been examined by many authors (Inglis, 1982). The specific place of magazines has been studied with respect to fanzines in a few studies (Lewis,1992; McRobbie, 1991). In Australia, works examining the specific place of media in Australia are limited. Studies of specific genre based newspapers in the Australian context such as *Go-Set* are non-existent. As a result, questions associated with the place of such specific genre based magazines and newspapers are also non-existent.

The question of *Go-Set*'s place will be addressed in three chapters. Chapter 1 will address the issue of the place of *Go-Set* in teenage culture. The latter part of chapter 3 will examine *Go-Set*'s place with respect to Australian musicians. In chapter 4 the place of the *Go-Set* newspaper will also be compared against the other works of Go-Set Publications, *Gas* and *Revolution*. These monthly magazines served a different role with respect to their specific target markets. The chapter will show how the monthly nature of these magazines placed them differently to *Go-Set*. It will show that the specific nature of their content and their frequency made them less significant to *Go-Set*'s readers and as a result they did not survive for the same period of time that *Go-Set* did.

8b. Question B: What was *Go-Set*'s role in the development of rock music journalism in Australia

The fact that in 1966 no specialised national rock or pop music press existed in Australia, or Melbourne presented *Go-Set*'s founders with a unique opportunity. Thus when three Monash University students started *Go-Set* in 1966 they did so to fill a hole in the teenage cultural media that they had identified. On filling this hole, they also opened up the areas of pop and rock journalistic development, specialist fields normally outside the mainstream press.

Rock music journalism and some of the skills required to work in the field were investigated by Frith (1978) and Cable (1977). Draper (1995) examined the rise of Rolling Stone magazine from the position of its founder Jann Wenner, and provides some insight into the requirements on writers and editors in the field of rock music journalism. In a short article on rock music magazines in Australia by Miranda Brown

(1981), rock music journalism received some coverage, but not the focus of the piece. Studies of the development of rock music journalism as a profession in Australia are non-existent.

This thesis will examine the role played by *Go-Set* in the development of the field of rock music journalism in Australia. Chapter 1 will explore the history of *Go-Set*, and in doing so will also examine the employment of its writers and look at some of their writing and analysis styles. Further examination of styles will be made in the appendices as supplementary information to the content of chapters 1 and 3. The role of *Go-Set*'s women writers will also be examined in chapter 1. The thesis will show that Go-Set Publications employed a significant number of women writers and placed them in positions of great influence and power. Overall the thesis will show that Go-Set Publications was a significant contributor to the development of rock music journalism in Australia. The significance will be further explored in chapter 4 with respect to the specialist genre based monthlies *Gas* and *Revolution*. Appendices to this thesis will add some further detailed analysis to the content produced by the writers of *Go-Set* and explore a significant case study that explores the relationship between the writers and readers of the company's publications. Finally, in chapter 4 the legacy that Go-Set Publications passed on to the third generation of Australian rock music magazines and newspapers will be highlighted.

8c.   Question C. What was Go-Set Publications' role in developing National awareness of the counter-culture?

The question of teenage awareness of the counter-culture needs to be addressed because it has only been addressed in a limited way before. Australian social histories have addressed the issue of the anti-Vietnam moratoriums, and censorship. However, not many authors have addressed the issue of how the knowledge of counter-culture issues was communicated to participants nationally.

The main focus for a majority of these works was the end product, or the marches themselves and what the marches achieved. It could be presumed that news of the marches was communicated widely through news bulletins and the television, radio and newspapers. The question of how so many people came to take part in the Moratorium marches and the source of their information has not been addressed? A further question of how could so many people be persuaded to commit themselves to

marching? Additionally, how could such strong views and actions against the war in Vietnam have been expressed by such a diversity of university students and the teenager in the community?

This thesis puts forward the view that *Go-Set* and *Revolution* were able to foster anti-war sentiment amongst their readers by the regular publication of anti-establishment views. In addition to this, the thesis speculates that *Go-Set* had been running an anti-establishment campaign since 1966 through a series of pop celebrity interviews, in which musicians presented readers with anti-establishment and counter-culture views. The thesis proposes that after 1970, Go-Set Publications was able to promote the counter-culture to a nationally receptive audience.

9. Methodology

The research questions indicate that the thesis examines the fundamental questions of Melbourne teenage socialisation and the role and place of *Go-Set* in this process. The literature review indicated that there was little other previous research that could be applied specifically to the thesis. As a result of these two factors, the research methodologies used in this thesis were therefore oriented toward primary data collection.

Further, the research direction for this thesis was determined by the lack of secondary source material on Melbourne teenage life in the period before 1966. The associated lack of information on the music environment meant that primary sources of information had to be found. Research also indicated a lack of material on magazine or newspaper use by readers for the specific purpose of gaining knowledge of socialisation.

With respect to the information contained within *Go-Set*, time limitations ruled out a quantitative approach to the analysis of *Go-Set*'s contents. Such an analysis would not convey any information about the meaning of *Go-Set* to its readers. The resulting analysis used in this thesis provides the dual roles of indicating thematic trends in the meaning and depth of the content to readers, and suggests a process of adoption of those themes by readers.

9a.   Interviews

9a.i.   Interview technique

The face-to-face, or one-on-one interview technique was for the ideal way to gain data on the period. Since the history being sought was over thirty years old, the interview topics were structured thematically, and openly. Sarantakos (1998) describes 'open interviews' as ones which are 'mainly unstructured and unstandardised and allow the interviewer a high degree of freedom to manipulate the structure and conditions of the method' (250). This method of interviewing allowed for great flexibility, both in the order of the questions asked, and providing for greater 'probing' freedom on issues raised during the interviews. Both 'controlled non-directive' (263) and 'summary' (263) probing were used in order to help the interviewees in answering the questions.

Identifying candidates for interview was not an easy process. Candidates for interview included those people who had:

i.   worked for *Go-Set* in some capacity;

ii.   been a musician or producer interviewed by or mentioned in *Go-Set*;

iii.   read *Go-Set*, either as a musician, or non-musician;

iv.   been to discotheques or venues mentioned in *Go-Set*;

v.   been a teenager anywhere in the period 1958 to 1974.

This list of candidates was not identified at the beginning of the research process. While (i), (ii) and (iii) were identified as obvious sources during the search for secondary source material, interviews in category (iv) were identified as a result of interviews of (i), (ii) and (iii). It was interviews in category (v) that became the belated concern when it was identified that little information existed on issues related to socialisation of teenagers, and especially in the context of the role *Go-Set* played in that socialisation process. Candidates within categories (iv) and (v) became significant when it came to identifying reasons for the initial success of *Go-Set*'s gig guides.

As a result of this increased need for first hand knowledge, the list of desirable interviewees grew from a relatively small number (those most closely associated with *Go-Set* as musicians or writers), to a much larger number (including those who read it as teenage consumers). It is with respect to the collection of data related to teenagers as consumers that the thesis remains limited. This limitation led to the approach taken

by this thesis, that a process of socialisation could be modelled, rather than trying to explain the impact of *Go-Set* on its reader's socialisation.

The interviews with the musicians and ex-Go-Set Publications staff were often long in duration. The longest personal interview ran for seven and a half hours, over a period of three days. In some cases the telephone was used when it was inconvenient to travel for face-to-face interviews. The average length of all these personal interviews was about two hours. Interview material was also collected using e-mail as a means of personal correspondence. This allowed data to be collected in short bursts, over a wider geographic area. Sources for these interviews were located in London, New York, and in different parts of the east coast of Australia.

Information collected during the musician[4] interviews specifically addressed their part in the music scene in Melbourne or Sydney before *Go-Set*. The main information collected concerned their personal history, where they played, and the coverage they received in the paper press or on radio. Questions asked also examined sociological aspects of the musicians' perception of the audience at these gigs. Questions then moved to the entry of *Go-Set*, and explored the relationship between the musician and *Go-Set* staff members.

Interviews with *Go-Set* staff members focused on what the staff member was doing before they joined *Go-Set*, and what their role was within the paper. These interviews also examined the relationship between the different staff members. Further questions explored the differences between the Melbourne and Sydney offices of Go-Set Publications. Questions concerning the day-to-day operation, and printing of *Go-Set* were also asked.

Over the period of the research, a majority of the most important people involved in *Go-Set* were interviewed. Where face-to-face interviews were not possible, email

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[4] During these interviews I was often surprised to find that the questions I was asking had not been asked before by previous researchers. Musicians seemed to enjoy the in-depth nature of the questions. One musician made the point that I was not just asking 'What was it like?' (Boromeo, 2000). With respect to these interviews, the scepticism of musicians towards interviewers is almost universal. Many musicians complained of interviewers, who after the interviews, seemed to ignore what the musician had said, and made up their own words. Many musicians feel they have been misrepresented in the past.

discussion took place over an extended period of time. The email process of interviewing lacks the non-verbal communication, but did allow access to interviewees in other countries, or in other States as mentioned earlier. For reasons beyond the control of this author, two key members of *Go-Set* staff, David Elfick and Ian Meldrum, were not interviewed.

9a.ii. Notes on the Networking Process

The lack of secondary source material on *Go-Set* and the process of teenage socialisation in the early sixties made it necessary to collect primary data from interviewees. The development of this network of primary sources was not an easy task. In addition to this, the development of this network was an extremely slow process.

There are no strictly defined methodologies associated with cultivating a network. It is simply a matter of making one contact after another and treating each contact courteously and intelligently. It is also an extremely uncertain process, in this case meaning that time has eroded the paths between people. This was especially so given the period of Australian social history this author was investigating.

The thesis examines the relationships made between different people, on average, over thirty years ago. Since then, many of the Go-Set Publications staff members had lost contact with each other, and others had died. This meant that even finding a staff member did not guarantee that a further link to another staff member would result. In fact my first contact with a Go-Set Publications staff member occurred one year after starting the thesis. In the case of Ed Nimmervoll, a long interview resulted, a lot of information was collected, but minimal leads were developed.

My next major contact with one of the original founders and editors of *Go-Set* came about as a result of finding ex-Go-Set Publications staff member, Vince Lovegrove, in London[5]. He stated that he was in contact with the founder of *Go-Set* who was living in New York. Lovegrove emailed Phillip Frazer who stated it was all right for me to contact him. These events took place about six months after my interview with Nimmervoll.

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[5] Vince Lovegrove - rock musician and *Go-Set* gossip column writer now living in London and producing a weekly news column on the Immedia music information web site in Australia.

Sometimes a networking opportunity would occur completely unexpectedly. In this case it also meant being 'in the right place at the right time'. In the case, the event lead to my contact with Go-Set Publications Sydney ex-staffer, Clelia Adams. The initial lead to her took place through my attendance at a dance where this author met singer Elizabeth Lord, who was a member of the eighties band Wa Wa Nee. She was living in northern NSW near Byron Bay. We made further contact though email, and she then let me know she knew Clelia Adams, and this lead to more email correspondence and eventually a face to face interview.

9a.iii. Events Affecting the Research Process and the Outcomes Of This Thesis

The research for the thesis underwent some minor modifications with respect to the approach taken towards interviewees. This occurred because during the research period some interesting changes took place in Australia with respect to awareness of people towards the music and personalities of Australian musicians from the sixties and seventies. When this author began the research in 1997/8 there were a small number of people interested in the period. These were mainly 'rock historians', or 'top-40 chartologists' whose interests were limited to the commercial gain associated with being 'experts' on the period. In fact there was very little insightful commercial or academic research in the field of Australian rock and pop music culture relating to the *Go-Set* period or before.

By the year 2000, word was about that the Australian Broadcasting Corporation was working on a television series documenting Australian rock music history, eventually to be called *Long Way To The Top*. Interestingly, as a result of the ABC research for this series, it was suggested by one musician this author had spoken to earlier, that I should make it clear to interviewees that my interviews were for a Masters thesis, and not for commercial purposes.

The issue of credibility had become an important factor in whether or not interviews with particular musician would occur. There were two main factors acting in my favour while at this time. The first was that my research was investigating a publication significant to the history of the musicians. Secondly, that the research was for academic purposes, and not for book publication. Initially, there was some reluctance on the part of some musicians to speak to me. There was also a certain

amount of musician scepticism about researchers that appears to have its history in the fact that most histories of Australian rock and pop music have ignored Melbourne or that researchers have made up history to suit their own needs.

In fact, this flame of scepticism was further stoked while the series *Long Way To The Top* (Australian Broadcasting Corporation, 2001) was being broadcast as the series had a mainly Sydney focus. Many musicians who had been interviewed by ABC researchers were not included in footage for the series, and there was even some comment that the series was biased towards certain successful musicians, while ignoring the larger majority.

It is important to stress that many of the musicians interviewed during this research still have a significant fan base dating back to the *Go-Set* period and before[6]. It is for this reason that gaining credibility amongst them was especially important in Melbourne. Some interviews only occurred because people vouched for me. It was therefore important to gain this credibility and differentiate myself from the writers who produced the books, and television show mentioned above

While it seemed that the research for the ABC series would work against me, at that time, another more fortuitous event occurred. In early 2000, Barry McKay, a part time producer for ABC radio contacted me with respect to a two part radio program he was proposing to produce on *Go-Set*. He had learned of my thesis from a history of *Go-Set* I had posted on the 'Milesago' web site (http://milesagogq.nu/) in 1999.

Through McKay, some of the interviews I had originally planned were performed, though not with the same depth that characterised my own research. The information he collected for this radio program was passed on to me, and some of it has been used in this thesis. Having another person researching in parallel to me was also beneficial as it gave me the opportunity to discuss elements of *Go-Set*'s history and influence. It also helped me refine the strategy for examining the content of *Go-Set*.

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[6] To witness the crowds seeking the autographs of Normie Rowe, Johnny Young, Marcie Jones and Buddy England after one gig they performed in Albury, NSW as part of the Go-Show Reunion Tour attests to this fact.

9b.   Content Analysis

The scope of material contained within *Go-Set* is not easily quantified. There is nearly eight and a half years of issues of *Go-Set*. There were on average 53 issues of *Go-Set* per year. For most of its existence *Go-Set* contained 24 pages of data. At a minimum, this gives a page count of 10,812 pages.

The guidelines for the quantitative analysis would have required examining each of these pages to find suitable themes, identifying keywords then starting a count of these keywords. The limitations of such an analysis are that it would not 'serve as a basis for making statements about the effects of content on an audience' (Wimmer & Dominick, 1997, 115). The thesis is not concerned with the direct measurement of the effects on the audience, but more with how the content was used, so even in this context, the content analysis would be inconclusive.

Another limitation in performing a content analysis is that the researcher is required to define a framework for the analysis (Ibid, 115). Such a framework can in fact limit the value of the research as any definitions or categories used means that the content analysis is limited by these terms. In determining the role of *Go-Set* in the process of socialisation, such limitation would have limited the conclusions drawn by this thesis.

A further limitation of content analysis is that it is time consuming (Ibid, 115). There was not enough time to analysis all 10,812 pages even with categories pre-defined. Such an analysis would have detracted from the more important tasks of collecting the interview material, defining an approach to the thesis, and also with the production of the words.

A final limitation of this process is that pre-defining issues within the content of newspaper means that the researcher has presupposed which messages are perceived as being relevant to the newspaper reader. In pre-coding, the researcher may end up ignoring the grey areas of the newspaper content that do not fit well within the defined coding base.

This thesis has therefore not used quantitative content analysis. It has instead used an analysis based around the concept that the newspaper provided socialisation instruction to its readers. This socialisation is based on reader interpretation of the images and words contained within the newspaper. By instructional, and within the context of this thesis, it means examining the role of the newspaper to provide

guidance to readers as to what issues they should be aware of, and what interests are most relevant to them.

Within the boundaries of this approach to the content, the thesis could not measure the impact or effects of *Go-Set* content directly. It could not measure audience response to content exactly, or the context of its meaning to the reader at the time of *Go-Set*'s publication. Instead, the methodology used in this thesis is to suggest a process of socialisation, or instruction in which *Go-Set* can be seen as the agent for socialisation. The model which best suits this approach is the 'Social Action Model'.

9c. Social Action Model

The Social Action Model used in this thesis derives from two separate sources. The first is the Frisson's (1996) model originally devised with respect to examining the social action of television viewing. It explains the process of television viewing as a means of gaining information, either through necessity, or as an everyday routine action. The second derives from an analysis of the magazine content which is defined in terms of its instructional meaning to the reader.

The methodology for use of Social Action is a hybrid model of social action through which *Go-Set* content was examined in terms of its instructional meaning to readers. Analysis of *Go-Set*'s content therefore, is considered in the context of a predefined set of themes in which the issues and images are given meaning by the interpretation of the reader. This method of analysis is not exact in a quantitative sense. It is however representative of the values and issues contained within the pages of *Go-Set* as an outline as to what was appropriate to the acculturation and socialisation of its readers. This thesis therefore, provides a guide as to what Go-Set Publications saw as being appropriate material for its readers, and in doing so, this thesis does not attempt to make judgements on the meaning of *Go-Set*'s contents, as over thirty years have lapsed since its original publication.

10. Synopsis

10a. Chapter One

This chapter will examine the beginnings of the idea for *Go-Set* and then will investigate the early distribution history, leading to the creation of the Go-Set Publications company.

Following this, the history will follow Go-Set Publications' key writers and their contributions will be overviewed. The timeline of this history will be divided into five different phases based on a model that characterizes magazine history as a life cycle (van Zuilen, 1977). This model will provide the basis for a stage-by-stage analysis of the rise and fall of *Go-Set*. Circulation figures, where available, will be provided to help justify these periodic definitions.

10b. Chapter Two

This chapter will examine the principles and background to Social Action Theory that provides the basic analytical structure and tool on which this thesis rests. Chapter two begins by examining the role of social action as determined by Kirsten Renckstorf, and later by Valerie Frisson for use of television as a media source. Similarities between Frisson's use of the model and its application to *Go-Set* will also be discussed. This similarity between Frisson's concept of heavy viewing and the addictive and almost compulsory reading of *Go-Set*, provides the basis for the modification of the Frisson model to fit the context of usage of *Go-Set*.

This new model will provide the basis for the analysis of chapter three.

10c. Chapter Three

In chapter three, the newly developed Social Action Model is combined with a semiological analysis of the content of *Go-Set*. In other words, the thesis places the content of *Go-Set* into a socialization framework. The result of this combination is a chapter that links the process of teenage socialization to newspaper content. Four basic socialization areas or 'codes', or instruction sets are defined. These are based in part on the work of McRobbie (1989), in addition to this, two new 'codes' were created that are specific to the content of *Go-Set*. The role of socialization of Australian teenagers is then examined in terms of the application of this derived Social Action Model.

10d. Chapter Four

Chapter four examines in more detail *Go-Set*'s sister publications *Gas* and *Revolution*. Two of the socialisation models will provide the basis for this discussion. This chapter extends the history from chapter one by studying Go-Set Publications interest in other markets. This chapter ties together the role of the 'codes' of socialisation and the chronological view of chapter one. This final chapter also examines the part played by

Go-Set's publisher, Phillip Frazer with other publications separate from *Go-Set*. Finally, the chapter will explore the third generation of Australian rock music newspapers that flourished after the demise of *Go-Set*.

Chapter 1: The History of Go-Set Publications

This chapter will examine the history of Go-Set Publications and its main newspaper, *Go-Set*. The focus will be on the key historic events associated with the weekly publication of *Go-Set*, including discussions on the factors leading to particular decisions, and *Go-Set*'s competition.

Go-Set emerged during a period of great social change in Melbourne, Australia, a process that started in the late fifties and early sixties[7]. *Go-Set*'s growth in sales and popularity amongst teenagers took place against a rise in social and cultural awareness, due, in part to the slow rise in popularity of the new rock & roll music.

Lifecycles of Magazines - Background

Go-Set, like most products experienced a cycle of sales and popularity. Such a cycle was defined and described in 1977 by Dutch writer, A.J. van Zuilen and published in a book titled 'The Life Cycle of Magazines'. The work described the stages of the lifecycle for general interest mass magazines (van Zuilen, 1977, 268) and was developed from case studies of U.S. magazines. The stages are defined by the characteristics of magazine sales and other factors during different periods of a magazines existence. Different stages are described from magazine development and introduction, to initial sales growth, through to the peak sales, and then through the period of magazines sales decline, to death. Van Zuilen's definitions of the characteristics of each stage have been applied to *Go-Set*, which might also be described as a general interest newspaper aimed at a teenage market. Van Zuilen's life cycle model, or 'theory' as he described it has five distinct stages.

1. Developmental Stage;

2. Growth Stage;

3. Maturity Stage;

4. Saturation Stage; and

5. Declining Stage.

The distinctive characteristics of each stage have been applied to the life of *Go-Set*.

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[7] See Appendix 1

Development Stage (December 1965 to 23 February 1966) (*Go-Set*: Vol. 1, No.1 to Vol.1, No.4)

Van Zuillen (1977) described the 'Development Stage' as one in which:

> the objective is to test, introduce, and make the reader and advertiser aware that it exists. The magazine has, at this stage, not yet been fully tested as to its real potential. Public awareness of the publication is also minimal, which in turn affects its acceptance. This causes circulation and newsstand sales to rise very slowly and introductory subscription prices and cover prices tend to be lower that could be reasonable expected of a similar but already well-known and accepted magazine. Distribution, marketing and promotion, and other introductory expenses in this stage...also tend to be high, and consequently profit margins are low or frequently non-existent...(275).

The process of creating a general interest newspaper is described as slow and uncertain. This involved developing the idea, finding advertisers and funds for its production, producing the copy, finding a printer, and finally distributing the product. Gaining advertisers is also a slow process, as they must recognise the value of the product. Advertisers support is determined by the ability of the product to reach its target market.

Early Experience In Monash University Student Newspapers

The Development Stage for *Go-Set* begins at Monash University. Over the period 1964 to the end of 1965, the editors and staff of Monash University's Union newspaper, *Chaos*, which at the time included Tony Schauble, gained experience at starting new magazines when they went through the process of converting *Chaos* into *Lot's Wife*.

The editors of *Lot's Wife* were Tony Schauble[8], Damien Broderick[9] and John Blakeley (*Lot's Wife*, 24/6/64, masthead). Later, Phillip Frazer[10] produced the artwork

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[8] Tony Schauble was studying English and was at one point President of the Mining Club and had been seeking election to the SRC (*Chaos*, 24/7/63, 5). Tony's father made a modest income selling radio stories in England and German languages (Frazer, 2001).

[9] Broderick, who originated the concept of *Lot's Wife* (Broderick, 2002), was studying politics, and writing for Chaos.

[10] Phillip Frazer was studying medicine (Frazer, 1999); his father was a lawyer, and his mother an accountant (Frazer, 2001).

(*Lot's Wife*, 8/7/64, masthead). Waverley Press[11] of Mount Waverley was contracted to print *Lot's Wife*, using their offset printing presses.

The editorial in the first issue, probably written by Broderick in conjunction with Schauble and Blakely described:

> The university newspaper is one of the pillars of campus society, indubitably, but in a special sense. It must not be a rock-like support for intellectual complacency, nor staid nor respectable. That kind of pillar either stands stolidly for generations in an ever-increasing depth of silt, or it staggers beneath the weight of dead material above it like Rodin's "Fallen Caryatid." More valuably might be likened to a pillar of salt, adding a distinctive saviour to an ever-changing menu of intellectual aliment. Or, to use another metaphor, acting as an irritant to keep us aware of our wounds daring iconoclasts have opened (*Lot's Wife*, 24/6/64, 2).

It asserted that the role of the university newspaper was as one of the pillars on which university society was based. In performing this role as pillar, the newspaper should add its own values and flavour to the debate. Further, he suggested that it was the role of the newspaper to keep readers informed about statements by critics that would impact on accepted societal beliefs. Thus by 'acting as an irritant to keep us aware of our wounds', the editorial stated that the role of the newspaper was as a watchdog, or conscience, that kept readers informed of any changes in thought that would affect the belief system of society. *Lot's Wife* was concerned with keeping up with the changes in society, and keeping society informed of those changes.

This philosophical role for the newspaper was seemingly adopted later by Frazer and Schauble, and was a central pillar in the role played later by *Go-Set* in keeping readers informed about factors affecting the music scene. *Lot's Wife* however was not interested in pop or rock music; it was a political newspaper that questioned the role of the United States and Australia in Vietnam, questioned the meaning of American politics, and questioned Monash University administrative decisions. It also supported the position of students when they ran into trouble with the University. This philosophy of supporting the 'underdog' was another principle in *Go-Set's* role. Both of these tenets of operation will be discussed later in the context of *Go-Set's* history. *Lot's Wife* presented a clearly defined set of views on issues it supported and on those it opposed. It used humour and set high standards for the quality of copy and intellectual discussion.

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[11] Tony Schauble recalls that it was sometime after this that he discussed the idea for a new magazine for teenagers with Waverley Press. It was Waverley that eventually suggested he do it (Schauble, 2001)

Richard Neville, editor and founder of *Oz* was very impressed with it, and wrote to them saying that *Lot's Wife* was the 'most original and exciting student paper I have ever seen' (*Lot's Wife*, 14/9/65, 5). Editorially, *Lot's Wife*'s had supported the style of satire published in Neville's, *Oz* magazine. This editorial also provided some criticism on the outcome on the London *Oz* trial (*Lot's Wife*, 2/10/64, 2). The letter from Neville returned some of these complements, and confirmed to the *Lot's Wife* editors that they were producing a worthwhile magazine.

By October 1965, Frazer and Pete Steedman[12] were editors of *Lot's Wife* (*Lot's Wife*, 19/10/65, 6). This last issue of *Lot's Wife* was published on the 19 October 1965. Money matters must have been a concern at the time as Frazer commented:

> The current editors receive a salary of £12 per edition, plus a limited expense account. Unfortunately this can only be used for travel and small office expenses. The most lucrative job is that of Business Manager; and unfortunately this post has been a problem in most universities. What is needed is a dynamic conman. A paper must have ads. To survive, and without a business manager things can be tough…The money determines the paper (6).

Frazer's comments appear to indicate a reality of newspaper publishing and the limited financial state of the editors. It also recognised the need for advertising to survive; and the need for a newspaper to have a good business manager, who was also a good salesman. This philosophy would remain within Frazer and probably Schauble, and was probably paramount in their minds when, at the end of 1965, *Lot's Wife* staff held an impromptu meeting to consider ways of making some money over the study break (Laird, 2000). At that meeting Broderick had sardonically suggested that they start a new religion along the lines of L.Ron Hubbard's Scientology (Broderick, 2001; Panther, 2001). The other option on the table was to produce a pop music newspaper for teenagers. The final meeting decision was to produce the pop newspaper for the teenage market.

With that decision, Broderick lost interest and went to Sydney where he edited *Man* magazine. The remaining three, Schauble, Frazer, and Doug Panther[13] became the founders, developers and creators of the new pop newspaper which would soon take

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[12] Pete Steedman was an ex-President of the Monash SRC, and outspoken student, who had been of the *Lot's Wife* since June 1964 (*Lot's Wife*, 24 June 1964, masthead).

[13] Doug Panther was another student who had occasional pieces published in *Chaos* and was studying Honours in English Literature (Beard, 1999, 3).

on the name *Go-Set*. Panther's role and position on the newspaper would remain insecure. He left several months later with both the Commonwealth Police and the Australian Army chasing him for not having registered for conscription (Panther, 2001).

Testing Of the Teen Newspaper Concept

Schauble approached Waverley Press with the suggestion that they print the new and as yet unnamed teenager newspaper.

Schauble recalls that Waverley had already suggested to him that he produce a pop music newspaper, they also suggested that they would supply the credit (Schauble, 2001). Interestingly, Frazer believes that at the time Waverley did not fully understand the magnitude or scope of the newspaper, when they agreed to print it on credit[14] (Frazer, 2001). Waverley allowed Frazer and Panther a free hand in experimenting with the new offset presses Waverley had recently purchased, and apparently did not fully know how to operate (Frazer, 2001; Panther, 2001).

Victorian Teenager Population Statistics

One factor that may have convinced Schauble and Waverley that a pop newspaper might have worked in Victoria at the time was the size of the available teenage population. Figures for 1966 show that in the age group 15 to 19 years, there was a potential market of just under 300,000 readers in Victoria alone[15], and in the lower age, 10 to 14 years old, there was another almost 300,000 potential readers. Combined with the New South Wales figures, there was an estimated initial market of about 1.3 million readers aged between 10 and 20 years old. The editors decided that

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[14] Perhaps owing to the huge debt that it would build up.

[15]

Age group	Australia	Victoria	New South Wales
10-14	1,086,448	298,725 (27.5%)	382,486 (35.2%)
15-19	1,048,226	289,716 (27.6%)	376,315 (35.9%)
20-24	853,941	237,896 (27.8%)	317,930 (37.2%)

Table 1: BAS Age Populations for Australia, NSW and Victoria, 1966

the initial target market was to be 14 to 20 year old Melbournites. The decision to target this age group is reflected in the title *Go-Set[16] Weekly A-Go-Go*.

Go-Set Production Begins

Over the Christmas break at the end of 1965, most of the articles were written by Panther, supported by Frazer (Panther, 2001) who designed the layout and did the artwork (*Go-Set*. 2/2/66, masthead). It is likely that Schauble wrote the introductory editorial, although there is no indication specifically alluding to this on the page.

Panther stated that there were three editors for the first edition, however the masthead listed only Schauble as editor. There are several reasons for this. The first probably related to the fact that the idea to start the teen newspaper was his[17]. The second related to Frazer's position as a medical student. This position was in peril as a result of his role as the graphic designer for *Lot's Wife* in 1965. Frazer was being scrutinised by the Dean of Medicine at the time, so to avoid further trouble, his name was listed as Go-Set's layout designer (Frazer, 2001). Frazer would later change his degree to English sometime during 1966 (Beard, 1999). Panther as mentioned above had not registered for the draft, and so could not be listed as anything other than as a feature writer, even though his role was as the key writer and editor (Panther, 2001).

During the production of the articles for the first issue, Peter Raphael, manager of the band, the Moods, heard that a new Melbourne music newspaper was being produced. He arranged a meeting with Frazer, Panther and Schauble, and introduced them to photographer Colin Beard (Beard, 1999). Peter Raphael also introduced them to Terry Cleary, who would fill the position of selling advertising space in *Go-Set*. Cleary was a major factor in Go-Set Publications long-term survival (Panther, 2001).

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[16] Frazer created the name of the newspaper from the two expressions of the period, 'Go-Go' and 'Jet-Set' (Brown, 1981, 196).

[17] The problem with this was that he knew very little about pop music except for the major bands such as the Beatles (Panther, 2001) and the *Rolling Stones* (Frazer, 1999).

"Public awareness of the publication is…minimal" (van Zuilen)

To maximise the chances of profitability, the first print runs were of 10,000 copies (Beard, 1999) although Frazer believes the first runs were of about 3,000 to 5,000 copies (Frazer, 1999). The most likely position was that 10,000 were printed, and that 3,000 to 5,000 were sold. According to Beard there were a high number of returns of the first few issues due to newsagents not displaying *Go-Set* properly (Beard, 2001).

Initial distribution of these copies was arranged with Collins Distributors of Melbourne (Beard, 1999). However, they did not provide much support to new publishing ventures like *Go-Set*. The newspaper was also poorly promoted by the newsagents who:

> buried [*Go-Set*] beneath a stack of assorted specialty magazines to perish through lack of attention or recognition (Beard, 1999).

Initial distribution was only in Melbourne as according to Frazer (2001), it was easier to organise, and Go-Set Publications 'were already there', meaning that the company was established in Melbourne. *Go-Set* was sold through the larger newsagents, drawn from a list Bill Robinson had received from the Victorian Authorised Newsagents Association (VANA)(Beard, 1999). Robinson was already employed as a publishing salesman[18], and believed he could do a better job of distribution (Beard, 1999). Frazer recalls that after they had agreed to let Robinson distribute *Go-Set*, Robinson did not want it known that he was distributing on the side, and so his name was not included in the masthead information (Frazer, 2001). To save money Robinson employed his friends to help distribute the newspaper each week (Johnston, 2000).

For the first few issues, while *Go-Set* was produced in Malvern Street, students from Monash University provided voluntary assistance in sorting the newspaper into piles for distribution (Beard, 1999). Panther recalled the need to borrow a truck off a friend in order to distribute these early issues after *Go-Set* left Collins Distribution (Panther, 2001). VANA was unhappy with the new distribution arrangements made by Robinson, and secretly black banned *Go-Set* for a period (Beard, 1999). Beard (1999) states that the situation was resolved when the newsagents themselves realised the demand for *Go-Set*, which most likely occurred in the fourth issue featuring the Rolling Stones and doubling the sales (Panther, 2001).

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[18] Frazer has suggested that Bill Robinson actually worked for Gordon & Gotch.

The VANA problems, while significant in terms of their effect on sales, were in some respects minor compared to the problem of the rising debt incurred with Waverley Press. The first issues were printed on credit, which by May had resulted in a debt of around $40,000 (Panther, 2001).

Introduction of the Newspaper to the Advertisers & Teenagers

Go-Set's survival depended on money from newspaper sales as well as advertising revenue. Both of these could be satisfied through good, and where possible free, promotion. Sources of income to *Go-Set* included radio stations, discotheques, fashion and clothing stores.

Advertising in *Go-Set* for the radio stations was complemented, in the case of the 3UZ, with on-air promotion for the *Go-Set* newspaper (Frazer, 1999). 3UZ's disk jockey Stan Rofe promoted *Go-Set* on his radio show. Rofe provided advice to *Go-Set*'s editors, and as a result of the arrangements with 3UZ also Rofe wrote a gossip or news column[19] in *Go-Set* (Frazer, 2001). His first column appeared in the second issue, 14 February 1966. It should be stated that *Go-Set*'s editors needed advisers such as Rofe, because other than Raphael, they knew nothing or very little about the pop music industry in Australia (Colbert, 2001).

Frazer recalled that *Go-Set* made reciprocal promotional arrangements with the Melbourne discotheques (Frazer, 2001). Other relationships were established with other dance venues around Melbourne, and eventually Sydney (*Go-Set*, Sydney issues, 1966). As with radio, in return for advertising space, the discotheques promoted *Go-Set* (Frazer, 1999). The initial contacts with these discotheques were through Raphael and Beard who knew Thumpin' Tum owner Ron Eden (Beard, 1999). However, Go-Set was also in need of paid advertising. The Thumpin' Tum was the first discotheque to place a full-page paid advertisement in *Go-Set*'s first issue. In return for this Beard took photographs at the Thumpin' Tum in the week before *Go-Set* first appeared in the newsagents. The first issue gave three pages of picture and word coverage to the Thumpin' Tum, including a two page photo-feature

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[19] Rofe's involvement with the Preston Town Hall dances in the late 1950's and early 1960's, and his liking for rock and roll (Zion, 1988) made him a high profile and very credible figure onto which *Go-Set* could attach.

called 'The Seen The Scene' (*Go-Set*, 2/2/66, 5). This feature reflected the nature of the discotheque advertising support provided to *Go-Set* each week. Over the following months Beard visited supportive venues each week and photographed bands and crowd members. Discotheques featured in the *Go-Set* photo-feature reflected how much particular venues spent on *Go-Set* advertising each week (Beard, 2002).

Playing at the Thumpin' Tum on the night the first *Go-Set* came out was the Melbourne group, the Moods[20], with guitarist Mick Hamilton, who recalled that copies were brought to the 'Tum' that night and given away. The first issue made such a big impact that 'everyone' was talking about it for several days (Hamilton, 2001). Future singer, Ronnie Charles was in the audience at the 'Tum' on that first night, he also recalled that the copies were given away, and that later issues of *Go-Set* were given away at other discotheques (Boromeo, 2000). This process of giving away issues at the discotheques would have added to the initial acceptance of *Go-Set* by its readers.

The first issues also contained advertising from Melbourne fashion and clothing stores, other discotheques (in the classifieds), car companies, surf shops, and several other businesses that saw there could be a profit in the teenage market.

Newspaper and Editorial Content

The first issue (2 February 1966) presented its teenage readers with an editorial telling them that they were the 'Go-Set' (*Go-Set*, 2/2/66, 2), and that it was their newspaper. *Go-Set* asked the readers what they wanted, and suggested that if readers had problems, then they should bring them to *Go-Set* (Ibid, 2). The editorial also suggested that 'Every one of you cats has felt the lash of the Oldies', and that, 'Now's the time to break loose' (Ibid, 2).

The editorial set the agenda for the 'Go-Set', meaning that particular set of interested teenagers. With 'felt the lash of the Oldies', the editorial recognised the control that the older generation had on Australian teenagers at the time. Finally, the teenagers were told to 'break loose', meaning that it was time to separate the needs of the teenager from the needs of their parents. In essence *Go-Set* told its readers that it was

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[20] The Moods were managed by Peter Raphael and were the focus of the fourth issue

time for teenagers to recognise their place in society and to take it. *Go-Set* would look after the interests of its readers, and help its readers to achieve their independence.

Go-Set established the survival tactic that kept it being read and used for information. The strategy was to interact with the readers as much as possible, allowing them to influence *Go-Set* content and looks.

Go-Set started by establishing itself as a dynamic newspaper that would keep up with changing teenage trends, and in turn keep readers up to date with these trends. In the first issue, *Go-Set* presented its readers a fashion column from Melbourne's top designer, Prue Acton (Ibid, 9). Music trends included a feature on Melbourne group, the Groop, which featured some posed photographs of the group members together, taken by Beard (Ibid, 4-5). Trendy information was contained in a gossip column from radio 3UZ disk jockey Ken Sparkes (Ibid, 6); on the same page were the trends in pop music with the 3UZ Top-40 (Ibid, 6). There was also a column on sports cars (Ibid, 6); and a competitions page (Ibid, 17). *Go-Set* provided its readers with pop information, gossip, and hobby information relevant to their needs as teenagers. These columns established the visual framework for the regular reading of *Go-Set* by its teenage market.

Additionally, *Go-Set* included an innovative strategy to keep readers. The first issue introduced a venue guide identifying different dance venues around Melbourne. The column was called 'Know Where'[21] (Ibid, 19). It covered the entire week, and put all the venue listings on one page. In this first edition, the opposite page included advertising from a few of these venues. Teenagers were, for the first time, provided with the convenience of finding dance information in one single newspaper source. Publishing this list meant that teenagers need not be so reliant on the disk jockeys for their information, nor on the one page flyers advertising specific dances (Glass, 2000) around Melbourne. *Go-Set*'s column supported and enhanced the teenagers' own word of mouth system of telling each other about dances (De Courcey, 2002).

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[21] See a summary of the list of venues in the first two 'Know Where' columns and additional classified advertising in Appendix 2.

The other innovative stategy was the photo-feature, mentioned earlier, called 'The Scene-The Seen' (Ibid, 10-11). *Go-Set* published the photographs in a three-page[22] spread, which presented musicians and patrons on the same pages. This photo-feature filled several roles by giving publicity to the venue, it showed the celebrities in attendance, and also provided an opportunity for readers to find their own images in *Go-Set*'s pages. Thus, the feature gave discotheque and dance venue owners free additional publicity and a reason to advertise in *Go-Set*. It also gave readers the opportunity to be seen in *Go-Set*, and in turn, a reason to purchase further issues of *Go-Set*.

In the second issue (9 February 1966), readers' views were published in the letters section on page 2. One reader asked for a 'like and dislikes of groups etc.' (*Go-Set*, 9/2/66, 2) column in which they could express their opinions. This request would later emerge as another column that enticed reader participation. Readers were also encouraged to write to 'Leslie Pixie', whose help column appeared on page 18. These strategies of reader involvement in the pages of *Go-Set* added to its ability to survive. The only factor hindering reader participation in the buying process were the problems associated with its distribution, as indicated earlier.

By the third issue (14 February 1966), the primary gossip column was written by Stan Rofe (*Go-Set*, 14/2/66, 6); and the reader involved 'Go-Gos & No-Gos' column was introduced. Stan Rofe's popularity on the radio ensured further reasons to buy and read *Go-Set*. The 'Go-Gos...' column provided readers the opportunity to express their views on different issues. The first 'no-go' had one reader asking whether Perry Como (old-style crooner) should 'give up trying to sing for the charts?' (Ibid, 13). This example illustrates the difference between the generations at the time. 'Go-Gos' were given to two groups, the 'Stones' and the 'Moods' (Ibid, 13). In theory, the column would help *Go-Set*'s editors gauge its acceptance as well as providing leads as to which styles of music and groups were most popular at the time.

The fourth issue (21 February, 1966) brought *Go-Set* to a larger audience. The reason was that Panther and Beard had gained exclusive access to the English group, the Rolling Stones in their hotel room in Melbourne. The photographs were included in a

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[22] Normal length of this feature was two-pages.

four-page supplement in this fourth issue (pp11-14). Panther (2001) believed that the supplement resulted in increased sales of *Go-Set*, providing the lead Go-Set needed in to its growth cycle.

"Profit margins are low or frequently non existent..." (van Zuilen)

During this introductory period, the debt being incurred with Waverley Press was steadily growing. As a result, Go-Set Publications staff[23] were paid very little (Frazer, 2000). One of these staff members was Ian Meldrum, who, before *Go-Set*, was unknown by either Frazer or Schauble (Frazer, 2000). He had appeared at the Malvern Street house within a couple of weeks of *Go-Set's* first issue. His first tasks were small jobs such as picking up paper and sweeping (Frazer, 2000).

But Go-Set staff members did not starve, such was the popularity of Go-Set that its staff were supported by the owners of the discotheques and other dance venues who appreciated the coverage given to them by the newspaper. This appreciation took the form of benefits such as free meals, drinks and they were accorded VIP status at many of the dance venues around Melbourne (Laird, 2000). These benefits were an unexpected bonus for *Go-Set's* writers, such was the novelty of the newspaper. It might be implied from the availability of these benefits, that *Go-Set* staff members and writers were considered important to these dance venue owners.

Conclusion

The Development Stage of *Go-Set*, from the initial idea to its distribution in Melbourne, Victoria, demonstrated that the concept for the teenage pop music newspaper *Go-Set* was realisable in production. *Go-Set* was able to capitalise on the teenage reader market, the musicians who played on the live music venue circuit, and with the owners of the discotheques and other dance venues in Melbourne. Fashion and clothing-based manufacturers, and a variety of different stores also realised the advantages of advertising in *Go-Set*

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[23] See Appendix 3 for a complete listing of Go-Set Publications staff and office locations

Growth Stage (2 March 1966 to 19 December 1970) (*Go-Set*: Vol.1, No.5 to Vol.5, No.51)

Introduction

Go-Set's ability to specifically target the teenage market resulted in a vast growth in circulation over a very short period of time. The second or 'Growth Stage' is defined by van Zuillen (1977) as the period when:

> sales of the periodical tend to increase at an accelerated speed. The high introductory expenses are yielding results, combined with efforts to acquire a bigger and better distribution base. At this point…the magazine has found initial acceptance on the part of the reader and advertiser, which has resulted in the periodical becoming established in the magazine market. During this stage it is also not uncommon that imitators are starting to imitate the editorial formula and may introduce their own versions of the original magazine, with or without additional unique features (275).

The main features of the growth stage appear to be the efforts associated with improving distribution so as to improve sales, and the magazine's acceptance by readers and advertisers. The other interesting effect is the introduction of magazine imitators. *Go-Set* had its imitators, one in late 1966, and the other in early 1967, but neither survived for very long. These will be discussed under the heading of 'Competition', later in this section. In terms of sales, *Go-Set*'s popularity with its readers grew significantly during this period. Advertisers of different types continued to support *Go-Set*, and during the period the record companies finally started to advertise their new releases in its pages. *Go-Set* remained innovative throughout the Growth Stage, altering its outward appearance and content to fit in with the fast moving and variable teenage music scene.

An important characteristic of the period is that Go-Set Publications moved from its first Melbourne location to bigger premises. The period also sees offices established in Sydney and the other Australian capital cities, as well as overseas in London and Los Angeles.

Another feature of the Growth Stage was the development of *Go-Set*'s reputation in Australia and overseas. *Go-Set* employed a number of new columnists during this period, including several female writers as music journalists. One of these writers, Lily Brett, would travel overseas and make a big impression in London and Los Angeles, as would photographer Colin Beard, for different reasons. This trip resulted from a deal with BOAC, which in itself was representative of the strength and trust Go-Set Publications had established with parts of the Australian business community.

The period also included some great innovations, both with its strategy for Australian coverage, and with the development of a National-Top 40 song chart. Both of these innovations made *Go-Set* essential reading for Australian teenagers who would continue to buy *Go-Set* even in the face of competition late in 1966 and early 1967.

Three other developments characterised the period. The first was the creation of a more critical and serious rock music press. Within this strategy was the purpose of developing Australian rock music writers with a high level of literacy and analytical ability. This was achieved through the creation of a *Go-Set* supplement, *Core*, which in turn led to the production of a separate monthly publication, *Revolution*.

The second development was the refinement of use of the gossip column. Historically, only two gossip columnists would survive the cacophony of the gossip columns that characterised *Go-Set*'s growth period. While one would continue to provide social trivia, the other acted as a pseudo editorial column for *Go-Set*.

Lastly, the needs of the teeny-bopper were met with the production of a new separate monthly magazine, *Gas*, that focussed on the poster needs of teenagers. Over its life, this monthly would be altered in appearance three times to meet the changing needs of its young readers. While *Gas* existed, it gave *Go-Set* the opportunity to move towards being a more critical rock music newspaper. In making this move, *Go-Set* began its alienation of its younger readers.

National Sales, Distribution & the "High introductory costs..." (van Zuilen)

Given that the newspaper was so well accepted amongst the teenagers and musicians in Melbourne the next 'inevitable'(Frazer, 1999) development was to go national. This was something that 'all the staff wanted' (Frazer, 1999). After setting up an office in Sydney, *Go-Set* announced in its masthead (*Go-Set*, 2/3/66, 2) that '*GO-SET HAS NOW GONE NATIONAL!*' and supported this with the statement that 'Melbourne's first and only teen & twenty paper – our paper is spreading Australia-wide as from this issue!!" (Ibid, 2)

The national growth strategy for *Go-Set* was both innovative and unique. It recognised that each capital city represented a different target market, and that the venue and music scenes in each city and State had to be identified. The strategy involved the production of location specific gig guides; the Sydney edition of Go-Set contained a

Sydney venue guide, also called 'Know Where!' (*Go-Set*, 30/3/66, 22-23) for Sydney's teenage readers. Sydney readers also found articles and pages on local Sydney and New South Wales bands as well as coverage of the local music scene and advertisements for Sydney music venues and shops. To the Sydney reader, it appeared that *Go-Set* was produced locally, as it was the only newspaper that told them where bands were playing[24]. On a larger scale and over time, Go-Set Publications applied the same strategy in each capital city although not all the capital cities would have their own edition.

This Sydney edition would also be shared with Adelaide as well. The edition contained advertising for radio station 5AD as well as Sydney station 2SM and was distributed by a different distributor to the Victorian edition.

By May 1966 the debt to Waverley Press had risen to about $150,000. Almost all the money that came into the *Go-Set* offices from sales went to cover the Waverley debt. However, the money only covered the interest, and so Go-Set Publications was never able to successfully reduce the principle that they owed (Beard, 1999).

Circulation Growth: "Sales of the periodical tend to increase at an accelerated speed" (van Zuilen)

The growth in *Go-Set*'s popularity can be seen in the circulation figures for June 1966, which were around 30,000 copies per week (Beard, 1999). By September of that year, according to the ABC's Four Corners program 'Go Go Where', *Go-Set* was selling 40,000[25] copies per week (Four Corners, September 1966).

In December 1969, Go-Set Publications became a member of the Circulation Audit Bureau (CAB). Their role was to audit the official sales of magazines and newspapers.

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[24] There was little, if any coverage of the local venue and band scene in other newspapers in either Melbourne or Sydney papers in 1966.

[25] If we presume that most of these sales figures represent readership in Victoria and New South Wales, then the on basis that the age group is ten- to fourteen-years-old then the ratio of 40,000 per 681,211 people translates to 1 teenager in 17 bought *Go-Set* each week. Looking at the wider age group of ten through to nineteen, which gives a total population of about 1.3 million teenagers, then the ratio is about 1 in 33 teenagers bought it each week.

On 28 March 70, the price of *Go-Set* rose from 15 to 20 cents. Frazer's editorial justified the price increase:

> we could have asked our advertisers to contribute more by buying more space, but we feel you, the readers, would rather pay 20¢ for 28 pages packed with news pics and groovy features, than 15¢ for a smaller *Go-Set* crammed with ads (p2).

The choice of either more income from advertisers, or readers paying more and in return receiving more pages, pictures and features shows that Frazer was more interested in readership trust than in filling out the newspaper with advertising. Frazer's words 'but we feel you, the reader, would rather pay' implies a confidence in reader loyalty at the time. This belief was seemingly justified when the Circulation Audit Bureau figures were published in April 1970[26].

The first official CAB audit figure published in *Go-Set* showed that sales were greater than 50,000 copies week (*Go-Set*, 4/4/70, masthead). With regard to these high sales figures, Panther (2001) expressed the view that even with sales of 50,000 issues per week, once distribution costs were taken out, and the writers were paid, it did not leave much for paying back debt, and which was inherent to the continued survival of Go-Set Publications. Thus, *Go-Set* was very reliant on advertisers dollars to survive (Frazer, 2001). After 1969, it would explore other means of fund raising including reader membership clubs, which are explored later in the Chapter.

By July 1970, the circulation figure had risen to a peak of around 65,000 copies per week (Frazer, 2000), with sales remaining above 60,000 until September 1970. During this period, Frazer believes that subscriptions were around 2,500 to 3,000[27] (Frazer, 2001).

"Initial acceptance on the part of the…advertiser" (van Zuilen)

Go-Set's editors and most probably its advertising salesman Terry Cleary recognised the place it held within the music industry. The 11 May 1966 (p20) issue boasted the newspaper's unique position as 'the only effective advertising to the teen market' (*Go-Set*, 11/5/66, 20) in an advertisement aimed at the owners of Melbourne's dance venues. The advertisement shows that *Go-Set*'s owners were aware of the market

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[26] For a complete listing of the official CAB audit figures listed against front cover artists as published in *Go-Set*, see Appendix 4.

[27] Subscriptions seemed to have peaked and were less variable than the sales figures (Frazer, 2001).

potential for the newspaper and had a clearly defined position of the role and place of *Go-Set* to the 'teen market'. During the Growth Stage many advertisers had become regulars, always taking the same pages.

Go-Set was also promoted directly to school students. In Sydney, radio disk jockey and *Go-Set* writer, Donnie Sutherland, gave *Go-Set* and other items away each week at different schools around the city (Sutherland, 2000). These school visits were publicised each week and the photos were published occasionally to show some of each weeks winners. The role of this promotion was to ensure that *Go-Set*'s profile remained high with this Sydney market, and to make sure teenagers had a reason for looking for their picture in each issue. These photographs were only included in the Sydney issues of *Go-Set*.

In terms of respectability, on a national scale, Sydney manager David Elfick[28] raised *Go-Set*'s profile with Australia's international airline QANTAS. As a result of a survey of Sydney teenagers, organised through Dick Voumard at QANTAS in Melbourne (Frazer, 2001), Elfick discovered that teenagers were interested in travelling overseas. Using this information, QANTAS established 'Pacesetter' tours and holiday concept (McLean, 1999). QANTAS also provided *Go-Set* staff with free travel overseas[29] and around Australia with the airline or with its associates (McLean, 2000). For Go-Set Publications free travel meant reduced costs, which should have led to a reduction of the debt however there is no evidence to suggest that this is actually occurred.

Staff Members, Management Issues & Office Moves

Given that commercial acceptance would eventually occur, it was inevitable that Go-Set Productions would have to move from its small flat in Malvern occupied by Frazer, Schauble and Beard (Beard, 1999). With the March 1966 expansion of *Go-Set* sales from Victoria to include the other States, the Malvern flat became too small to hold all the copies of *Go-Set* being printed. A short-term solution was found with copies of *Go-Set* being stored and arranged for distribution downstairs in a

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[28] Employed by Frazer by 3 January 1968 (Frazer, 1998).

[29] Stephen McLean believed that this was the start of the decline of Frazer's interest in *Go-Set*, as he would spend more time away, mostly overseas (McLean, 2000).

temporarily empty flat (Beard, 1999). The occupation of this downstairs flat was a prime reason why Frazer, Schauble and Beard were evicted from their Malvern flat (Beard, 1999).

As a result of the eviction, by the 6 April 1966 issue, *Go-Set* production and distribution had moved to bigger premises at 2 Charnwood Crescent, St. Kilda (*Go-Set*, 6/4/66, masthead). This new address offered larger floor space, with four rooms available on the third floor for offices. The ground floor provided room for another office, and the creation of a photographic darkroom (Beard, 1999).

Raphael rented a room on the second floor for his booking agency, the Australian Entertainment Exchange. Frazer (2000) stated that the agency leased the space either just after or simultaneously with the leasing of the upstairs office space by *Go-Set*. The arrangement benefited both the booking agency and Go-Set Publications. Musicians who visited the booking agency simply went upstairs to the *Go-Set*'s office where they could speak to the *Go-Set* writers about what they were doing (Nimmervoll, 1998). Raphael's position as *Go-Set*'s advertising and publicity manager also meant that the newspaper had unique access to Melbourne's pop musicians, especially for those on Raphael's agency books. Supporting this view, Mick Hamilton believed that his band, the Moods[30] got more publicity through *Go-Set* than their top-40 career at the time justified (Hamilton, 2001). Raphael's role in *Go-Set*'s management and his ownership of the agency added to the survivability of *Go-Set* because through him musicians got to know and trust *Go-Set*'s staff.

During these early months, Doug Panther had remained a silent founder and unofficial partner in Go-Set Publications. In May 1966, the company became a legal entity. The three directors of the company were listed as Frazer, Schauble and Raphael. According to Beard (1999), Panther felt betrayed by this arrangement. When Panther realised that *Go-Set* was not going to become the intellectual newspaper he had conceived, he lost interest (Panther, 2000). Eventually, Frazer's father, a solicitor, helped negotiate a deal by which Panther would be paid out over four years for his silent ownership of the company (Panther, 2001). Panther departed for Perth, but still

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[30] Were managed by Raphael at this time.

wrote occasional features that were printed through to the beginning of 1967. He remained listed in the masthead until January 1967.

In the meantime, with the imminent departure of Panther in May 1966, there were no specific feature writers left so with the cautious approval of Panther (Panther, 2001), a new writer, Lily Brett, was employed to fill the impending position. She had been to see Schauble several times and had made a favourable impression on him and more importantly, she had a car, which was an attractive incentive to employ her (Beard, 1999).

According to Beard (2002), at first she had little idea about what to write, but eventually developed her own style, which was more personal and intimate than Panther's. Her features in Go-Set showed that she was able to help the musicians feel relaxed and in doing so they would disclose more to her than they had to Panther. She seemed genuinely interested in the pop stars she interviewed, but she could also be intimidating at times (Young, 2000). According to Beard (2001), who knew her the best she was very special, and was able to make a memorable impression wherever she went.

Four months after starting, and with increasing and expanded circulation, there was a high priority to make direct contact with advertisers in Sydney. So in July 1966, offices were established in Sydney at 52/432 Kent Street, Sydney (*Go-Set*, 6/7/66, masthead).

Another office was established at radio station 6KY in Perth, Western Australia (*Go-Set*, 6/7/66, masthead). The use of the radio station was innovative in that Perth disc jockeys also acted as reporters on the local scene, and were able to report the stories back to Melbourne.

Around this time in Melbourne, Go-Set Publications found itself with no journalists available to cover particular stories. Meldrum, at the request of an uncertain Beard, was given his first opportunity to interview and write for *Go-Set*. The musician was singer songwriter Johnny Young, who had just moved to Melbourne from Perth. Meldrum performed the interview while Beard took the photographs. The piece appeared as a short non-by-lined news item (Beard, 1999). This small piece led to Meldrum's first by-lined cover-page piece on the Twilights win in the 1966 Hoadley's Battle of the Sounds (*Go-Set*, 27/7/66, 1). Meldrum would spend the next eight years

developing his real talent, that of networking, amongst the many musicians he met. Much of this interaction would, in the future provide the basis for his gossip columns.

By 28 September 1966, Go-Set Publications had addresses and contactable staff members in Melbourne, Sydney, Adelaide and Perth (*Go-Set*, 28/9/66, masthead). These offices were central to the collection of advertising revenue and for the production of copy in each State. With offices in four of the five mainland States, *Go-Set's* growth as a national music based newspaper was unstoppable, especially as there was no other similar national competition at the time.

Being a National newspaper also implied that it should be nationally representative. As mentioned earlier, one of Go-Set's innovations was the creation of National top-40 song chart. However, not everyone was happy with this chart. Ed Nimmervoll's entry into Go-Set Publications in February 1967 occurred because he believed that the *Go-Set* National top-40 chart did not accurately reflect the nature of the songs being played on the radio around Australia. He devised a new weighted number system for collating a new version of this National chart.

Interestingly, Nimmervoll never actually applied for this position at Go-Set Publications. His entry into the pages occurred because while on his way to college[31] he would place his top-40 song chart, along with some descriptive notes under the door of the Go-Set Publications office once a week. To his surprise, Go-Set Publications printed both chart and the descriptive notes (Nimmervoll, 1998). In this respect Nimmervoll's entry into *Go-Set's* history is unique.

Some time before the QANTAS deal of 1968, mentioned earlier, Schauble, in 1967, had organised a travel deal with BOAC, it was the first of three sponsorship deals organised between *Go-Set* and different airlines in Australia. The reason for the deal lay in *Go-Set's* coverage of the English pop scene, regarded as the most important at the time, was based on material taken from the English pop newspapers. Brett and photographer Beard travelled to London where they experienced a swinging live music scene (*Go-Set*, 25/1/67, 1), and then to the United States (*Go-Set*, 24/5/67, 16) where they witnessed the Monterey Pop Festival (June 16-18, 1967). The trip was

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[31] He was studying architecture at the time.

billed as the 'BOAC Pop World Tour', and its role was to cover the overseas pop music scene firsthand for *Go-Set*. The first report on Swinging England came in March 1967 (*Go-Set*, 1/3/67, 5). From the readers perspective, for the first time Australian teenagers saw that two Australians they knew reporting on the English music scene. On their arrival in England, Beard and Brett were helped by contacts made during Beard's previous encounter[32] with the Rolling Stones when they were in Sydney in March 1966.

From the music industry view, having a *Go-Set* writer and a photographer in London meant that Australian bands in London received direct coverage of their tours in *Go-Set* in Australia[33]. Another benefit to *Go-Set* writers was they would be able to mix with English stars and musicians directly.

Beard and Brett were overseas for about six months before they were back in Australia reporting on the Monterey Pop Festival in time for *Go-Set*'s second June 1967 issue (*Go-Set*, 12/7/67, 10-11). Following Beard and Brett, the next *Go-Set* writer to travel to England was Meldrum, leaving for England in late December 1967 with the Groop, who had won the 1967 Hoadley's Battle of the Sounds. Their prize was a boat trip to London to try for success on the English scene. Meldrum, who had been developing his Australian social network, continued to develop networking with international stars (Nimmervoll, 1998), and this included the Apple Records crowd through which he eventually met John Lennon (Meldrum, 2001). His gossip columns appeared at this time to develop a 'camp' style as a result of his trip to England.

By January 1968, the Sydney office had grown beyond just being the source of advertising. Frazer transformed the Sydney office into a major office. He installed David Elfick[34] as manager, this decision was based on having seen Elfick organise the

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[32] Beard and Panther had managed to gain an exclusive interview with, and photographs of the Rolling Stones for *Go-Set* when the Rolling Stones were staying at the Wentworth Hotel in Sydney. When the Rolling Stones played in Melbourne a few days later, Beard was given access back stage to photograph the band, and the *Go-Set* staff were invited to the after concert party (Beard, 1999).

[33] Normie Rowe was in London at the time, and photographs of him were published in *Go-Set* regularly.

[34] Elfick role in *Go-Set* is significant. See earlier reference to QANTAS. It had been the intention of this author to interview him for this thesis, but timing and availability did not coincide.

house of one of Frazer's girlfriends (Frazer, 1999). Office and writing staff were employed on a full time basis, making Sydney the most important office outside Melbourne. Elfick would be one of the few members of Go-Set Publications management to regularly produce feature articles. His other talent was getting the large advertising accounts from Sydney companies, including the record companies[35], while also ensuring the smooth operation of the Sydney office.

By the 6 March 1968[36] the Sydney office had moved to 247 Elizabeth Street (*Go-Set*, 6/3/68, masthead). The new location was nicer (Morris, 2000) and was in a better part of town (Morris, 2000). The office had more space for storage of the final printed copy, and for production of the Sydney pages. This new location also provided more space for secretarial support staff, and for meetings with Sydney and New South Wales musicians.

By the end of May 1968, Frazer employed an accountant, Geoff Watson[37], as the new business manager in order to find a way to control some of the spending in Melbourne with the increasing scale of production. Watson would establish systems for accounting, and create order out of the chaos of the company (Frazer, 2001). He is significant to Go-Set Publications history because he managed to keep the company as an independent Publications house by guiding its survival in defiance of the debt it owed to Waverley Press.

Around September 1968 Lily Brett left *Go-Set*. Frazer (2001) believed she wanted more fulfilling work, and was also about to have a family and so needed a better income than the low wages Go-Set Publications paid. She has been described as the "Queen of *Go-Set*" (Boromeo, 2001). Meldrum, upon returning to Melbourne from London, took over her role, noticeably continuing her interview-based Pop Speak Out

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[35] In Melbourne, Terry Cleary would manage the smaller advertisers and the day to day funding of *Go-Set* (Frazer, 2001).

[36] The office would shift again in September to 221 Elizabeth Street.

[37] At the time Watson was employed, the average age of *Go-Set*'s staff was about 21. Watson, at 44, was older than the rest of the staff and married. Frazer described him as a white shirt and tie wearer, and at first he was quite out of place (Frazer, 2001). In fact, some staff members were quite intimidated by having him around (McCausland, 2001).

column, which was later renamed. Meldrum lacked Brett's skill in personalising her columns or being able to get celebrities to disclose deep information; on top of this he also lacked Panther's literacy.

Staff changes were occurring in Sydney as well. In September 1968, the Sydney office employed Sydney disk jockey Donnie Sutherland to help with promotion of the newspaper. He had just recorded a single on Sydney's Du Monde label (Sutherland, 2000) and as a result had become something of a Sydney celebrity. Sutherland's temperament led to the belief that he was Sydney's version of Meldrum (Adams, 2000). Sutherland was given the task of producing a weekly Sydney gossip and news page. The column known as 'Donnie's Place', was only published in the New South Wales edition, and is in keeping with the strategy of keeping *Go-Set* local and national at the same time.

Management of Go-Set Publications remained fairly stable until February 1969 when Tony Schauble departed Go-Set Publications. Frazer (2001) believed he was tired of *Go-Set* and wanted to get into farming. The farm was subsequently purchased with the sale of Schauble's share in *Go-Set* to Frazer (Panther, 2001). Interestingly Beard left with Schauble to help him establish the farm (Beard, 2002). With the departure of Beard, Melbourne's primary photographer became Vera Kaas-Jager. She had been trained by Beard (Beard 2002).

Two months later, changes occurred at the Brisbane office. Brisbane had been the last Australian mainland office to open[38]. In April 1969, Michele O'Driscoll took it over from Larry Zetlin. The new office was located at her home, a common practice for other Go-Set Publications offices outside Melbourne and Sydney (Williams, 2000). O'Driscoll had a long history of association with the music industry and music scene in Brisbane. Her experience was gained provided publicity for Brisbane group, the Purple Hearts (Hadley, 2001), from running dances in the Brisbane area and working as a 'deejay' in an English discotheque between 1966-1967. O'Driscoll, or Mitch (her pen name) stayed with Go-Set Publications until the newspaper ended.

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[38] Opened 5 October 1966.

In April 1969, Frazer[39] took on the role of managing editor, eventually shifting to the role of publisher in August of that year. The new editor, Jon Hawkes[40] was experienced in magazine sales. His personal interests lay in alternative theatre. Under Hawkes' guidance, Go-Set broadened its interests to include theatre and other areas of the arts outside rock music.

Hawkes also made changes to Go-Set's content and appearance. The revised look was created by Ian McCausland[41], an exponent of the psychedelic style of graphic design used in United States pop music posters. On the 17 May 1969 the new *Go-Set* design logo appeared on the front page of *Go-Set*. The new design by McCausland was the first stage in a move to attract and keep the upper teenage part of the market, which also liked the new forms of blues-based rock music coming out of America and England. Under Hawkes, *Go-Set* writers were able to produce longer articles with more depth, content, and literacy.

Both Melbourne and Sydney offices employed secretaries and typists to get the daily office work done. The Melbourne office was run by Glenys Long. In June 1969, the Sydney office employed Cleo Calvo as secretary and receptionist. She described the Sydney office, run by Elfick, as more organised compared to the more hectic Melbourne office (Adams, 2001). This comparison was made because the Melbourne office had to contend with the problems and insecurities of Meldrum, especially around press time. The Sydney office, according to Adams (nee Calvo)(2000) always felt some trepidation when Meldrum was coming to town. Nimmervoll, a regular contributor without a desk at the Melbourne office, supported this view on the differences between the Melbourne and Sydney offices, also stating that he felt more at home at the more stable Sydney office (Nimmervoll, 1998).

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[39] As sole owner.

[40] Long time friend of Phillip Frazer from Monash University days.

[41] He felt a bit uneasy about joining and recalls that after taking the position of artist in 1968, he felt a bit out of his league, class-wise, as he came from "the other side of town", but was assured by Frazer that he fitted in (McCausland, 2001).

The Sydney office employed new photographers just as Melbourne did. From August 1969 Phillip Morris took over from Grant Mudford who had been with *Go-Set* Publication since 1967. Morris, is mentioned here because like O'Driscoll would stay with *Go-Set* till it ceased production[42].

Content-wise, as will be seen in the next section, Go-Set would undergo further content change to meet the needs of older readers more interested in political movements and music associated with the Vietnam War and illicit drugs. Thus the timing of the employment, in September 1969 of female writer Jean Gollan to fill in for Meldrum, who was on his way to England with QANTAS could not have been better. Gollan is significant to *Go-Set* because she had been part of the Monash crowd, and so she knew Frazer. She is also significant because she focussed on the counter-culture issues that were of interest of Frazer. During her short time with Go-Set Publications she would cover the Vietnam moratorium issues, talk to draft dodgers and provide intellectual arguments on a number of other social issues. She introduced readers to aspects of alternative thinking and reading. After all this she left in July 1970. The establishment of *Go-Set* with the counter-culture was helped by Gollan, who also contributed to the socialisation content, through her weekly story Suzie's Column, and by writing some of singer Wendy Saddington's[43] help columns (Bedford, 2001).

Another writer who would add to Go-Set's credibility was Greg Quill[44] who would be the only musician to edit the newspaper, he was listed in the masthead for the March 1970 issue. He had a different insight into the role of the musician in society; this was reflected in his features, which show the rapport he had with the musicians he interviewed. When Elfick left Go-Set Publications in July 1970, Quill took over as editor. However, Elfick remains listed as Associate Editor for the period from May 1970 to July 1971. Quill essentially edited the Sydney pages alone and recently stated

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[42] Phillip Morris would also become a key player in rock music photography in Australia in the 1970s and 1980s.

[43] see Chapter 3 for more on Wendy Saddington

[44] Other musicians who wrote for *Go-Set* include Jim Keays (Master's Apprentices), Vince Lovegrove (ex Valentines), Lynn Randell, Tony Barber (ex Billy Thorpe & the Aztecs). None of these musicians edited *Go-Set*.

that the editing prepared him for his later work in journalism. However, before this he would form the group, Greg Quill & Country Radio, upon leaving Go-Set Publications sometime later.

Another person to join Go-Set Publications, in July 1970 was Stephen McLean. He was unemployed at the time, was an inexperienced writer, and was looking work when he happened to bump into Vera Kaas-Jager, an old school friend. She informed him that a position was about to become available in the Melbourne office. This was Jean Gollan's position. She recently stated that the terms of her departure from Go-Set Publications was not very pleasant (Bedford, 2001). McLean went to see Frazer, who asked him to write a feature piece. Frazer liked it and offered McLean a position (McLean, 2001). McLean is the only staff member of Go-Set Publications to have worked in both the Melbourne and Sydney offices[45].

Further evidence of Go-Set Publications expansion was the opening in December 1970 of offices in both London and Los Angeles. Like the Brisbane office, these offices were actually the homes of Go-Set Publications' overseas correspondents, in Los Angeles it was Lynne Randell, and in London, John Halsall.

Office Organisation

While the Melbourne and Sydney offices were quite different in terms of organisation and sanity, both offices needed to be able to get on with the musicians who came to see them. The people dealing with this aspect of the public relations associated with the running of Go-Set Publications were Glenys Long in Melbourne and Cleo Calvo in Sydney.

The state of the Sydney office during this period is described in this letter written by one of the Sydney manager, Michael Edmunds for Cleo Calvo. He characterised a variety of conditions:

> from the relatively minor phone-answering occasional-typing to supplying all the names, addresses, phone numbers, current bands, former bands, dossiers, etc., etc that if put down in a book would make amount to a national (and sometimes International) pop encyclopaedia – except that a book can't walk or get rid of unwanted people who

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[45] His departure from Melbourne was based on a threat from the Bob Jones Karate School that he would be beaten up, so he left and went to Sydney (McLean, 2001). It remains unclear at this time why this situation occurred.

> have been ringing for hours trying to get a story in about the local band who played at
> the Kootamundra pub on Monday nights (Edmunds, July 1971).

Regarding Calvo's dealing with the sensitivities of the musicians in the industry and
staff personalities within the office, he wrote:

> I have never met anybody else who can control one emotional, ego tripping, self
> centred, creative genius – let alone four. And, all the time, she does her own work as
> receptionist, secretary, copy-writer, advertising secretary, and letter writer-to-the-
> readers extraordinary efficiently and, most important of all to a newspaper, on time
> (Edmunds, July 1971).

Content

To *Go-Set*'s readers, the writers providing the content were for the most part unseen.
Those readers who attended the discotheques and dances in Melbourne might have
recognised particular journalists, such as Ian Meldrum or Lily Brett or secretary
Glenys Long. In Sydney, Cleo Calvo or Donny Sutherland attended dances, visited
schools giving away *Go-Set*s and records. A larger majority of *Go-Set*'s readers would
have been more aware of the content and the competitions and certainly more aware
of the celebrities that filled *Go-Set*'s pages. *Go-Set*'s content did alter during this
period. Brett and Meldrum turned *Go-Set* into a star-making newspaper. However this
role for *Go-Set* changed as the music moved from pop to psychedelic rock to blues
based rock.

The content and appearance of *Go-Set* also shifted from a teeny-bopper orientation,
with a hint of anti-establishment views, to a colourful newspaper that supported the
anti-war movement and the counter-culture, and all its associations. Thus the reader
saw a newspaper that was never stagnant. They read the features that kept them up to
date with many aspects of the Australian rock music industry. They saw *Go-Set* as an
innovative newspaper ready to try out new ideas. The first of these in this period was
the Australian National Top-40 (see Plate 2).

Go-Set's national music coverage and journalistic networking put it in a unique
position to create the first national top-40 singles chart. Sociologically, a national top-
40 identified that there was a national music industry. In turn, the existence of a
national music identity is also enhanced by the existence of a top-40 chart
representing each States musical contribution within a national context. Go-Set
Publications blazed the way in its approach to developing this national identity.
Starting in February with Melbourne's 3UZ chart, leading up to August 1966 with
charts from Sydney's 2SM, Brisbane's 4BC, Adelaide's 5AD, and Perth's 6KY. With

this *Go-Set* created a precedent by placing all these charts together on the one page (*Go-Set*, 24/8/66, 2). This was the first such compilation of State-based charts, and it is significant because it gave readers the opportunity to compare

and contrast between the States and witness music tastes across Australia.

PAGE 2—WEDNESDAY, OCTOBER 5, 1966   GO-SET

go-set

GO-SET'S NATIONAL TOP 40

all the latest pop DISCS

REVIEWED BY THE GO-SET POP PANEL

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AUSTRALIAN TOP 40

1. Yellow Submarine/Eleanor Rigby ... ... Beatles
2. Sunshine Superman ... ... Donovan
3. Black is Black ... ... Los Bravos
4. With A Girl Like You ... ... Troggs
5. Somewhere My Love (Lara's Theme) ... Ray Conniff Singers
6. Born A Woman ... Sandy Posy (Judy Stone)
7. Easyfever (E.P.) ... ... Easybeats
8. Born Free ... ... Matt Munro
9. Summer In The City ... Lovin' Spoonful
10. Bus Stop ... ... Hollies
11. Step Back ... ... Johnny Young
12. Guantanamera ... ... Sandpipers
13. Lil' Red Redin' Hood ... Sam the Sham
14. Needle In A Haystack ... ... Twilights
15. You Can't Hurry Love ... ... Supremes
16. Ever Lovin' Man ... ... The Loved Ones
17. Sunny ... ... Bobby Hebb
18. I Saw Her Again ... ... Mamas and Pappas
19. Too Soon To Know ... ... Roy Orbison
20. God Only Knows/Wouldn't It Be Nice Beach Boys
21. Goin' Out Of My Head ... ... Lynne Randell
22. True True Lovin' ... ... Ronnie Burns
23. I Couldn't Live Without Your Love Petula Clark
24. Just Like A Woman Jonathon King (Manfred Mann)
25. Lady Jane ... ... Rolling Stones (David Garrick)
26. The Dancer ... ... The Allusions
27. Early In The Morning ... ... Purple Hearts
28. Last Train to Clarkesville ... ... Monkees
29. There'll Never Be Another You ... Chris Montez
30. High Noon ... ... Bobby and Laurie
31. The Loved One ... ... The Loved Ones
32. Out Of Time ... ... Cliff Bennett
33. Freddy Feelgood ... ... Ray Stevens
34. Lovers Of The World Unite David and Johnathon
35. Mama ... ... B. J. Thomas
36. Sweet Pea ... ... Tommy Roe
37. Hanky Panky ... Tommy James and Shondells
38. Lady Godiva ... ... Peter and Gordon
39. Tar and Cement ... ... Verdelle Smith
40. They're Coming To Take Me Away Napolean XIV

3UZ TOP 15

1. YELLOW SUBMARINE, The Beatles
2. NEEDLE IN A HAYSTACK, The Twilights
3. EVERLOVIN' MAN, The Loved Ones
4. STEP BACK, Johnny Young
5. BLACK IS BLACK, Los Bravos
6. BORN A WOMAN, Sandy Posey
7. BUS STOP, The Hollies
8. BORN FREE, Matt Munro
9. LIL' RED RIDING HOOD, Sam & the Pharaohs
10. SOMEWHERE MY LOVE, Ray Conniff
11. EARLY IN THE MORNING, Purple Hearts
12. GOING OUT OF MY HEAD, Lynne Randell
13. LAND OF 1,000 DANCES, Wilson Pickett
14. MAMA, B. J. Thomas
15. OUT OF TIME, Chris Farlowe

2SM TOP 15

1. YELLOW SUBMARINE/ELEANOR RIGBY, The Beatles
2. SUNSHINE SUPERMAN, Donovan
3. GOD ONLY KNOWS, Beach Boys
4. BLACK IS BLACK, Los Bravos
5. LIL' RED RIDING HOOD, Sam the Sham and the Pharaohs
6. BUS STOP, The Hollies
7. SUMMER IN THE CITY, Lovin' Spoonful
8. BORN A WOMAN, Sandy Posey
9. EASY FEVER E.P., Easybeats
10. WITH A GIRL LIKE YOU, Troggs
11. SWEET PEA, Tommy Roe
12. GUANTANAMERA, Sandpipers
13. SUNNY AFTERNOON, Kinks
14. SOMEWHERE MY LOVE (LARA'S THEME), Ray Conniff Singers, MGM Strings and Roger Williams
15. LAST TRAIN TO CLARKESVILLE, Monkees

5AD TOP 15

1. ELEANOR RIGBY/YELLOW SUBMARINE, Beatles
2. SOMEWHERE MY LOVE, Ray Conniff Singers
3. STEP BACK/CARA-LYN, Johnny Young
4. BORN A WOMAN, Sandy Posey
5. THE LOVED ONE, Loved Ones
6. WITH A GIRL LIKE YOU, Troggs
7. NEEDLE IN A HAYSTACK/I WON'T BE THE SAME WITHOUT HER, Twilights
8. BORN FREE, Matt Munro
9. EVER LOVIN' MAN, Loved Ones
10. SUNSHINE SUPERMAN, Donovan
11. IT'S TOO SOON TO KNOW, Roy Orbison
12. GUANTANAMERA, Sandpipers
13. EASYFEVER, Easybeats
14. FREDDIE FEELGOOD, Ray Stevens
15. SUMMER IN THE CITY, Lovin' Spoonful

4BC TOP 15

1. YELLOW SUBMARINE/ELEANOR RIGBY, The Beatles
2. EASYFEVER (EP) The Easybeats
3. SOMEWHERE MY LOVE, Ray Conniff Singers
4. BUS STOP, The Hollies
5. SUMMER IN THE CITY, The Lovin' Spoonful
6. BLACK IS BLACK, Los Bravos
7. SUNSHINE SUPERMAN, Donovan
8. LIL RED RIDING HOOD, Sam the Sham
9. GUANTANAMERA, The Sandpipers
10. WITH A GIRL LIKE YOU, The Troggs
11. I COULDN'T LIVE WITHOUT YOUR LOVE, Petula Clark
12. BORN FREE, Matt Munro
13. LADY JANE, The Rolling Stones
14. THE DANCER, The Allusions
15. STEP BACK, Johnny Young and Kompany

6KY TOP 15

1. SUNSHINE SUPERMAN, Donovan
2. SUMMER IN THE CITY, Lovin' Spoonful
3. YELLOW SUBMARINE/ELEANOR RIGBY, The Beatles
4. WITH A GIRL LIKE YOU, Troggs
5. SUNNY, Bobby Hebb
6. BLACK IS BLACK, Los Bravos
7. GUANTANAMERA, The Sandpipers
8. TRUE TRUE LOVIN', Ronnie Burns
9. YOU CAN'T HURRY LOVE, The Supremes
10. YOU WON'T FIND THAT KIND IN ME, Digger Revell
11. I SAW HER AGAIN, Mamas and Papas
12. BORN FREE, Matt Munro
13. THERE WILL NEVER BE ANOTHER YOU, Chris Montez
14. SKYE BOAT SONG, Glen Ingram and Hi Five
15. EVER LOVIN' MAN, The Loved Ones

Pen Pals Unlimited

CHERIE SWINTON, 16 Glen Allen St., Broadmeadows, Vic.; Age 14½. Interests — in fashion, mod dancing, pop stars and music. Would like boy p.p. 15-16 anywhere

MISS ROBYN SMITH, 138 Beverley St., East Doncaster, Vic. Age 15. Interests, Stones, Animals, revolutionary bluesman from Chicago, photography, reading, drawing, poetry, motor bikes, Purple Hearts. P.P.'s anywhere

LORRAINE HOLDEN, 53 Gordon St., Coorparoo, Brisbane, Queensland. Age 15½. Interests — pop music, surfing, mod and mr 'n' B. Would like to write to mod or surfie boy 16-17.

ANN BUR, 13 Paxton St., East Malvern, Melb. Vic. Age 15. Interests — dancing, singing, parties and sport. Would like boy p.p. 14-17.

A — Outstanding   B — Good   C — Mediocre   D — Poor

IF I WERE A CARPENTER — Bobby Darin — Atlantic — C — Saw your leg off!
FIRST LOVE — Sugar Beats — AM. — C — Last record.
I NEED YOU'RE LOVIN' TONIGHT — Vince Maloney — Kommotion — C — We don't need yours.
JUMP BACK — Bystys — London — C — Way back please.
TIRED OF TRYING — Bites Syndicate — London — C — Better get used to waiting.
LONG LONG TIME — Col Joye — A.T.A. — C — Will be a lot longer too.
TELL THE TRUTH — Russ. Kruger — Sunshine — B — Not the worst.
HOORAY FOR HAZEL — Tommy Roe — Ampar — B — So say all of us.
RIVER DEEP MOUNTAIN HIGH — Ike & Tina Turner — London — D — A big big biggie.
UNDER MY THUMB — Del Shannon — Liberty — C — Prefer Rolling Stones.
WHAT BECOMES OF THE BROKEN HEARTED — Jimmy Ruffin — Tamle Motown — C — Thup and up like you.
REACH OUT, I'LL BE THERE — 4 Tops — Tamla Motown — B — We're reachin' baby!
STEP OUT OF LINE — Twice As Much — Stateside — B — You won't with this.
SO MUCH LOVE IN THE WORLD — Jay Justin — HMV — C — Look for it then — off record.
TEARDROP LANE — Ned Miller — Capitol — D — EPRCH!!
SEE SEE RIDER — Eric Burdon & Deoca — Animals — A — Good version of oversrecorded song.
WALK AWAY RENEE — The Left Banke — Philips — C — At last as possible.
GOODBYE BLUEBIRD — Wayne Fontana — Philips — C — Goodbye Wayne.
MY UNCLE USED TO LOVE ME BUT SHE DIED — Roger Miller — Philips — C — A real drag.
I'VE GOT YOU UNDER MY SKIN — 4 Seasons — Philips — B — And ours too.
TREAT ME LIKE A LADY — Lesley Gore — Philips — C — No comment.
LITTLE ROVER — Cherokees — Coll — B — Maybe — just?
IN OUR TIME — Nancy Sinatra — Reprise — C — In ours too.
NOBODY'S BABY AGAIN — Dean Martin — Reprise — C — You're dead right.
BORN FREE — Roger Williams — Kapp — C — Laid an egg?
MILDLY SAD — The Critters — Kapp — D — Sad? — Heartbreaking!

GO-GOS & NO-GOS

GO-GO DONNA AND LYNNE
GoGo Donna Gaye and Lynne Randell, who are the most talented, cutest birds in Australia. Not only do they have fantastic records, but they wear the greatest gear out!
Fred and Chris (Sydney)
P.S. We wish we were NORMIEEE!

GO-GO GO-SET
Eternal gratification and absolute reams of go-go's to your magazine. Now I have something to do all week. Read your magazine. You see, I am a slow reader — I really LOVE it!!
Yours eternally,
Greta Garbo.

GO-GO SYNTHETICS
Go-Go to the fabulous SYNTHETICS, a rave group who have recently emerged from the local scene. These four boys are very talented and should go a long way in the entertainment business.
Synthetics Fan,
Burwood, Vic.

GO-GO CLEFS
Millions of Go-Go's to the CLEFS for being such a terrific group and for having released such a fab. record. Hope it reaches No. 1. Good luck Barris, Brucie, Tweed, Vince, Les and John.
Jenny,
Newport, Vic.

GO-GO BELINDA
Go-Go to Belinda Alderton, new Kommotion gal. Apart from being the most attractive girl on Kommotion, she is the best. The gasiest miner and dancer. Keep up the good Work, Bin!
A Belinda Fan.

Go-Go to the mighty Moods who were down here in Hobart a couple of weeks ago for a fashion parade. I think they are fabulous, they have looks and most of all a lot of talent, especially when singing "Security". Everyone agrees with me that they are just as good as any other top pop group. Come on back as we think you are the MAIN
Moods forever,
Hobart.

No-Go to GO-SET for not putting a photo of the Moods in the magazine.
Go-Go to the Cherokees for being sociable; Go-Go to Normie Rowe, just to make him feel good. Go-Go and happy birthday to Peter Doyle for having such terrific parents; Go-Go to M.P.D. Ltd. for being sociable; No No No-Go to Toni and Royce, Ugh; Go-Go and more Go-Go's to Greg Walker of the Bowery Boys for being such a doll (sigh) and Go-Go to the Dymonds for being good looking and sociable.
Sandringham.

Plate 2: The First *Go-Set* National Top-40

Six weeks later, on 5 October 1966, *Go-Set* published the first National top-40 chart (*Go-Set*, 5/10/66, 2). It was compiled by Frazer who believed that he did use a

weighting system[46] for songs from each State (Frazer, 2001). The significance of this first national chart is that for the first time in Australia, a chart was created that represented the pop music tastes of the entire country. From a nationalistic perspective, this first national top-40 chart established *Go-Set* as an opinion leader, unifying Australian musicians and presenting a picture of the Nations teenagers' taste in music.

In a similar manner, but not quite as profound an event[47] was the announcement of *Go-Set*'s first National Pop Poll[48]. The first *Go-Set* Pop Poll[49] published in *Go-Set* on the 5 October 1966. The results were collated on the basis of reader votes. The winner in the Best Australian Group category, were the Bee Gees, who had just left for the United Kingdom (Frazer, 2001). Normie Rowe won an award for Best Australian Male Vocal[50], and Lynne Randell was awarded the Best Australian Female Vocal award (*Go-Set*, 5/10/66, 12). There were also International Pop Poll winners, with Elvis Presley winning Best Male Vocal and the Beatles winning Best International Group (ibid, 12).

The first Christmas issue, on 21 December 1966, is significant in that it contained Christmas messages from most of the big names of Australian pop music at the time. This Christmas issue contained 11 pages of thank you messages from the pop stars, groups, promoters and venues around Melbourne and Sydney (*Go-Set*, 21 December 1966, 11-21). Many of the biggest names in music at the time had their 'Thank You" announcements in this issue. The significance of these Christmas 'Thank You' pages is that they demonstrate the acceptance of *Go-Set* by the pop stars, or by their managers.

During the next year, *Go-Set*'s appearance remained virtually unchanged, however, the copy lost its intellectual component after the departure of Panther. *Go-Set* would

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[46] Songs are weighted in terms of their position on the State chart, and according to which State it is.

[47] Awards had been given out awards in previous years by radio stations.

[48] Call for reader votes in the Poll in June 1966, with winners published in October 1966.

[49] Examples of Pop Polls category formats from 1966 and 1970, see Appendix 5

[50] In 1967, Normie Rowe was actually voted Best International Male Vocal as well.

never become totally devoted to teenage fan issues as it would continue to inject counter-cultural perspectives into many of its features.

Go-Set features contained instead, an emotional component characterised by Brett's probing interviews that managed to get more than gossip from her interviewees. Meldrum's gossip column acted as an emotional diary through which musicians could see what other musicians had been doing[51].

In contrast to the emotional content, a degree of seriousness was added to *Go-Set* content with the entry of Nimmervoll's top-40 commentary onto the pages in early 1967. Nimmervoll enjoyed his anonymity, so much so that when his picture was placed at the top of his top-40 chart at the end of 1968, he asked that his picture be removed from future issues (Nimmervoll, 1998). His first National Top-40 chart was published in the 1 February 1967 issue. However, he was not actually credited with them until 6 December 1967.

Interestingly, Nimmervoll would remain an outsider[52] to the newspaper until he became its editor in mid-1972. He ably contributed a high degree of musical knowledge and critical analysis to *Go-Set* that had disappeared with the departure of Panther.

In March 1967, Meldrum became the primary feature, news and gossip columnist. While his news items remained simplistic in literary style, he refined, in his own way, the process of the gossip column with his 'Ian Meldrum listens thru keyholes' (*Go-Set*, 13/9/67,5). The column took the appearance of freeform ramblings, always in the first person, and nearly always concerning aspects of the music scene with which he had been involved. Both Meldrum (1999) and Nimmervoll (1998) describe Meldrum's columns as a form of diary[53] that described the people that he met during the week, through his day-to-day socialising with the pop stars and musicians around Australia.

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[51] Phillip Frazer commented that the Meldrum columns were one of the main reasons people kept reading *Go-Set* (Frazer, 1999)

[52] In the sense that he didn't have a desk at the *Go-Set* office.

[53] Meldrum apparently relied on these columns as a means of recalling his history, during this period, for his yet to be published autobiography.

When Brett finally departed *Go-Set*, she left a vacancy in the record reviews section. Nimmervoll, who had written quite a few feature articles by October 1968 got the position. His reviews, beginning on the 9 October 1968 showed both a knowledge of music and music history. They were more descriptive, knowledge-based, and historically comparative than Brett's reviews. In the limited column space available, Nimmervoll captured the meaning of the recording and its place in rock music history. Initially these reviews averaged several paragraphs in length, however over the next few years, they would grow in length and complexity. *Go-Set* supported the Australian recording industry through its record reviews. It also supported the harsher views expressed by Stan Rofe, whose critical editorial like columns sought to prompt Australian pop musicians to do better.

However, *Go-Set* still needed to support the development of teenage culture against the older generation and the establishment. This role was part of the pillar ideology established by *Lot's Wife*, as discussed earlier. It would be a pillar on which teenagers could rely for support would remain a subtle part of *Go-Set*'s continued existence.

In 1969, *Go-Set*'s anti-establishment attacks were less pronounced, focussing more on music.

However. with the opening of *Hair*, the opportunity for raising sentiment against mainstream culture was raised. In a short piece on its opening in Sydney, author, Geoff James wrote that:

> ...it is a reflection of society today, with no holds barred.
>
> It tells the truth about what's happening to the kids. Sex, love, drugs, peace and war are what it's about, and if the oldies don't know what's going on. "Hair" will certainly fill them in (*Go-Set*, 21/6/69, 5).

With this statement, *Go-Set* was again standing up for the rights of the teenager against the beliefs of the previous generation. There is a sense of triumph in James' statements that at the previous generation would have to take notice of teenagers' needs. The views expressed essentially flow from Broderick's pillars editorial in the first *Lot's Wife* and might also be viewed as a vindication of the covert stance *Go-Set* had previously taken on teenager issues.

Go-Set's role as a pillar of society, for musicians, was tested for six months in 1970 when the 'Record Ban', as it became known, affected nearly every aspect of the music industry in Australia (See appendix 6). From March to October 1970, the Ban meant

that no English or Australian pop or rock songs were played on the radio. During the ban, *Go-Set* supported the musicians, expressed their views of the musicians, and also continued allowing readers to express their views too. All this feedback may have helped propel *Go-Set*'s sales towards their peak. Interestingly sales would decline after the Ban was over.
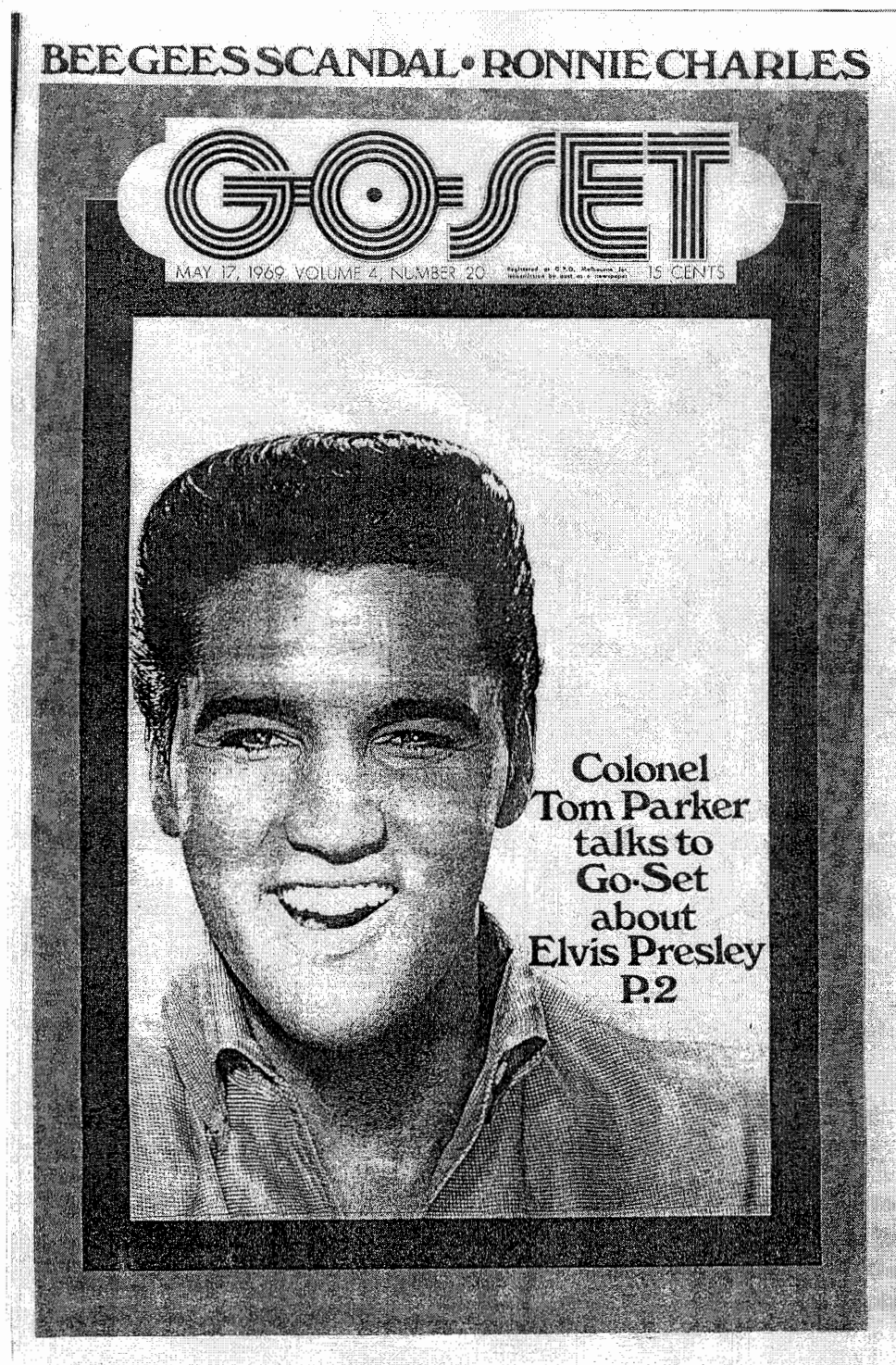
Plate 3: *Go-Set* Front Cover, 17 May 1969: New Logo from Ian McCausland

Product Development: *Gas, Core & Revolution*[54]

One strategy of the period for keeping readers in touch with Go-Set Publications was the development of new product lines to entice reader purchases. Factors of significance during the period were the introduction of the teenager-focussed monthly poster magazine called *Gas* (*Gas*, 1/10/68). Over a year later a weekly 'underground' section was added to *Go-Set*, called the *Core* Supplement (*Go-Set*, 20/12/69, 12). Six months later Go-Set Publications produced its first monthly newspaper aimed at the university students or counter-culture market, *Revolution.*

Fundraising Strategies For Survival

Managing the debt owed to Waverley Press was always high on the list of priorities. Thus the employment of Geoff Watson (discussed earlier) to save money was a necessary strategy. Another was the development of exclusive clubs for *Go-Set* readers.

The *Go-Set* Club was introduced in March 1970 and ran till February 1972, first announced in *Gas* in February 1970. For their one dollar membership, readers were given membership numbers, posters, discounts on 'great gear at top gear shops in your capitol [sic] cities' (*Gas*, February 1970, 30), as well as 'invitations to special Club nights at various city disco's [sic]' (*Gas*, February 1970, 30). Over its two years, it was run by a number of different Go-Set Publications staff members including Terry Cleary and Glenys Long. Its primary role was to gain funds and therefore help the survival for Go-Set Publications (McCausland, 2001). By allowing readers better access to Go-Set Publications staff through events, and by making merchandise available to readers, it was also aimed at generating reader loyalty.

"Imitators are starting to imitate the editorial formula" (van Zuilen)

The first of these competitors originated in Melbourne in September 1966 when the discotheque Albert Sebastian started producing its own monthly magazine, aptly named *Albert Sebastian.* It was targeted at the same 'young adults' (Albert Sebastian, 9/66, 1) market as *Go-Set. Albert Sebastian* was a glossy-covered magazine, with

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[54] These publications are with in more detail in chapter 4.

black and white offset print and was printed by Waverley Press, and edited by Andrew Charles[55].

The first issue featured "The World of Normie Rowe", a history of Rowe's pop music and home life to that point. There was also a two-page photo-story on Lynne Randell; and a three-page feature on Sydney singer Billy Thorpe. Future issues covered other Melbourne and Sydney artists in similar ways. However it lacked *Go-Set* covert intellectual subtlety, and treated pop stars similarly to the teenage pop magazines from England. There were some similarities to *Go-Set*, including a gossip column from radio station 3AK. There was also a photo feature of dancing teenagers and bands playing at the Alberts' discotheque. This photo-feature bore an uncanny resemblance *Go-Set*'s 'The Scene-The Seen'. In addition to this, there was a motoring page, and a horoscope. Andrew Charles acknowledged in his introduction that *Go-Set* had got the format right. *Albert Sebastian* folded in December 1967.

The second competitor was published in Sydney in February 1967 and was a rock music newspaper that supported a more critical view of the music scene than *Go-Set*. It was called *Drift* and was edited by Tony Robinson, a Sydney University student (*Drift*, 8/2/67, 2), who appeared to take the more critical underground view of music that characterised *Rolling Stone* magazine America when it was published later in 1967. *Drift* was at first appearance, a surf magazine with a serious interest in rock music. It's first editorial began:

> So begins another year's surfing, with Australia, thanks to Nat, and the rest of the team, on top of the surfing list... (*Drift*, 8/2/67, 2).

Drift's interest in surf was limited to the first issue. Its real interest however was the music scene and the musicians themselves. Readers were also told on page 2 that *Drift* was:

> the only newspaper-based in Sydney that is wholly devoted to the interests of the young...*Drift* will keep you informed on the pop and general scene in all the capitals in Australia (*Drift*, 8/2/67, 2).

Drift's coverage of the music and social scene was similar to *Go-Set*'s. *Drift* contained similar features to *Go-Set*, but explored blues-based rather than the pop music. Another contrast to *Go-Set* was that *Drift* appeared irregularly, it was meant to

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[55] Charles had persuaded photographer Jim Colbert to take photographs for the *Albert Sebastian* magazine (Colbert, J, 2001).

be fortnightly but there were big gaps in its appearances between issues. *Drift* was short-lived and finished in March 1968.

It would be over two years before *Go-Set* was effectively challenged again. In 1970, while Frazer was in the United States, two other magazines were released that would compete with *Go-Set* for its market share. The first, published in October 1970, was *Soundblast*, which covered the rock music field, and presented *Go-Set* with its first real competition. Frazer recalled that they were concerned that it was a real threat to *Go-Set* (Frazer, 2001).

The other, published in November 1970, was *Dolly*, from Sydney' s Sungravure Press. *Dolly* was aimed the young teenage girl market. It was a glossy format magazine that was pretty to look at, and focused on issues of fashion and beauty.

Both competed with Go-Set because both rock and fashion were still part of the coverage included in *Go-Set* at this time. Interestingly both lasted longer than a year, *Soundblast* folded in August 1973, perhaps indicating that the market was ready for competition. *Dolly* continues to service the teenage girl market showing that this market continues to remain viable and profitable.

Conclusion

The Growth Stage of the *Go-Set* lifecycle saw the newspaper reach its peak in terms of innovative sales and therefore reader support. Amongst these innovations was the first National Top-40, showing that Australia was united in its musical direction. It was the first time that Australian musicians could compare their songs sales performance against those of international acts in the same timescale. This united Australian musicians in their direction, and showed *Go-Set* how well Australian songs competed against the strong English and American scenes.

The Growth stage saw *Go-Set* expand into all Australian States, employ female writers to cover the rock music scene. The newspaper took on inexperienced writers and provided them with facilities to improve their skills, some bringing with them an intellectual understanding of the music and social scene. *Go-Set* also encouraged the development of new photographers, by giving them opportunities to learn the art of rock music photography.

Expansion into Sydney with the creation and development of the Sydney office also resulted in a relationship being established with the large record company and their

advertising money as well as bringing Go-Set Publications closer to the airlines and their advertising.

The period also saw the teenage market breaking up; to cope with this, Go-Set Publications started *Revolution* to reach the new market of the University students who were reading *Rolling Stone*. Frazer travelled to the United States in 1969 to meet and work with Jann Wenner, founder of *Rolling Stone*, and negotiate the publication of *Rolling Stone* as a supplement to *Revolution*. Also the needs of the teeny-bopper were addressed with the publication of the monthly *Gas*, essentially a posters newspaper.

Finally Go-Set was able to act in its own right, as a support to Australian musicians by standing up for their rights against their managers, and during the 'Record Ban'.

Maturity Stage (26 December 1970 to 16 September 1972) (*Go-Set*: Vol.5, No.52 to Vol.7, No.38)

With the Growth Stage being mainly about development, the Maturity Stage is about survival after the peak. Van Zuilen's (1977) model describes the 'Maturity Stage' as one by which:

> the rate of circulation and newsstand growth tends to decline slowly, although aggregate growth may still be present. The reason for this is caused by the fact that the audience at which the magazine was aimed has largely been contacted and the essential demand for it has been satisfied. The problem is how to contact and get other potential readers, probably situated on the periphery of the potential audience, interested in the periodical. It may also mean to wait for younger and potential readers to grow up.
>
> Another possible problem encountered…has to do with the fact that the magazine may have become indistinguishable from other publications. The magazine may have lost its earlier exuberant developmental and growth stages and now --- in maturity --- may have settled down to a more comfrotable [sic] or relaxed environment, which perhaps, might not be conducive for quick and excited action as did happen in the past.
>
> At some time during this stage…, the redesigning of the editorial contents of the magazine may slowly or perhaps drastically or too sudden [sic] be initiated. If this redesign would be too quickly adopted or executed, however, the readers may become alienated from the publication itself, because they do not recognize it anymore [sic] as the magazine that they were used to (p276).

Van Zuilen lists several possible reasons why magazine sales have reached 'maturity'. One is that it has reached all of the designated target market, and so now needs to find readers on the 'periphery' of that market. In fact with the three different publications available, *Go-Set* had made every effort it could to be read by Australians from sub-teenager to university student. There were therefore only a limited number of options beyond this.

The period is characterised as one in which complacency seemed to be the cause of the decline in sales. One reason for this, Van Zuilen suggests is that the magazine is waiting for the younger readers to become part of the age group to which the magazine was aimed. For Go-Set Publications this was not the case, having founded *Gas* to try to capture the younger market.

Another reason suggested by van Zuilen was that the magazine had become indistinguishable from its competitors. It is true that *Go-Set* had competition from *Soundblast* during the period, and Frazer (2001) acknowledged that it was seen as a threat. Whether or not *Go-Set* became complacent is difficult to resolve because its format and content stabilised after 1970 when it started pitching its content towards an older audience.

Sales decline during this period may have resulted because *Go-Set* alienated its younger audience, rather than getting lazy about its place. This suggestion of audience alienation is van Zuilen's third reason, and seems to be the most appropriate. During this period, *Go-Set* effectively dropped most of its content relating to the teenage fashion market. Instead it focused on the musicians, both Australian and overseas-based, mostly using Australian writers using longer and wordier features. In essence *Go-Set* was trying to emulate the feel of the English music papers of the period. In making this move *Go-Set* lost its younger teenage girl market. By early 1972, the focus shifted more towards overseas artists, which in turn alienated its readers wishing to read about Australian artists.

Side-effects On Go-Set Publications of Printing Banned Counter-culture Works

Frazer returned to Australia in January 1971 where he resumed editing *Go-Set*. Hawkes[56] shifted to the role of news writer (*Go-Set* 2/1/71, masthead). Frazer continued to edit both *Go-Set* and *Revolution* until December 1971. He then only focussed on *Revolution*. Frazer employed Colin James to edit *Go-Set* (*Go-Set*, 4 December 1971, masthead).

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[56] Hawkes stated that he did not enjoy editing *Go-Set*, so his resumption of the writing role seems appropriate. However Hawkes opinion would always be relevant to Frazer, as will be seen with respect to the production of *High Times*.

James ran a youth project called Link-Up in Carlton, Melbourne. The concept of Link-Up was:

> that a community as a whole should accept the responsibility for the welfare and well-being of the individuals in it [and the] Link-up Community's purpose is to stimulate and to provide the catalyst for this interaction of people in a mutual aid situation (Link-Up Community, 1975, 145).

James was out-going, with an interest in the left-wing counter-culture, including an interest in the work of American revolutionary Abbie Hoffman.

While James' politics suited *Go-Set*, the staff felt a lack of confidence in him. Some staff members agree independently that he lacked the management and decision skills required for the editor's position (Nimmervoll, 2001; McLean, 2001). There is evidence supporting this belief, as one such decision created a series of events that would lead to the eventual departure of Frazer.

This event was the reprinting of parts of Abbie Hoffman's *Steal This Book*, published in 1971 and banned in Australia in the Link-Up section. Frazer was eventually remanded in custody, pending bail (Frazer, 2001). By this time, the finances of Go-Set Publications were controlled by Waverley Press, who also controlled the newspapers cheque-book (Frazer, 2001). Waverley refused to bail him out[57]. This in turn led to the final breakdown in relations between Waverley Press and Frazer, and as Frazer (2000) stated, it represented the beginning of the decline and end of *Go-Set*.

Following the Link-Up affair, Frazer's involvement in Go-Set Publications was limited to being the Managing Editor looking after the production of *Revolution*, which still allowed him to express his political views. To counter Waverley's full take over of Go-Set Publications Frazer suggested to the staff that they inform Waverley Press that they, the staff would quit if they were not given shares in the Go-Set Publications company. However, the staff could not agree on this or unite together on a plan (Frazer, 2000). Frazer remained *Go-Set*'s Managing Editor up until the time of his departure in February 1972. He left taking with him Cleary and McCausland. Many of the Go-Set Publications staff members believe that Frazer's departure was the beginning-of-the-end for the newspaper and the Company (Nimmervoll, 1998; McLean, 2000; Williams, 2002). The reason for this may be that Frazer did hold a

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[57] The *Go-Set* manager, Geoff Watson would bail Frazer out (Frazer, 2001)

vision of the role of *Go-Set*, and that this guidance kept the sales level high. Circulation figures at this time were dropping, although still reasonably high, at around 50,000 copies being sold per week.

Following Phillip Frazer's Departure

Following the departure of Frazer, Waverley Press installed a new National General Manager, Gavan Disney, and a new editor, Piotr Olszewski, whose wife Lauren, took over the graphic artist position after the departure of McCausland (Nimmervoll, 2001). Under Olszewski's guidance, by March 1972, *Go-Set* was looking more at the alternative sub-cultural lifestyles that were evident in Australia at the time (Nimmervoll, 2000).This appeared to bring *Go-Set* into line with the new counter-cultural awareness of Australian teenagers that had arisen in the wake of the Australian rock music festivals that had occurred. It also had the other effect of alienating *Go-Set* from its traditional market. Several months later, in mid 1972, Waverley sold Go-Set Publications to IPC Magazines, the company which owned New Musical Express. No announcement was made to *Go-Set*'s readers. With the company now under the control of a large magazine publisher, *Go-Set* lost its independence as a rock music newspaper.

Plate 4:*Go-Set* **Cover Page, 18 March 1972, New Management and New Logo**

Content

The cultural shift into counter-culture or alternative lifestyles had begun under Frazer in 1976. Role-modelling by rock groups of alternative lifestyles was a more overt way of introducing these alternative thinking strategies. The most obvious introduction to

these new lifestyle thoughts occurred with the coverage of Led Zeppelin's move to a farm to write the songs for their third album (*Go-Set*, 2/1/71, 8-11). The ideas presented by the group complemented the counter-culture idea of the commune and supported the idea of country living. Interestingly, the Australian band, Fraternity, also spent time on a farm in South Australia writing new songs and this was covered two weeks later (*Go-Set*, 16/1/71, 7). The model presented was that if it was good enough for rock groups, then maybe the readers could consider it as a lifestyle as well. Go-Set's relevance always came back to its ability to present information relevant to its reader.

In this same issue, *Go-Set* presented an important landmark interview with ex-Beatle John Lennon. Frazer characterised the interview as 'THE MOST IMPORTANT INTERVIEW IN POP-MUSIC HISTORY', and wrote:

> This exclusive interview with Beatle John Lennon marks the end of the myth…as Lennon himself puts it.
>
> The Beatles have finally and irreversibly, broken-up.
>
> …Lennon as he appears in this interview is simple, honest and straightforward.
>
> That is how he relates to *Rolling Stone* Editor, Jann Wenner.
>
> The two have been close friends for some time, and Jann had told *Go-Set* last week that John had seen the finished interview and "was perfectly happy about it".
>
> …When you've been the centre of nearly eight years of public attention in an artificial world of publicity-men, managers, press conferences and pop-scene in-fighting, the last refuge is to tell the truth.
>
> PHILLIP FRAZER (16/1/71, 5).

The interview was available exclusively in *Go-Set*, as *Rolling Stone* was not yet available in Australia. Publishing the interview showed that *Go-Set* understood the needs of its audience as the break up of the Beatles was still an issue in January 1971. Publishing the interview showed that Go-Set Publications were well placed enough to get access to an exclusive *Rolling Stone* interview. The interview also continued *Go-Set*'s tradition of supporting anti-establishment views. In this case, Lennon attacked his old group the Beatles, who had, figuratively speaking, become the equivalent of the rock music establishment. Publishing the interview showed that *Go-Set* was prepared to question the very meaning of rock music itself through the words of Lennon, thus giving its more mature readers good reason to continue their weekly support of the paper.

The interview itself was contentious enough to provide readers with reasons to write to *Go-Set*. The 'Postbox' column received letters about the interview. One happy with the interview, saying:

> I think it's about time somebody brought things out in the open, surely everybody didn't expect the Beatles to live virtuous lives...' (*Go-Set*, 13/2/71, 24).

Another letter, two weeks later, from a Mrs. A complained about the language:

> I think it is completely distasteful and filthy words such as F---[sic] are uncalled for in an interview at all. I feel I must protest firmly, I not only speak for my husband and myself I speak for quite a large amount of people (*Go-Set*, 27/2/71, 24)

Two weeks later, the argument moved to the nature of Go-Set audience:

> In answer to Mrs A (Feb.27). *Go-Set* is not a teeny-bopper paper. If it is, then your son, at nineteen years old, is either very backward mentally or it proves that the paper is read by mature people.
>
> The article was not garbage, who do you think you are, speaking for the rest of *Go-Set* readers? One of this ages greatest men said it and meant it. It is his way of expressing himself
>
> Whether you like it or not your son and daughter probably use this language too, outside of home (*Go-Set*, 13/3/71, 24).

Here is a valuable insight into the meaning of *Go-Set* for this reader who saw herself as typical: *Go-Set* was not a teeny-bopper newspaper by March 1971 but one read by 'mature' people, for whom this expression was normal.

Lennon was recognised as a spokesman for the generation, and as: 'one of the ages greatest men'. The letter was signed 'Let it all hangout, Canberra, ACT'. This letter also suggested that *Go-Set* readers were not 10 to 14 year olds, but were those that had grown up with the Beatles.

This may also show that the structure and length of *Go-Set* features had alienated younger readers looking for a teeny-bopper newspaper. Some effort at keeping these younger readers was Meldrum's rambling gossip column, which continued as a remnant of the earlier *Go-Set* periods. However, Rofe's column continued its ongoing criticism of the music industry, and of Meldrum. The Rofe columns ended in late March 1971.

Go-Set also kept readers abreast of the rock music festivals occurring around Australia. Every festival from Fairlight, in March 1971, through to Mulwalla in April 1972 was given some analysis in *Go-Set* whose journalists visited these festivals and reported back to the readers about them.

The sensitive issue of Johnny O'Keefe's drug trial was also the subject of a report. *Go-Set* printed the transcript of the trial (*Go-Set*, 3/4/71, 2-3) for its readers. *Go-Set* examined the issues of social justice, as O'Keefe only received a fine of $200 for his possession of 10 ounces of Indian Hemp, or 'grass', instead of the normal 100 days imprisonment with hard labour (ibid, 3). *Go-Set* highlighted the fact that the police treated entertainers differently to normal people. The analysis showed that *Go-Set* continued in its self-defined role as supporter for the underdog, in this case the average *Go-Set* reader.

Against this coverage of social justice and counter-culture was the music itself. *Go-Set* covered the rise and fall of Daddy Cool, who had a number one hit with their song 'Eagle Rock' (which was at the top of the Melbourne chart on 29 May 1971). Some of the success of the song may have been because the 15 May 1971 issue was almost entirely dedicated to Daddy Cool. This may also have been an example of star building on the part of *Go-Set*, but it also helped with its sales.

Against the developing Australian music scene of the 1970's was an ever strengthening market of overseas artists, which became the focus of *Go-Set*, beginning in October 1971 with the arrival in Australia of Elton John. John was the main focus of five issues of *Go-Set* through to November 1971. All his concerts were exclusively reviewed through the relationship established between Meldrum and John. In Go-Set's survival terms, this exclusivity provided a reason why readers continued to read the newspaper.

By January 1972, the trend in the majority of *Go-Set*'s coverage, being of English and American musicians was well underway. The front cover of the 7 January 1972 issue lists three American musicians against one Australian group. This trend became more obvious after February 1972, when Frazer left *Go-Set*. The reason for this may have been the influence of Waverley Press, who may have been trying to reduce the costs of running *Go-Set*. The January issues did manage to include more Australian acts, but mostly in the context of the lead up to the Sunbury Rock Music Festival, covered in the 12 February issue.

Local written content on overseas artists continued in July 1972 when *Go-Set*'s reporter Mitch accompanied English singer/songwriter Cat Stevens on his tour of Australia, giving readers exclusive insights into this songwriter and the concerts.

Mitch's coverage of Stevens began in England in November 1971 when she sent reports on his musical and performance progress (*Go-Set*, 13/11/71, 2). This coverage continued with Stevens arrival in Australia in late August 1972 (*Go-Set*, 2/9/72, 1), when his 'Teaser and the Firecat' album was number 10 on the Go-Set Top-20 Album chart (ibid, 2).

After this, the trend continued with *Go-Set*'s features focused more on overseas artists visiting Australia, or on major overseas artists, in general. The reason for this might have been because, by December 1971, many of the local Australian writers were no longer employed by Go-Set Publications (See Appendix 5: Staff lists). Waverley Press had taken control of the production, and as a result more features were 'borrowed' from the pages of New Musical Express; and consequently local coverage was reduced.

The more rapid decline in sales may have begun in early 1972 as after January 1972, the circulation figures were removed from the masthead possibly implying that they had fallen below 50,000 copies per week.

Amidst all the changes in staff, and the shifts in content, *Go-Set* continued to print posters in its centre pages. Usually in colour, the poster had remained as a result of the end of *Gas* (February 1971). The posters feature remained a continued reason to buying *Go-Set*. Another feature was the re-introduction of the Frank Traynor and Ian McCausland *Go-Set* guitar lesson. When first introduced in 1970, the lessons had proudly featured the names of the lessons' authors, but this time all reference to these names was removed. To the older readers, the guitar lessons would have been familiar, but to the newer readers they would have provided new reasons to continue buying the newspaper.

With fewer Australian writers, fewer Australian artists were included in *Go-Set*'s features.

The overseas articles were longer in length, the shortest being half a page, to the longest features, which stretched to five pages including photographs. The other result of having fewer staff was the reduction in the volume of column space for the news and gossip. Two pages were allocated to covering Australian news while news from London and the United States were included in their own columns.

Go-Set's reduced Australian coverage may have provided an opening for the competition. At the time this competition came from *Soundblast*, which was able to include more Australian news and information, as well as features on Australian artists. *Go-Set*'s relevance as an Australian rock music newspaper was lessened by its reduced coverage of Australian news.

Fundraising Strategy: *Go-Set* Record Shop

To counter the declining sales, Go-Set Publications introduced new fundraising strategies in August 1971. Following the Go-Set Club came the second venture aimed at gaining funds through reader association with *Go-Set:* the *Go-Set* Record Shop, which originated in Sydney in August 1971. According to MacLean (1999), the idea came from Hawkes'. When started in August the club provided a choice of a wide range of different records catering to the different tastes of its readers. By January 1972, it was promoting only one record, Boz Scaggs 'Moments'; the Go-Set Record Shop imported and tried to distribute it. According to MacLean (2001), at the time the record companies did not believe there was a market for Boz Scaggs in Australia, and they were correct. He recalled that the Go-Set Record Shop had no luck in selling them. He also recalled that one room in the Sydney office was full of this Boz Scaggs album (McLean, 2001). This was the last record that the Record Shop distributed exclusively and the shop appeared to have been closed by the 4 March 1972.

Overview of Frazer's Publishing, Post Go-Set Publications

Frazer forced departure from his own newspaper company had profound effects on later issues of *Go-Set*. Frazer followed up *Revolution* with a new magazine, *High Times* (February 1972) that offered its readers underground comix, discussion on social justice issues, draft dodging, and other issues as well. In December 1972, again as an independent publisher, he produced his ideal left wing political newspaper, *Digger*, which closed in 1975. (*Digger*'s history will be examined in more detail in Chapter 4)

Conclusion

This period saw two significant events occur in Go-Set Publications management. One was the reclamation by Waverley Press of the debt owed to it by Go-Set Publications. The second event was the departure of Phillip Frazer along with some significant members of the Go-Set Publications staff.

Under the management of Waverley Press funds were reduced for the production of *Go-Set*. The result of this was that *Go-Set*'s content became less Australia oriented. Features were more frequently 'borrowed' from English rock music publications.

Added to this was the move away from the young teenage girl market with the subsequent reduction in fashion content, and other items aimed at the teeny-bopper market. While still continuing with posters and gossip columns, the period could be characterised as one in which the youngest readers of *Go-Set* were alienated by the newspaper.

Also for the first time in its history *Go-Set* was subject to significant competition from two rival magazines. *Soundblast* directly competed for *Go-Set*'s readership, and offered more in the way of Australian content written by Australian writers; *Dolly* catered for the female teeny-bopper market.

Certainly the takeover of Go-Set Publications by Waverley Press and the subsequent reduction of funds were a major factor in the change in *Go-Set*'s contents, leading to the further decline in sales, and the efforts taken to keep *Go-Set* relevant during the next stage of its history.

Saturation Stage (23 September 1972 to 16 December 1973) (*Go-Set*: Vol.7, No.39 to Vol.8, No.50)

The fourth stage or 'Saturation Stage' of the van Zuilen model describes the period where:

> more rapid shrinking of profit margins due to decreasing return on investment. Heavily increased expenditures in magazine circulation promotion department constantly needed to keep magazine going so that it will be able to meet its guaranteed circulation base...

> Management is desperately looking for alternatives to stop the decline, which irrevocably will set in once the saturation point has been reached. Alternatives to be used may include the cutting of staff, reducing the editorial budget, use cheaper grades of paper, management shake-ups, including appointing new publishers, editors, advertising directors, and the top management itself (276).

> Competition will often force the magazine to take panic measures such as heavily promoted and expensive advertising campaigns, and flooding millions of potential readers and subscribers who did not renew their subscriptions with cheap introductory subscription offers or cut-rate long-term subscription renewals or other bargains, which will jeopardize the magazine's future even further (277).

Van Zuilen described three separate factors, not all of these are totally relevant to the Go-Set case. The reducing sales of *Go-Set* may very well have lead to a 'more rapid

shrinking in the profit margins' and this would inevitably have resulted in a 'decreased return of investment'.

The response to these declining sales, characterised by van Zuilen that Management might cut staff, reduce editorial budgets, introduce management shake-ups, and appointing new editors, or operational staff seems to have been the approach taken.

This is most evident with the appointment of Nimmervoll as National editor, Meldrum as assistant editor. Shake-ups to the organisation included further rationalisation of offices, many of which were closed during the period.

There is no evidence that *Go-Set* set about heavily promoting itself during this period. There is some evidence that *Go-Set* did advertise for subscriptions during the period with reduced subscription offers, but it is impossible to determine whether or not the offers were accepted by readers.

The most obvious effect that there was a reduction in income, and that there was a resulting reduction in spending is seen in *Go-Set*'s content. The trend of using feature articles from overseas English press, such the *New Musical Express*, really expands during the period. The reason for this was that it did not cost anything to write the article. Thus local writers did not need to be paid.

Editorial Changes

In a last attempt to increase circulation, Waverley Press, gave the editorship to Nimmervoll in September 1972. By this time, only he and Meldrum were left of the original writers, although Mitch, who was in London at this time, provided a regular column. Nimmervoll's knowledge of the music industry made him the obvious candidate for editor, Meldrum was offered the position of co-editor (Nimmervoll, 1998). Some aspects of the editorial experiences of both Nimmervoll and Meldrum will be examined in more detail in chapter 4. It is no accident that Nimmervoll was offered the position as his work for Go-Set had always been more literate than Meldrum's. This move ultimately changed Nimmervoll's status, as he now became a core member of the paper.

Rationalisation

Nimmervoll's Go-Set was essentially editorial. Administrative controlled remained with Waverley Press who continued their rationalisation of Go-Set Publications

assets. A significant sign of this rationalisation process was the closing down of *Go-Set* offices, by August 1973, only those in Sydney, Brisbane and Perth were left. The Los Angeles office was closed in April 1972, and the London office in late January 1973. Although the offices remained for the individual state-based pages, where once gig guides had been prominent, now the guides too disappeared.

An example of this rationalisation was that London correspondent, Mitch O'Driscoll, whose column ran from September to November 1972, was dropped. She was the first of the overseas staff member to lose her position as part of the rationalisation process. Interestingly there is some inconsistency in this rationalisation as in April 1973, New York music writer, and Australian, Lilian Roxon, who had devised the first rock music encyclopaedia, was given a news column in *Go-Set* though she was never listed as a staff member.

Content - Lack of Direction and Focus

The effect of the rationalisation upon *Go-Set*'s contents was a further move away from the specific teeny-bopper content that had always been part of its make-up. The features got longer, partly as a result of *Go-Set*'s reliance on articles from English magazines *New Musical Express* and *Melody Maker*. Locally produced articles were also longer, to meet the standards established with the imported pieces. Feature-wise *Go-Set* catered to all tastes, it would focus on teeny-bopper artists one week, and then cover an avant guard artist the next week. In fact, during this period *Go-Set* tried to cover the entire field of pop and rock music at the time. The confusion arises because, while providing features on teeny-bopper artists there were no associated regular features that dealt with the needs of the teeny-bopper audience. For those readers wanting information on rock bands and musicians, Go-Set's format more suited that style of feature.

From the 12 May 1973 to 11 August 1973, the covers featured singles pop artist Rick Springfield twice, David Bowie (glam rock albums and singles artist), twice. Frank Zappa (avant-guard rock albums) was covered twice as well as the many others who only appeared once. The list demonstrates the mixed nature of *Go-Set*'s coverage at the time. The most marked example of this confusing and unfocussed coverage, is illustrated by this a series of front page cover pictures (in order): Abigail, Billy Thorpe, Jackson 5, Diana Ross, Frank Zappa, David Bowie, Slade, and then Elvis

Presley. The confusion related to the type of music releases of the musician in question. For instance Abigail was a 'singles' artist; Billy Thorpe was mostly an 'albums' artist. The Jackson 5 were a 'singles' band; Diana Ross was a 'singles' artist; Frank Zappa, an 'albums' artist, as was David Bowie, who was also known for his 'singles' as well.

These different artists on the cover would have made little difference to the long time readers; but would have made a big difference to new readers, especially with competition from the other significant Australian rock magazine, *Music Week*. New readers would have asked themselves whether *Go-Set* was relevant to them. Teeny-boppers would have felt *Go-Set* was aimed at older readers, when Frank Zappa and Billy Thorpe were on the cover. But in fact, at the time, it was actually losing its older, University student readers. Part of this market believed that *Go-Set* was still the same pop newspaper it had been before 1970 (Dixon, 2001). This belief shows the way *Go-Set* had unwittingly alienated desired target markets, so that when it did start producing features aimed at this target market, the market had already deserted them.

Go-Set had fewer exclusive interviews with the visiting artists. It became increasingly dependent on *New Musical Express* material (Nimmervoll, 1998). Interviews were taken straight from the English rock music press or rewritten from interview material from English sources (Nimmervoll, 1998).

The importation of articles from English magazines gave readers another reason to stop buying *Go-Set*. Go-Set's older and more sophisticated readers could get the English and American rock magazines by airmail or through local newsagents (Dixon, 2001). This loss of the older readers inevitably added to the further decline is sales.

Go-Set's eclectic choice of artist coverage would have been controlled by editor Nimmervoll, however none of the changes seemed to have worked in keeping readers or gaining new readers. McLean (2000) who wrote occasional pieces for *Go-Set* during this time, believed that part of the problem was Waverley Press, as they still did not understand *Go-Set* even after seven years. This lack of understanding was probably further aggravated by Sungravure when they took over the ownership from Waverley Press in February 1973 (*Go-Set*, 3/2/73, masthead).

Editorial Views

Nimmervoll continued in the role of editor in 1973 with production of the National Top-40 charts by the *Go-Set* Chart Service. The process of chart production was fairly automated in terms of data collection and chart production (Nimmervoll, 1999). This gave Nimmervoll the freedom to write a series of critical editorials on the nature of the Australian music industry. These began in July 1973, and continued until the end of his editorship in December 1973. Nimmervoll's criticisms continued the questioning of the purpose of the Australian music industry, much as Rofe had done earlier. However, with the impending move of *Go-Set* to Sydney, Nimmervoll opted to develop a new National newspaper to take over from *Go-Set* in Melbourne (Nimmervoll, 1998). Thus his last editorial only wished the newspaper good luck on its move to Sydney (*Go-Set*, 23/12/73, 3).

Competitors to *Go-Set*

In hindsight, at this time, the development of Australian rock music journalism might have ground to a halt, without the fresh developments of the 'second generation' of rock newspapers *Soundblast* (Sydney) and *Music Week* (Melbourne). *Music Week* and *Soundblast* offered readers another set of views on the Australian music scene. Like *Go-Set*, they included retrospective histories on bands, record reviews similar to *Go-Set* in format, previews of up and coming festivals, and reviews of concerts from all over Australia.

Conclusion

Go-Set's declining sales were brought about as a result of the changes in the content caused by the rationalisation of Go-Set Publications and the reduction of its assets including the loss of many of its State and overseas offices. The removal of many of the columns aimed at the young teenage girl market effectively alienated them. At the same time Go-Set failed to keep the older and loyal readers who were looking for something more meaningful from Go-Set's pages.

The period also saw the rise of the industry critical Go-Set editorial. Nimmervoll gave the newspaper a revitalised purpose beyond just reporting the facts. This critical purpose may have come too late for making a serious impression on readers.

Despite the loss of readership there were still enough sales to justify an attempt by Sungravure[58] to incorporate the production of *Go-Set* in its larger Sydney offices.

Declining Stage (23 December 1973 to 24 August 1974) (*Go-Set*: Vol.8, No.51 to Vol.9, No.34)

The Declining Stage is most strongly characterised by Sungravure's attempt to bring Go-Set into the fold by producing the newspaper in Sydney. Here, Go-Set was no more the sole focus of its writers and of its editor. Material was still produced on a weekly basis from local Australian writers, mostly external to the production. Sungravure employed one in-house staff writer, Mitch, recently returned from London. She supported Sungravure's in-house editor, Jenny Irvine, who was experienced in newspaper production but had little experience in rock and pop music publications.

Examination of the period begins with a look at the final stage of van Zuillen model that describes the "Declining Stage" as a period when:

> circulation and single newsstand sales usually show a strong tendency to decline,...though this tendency was not always obvious. Rather the opposite occurred: the number of subscribers, acquired by heavily reduced subscription offers, increased, though single copy newsstand sales declined.

> The advertiser...who was not willing to pay the steadily increasing advertising page price -based on this increased circulation readership, reduced his share of advertisements to the magazine. The declining stage eventually leads, often after a prolonged and desperate struggle to survive, to the death of the publication, thus concluding the life cycle (277).

The situation is interesting from the perspective that while the magazine is still visible, the audience continues to lose interest in the contents, so magazine sales continue to decline resulting in less profit for the paper.

Van Zuilen suggests that to counter this loss of profits, the magazine might offer special subscription rates to increase sales. In *Go-Set*'s case, subscriptions continued to be offered. However, Sungravure also opted to increase the price of *Go-Set* at the newsagents. *Go-Set* continued to sell, even at the higher prices. It might appear that

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[58] Sungravure was actually 40% owned by IPC who had brought Phillip Mason to look after its investment.

the decline in sales may have been arrested, given time, it was not the price that caused its eventual demise, but it was probably a contributing factor.

Go-Set Production Staff and Printing

In Sydney, Jenny Irvine was made editor, and given the brief of revitalising *Go-Set* and bringing it back to its previous peak sales production standard. Irvine was an experienced Sungravure writer who had worked in the English news press but had no previous experience with the music press (Cullen, 2001). She was already responsible for editing *Beaut*, Sungravure's teenage girl fashion magazine. The first Sydney issue of *Go-Set* is dated 5 January 1974.

Features and content were written in Australia by a few of the remaining original *Go-Set* staff. These included Meldrum, whose column 'Meldrum' was regarded as the most important part of the magazine, and worth keeping (Cullen, 2001). Mitch, who had returned from England and was offered a position as the in-house *Go-Set* staff writer at the Sungravure offices. The only other original *Go-Set* staff member employed on a full time basis was Sydney photographer, Phillip Morris, whose work was considered too important to lose (Cullen, 2001). Stephen McLean also wrote for *Go-Set* occasionally as well. Anthony O'Grady wrote the record reviews under the name Anthony Bartholemew Guest. The name change was needed because he also wrote features for *Go-Set*'s competitor, *Soundblast* (O'Grady, 2001). Waverley Press in Melbourne continued as printer with the collection of the print runs overseen by Meldrum (Cullen, 2001) who had been looking after this aspect of *Go-Set* since the sixties. Even with this array of Australian writers Go-Set remained dependent upon features and news from the overseas rock music press.

Content

Fresh negotiations between *Go-Set* and IPC in England guaranteed the reproduction of articles from the English rock music newspaper *New Musical Express*[59]. As a result of this deal, the majority of the articles in *Go-Set* were sourced from English writers Charles Shaar Murray, Roy Carr, Nick Kent and others.

Go-Set, in its last year, continued the strange mix of teeny-bopper and adult oriented rock music content. Amidst the long feature articles on different American, English

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[59] According to Irvine, the rights to publish these articles had not existed to this point (Cullen, 2001).

and Australian artists, Irvine revived the photo-feature segment of the original Go-Set. This attempt at reviving the interactive nature of Go-Set with its readers, highlighted the contrasts within the newspaper even more. Against this content mix, the record reviews still managed a focus on Australian artists, which, while receiving favourable reviews, were being compared with some very innovative and popular international artists.

Irvine also removed the critical editorial element and replaced it with an expanded Meldrum 'Stardust' column, which often ran to two pages, or more. Irvine believed that the Meldrum column was an important feature of *Go-Set* (Cullen, 2001).

Outside this gossip column, the Australian features followed the trend of in-depth writing set by the *New Musical Express* articles. These Australian featured showed the same level of understanding of the Australian music industry and were also very competently written. The irony in this for *Go-Set*, is that finally the ambition of Frazer, to show that Australian writers were as good as those overseas, was achieved.

But the inclusion of these articles did nothing to enhance the sales of *Go-Set*. The *New Musical Express* was also available by airmail to readers; and three months later, the sea mail editions were available in Australian newsagents. This competition from Australian and overseas papers added to the declining interest in *Go-Set* at the time. However, there is no direct evidence of a decline in circulation figures from this period, it is implied by the fact that the cover price rose three times during this last year, peaking at 35 cents an issue by the final issue.

In spite of Irvine's attempt at trying to re-create and re-capture the spirit of the old *Go-Set* (Cullen, 2001), it did not succeed. Mitch believed 'that it was a mere shadow of its former self' (Williams, 2002). In order to bring a close to what she saw as a poor imitation of what she knew to be *Go-Set*, and with her knowledge of IPC policy concerning its overseas publications, she departed for the last time on the 10 August 1974 (Williams, 2000).

Reasons For The Demise of *Go-Set*

There are some mixed views as to the real reasons for *Go-Set*'s demise. At the time, Mitch says she knew of IPC's policy worldwide to close down any magazine if a staff member left and the magazine could not function without hiring a replacement (Williams, 2000), and that before she left, there had been no discussion of closing *Go-*

Set down (Williams, 2002). On the other hand, Mason believes that *Go-Set* closed because it was making a loss (Mason, 2001). Related to this reason, but not exactly the same was Irvine's belief that paper supplies were too expensive to sustain the *Go-Set*'s poor sales (Cullen, 2001). Of the facts, the coincidental relationship between the departure of Mitch, and the eventual closing down of *Go-Set* cannot be denied. It may well be that Mitch's departure prompted a belief that the paper was unsustainable to Sungravure. Irvine, already editing Beaut may have been over-burdened with work following the departure of Mitch and without a second person helping to produce *Go-Set*, demise was the only outcome.

Interestingly, and in retrospect, Mason does not believe that there was much competition between the rock newspapers, and that they could have existed together (Mason, 2001). If this was the case then it seems unusual that *Go-Set* ended so swiftly after the departure of Mitch. Whatever the reasons for the demise, the one undeniable truth is that *Go-Set* ceased to exist as a rock newspaper with its last issue on the 24 August 1974.

Conclusion

This thesis suggests that Go-Set's demise resulted from its continued loss of touch with its audience. Factors influencing this loss of touch may have been exaggerated by the incorporation of *Go-Set* production within the office structure of Sungravure in Sydney, further removing it from its reader-base.

The revitalisation process resulted in giving *Go-Set* a split identity. It was both a teeny-bopper newspaper with a photo-feature, and a mainstream rock music newspaper with long feature articles drawn from the overseas press and from Australian writers. However the local content was severely reduced alienating readers wanting Australian coverage. *Go-Set* alienated itself from its readers because it tried to be all things to all readers. As a result, it could not sustain its audience, and so *Go-Set* died.

The Social and Cultural Relevance of *Go-Set* to Australian Teenagers

The history shows that *Go-Set* had the support of its teenage readers for most of the time through their continued purchase of it each week; implying that *Go-Set* remained relevant to them as teenagers.

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Its relevance to readers also implied that the newspaper was relevant to advertisers, who were more interested in the readers. From 1966 through to 1969, the fashion and clothing industry, along with the discotheques, dance venues and radio stations provided financial support to *Go-Set*. From 1970 most of the large advertising revenue came from the record companies, clothing manufacturers and the travel industry.

The continued support of advertisers in *Go-Set*, ensured capital for its continued production. Through product placement, *Go-Set* remained commercially up to date with fashion and music trends. *Go-Set* did not just include the advertising, it editorially supported the advertising through competitions, features, and reviews. As a result, until 1970, fashion advertisers remained loyal to *Go-Set*. After 1971, the record companies almost exclusively supported *Go-Set*. It was able to aid with the socialisation of its readers by providing supporting information that gave meaning to these products.

For *Go-Set*, the audience also included musicians. As a result, there were three main forms of information being conveyed.

1. Informing readers about cultural trends and events in different parts of the country.

Information about social and music activity in different parts of Australia was served by the national appeal of *Go-Set*. Through its strategy of combined States-based editions, it kept readers informed about their own capital city and region. Most of *Go-Set* was focused on conveying a picture of the national music scene. It was this combination of national and local that kept *Go-Set* relevant Australia-wide.

2. It kept musicians in touch with the music scene and other musicians. *Go-Set* kept Australian musicians informed about what other Australian musicians were doing. The Meldrum gossip columns were one technique for this, as were the informational features and news columns on Australian singers and groups.

3. Regular listing of the Gig guide changed teenage social behaviour. The gig guides were one of *Go-Set*'s most important contributions to the advancement of the music industry in Australia. The music industry benefited because teenagers were able to diversify their tastes in music by travelling to specific venues to see specific talent. *Go-Set* shifted social behaviour from its reliance on word-of-mouth and posters to a system-based on the routine viewing of a list of venues and the bands that were playing there.

Having its readers experience the music of different Australian musicians was a priority of *Go-Set*'s socialisation agenda. *Go-Set* writers were for the most part more interested in the relationship between the music and the reader, rather than the musician and the reader. For *Go-Set*, the exception to this approach was the period 1967 to 1969.

In spite of these two years, *Go-Set* achieved four significant goals:

1. It took an intellectual and intelligent approach to music. The university background of its founders provided the basis for this approach. While it is not immediately obvious, *Go-Set* manages to convey an approach of making the reader question the nature of Australia at the time. *Go-Set* promoted the counter-culture, even when it was not recognised as such by the wider community.

2. It created and supported the National Top-40 music chart. In fact it revolutionised the way teenagers viewed the top-40 charts. *Go-Set* broadened the horizons of its readers by first of all showing them that not all States supported the same songs in the same way, but showed that there were differences. Secondly, and most important in terms of creating a sense of national identity, *Go-Set* produced the first Ntional Top-40 chart which allowed a comparison of the performance of Australian songs against the rest of the world.

3. Musically, it united the nation through its coverage of the Australian music scene. Historically, Melbourne and Sydney have been rivals in many different areas including popular music. *Go-Set*, as stated above was able to give readers a chance to see the broad picture of the music industry in the pages of *Go-Set* each week. This strategy gave *Go-Set* the appearance of being local and national at the same time. Australian musicians were able to place their position and music in the context of a national scene. It also provide a rallying point for Australian musicians against the international acts that toured Australia as well providing a cultural reference for the non-music aspects associated with being a musician.

4. It showed that Australian music could compete with overseas music. Following on from this cultural competition, *Go-Set* also showed that Australian music and musicians could compete with musicians and music from England and America. It was able to do this in two ways. The first was through the positive promotion given to Australian musicians by *Go-Set* writers and columnists. The second was through the

criticism of those same musicians by writers who felt it necessary to benchmark the quality and professionalism of Australian music and musicians. This approach to the Australian music scene was sometimes misunderstood by readers[60]. Between the two approaches, Australian musicians were shown that they were good enough to compete internationally, and if musicians were below particular benchmarks, then the critical approach served to provide suggestions as to how they might improve. The need for this information dictated *Go-Set*'s use by its readers. These four information-based roles of *Go-Set* are information-based. Readers of different types used *Go-Set* in the context of its role a source of information. They applied a process of 'social action of media use' to answer questions, and solve problems associated with their development as teenagers and to find social and cultural interests in the music area.

In addition to raising the profile of Australian music and musicians to its readers, it also guided them through a turbulent period of social change and awareness.

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[60] This will not be discussed in depth in this thesis.

Chapter 2: The Social Action Model

Introduction

This chapter discusses the Social Action Model. The model provides the theoretical link between the content in *Go-Set* and a proposed process of use by its readers. The model describes a learning process in which socialisation scheme in which the audience learns from the medium.

Social action is:

> the result of processes of interpretation in which people are involved, of subjective definitions of situations. The term social action thus stresses the active, constructive nature of social behaviour (Frissen, 1996, 59).

The active and constructive nature of human behaviour means that the individual is, according to Berger and Luckman (1970):

> incessantly involved in the process of 'meaning creation' (Frissen, 1996, 60).

This process of meaning creation infers that:

> every object, every situation and every interaction with other people and oneself is being given sense to, is constantly being interpreted (Frissen, 1996, 60).

Thus, the individual does not see things as being real (Frissen, 1996, 60) until they have interpreted the situation in terms of their own framework of existence.

> This individually constructed subjective reality provides the individual's social actions. Recipe knowledge implies that a great deal of everyday experience can be given sense in a seemingly automatic and semi-natural manner (Frissen, 1996, 61).

Social action therefore describes a process of individually internalised interpretive social behaviour. This behaviour cannot be witnessed by anyone other than the individual experiencing the process at the time. The only external sign of this process is the physical action, or social action of the individual in their response to the stimuli incident upon them at a particular time. In this case, it is the individual's need to access some kind of media to assist with the process of meaning creation that elicits the process of social action.

The Renckstorf and Frissen models of social action provide starting points for media usage models. The Frissen model relates to the heavy use of television as the particular medium. This model will be modified to make it more applicable to the print medium of *Go-Set*.

With respect to the concepts of individual reality, the framework for this will be discussed in the context of respect to the influence of the clique on individual

behaviour. To keep the model contextual to the period of the early sixties, rather than retrospectively contextual, the thesis incorporates the 1958 to 1960 research of Australian, Dexter Dunphy. His description of clique influence on the individual is central to the process of describing a theoretical process of social action relevant to the analysis of *Go-Set*. This period-based approach with respect to clique behaviour has been taken because Dunphy's study of teenage sub-cultures was done before the widespread acceptance of the pop and rock music and culture. The Beatles music created a uniquely teenage culture that could be differentiated from the adult culture of the time. Dunphy's study takes place before this change occurred, and is therefore more relevant than later studies of clique behaviour. It is also one of the few observer participative research studies carried out on teenagers, at a time when teenage behaviour was considered by much of the older generation as being deviant. Dunphy's study does not characterise observed behaviours as deviant, nor does it describe its conclusions in terms of deviance.

The combination of the social action model and the specific influence of the peer group cliques provide the framework for the content analysis of chapter 3. The resulting theoretical models describe processes of socialisation in which *Go-Set* is the key source of information medium and where clique influence provides the social reality component.

Social Action Model as a Thesis Framework

The Renckstorf Social Action Model for Media Use

The Social Action Model provides a theoretical framework for describing the relationship between individuals, their use of media, and the environment around them. It was created by sociologist and communication theorist, Kirsten Renckstorf, and published in 1989 in the Danish academic journal *Kölner Zeitschrift für Soziologie und Sozialpsychologie*. The model provides a conceptual (grid) in which the individual identifies personal situations as problems. Solutions are determined in the context of different environmental and social factors and in response to the influence of the mass media.
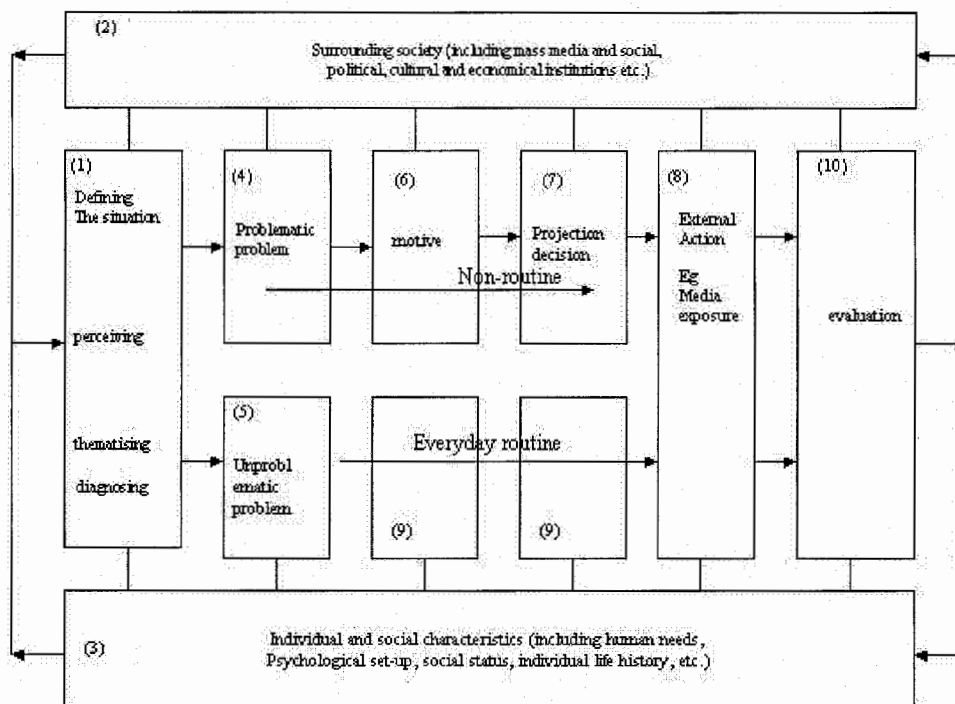
Renckstorf Social Action Model

Figure 1. Renckstorf Social Action of Media Use (Renckstorf, 1989)

The model describes the process of social action as one in which the individual uses their perceptions (1) of the surrounding society (2) as a means of determining their position in that society. That place is determined by the knowledge contained within their experience base (3), which in turn helps the individual create a set of values to describe the self (3).

The individual uses these self values as a means for constructing and interpreting and defining themselves and the society around them. Thus the individual's place within society is described in terms of the way they define and analyse problems (4)(5) inherent to their existence within that society.

The individual's daily life involves regular decision making in order to solve particular problems that are either simple or complex. Each particular problem and its solution is based on:

(i) routine (stored) knowledge (which involves the use of information the individual already has)(9); or

(ii) non-routine: knowledge. In the latter case the individual doesn't have experience that fits the particular situation.

The solution is, so to speak, 'unrehearsed'. In the process of problem solving (with 'non-routine' knowledge) the individual considers the motive/purpose (6) behind each possible solution, before deciding which one to employ. He/she thus projects intuitively (7), various outcomes to arrive at a decision. Finally he/she employs external action of some kind (8). The decision is then evaluated (10). The outcome (or consequence) of the decision (adding to the knowledge of self) is then fed back as an environmental variable.

While the Renckstorf Model provides an insight into the individual's decision-making process, it is too complex to apply specifically to one form of media. In order to analyse *Go-Set*'s influence upon its readers, a simpler model is needed. A more useful model is one derived from Renckstorf (Frissen, 1996), which applies to only one medium: in Frissen's case, television. This derived model describes a process of social action with only one feedback path post-evaluation.
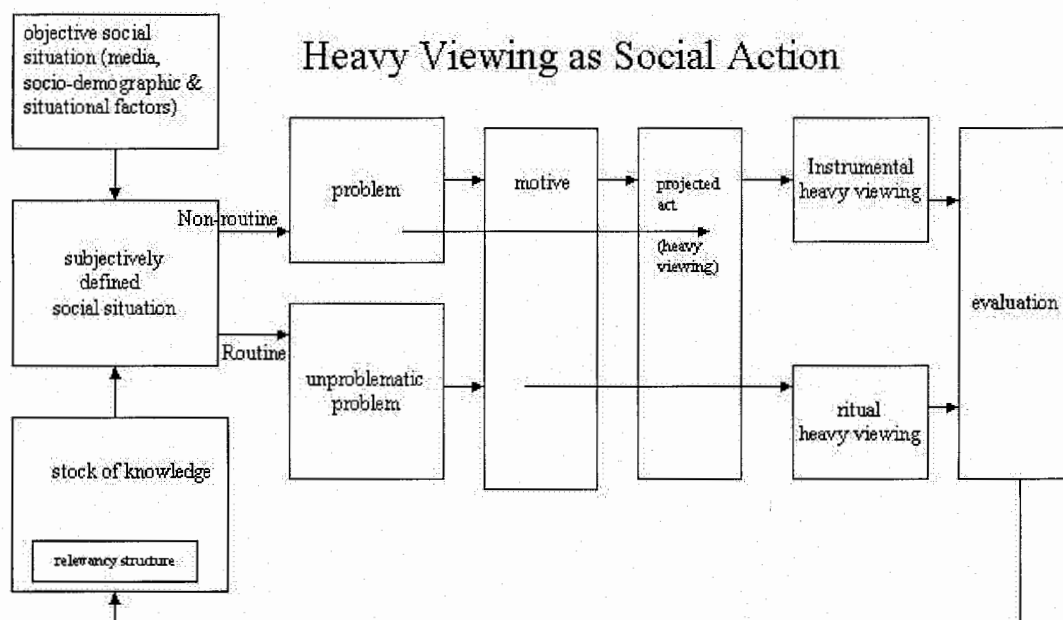
Figure 2. Frissen Model of Social Action for Heavy Viewing (Frissen, 1996)

Figure 2 shows the derived model of social action that simplifies the relationship between the models main components, which are problem identification, media use and environmental factors. Although the model is based around the concept of 'heavy viewing' of television as media user (Frissen, 1996, 56), it has been employed here, with some modifications to analyse the social action of Go-Set usage. Its distinction

between instrumental and ritual use can help explain Go-Set's popularity whilst its simplicity makes it useful for one kind of medium.

The model simplifies the feedback components of the original Renckstorf model. The objective social situation (or social reality) is now placed outside the feedback path (as in the original model). Media usage 'evaluation' now feeds back through the 'stock of knowledge' box and is contextualised with respect to its 'relevancy structure', which is determined by the individual's perception of reality.

Frissen states 'the key element in this model is the concept 'definition of the situation'' (Frissen, 1996, 62). In other words, the situation is understood with respect to:

> interactions between aspects of an objective social situation and elements of specific knowledge an individual is relying upon to define everyday experiences, interactions and situations.... The combination of these elements leads to a certain experienced or subjective social situation. This provides the basis for individual social actions, in this case patterns of heavy viewing (Frissen, 1996, 62).

In other words, those everyday interactions between the individual and the society[61] in which they participate, lead to creation of experiential memory and determination of the position of that individual in various contexts. Frissen localises the relationship to point out that these interactions result in the individual spending a lot of time in front of the television. The model does not focus upon other reasons for this behaviour. She continues, the focus now being the use of television:

> Two basic patterns of heavy viewing are distinguished, ...these patterns represent quite different forms of television use. The use of television is defined in terms of the type of use television is used for. In one view, the everyday experience has trained most people to act adequately in a certain situation. Considering heavy viewing, this pattern of television use may have been a suitable strategy in the past to solve certain problems (Frissen, 1996, 62).

As has been mentioned, Frissen (1996) describes a 'problem' as 'the lack of discrepancy in the ability to give sense to every day social life' (62). Available information within the individual's reality does not always provide a solution to a particular situation. Solution seeking behaviour can occur through television watching, as the viewer relies on television to make sense of everyday life. An 'unproblematic problem' is one in which no specific 'sense' needs to be made of everyday life. In both cases 'sense' is the knowledge:

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[61] See Dunphy's work on cliques later in this chapter.

offered through the television screen, or when watching television offers the possibility of forgetting about the problem (Frissen,1996, 62).

Thus Frissen sees 'sense' in two distinct ways. Only the first is considered here, that is to provide knowledge to help and solve the problem.

The Frissen Model provides for two types of viewing, for 'sense' these are ritualistic and instrumental. Ritualistic viewing is where the individual is unreflective, and where the viewing is unselective, or passive in its nature. That is, the individual is viewing for no specific purpose; the action could be seen as being regular or habitual and that there is no specific need to add viewed information to their knowledge base. The other type of viewing which is more germane to the purpose of this thesis is the 'instrumental pattern of heavy viewing' where the motivation is 'problem' solving. In this case the viewer partakes of heavy viewing as a means of finding the information they need to solve peculiar problems or conundrums. By this interpretation 'heavy viewing...is a more consciously reflected upon and instrumental strategy for filling this [knowledge] gap' (Frissen, 1996, 63).

The last section of the model is the evaluation stage. This refers to the 'usefulness of the...strategy', or whether the results of the social action satisfied the motive 'underlying the action'. If the solution effectively answers the motive (or purpose) then the solution becomes part of the knowledge base for the individual (Frissen, 1996, 63). In other words, satisfactory solutions through viewing also satisfies the user in terms of the knowledge gained.

The underlying assumptions of the Frissen Model that 'heavy viewing' is just one particular kind of media use, that it is active and goal directed (Renckstorf (1977) in Frissen, 1996, 59). A viewer constructs a social reality of a situation based on of what they see and experience. Thus a social construction is an internalised interpretation of a particular set of images that create a subjective reality for that individual (Frissen, 1996, 60). So within the social action model, the individual's interpretation of information is compared against the external objective social situation, and the results make the basis for accepting or rejecting the new knowledge.

The same assumptions might also be applied to reader usage of *Go-Set*. The use by these readers was active and goal directed. Readers sought information from the newspaper, to keep in touch with the music and social scenes. The social construction for the reader takes into account their need for knowledge that would assist in (1)

increasing social acceptability by their peers, or for (2) increasing their acceptance into new cliques with different subjective realities.

In the ritualistic 'sense', *Go-Set* assisted in the development of reader social constructions by being readily available, and being culturally relevant to their needs. The process of usage involved the regular purchase, at least, a regular weekly read to keep in touch with events or socially relevant information. The interpretation of the value and meaning of the information was made internally by the reader.

Evidence supporting the regular purchase or reading of *Go-Set* was collected through some in-depth interviews with musicians, and through the experiences mentioned by former sixties teenagers in some of the informal feedback (Unknown callers, 2000) to the radio talkback shows on the ABC during the production phase of the 'Hindsight' (2000) program, and through email responses to questions on *Go-Set* usage collected during the research phase of the thesis.

Some of the musicians interviewed mentioned that *Go-Set* was bought each week in order to find out what other musicians around the country were doing (Rudd, 2001; Treble 2001). This use by musicians, supported by the anecdotal facts that non-musicians also purchased *Go-Set* regularly each week, creates a pattern of use that could be paralleled with the concept of the 'heavy viewing model' as audience participation.

The *Go-Set* Model of Social Action

The social action model, in which *Go-Set* is the medium, is created by substituting *Go-Set* for the television in the Frissen model. The model provides a clear and definable process for problem solving (or socio-cultural learning) with *Go-Set* being read both regularly and/or for specific purposes, as it was normal for many Australian teenagers to do.
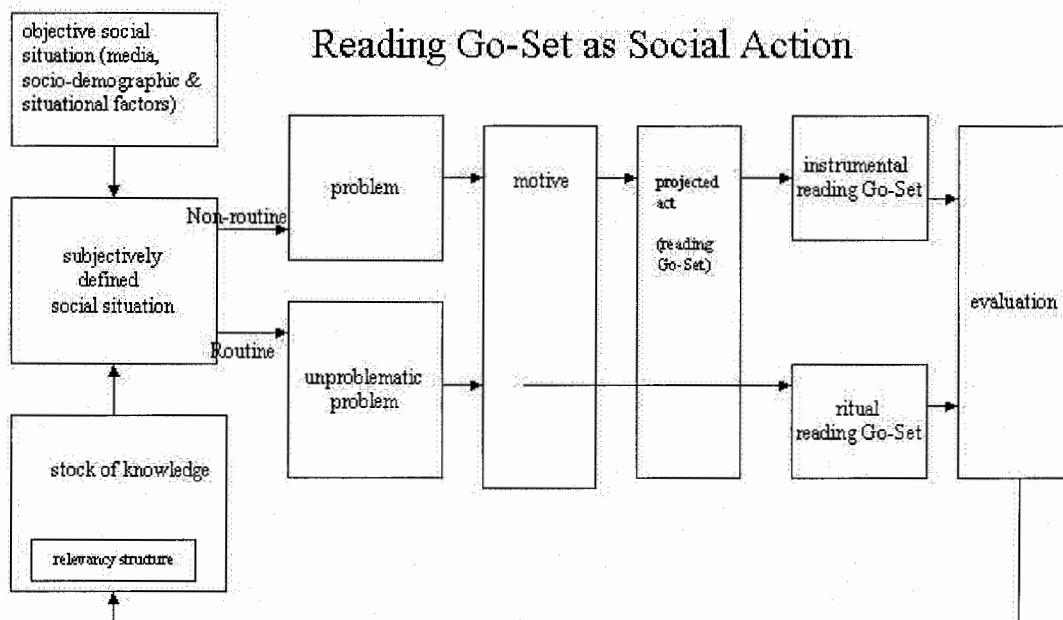
Figure 3: Reading *Go-Set* as Social Action

Figure 3 illustrates the social action process of reading *Go-Set*. *Go-Set* provided information about the pop and rock music scene with pictures of the musicians; it included fashion and beauty issues; it offered solutions to the personal problems of its readers. In these ways *Go-Set* provided the answers to many of the questions of teenagers and musicians at the time and when it was read both regularly (weekly) and instrumentally (for specific purposes).

This model satisfies the same social action usage criteria as the Frissen model. One key definable factor that determined the use of *Go-Set* was the role of the teenager within their clique or peer group. This place determined the actions of the reader, in terms of the behaviour that was acceptable to the clique. If the teenager was a clique member, their use of the information would be determined by their place within the clique. If they were a clique leader, they would be less confined in their adoption of the information.

The Importance of the Clique as a the 'Objective Social Situation' Component of the *Go-Set* Social Action Model

According to Dunphy (1969) clique relationships form the basis of an individuals' position or place in a society. Cliques provide a set of guidelines for behaviour and action of an individual within that clique. They are an important consideration when

discussing the socialisation of individuals. While patterns of clique behaviour have been discussed by Frith (1978, 1984), Hendry (1983), and Hurlock (1967), only the study by Dunphy (1969) between 1958 and 1960 is the most relevant because it occurs before pop and rock music began to influence the nature of the teenager identity. This is relevant to *Go-Set* was a prime motivator in the development of music-based teenage culture. It helped create a shared common pop or rock music culture. The description of the significance of clique behaviour within the contextual reference of the *Go-Set* social action model, with respect to different aspects in teenage socialisation will be discussed in chapter 3.

Definition Of A Clique

Dunphy's (1969)[62] work, 'Cliques, Crowds and Gangs', he defines the clique as:

> a small group of intimate friends which provides a basic security for the individual and a centre for the exchange of ideas, particularly concerning the relation of the sexes (59).

The clique is a network of like-minded teenagers that share a common contextual socio-cultural reference. It provides safety in numbers, common ideologies, and a forum for the exchange of information. It is a safety net for experiencing life issues in adolescence. Initially, these cliques are single sex-based; as the teenagers grow older, the cliques interact and eventually produce new cliques that include both sexes. In both single and mixed gender cliques, the clique leader control the cliques characteristics. Clique leaders are important in determining the ideas that are socially acceptable to a particular clique. Once accepted, these ideas become part of conformity requirement within the clique, and so determine clique patterns of socialisation.

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[62] Dunphy's study of cliques was made from the viewpoint of participant observer. He became an accepted member of different cliques and so was able to observe first hand the operation of the cliques, and the relationships between individuals within the clique, and between different cliques within crowds.

Rules of Clique Conformity

The knowledge base of the individual within a clique is determined by their need to conform to the thinking of the group. The clique needs member conformity as it ensures:

> that the group will be a cohesive entity capable of controlling the behaviour of those in it in the interests of the dominant majority. In subscribing to the code of group conduct, the initiate is in effect taking an unconscious oath of allegiance and it is this basic consensus in values which explains the strong esprit de corps of most adolescent cliques (Dunphy, 1969, 75).

Non-conformity can result in rejection by the clique:

> Initial acceptance into a group depends on conformity to the group culture, but this does not guarantee membership indefinitely. To retain a membership role involves continued conformity to changing group expectations. Group structure changes developmentally, and it demands a correspondingly heightened level of achievement from those in the group. Conformity must this [sic] be maintained to a dynamic culture imposing new attitudes and new behaviours (Dunphy, 1996, 76).

Clique membership is based on a two-way relationship between the individual and the other clique members. The individual provides the clique with their skills and knowledge, and in return for this, the clique provides patterns for the socialisation of the individual. It therefore establishes a framework for the continued functioning of the individual within society.

Go-Set was able to cater to aspects of this conformity through its photo-feature, gossip, and specialist information columns. The photo-features would show specific venues (where to go), and teenagers dancing (ie. what to do). The images showed teenagers dancing, in certain fashions (ie. what to wear). It also showed which people involved in social exchange (ie. who to meet and who was 'in'). Each week, *Go-Set* showed images promoting conformity to its readers.

Musicians too, were presented in the context of clique membership. There were images of the musicians playing songs on stage. There were also images of musicians sitting at tables in the clubs. Clique membership of pop groups was similar to the adolescent teenager clique. Yet the ability to play a musical instrument or sing were both part of the more formal requirements for membership. *Go-Set* again catered to the needs of musicians by keeping them in touch with other musicians through the gossip and news columns.

Specialist information columns on guitars and amplifiers were designed to meet the needs of the practicing musician, as well as the teenager wanting to form a group. *Go-*

Set catered to the up and coming bands by providing profile information on Australian and overseas artists. Over time this coverage of overseas artists expanded as *Go-Set* became more entrenched within the Australian teenage population.

To the teenage non-musician, the images of musicians, the gossip and news columns provided information for membership of their particular clique. It also gave them access to information that was outside their clique interest. *Go-Set* was able to both enhance and presumably cause splits in the cliques by presenting individual readers with a diverse range of information about teenage culture of the period. This diversity of information could help individual group members cross the boundaries between the different cliques at parties and dances.

Clique Boundaries & Interactions

Cliques also have strong boundaries as Dunphy (1969) witnessed at a party:

> clique boundaries were most obvious at the beginning and end of the evening. Members largely arrived in their cliques and then merged into the two crowds during the party. Members left the party in cliques, the younger cliques leaving first (57).

The behaviour is based around the concept of the group and conformity within the group. The clique determines the range of its members self-expression. Their activities outside the clique are also limited by the relationship of their clique to other cliques around it.

The clique provides a framework for interaction with other cliques. When many cliques gather together in one place, this grouping is defined as a crowd. However, in adolescence, the group behaviour experienced in late childhood carries on with the focus now including the need for developing heterosexual relationships that reinforce social expectations of childhood (Dunphy, 1969, 19). The role of the crowd is to promote these relationships through the process of breaking the conformity established by the clique. Mingling between cliques results in new friendships and relationships being established. After adolescence, changes occur in the nature of the inter-clique relationships within the crowd:

> Over time, membership of the crowd acts to change the relationships within the cliques as the members interact with members of the opposite sex, and heterosexual relationships spring up. Eventually the crowd relationships break up, and new cliques consisting of couples who are 'going steady' are left (Dunphy, 1969, 62).

Cliques provide the basic socialisation currency for describing the relationship between an individual and their social milieu. The need for conformity of thought and

dress help define the place of the individual in society. Clique membership helps to define the motivational aspects of problem solving in the individual. The principles of clique behaviour do not change with age or class. Individuals may break with particular cliques and go on to form new cliques as they go through life. Thus an individual will always be a member of some clique or other as they age.

The clique component of the *Go-Set*-based social action model is defined within the 'objective social situation' box, which also influences the 'stock of knowledge' that an individual has (see Figure 3). Decisions made by the individual, with respect to what they choose to incorporate from their reading of *Go-Set* was determined by their place in the clique. If they are the clique leader they have greater freedom of choice, in the incorporation process. Prominent gender also affects the process of knowledge creation as well as the content of that 'stock of knowledge'. The incorporation of knowledge as a function of gender and how that knowledge the means *Go-Set* used to appeal to each gender will be discussed below.

Boy Cliques

Within the boy clique structure, the leader has the most important role. He is the reference point for contact with a particular clique, defining the criteria for acceptance and leading opinion. His is usually the only clique member known to other cliques. The leader of the biggest clique also becomes crowd leaders as well, where larger groupings occur, occupying a focal position in the communication structure (Dunphy, 1969, 84). Girls are very rarely clique leaders (Dunphy, 1969, 84).

The leader also acts as an intermediary between the internal and external system of cliques (Dunphy, 1969, 87). He must relate his clique to its social environment.

Interestingly, boy cliques are more likely to accept a boy who has 'anything to offer in the way of athletic or social skills' (Hurlock, 1967, 124). This is in contrast to girl cliques that tend to reject new girl members. From this, we might deduce that in a mixed clique, it is unlikely that new girls will gain entry to clique on their own merit, whereas a boy might, depending upon his skills. The condition of membership is conformity.

Boy Cliques and Go-Set

Go-Set established itself amongst teenage boys by providing a variety of regular columns aimed at teenage boys interests. Topics included surfing, sports cars, slot

cars, surfing, jazz, folk and blues music columns. Playing in bands was also a mainly male activity, and so, unsurprisingly, most of the bands featured in *Go-Set* were male. There were a small number of female singers featured in *Go-Set*. They were invariably solo artists, or sang in bands with male guitar players. Band members were offered to readers as role models for a career in rock music. The information was absorbed or rejected by each of these crowds and cliques.

Girl Cliques

Girl cliques:

> are more closely knit than those for boys. There is a tendency for girls to be more resistant to acceptance of new members…they often 'present an impenetrable front to outsiders' " (Hurlock, 1967, 124).

This description of girl cliques implies that the relationships established within the clique are self-protective. The boundaries of the girl clique act as a barrier against intrusion from girls outside the clique. In addition to this, Frith (1978) has suggested that girls do not engage in sporting-based activities as part of their informal leisure socialisation. They do not rely of physically aggressive sports for their social activity. Hendry (1983) found in 1981, teenage girls were:

> less involved in a sport but were more involved in the quieter passive 'feminine' pursuits such as reading and knitting (104).

These views would indicate that adolescent girl cliques appear to be centred around leisure activities, such as knitting (Hendry, 1983), or 'quieter passive…pursuits might also mean an interest in fashion and beauty. Membership of the group, or clique, was strictly controlled by group members.

There is a consistent view amongst the different researchers that it was abnormal for teenage girls to partake in sporting activities as informal leisure activities. Girls who participated in harder sports were classed as abnormal (Hendry, 1983; Frith, 1983). This idea or concept of abnormality, or deviance, being applied to girls was also only used in the late fifties with respect to teenage girls in boy gangs or cliques. On the other hand Dunphy (1969) did not consider girls that were members of teenage cliques to be deviants, and characterised them in the romance context to the boy members of the clique. Dunphy also characterised their role in terms of the place girls held in the clique with respect to their relationships with clique leaders (130).

Go-Set did not interest itself in the roles of its female readers. It catered to their interests in terms of their role as fans of pop stars, and in the traditional romantic role.

Girls were provided with posters of the mainly male pop stars of the period. They were provided with fashion and beauty columns. Socialisation was based on the notion of attracting mates. *Go-Set* provided a help column that mostly presented letters from teenage girls. These issues will be expanded upon more in the next chapter.

Go-Set viewed females from a romantic viewpoint, initially heterosexual, the content expanded to include homosexual activity as well. *Go-Set* also catered to the sensitive female issues of contraception, sexual permissiveness and ultimately to issues of pregnancy.

Go-Set killed off the fashion columns late in 1971, when *Go-Set* shifted its focus almost exclusively to music and entertainment culture. The changes resulted from (1) female fashion staff writers leaving the publication; and (2) the belief that *Go-Set* should be more music focussed. However during the period when female interests were important, the content and image of *Go-Set* remained relatively constant.

Against these changing female interests, the music and musicians remained the stable content of the newspaper. It may have been the intention that all teenage boys could play in rock and pop bands. Most of the images of groups were made up of males. The male component of *Go-Set* was also catered too with columns of motor cars, surfing (at first) and hobby interests such as slot car racing. Socialisation was based around the ideas that competition was in a teenage boys nature. It was also based on the idea that increasing the knowledge male readers had of pop and then rock music was also central to their socialisation.

Go-Set provided socialisation information to its readers that was essential to their development as teenagers. This information guided the development of Australian teenagers by making them socially awareness of Australian teenage culture and the music associated with their Australian lifestyles. It provided this instruction in a number of different areas. These areas are characterised and defined in a series of speculative models in chapter 3.

Chapter 3: A Speculative Model For Explaining the Process of Teenage Socialisation

Introduction

This chapter will explore a theoretical process of teenage socialisation in which Go-Set plays a central role. The *Go-Set*-based Social Action Model is a speculative model that outlines a strategy for teenage socialisation. It is confined to the process of teenage social action of media use. The model does not make specific claims about the influence or effects of *Go-Set* use. Research into the specific effects and influence of *Go-Set* have not been methodically investigated and are beyond the scope of the thesis.

Four different versions of the *Go-Set*-based model have been developed. Each one focuses on different cultural component of teenager socialisation. The versions propose a process of socialisation based on a specific genre of *Go-Set* content, and in these areas suggests a strategy for how its readers might use the content. This is not a specific analysis of *Go-Set* content. Instead it outlines a possible process of how this content was used in the process of teenage socialisation. These models are one of a number of different situations that could represent a way of analysing Go-Set's contents, and further expands on some of the issues identified in chapter 1.

Chapter 3 examines more critically the role of individual Go-Set writers and attempts to define their relevance to the development of a rock music writer culture in Australia as well as attempting to establish their place in the development of a teenage culture in Australia

McRobbie's Code Based Analysis of Jackie

The structure for the analysis of the teenage socialisation process begins with establishing a framework for a set of instructional guidelines for that socialisation. McRobbie (1989)[63] established a set of guidelines or 'codes' for her analysis of the contents of *Jackie*, an English magazine targeted at teenage girls.

Jackie provided young girls with role models, through viewing the lives of celebrities and pop stars in the magazines features. It also provided instruction on romance and

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[63] The analysis was carried out in 1989 at the Birmingham Centre for Cultural Studies.

other life matters for teenage girls. *Go-Set* was targeted at a similar audience, and played a similar enough role to *Jackie* for comparisons to be made. McRobbie's (1991)[64] work is used as a basis for this analysis because it is the only equivalent suitable study made of teenage magazines.

McRobbie described *Jackie* as:

> a commodity designed for leisure…it encourages good health and 'beauty sleep', and it is both a consumer object which encourages further consumption and a powerful ideological force. So, using *Jackie* as an example, we can see that leisure and its exploitation in the commercial and private sector also provides capital and space to carry out ideological work. (McRobbie, 1991, 88).

Go-Set was in many ways similar to this. It promoted commodity use through advertising and features. Sometimes a feature article would be co-located with the advertising[65]. As a commercial venture, it needed advertising to survive. It promoted leisure activities that are also linked to the commercial world, such as dancing and food, and also promoted a computer dating service. Interestingly, *Go-Set* revenue from its major advertisers changed at the end of 1969, from fashion to record company-based advertising.

The basis for McRobbie's *Jackie* analysis lies in a process of reader interpretation of *Jackie*'s content. McRobbie used an analytical approach based on the structuralist principles of semiology, which relies on the impression and subsequent interpretation of a 'sign' by the viewer of that 'sign'.

McRobbie considered that a structuralist semiological approach was better than the quantified content analysis because it had:

> more to offer than traditional content analysis, because it is not solely concerned with numerative *appearance* of the content, but with the messages which such contents signify. Magazines are specific systems where particular messages are produced and articulated. Quantification is therefore rejected and replaced with understanding media messages as structured whole and combinations of structures, polarities and oppositions are endowed with greater significance than their mere numerative existence. (McRobbie, 1991, 91)

Although this thesis does not use a semiological approach, it does adopt McRobbie's system of 'codes' (see below) as a way of analysing and interpreting *Go-Set*'s content

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[64] British feminist and sociologist

[65] Advertising is not specifically explored within the main subject matter of this thesis. Chapter 1 mentioned advertising, but only in the context of its place in *Go-Set*'s commercial survival. A cross sectional view of the advertising content is developed in appendix 13.

within the social action model. The primary concern here is the process of assimilation which readers used to evaluate the content and meaning of *Go-Set*. Readers were not given any instructions on what to read; interpretation was probably influenced more by readers' self-value systems, and their place within their cliques.

As stated earlier, this thesis proposes a process of teenage socialisation. In essence, the social-action model provides a framework for the operation of this process. The content is divided into definable categories, or codes each of which represents an instruction set. There is no right or wrong way to do this, as each individual will interpret the different parts of the content in different ways. McRobbie described this system of rules as:

> sets of codes around which the message is constructed. These conventions operate at several levels, visual and narrative, and also include sets of subcodes, such as those of fashion, beauty, romance, personal/domestic and pop music. The codes constitute the 'rules' by which different meanings are produced and it is the identification and consideration of these in detail that provides the basis to the analysis (McRobbie, 1991, 91)

McRobbie explains the codes as rules through which a set of meanings is produced.

Readers interpret the content according to their personal frameworks. For the writers and editors of the magazine, the magazine is the means of conveying information in specific areas of teenage culture that will benefit the reader, and sell copies of the magazine. The codes are a guiding framework for identifying themes in the content of a magazine, providing a structure for a broad-based qualitative thematic analysis of magazine content. In the context of this thesis, the codes provide a convenient basis for interpreting the information contained within *Go-Set* as a set of socialisation instructions.

In explaining a basis for her analysis, McRobbie (1991) described readers' interpretations as being subjectively connotative, which:

> refers subjects to social relations, social structures, to our routinised knowledge of social formation…Codes of connotation depend on prior social knowledge on the part of the reader, observer, or audience, they are 'cultural, conventionalised and historical'. (McRobbie, 1991, 93)

Connotative meaning provides a convenient link to the social action model. In this case the interpretation is influenced by the 'prior social knowledge' of the reader. In the social action model, for teenagers, this knowledge is provided by the peer or clique relationship, the teenager enjoys. McRobbie also refers to the 'routinised knowledge' of the reader. This too is strongly influenced by the clique relationship of

the reader. Routinised knowledge may be interpreted as a reference to the 'stock of knowledge' component of the social action model.

From the reader's perspective, their interpretation of the contents is based on their experience. For every reader, these experiences will be different and therefore their particular interpretations will also be different. It is thus impossible to state exactly what meaning an individual will place on the particular contents of a magazine. In order to avoid the problems associated with connotative meaning, the 'codes' become the thematic baseline of the *Go-Set* Social Action Model. The Model itself becomes the framework for the theoretical socialisation models in which *Go-Set* is the medium used.

Applicability To Go-Set

Go-Set covered practically every aspect of a teenager's life. To analyse all of *Go-Set*'s themes is beyond the scope of this thesis. Instead, only a few of the thematic socialisation concepts will be investigated. These issues and trends represent most of the more obvious content components within *Go-Set*. Thus this analysis provides a preliminary and speculative indication of the socialisation patterns and trends that *Go-Set* established for its teenage audience.

Therefore in this chapter the analysis is limited to the contents of *Go-Set* and not its sister publications that are examined in chapter 4. Further to this, the relevance of the *Core* supplement within *Go-Set* will also be discussed in chapter 4, which will focus on the rise of *Go-Set* sister counter-culture magazines developed and sold by the company, Go-Set Publications. Part of this history was previously discussed in chapter 1.

Six versions of the *Go-Set*-based socialisation process have been developed. Each version examines a particular code or genre of information, based on basic 'codes', being *Go-Set:* the Code of Personal Life, the code of Music, the Code of Fashion and Beauty, and the Code of Counter-culture. The first three are taken from McRobbie; the last one is my own. In each version, socialisation is explained in terms of the particular theme of the content.

Socialisation Based on Content Related to the 'Code of Personal Life'

Introduction

McRobbie's (1991) 'Code of Personal Life' is based on the role of the personal pages of *Jackie*, and those columns concerned with the dialogue between readers and the magazine. Readers were invited to 'participate in a personal correspondence with each other as well as with' the writer of the column (108). This participation was central to the meaning of 'personal life' as it meant that readers could discover each other's personal problems and learn from the advice given by columnist. Included in this analysis, is McRobbie's 'Code of Romance' (McRobbie, 1991, 94), which covered the areas of dating and falling in love. *Jackie* included short love stories or comic-based love stories in which role models illustrated techniques of romance and strategies for securing a boyfriend.

The same ideas were included as part of *Go-Set's* strategy for securing its reader base. As mentioned in chapter 1, a survey of readers in 1966 had indicated that the main audience at the time was 12 to 14 year old girls. As a result *Go-Set* explored two paths of socialisation mainly aimed at this teenage girl market. The first related to providing instruction on how to get on in teenage society. This included knowledge on the acceptable behaviour, the right clothes[66], the right things to say, eat, drink, etc. Most of these issues were dealt within the general features areas of the newspaper (routine path, see Figure 4). The second role was to provide a more individualistically oriented personal socialisation instruction. This relates to the concern of the teenager with respect to relationships, sex, pregnancy, and drugs, and other issues were of concern to the teenager at a personal level and dealt within the personal pages (non-routine path, see Figure 4).

The Social Action Model for *Go-Set* use in the area of Personal Life (Romance)(Figure 4) suggests an approach to the socialisation role *Go-Set* played in the search by the teenage girl for a boyfriend. Figure 4 takes into consideration the role of the girl's clique as a determiner of group conformity factors. Her knowledge of her own self-value is determined by her place in the clique. *Go-Set* provided the

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[66] Examined in greater detail as part of the 'Code of Fashion and Beauty'

information the girl needed to meet the requirements for knowledge in different areas of establishing relationships. The value of the *Go-Set* information lies in its interpretation by her, and its relevance to the social framework of her clique.

Go-Set did cater to the romantic needs of its teenage male readers, but not to the same degree as it did for teenage girls. The ratio was roughly five to one in terms of letters from teenage girls to those from teenage boys published in the newspaper pages. Another column, known as 'Lost'[67], catered to a teenage male audience as well.

For the first three years of *Go-Set*, the main focus of relationships was the teenage boy-girl romance, with the issue of male and female homosexual relationships as a peripheral issue. By 1969, with Wendy Saddington as the columnist, the discussion of the issue of same sex relationships became more open, although these discussions were always a minor component of the content of these columns. The social action model of Figure 4 focuses on the search for heterosexual relationships of teenage girls, which provided the main thrust of the columns.
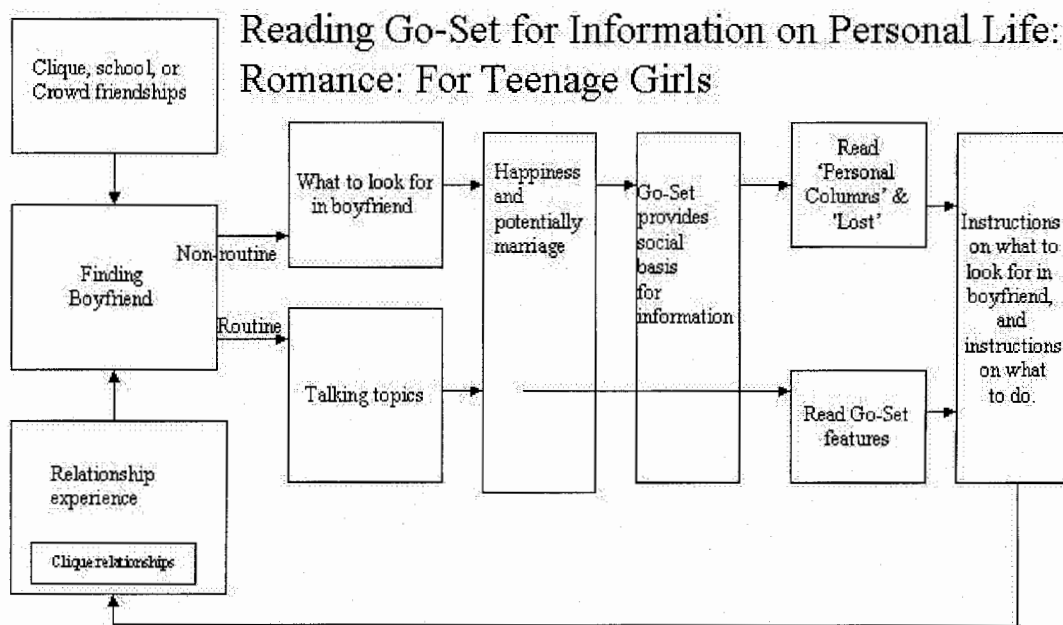
Figure 4: Speculative model of Social Action: 'Code of Personal Life - Romance'

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[67] A kind of lost and found column, where readers could search for someone of something they had seen but lost sight of, this mostly included people. Thus teenage boys would often be searching for the teenage girl they had seen at a particular dance.

Figure 4 illustrates the two paths for reader usage of *Go-Set* that related to the finding of a boyfriend or potential future husband[68]. The top path, which represents the 'non-routine', meant that reader would be reading *Go-Set* for specific information, which may have resulted from the reader's letter to *Go-Set* requesting information. Two columns providing this kind of service to readers were the 'Lost', and 'Dear Leslie Pixie'[69] columns. The socialisation role for the columns are the same in that it provides socialisation instructions based on the supposedly representative individual letters (and whose letters represent a greater number of similar letters), in a mass media and national forum.

'Lost' was introduced in January 1967 as a column in which *Go-Set* would:

> print (free) any letters from *GO-SET* readers who have lost a friend, a group, or a name.
>
> What we mean to say is - just suppose you and your girlfriend or boyfriend, go to a dance, and meet the most delightful person there who you can never find again - solution? - describe the circumstances of your first meeting - we will print it - and if he or she cares, he or she will write to you! (*Go-Set*, 11/1/67, 8).

'Lost' required the reader to make specific use of *Go-Set* to find a solution to a specific problem. It was originally located in the 'You' pages that were targeted at female readers[70]. The introduction to the column contextualised its role as social with a hint at promoting the idea of romance, with the suggestion that at a dance the reader had met 'the most delightful person...' (Go-Set, 11/1/67, 8). The column also played the role of helping readers find bands they had seen, and make contact with them.

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[68] Frith (1978) points out that the transition from girl to woman, also incorporates the transitional shift from organising her parents house to organising her own home when she is married (p66). The life of a teenage girl is based on the concept of finding the right boy to become her husband. Part of this process includes going to dances (Frith, 1978, 66).

[69] 'Dear Leslie Pixie' was the original help column in *Go-Set*. In 1969, singer Wendy Saddington answered the help letters with 'Wendy Saddington Takes Care of Business. The last writer to address readers' personal problems in a dedicated column was Pat Wilson, who in 1972, ran the column 'Mummy Cool'.

[70] The sub-heading for the first 'You' section was as 'a new girlie feature for you' (*Go-Set*, 11/1/67, 7). Editor of the section, Honey Lea, described the section which comprised three pages as being 'cram[med] full of goodie girlie thing for *you*' (*Go-Set*, 11/1/67, 8). This section will be addressed again in the 'Code of Fashion and Beauty.

Thus the service appeared to provide a means of bringing different parts of *Go-Set*'s audience together.

Theoretically, the role of the clique in issues relating to 'Lost' queries would have depended upon the type of 'Lost' enquiry being made. It is in this context of the clique influence on the letter writer that resulted in the letter being sent in the first place, especially where issues of romance were concerned, that is the theoretical purpose of Figure 4. However, the clique influence was probably more significant with respect to locating pop and rock bands, and with respect to dance attendance in the sixties. The clique would have had a strong influence with respect to dances and music preference, owing to the conformity requirement of being a member of a clique.

The column did not guarantee that the 'lost' party would be found. It did, however, provide a service that required readers to use *Go-Set* in a very specific way. This role was probably a unique feature in Australian newspapers at the time and lasted within *Go-Set* for several years.

Like the 'Lost' column, the 'Personal Column' required readers to write in to the newspaper with their specific problems. The column relies on the 'girls' isolation' (McRobbie, 1991, 109) from her peers on personal matters. The letters addressed issues that girls and in some cases boys, could not find answers to from amongst their friends and clique. The answers would add to the 'stock of knowledge' required by the teenager to solve their problems. This use of the medium of *Go-Set* as social action required interaction between the newspaper's writers and the reader.

By implication, and as an extension to the meaning of the model, substituting 'write to' for 'read' in 'Read *Personal Columns* and *Lost*' in Figure 4, also supports the interactive nature of *Go-Set* use. The decision to write a letter could indicate a greater degree of commitment to the acquisition of knowledge to the reader. 'Write to' commits the reader to further use of *Go-Set* in order to see the reply, thus creating a cycle of reader/writer use.

From the reader's perspective, the guidance provided in these answers was specific to that reader's needs, and instructional in terms of what a teenage girl should do when

she encounters particular social situations[71]. During *Go-Set*'s first two years, a majority of the letters related to problems associated with a lack of knowledge of how to get a boyfriend[72], or on whether a relationship should continue or not.

Like the 'Lost' column, use of the 'personal column' follows the same social action process of 'non-routine' specific reader usage. As a result the reader would evaluate the information contained in the column answers against the conformity requirements of her clique.

In this version of the social action model, it is feasible that clique conformity, or lack of a knowledgeable source within the clique led to the letter being sent. The social action of letter writing resulted from reader perceived necessity due to lack of available information. The same necessity would also dictate that the column would be read for the same reason, that is that the clique could either not find an answer, was incapable of understanding the problem, or that it was not possible for the individual to raise the issue within the clique.

The personal columns in *Go-Set*[73] represented a serious effort by the women who wrote the columns to educate its teenage female (and male) readers in aspects of life. They were able to provide intelligent and considered answers to the questions put to them by the teenage readers of the column. The personal columns ran nearly continuously from February 1966 to January 1972.

The first of these personal columns was 'Leslie Pixie[74]' which was the penname for Sue Flett[75], and later Jean Gollan. The column ran from February 1966 to August

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[71] Although this is more relevant to the 'Dear Leslie Pixie' column, the principle of instruction applies to all the periods of the personal columns in *Go-Set*.

[72] Because letters were mostly from teenage girls.

[73] There are no records of the total number of problem letters sent to *Go-Set*. It is possible to estimate that based on an average of 4.5 letters per column, and that 213 columns were produced, then around 1,000 problem letters and answers were published between February 1966 and January 1972. It is not possible to determine what percentage of the total letters sent to *Go-Set* were answered in the columns.

[74] No information was available to indicate the origins of the name. However 'pixie' might infer something friendly or fairytale like (in terms of its positive attitude in its answers) to teenage girls.

[75] Was a girlfriend of Phillip Frazer

1969[76]. Letters show that the readers were predominantly from girls aged between 13 and 16-years-old. Many of the letters asked questions about getting started in relationships and kissing. An example of a typical letter and the advice given by Flett is:

> Dear Leslie Pixie,
>
> I like a boy very much but cannot see him very often as he goes to boarding school. Next year he will still be at school and will only come down on weekends. When he comes down he will be staying at my firl [sic] friends as her brother is his best friend. I do want to see him more often. Please advise me.
>
> <div align="center">"UNHAPPY" (Victoria)</div>
>
> **Become more friendly with your girl friend and her family and get into the habit of visiting them often. Then when the boy comes to stay you can go over at weekends as usual without appearing to chase after him (*Go-Set*, 16/11/66, 10).**

Examining this answer in terms of clique relationships, Flett suggested a process of clique crossing as a possible solution. The letter implies that the boy of interest is outside the girl's own clique, he is in fact a friend of her friends brother. The socialisation advice is that the girl should break into the boys' clique. With cliques being male dominated (Dunphy, 1969), it would be up to the boy to accept her, and so bring her into his own clique. Flett's suggestion for the girl's action is that the process of his acceptance of her should be planned, but would appear to the boy as a natural process. Her socialisation into his clique would then occur, and she would then be accepted into his clique. This strategy avoids the problems of rejection by girls in the boy's clique[77].

The approach taken in the above letter was a common strategy for most of the Leslie Pixie period. The strategy can be summed up as follows.

For a teenage girl interested in a boy: find out where he goes; bump into him as if by accident; ensure he knows you are interested, but as if he is doing the work. If he responds then she knows that he is interested in her, and that she should make sure he asks her out. (*Go-Set*, 1966- August 1969, Dear Leslie Pixie)

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[76] Jean Gollan also answered the Leslie Pixie column after Sue Flett left. Gollan also wrote some of the columns for the second personal column writer Wendy Saddington (Bedford, 2001).

[77] See earlier discussion on Dunphy analysis of girls in cliques.

For a teenage boy interested in a girl: notice whether he is meeting her a lot at different places; see if she seems interested in him; ask her out (*Go-Set*, 1966-August 1969, Dear Leslie Pixie).

The second period of personal column letters were answered by Australian blues singer Wendy Saddington[78]. The column was called 'Takes Care of Business'[79], and ran from September 1969 through to September 1970.

During this period, the column is characterised by more open questions relating more directly to issues associated with having sex and pregnancy. The more basic issues of maintaining relationships were also raised.

The Saddington answers showed that she did not approach problems from the point of group or peer perceptions. The letters and answers showed that at the time it was normal to write about having sex, whereas it may have been taboo during the Leslie Pixie period. Letters showed that interest in relationships had moved beyond just holding hands and kissing. Personal interaction had moved from questions about peer and inter-clique relationships, to the subject of the intimacy of one-on-one sex, and its aftermath. The peer relationships were still evident, but the problems of intimacy were more evident.

One such letter addressed the issue of pregnancy.

> Dear Wendy,
>
> I am 17 and pregnant. The father of my child is only 15. His father would kill him if he found out and I think he will sooner or later. It happened at a party at a friend's place and the boy was intimate with two other girls but I was the only one who got pregnant. You must help us.
>
> **Fred**
>
> **The only way you can keep this boy's father from finding out is to keep your mouths shut about the matter. You have both been foolish, if you live with your parents you should tell them immediately and they will perhaps help you through your pregnancy**
>
> Wendy (*Go-Set*, 15/2/70, 15).

Whereas Leslie Pixie may have been seen as providing a fairy tale approach to answers, in that everything would work out, Saddington dealt with the realistic issues

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[78] She also wrote features.

[79] May be a variation of the Presley 'Takin' Care of Business (TCOB)' from 1969.

of pregnancy, loneliness, and sometimes suicide. Her approach was to focus on the reality of the teenagers' problems, and provide answers that met that reality head-on.

The Saddington columns suggest that several changes had occurred in the nature of teenage clique relations.

1. It showed that teenagers were more likely to have engaged in sex, and that the resultant pregnancy or intimacy was beyond the knowledge of the group to deal with.

2. The columns also appear to indicate that services to help teenagers either did not exist, or were not widely publicised.

3. The final and most important point relates to the use by teenage girls of *Go-Set* to find out the answers to these questions. The issues raised in the letters raised the level of responsibility on Saddington. The wrong advice could have resulted in some severe problems for *Go-Set* if it had been sued.

4. One other implication of the letters is that *Go-Set*, essentially a pop/rock newspaper, was being sent letters by deeply troubled teenagers. *Go-Set's* importance to teenagers as a source of teen culture information is highlighted by the very publication of these letters. In 1969, *Go-Set* was still the only Australian newspaper or magazine that dealt with teenager issues and culture. These letters indicate the importance of *Go-Set* to its audience and their reliance on it for solving 'non-routine' problems that were outside their 'stock of knowledge', such as problems of homosexuality, drugs, and violence in relationships.

In March 1970, on Melbourne talkback radio station 3DB, Saddington defended her column. Some parents of the teenagers she had answered question from thought that her answers were not aimed at the right age group. The parents believed that many of her readers were too young to understand the column. To this allegation she answered that 'Obviously some people can't face reality' (Saddington in *Go-Set*, 7/3/70, 6).

The last of the personal columns was run by Pat Wilson, wife of singer/songwriter Ross Wilson. The column was called 'Mummy Cool'[80] (Wilson's column photograph

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[80] Ross Wilson was having great success with his band Daddy Cool at the time.

at the time shows her to be very pregnant) and ran from June 1971 to January 1972[81]. Wilson received similar questions to those asked of Saddington nine months earlier. 'Mummy Cool' also received questions on marijuana and the effects of drugs. In addition to this she also got questions about pregnancy, living on welfare, as well as questions relating to suicide. One fifteen year old thought she was pregnant from her fourteen year old boyfriend, and both were considering suicide. Wilson answered that the girl should go to a doctor and find out whether she was actually pregnant (*Go-Set*, 31/7/71, 23).

The letters seem to indicate that the mechanisms within society that helped teenagers cope with issues of pregnancy and depression were not working. It also showed that even in 1971, teenagers still trusted *Go-Set* for answers to their problems, and that it was still an important medium for information for them.

Mummy Cool was also criticised, this time from the Melbourne Truth about a letter published in *Go-Set* on the 24 July 1971. In the letter a girl wrote that she was 'turning on for every guy I have been with', she was concerned that she would be regarded as a 'slut', concerned she would get pregnant, and wanted to get the pill. Mummy Cool had advised the letter writer that she could only get the Pill from a doctor (*Go-Set*, 24/7/71). The answer had been picked up by the Truth and ran the headline 'Pop paper is permissive' LOOK WHAT THEY ARE TELLING YOUR DAUGHTERS!' (*Go-Set*, 21/8/71, 24). The issue for the Truth[82] was that Mummy Cool was giving advice to say that pre-marital sex was all right, and that *Go-Set* was 'too permissive' (*Go-Set*, 21/8/71, 24).

The process of non-routine social action suggested in Figure 4 appears to be valid over the five years from 1966; however it is beyond the scope of this thesis to explore this further. *Go-Set* appears to have been flexible and in accord with teenagers' thinking. The writers answered readers' questions directly and honestly; readers

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[81] Sungravure in Sydney published *Dolly* magazine, for teenage girls, providing another forum for personal problem letters.

[82] The Truth sensationalises the issue by saying that the letter was written by a "lovelorn teenybopper", a point that was not made in the original letter.

continued to trust the personal columns even when other services may have existed to cater to their needs.

Routine Social Action

In addition to solving 'non-routine' problems, Figure 4 also suggests that *Go-Set* was used to find non-specific answers to issues related to routine socialisation. In this process, readers were not specifically seeking information. The weekly buying, reading and browsing, normally associated with newspaper use, would result in the reader observing socialisation instruction based on models of behaviour seen within the newspapers pages. The readers 'stock of knowledge' is added to non-specifically in the course of the 'non-routine' ritualistic use of *Go-Set*. Most of the learning of socialisation skills by the reader would have been through general reading or browsing of *Go-Set*'s pages. The clique provided the benchmark for acceptable group socialisation behaviour to which *Go-Set* would add to the 'stock of knowledge'

Social learning theory[83] attempts to explain and predict behaviour that adds to the 'stock of knowledge' by looking at the way another individual processes information. Behaviour that seems to be rewarding the individual is adopted and used later by the observer. From the teenager's perspective, observations made by a pop star in the *Go-Set*'s 'Pop Speak Out' column could provide the basis for an adoption of ideas by that teenager. They would later incorporate the actions into their own behaviour as part of their social interaction with other teenagers.

'Pop Speak Out' worked by pigeonholing the opinions of pop stars under specific topic headings. For the reader, it provided a simple means of accessing pop star thoughts on various issues. Readers could gain the knowledge they needed directly from the words of the pop star and then value it in the same way they did for non-routine information.

For many years, *Go-Set* used a question and answer format in its features to convey information. This interview format was pioneered by Doug Panther and put into print with his interviews in early 1966 of MPD Ltd., Bobby & Laurie, and Billy Thorpe. This form of feature printed the views of the pop star in response to particular

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[83] 'Suggests that people modify their attitudes and behaviours to emulate or fit in with the attitudes and actions exhibited by others if there are psychological rewards for doing so' (Mackey, 2000, 45).

questions. A more finely tuned version of this was by created Lily Brett in a feature that became known as Pop Speak Out. This column refined the Panther question and answer technique, by replacing the question with a topic heading.

Another approach to socialisation taken by *Go-Set* was to provide quizzes for the reader. The quizzes addressed particular aspects of teenage social behaviour. The multiple-choice questions and the reader interpretation of the answers provided theoretical guidance to the reader of desired behavioural characteristics. The reader could observe the differences and adopt the desired behavioural changes.

In these quizzes, *Go-Set*'s answers provided the cues and information needed by the reader to make themselves more socially acceptable within their clique, and to members of the opposite sex. It was the ritualistic nature of *Go-Set* reading that made the readers aware of the knowledge that made behavioural change, in the area of romance and sexual activity, a possibility.

Visually based information on teenage romance was provided through the body language expressed weekly in the photo-feature 'The Scene - The Seen'. Readers could observe the body language of the people at the discotheques and other dances. These images acted as non-verbal clues as to socialisation behaviour. The photographs of people dancing, or in groups, or as couples, provided a visual reference for readers. The weekly viewing of the photographs of couples could also have provided sub-conscious clues as to acceptable behaviour in the area of romance for teenagers. *Go-Set* was virtually alone at the time in providing pictures of teenagers together at venues in Melbourne[84].

Go-Set provided a lot of information for adolescent girls in its first three year when a large proportion of its material seemed targeted at teenage girls. It addressed life issues in musicians' personal lives as a means of providing role models for personal

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[84] *Go-Set* also provided pictures of Sydney teenagers together at dances. Also, Everybody's provided a similar feature until its demise in 1968. Everybody's target was not specifically teenagers. Additionally, the short lived Melbourne-based Albert Sebastian featured a photo-feature 'The Scene', which could have provided similar pictures. Finally, the Sydney-based 'Drift' featured a photo-feature similar to that of *Go-Set*, but was not available in Melbourne, and ran sporadically for two years.

behaviour[85]. Knowledge was also gained through what was seen as the normal practices of teenage girls: spending time at home[86] or at other girls' homes, talking with other teenage girls about their choice of boys and those boys' personal qualities.

Readers of *Go-Set* also had the opportunity to criticise the pop stars through a regular feedback column called 'Go-Gos and No-Gos[87]'. This was a column in which readers, in one to two lines indicated their immediate likes and dislikes for the pop stars. Readers commented on what pop stars said in *Go-Set*, and how they behaved at dances, or after the singer's performance. Thus any pop star making a statement about an issue, or the type of girls they liked, or even about the music scene would essentially be rated by the readers. Readers also commented upon pop star behaviour at concerts. In essence pop stars were being scrutinised publicly by readers, and this scrutiny could in theory effect the pop stars own socialisation behaviour. From a socialisation standpoint, both readers and the pop stars could be influenced by *Go-Set* content. In this sense *Go-Set's* place as the medium of use could not be disregarded. It provided a staggered two-way communication between the pop stars and the readers, although there is no evidence to support the suggestion that pop stars were actually influenced by reader feedback[88]. It is thus suggested that *Go-Set's* importance as a tool for feedback was central to its use and place by teenagers and musicians especially during its first three years.

Historically, between 1966 and 1969, several areas of *Go-Set* content provided a socialisation instruction in the area of personal life - romance. By 1970, the routine

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[85] The column 'Pop Speak Out' and many of the band or musician feature printed the musicians' responses to questions in interviews in an question and answer format. This gave the readers a better understanding of pop stars lives.

[86] According to Frith (1978), the social life of the teenage girl is based around the home. Frith gives three reasons for this:

1.   Parents forbidding them to go out every night;

2.   Girls having tasks to do such as baby sitting, child minding and some cleaning; and

3.   Girls spending longer than boys in preparing to go out (63).

[87] Actually a reader suggestion in the third issue of *Go-Set*.

[88] Such research was beyond the scope of this thesis.

path for socialisation instruction was virtually non-existent. However, it returned as means of increasing circulation figures in 1974, when the photo-feature was re-introduced. *Go-Set*'s role as an agent for socialisation instruction to young teenage girls was, by 1974, overtaken by the Sydney-based magazine, *Dolly*. Between 1971 ands 1973, *Go-Set* moved away from the fourteen year old girl market, and focussed on the counter-culture, music and contemporary fashion scenes. *Go-Set*'s role as a source of information on teenage romance was abandoned. By 1974, teenagers who bought *Go-Set* did not do so for socialisation information on relationships. They bought it to only read about rock music. The newly introduced photo-feature, called 'The Seen', did not perform the same socialisation role that the earlier version had between 1966 and 1968. Its place still lay in the 'routine' path of knowledge by teenagers, but the market it was aimed at were now reading other magazines for the same information. In this sense, *Go-Set*'s use as a social action medium for information on personal life - romance did not exist. Its role as an information source in this particular area was effectively non-existent.

Conclusion

The speculative model suggests how teenagers used *Go-Set* for non-routine social action problem solving. These readers were an important component of the *Go-Set*'s survival; they trusted *Go-Set* and supported it through their involvement in its personal columns. *Go-Set* established itself as an insightful answerer of the personal problems facing Australian teenagers at the time. It treated its readers' questions with honesty, sympathy, and intelligence.

The model also suggests that teenagers sought information from *Go-Set* on issues associated with their individual problems of socialisation into clique relationships, and further into the more intimate areas of sexual relations. The thesis specifically suggests that *Go-Set* provided assistance to teenagers in solving their personal problems with regard to romance and pregnancy. *Go-Set* also assisted in behavioural learning through images of teenagers at venues. These non-verbal cues could have acted as behavioural learning strategies for readers viewing the pages as part of the ritual of *Go-Set* reading. Socialisation based around behavioural social learning, is the suggested strategy that assisted teenagers in their development in the romance area of personal growth.

Socialisation Based on Content Related to the 'Code of Personal Life - Dance'

The dance was an important part of teenage socialisation. Rock and roll or 50/50 dances[89] (Hamilton, 2001) were held the Preston Town Hall (Chester, 2002), Northcote Town Hall (Mitchell, 2002), and Heidelberg Town Hall (Dixon C, 2002) in Melbourne from 1960. Clique boundaries weaken at dances, as at parties (Dunphy, 1969, 57), and as a result, cliques tend to merge. It is through this merging that relationships are established between different members of each clique.

The dances organised at the different halls and town halls around Melbourne gave teenagers from many different cliques a chance to interact. In the period before *Go-Set*, there is evidence to suggest that the cliques attended dances at particular venues each week (Treble, 2001)[90]. There is also evidence to suggest that some parents stopped their teenage children from catching the train into Melbourne city[91] (Colbert 2001) so under the circumstances, dance attendance appears to have been dictated by nearness of the teenagers to the local halls.

As an example of this, from September 1960 a dance was held weekly at the Preston Town Hall every Saturday night (Johnstone, 1991, 156). It was supported by disc jockey Stan Rofe at radio station 3UZ (Ibid, 56). This was not the only performance for singer and rock and roller, Johnny Chester, who ended up playing several times per week at different venues around Melbourne. For example, he might sometimes have played on a Thursday night, but he was often playing on a Friday at another venue in Glen Iris, before performing at Preston Town Hall on Saturday night (Ibid, 56).

Teenage attendance at dances was probably determined or highly influenced by clique decision-making, and as suggested earlier, and this in turn was probably influenced by the location of the dance with respect to the area in which they lived. Determining factors may also have been on choice of clothing, sub-cultural conformity (for

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[89] 50%/50% rock & roll/ballroom dance

[90] Treble indicated that he did notice that the same individuals attended dances regularly each week.

[91] There was insufficient evidence gathered in the research to verify this assertion at the time of writing.

example, hairstyle[92]), the style of music being played at the venue, and probably clique leader knowledge of which other cliques or crowds would be attending.

Socialisation for teenagers at dances was probably based around clique/crowd conformity acceptance, and knowledge of acceptable behaviour and dress. The 'stock of knowledge' was, in all probability, mainly confined to the local area, or region. The first issue of *Go-Set* lists 30 different venues, of which at least were 16 were hall-based dances in 1966. It is not possible to say how indicative this number is of the number of dances before *Go-Set* published its first list. The implication of this however, to say the least, is that hall dances were widely spread around different parts of Melbourne[93]. It would have been quite possible for teenagers to locate dances in their own region, however their knowledge of dances would have been limited as the Melbourne Sun-Pictorial did not list teenage dances at all. The main sources of information about dances, before *Go-Set*, were quite limited, as mentioned earlier, although radio disk jockeys, such as Stan Rofe, did publicize certain dances (de Courcey, 2002).

Teenagers did not have a medium they could turn to for information on the location of all the dances in Melbourne. Their social action of media use was limited to a dispersed set of different media with information about different dances. In listing the venues of known dances and the bands and singers playing, *Go-Set* made itself the focus of use by teenagers. The venue column was initially listed as 'Know Where'[94] (*Go-Set*, 2/2/66, 18). It was also accompanied by a page of advertising for different venues around Melbourne, many of which were listed in 'Know Where'. The gig guide was a key feature in the *Go-Set* knowledge-base for readers. Each week, a weekly listing of venues and who was playing there was featured on pages towards the back of each issue and edition.

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[92] Mick Hamilton's (2001) concern about hairstyle was self protection against being beaten up. The direction the hair was combed determined conformity to particular sub-cultures amongst the crowds at dances. Mods, for example, combed their hair to the front, while rockers combed it back.

[93] See Appendix 13, for a list of the dance venues listed in *Go-Set* up to 14 March 1966.

[94] 'Know Where' is interesting as a column name. It hints at the lack of serious attitude that underlay *Go-Set*'s formation. The title 'Know Where' could also be implied to mean 'nowhere', a possible reference to the real interest that *Go-Set*'s founders had in teenage music culture at the time.

Another group of Melbourne people, the dance promoters, would also have used *Go-Set* to find the location of a dance with the weekly publication of the gig guide. These had a new medium in which to advertise. *Go-Set*'s uniqueness as a source of information on band bookings around Melbourne, was complemented by the ease with which promoters could get the dance information to teenagers. In social action terms, *Go-Set* became an essential medium to both the promoters and the teenagers.

In its first issue (*Go-Set*, 2/2/66, 18), of the 30 different venues listed for dancing, 15 different venues were for Friday, and 24 for Saturday. The information was immediately available to readers along with two pages of advertisements of groups and venues. The number of pages would grow to eight in the Victorian edition during 1968.
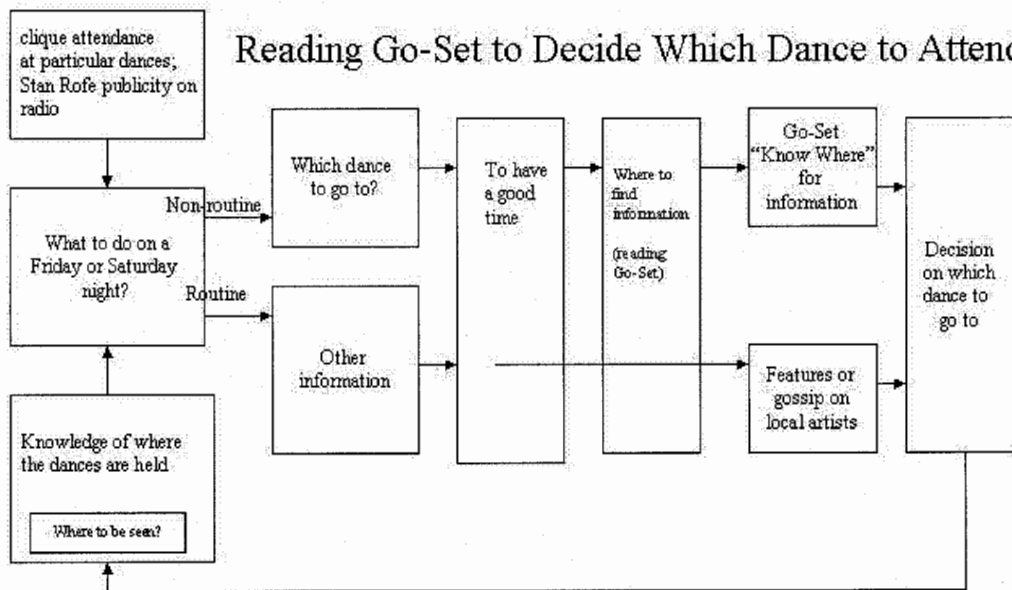
Figure 5: Speculative model of Social Action: 'Code of Personal Life - Dance'

Figure 5 shows a speculative model of the way in which *Go-Set* could have been used as a source of information on where dances were being held. The Model suggests the way in which teenage readers used *Go-Set* to find the locations of dances around Melbourne. The more relevant path for decision-making about dance attendance is the 'non-routine' path. The specific question of 'which dance to go to?' is answered by accessing the 'Know Where' pages of *Go-Set*. The list of available dances on a particular day, answer the question directly. The decision-making is based on the names of the bands playing and the teenagers' preferences. The information is added to the teenagers stock of knowledge of dance locations. The model speculates that

readers might ask the question of 'Where [could they go] to be seen?' This question would have been influenced by the teenager's place within their own clique. The motive for going to the dance was determined with respect to the potential for having a good time.

The model suggests that *Go-Set* aided the process of teenager socialisation by providing information on a wide variety of available dances. This knowledge meant that cliques could make decisions on which music they wanted to dance to, or which pop groups they wanted to see. Teenagers were given a greater choice of available venues, and told which groups would be providing the entertainment. As a result, it appears that *Go-Set* became a significant and valuable source of information, and thus the central focus for social action.

Complementing the 'non-routine' path is the 'routine' path. The information gained through routine use of information about pop stars through the gossip columns, features, and news items was less specific in its role. It was not as directly motivational in influencing the choice of dance to attend, being supplementary to the information needed for the decision. Teenagers could add to their general knowledge on certain groups and singers. This knowledge could have been used to influence clique member decisions as to which dance to attend. For clique males knowledge gained from *Go-Set* could have been used to raise the status of a clique member. For a clique female, this knowledge could also have a status role especially with respect to gaining male acquaintances, as knowledge about certain pop stars could act as an aid to clique crossover and as an attractor to a male in another clique, while knowledge of band members or dance locations could assist clique females in changing cliques through the clique interaction at dances.

Conclusion

The model suggests that *Go-Set* changed the information seeking strategy for teenagers by providing information on available dances as well as associated news and gossip that assisted in the decisions about dance attendance. The teenager, with respect to their clique, age and their location in Melbourne[95] could decide on where to

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[95] Within two months there was also a column for Sydney, and the other capital cities depending upon the edition.

go to socialise. *Go-Set*'s role was as an aid to teenager socialisation. Finally, the model suggests that *Go-Set* gave readers more options for socialising with different cliques and crowds around Melbourne. It did this by listing the locations of dances all over Melbourne, rather than limiting teenagers' knowledge to the local region in which they lived.

Socialisation Based on Content Related to the 'Code of Rock and Pop Music'

The Code of Rock and Pop Music[96] was the main basis for *Go-Set*'s existence. The Code covers all aspects of the relationship between the musician, the reader, and the music that binds their interest. The music fields covered by *Go-Set* ranged from folk and jazz, to pop and hard rock. The coverage given by *Go-Set*, through its writers, took the form of specialised columns in the case of folk and jazz music, through to interviews with the pop and rock musicians. In the seventies, features would provide a critical view of the music from the 'progressive rock' groups of the period[97].

There are some significant differences between *Jackie* and *Go-Set* in examining socialisation under this guideline. The differences arise because *Jackie* has little or no interest in the music produced by the musician. McRobbie states that there were problems in defining the code for an analysis of *Jackie* because:

> the musical side of pop is pushed into the background and is replaced with the persona of the pop idol (McRobbie, 1991,125-126).

Jackie catered to the teenage girl who read the magazine and looked at the pictures of the pop stars because they were 'dreamy, successful and to be adored in the quiet of the bedroom' (McRobbie, 1991, 127). While this view may be relevant to aspects of *Go-Set*'s production values, it does not adequately describe the main socialisation role of *Go-Set* played in the areas of pop and rock music presentation to its readers.

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[96] This is a modified version of the McRobbie's (1991) Code of Pop Music used for the *Jackie* analysis, where the music is pushed into the background and is replaced with the persona of the pop star (126). *Jackie* offers little in the way of information on the pop star apart from the new releases or the tours. "Pop stars are dreamy, successful the and to be adored in the quiet of the bedroom." (127). Pop stars are not seen as musicians, but as people with personalities, or interests. They are portrayed with the focus on them being love interest

[97] This is addressed in the coverage of the *Core* Supplement, and discussed in chapter 4.

McRobbie points to the preferred intention of this code by stating that:

> critical attention is shown neither to the music itself nor to its techniques and
> production (McRobbie, 1991, 127).

McRobbie believed that the real focus for the 'Code of Pop Music' should be towards the music and its production, Instead, *Jackie* focused on the pop stars as celebrities, and that the teenage girl was interested in the pictures only. She places the pin-ups on the wall, which might indicate the unequal nature of the relationship between the girl and the pin-up (McRobbie, 1991, 127). McRobbie describes the role of the teenage girl reading *Jackie* as fitting into the lifestyle of being homebound, and that she has no interests or hobbies outside her adoration of the pop star. The girl is not being drawn into considering the production of her own music, which could be seen as being a 'real hobby' (Ibid, 126). She is encouraged to create an emotional attachment to the pop-star figure instead of a boyfriend (Ibid, 126). (This last view of the teenage girl is uncorroborated by other writers.)

McRobbie's other ideas are supported by Frith's (1978) earlier work. Criticism of the Hendry (1983) research indicating that teenage girls knitted was commented on as being wrong, especially in the eighties (London, 2002). The concept that teenage girls of 14 spent a lot of time at home has also been criticised as being too general (Shrensky, 2002; Webb 2002). McRobbie's and Hendry's research presents a problem for this thesis, in that there is no other research-based evidence available that contradicts the findings of either McRobbie or Frith.

In the area of music oriented teenager socialisation, McRobbie (1991) points to another more obvious meaning of the code, that of being representative of a way of thinking in which socialisation took place through music production or music enjoyment. This is the scenario in which the teenage girl reader is portrayed as being the protagonist in production of music, and an active participant in the networking associated with it.

The reader might also have appreciated the process of listening to music as an activity, this could be at concerts, or by listening to records. In this second case, musical enjoyment involved critical appraisal and understanding of the meaning of the songs. The source of information for this appraisal could have been the magazine. McRobbie's interpretation establishes that in the case of *Jackie*, this was clearly not

the intention of its editors. In stark contrast to this, *Go-Set*'s editors and writers did take this approach.

Go-Set was the tool of social action for information about pop and rock music by two specific groups within the Australian community. The first group were the teenagers who read *Go-Set* each week to find information on Australian and overseas pop and rock bands; and individual musicians (Figure 6). These teenagers also wanted information on the latest recordings, and on the quality of concerts performed by these same musicians. This knowledge would determine whether they bought the new records that came out, or if they would see the musicians when they played in Melbourne, or any other capital city. The second group were the musicians themselves (Figure 7) who sought information about other musicians.
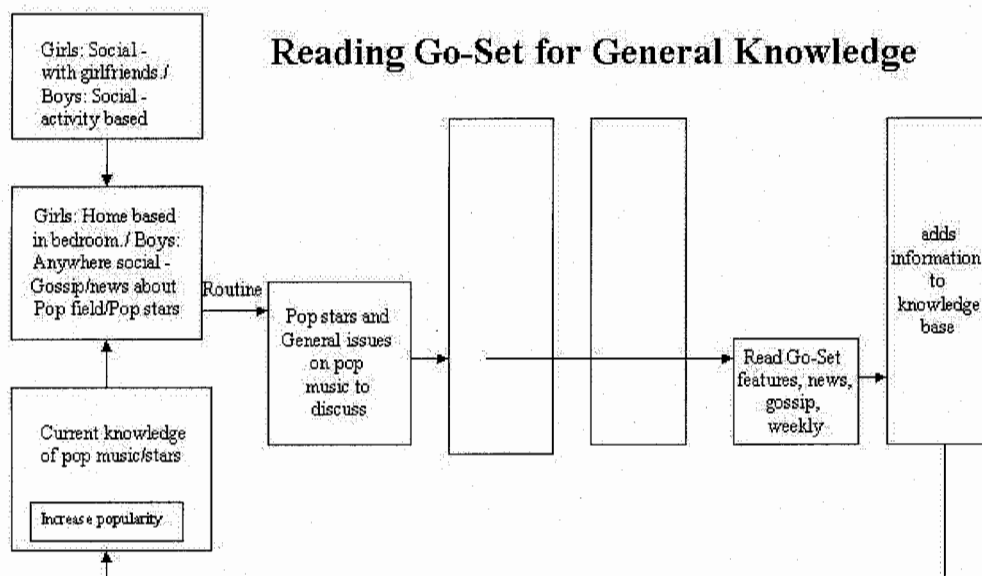
Figure 6: Speculative Model of Social Action Usage of *Go-Set* for Information on 'Code of Pop and Rock Music' General Knowledge

Figure 6 shows the speculative model for the social action use of *Go-Set* in the area of the Code of pop and rock music: general knowledge[98]. The social action model for this only has the 'routine' path. This is because the model describes only the ritualistic use of *Go-Set*. The newspaper was bought and read weekly, and thus ritualistically.

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[98] See Appendices 6 to 11 for histories in the areas of Top-40 chart chronology; history of *Go-Set* features; news & gossip background; reviews background; fashion history; and gig guide history, all of which are related to pop and rock music.

One northern New South Wales reader described how she would regularly visit the local newsagent each week to buy her copy of *Go-Set*[99] (unknown, 2001, ABC radio). Frazer (2001) observed that most of the copies of *Go-Set* were sold through newsagents, as subscription sales were mostly insignificant.

The model suggests that information in *Go-Set* was sought out as normal behaviour by teenagers. Knowledge was sought in a number of areas. Teenagers were interested in finding out what was new in pop and rock star lives, which ones were recording, and what their records were like. Readers also viewed the top-40 chart, produced and printed each week in *Go-Set*.

There is no research to indicate how readers' actually used the information. Was the process of socialisation with respect to knowledge of pop and rock music different for teenage boys and girls? It was not possible to categorically differentiate this usage on the basis of the research performed for this thesis. An informal survey of people, this author was in contact with during the research phase showed that there was no difference in gender usage of the pop and rock music information contained in *Go-Set*. The social action model suggests that reader knowledge of pop and rock music information may have acted as a form of social status within the clique through increased popularity. This may form the basis of some future research on the cause and effect influence of *Go-Set*.

Frith's differentiation of teenagers in terms of gender suggests that teenage boys would use the knowledge they gained in an active context, when socialising with other boys. This may include activities such as sports, or even forming their rock music groups. The girl's need for socialisation is based around their need to spend time together at a particular girl's home, in her bedroom (Frith, 1978, 64). This follows from the idea that girls used the information, and pictures of pop and rock stars, as symbols of adoration and as role models.

During the first six years, *Go-Set*'s coverage of pop stars shifted in its focus. Between mid 1966 and early 1969, *Go-Set* presented pop stars as celebrities, this was very much the same as *Jackie* magazine mentioned above. This celebrity focus was the

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[99] This was a listener response to an ABC talkback segment on *Go-Set*. Clelia Adams, Barry McKay discussed *Go-Set*.

result of the approach taken by Lily Brett and Ian Meldrum[100]. Nimmervoll (2001) describes this a period of star building, in which favoured pop stars got most of the feature space in *Go-Set* issues. Musicians were treated as commodities through their front cover appearances, which were used to sell the paper. This period effectively ran up to an event known as the Record Ban[101]. After the Ban, *Go-Set's* role shifted to one of presenting pop and rock stars more honestly and openly (Nimmervoll, 2001). Throughout both these periods *Go-Set* editors allowed musicians to express views on political and social issues of the period. The link between musicians, music and social/political issues was one means by which *Go-Set*'s editors influence its readers. The dissemination of knowledge to readers about social change was able to occur through the statements of musicians. The issue of the anti-authoritarian view of musicians will be examined the later section, the 'code of counter-culture'.

Go-Set also established itself as an educator in music. In October 1970, *Go-Set* graphic designer Ian McCausland, and jazz musician Frank Traynor ran a combined column called '*Go-Set* Guitar Lessons'[102] (*Go-Set*, 10/10/70, 7). These lessons expanded the role of *Go-Set* from just being a source of information about musicians to one that instructed teenagers how to become more involved music production. With this column, it could be suggested that *Go-Set* shifted the role of socialisation towards music oriented band formation, which may also be viewed as a variation on clique formation. There are no statistics to show how many teenagers bought guitars or bands were formed as a result of the column.

Socialisation for Professional Purposes: Social Action Use of *Go-Set* by Musicians in the 'Code of Pop and Rock Music: Musicians Knowledge of Musicians'

Go-Set's other concern was with issues relating to the production of music, especially the images and thoughts associated with that production. *Go-Set* writers had their individual preferences for the type of music, or the musicians they would interview

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[100] As discussed in chapter 1.

[101] See Appendix 6 for more detailed history

[102] Revived in 1972, see chapter 1

(McLean, 2000). The style of feature or column they produced reflected their music tastes and writing skills.

Go-Set received weekly columns from a number of disk jockeys who worked for radio stations in the capital cities. Musicians too, had regular weekly columns in *Go-Set*. Their main role was to provide weekly updates of events of interest in their States. Perth radio station 6KY also doubled as the local office for *Go-Set* until the seventies.

News and gossip from within the music industry was provided by musicians such as Tony Barber, from Sydney, in 1966, and from Jim Keays in Adelaide in 1970, and later from London in 1973. Lynne Randell produced a weekly column from Los Angeles between 1970 and 1971. Most of these columns were short lived, running for one to two years at the most.

Only two writers, Ian Meldrum and Stan Rofe ran gossip or comment columns for significant periods in *Go-Set*. Meldrum's talent lay in his ability to make contacts. Meldrum developed his own network of people that he wrote about and supported, and these remained the focus of his articles until he moved on socially (Nimmervoll, 1998). Meldrum's features were never analytical; they tended to express an immediate view about an issue or personality.

Lily Brett was one of a number of writers for *Go-Set* who wrote features. She was more analytical in her approach than Meldrum. She was also very perceptive about the personalities of the musicians she interviewed. Many of the other writers, including Nimmervoll, David Elfick, Doug Panther, Michele O'Driscoll, Jean Gollan, and Stephen McLean were more journalistic and critical in their approach to their features. They applied good interviewing and writing skills to the production of their material.

Stan Rofe, the radio 3UZ announcer, was a pseudo-staff member of *Go-Set*. His weekly column 'Stan Rofe's Tonic'[103] became a mainstay of *Go-Set* editorial values, and became the default editorial. He was extremely critical of the development, or lack of development amongst Australian pop and rock musicians. For this, he was often derided by *Go-Set*'s non-musician readers.

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[103] Promoter Brian de Courcey (2002) has claimed that he wrote many of these columns for Rofe.

Rofe's literacy stands in contrast to Meldrum's weekly meanderings. Musicians read the gossip columns to find out what other musicians had been up to, and it was in this field that Meldrum became best known. Nimmervoll (1998) described Meldrum as a socialite who's weekly column was a diary of his social life. Musicians reading the 'Meldrum' column would know whom he had seen, and what their status as a musician was.

Each week Rofe praised or criticised an aspect of the music industry, and press Australian musicians to perform better. Rofe was also critical of Meldrum's performance as a 'journalist' often questioning his integrity and music values. In July 1971, Rofe stopped producing his column leaving Meldrum as the sole gossip columnist. The effect of this was that Meldrum's influence as a columnist grew. He also became obsessed with his position as commentator on the Australian music industry. While Rofe had been restrained with respect to his comments on Australian music, Meldrum tended to be more emotional and biased.

Frazer (2000) believed that *Go-Set* remained popular because of the Meldrum column. Yet the circulation of the paper in 1971 and 1972 reveal that *Go-Set*'s popularity fell after the record ban was over. Sales peaked at around 65,000 copies per week around a six month from June to the end of December 1970 (see Appendix 4), before dropping below 60,000. By January 1972 circulation figures were not printed, possibly suggesting that sales had fallen below 50,000 per week[104].

While at its peak in sales, the social action consideration for use of *Go-Set* was that it was providing information useful to a significant proportion of both Australian

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[104] *Go-Set* was in competition with Sound Blast and Music Week at this time. *Dolly* was also attracting the teenage girl market.

teenagers, and Australian pop and rock musicians.

Reading Go-Set for Musicians about Musicians

Figure 7 flow diagram with boxes: "Musicians social peer group; music from outside Australia;", "What are other Australian musicians are doing performance or recording-wise" (with Non-routine and Routine paths), "Knowledge of music and other musicians", "Status of musicians", "Who could I record/play with?; Which other musicians are free at the moment", "Was my picture in Go-Set that week? Did I get a mention in Go-Set?", "To get band members or recording information", "Read Go-Set Gossip and News columns (reading Go-Set)", "Gossip & News columns", "Go-Set features", "Coverage in Go-Set Was good As it would Result in People Coming to gigs"

Figure 7: Speculative Social Action Model for the 'Code of Pop and Rock Music: Musicians Knowledge of Musicians

Figure 7 suggests that *Go-Set*'s relevancy to musicians was based on the musician's ability to attract an audience, or that the audience would continue to buy the musicians records. The 'routine' path describes the need of the musician to see if their picture had been published in *Go-Set* each week, or whether they had been mentioned in any features. While there may be some degree of hedonism associated with this behaviour and the magazine function, it also meant that musicians would have been exposed to readers, whether musicians or as personalities.

Routine reading of *Go-Set* by musicians kept them in touch with the broader environment of the Australian music industry. *Go-Set* regularly featured Australian musicians in its weekly articles. Features were usually focused on one or two particular aspects of the musician's career at the time, allowing other musicians to see what they were doing at the time. Social action use of *Go-Set* allowed Australian musicians to see how they were being characterised by the writers.

Through the Go-Go's and No-Go's column[105], they could see what the teenagers thought of them. This feedback through *Go-Set* established a two-way flow of communication between musicians and Australian teenagers. Figure 7 suggests that this role made *Go-Set* an important part of the musicians' network as it provided a form of feedback on the audience perceptions of the musician.

Feedback was also provided by readers and *Go-Set* writers reviews of concerts, as well as reviews on the record releases of Australian and overseas musicians. *Go-Set* writers also commented on the production quality of Australian records or concerts. This was of great interest to the musicians (who had their own cliques), and networks. *Go-Set's* place was in the middle of this musician's environment as the newspaper press. Social action of reading *Go-Set* for this feedback on performance quality was also part of the 'routine' use of *Go-Set*.

The non-routine reading served a more specific purpose in which musicians were looking to perform, either in the studio, or on tour. When they were in the studio, they were being recorded after which the song was then placed into the public arena as a commercial single or as an album release[106], and was then purchased by parts of the teenage audience. Touring as a musician meant that the musician was physically on stage. They were introduced to the audience and as such got recognition from that audience. This aspect of recognition further meant that at some point they would receive some kind of payment in order that they might survive. Historically bands do not stay together forever, so musicians would always be looking for someone that they can team up with and form a new band or duo, etc. *Go-Set*, in this respect, was central to this process[107]. *Go-Set* writers could ask musicians how that musician was finding working in a particular band, and how they saw their future.

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[105] These were usually short pieces of about two to three lines. They were concise notes about why a particular musician or writer was in or out of favour at time.

[106] *Go-Set* regularly released lists of new releases between 1966 and 1972, this strategy became limited to reviews from 1973 to the end of *Go-Set*'s life.

[107] There is always networking and word of mouth, but these require active participation and travel. *Go-Set* is a passive medium in terms of musician coverage, as the musician merely ahs to read the words, not talk to anybody which is the next stage.

Musicians using *Go-Set* for specific non-routine purposes would rely on any number of features including the gossip[108] columns. The Meldrum columns over time present an interesting overview of the nature of the music industry and of Meldrum's social life. Following the departure of the Rofe column in 1972, Meldrum was virtually the only gossip columnist in the entire issue. As a result his columns would often run to two pages.

On the other hand, musicians' social action use of *Go-Set* has one more critical element associated with it. This is because musicians in Australia are not all in one capital city, in fact, they widely spread between the capital cities, and between the cities and the country. While musicians use of *Go-Set* as a source of knowledge was ritualistic, that is, it was bought and read regularly, they also had a 'non-routine' purpose for reading *Go-Set*, and this was to determine which other musicians were performing or recording at the time. This specific social action need to use *Go-Set* could have arisen if they were looking to record a new album, or were seeking another musician to perform or record with.

Go-Set writers access to musicians, and information collection, was based on the ability of that writer to network with the musicians. The quality of their writing did not appear to influence the musicians choice of which writer would report on them in *Go-Set*. *Go-Set*'s monopoly position meant that its writers had access to musicians across the spectrum from pop to blues and jazz.

On the other hand, musicians' cliques worked differently to those of the adolescent or teenage readers. The cliques were comprised of musicians in Australia, and in some cases from overseas. Musicians were generally not affected by the celebrity status of other musicians, but they may have admired their ability to perform or their playing skills.

Musicians' use of the knowledge they gained from reading *Go-Set* may still be seen in relation to their clique although it is less significant than in the case of adolescent readers. The value of the information is more in terms of the need to make progress as a musician, and further the possible financial opportunities offered by teaming up with

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[108] Amongst the specialist weekly articles were those covering news and gossip (discussed above), and the jazz, folk and blues columns.

different musicians. In this respect too, the role of the *Go-Set* writers personal network is important. *Go-Set* writers could have acted as middlemen in negotiating the development of a new band. This actually occurred with musician Rick Springfield, who was convinced that he should go solo by *Go-Set* writer Mitch (Williams, 2001).

Conclusion

Go-Set provided an essential form of information that added to the resources of musicians. The model suggests that the clique was not a significant factor amongst musicians. Their reason for reading *Go-Set* took the routine path, with a specific motivation of finding out which musician had received a mention within *Go-Set*'s pages. It also took the non-routine path, which involved information relating to the formation of bands, or the possibility of getting into a studio to make a recording. This more specific non-routine need did not apply as greatly when a musician was already in a band. The information contained in *Go-Set* added to its value and created trust with its musician readers, these factors added to the newspapers survivability and dominance in the market.

The models also suggest that the non-musician reader also acted as an observer and critique of the musician's social and musical performance. Evidence for this was found in the feedback columns allowing readers to send in their personal letters, describing how they felt about musicians.

Socialisation Based on Content Related to the 'Code of Fashion and Beauty'

In McRobbie's (1991) view, the 'Code of Fashion and Beauty' related to 'care, protection, improvement and embellishment of the body with the use of clothing and cosmetics' (117). Girls are taught by *Jackie* how to preen themselves. That is, the things they needed to do to make themselves more attractive[109] to boys. Similarly *Go-Set*'s teenage female audience were also interested in current fashion and beauty trends for the same reasons.

The fashion features were one very specific focus for *Go-Set* in the period immediately after it started. During its first three years, from 1966 to and including

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[109] Which will lead to a future life as a housewife (McRobbie, 1991, 123-124). See also, Code of Personal Life.

1968, *Go-Set*'s market turned out to be the younger teenage girl, aged between twelve and fourteen[110]. However, in the first three months of *Go-Set*, Prue Acton's column seemed directed at *Go-Set*'s original target market aged fourteen to twenty.

There was also an attempt in the first year to directly influence teenage boys choices in fashion through specific columns, although later a more indirect strategy through the pictorial feature was attempted.

Make-up was a consideration for teenage girls, so *Go-Set* provided lots of information about make-up options, and photographs of models until mid 1972[111].

Columns and photo-features were the main source of information to the reader. Photos provided images of models or pop stars wearing new and trendy clothing. Short articles provided information that illustrated activity-based contextual scenarios through which readers could observe the look of clothing and fashion and make decisions on its suitability to them.
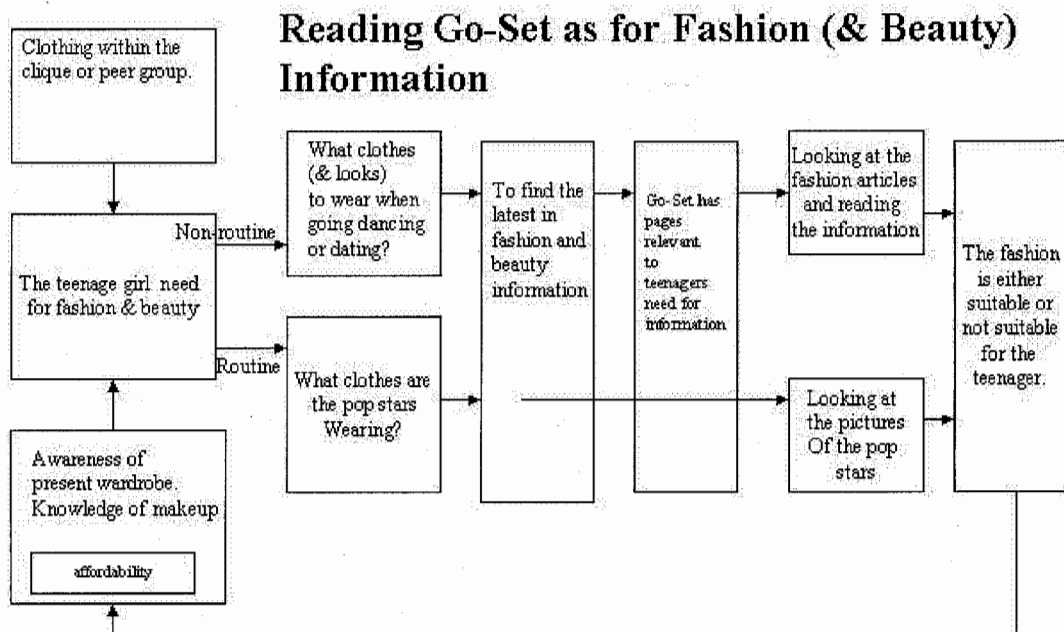
Figure 8: Speculative Model of Social Action Usage of *Go-Set* for Information on 'Code of Fashion & Beauty

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[110] Results of an early survey (Panther, 2001)

[111] *Go-Set*'s interest in counter-culture through an underground press approach killed off the fashion.

Figure 8 suggests two paths of a social action. The routine path addresses the issue of keeping up with the fashions, and the non-routine that is specifically aimed at fashion needs associated with dating. The routine path represents the ritualistic approach to using Go-Set to observe fashion and help the reader in their everyday choice of clothes. This path involves looking at the photographs or reading the columns and noting the writers' recommendations on clothing choice. In these columns the reader is reliant on being informed by the writer that the fashion shown is the latest trend.

The model suggests that the choice of fashion and beauty like the 'Code of Personal Life' relies in part on role model behaviour of the pop stars. The pop stars sometimes made statements about clothing that girls wore.

Sometimes a female pop star would be seen in a particular outfit. This role modelling illustrated particular clothing preferences and indicated how wearing clothes might look in different situations, thus possibly influencing a teenage girl's decision.

Ultimately, the decision process was probably governed by clique conformity requirements in terms of suitable clothes to wear, with the secondary consideration of cost.

Prue Acton's clothes and fashion ideas were featured in the first few issues of *Go-Set*. These clothes were very expensive to buy (Jones, 2001). It is likely that they were beyond the reach of many of *Go-Set*'s working class teenage audience. However, clothing could also be suggested in an inspirational sense to the reader. While Prue Acton's designs were not shown in detail, they did however provide a framework for clothing design.

Like Prue Acton, clothing and shoe manufacturers regularly advertised in *Go-Set*. For them, social action use of *Go-Set* meant placing their advertising on the fashion pages or were included as part of the photo-features. The ideal combination for the teenage reader's were to see their favourite pop stars and celebrities wearing designer fashion clothing. This role modelling of fashion would have inspired copycat behaviour from *Go-Set*'s readers who would either buy from the advertisers shop, or make their own.

The main fashion writer, Honey Lea, was responsible, following Prue Acton's departure, for the development of a fashion look for *Go-Set* teenage readers. Lea provided a fashion environment that was modern, trendy and affordable. Readers were encouraged to send in their own fashion designs, which in turn encouraged other

readers to buy *Go-Set*, and send in their own designs. Figure 8 suggests that social action usage of *Go-Set* would encourage teenage readers towards motivating each other to produce better fashion design.

Figure 8 suggests that 'routine' reading of the fashion pages kept teenagers up to date with fashion looks around Australia through the photos taken at different dances primarily around Melbourne and Sydney. The Figure suggests that these fashions, seen on the dance floors of the different venues, would have influenced readers to follow trends they were seeing being worn elsewhere. In fact *Go-Set* appeared to be acting in concert with television shows such as the Go! Show, Kommotion, and Uptight. Teenagers were seen on these shows wearing the latest fashions. *Go-Set* presented these fashions in the show context on its pages so that teenage girls could emulate them, if they so desired.

Beauty suggestions were also presented each week. *Go-Set* girls were presented as always looking neat and pleasant in the images associated with the beauty columns. In fact *Go-Set*'s appears to be towards producing a holistic concept of fashion combined with beauty.

In Figure 8, the non-routine path focuses the female teenage reader on specific looks associated with dance attendance, or going on a date. The underlying motivation for this was that she was looking for a boyfriend and needed to look attractive, so the combination of the clothing and suitable make-up was an important combination to consider. Her 'stock of knowledge' on fashion and beauty became the guideline for what she would consider as reasonable in these circumstances. The clique that she was a part of would determine some aspect of her choice, but it may have been the question of affordability that defined her final decision.

Go-Set's role towards teenage girls was to provide the fashion ideas and looks, and to demonstrate those looks on models. There are two definite periods, in terms of the *Go-Set*'s strategy towards its approach of satisfying the needs of readers in the fashion areas. In the first period (1966 to 1969), *Go-Set* featured individual female models, or two or three models together, usually all female wearing trendy clothing. This changed in the second period (1970-1971) in which the photographs featured both males and females together. During this second stage, the models used were often the pop stars, sometimes singers, but more often bands with females. If there were no

females in the band, then a female model would be placed somewhere in the photograph to counterpoint the male fashion look. Each fashion photo-features was supported by a particular fashion house. The mixed gender shoots were a common feature of the photo-feature after 1970 and it might also be suggested that this strategy of mixed genders in photo-shoots for *Go-Set*, also served to represent the communal approach to socialisation, less evident in Australian culture in the sixties.

Conclusion

The social action model of Figure 8 suggests that *Go-Set* provided role model images for appearance in both fashion and beauty on a regular basis to teenage girls. *Go-Set* also provided some guidance to teenage boys, but to a lesser extent. These looks were generally kept fresh and affordable. This model suggests that teenage girls kept reading and purchasing *Go-Set* each week in order to keep with the latest looks.

In this respect it is suggested that *Go-Set*'s fashion sense meant that it was essential to the readers. As a result of this essentialness, fashion industry advertisers placed their products within the pages until 1971, and then supported *Go-Set* through the photo-feature.

Socialisation Based on Content Related to the 'Code of Counter-culture'

Socialisation of teenagers, in response to, or driven by *Go-Set*'s interest in alternative ideologies or counter culture, will be main focus of this section. Counter-culture is a reference to any issue related to non-mainstream or anti-mainstream behaviour[112]. The counter-culture, it could be suggested, includes[113]:

Lifestyle-based: communes, organic food, alternative lifestyles, legalising LSD and marijuana, alternative philosophical thoughts, feminism, abolition of censorship,;

Music/culture-based: rock music festivals, psychedelia, hippy culture, alternative dress, gay culture;

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[112] The end product, although never really stressed within *Go-Set*, of this strategy, was social change or revolution.

[113] This list was not a published list, but is a summation of the many different issues covered in *Go-Set*, *Revolution*, *High Times* and *Digger*

Rebellion-based: teenage rights, teenage rebellion, anti-authoritarian beliefs, environmental concerns, any legal injustice, violent revolution, passive revolution, legalising abortion, and new left radicalism.

Go-Set's counter-culture credentials begin in March 1966 when it first asked its readers to question the decision of the older generation to ban the music concert at the Moomba Festival in Melbourne. The editorial went over the heads of the readers[114], or as Schauble has suggested, that the readers didn't trust *Go-Set* (Four Corners, September 1966). As a result, Schauble[115] and Frazer shifted their strategy to creating counter-culture awareness. Instead of creating an overt awareness in its readers, it now took a more subtle and covert approach introducing readers to alternative thinking using means other than editorials. This strategy was kept in place between 1966 and 1970. During this time, *Go-Set* raised the issues of teenage persecution, mainly through showing what the pop star thought on the topic. The aim of this strategy appears to be to introduce readers to the ideology of the New Left.

Historically, the underlying thoughts behind the counter-culture have their origins in the New Left. This philosophy was based around the concept of socialism. Spokesmen for the New Left included the Frankfurt Schools, Herbert Marcuse[116], the sentimentally revered Third World Revolutionary figures of Che Guevara and Fidel Castro, and the heroes of popular music such as Bob Dylan and the Beatles (Gerster & Bassett, 1991, 46). Bob Dylan's 'The Times They Are A Changin' ' was an example of the folk movement's voice, the statement by Dylan described as concurrent for its time (ibid, 46), however it also highlighted a social process that would take a lot longer to achieve physically.

Some of the thinking that related to sixties university student acceptance of counter-culture values by the New Left was found in the work of Herbert Marcuse, whose book "One Dimensional Man" expressed the fear that "freedom was a 'bourgeois

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[114] Who were more interested in pop music and concerts at the time.

[115] Beard has suggested that Schauble was not the instigator of the strategy.

[116] Phillip Frazer recalls having read Marcuse, but states that *Go-Set* followed this line as a matter of course rather than being influenced specifically by the thoughts of Marcuse (Frazer, 2000).

illusion'" (Gerster & Bassett, 1991, 48). According to Kellner, the view expressed by Marcuse was that:

> 'one-dimensional man' has lost, or is losing, individuality, freedom and the ability to dissent and to control one's destiny (Kellner, 1984, 236).

Marcuse's explanation brings together the concept of hegemony and freedom,

> one-dimensional man does not know its true needs because it needs are not its own – they are administered, superimposed and heteronomous (Kellner, 1984, 237).

Since the individual has a limited knowledge of the society in which they live, they cannot be aware that their choices are being limited and restricted by those who rule the society. This apparent lack of freedom also extended into the area of commodity availability within the advanced industrial society. The concept of commodity, in an advanced industrial society includes the concept of leisure. Marcuse stated that:

> people recognize themselves in their commodities; they find their soul in their automobile, hi-fi set, split-level home, kitchen equipment...social control is anchored in the new needs that it has produced (Kellner, 1978, 243).

These values differentiated teenagers from their parents. *Go-Set* was there to help the teenagers celebrate the generation gap (Frazer, 2000). Over eight and a half years, Go-Set influenced teenage thought from materialism to the need for a more communal social world through the acceptance of socialism.

While this interest in the new-left fuelled *Go-Set*'s counter-cultural drive, it is likely that the agenda for *Go-Set*'s support of the teenager was based on the view that the teenager was the underdog with respect to the establishment. This view had been expressed in *Go-Set*'s 'This Is Your Life' editorial series of March 1966. *Go-Set* asked its readers to describe the problems of youth, to which *Go-Set* offered its help in solving them. The offer went unheard by readers at the time.

By 1970[117], *Go-Set* was more open in its discussion of counter-cultural values. The role of *Go-Set* in social action terms was to demonstrate to its readers that they had a need for the knowledge that they did not know about. *Go-Set* took it upon itself, on a national scale to make its readers more aware of the society in which they lived, and to expose these readers to new thoughts and beliefs that were outside the readers

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[117] After Frazer's publication of the counter-culture monthly *Revolution* which had opened the door on may of the issues.

mainstream existence.
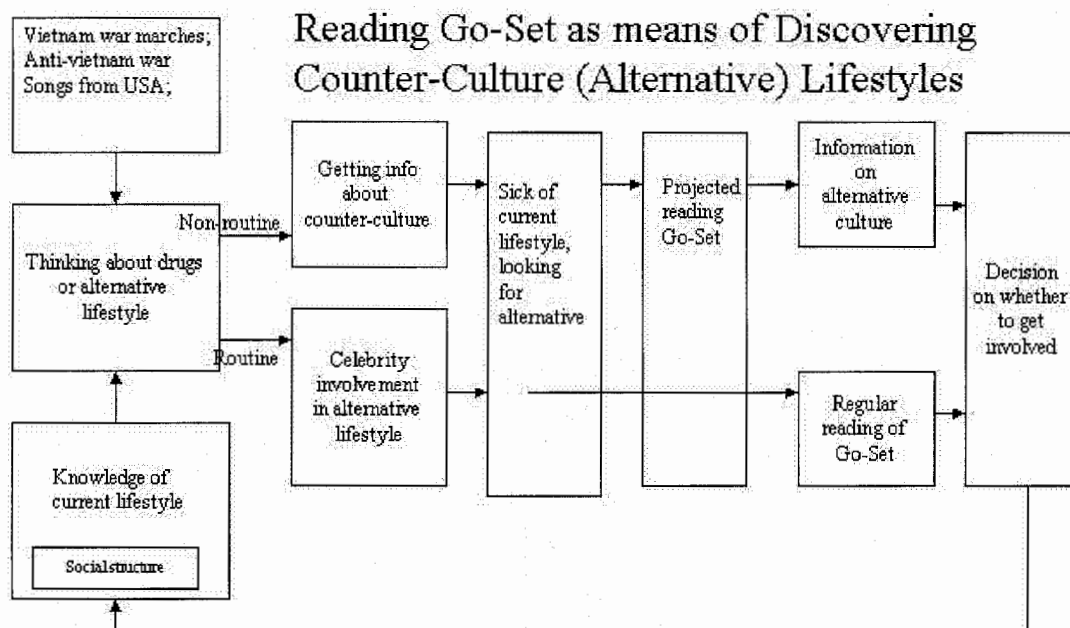
Figure 9: Speculative Model for Social Action Usage of *Go-Set* for Information on 'Code of Counter-Culture: Alternative Lifestyles'

Figure 9 suggests that *Go-Set* presented counter-cultural information to its readers in two ways. The model suggests a process of counter-culture instruction[118]. Due to the influences of other media, such as television, and the other Frazer publications[119], counter-culture thinking was shifted from its initial covert strategy, to a more open and frank approach after 1971. The reasons for this have been previously explained.

The 'routine' path presents information through feature articles and interviews with pop stars and celebrities in which statements were made referring to alternative views on society. From 1971, the same path applies, with the counter-culture presented in terms of communal living, and other alternative lifestyles including food and rock music festivals. News items also focused on coverage of the anti-Vietnam messages, and support for the Vietnam moratorium marches.

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[118] The meaning of this information presumes that most readers were aware of the Vietnam War, and had some knowledge of US and English music and the related fashions.

[119] Post May 1970, *Revolution* and *High Times*, to January 1972

Figure 9 suggests that 'routine' reading of *Go-Set* would result in subtle changes in the perception of some of its readers. Social action use of *Go-Set* through regular or ritualistic reading was not meant to bring about revolution. Its aim was educational, as discussed earlier with respect to raising the awareness of readers and to create social change. Routine reading only raised awareness of issues. However, the model suggests that the reader who was able to pick up the messages would compare the information contained within *Go-Set* with their own beliefs.

The model suggests that the relevancy of the knowledge was based on the reader's willingness to participate in the lifestyle alternatives and suggestions being offered. Unlike the previous discussions on the socialisation instruction provided by *Go-Set*'s information in the other codes, counter-culture was not about clique conformity. Following suggestions about alternatives values and lifestyles was more about social change, and breaking free of the codes of conformity that dominated clique thinking.

Socialisation with respect to the counter-culture was concerned initially with getting readers to question the value system of the Government with respect Vietnam. It was also about questioning the decisions of the older generation with respect to the role of teenagers and teenage culture in Australian society at the time[120]. Social action use of *Go-Set* was not a strategy for rebellion in the streets but was more about creating a society in which teenagers could enjoy their culture.

Social change took many forms, in the fight between the underdog and the master. Go-Set supported the underdog. In the case of the musician's strike in July 1968, *Go-Set*'s supported the rights of musicians against the promoters who were exploiting them[121], and in 1970 *Go-Set* supported the views of the musicians during the period of

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[120] Beard (2002) believed that it was Frazer, rather than Schauble, who was the advocate of social change.

[121] Interestingly Peter Raphael, *Go-Set* editor and promoter/manager, had left on the 3 April 1968, at least two months before this incident. This suggests a clash of ideals between Raphael and Frazer. By this time too, Frazer, who had finished studying, was beginning to take over the editorial reigns from Schauble (Beard, 2002). Thus the shift from subtle counter-cultural (anti-establishment) printed views was slowly brought into the open. Beard describes *Go-Set*'s approach to counter-culture to this point as having been polite (Beard, 2002).

the Record Ban[122] (Nimmervoll, 1998). The *Go-Set* stance in both cases was to support the musicians. It could be interpreted as a social class issue in which the musicians were seen as the proletariat, and the manager/record companies were the bourgeois capitalists. Social action use of *Go-Set* in these cases were more 'non-routine', as they were specific cases. However the coverage given to this issues was presented as a series of events that were mainly news based. *Go-Set* did not identify itself with the capitalists of the music industry.

With respect to adoption of the working-class-based alternative lifestyles, it was unlikely that 'routine' use of *Go-Set* would result in readers shifting clique loyalty. This seemed less likely in 1966[123], but more likely after 1970 with the introduction of several isolated communes in 1968[124] (Munro-Clark, 1986, 56). It was also probably likely that university age students were more likely to use counter-culture information, as it may have had more cultural relevance to them[125].

One of the more visible forms of alternative culture that Go-Set explored was the hippy movement and hippy culture, which originated in the United States in 1967. In September 1967, *Go-Set* featured a photograph of Sydney hippies. Hippies presented a lifestyle that was different to mainstream Australia. From a socialisation standpoint, *Go-Set* presented information on hippies that could be seen by readers. The Bulletin

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[122] See Appendix 6 for a detailed *Go-Set* coverage of the 'Record Ban'

[123] Amongst Melbourne youth, evidence of alternative cultural values seems unlikely especially amongst 14 year olds. University students and those people who part of the folk scene, were probably the most alternative lifestyles to which a clique call to the counter-culture, might have made any sense. The only area of discontent was associated with the Vietnam War, and the draft. It is in this sense, that the meaning of counter-culture takes on anti-establishment meaning. Within *Go-Set*, Panther & Frazer were the strongest in terms of promotion of the counter-culture. Schauble showed little or no interest in anti-establishment views, and Raphael was a capital (Beard, 2002).

[124] In 1969 a feminist collective was formed in Sydney that started using the words 'women's liberation' (Vera Figner in Smith, M, 1975, 47)

[125] LSD and marijuana were already used by some of them.

magazine presented hippy culture as deviant behaviour in 1969. Various television programs from the United States also contained hippy images[126].

Socialisation based on choice of clothing, to fit in with the hippy image was encouraged in the pages of *Go-Set*. Hippy values were advanced by presenting information on hippy issues in features[127], readers' letters (for and against hippies), and in the fashion pages. Hippy clothes and beads were advertising by local shops seeking to capture the teenage dollar.

Go-Set addressed the issue of communal living in the rock music context by reporting on many of the overseas rock music festivals including Monterey in 1967 and Woodstock in 1969. In Australia, it covered all the rock festivals from Ourimba in 1969 to Sunbury in 1972 through to 1974. *Go-Set* attended the Australian rock festivals and report on the alternative lifestyles present. The events were portrayed as part of the news values for teenagers. The values were portrayed as new, exciting, and ordinary, and that it was all right for all teenagers to participate. Readers would have assimilated the images of teenagers, and twenty year olds having a good time, swimming naked and smoking marijuana.

Figure 9 suggests that the process of 'routine' teenage social action is the same over the entire lifecycle of *Go-Set*. It is likely that before 1970, social change, towards an acceptance of *Go-Set*'s alternative value set was unlikely. After 1970 Australian teenagers were aware of alternative lifestyle ideas through the musical, *Hair*.

Between 1969 and 1971, the rock musical *Hair* was performed in Sydney, Australia. It was given widespread press coverage in the mainstream newspapers because of its nude scene at the end of act one (Cockington, 1992, 144; Gerster & Bassett, 1991, 15). The musical brought together three important and very different social values.

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[126] TV shows Batman (1966-1969) (Fulton, 1990, 41), and the Monkees (1966-68)(Evans, 1995, 357) for example, showed hippy lifestyle as a deviant behaviour. The hippie movement was begun in the USA by a group of people who 'were sick of being programmed by an educational system void of excitement, creativity and sensuality' (Hoffman, 1969, 15). Many hippies were ex-folkies who had followed Dylan in his switch to rock (Perry, 1984, 6). Hippies 'took the theatrical attitude of being cool enough to have fun…they wore flashy Mod clothes. Miniskirts, patterned stockings and "Beatle boots" would do, and Beatles-long hair was becoming the mode for hippie men' (Perry, 1984, 6)

[127] Colin Beard wrote a passionate piece about hippy values for the 16 August 1967 issue.

The first was the image of the clique, with its needs for conformity, and was normal to teenage social development. Next, it added the ideologies and philosophy of the hippy movement, which, at the time were marijuana and harder drugs, peace and free love or 'be-ins'. Finally, it added to this, the anti-establishment philosophy that the war in Vietnam was wrong, and that draft dodging was an acceptable behaviour. The musical explored these three philosophies, and then in the finale, the draft dodging anti-establishment anti-hero dies pointlessly in Vietnam[128].

It might be suggested that *Hair* legitimised a set of socialisation philosophies that were outside Australian societal norms of the day. It said that communal living, hippy culture and anti-establishment views were acceptable. This legitimacy came at a time when the censorship regime in Australia was very strong (Horne, 1991, 14-16). Yet the New South Wales censor had not banned *Hair* (Cockington, 1992, 145). It could be suggested that the non-banning of *Hair* legitimised the views the musical expressed. It might further be suggested that in allowing the musical to be performed, it was legitimising the counter-culture. The musical, in essence gave support to the anti-establishment views being expressed in the pages of *Go-Set*, and legitimised the newspapers social role in celebrating the generation gap (Frazer, 2000). Sales of *Go-Set* continued to rise through 1969 into 1970, it is likely that some of this was 'routine' social-action use of *Go-Set* was inspired by the views expressed in *Hair*.

Go-Set[129] also supported the Vietnam moratorium marches in Melbourne, dedicating the top third of a page to raising awareness of the issue (*Go-Set*, 9/5/70, 23). It presented the views of rock and pop stars, Wendy Saddington, Ronnie Burns, Mike Rudd, and Gulliver Smith, who gave varying views. *Go-Set* stressed that readers should attend the concert being held on the day in support of the moratorium march. Two weeks later *Go-Set* published photographs of the event (*Go-Set*, 23/5/70, 20), with comments that it was 'the biggest peace march in Australia's history' (ibid), to which 70,000 (ibid) had attended. This open support of anti-establishment views would certainly have raised the awareness of *Go-Set*'s readers at the time.

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[128] Jim Sharman, the Australian who directed the musical in Sydney, ended up putting on productions of *Hair* in America, such was his success (Horne, 1980, 17).

[129] *Revolution*'s first issue, 1 May 1970, provided a more informative piece announcing the march, and providing some political background (*Revolution*, 1/5/70, 29).

By January 1971, *Go-Set* was able to describe alternative cultures openly. Long hair was an accepted norm for teenagers. It introduced features on the growing and cooking of organic food[130]. Features on communal living were included. Both of these ideas had been introduced through *Go-Set*'s coverage of the Australian rock music festivals.

After January 1971, there was a wide feeling of anti-establishment feeling amongst teenagers, brought about through awareness of the May marches. *Go-Set* presented other features supporting alternative thinking as regular features that could read by readers on a regular basis.

The non-routine path suggests that the reader was being motivated towards personal social change and seeking specific social learning on alternative cultures from *Go-Set*'s pages. Figure 9 suggests that the motivation was the need to break away from mainstream thinking. This planned seeking of knowledge required specific use of *Go-Set*. As with the 'routine', the 'non-routine' path would have been most effective after 1970, or after the introduction of the *Hair* musical.

The newspaper catered to the need for counter-culture ideas each week with columns focusing on specific issues. *Go-Set* incorporated information columns from organisations that supported alternative social ideologies. Readers could find out about specific issues that would support the individuals desire to change. These organisations promoted the concepts presented in Hair, and were outside the mainstream. Figure 9 suggests that readers social action towards using *Go-Set* was to read these specific columns, after being convinced that alternative lifestyles had more to offer.

Figure 9 also suggests that readers would ask the question of whether or not they wished to get involved in the new lifestyle and with the music associated with these new lifestyles. From 1971 onwards the associated progressive music scene presented included alternative-cultural imagery in the lyrics, and through the longer song

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[130] Probably introduced by Pat Wilson, wife of Ross Wilson (of later Daddy Cool fame). Hot organic food was being sold in the food hall at the TF Much concerts at the time (Wilson, P., 2001)

structures. The long song[131] that characterised the progressive music scene explored non-mainstream song structure, and the lyrics explored philosophical ideas. The songwriters took a more synergistic approach to the music, in which the listener 'joined' with the music, which was more about listening than dancing. A strategy helped along by mellowing qualities of marijuana.

The model suggests that 'non-routine' use of *Go-Set* by readers meant that they had made the decision to seek out information on alternative or counter-cultures. *Go-Set* catered towards these reader needs as much as it could, but in doing so, the newspaper would have moved too much away from its mainstream teenage audience. To meet the needs of the growing counter-culture in 1970, Go-Set Publications had launched *Revolution*, a counter-culture magazine that was to present alternative thinking to readers. Chapter 4 will examine the specific counter-culture press in more detail.

Conclusion

In this section it has been suggested that *Go-Set*'s role in the counter-culture was to free readers from mainstream societal values and from societal ignorance, and to provide information that would assist the readers' acceptance of anti-establishment views. *Go-Set* used a subtle approach in this strategy. Instead of using editorial as a means of education, *Go-Set* used a role model approach, by printing the anti-establishment or counter-cultural views of Australian and overseas musicians. Thus when a musician made some negative statement about the Vietnam War, it was highlighted and presented to the reader. When a musician said something positive about the Vietnam War it was printed too, but usually without the bold highlighting.

The counter-culture for *Go-Set* was anything that wasn't mainstream. Thus organic food, communal living, rock festivals where a community atmosphere reigned were prime targets for *Go-Set*'s counter-culture arguments. Its role was to celebrate the generation gap, said Phillip Frazer (2000).

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[131] Over 3 or 4 minutes in length, started with 'The Real Thing' by Russell Morris (1969). Or Iron Butterfly's 'Inna-Gadda-Da-Vida' (1967), or Spectrum's Milesago (1971) were non-radio formatted material. The song structures broke the commercial mould that had characterised the charts before them.

Go-Set was constantly questioning the society in which it existed from the very beginning. It was only after 1970 that *Go-Set* began presenting the counter-culture to readers as something they should partake in.

Chapter 4: The History of Other Phillip Frazer Publications and Their Part in Australian Teenage and Twenty Socialisation

Introduction

In developing a history and socialization-based reason for *Go-Set* and Go-Set Publications, this chapter continues the chronology established in Chapter 1. It does this in the context that while *Go-Set* was broad in its focus and coverage, the sister publications to *Go-Set* were not. The sister publications were more specifically targeted magazines in the teeny-bopper and counter-culture genres and it is because of this specialisation that they are dealt with separately in this chapter.

Another reason for this separate placement is that any discussion relating to their place and role must also be considered in the context of their role as media for use as a part of socialisation by Australian teenagers. This was discussed in Chapters 2 and 3, so placing this continued history in Chapter 1 is inappropriate.

In essence Phillip Frazer is central to the development of *Go-Set* and all its associated publications. Of course it was impossible for him to have produced all the written text alone over the years, in truth, none of them would have existed had he not invented them. The departure of Schauble left Frazer alone to run and manage Go-Set Publications. Frazer hired and fired writers and managers until he lost control of Go-Set Publications to Waverley Press.

The major publications were *Gas*, for the teeny-boppers, and *Revolution*, one of Frazer's counter-culture newspapers. After leaving Go-Set Publications in late 1971, he formed a new company, High Times Publications, and produced two further journals in the counter-culture genre. The first was *High Times*, a short-lived national counter-culture monthly; the second was *Digger*, a political fortnightly newspaper that ran for three years.

The long-term significance of Phillip Frazer to underground publishing in Australia cannot be easily overlooked, once it is obvious what his role was. Frazer led the way for creating a national legitimacy and audience for the underground comic (or comix). He is responsible in many ways for the development of the wider establishment of the counter-culture in Australia. In fact the long term development and acceptance of the counter-culture by a wider audience occurred after the demise of his underground broadsheet *Digger* by the acceptance into mainstream journalism by the journalists he employed in Digger to write stories and features.

This chapter will examine some aspects of the history of these publications and study the role they played in the socialisation of their different audiences. The analysis will draw on the structure of social action models described in Chapter 3.

Gas: Meeting Some of the Socialisation Needs of Australian Teeny-Boppers
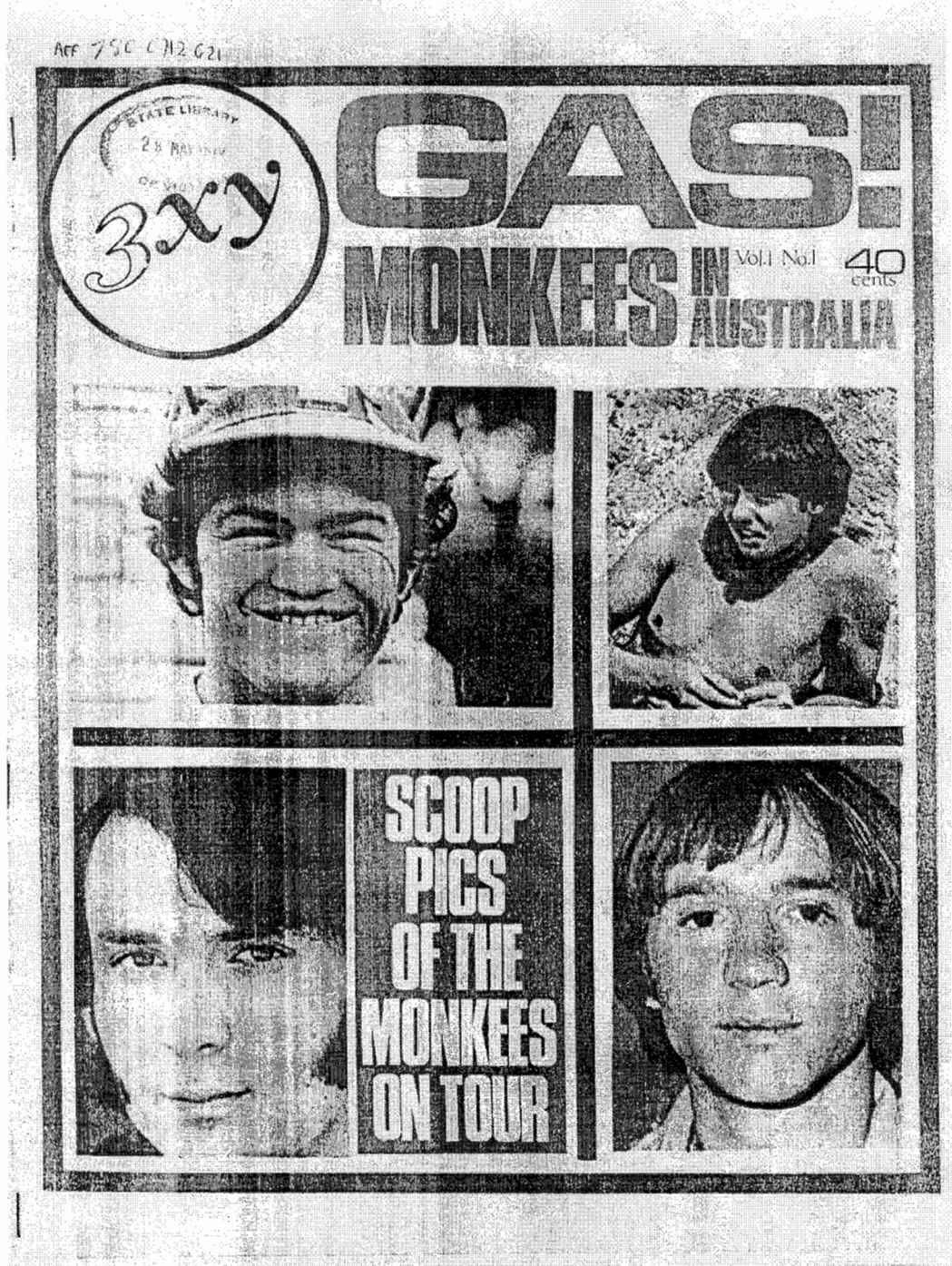
Plate 5: The first issue of *Gas* was a Monkees special edition

Gas was first published in October 1968 and ran until February 1971 it was planned to run as a regular monthly publication (Frazer, 2000); however, it took three months to produce the second edition, and then two months to produce the third. After this, it

was published monthly. Each issue cost 40 cents and initially provided readers with at least twenty black and white posters of different musicians and singers per issue.

There are two different accounts as to the origins of the name *Gas*. The first is that that it was based on the George Harrison expression 'fab-gas', from 1968 Beatles movie Help! (McCausland, 2001), fab being short for fabulous, and gas meaning 'something delightful, impressive, exciting *(coll.)*'(Davidson etal., 1987, 397). Around this time there was also an English magazine for teenage girls, *Fab*. Knowledge of the movie could have made the word associated with 'gas' seem quite natural at the time, given that the magazines *Fab* and *Gas* both had similar target markets.

The second account is that the name was used because Go-Set Publications had heard that Shell Oil was planning to produce their own magazine for teenagers to be available through Shell's petrol stations (Frazer, 2001). Frazer recalled that they believed that Shell planned to call their magazine *Gas*. In order forestall Shell, Go-Set Publications chose to name the new magazine *Gas*[132] (Frazer, 2001). Both the McCausland and Frazer stories seem plausible, and it is likely that the actual story is a combination of the two.

The first issue of *Gas* offered its readers full size posters of the top pop artists of the period. There were also articles about big name groups of the period, such as the *Rolling Stone*s, the Herd, the Beatles, Canned Heat, and many others. Later issues would focus on Australian artists and groups, some of which were not strictly teeny-bopper-based in their musical appeal.

Interestingly with this focus on one specific market, *Gas* contained no advertising, even though *Gas* provided an unbridled opportunity for advertisers to reach this young market. In the Monkees tour edition, 3XY supported the issue, its logo being stamped on the front page and throughout the pages. Yet in later editions there were no advertisements within its pages, although Go-Set Publications had a captive market against which there was no other competition at the time. Yet *Gas* survived for two years before being dropped for the more commercial endeavour of poster production.

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[132] Apparently Shell never did publish their teenage magazine.

Three Stages to *Gas*

During its short life cycle, the format of *Gas* changed three times. During its first stage (October 1968 - July 1969), it took the form a tabloid newspaper full of posters, and included a few small written feature articles on Australian or overseas bands. The main components were the posters, which were reproduced in greyscale tone, either half, full or double page in size.

During *Gas*'s second stage, beginning in August 1969, the format changed to a smaller (approximately A4 size) glossy-cover magazine style. The new look occupied smaller shelf space, it was slimmer and printed on higher quality paper instead of newsprint. By November 1969, the issues were photo-feature-based, rather than poster-based. The posters were smaller and were also in colour, which distinguish them from the earlier issues.

The promotion of this second stage of *Gas* was relatively low-key in *Go-Set* and had taken place in the issues in late July 1969. However the new format was also promoted through a special radio show on station 3XY in which:

> Compere Graham Berry will read extracts from THE ELVIS PRESLEY STORY which is the big feature of next month's *Gas* Magazine.
>
> Elvis features on 16 pages out of the 32 picture packed glossy pages of the new-look August *Gas* magazine (*Go-Set*, 26/7/69, 8).

The cross media promotion of *Gas* was only mentioned in the Melbourne edition of *Go-Set*. In fact, *Go-Set*'s Sydney edition makes no reference at all to the new *Gas* format. This may indicate some differences between the role of *Gas* in Melbourne and Sydney, or perhaps that *Gas* was more popular in Melbourne than Sydney.

With the third stage beginning in November 1970, *Gas* returned to the tabloid newspaper format on newsprint. With this larger format and smaller print fonts[133], *Gas* ventured into a combination of posters, photographs and gossip and lifestyle-based information on Australian pop stars. During this stage it echoed the look of *Go-Set* from the period 1966 to 1968, but did not include *Go-Set*'s other socialisation codes in its agenda. Instead, the focus was on groups and singers, with a mostly Australian focus.

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[133] McCausland (2000) commented that Go-Set Publications started producing type with IBM golf ball typewriters. This change in font type, also meant that smaller font sizes could be used on the pages.

In his 7 November 1970 editorial, Hawkes, the *Go-Set* editor, introduced readers to the new format of *Gas*, saying that there was a new strategy in place for reader appreciation:

> This week you'll find on your newsagents a brilliant new natural *Gas*, edited by the one and only Ian Meldrum. You'll notice also that *Go-Set* has more news than ever before. These two things are tied together – we think that you want two things from your pop papers – Lots and lots of the latest most up-to-date news on the whole scene…and lots of beautiful groovy features and huge photographs of the top stars and emerging new lights… it become[s] very difficult to combine the two into one paper so we've decided to make *Go-Set* what it's always tried to be but now more so – a weekly paper that brings you the inside information on everything that's happening (Hawkes in *Go-Set*, 7 November 1970, 3).

In parallel to this, Meldrum's *Gas's* editorial, provided a hint on *Gas*'s direction:

> We've tried to come up with something different and I think you must agree that the GAS mob have done just that - (I've never read so much scandal in my life!)…
>
> …if you have any gripes or would like to see something different in the paper let us know - we're here to please (and to stir as well?).
>
> In forthcoming editions we have great pics and competitions for you - perhaps even an overseas trip - stay with us! (*Gas*, November 1970, 2)

Hawkes, as editor of *Go-Set*, differentiates the roles of *Gas* and *Go-Set*. *Gas* provided photographs and features (and gossip, i.e. scandal) for the teeny-bopper market, while *Go-Set* presented the music industry from an insiders and more informational perspective.

In contrasting the approaches taken by the editors, the language used in the editorials provides some guidance as to the relationship between each paper and their readers. Hawkes treats the readers more equitably, saying 'we think you want two things from your pop papers..', whereas Meldrum treats the readers like children, 'I think you must agree that the GAS mob…'. Meldrum seeks to instruct his readers as to what they need whereas Hawkes seeks reader agreement. The *Go-Set* editorial appears aimed at a more mature audience.

One other difference is that Hawkes does not try influence readers with the temptations of promotion. He provides readers with good reasons why they should continue to buy *Go-Set*. Meldrum aims to attract readers with the enticement of winning an overseas trip. Yet amidst these editorial differences, the writers of material for *Gas* and *Go-Set* were in many cases the same people.

Writers & Editors Contributing To *Gas*

Writers who contributed to the later, more feature-based *Gas*, were also *Go-Set* staff members and included Jean Gollan, Wendy Saddington, Ed Nimmervoll and David Elfick. *Go-Set* photographer, Vera Kaas-Jager was the main contributor of pop star photographs.

Examination of the *Gas* mastheads indicate that there were a number of different editors until late 1969. After this, *Go-Set* graphic designer Ian McCausland appears to have taken over production of *Gas*. Late in its second full year, in November 1970, the editorial duties were taken over by Ian Meldrum, who was credited with the task by Jon Hawkes in his *Go-Set* editorial. McCausland remained on board as editorial consultant. The mastheads also show that Stephen McLean, and Sydney's Greg Quill, as NSW State Editor, also assisted Meldrum. In 1971, Stan Rofe took on the role of writer and State editor, perhaps supporting Meldrum, who was unlisted in the masthead but appears to have written the editorial welcomes.

Gas Contents

American pop group, the Monkees were the main feature of the first issue, with "exclusive" photographs by *Go-Set* staff photographer Colin Beard. The photographs were taken during the Monkees Australian tour earlier that year. The band had been accompanied by Ian Meldrum whose experience of the tour provided him with the background he needed to write the captions to the photographs in this first issue (*Gas*, Oct 1968, 3).

After the Monkees issue, the new role of *Gas* shifted to providing posters for its young readers. The follow-up edition, January 1969 (Vol.1, No.2) covered the Australian pop scene. Posters of Australian artists filled its pages, and a truly Australian teeny-bopper magazine was thus created. The format remained the same as the first issue; the main feature article of the second edition was about Australian artist Johnny Farnham, whose photograph appeared on the front cover. Other Australian artists were also included within its pages.

In the following editions that year, some overseas artists were featured, but the bias was strongly towards Australian artists as the year progressed. Other artists featured in photographs were Australian band, The Pink Zoot and far too many others to list here.

Interestingly, some of the bands featured in *Gas* were not strictly teeny-bopper, 'bubble-gum' in their musical styles. One of these was the Australian band, The Party Machine, with Ross Wilson and Mike Rudd (*Gas*, January 1969, 7). Wilson, who wrote the music, was strongly influenced by US avant-guard songwriter, Frank Zappa[134] (Rudd, 2001). *Gas* also featured some bands who were influenced by the US underground, for example the band Mantra were included (*Gas*, January 1969, 23), whose influences were described as being from the US band, the Doors.

However, by ninth issue (Nov 1969) only Australian artists were featured with a content focus on the "pop" aspects of the music industry. For the most part the focus was on the bands and artists with young teenage audiences. It appeared aimed at the Australian teenage market that also read the English magazine *Fabulous*. *Gas* focused on what McRobbie descibed as the pop star as a role model for teenage girls as described in Chapter 3. Photos in *Gas* reflected the idea that the reader was a girl looking for a model of manhood, or as a physical model for her potential partner.

It also provided aspects of socialisation directions to its young readers. One questionnaire asked the reader, 'Are you groovy?' A score of between 40 to 50 points indicated that you were "a real groover and ...independent and generous and fun to be with" (*Gas*, November 1969, 9). In a similar manner to *Go-Set*, as discussed in Chapter 3, *Gas* provided a role model to its readers, and through its questions and answers it indicated the right behaviour and attitude needed by its readers.

Gas continued the 'News and Gossip' (*Gas*, November 1970, 2) trend begun with *Go-Set*, with one big difference. *Gas* did not differentiate between gossip and news. Unlike *Go-Set*, where columnists used the word 'I' to distinguish news from gossip, *Gas* blurred this boundary. This could have been due to the influence of Meldrum as editor.

After a multiplicity of changes in its format, Gas unknowingly produced its last issue in February 1971. In fact its editorial suggested that Go-Set Publications planned *Gas* to have a long run in 1971. The editorial, from issue editor Meldrum, concluded with the line "stick with us thru '71" (*Gas*, February 1971, 2). However *Go-Set* announced the end of *Gas* on the 20 March 1971:

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[134] Who was always anti-commercial in his musical leanings.

> This was decided last week by the publishers, Gas Publications Pty. Ltd., as the company intends to concentrate on production of a wide range of pop posters.
>
> The magazine was first produced just after the Monkees tour of Australia in late 1967. It had a maximum circulation of around 30,000 copies a month.
>
> *Go-Set* will expand coverage of all aspects of the scene to cater for the entire rock and pop market (23).

The statement is interesting because it tells us that circulation managed to get a significantly high figure of 30,000 copies per month, although it does not state specifically when this occurred. This was quite a high number considering that *Go-Set* was selling more than 60,000 per week during 1970. The other factor in this statement is the reference to *Gas* beginning in 1967, after the Monkees tour. The author of the *Go-Set* article got the dates wrong as the Monkees toured in 1968.

The period May 1970 through to March 1971 represents a noteworthy period for Go-Set Publications. *Go-Set* was available weekly, and *Gas* available monthly, together covering the market from the 10 to 20 year-olds.

Go-Set Publications Counter-culture or Underground Press
Background to the Underground Press

From May 1970, Go-Set Publications produced *Revolution*, an underground or counter-culture newspaper aimed at the older, or university-aged market. *Revolution* was the result of a period in which Go-Set Publications experimented with the production of an underground oriented, counter-culture-based, four page inclusion to *Go-Set*, known as the '*Core* Supplement'.

The underground press in the United States had reached a mainstream audience with *Rolling Stone*[135] in 1967. In Australia by 1969, a local underground press existed in Sydney, Melbourne and some of the other capital cities (Dixon, 2001) however, it was not national distribution, nor could it be described as co-ordinated. It is not the purpose of this thesis to investigate or discuss these other publications. University student newspapers such as *Lot's Wife* (founded 1965) and *Farrago* (founded 1967)

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135 It was this magazine and its approach to rock music journalism that probably resulted in the creation of *Core* Supplement, and to Phillip Frazer to travel to the United States to work with Jann Wenner in 1972.

discussed counter-culture issues in the sixties but were limited to reading by university students and the followers of the New Left movement[136]. Australian teenagers outside the university system were largely unaware of the existence of alternative cultures (Panther, 2001), unless they had read about them in *Go-Set*.

The *Core* Supplement was part of *Go-Set* and was national, so any coverage it gave to counter- or alternative-culture was seen Australia-wide. This fact distinguishes the *Core* Supplement from these other underground publications. Through the *Core* Supplement, Go-Set Publications raised the profile of, and interest in the counter-culture through a strategy of covert, thn later overt coverage. This strategy fitted in with the previously stated ambition of celebrating the generation gap for the teenage market that read *Go-Set*[137]. *Core* would be the first encounter for many young readers of the ideas, and social views, and intellectual argument that drove the New Left. *Core* would give way to *Revolution*, followed by *High Times*, and finally *Digger*. Yet *Core* was the only mainstream publication that was seen by all of *Go-Set*'s readers. It differed from *Go-Set* in the depth of analysis, and in the issues it discussed.

Core **Supplement**

Core was introduced in December 13, 1969[138] with an historical analysis of American band Creedence Clearwater Revival. The *Go-Set* editorial described *Core*'s role as giving:

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[136] See the list of New Left student newspapers in Gordon's (1970) The Australian New Left, page 284.

137 Jon Hawkes remarked that the role of *Go-Set* was to covertly foster the generation gap (Hawkes, 2000). Phillip Frazer remarked that the role of *Go-Set* was to celebrate the generation gap (Frazer, 2001).

138 By the time *Core* was introduced in December 1969, the sentiment against the Vietnam War was growing enough that readers were aware that many US musicians were against the war. Songs such as Country Joe & The Fish's Feel Like I'm Fixin' To Die Rag" raised beyond doubt the idea that going to Vietnam meant dying. In Australia, the number of draft dodgers had increased by 1969, and the influence of drugs such as LSD, marijuana were having their effects. LSD was freely available in Sydney from certain locations in Kings Cross (Kimball, 2001) and in Melbourne (Glass, 2001) as early as 1967. Guitarist Mick Hamilton believes that drugs such as LSD were not available in Melbourne until 1970 or 1971, and that marijuana was available around 1968 (Hamilton, 2001). With the visits of the American soldiers on rest and recreation to Sydney, the beginnings of the rise of heroin addictions gathered pace (Williams).

> you the latest news and comment on the heavy music. Blues, soul, country, jazzrock –
> all will be discussed in *Core* [and]… In the future we hope to run articles ranging
> from the Moog Synthesizer to marijuana (Hawkes in *Go-Set*, 13 December 1969, 3).

To accomplish this wide ranging goal, *Go-Set*'s most eclectic writer, Ed Nimmervoll, became its first editor. He created it in the form he believed a serious rock magazine should be (Nimmervoll, 1998). He had access to the Monash intellectuals Adrian Rawlins and Michael Edmunds, as well as writer and music analyst Rob Smyth[139].

The *Core* Supplement writers were capable of producing copy that described rock music in both underground and intellectual terms that would meet the needs of the university student readers[140]. It offered analysis of the state of the rock music industry in both Australia and overseas.

Core articles were longer, and often covered two full pages, which was often achieved with a minimum of pictures. The articles had an intellectual and reasoned analytical depth approaching that of *Rolling Stone*. *Core* was essentially non-political except for the week when *Core* writers debated the issue of marijuana. John Geake[141] of the NUAUS[142] argued the point with Liberal Minister Don Chipp that restrictions on marijuana should be dropped (*Go-Set*, 11/4/70, *Core* Supplement). It was one of the few times a politician appeared discussing an issue in *Go-Set*.

Music Covered

None of the English or American underground music press addressed the issue of Australian progressive music, so *Core* did. The first Australian band covered was Tully, one of the progressive groups to come out of Sydney (Rawlins in *Core* Supplement, 13 December 1969, *Core*). In two full pages, Rawlins dissected the group's music into its constituent genre components. He explained the group's history providing information on the musical influences driving the different band members. He then discussed the nature of their music, with reference to other well-known Australian musicians who had also commented on the influences heard in Tully's music.

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139 probably one of the greatest rock music critics Australia has ever produced.

[140] It was also stated that *Core* was trying to be as well written as *Rolling Stone* (Hawkes, 2000)

[141] President of the University of New South Wales Student Union.

[142] National Union of Australian University Students.

Core also recognised the emerging country-rock music scene that was starting to develop in the United States. *Core* writers were able to address the developing progressive rock scene that was beyond the interests of *Go-Set* at that particular time.

Core, it may be suggested, influenced the socialisation of its readers by widening their knowledge base in the types of music that was available. *Core* gave readers information on music that was not on the top-40 charts, and that was not being played on the radio in Australia. Socialisation was influenced because knowledge of these alternative styles of music broadened the listening tastes of readers, and made it possible for Australian groups to be aware of musical influences outside their normal repertoire.

This process of awareness, or 'stock of knowledge' building in the *Core* readers may explain why *Go-Set*'s circulation grew so much during 1970. *Core* was targeted at the university students that had not bought *Go-Set*, or had become apathetic[143] towards it as a teenage pop newspaper.

The US *Rolling Stone* magazine appears to have been a role model for *Core* articles. Thus *Core*'s attempts at emulating *Rolling Stone* raised the standard and quality of Australian rock music journalism. This influence would have long-term beneficial effects that would eventually be seen in the first national underground and alternative Frazer production *Revolution,* and later still in Frazer's 1972 political newspaper *The Digger*. *Go-Set* and *Core* never upset the Australian censors nor the political environment. The language was nearly always free of expletives, and the topics were mostly limited to music.

While *Go-Set* had been covertly anti-establishment since it began, as discussed in Chapters 1 and 3, *Revolution* was not covert in its attacks on the Australian political and social system. *Revolution* was prepared to discuss difficult political issues. In doing so, it paved the way for *Go-Set* to be more open in its views on both political and on social issues.

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[143] Dixon (2002) has suggested that *Go-Set* may have lost the attention of its older readers when psychedelic and more complex music forms entered the music scene. *Go-Set* was not scene as catering to this new music, and so these readers shifted to the US or English magazines that were also available in newsagents.

Revolution: The First Australian Underground National Newspaper

Plate 6: *Revolution*: The first cover

About four weeks before *Revolution*'s first issue a small banner appeared in *Go-Set* with the word *Revolution* on it. Readers may have thought it was a reference to the Beatles song of the same name from the previous year. *Revolution* remained a mystery to readers until the 25 April 1970 when a full page of *Go-Set* was devoted to promoting what it was.

Revolution was announced as "Australia's First Rock Magazine" (*Go-Set*, 25 April 1970, 2).

The promotional advertisement described *Revolution* as:

> a totally new magazine in Australia. It is what progressive people have been talking
> about in hushed whispers for years. A magazine that – to coin a cliché – tells it like it
> is.

Containing:

> thirty-two word-packed pages of uninhibited, honest, intelligent discussion of pop and
> associated social and political happenings. A full blooded assault on the establishment
> and its ways of reducing things to its own level. (Ibid. 2).

The role *Revolution* played was to play was as an intellectual mouthpiece for the counter-culture. It was targeted at the older readers of *Go-Set* that read *Core*. These were the university students who wanted more information than just the music. *Revolution*'s direction was toward giving readers a social and political understanding of the Australian and overseas music scenes.

Frazer must have feared that this approach would put readers' off, in fact he wanted them to understand that:

> rock music is the heart and soul of the social *Revolution* happening throughout the
> Western world – and that's where *Revolution* is at. (*Go-Set*, 25 April 1970, 2).

According to Frazer, *Revolution* would include 'three power-packed pages of Creedence Clearwater Revival[144]' (Ibid,2); and also focus on the new forms of rock in Australia through a candid interview with:

> Billy Thorpe and the Aztecs [who] let fly in a double-page interview that will open
> your eyes to the sad plight of progressive groups in Australia (ibid.2).

The first issue[145] of *Revolution* was issued in a newspaper format similar to *Go-Set*. It came out on 1 May 1970[146] and featured a still shot of Peter Fonda on the Harley Davidson he rode in the movie 'Easy Rider'[147].

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[144] Relatively new to the Australian music scene at the time.

[145] *Revolution* cost 40cents per monthly issue.

146 the date The universities that also happened to coincide with the 10th anniversary of Abbie Hoffman's first public demonstration (Horowitz, 1972, 30).

[147] Easy Rider brought the American counter-culture to the screen in a road movie that also showed the role that marijuana played in America's outback. Viewers also experienced the effects of LSD in one scene in a graveyard towards the end of the movie. Frazer's selection of Fonda on the cover could be

Revolution also utilised the skills of *Go-Set* staff writers. The masthead for the first issue shows that Ed Nimmervoll and Rob Smyth were both Consultant Editors. The graphics were produced by Ian McCausland and Geoff Pendlebury, and Jon Hawkes was listed as the associate editor, and book reviewer. *Revolution* gave Frazer the medium through which he could express his new-left views, and the views of his writers to a wider audience that were reading imported copies of *Rolling Stone* and of course *Core*.

Frazers' two page editorial for *Revolution* started in the following way:

> Harsh word, '*Revolution!*' that is sure a heavy word for talking about rock music and a few related media-happenings, like tough-line movies and street theatre and a bunch of radical foul-mouthed hippies[148] who turned Chicago upside down. But since rock has become 200 watts loud it insinuates into everything around the place – insidiously – cultural guerrilla warfare as it takes over the airwaves (and what modern coup d'etat doesn't begin with a takeover of radio HQ), and then the recoding industry (means of production even)... (Frazer in *Revolution*, 1 May 1970, 2).

Strong words indeed to describe the relationship between the music and the related social change that *Revolution* would cover. If the revolution were to start, then *Revolution* would be part of it.

Frazer saw the universities as the centre of revolutionary action. *Revolution* was networked to the universities and to another underground magazine Oz. The masthead of the first edition showed some of these associations. OZ magazine editor, Richard Neville, was the contact for the London office of *Revolution*. It linked itself to representatives at Macquarie University in Sydney, Monash University[149] in Melbourne and Flinders University in Adelaide.

The reason for *Revolution* was further explained in Frazer's editorial explaining why *Revolution* was needed:

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viewed as a criticism of the conservativeness of Australian society and of the political system. The concepts of freedom expressed in Easy Rider could be viewed as being in line with Frazer social consciousness, and distant from the draconian views of freedom being expressed by the Australian Liberal Party.

[148] The reference to the foul-mouthed hippies was a reference to the case of the Chicago Seven in which seven of the United States' underground poets and writers, including Abbie Hoffman.

[149] Many Australian universities had some degree of anti-establishment student activity going on. Monash, continued to be a politically active campus as it had been in when Frazer was there. Incidents from 1969 were described in a *Bulletin* feature "The Trouble With Students" (*Bulletin*, 5/7/69, 24).

> rock music is only one part of the revolution against absurd society. Political protests, hip movies, street theatre, free love, pot and underground press are all extensions of the movement in areas affecting all our senses and ultimately our consciousness. So this is The *Revolution*. The Movement. A total multi-sensual, uncompromising rejection of the 'absurd society'. It's more than rejection because it is an affirmation when you smoke pot you're not just blowing smoke in your mother's bewildered eyes...you're feeling something new, a liberation, an experience that simply adds another good scene to a world so full of ugly ones (and if that's 'escapism' so is art, food, and sex which by the way has lost its spot as 'ace-problem' amongst the young to 'drugs'). (*Revolution*, May 1970, 2).

By writing that hypocrisy makes up the "absurd society", Frazer meant that society was two-faced and this was the central theme for the editorial. Frazer explained the idea in terms of what *Revolution* would work against, writing that:

> it's not really a virtue to make more food than you can eat so as to give it to someone else who's hungry – now it's a 'virtue' simply to make more, to have a surplus you sell for profit. Where you sell it, and how you sell it, and to whom is a technicality no-one gives a damn about. America dumps thousands of tons of wheat into the sea because it would upset the economy (i.e. profits) to give it. On a smaller scale we experience the same hypocrisy, the same inhumanity, the same selfishness and indifference of adults in every sphere of life. Does this make for *Revolution* – or is the whole movement just a game?

Frazer expressed the new-left frustration with the capitalist system; a system with waste built into it. He expressed the view justifying the reason why revolution needed to occur. He refers to the lack of community spirit that had created a selfish and indifferent social system in the world. The words reflected Frazer's views of America, expressed in *Lot's Wife* in 1965.

Frazer saw that a social change agenda was needed that could result in an evolution. The process of that evolution was put forward as a question, asking whether it would take place through:

> the peaceful drug-induced process of turning the egoistic narrow minded population of the 'civilised' world into people who genuinely love and let live – or the *Revolution* of violence and change through action...that is a question only hypocrits themselves can answer (Frazer in *Revolution*, May 1970, 3).

Frazer's approach to social change was as anti-establishment as it could possibly be. He saw that the change would not occur without the help of (banned) substances such as marijuana, or even LSD. The suggestion of a civilised world of 'love and let live' was the idea that the world is a community of people that have to live together. It was again a call for a socialist world. His expression of a political philosophy was then bought into the context of the role of music in this change. Frazer quoted Plato:

> the forms and rhythms in music are never changed without producing changes in the most important political forms and ways....and goes on to attack laws and constitutions, displaying the utmost impudence until it ends by overthrowing everything, both in public and private..." (Frazer in *Revolution*, May 1970, 3).

Meaning that change in musical forms would lead to political-legal alteration. This was to be Frazer's revolution. The concept flowed from Steedman/Frazer, Lot's Wife period of 1965, and continued with Schauble/Frazer's original *Go-Set* 1966 strategy[150] of allowing musicians to express counter-culture views on Australia's role in Vietnam, and on social issues. In May 1970, Frazer believed the revolution would still happen with the help of music.

Revolution sought to take the readers into a world of honesty, one with minimal hype. It looked at the music and how the musicians created it. The first issue analysed the lyrics of John Fogerty, the songwriter for US band Creedence Clearwater Revival. The feature examined the band's music history in the context of socio-political analysis. This approach typified the intellectual stance that would characterise the contents of *Revolution*.

The training ground of *Core* had primed the writers of *Revolution*'s material. The features were characterised by in-depth analysis and high quality text. The interviews were characterised by an honest and open tone not seen before in *Go-Set* publications. The interviewee for this first issue was ex-*Go-Set* writer and blues singer, Wendy Saddington[151]. Her emotional insecurity (*Revolution*, May 1970, 15) must have surprised the readers[152] who had seen her singing in front of the bands Chain, and Copperwine in Melbourne and Sydney.

In the third issue, *Revolution* addressed the issue of censorship. In an article by David Elfick and Martin Sharpe, the magazine examined censorship in Australia, Sharpes' work on album covers, and the exhibition he had organised of his own works. The feature reproduced *'The Gas Lash'* (*Revolution*, July/August 1970, 13), an illustrated work that had riled the censors in 1964 when it had first appeared on the back page of *Tharunka*[153]. Sharpe was opposed to censorship:

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[150] Expressed in the 'This Is Your Life' editorial in *Go-Set* third/fifth/seventh edition.

[151] Strangely enough the first issue of *Revolution* contained a poster of her in the middle pages. Posters were not to be normal content of *Revolution*.

[152] Certainly some of the comments from Phillip Frazer in the article indicate his surprise at her responses to some of the questions.

[153] Student magazine of the University of New South Wales.

> there is no justification for it as long as it exists. There may be some justification for it
> after seeing what happens when it ceases to exist (Sharpe in *Revolution*, July/August
> 1970, 13).

Perhaps the article's appearance on page 13, or perhaps questioning of the need for censorship upset the censors. *Revolution* was about to encounter problems with the Victorian censors at a time when the regulation of the censorship laws, especially the Obscenity Act 1959, in Australia was particularly inconsistent.

The Obscenity Act of 1959 outlawed the use of obscene language in published works. The period 1969 to 1970 was one in which censorship was inconsistently performed. Donald Horne characterises the absurd nature of censorship at the time with reference to Phillip Adams film *The Naked Bunyip*, a film about Australian sexual customs. The censor had removed the sex scenes, and Adams had replaced them with blank film for the première (Horne, 1980, 15).

Another example of the censors' inconsistencies was in the performance of Alexander Buzo's play, *Norm and Ahmed*. In Melbourne and Sydney the play had been staged without disturbance, yet in Brisbane, a four-letter word had been removed (Horne, 1980, 15).

Gerstner & Bassett (1991) cite the specific example of censorial inconsistencies associated with the word 'fuck', and the uneven suppression of elements of censorship applied to Richard Neville's *Play Power* (58). Max Harris (1970) questioned the ability of the Commonwealth Literature Censorship Board to 'distinguish between pornography and literature' (121). Harris described the board as consisting of:

> an incompetent and ill-informed group of people…performing the role of national
> censors. They are mostly elderly anonymous people to those of us concerned with the
> issues of literature and public standards. They may find it appropriate in their
> consciences to accept the rewards of being paid censors by virtue of their very
> averageness or sub-literacy (Harris, 1970, 122).

Harris's comments reveal his frustration with these public officials, as being out of touch with society. His book includes the findings of the 1968 Working Party on changes to the Obscene Publications Act, which recommended that the Act:

> should be repealed and should not be replaced for a trial period of five years and shall
> lapse at the expiration of five years…and the Theatres Act 1968 should be brought
> into line. (Harris, 1970, 213).

This recommendation followed from a previous observation that:

> the basic problem of founding a law that can be accepted on so subjective a concept
> as obscenity appears to be insuperable (Ibid, 213).

One case which brought into focus a strategy of how legalistic anarchy could undermine the censorship system (Horne, 1980, 19) was the case of Wendy Bacon, in which *Tharunka* was censored over its publication of the bawdy poem 'Eskimo Nell'. *Revolution* was a paper that appeared to believe in anarchy as a process; and it challenged the censors in a literary manner that challenged the censors in much the same was that Wendy Bacon had by questioning the purpose of the censors need to censor.

Revolution published the contact details of Australian Anti-Conscription organisations. This anti-authoritarian move probably upset the Government of the day. Perhaps unwittingly *Revolution* also upset the newsagents who, with the edition, refused to exhibit that issue of *Revolution* (1 Aug-1 Sep 1970, masthead), perhaps due to its obvious anti-war sentiments.

The censors had taken to crossing out the word 'fuck' in readers' letters to *Revolution*, as well as in the feature articles that Go-Set Publications published. When the censors struck again in the fourth issue, Hawkes' editorial made the point that:

> we are still prohibited from printing the dreaded four letter word but it seems to us that there are more important things to risk a bust on than not replacing the uc with an asterisk (Ibid. 2)

By the fifth issue, in an article on draft resistance, the censor regarded that the material offence was more serious, this time on the nature of the content:

> This time not only are the letters under the tape obscene - they are in contempt, subjudice, libellous and a number of other phrases that describe telling the truth (*Revolution*, 1 Sep - 1 Oct 1970, Masthead).

The seriousness of the nature of *Revolution*'s offences did not deter it from printing further anti-Government articles. It had pointed to injustices in the US legal system (*Revolution* 1 May 1970, 4), and followed the writings of Abbie Hoffman (*Revolution*, December 1970, 10). *Revolution* presented three pages in the 1 August 1970 issue on the topic of marijuana; the articles from American writers covered the pushers, the market, and the effects on users (*Revolution*, 1 August 1970-1 September 1970, 29-31). From a social change perspective, the articles were invaluable as they gave the reader a wider perspective on the issue.

Socialisation through an anti-establishment strategy was part of *Revolution*'s political agenda. The strategy appeared to suggest that the system was broken and could not be trusted. The censorship of *Revolution*'s pages was contextualised as pointless and

stupid, with Hawkes' reference to the fact that the reader still knew what the word was even if they could not see the middle two letters. *Revolution* still offered its subscribers uncensored copy of the newspaper, through the post, which made a mockery of the whole process. *Revolution* also supported opposition to the Vietnam War, and was active in providing advice to potential draft dodgers through the 'On the Horizon' page, and through its past promotion and support of the moratorium marches in May 1970 (*Revolution*, May 1970, 29).

While it may have been part of *Revolution*'s agenda to take on the establishment, not all the readers were happy with this social agenda. The censorship problems meant that the fifth issue was late. One reader complained about the content, particularly the decreased music content. He wrote that:

> issue 1 contained 19 out of 32 pages on rock music, Issue 2 had 11 out of 32, Issue 3 had 12 out of 32 and Issue 4 had 17 out of 36 including 11 in the *Rolling Stones* supplement which makes it 6 out of 24 pages. How can *Revolution* be a Rock magazine if less than half of it is on Rock (*Revolution*, 1 September 1970-1 November 1970, 2).

The trend towards political and social issues continued with this fifth issue. It contained even less on rock than had the fourth.

However the fourth issue had included the first *Rolling Stone* supplement which functioned much like *Core* had done with *Go-Set*. The *Rolling Stone* supplement however was much bigger than *Core* ever was, and had longer articles. By the fifth edition, *Revolution* was acknowledging the use of *Rolling Stone* with its use of the logo, just below the main magazine title on page one. The publication of *Rolling Stone* had come about because Frazer had been in the United States He had negotiated an international edition of *Rolling Stone* with Jann Wenner, its owner and publisher.

The social action of reading *Revolution*, incorporating *Rolling Stone*, was clearly based on the importance of the information it contained. Much like the reader use of *Go-Set*, the counter-culture reader was after new information about non-mainstream society. While *Go-Set* focused on social counter-culture, *Revolution* explored political/social counter-culture. It provided in depth analysis on the rock groups that played music and songs for intellectuals. The difference was that the counter-culture crowd drawn to *Revolution* was much smaller than the pop and rock audience that was buying *Go-Set*. Australian progressive rock bands were given line space in *Revolution*

to promote their philosophies, and to talk in some detail about the importance of their music.

One example of the value of this information came from the co-editor of the student paper at the University of Adelaide *On Dit* who wrote:

> Like so many so-called student radicals, I was at first sceptical about *Revolution*. I now hold fewer doubts about the type and tone of what you are trying to achieve. I look forward to your flourishing *(Revolution,* 1 June 1971, 2).

According to this feedback, *Revolution* appeared to be meeting the needs of the anarchic social action requirements of its readers. This letter endorsed Frazer's hopes for *Revolution*'s role.

Revolution had included the occasional underground comic in the content. These Comix had previously been seen in Australia, but never had they been nationally presented as they were in Revolution. Historically, Australian underground comix had first appeared in Sydney in late 1969, as poor imitations of the work of Robert Crumb (Dixon, 2002), a pioneer of US underground comix (Sabin, 1996, 92). To make the publications more legitimate and worth buying, these one-off local editions also included the story strips of *Fabulous Furry Freak Brothers* comix (Dixon, 2002). From December 1970, *Revolution* adopted and printed Cobber Comix, a magazine that also appeared in a separately published format as well (Ryan, 1979, 141).

Revolution made many innovative advances into raising an Australian counter-culture, and its demise was in part due to this very same progress. After sixteen months, only ten issues had been produced. Issues had been held up by the censor, which in turn had interfered with circulation through the newsagents network. As a result, newsagents were unhappy with the inconsistent availability of *Revolution*. In order to rectify the situation, an editorial decision was made to change the name and focus of the magazine to *High Times.*

High Times: An Alternative Approach to Alternative Culture?
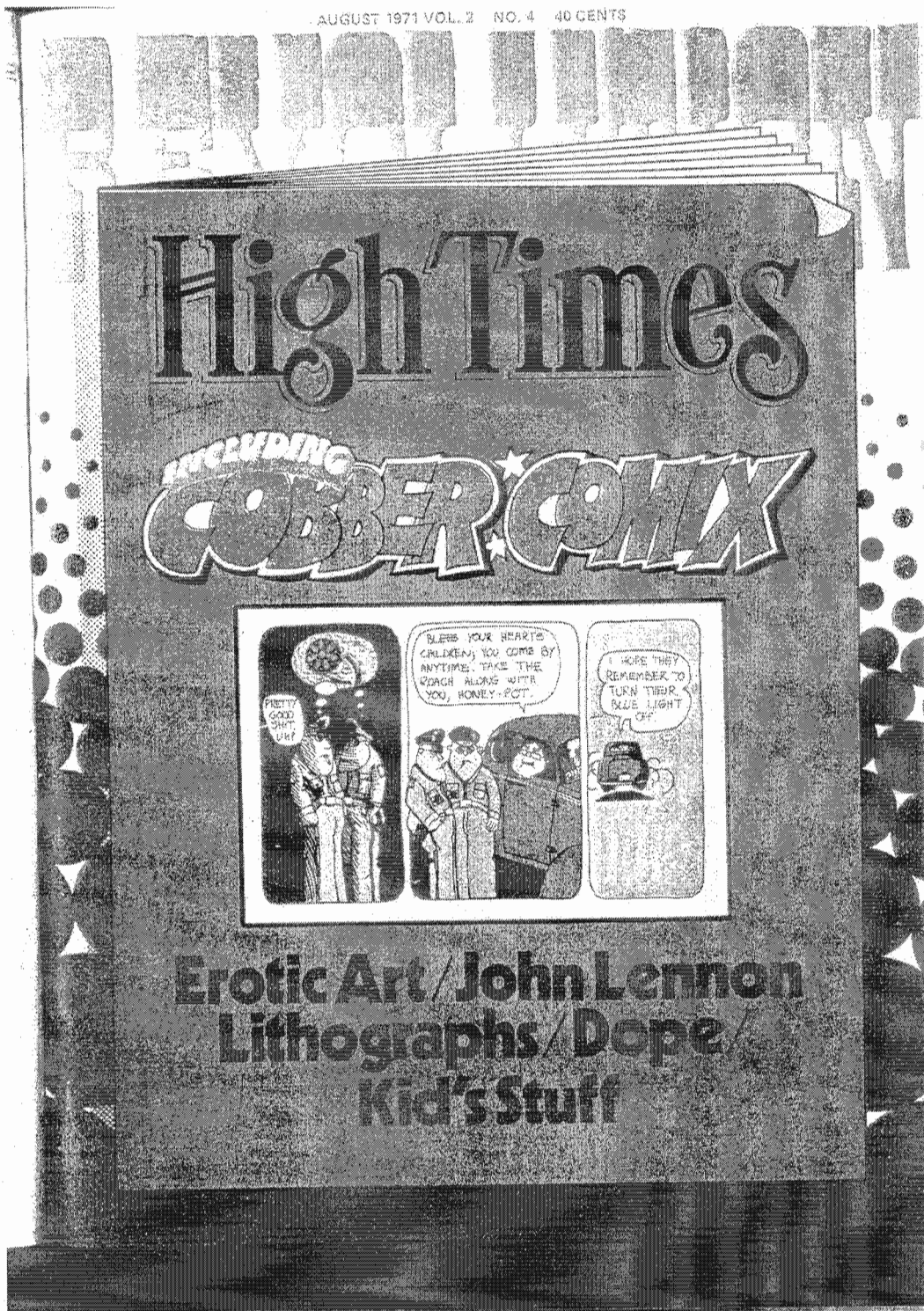
Plate 7: *High Times*: **The front page of the cross-over issue**

Revolution's last issue, in August 1971, was a cross-over issue into *High Times*. The front page showed the first title, *Revolution*, obscured by the second title, *High Times*. In the editorial, Frazer wrote that the rationale for the change was a philosophical and material shift from its old irregularity to a new regularity on the newsstands. *High Times* included the new underground comic feature *Cobber Comix*, which were included in the back pages of three editions. Interestingly, *Cobber Comix* were also a separately published magazine as well (Ryan, 1979, 141).

The previous format and alterations were outlined in the editorial:

> We've been American, we've been Australian. We've included *ROLLING STONE* and we've done without. We've been tabloid in size. We've had lots of editors and we've had no editors. We've been on time and we've never made it. One of our greatest faults is inconsistency.
>
> At that rate, the decline and fall of *REVOLUTION* was eminent, right?
>
> After ten issues it seems we have surfaced. The now consistent version of *REVOLUTION* will look, feel and read as the issue you've just purchased.
>
> Firstly, we will stay an 8 1/8 by 10 ¼ publication, easy to handle and store.
>
> Secondly, we've given birth to Australia's first Australian art comic book. It's black and white. It has something for everyone...
>
> Thirdly, we would like to remove coldness from our content. We give money for contributions, so everyone CONTRIBUTE, graphics too!
>
> Fourthly, we are going to be on time and appear every month. From the time of our famous banning, where to purchase *REVOLUTION* has always been a boggle. We are now and will remain a newsagent's baby. As yet this point still seems vague to both our distributor and newsagents...
>
> One last point. We haven't given up on the revolution [sic], but we have given up the name. This is the very last and final issue of this publication under the grand title *REVOLUTION*, which is slowly sinking into the sunset to give rise to a new healthier and happier *HIGH TIMES*. That's what the front cover is all about. And that's what we're hoping for us all from now on!" (*Revolution*, August 1971, inside back page).

In essence, *High Times* represented a new era of the revolution. It sought more reader input, it promised to be regular, and it would appear on the shelf as a small magazine, on time, each month.

The title, High Times, is a not-so-veiled reference to the future of the revolution and social change through the drug culture. High times could mean "happier", but it could also refer to the "high" induced by marijuana, or other drugs that were invading teenage culture at the time.

Macy MacFarlane, a contributor to the new *High Times*[154], became its publisher, taking over from Frazer. *High Times* continued the line begun by *Revolution* with a focus on social issues. Frazer continued on as editor of *High Times*, assisted by Hawkes, who took on the role of Editor himself occasionally.

Plate 8: *High Times*: The first issue

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[154] *High Times* was initially printed by P.D. Hegarty of Waverley Offset, but would change printers three times in its next five issues.

The first issue of *High Times* examined the *Oz* obscenity trial in London (*High Times*, September 1971, 12-14), included an article about political torture in Brazil (*High Times*, September 1971, 8-10) and also examined some articles printed in other radical magazines on the role of violence in social revolution. The cover of this first issue was a reproduction of the famous *Oz* School Kids Issue that had caused problems for Richard Neville in Britain in June of that year. The issue also examined Australian politics, and the influence of Rupert Murdoch (*High Times*, September 1971, 3-4). The power of the press and its influence over society would become a favourite topic of Frazer over the next few years. *High Times* focused on the plight of aboriginals[155] in Australian society. This fitted in with the general trend of *High Times* of examining the issue of individual rights within Australian and American society. It also covered topics such as draft dodging and communal living; these made up the bulk of the contents of two particular later issues. Frazer's publishing ideology was to raise the individual's awareness of their freedoms, so that they might make an informed choice on social or political matters.

The last *High Times* appeared in January 1972 as a special edition on communal living. The reason for the magazine's closure may have been a financial one associated with the problems Frazer was having with Waverley Press (see Chapter 1).

Socialisation issues for *High Times* were not about revolution. Frazer had stated that the revolution still existed but the goal posts had shifted. Thus *High Times* issues were still legitimately the same as *Revolution*: the socialist philosophy still lay beneath the articles published in *Revolution*. Injustice, censorship, and draft dodging still remained as important issues in *High Times*, just as they had been in *Revolution*. However, *High Times* reflected a more hedonistic social action. It also reflected a more subtle approach to revolution by stealth. *High Times* apparently looked like a comic book when on display in the newsagents.

The format of *High Times* incorporated the use of cartoon graphics to offset the seriousness of the issues being discussed. Social action processes remained the same as *Revolution*, but a key difference was that the articles were shorter and but still intellectually challenging. This could be taken to mean that social action was easier as

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[155] Aboriginal rights would become an issue for Phillip Frazer to take to *Digger*.

the content was deceptively easier to understand. Social action usage of *High Times* still meant that the process of social change was progressing. The philosophy of keeping the reader informed of the nature of the wider society outside the mainstream still lay at the heart of the *High Times*.

In January 1972 the last issue of *High Times* was published. Its focus was communes, a socialist philosophy about living and sharing possessions/resources in a community. This view had been one of the focuses of Frazer's first *Revolution* editorial. Frazer suggested that the readers of the communal issue of *High Times* perform a social action themselves:

> Recycle this issue of *High Times* - to long forgotten relatives, to your parents, bosses, teachers and everyone else who doesn't know or doesn't want to hear (Frazer in *High Times*, January 1972, 2).

Frazer advised readers to pass the issue onto those different members of the community. This could be interpreted as a call to widen the individual's clique. The irony is that this may also be the reason why it was the last issue: If readers did as Frazer suggested, then it might have resulted in fewer sales

Frazer also attempts to answer the question he raised in that first *Revolution* editorial, namely whether 'evolution' as social change would occur with drugs or though revolutionary violence. His answer suggested that his earlier notions of social change were now modified. Instead of forcing social change through mental or physical behavioural manipulation, he now appeared to suggest that the simple process of communal sharing of information might also inspire social change through community support rather than through trying to break down individual selfishness through violence. Frazer must have perceived that either way, the notion of social change was difficult.

His last Australian publication suggested what he reflected were the difficulties and hardships being felt by members of the community. The title *'The Digger'* was drawn from the name given to Australian World War I soldiers. For Frazer, this newspaper allowed him the freedom he needed to show to the community the reality of the Australian social and political system.

The Digger: Alternative Broadsheet

Plate 9: *The Digger*: **The alternative broadsheet press**

There was a break of seven months between the last issue of *High Times* and the first

issue of *TheDigger*. It was initially to be called *Dirty Digger*, wrote Miranda Brown

in 1981, but was later shortened to just *Digger* (Brown, 1981, 199). The name was based on the nickname given to Rupert Murdoch by Fleet Street in London.

The Digger was a political newspaper that provided social comment. It was an investigative newspaper. It took an interest in musicians and some music, but its main focus was the socio-political agenda facing Australians. Like *Revolution* and *High Times* it was analytical and was prepared to employ sarcasm to put its message across It used a broadsheet format and a small typeface to increase text space per page.

Like *High Times*, it was prepared to address the issues of aboriginals, as well as other racial and social-based issues. It looked at the case of Rupert Max Stuart, an aboriginal who had been in prison for 14 years for a crime he had apparently not committed (*The Digger*, September 9-September 23, 1972, 1). The rights of the individual were therefore of serious concern to *The Digger*, as were the individual's life philosophies. Frazer covered issues on how rights were afforded to all individuals who fitted into the notion of the oppressed minority, this included rock musicians, who were seen as the vanguard of youth social change.

For *The Digger*, the principle of elaborate power of the press was also an issue of concern. Frazer[156] had some knowledge of it, and so took the socialist perspective that the rights of the individual should be protected against this power. This principle had origins in 1965 with *Lot's Wife*, and in 1966 with *Go-Set*. *The Digger*'s role was to expose stories where this power was abused. One of its first major stories concerned Rupert Murdoch[157] and News Limited. The story provided trouble for *The Digger*, when its Queensland distributor felt obliged to not distribute *The Digger* on the grounds that it was defamatory to Rupert Murdoch who owned the distribution company. The letter from the distributor was published in *The Digger*; in it, the distributor wrote that while he could not distribute a newspaper that had so negatively criticized Rupert Murdoch, he was happy to subscribe to *The Digger* (*The Digger*, September 9-September 23, 2).

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[156] Phillip Frazer may have believed that Rupert Murdoch was not good for the rights of the individual, and that the individual should be exposed to the truth.

[157] Rupert Murdoch had once offered to buy *Go-Set*, so that he could gain access to Frazer (Beard, 2001). Frazer didn't sell *Go-Set*, and may have resented the offer.

In his last period as an independent publisher in Australia, Frazer created *The Digger*, a political underground paper in the *Lot's Wife* tradition that took a serious look at the state of the nation. *The Digger*'s market was the politically aware teenagers and twenty year olds that had grown and developed reading Frazer publications since *Revolution*. Frazer looked at many aspects of youth, political and indigenous culture in Australia, and asked questions about where it was heading. When *The Digger* finished in December 1975, Frazer was ready to move on, and left for America.

The Digger's survival for three years indicates that this was the right model for inspiring the social action of readers to continue buying it. Whether or not *The Digger* made any changes to members of the Australian community is not known. *The Digger* newspaper would certainly have raised community awareness on the political and social issues he covered. There is no indication of circulation figures to indicate how many people bought it each fortnight.

Frazer supported the left wing throughout his time publishing newspapers. In the last issue in December 1975, *The Digger* called for the end of the 'Queen of Oz' and suggested a Republic was the answer (*The Digger*, December 3-December 30, 1975, 3). Another article likened the Whitlam dismissal to the Nazi take-over of Germany (*The Digger*, December 3-December 30, 1975, 10). It also explored American imperialism in Panama, and capitalist landlords in Portugal. In a two page article, *The Digger* asked why the stock exchange had been so happy with the end of the Whitlam Government, and pointed to Whitlam's seemingly anti-capitalist policies as being the answer (*The Digger*, December 3-December 30, 1975, 8-9).

In the introduction to this thesis, one justification for writing it was that the role of *Go-Set* in Australian rock music history has been ignored in almost every rock music history produced. In examining literature on Australian social and political history, Frazer's contributions through *Revolution*, *High Times* and *The Digger* have also been ignored. There is no record of the social commentary that these magazines and newspapers made on Australian society. There is no record of the place of these publications in the history of the underground press in Australia, which too has also been ignored as a topic in the field of social or cultural research.

The Frazer legacy does not totally run out at this point. While this thesis does not investigate deeply the part played by the writers who wrote for *The Digger*, it does

trace the beginnings of the third generation of the rock music press after the demise of *Go-Set*.

Post *Go-Set*

Frazer was still in Australia in March and May 1975 to observe the creation of two new rock magazines with links back to his original *Go-Set*. This third generation of Australian rock magazine press took two main forms, *Juke* in Melbourne and *RAM* in Sydney.

While each covered the Australian music arena, each also focused on their city of origin. Both were distributed and read all over Australia. They would provide mainstream paper press support for the Australian music industry. Both papers covered all aspects of the industry and tried to appear bi-partisan in their coverage of the Melbourne and Sydney music industries. This thesis will not provide a deep examine the contributions of these two newspapers but it will outline the differences between them, and the legacy they owed to the original *Go-Set*.

Juke Magazine - Melbourne

Juke emerged in Melbourne on 14 May 1975 under the guidance and editorial skills of Ed Nimmervoll[158]. The objective was to produce a magazine that was "as visually exciting as the music is" (Nimmervoll, 1975). One idea was to allow musicians to express their ideas visually through the paper. To this end, the covers of each of the weekly issues presented the musicians in ways that were the artists ideas (Nimmervoll, 1998).

Nimmervoll secured the rights to print articles from the English *Sounds* magazine. *Sounds* style complemented the visual approach of the musicians and *Juke*'s editor.

Juke brought together a writing team that had a proven record with contributions to *Go-Set* and many of the second generation of rock magazines over the years. Writers such as Stephen McLean, Darel Nugent, and David Pepperell and photographers Phillip Morris and Graeme Webber provided content.

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[158] *Juke* allowed Ed Nimmervoll to accomplish what he believed was every journalists dream, the creation of a publication (Nimmervoll, 1998).

To pay for the staff, and the printing, Nimmervoll had secured finance from a small publisher that would keep the magazine independent of the large publishing houses (Brown, 1981). Sales of *Juke* must not have been very good. Interestingly, the issue 3 masthead claimed sales of 40,000 per week, this must have not been enough to sustain production. Eventually the publishers pulled out leaving Nimmervoll to find someone to support production. Support came from David Syme, publishers of the Melbourne *Age* (Brown, 1981, 203). However, this arrangement proved to be unsatisfactory due to the *Age*'s need to control the content of the paper.

A year after having founded the paper, Nimmervoll left (Brown, 1988, 203) and with him so did many of the ex-*Go-Set* writers. The new editor changed the direction of *Juke* when the teeny-bopper period had ended, and so *Juke* went out and "spoke with the young bands who had a single out, but who weren't number one" (Webster, in Brown, 1981, 203). *Juke* would last until 1991.

Rock Australia Magazine (RAM)

On 18 March 1975, Phillip Mason, who had left IPC, as previously discussed in Chapter 1, started the Sydney-based *RAM* magazine. He recalled that the initial concept for *RAM* was his idea, and that he asked Anthony O'Grady to come in and edit the magazine (Mason, 2001). Miranda Brown in her 1981 article on the Australian music press states that Anthony O'Grady wanted the magazine to be of the same standard as the English rock magazines, *New Musical Express* and *Melody Maker*, but with a high content of high quality Australian material (Brown, 1981, 201). This is much the same as the ideals of Go-Set Publications with respect to *Go-Set* and later *Core*.

The concept and format for *RAM* in 1975 was similar to the 1974 version of *Go-Set*. The similarities lay in the use of *New Musical Express* material and the layout. *Go-Set* and now *RAM* provided sizeable space to reviews and they both provided reader usable gig guides. Differences lay in the fact that *Go-Set* aimed initially to capture the teenage girl market[159] through its use of photo-feature. *RAM* on the hand, had no such feature. It had a sense of humour through which it conveyed rock music information. Phillip Mason believed that *Go-Set* had a dour seriousness to it (Mason, 2001). This

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[159] The photo-feature may have contributed to *Go-Set*'s downfall.

may be reflected in the fact that by 1973 many of *Go-Set*'s best writers had left the newspaper and the content was largely imported. *RAM* lasted until 1993.

Ian Meldrum & Countdown

Sometime in late 1974 Ian Meldrum with help of Michael Shrimpton developed a weekly music program, produced by Grant Rule and the Australian Broadcasting Corporation, and called Countdown[160] (Wilmoth, 1993, 10). The program featured Australian bands, and interviews, as well as interviews and music from overseas musicians.

Within the normal format of the program, a section known as 'Humdrum', gave Meldrum a chance to discuss events and new releases that were relevant to that particular week in the music business (Wilmoth, 1993, 38). The section translated his *Go-Set* gossip column into a visual form. With Humdrum, the camera now caught him on videotape or film interviewing celebrity musicians in different parts of the world. Viewers could now see 'Molly' say what they could only have read in the pages of *Go-Set*. The Countdown program would become an icon of Australian pop and rock music and last until 1987.

Rise of the Free Rock Street Press

In 1988, Drum Media appeared on the Sydney scene, it was free. It was printed using offset printing and relied on advertising and subscriptions for its survival. It drew much of its appearance from its legacy to the visual aspects of *Go-Set*, *RAM* and *Juke*. It is likely that the free press led to the demise by 1994, of both *RAM* and *Juke*, it was the end of the newspaper format rock magazine that readers paid for.

In Australia in the nineties, the consumer purchased rock magazine format, lead by *Juice*, became an A4 sized glossy production with pretty covers. The readership for these glossies is still the teenage market, but the articles are smaller, each magazine is specifically genre focused, even elitist in this specialisation. This is probably a result of the polarization that has occurred in the audience with respect to the music (for example they may be: heavy metal, R &B, MOR, hip-hop), and so teenage musical interests have become more secularised creating a cycle of secularisation. The writers

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[160] Interestingly, the show has the same name as a program that used to be made on Channel 0 and advertised in *Go-Set* in 1967 (*Go-Set*, 1967, advertising pages).

are mostly too young to remember what had gone before them in the sixties, seventies, or even the eighties, and present reviews and features in which they show their ignorance of the earlier history of Australian rock music. Political and social comment is not included as it distracts the reader from the advertising and other promotional activities within the pages.

Conclusion

The history of Go-Set Publications and Phillip Frazer is characterised by the willingness of the organisation to take risks. These risks were not taken blindly, but with the need to satisfy the needs of a diverse target audience. The split in teenage music interests in 1968 led to a position where it was not obvious which market *Go-Set* should target.

The decision to publish *Gas* to meet the needs of the teeny-bopper market showed great courage, but at the same time showed that Go-Set Publications was prepared to produce a magazine for a specific Australian market. *Gas* filled a hole in the market that no other magazine could fill at the time.

Go-Set Publications also embarked on a series of underground or counter-culture influenced products, beginning in 1969 with the *Core* Supplement, which extended the marketability of *Go-Set* by aiming to meet the needs of the older, university-based market. It may have been a factor in the increase in sales of *Go-Set* over the period through 1970.

The style and quality of writing that *Core* attracted was transformed into the newspaper *Revolution* in 1970. *Revolution* focused on sociological issues, and in the end tended to neglect the music end of its topic base. It also introduced an Australian underground comix section that was the first of its kind in Australia. *Revolution* became *High Times*, the title reflecting the influence of illicit drugs teenager society. *High Times* questioned the nature of Australian society more than *Revolution*, and presented arguments for an alternative societal structure.

Finally, in late 1972, Frazer created *The Digger*, a socio-political newspaper that questioned the nature of the relationship between the police, the state and the people. *The Digger* lasted for three years, and was Frazer's last Australian publication before moving to America.

Indeed the development of the counter-culture in Australia, and the development of an intellectual teenage press owes much to Phillip Frazer. Under his editorship and management, Australian writers developed the ability to produce a high quality of writing and an ability to provide critically intellectual analysis of the music, and of the socio-political situation in Australia and overseas. In the end, the seredipidous experiment that was *Go-Set* became the core of a movement that progressed musical and social awareness for Australian teenagers.

Outside the Frazer-based publications, *RAM* and *Juke* provided some continuity to *Go-Set* magazine. Both shared a common heritage with *Go-Set* through their editors, Anthony O'Grady, and Ed Nimmervoll. Both magazines gave Australian writers a chance to develop their skills in the areas of rock music journalism, yet both reversed the good work done by *Go-Set* in uniting the pop and rock music environment by bringing their focus back in on their own home states.

Conclusion

Chapter Summary

The place of *Go-Set* in the rock & pop music culture in Australia, 1966 to 1974, is as the seminal and original Australian rock and pop music newspaper. This position was gained through its survival strategies, and its relevance to its Australian readers. *Go-Set* was a serendipitous experiment that changed the nature of Australian teenage society. It was a focus of social change both reporting on, and describing the culture of Australian teenagers.

It was a cultural icon that explained the process of teenage socialisation. It guided its readers through the changes in teenage culture through the period. It influenced teenage decision making, and it did this without a strictly defined editorial policy.

It was also proudly independent of the large magazine and newspaper publishing houses. This factor assisted in its ability to survive and become an important part of teenage culture.

Chapter 1 shows that *Go-Set*'s place in the culture was encouraged by the rapid increase in sales to its markets, due to Go-Set's readiness to encourage staff development and innovation, and to respect the changing sociology and demographics of its readers.

The chapter shows how *Go-Set* encouraged Australian artists in a time of great social and industrial upheaval, through the critical views of its columnists as part of a broader strategy of *Go-Set* support of the underdog, a philosophy that dated back to the university days of the founders.

Chapter 1 also examined the role of women writers in *Go-Set*, showing how women played a pivotal role in the reporting of information on the culture of the music scene, and their influence on the development of a female culture.

However, it was *Go-Set's* ability to adapt to changes that ensured its survival. *Go-Set*'s place as a survivor makes it a cultural icon; some have said it was the World Wide Web of the period, but it was in fact more like a Rosetta Stone of the period. It translated the images from the pop and rock music scenes into a form the readers could appropriate, and along the way created its own culture, which in turn ensured its continued existence amongst its Australian readers.

Go-Set's survived because readers continued to find *Go-Set* relevant to them. Chapter 2 developed a process that suggests how readers used the newspaper, and enlarged on this in Chapter 3. The area of the specific process of newspaper usage had not been explored in depth prior to this: of the previous studies available, the examination of an individuals' use of the newspaper is characterised with respect to their own personal use or to their demographic. Chapters 2 and 3 examined *Go-Set*'s place in Australian culture through its social and informational use showing that its place as a socialisation agent was central to the development of a teenage culture. In this respect *Go-Set's* place in Australian culture cannot be denied; in fact its importance as a cultural source aimed at specific markets must be emphasised.

The models suggested in this thesis describe a process of information transfer in many different areas including clique conformity, help with individual socialisation problems, and strategies for networking amongst associated groups of cliques. In fact, the thesis suggests that *Go-Set* aided the wider diversification of teenagers' interests beyond their local knowledge, by broadening the framework of information provided to teenagers.

Chapter 4 examined Go-Set Publication's role in introducing readers to areas not reached by *Go-Set*. *Gas* exploded onto the lives of teenagers with a first issue dedicated to the production of pictures from the Monkees Australian tour in 1968. Following this, *Gas* existed primarily as a source of pictures and posters for its youngest readers, and later it took on the fanzine role of catering to the readers' needs of seeing the pop and rock stars as celebrities, by focusing on the gossip, or scandal (Meldrum in *Gas*, November 1970, masthead editorial) aspects of the celebrities' lives.

Go-Set Publications exploration of the counter-culture was spearheaded through the publication of the *Revolution*, a monthly, in May 1970. *Revolution* followed in the footsteps of *Lot's Wife*, Frazer's earlier effort at raising the new-left's agenda. *Revolution*'s significance lay in its national exposure. Its often-censored coverage of issues, including its critical evaluations of Australian and overseas rock music and musicians, its discussions on social justice and the need for drug reform, and its exposure of the pettiness of the Australian censors, all resulted in *Revolution*'s irregular availability. Whether the Vietnam moratoriums would have happened without *Revolution* cannot be answered, but *Revolution*'s existence as a nationally

available magazine would certainly have given its readers a common Australian focus and ideology. *Revolution* was a magazine that sought and supported social change openly. While the revolution did not occur, social change did, with the rise of the drug culture, and the more widespread acceptance and use of marijuana, a cause *Revolution* had supported with its various articles on marijuana's use. *Revolution* was transformed in name to *High Times*; the change of name was a means of breaking the cycle of irregularity that had plagued *Revolution*'s appearance in newsagents. *High Times* looked like a comic book, as one reader of the magazine remarked. Yet, inside, *High Times* continued to support a New-Left and social justice agenda. *High Times* was a social justice and alternative lifestyle magazine in comics clothing.

Frazer's last contribution to the counter-culture was the broadsheet *The Digger*. This fortnightly newspaper continued down the social justice path lasting until 1975. *The Digger* also explored the nature of politics, always taking a left wing stance. *The Digger* was also critical of the mainstream press with Rupert Murdoch and News Limited being the focus of *The Digger* criticism.

Frazer's legacy of newspapers and magazines suggests that he cared about the place and needs of teenagers in Australia society. In playing this role, he sometimes led, but more often assisted an Australian process of teenage social change and the associated development of an Australian teenage societal consciousness.

Research Questions

Research Question A: What was the cultural significance of *Go-Set*?

Go-Set's cultural significance lies in its role as the primary source of information on teenage culture for teenagers during the years 1966 to 1974. This role took a number of different forms, all associated with its ability to engage directly with its readers, through to its association with the musicians and artists featured within its pages. *Go-Set* became an instrument of ritual usage; it gave readers the information they needed through which they could interpret the society around them.

In fulfilling this role as a means to societal interpretation by teenagers, *Go-Set* became a central pillar in the development of an Australian teenage culture. The process of the use of *Go-Set*, suggested in this thesis, also makes a statement about the place of *Go-Set* in teenage culture. In providing an societal interpretive function for readers, the

thesis also makes the point that *Go-Set* was trusted by its readers, which it was, otherwise it would not have survived for so many years.

This survival, through a period of changing teenage identity and sociology, could only have occurred if *Go-Set* had a significant place in the teenage culture. Even when they disagreed with the comments of some of the commentators within its pages, readers still read it weekly.

Sub Question A1: What was its role and how did readers use it?

Go-Set had a number of different roles. It was both a reflective reporter on culture in society and a proactive opinion leader in the counter-culture to Australian teenagers.

Go-Set itself was an information source and an adviser to teenager girls and boys. It was also an information source for Australian musicians. It was an encyclopaedia of knowledge, even a 'bible' to its readers. It was a source of gossip and news on Australian and overseas artists. It was an instructor on socialisation. It was a social worker. It was also a pipeline between isolated teenagers. It was a poster provider, a guitar tutor, and a dress-making instructor.

It helped teenage girls and boys with their love lives. It introduced teenage girls and boys to alternative lifestyles. It provided these readers with inside information into their favourite pop and rock stars.

Go-Set brought together each of the radio station pop charts together in late 1966, and produced the first National Top-40. *Go-Set* also brought together all the dance information together on a two page spread producing the first state-based gig guides, and in doing this almost certainly altered the dance attendance rituals of its teenage readers.

Go-Set was also a cultural researcher, investigating some of the sub-cultures, especially the Sharpies, that made up the Melbourne and Sydney dance scenes. This cultural research into the Sharpies was not carried out anywhere else and remains unique in Australian cultural studies.

Gas's role was primarily to provide pictures and posters for the teeny-boppers in Go-Set Publications readership. It provided posters of varying sizes to these readers. The posters were initially in black and white, with the eventual printing of some colour posters as well.

Gas's role changed late in its second year to play a role similar to that *Go-Set* had when it began. *Gas* provided quizzes and competitions, and also provided gossip and feature information on the Australian pop and rock stars.

Yet *Gas*'s role was essentially the production of images and pictures; a reason justified at the time of its closure that highlighted the irony of *Gas's* existence. *Gas* was closed so that *Gas* Publications could focus on poster production.

This thesis has suggested a process by which teenagers actively used *Go-Set*. The model suggests that teenagers use the newspaper as an instructional tool. Thus the many roles that *Go-Set* had also suggested that *Go-Set*'s role was determined by the questions posed through the socialisation of teenagers into society. The information teenagers assimilated into their behaviour was also determined by the teenager's place in society, or more specifically, within their particular clique.

In each model, the process of information absorption was dictated as being either routine, where there was no specific need to be addressed; or by non-routine usage, a situation where teenagers sought particular answers to particular sociological problems they were facing. *Go-Set*'s role as the supplier of this information was enhanced by its position as the only Australian teenage rock and pop music newspaper for many years. In effect, it was the only source of information, and the only newspaper to which teenagers could write to find answers to their personal problems, either socialisation-based or cultural. Thus *Go-Set*'s usage by teenagers was both functional and essential. The six models suggested show how *Go-Set*'s roles also determined its use, which in turn, ensured its place and its survival.

Sub Question A2: What was its place in Australian music?

Go-Set's place in Australian music was as the first newspaper to support, promote and develop a national rock and pop music scene. Through its many different format changes and developments, its one consistent purpose was to bring information to its readers.

Its place as the seminal Australian pop and rock magazine is characterised by its ability to help Australian musicians by bringing them closer to their supporters, and vice versa. It also brought musicians together, and reported on their work.

Go-Set was able to bring readers information about the rock music festivals that occurred in the United States, and actually sent two of its staff members to the Monterey Pop Festival in June 1967.

In creating the first National Top-40 song chart, *Go-Set* established itself as a central force in the development of the concept of a national identity for Australian music and musicians. This was built on year after year through its continued support of the musicians within the industry.

It was able to set an agenda for criticism and support of the music industry, and helped to identify the meaning of Australian music as a separate and distinct identity from the many overseas artists whose music was available in Australia. In this sense, *Go-Set*'s place was as an opinion leader to all its readers. This was particularly important with respect to Australians' cultural cringe. In this respect, *Go-Set*'s place was important as it was able to influence readers' perceptions of the Australian music scene and create a sense of pride in the industry.

With respect to *Gas*, its place was simply as a poster provider that supplemented the role of *Go-Set*, its place in Australian music is therefore not important relative to the place of *Go-Set*.

Question B: What was Go-Set Publications' role in the development of rock music journalism in Australia?

Go-Set gave Australian writers opportunities to develop their skills as writers in both the mainstream and underground areas of rock music journalism. Writers were provided with opportunities to network amongst musicians and develop their interview skills. The writers were encouraged to write critically.

Writers working for Go-Set Publications were provided with opportunities to write for audiences ranging from ten years of age though to university age readers. Writers were also encouraged to follow the music and musicians in a way that developed their knowledge so that as rock music journalists they could be differentiated from the journalists operating in the area of mainstream journalism.

Question C. What was Go-Set Publications' Role in Developing National Awareness of the Counter-Culture?

Since his days as editor of *Lot's Wife* in the early 1960s, Phillip Frazer carried the concepts of counter-culture with him through to his broadsheet *Digger* in 1975. The fundamentals of this approach were bound-up in the idea that the role of the press was to protect the underdog, and act as a pillar on which society could rely.

This view of the role of press, resulted in *Go-Set* introducing its young readers to concepts and ideas far beyond their understanding. After an unsuccessful attempt to get teenagers to question the motives of the organisers of the Moomba Festival in 1966, *Go-Set* attempted social change through more covert means. Instead of editorially questioning the older generation, *Go-Set* allowed musicians to express views that were clearly anti-establishment. Thus *Go-Set* was able to question Australia's role in Vietnam over the period from 1966 through to the Moratorium marches in 1970.

Go-Set supported the musicians against the band promotion agencies in one case, and the musicians against the record companies three years later. Both cases show *Go-Set* supporting the underdog against the establishment.

In 1971, with help of female writer Jean Gollan, *Go-Set* presented counter-culture views more openly, introducing readers to alternative and underground thinking.

The door had been opened in May 1970 with the introduction of the counter-culture magazines *Revolution* and a year and half later with *High Times*. These two magazines provided pivotal roles in presenting counter-cultural views to older readers. In this context, the role of these magazines was to present information on social justice, rock music, abortion, drugs, and censorship. *Revolution* provided the first national coverage to these issues outside the University presses such as *Lot's Wife* and *Tharunka*. The issues were also addressed through the publication of Australia's first underground comix.

Frazer also brought *Rolling Stone* magazine to Australia, first as a supplement to *Revolution*, then as a separate publication at the end of 1971.

There is no doubt that the underground press and the counter-culture would eventually have made it to Australia; however, the guidance and uptake of alternative ideologies on a national scale would not have occurred without Go-Set Publications being there

supporting and nurturing it. *Go-Set*'s support of the moratorium marches ensured that information of these marches was nationally available. *Go-Set*'s role in this development of the counter-culture is important and has been ignored.

Go-Set's place as a national teenage newspaper ensured that information was disseminated across Australia. No other medium could do that at the time in the same way *Go-Set* did. It is in this respect that *Go-Set* stands alone in its promotion of wider ideologies, and supporting its agenda of counter-culture acceptance.

Further Research Is Needed In the Following Areas

Research is needed in:

- Process of newspaper and magazine usage

    o The process of teenage newspaper/magazine usage;

    o The role of the process newspapers/magazines usage in society;

    o Sociology of leisure time use of newspapers/magazines;

- Melbourne Dance Venue History:

    o A survey and chronology of Melbourne dance venues before *Go-Set*, 1958 to 1966;

    o Sociology of teenager dance attendance in Melbourne 1968 to 1966;

    o Contextual and detailed history and development of the groups that made up the Melbourne music scene 1958 to 1966;

- State-based comparative studies

    o Cultural differences between teenagers in Melbourne and Sydney from 1958 to 1966.

    o Separate detailed studies of the development of pop music in each State, rather than the generalised grouping of NSW rock music history as being Australian rock music history;

- Clique behaviour and change studies with respect to dance attendance:

    o Leisure activities of teenagers in the early 1958 to 1974;

- o As a result of the influence of the pop and rock music, and its associated culture, from 1958 and 1974;

- An examination of the reasons for the failure of Australian pop and rock groups in England in the Sixties.

- Research into the nature and history of the Australian Counter-Culture

  - o The development of the counter-culture in Australia, during and beyond Vietnam;

  - o The development of the local and national counter-culture press in Australia

- Drugs sub-cultures in Australia in the Early to Mid Sixties

  - o The history of the availability of LSD in Australia;

  - o The use of drugs by university students and folk-niks in Australia between 1960 and 1971;

- Australian teenage sub-cultures

  - o The differences between Australian teenage sub-cultures in Australia, and their counter-parts in England in the period 1958 to 1966;

  - o Sharpies as a teenage sub-culture;

  - o The role of the 'jazzer' in Melbourne sub-cultural history;

  - o The voluntary leisure time activities of adolescent girls between 1958 and 1974;

  - o A history-based study of the structure and function of adolescent all-girl cliques and girl clique leadership in the period 1958 to 1974.

Conclusion

Go-Set held the unique position of having been the only pop newspaper to unite Australian music under one banner. This is an indisputable and irrefutable legacy of Phillip Frazer's publications. Frazer stands almost alone in the seventies as an Australian publisher ready to take on the authorities and make people question the nature of the society in which they lived. His newspapers were both innovative and revolutionary and attracted articulate intellectual writers. His Australian publishing

legacy still stands proud, but is also very neglected. It is surprising, given its high place in the memories of *Go-Set* readers today, that *Go-Set*'s place and role have been disregarded in the histories of Australian rock music written since its demise.

This thesis has merely touched the surface with regard to the role and place of *Go-Set* in teenage society during its reign. The thesis has given reason for a serious re-evaluation of Australian teenage life between 1966 and 1974, not from the perspectives already taken by other previous Australian writers referenced in this thesis, but from the perspective of the sense of identity created through leisure-time activities associated with dance attendance, listening to rock and pop music, and regular reading *Go-Set*.

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Appendix 1: Teenagers and the Melbourne Music Scene Before February 1966

50's Sub-cultures: Bodgies and Widgies

Some sub-cultures were common to both cities. The mainly working class 'bodgies' (female 'widgies') of the forties and fifties were common to both Sydney and Melbourne; they wore 'longish hair' (Sturma, 1991, 14) or shaggy Cornel Wilde haircut (Wilkes in Stratton, 1992, 88), bright shirts and tight trousers. By the late fifties, bodgies had disappeared; instead the working-class youths of Sydney and Melbourne adopted the black leather-clad rockers culture, based on the rebel images associated with the movie 'The Wild One'.

60's Sub-cultures: 'Jazzers' and 'Rockers'

Both Melbourne and Sydney had class divisions based on the suburbs in which the parents lived. In Melbourne the class division amongst teenagers was determined by the north-south divide of the Yarra River (Young, 2001). In the early to mid sixties, teenagers known as 'Jazzers' were from the rich suburbs south of the Yarra, while the 'rockers' were predominantly based north (McCausland, 2001). In Sydney, the 'class divide' was based on the coastal regions and the city (Nimmervoll, 2001), although there is also the view that the divide was between the Western suburbs and the city (McCausland, 2001).

Melbourne, on the other hand, did not have 'surfies' - it had 'jazzers', also distinct from the Melbourne rockers:

The boys wore corduroy or cotton trousers, suede shoes and cravats; the girls had a similar well-groomed casual appearance. Forming a crowd of fifteen members, they met in each others' homes, drove their family cars...The musical idiom chosen by members of this crowd to express the group ethos was jazz (Dunphy[161], 1969, 128-129)

60's Sub-culture Sydney: Surf Culture

There were many differences between the cities. Sydney had a prominent beach culture; Melbourne did not. By the fifties, Sydney's beach culture had given rise to the 'surfies':

[Surfies] live near the beaches or in the wealthier suburbs, dance at local surf-club stomps, wear bleached hair or (among the girls) long beat styles, approve of bare feet, affect summer casualness in dress and heartily despise rockers as déclassé (McGregor, 1966, 284).

60's Sub-culture: Hairstyles

In Melbourne, each subculture could be identified by the fashions they adopted, hairstyles in particular were important to the identity of subgroups. Men would either brush their hair forward to appear like a 'Mod' or back to appear like a 'Rocker' (Hamilton, 2001). Getting it wrong would have resulted in being the subject of a bashing).

When the Beatles introduced the 'mop-top' some confusion was presented - the 'mop-top was the jazzers' hairstyle. But by 1965 in Australia, long hair was still a novelty:

There weren't many radicals then. It was a square time. When I first grew my hair long, I and people I knew were treated like pariahs. If you had long hair you were constantly picked on and beaten up – in the pub, in the street, everywhere. Having long hair was not normal (David Pepperill in Langley, 1992, 37).

By 1966, it was more acceptable for pop stars to have long hair as part of the image. The long hair phenomena was seen as part of the culture that went with being in a pop star and

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[161] In 1963, researcher Dexter Dunphy identified 'surfies' and 'cools' in his research into clique behaviour. The research also identified that a jazz culture existed was in Sydney. Interestingly in 1966, he identifies two cultural groups, the 'rockers' and 'surfies', no 'Cools'.

part of the Australian pop music scene:

> Australia has even produced its own rock idols, complete with long hair, electric guitars and hoarse, potent voices (McGregor, 1966, 279).

50's and 60's Teenage Magazine Availablity

But fashion was not the sole identifier if these subcultures. They differed in their choice of music. By the sixties, both rockers and surfies were listening to similar pop-rock records from the USA and Britain. For these teenagers, *Everybody's* (Fairfax Publishing), provided popular music coverage in its teenage section *Disc*, edited by Maggie Steed, who was given the authority to cover artists she like (Young, J., 2001). Steed also gave a lot of coverage to the young singers who participated in the Go! Show (Jones, M., 2001). *Disc*, however did not cater to the older teenagers and the university crowd, whose music interests lay mainly in jazz and folk.

60's Jazz and Folk Music Scenes

Forms of jazz particularly popular with this group were English Trad jazz (Dixon, 2001), exemplified by such artists as Acker Bilk (British) and Frank Traynor's Jazz Preacher (Australian); and non-commercial jazz ranging from Dizzy Gillespie to New Orleans jazz. Stratton (1992) remarks that jazz fans saw themselves as 'specialists'. The second form of music, folk, was popular enough to attract audiences of up to 11,000, especially for overseas artists (McGregor, 1966, 147).

Folk had its own thriving clubs and magazines, and, for university students at least, had its own drug culture including relatively easy access to opiates (Mackey, 1970; Panther, 2001) and LSD (Mackey, 1970; Grant, 1990). Grant explains how the existing overseas 'alternative, counter, or underground culture' was becoming linked to rock music' to achieve unprecedented influence throughout the western world' (Grant, 1990, 96).

1955: Bill Haley, Blackboard Jungle and Elvis Presley

In 1955, the movie Blackboard Jungle was released in Australia. It featured a soundtrack in which the music of Bill Haley and his Comets was significant, and more importantly their song 'Rock Around The Clock'. Don Batty, who was a teenager in 1955, remembers the impact of 'Rock Around The Clock' on the youth at the time as being a film that teenagers saw many times. He recalls that the film made such a strong impression that teenagers watching actually start to get angry about the society (Batty, 2001). One frequently cited incident is the ripping up of the seats in the cinema as a result of having seen the movie and heard the music.

Yet Blackboard Jungle failed to impress the 'jazzers'. The strength of their interest in jazz music was so strong that even after the release of the movie in Australia, the 'jazzers' still continued to exist as a sub-culture within in Melbourne (McCausland, 2001).

Melbourne was not as quick on the accept Elvis Presley as the United States had been. The reason was Rock Around The Clock by Bill Haley & His Comets had made a very strong impression and was not easily displaced (Batty, 2001).

With only a small proportion of the youth liking or accepting rock and roll music between 1955 and 1960. Australian artist Johnny O'Keefe proved that Australians could perform rock and roll, and that there was no need for Elvis Presley. There is some evidence suggesting that the musical interests of teenagers in 1960 was not rock and roll. Guitarist Roger Treble (2001) recalled that at his primary school, only he and friend[162] liked rock and roll music; the rest liked classical music.

1960 to 1962: Period of American Soft Pop

The period between 1960 and the entry of the Beatles was a dark period of rock and roll according to some (Colbert, 2001; Treble, 2001). The music being produced in America and played on the radio was not rock and roll, but an industry controlled form of pop music. This was the first commercial exploitation of rock and roll and employed a strong component of pretty boy or girl looks. Artists such as the groomed look, 'Fabian' or pretty beach girl 'Annette Funicello' became the focus of industry. This music lacked the aggression and rebelliousness of the mid fifties rock and roll.

Some musicians (Treble, 2001) and some of the University crowd (Colbert, 2001) felt that the American Top-40 songs between 1960 and 1962 were not really rock and roll. This did not stop the radio stations in Australia from playing these songs as there was still enough of a

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[162] This translated to a ratio of about only two in thirty school students being interested in rock'n'roll music between 1955 and 1960.

market for it[163]. Nor did it stop Australian singers such as Normie Rowe from singing covers of them at the various town hall dances around Melbourne at the time.

For guitar playing musicians such as Roger Treble the only original and exciting music was being produced by the English guitar group 'The Shadows', and by the American guitar group, 'The Ventures' (Treble, 2001). In fact in Melbourne at that time, the nearest thing to playing rock was to play 'cover'[164] versions of the instrumentals by these two groups (Treble, 2001).

In the early 1960s no one in Melbourne was writing original material. Original material did not get written until Bobby & Laurie, five years later (Treble, 2001). In the meantime, Melbourne bands played these covers at Town Halls, in the outer suburbs in Melbourne, and in the 'new' discotheques' in the city.

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[163] Between 1960 and 1962, there were still a lot of talk shows on the radio, as the Top-40 format was still to be absorbed by many stations.

[164] Copies of songs by other artists, usually American or British during this period.

1963: The Influence of the Beatles

It was not until the introduction of the Beatles in 1963 and 1964 that a major shift took place in the number of teenagers who started listening to rock and roll. The 'Jazzers' who had not shifted for Elvis Presley or Bill Haley took notice and started listening to rock and roll music.

With the transition of the 'Jazzers' into 'Rockers' and 'Mods', and entering the rock and roll music area, the sub-culture that comprised the two separate and smaller sub-cultures now became a larger group 'culture' (Treble, 2001). An estimate of size of the youth population at the time who were listening to rock and roll after the Beatles was around 30-40% of the teenage population (Treble, 2001).

After the Beatles, other Liverpool acts such as Gerry & The Pacemakers also became popular in Australia, and the American production styles of rock and roll began to become less popular. This music was part of what was known in America as 'The British Invasion' (Bangs, 1980, 169-176), but was known in Britain as 'beat music', which had originated in Liverpool and Manchester (Barnard, 1989, 603).

1963 Onwards: Melbourne: Town Halls and Discotheques

By 1963 in Melbourne, there were a number of dances at town halls as well as new discotheques (Treble, 2001). Bands playing the dance circuit would often perform at as many as five different venues a night, and these were often spread out all over Melbourne. This would result in the bands travelling from one side of the city to the other, usually in a hurry, at least five days per week (Hamilton, 2001). Before 1964, many independent operators ran the venue and booking scene in Melbourne. Bands and singers had their own managers who would make the bookings for their bands and singers, dealing with each venue separately. By 1964, this had changed, by which time, playing at dance venues in Melbourne meant that the band had to be part of an organisation that ran the dances. This meant being part of the AMBO[165] entertainment group (England, 2002).

Playing on the dance circuit also meant having to support the 'star' singers on the circuit as it had it had earlier. These singers included Go-Show artists such as Normie Rowe, Buddy England, and others who would have a guest spot where they sing covers of American top forty songs, and by the mid sixties, their own singles (England, 2002). In between these guest singers, the bands could only play popular instrumentals. Roger Treble (2001) recalled being told not to play 'obscure album tracks' meaning they were not allowed to play any non-single tracks off albums by the Ventures or the Shadows.

In Melbourne, the influence of the Beatles music was strong enough to send some members of groups out for singing lessons. The expectation was that the Beatles were to be start of a very big new trend (Treble, 2001). Singing, it must be remembered, was not the first priority for the many of the Melbourne rock and roll music groups who only played instrumentals or supported a variety of different singers.

The town hall shows attracted the twelve to fourteen year olds. The reason for this lay with the parents of this audience who would limit their children to the local dances. Although trains ran regularly to the city, many parents perhaps felt that it was too dangerous for their children to go into the city at night or in the evening. The result was that these twelve to fourteen year old girls and boys would be the predominant crowd at the town hall dances (Colbert, 2001). The audiences at these shows were often the same or very similar week after week (Treble, 2001). Another effect of this was that the discotheques were mostly an older age group (Colbert, 2001). All the audiences would eventually see the same bands but at different times in the evening or on different days.

While the city dance circuit in Melbourne was based around rock and roll and pop songs,

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[165] In Brisbane a similar organisation was run Ivan Dayman. The dance circuit that he ran was known as the 'Ivan Dayman Circuit'.

another style of dance was taking place out of town. Around 1962 or 1963, regular 'Stomps' were run in Geelong. The surf dance was not a part of the Melbourne scene (Hamilton, 2001), so these Geelong 'Stomps' were more due to their location in a surf life saving club near the beach than a part of Melbourne teenage culture. They were organised by surfer, and surf shop owner, Tony Olssen, and Graeme Osborne. They got publicity from Stan Rofe who mentioned the dances on the radio (Osborne, 2001). They were based on the Sydney 'Stomps' that were a popular dance outing for teenagers

(Sturma, 1991, 66).

The town hall dances were not the only form of dance available to teenagers in the early 1960s. As a result of the 'Bodgie' violence at rock and roll dances during the late 1950s and early 1960s, the Police and the Church established their own dances (Zion, 1988, 62). Their purpose for running these dances was a means of controlling this violence. The fact that the dances were taken over by Church groups and the Police was an attempt to legitimise (and control) a form of culture that was not quite understood by the older generations and was seen as something quite different to their own teenage years. In Melbourne, Police Boys' Clubs had opened in Collingwood and Fitzroy in Melbourne in 1962. In Sydney, in 1963, one Police Boys' clubs claimed a membership of 50,000 (Zion, 1988, 62). The Church clubs targeted the teenagers as a means progressing a teenage spiritual life and so countering the view that rock and roll was dangerous (Zion, 1988, 62-63).

The alternative venues to the town halls were the discotheques that attracted an older crowd. The first teenage discotheque opened in Melbourne in 1963 (Acton, 2001). It was probably most likely based around the formula used by the English discotheques[166]. The discotheque format was, like the town halls on the bands, but in between performances, music would be played of records (Nimmervoll, 1998).

Historically, the discotheques opened as a result of an accumulation of circumstances that made them possible, and the fact that the cost of turning them into discotheques was also not very high. Before 1963, many old and empty warehouses existed in and around the Melbourne city area. They were available for purchase at a relatively small price, and with further minimal cost could be converted into discotheques (Colbert, 2001).

There are several reasons for this, low cost. The first being that they could not serve alcohol at that point, under law[167], so there was no need for a bar to be incorporated. The second reason was that wallpaper and sparse furnishings served to reduce the costs. A stage was provided for the bands to play on, which leads to the third reason, was the need for a simple and not very powerful Public Address (PA) system. This was used to amplify the voice and not the whole band (Colbert, 2001). Drummer Gary Young (2001) also recalls that the speaker systems were not very big either. While the sound systems might not have been physically large, some of the venues themselves were, as in the case of Berties, which consisted of three storeys of dance floors (Colbert, 2001).

The bands that played at the discotheques attracted a crowd aged between sixteen- and twenty-years-old (Colbert, 2001). After 1965 different discotheques had crowds that were in some respects related to the class of particular schools (Colbert, 2001). This divide meant that some discotheques were rougher than others (Hamilton, 2001). The Thumpin' Tum discotheque was less affected by the school divide and as a result was popular with a wider and more diverse part of the Melbourne teenage population (Boromeo, 2001).

The discotheques and hall based dances were alcohol free and aimed at the younger teenage

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[166] Melbourne followed the English trends of Carnaby Street at the time, and so it is probable that the concept followed was that English discotheque.

[167] This may have been due to 6pm closing time that was in place with the pubs.

crowd. Ronnie Charles (Boromeo, 2001), lead singer of the Groop, believes that teenagers would have taken drinks into the discotheques secretly. There was also another practice whereby after the discotheque, certain members of the crowd, who probably made up particular cliques were invited to stay on, and alcohol was then available (Hamilton, 2001).

Appendix 2: Gig Guide History

Background   *Go-Set* pioneered the use of the Gig Guide as an agent of social change in the leisure time activities of teenagers in Melbourne in 1966. The significance lay in the impact *Go-Set* had on where teenagers would go for entertainment on Friday and Saturday night. Prior to the entry of *Go-Set* and its Gig Guide, called 'Know Where'.

'Know Where', in retrospect it seems nothing special in the current climate with weekly rock music newspapers telling teenagers where bands are playing, and which artists are touring nationally. Yet before 2 February 1966, teenagers had no direct access to a list of whom was playing where. The daily Melbourne tabloid papers, which might have provided such a list of places where teenagers could go to dance or socialise, did not. Their focus was on restaurants, movie theatres, and the pop-related events known as 'big shows'. These 'big shows' were where very popular international acts performed at the larger Melbourne venues. Australian artists also had their own 'big shows' but these only starred the biggest Australian recording stars at the time. One of these big stars was Normie Rowe, who was popular all over Australia in 1965, with a few number one hits to his name.

Information on gigs was found through four different sources: Gestetnered fliers (Glass, 2001), through disc jockey, Stan Rofe (Hamilton, 2001), through posters (Dixon, 2001), or through word of mouth (Glass, 2001). With these limited sources of information, knowledge on the whereabouts of dances outside the regular and close by places became uncertain. It is likely that parents would not have been unhappy with their fourteen-year-old son or daughter travelling across Melbourne at night uncertain whether a particular dance was on at a particular location.

If we accept that the above scenario is even a tiny bit accurate, then the influence of *Go-Set* in altering the routine behaviour of teenagers with respect to the dances they went to would have been quite significant. *Go-Set* would have succeeded in changing the socio-cultural boundaries of Melbourne, and Sydney through the interaction of cliques beyond their normal and routine boundaries. In this sense, the significance of the approach taken by *Go-Set* in this area of socialisation cannot be ignored. Knowledge of where groups and singers were performing meant that the reader had more choice of who to see. For the reader more choice could also mean that in many cases they might not have heard of the group or singer. *Go-Set* filled this requirement by providing reviews of groups and singers, and also reviews of their singles, and albums.

Regular reading to musicians meant a routine of weekly buying. Gary Young bought *Go-Set* from its beginning to end (Young, 2001). He was not the only one. *Go-Set* provided knowledge that musicians could get if they rang other musicians, but the collection of information was the role *Go-Set* played, and this made essential reading in their need to get knowledge about the state of the industry at the time.

Dance locations (Know Where)(Melbourne *Go-Set*: to 14 March 1966)

	Location	Known As
Town Hall-Based	Balwyn, Balwyn Youth Club:	Georgia
	Bendigo, St Kilians Hall:	Go Mod
	Black Rock, Life Saving Club:	Surfrider
	Brighton City Hall:	Coloured Cave
	Caulfield, Youth Hall:	Harlem
	Camberwell, Junction Post Office Corner:	Six Ways Mod Centre
	Chadstone, Catholic Church Hall:	Nashville Mod
	Claxton, Sacred Hall:	Go Mod
	Dandenong Town Hall:	Teenbeat
	Doncaster, Athernaeum Hall:	Pussyfoot (RW)
	Frankston, Mechanics Hall:	Modville
	Geelong:	Au-Go-Go
	Glenferrie, St. George's Hall:	Go Mod
	Kew Civic Centre:	Odd Modd
	Lower Plenty, Lower Plenty Hall:	Lower Plenty (RW)
	Mentone City Hall:	Mod
	Mentone: Life Saving Club:	Spectrum
	Moonee Ponds Town Hall:	Jive Junction
	North Dandenong, Lyndale Hall:	Lyndale
	North Brighton, Masonic Hall:	Boardwalk
	Richmond, St Ignatius Church:	Shaky Mod (RW)
	Shepperton Civic Centre:	Young World
	South Yarra, Christ Church Hall:	Impulse
	South Yarra/Prahan, Ormond Hall:	Opus/Purple Eye
	Traralgon Town Hall:	Go Mod
	Warrnambool:	Go Mod
Discotheque and Restaurant-Based Clubs	City	10th Avenue Restaurant/Stables
	St. Kilda	431, St. Kilda Road
	City	Atmosphere Discotheque
	City	Biting Eye Discotheque
	Balwyn	Black & Blue @ Balwyn RSL
	City (mentioned in article)	Earl's Court Discotheque
	South Yarra	Fat Black Pussycat (Jazz Club)
	Prahan	Garrison Discotheque
	Dandenong	Havana
	unknown	Keyboard
	City	Mad Hatter Discotheque
	unknown	Marguarita
	Geelong	Mod's Tavern
	Ormond	Penthouse @ Ormond RSL
	Balwyn	Piccolo
	Toorak	Pinocchios Restaurant
	Mitcham	Rendezvous-A-Go-Go Discotheque
	St. Kilda (possibly)	Rooftop
	City	Starmaker Discotheque
	City	Thumpin' Tum Discotheque
	St Kilda	Tiki Village Restaurant

Appendix 3: Main Staff Members & Office Address (Lifecycle Stages)

Development Stage (2 Feb 66 to 21 Feb 66)

Owner/pub.:   Go-Set Publications/Phillip Frazer/Tony Schauble
Address: 4 Grace St., Malvern

Editors: Tony Schauble
               Phillip Frazer

Art: Phillip Frazer

Photos: Colin Beard

Fashion: Prue Acton
               Sue Flett

Motoring: Maurice Bramston

Jazz: Ross Laird

Features: Doug Panther
               Mike Nash (pseudo-name)

News/Gossip: Ken Sparkes   (radio)
               Stan Rofe   (radio)
               Tony Barber   (Sydney)

Growth Stage (28 Feb 66 to 19 Dec 70)

Owner/pub.:   Go-Set Publications/Phillip Frazer/Tony Schauble
Address: VIC: 2. Charnwood Cres., St.Kilda (from 6 April 1966)
27 Drummond St., Carlton (from 5 July 1969)

                WA: c/- 6KY, 17 James St.   (from 6 July 1966)

                NSW: 52/432 Kent St., Sydney   (from 6 July 1966)
                       Suite 102, 15 Market St., Sydney (from 1 February 1967)
                       247 Elizabeth St., Sydney (from 6 March 1968)
                       221 Elizabeth St., Sydney (from 4 September 1968)
                SA: c/- 5AD   (from 3 August 1966)
                       22 Bentham St., Adelaide (from 6 March 1968)
                       110 Flinders St., Adelaide (from 7 August 1968)
                       c/- Bruce King
                QLD (adv) Larry Zetlin
                       1069 Wynnum Rd. Cannon Hill, Brisbane (from 5 October 1966) House 2, 249 Coronation Drive, Paddington (from 6 March 1968)
                       (adv) Michele O'Driscoll
                       GPO Box 1240, Brisbane (from 2 April 1969)

Editors:	Phillip Frazer	
	Tony Schauble	(to Feb69)
	Jon Hawkes	(from April 69)
Art:	Alan Stoman	(Aug 66 to Jan 67)
	Ian McCausland	(from Jun 69)
	Geoff Pendlebury	(from Oct 69)
Photos:	Colin Beard	(to May 69)
	Grant Mudford	(Jul 66 to May 69)(Syd.)
	Vera Kaas-Jager	(Dec 66 to Nov 70)
	Phillip Morris	(from Jun 69)(Syd.)
	Jim Colbert	(Jun 67 to May 68)
Fashion:	Prue Acton	(to Jul 66)
	Honey Lea	(to Mar 67)
	Sue Flett	(to Dec 68)
	Lindy Hobbs	(from April 69)
Go-Set Club:	Glenys Long	(Jul 70 to Nov 70)(from Feb 70: Gas)
Jazz	Ross Laird	(to Apr 67)
	Frank Traynor	(from Jul 67)
Motor:	Maurice Bramston	(to Jul 66)
Critic	Stan Rofe	

News/Gossip	Tony Healy	(to Nov 66)	
	Stan Rofe		(radio)
	Ward Austin	(to Sep 66)	(radio)
	Tony McLaren	(to Sep 66)	(radio)
	Dal Myles	(to Dec 66)	(radio)
	Bob Francis	(to Nov 66)	(radio)
	Colin James	(from May 66)	
	Geoff Bannister	(to Jan 67)	
	Ian Meldrum	(from Aug 66)	
	Johnny Young	(Dec 68 to Aug 69)(radio)	
	Cleo Calvo	(from Apr 69)	

Top-40 chart:	Ed Nimmervoll	(from

Help Column:	Sue Flett	(to Feb 68)
	Jean Gollan	(from Sep69)
	Wendy Saddington	(from Sep 69)

Features:	Ian Meldrum	(from Aug 66)
	Doug Panther	(to Nov 66)
	Richard Schmeizl	(from May 67)
	Lily Brett	(to Sep 68)
	Gerald Carr	(from Oct 68)
	David Elfick	(from Jan 68)
	Mitch	(from Mar 69)
	Cleo Calvo	(Apr 69 to Nov 69)
	Jean Gollan	(from Sep 69)
	Wendy Saddington	(from Sep 69)

Maturity Stage (26 Dec 70 to 16 Sep 72)

Owner/pub.:   Go-Set Publications/Phillip Frazer
Waverley Press (from December 1971 to May 1972)

Addresses   VIC: 27 Drummond St., Carlton
(and) 17 Drummond St., Carlton (from 2 January 1971)

WA: c/- 6KY, 17 James St. Perth
112 Hay St., Perth (from 2 May 1970)
110 Hay St., Perth (from 4 July 1970)
112 Hay St., Perth (from 5 June 1971)

NSW: 221 Elizabeth St., Sydney
7 Myrtle St., Crows Nest (from 3 January 1970)
268 South Dowling Rd., Paddington, Sydney (from 3 June 1972)

SA: c/- Bruce King
Suite 1, 2nd Floor, 95 Grate St., Adelaide (from 3 January 1970)
3/102 Palmer Place, Adelaide (from 1 August 1970)
95 Le Ferre Terrace, Nth. Adelaide (from 5 June 1971)
2nd Floor, Worando Building, 83 Greenfield St., Adelaide (from 1 January 1972)
1/198 Flinders St., Adelaide (from 1 July 1972)

QLD: Michele O'Driscoll   GPO Box 1240, Brisbane
5/33 Hoogley St., Hillend (from 7 August 1971)
GPO Boz 1240, Brisbane (from 4 December 1971)

UK: 79 Baker St., London W1 (from 5 December 1970)
44 Park Rd., London NW1 (from 1 May 1971)
PO Box 615, West Brompton, London (from 1 April 1972)

USA: 1345 North Harper Ave., Los Angeles
(from 5 December 1970 to 1 April 1972))

Editor:	Phillip Frazer	(to Feb 72)
	Jon Hawkes	(Apr 69 to Apr 71)
	Colin James	(Dec 71 to Jan 72)(ran Link Up)
	Piotre Olszewski	(May 72 to Jul 72)
Arts:	Ian McCausland	(to Apr 71)
	Geoff Pendlebury	(to Sep 72)
	Brent Ward	(Feb 72 to May 72)
	Laurel Olszewski	(May 72 to Jul 72)
Photos:	Phillip Morris	(to Aug 74)(Syd.)
	Vera Kaas-Jager	(to Nov 70)
Go-Set Club:	Lois Newbury	(Dec 70 to Jan 71)
	Terry Cleary	(Mar 71 to Feb 72)
Help Column:	Wendy Saddington	(to Sep 70)
	Pat Wilson	(Jun 71 to Mar 72)

Jazz: Frank Traynor   (to Feb 71)

Features: Ian Meldrum
      Ed Nimmervoll
      Mitch   (to Jul 71)(Feb 72 to Sep 72)
      Greg Quill   (Feb 70 to Aug 71)
      Cleo Calvo   (to Oct 70)
      Jean Gollan   (to Oct 70)
      Stephen MacLean (Jul 70 to Aug 72)
      Michael Edmunds (Jan 70 to Dec 70)
      Wendy Saddington (to Oct 70)
      David Elfick   (to Jul 71)
      John Halsall   (Jan 71 to Dec 71)
      Alex Pezzoni (Jun 72 to Sep 72)
      Roy Carr   (from Jun 72)
      Darel Nugent (from Sep 72)

News/gossip: Ian Meldrum
      John Burgess (from Mar 71) (radio)
      Stan Rofe   (to Jul 71)(radio)
      Donny Sutherland (to Jul 71)(radio)
      Lynne Randell (Feb 71 to Dec 71)
      Gary Mac   (from Aug 71) (radio)

Saturation Stage (22 Sep 72 to 16 Dec 73)

Owner/pub.:   Sungravure (57-59 Regent St., Sydney)

Addresses: VIC: 27 Drummond St., Carlton
                     (and) 17 Drummond St., Carlton
                     28 Cambridge., Collingwood (from 2 December 1972)
          WA: 112 Hay St., Perth
                     15-17 Hay St., Perth (from 3 March 1973)
                     Brett Jones, 45 Hynes Rd., Dalkeith (from 4 August 1973)
                     NSW: 57-59 Regent, St., Sydney
          SA: 1/198 Flinders St., Adelaide (to 28 July 1973)
          QLD: GPO Boz 1240, Brisbane
          UK: PO Box 615, West Brompton, London (to 28 July 1973)

Editor: Ed Nimmervoll

Ass. Editor: Ian Meldrum

Art: Geoff Pendlebury   (to Sep 73)

Readers letter: Jandy

Features: Ian Meldrum
              Mitch
              Helen Barrett
              Roy Carr
              David Pepperell   (to May 73)
              John Zulaika   (Jul 73 to Sep 73)
              David Bland   (to Nov 73)
              Colin James   (to Nov 73)
              Chris Welch   (Apr 73 to Dec 73)
              Stephen Frears   (to Dec 73)
               Darel Nugent   (to Dec 73)
               Ed Nimmervoll   (to 24 Dec 73)

News/gossip: Ian Meldrum
              John Burgess   (to Dec 72)(radio)
              Lillian Roxon   (Mar 73 to Aug 73)

Decline Stage (23 Dec 73 to 24 Aug 74)

Owner/pub.:   Sungravure (IPC) (57-59 Regent St., Sydney)

Addresses: VIC: 28 Cambridge St., Collingwood
                     374 Little Collins St., Melbourne (from 2 March 1974)
                     425 St. Kilda Rd., Melbourne (from 4 May 1974)
              WA: Brett Jones, 45 Hynes Rd., Dalkeith
              NSW: 57-59 Regent, St., Sydney
              QLD: GPO Boz 1240, Brisbane

Editor: Ed Nimmervoll   (to 23 Dec 73)
              Jenny Irvine   (from Jan 74)

Art: Tony Walker

Features: Ian Meldrum
              Helen Barrett   (to Mar 74)
              Bromwyn Murphy   (Feb 74 to May 74)
              Mitch   (to 8 Aug 74)

News/gossip: Ian Meldrum

Jazz: Joe E. Deans   (Mar 74 to Jul 74)

Blues: Louis Brown   (Mar 74 to Aug 74)

Appendix 4: Cover Page Main Pictures, Associated Headlines & CAB Audit Figures (Where Available)

Appendix 4a: 1966 Cover Personalities

issue date	V, i	Cover picture	headline	origin
02-Feb-66	1, 1	screaming girl		
02-Feb-66	1, 1	Tom Jones	Exclusive! Inside Tom Jones	uk
09-Feb-66	1, 2	Peter Noone	Backstage with Herman and the Hermits	uk
09-Feb-66	1, 2	Merv Benton		aust, melb
09-Feb-66	1, 2	MPD Ltd.		aust, melb
09-Feb-66	1, 2	Screaming girl		
14-Feb-66	1, 3	Dinah Lee	Dinah Lee	(nz) aust, melb
14-Feb-66	1, 3	screaming girl		
14-Feb-66	1, 3	Ray Brown	Ray Brown	aust, syd
14-Feb-66	1, 3	Seekers	Seekers	aust, melb
21-Feb-66	1, 4	The Rolling Stones	Special Rolling Stones supplement	uk
21-Feb-66	1, 4	screaming girl		
28-Feb-66	1, 5	Mick Jagger & Keith Richards	The Rolling Stones backstage in Melbourne	uk
28-Feb-66	1, 5	Bill Wyman	The Rolling Stones backstage in Melbourne	uk
28-Feb-66	1, 5	The Searchers	The Searchers - Take Me For What I'm Worth, Love Potion No.9, Bumble Bee, Needles & Pins, Every Time you Walk In The Room	uk
28-Feb-66	1, 5	Billy Thorpe	The Fabulous Billy Thorpe	aust, syd
07-Mar-66	1, 6	The Easybeats	Go-Set feature Easybeats see pages 3 and 11	aust, syd
07-Mar-66	1, 6	screaming girl		
14-Mar-66	1, 7	The Strangers	The Strangers	uk
14-Mar-66	1, 7	The Wild Colonials	The Wild Colonials	aust, melb
14-Mar-66	1, 7	screaming girl		
23-Mar-66	1, 8	Mike Furber & The Bowery Boys	Mike Furber & The Bowery Boys	aust, bris
30-Mar-66	1, 9	Normie Rowe	Win a day with Normie Rowe	aust, melb
30-Mar-66	1, 9	The 5		aust, bris
30-Mar-66	1, 9	The Mixtures		aust, melb
30-Mar-66	1, 9	Buddy England		aust, melb
30-Mar-66	1, 9	Terry Dean		aust, melb
06-Apr-66	1, 10	Bobby & Laurie	Bobby and Laurie	aust, melb
06-Apr-66	1, 10	The Flies	The Flies	aust, melb
13-Apr-66	1, 11	Lynne Randell	Lynne Randell	aust, melb
20-Apr-66	1, 12	Ray Brown	Ray Brown and The Whispers	aust, syd
27-Apr-66	1, 13	Tony Worsley	Tony Worsley	aust, bris
27-Apr-66	1, 13	Steve & The Board	Steve and the Board - What is a giggle-eyed goo-a-go-go?	aust, syd

			goo a-go-go?	
27-Apr-66	1, 13	girl	advertisement: you can have your photo here! see P.2	
27-Apr-66	1, 13	Bob Dylan	What has happened to Bob Dylan - in an exclusive interview Dylan answers questions all his fans (and ex-fans) would like to ask him!	usa
04-May-66	1, 14	The Throb	The Throb reach top ten in Melbourne Sydney Adelaide	aust, syd
04-May-66	1, 14	The Twilights	The Twilights - can they make it Australia wide? see page 3	aust, adel
04-May-66	1, 14	Colin Cook	Pretzel reports on Colin Cook	aust, melb
18-May-66	1, 16	Billy Thorpe	"It's All Happening" The Full story	aust, syd
18-May-66	1, 16	"It's All Happening" studio shot	"It's All Happening" The Full story	
18-May-66	1, 16	Marcia Jones	Normie - Marriage rumour: Marcia Jones talks! About herself and Normie	aust, melb
25-May-66	1, 17	MPD Ltd.	M.P.D. exclusive - 4 pages of photos - Mike, Pete & Danny talk on Vietnam	aust, melb
01-Jun-66	1, 18	Alex Rappell	Kommotion boys hurt!	aust, melb
01-Jun-66	1, 18	Leon Kramer	Kommotion boys hurt!	aust, melb
01-Jun-66	1, 18	Lex Kaplan	Kommotion boys hurt!	aust, melb
01-Jun-66	1, 18	David McCallum	David McCallum	Uk (usa)
01-Jun-66	1, 18	The Field Twins	tell about their trip to Vietnam	aust, melb?
01-Jun-66	1, 18	unknown baby	see if you can pick the babes of the pop-world! Fab prizes!	
08-Jun-66	1, 19	Billy Thorpe & dancing girls	Billy Thorpe - Turn to page 7	aust, syd
08-Jun-66	1, 19	Paul McCartney	Full-page pin-up Paul McCartney	Uk
08-Jun-66	1, 19	Denis Drysdale	Kommotion for Channel 9: Denise quits	aust, melb
15-Jun-66	1, 20	The Groop with Frank Thring	'The Groop' tell the amazing story of Melbourne's high society - also a full-page pin-up of 'the Groop' - see pages 12 & 13	aust, melb
22-Jun-66	1, 21	Normie Rowe	Normie mobbed - goes to hospital	aust, melb
22-Jun-66	1, 21	Bobby Bright	Adelaide really swings P.8&9 - Bobby Bright talks about his Adelaide tour	aust, melb
22-Jun-66	1, 21	Graham Chapman	Graham Chapman - New local sound - p3	aust, melb
22-Jun-66	1, 21	Max Merritt & The Meteors	Max Merritt and The Meteors	Nz
29-Jun-66	1, 22	Ronnie Burns	Ronnie Burns pin-up	aust, melb
29-Jun-66	1, 22	Easybeats farewell [3 diff pictures]	Easybeats to be under Beatles' record man - They leave July 10th.	aust, syd
29-Jun-66	1, 22	Dinah Lee	The Dinah Lee Story - exclusive	nz, aust, melb
06-Jul-66	1, 23	Normie Rowe	Normie - 'Not going to be forgotten'	aust, melb
06-Jul-66	1, 23	Normie Rowe & The Playboys	Normie - 'Not going to be forgotten'	aust, melb
06-Jul-66	1, 23	Normie at a concert	Normie - 'Not going to be forgotten'	aust, melb
13-Jul-66	1, 24	Normie Rowe	Normie Rowe in pop speak out - Normie - Ready to go on overseas market	aust, melb

13-Jul-66	1, 24	Normie Rowe & The Playboys	Normie Rowe in pop speak out - Normie - Ready to go on overseas market	aust, melb
13-Jul-66	1, 24	Elvis Presley	Beginning The Elvis Presley Story Part 1	Usa
20-Jul-66	1, 25	Tony Barber	Three cheers for Tony Barber	aust, syd
20-Jul-66	1, 25	MPD Ltd.(probably)	M.P.D. sign contract for UK	aust, melb
27-Jul-66	1, 26	Twilights on stage	Twilights Take national titile! - Ex-Adelaide group wins Hoadleys Battle of The Bands	aust, adel
27-Jul-66	1, 26	Crowd at Festival	Twilights Take national titile! - Ex-Adelaide group wins Hoadleys Battle of The Bands	aust, adel
27-Jul-66	1, 26	Glenn Shorrock	Twilights Take national titile! - Ex-Adelaide group wins Hoadleys Battle of The Bands	aust, adel
27-Jul-66	1, 26	Normie Rowe [5 different pictures showing different poses]	The many moods of Normie Rowe	aust, melb
27-Jul-66	1, 26	David Bland	David Bland in Pop Speak Out	aust, melb
03-Aug-66	1, 27	Johnny Young	Turpie Quits - Johnny Young to compere Go!! Show	aust, per, melb
03-Aug-66	1, 27	Ian Turpie	Turpie Quits - Johnny Young to compere Go!! Show	aust, melb
03-Aug-66	1, 27	model in dress	fashion with Honey - turn to page 12	
03-Aug-66	1, 27	Dione Warwick	Dionne Warwick talks P.7	Usa
10-Aug-66	1, 28	Kommotion stars	Kommotion stars quit! All these have gone!!	aust, melb
10-Aug-66	1, 28	Normie Rowe "protected" by security guards	Normie Hits Out! - Stage riot in Perth	aust, melb
10-Aug-66	1, 28	Normie Rowe on stage and the audience member who was hit by guard	Normie Hits Out! - Stage riot in Perth	aust, melb
10-Aug-66	1, 28	Normie Rowe pushing guard off stage	Normie Hits Out! - Stage riot in Perth	aust, melb
17-Aug-66	1, 29	Norman Willison	Support Rallies for rebels - Will Kommotion Satrs Return?	aust, melb
17-Aug-66	1, 29	Denise Drysdale	Support Rallies for rebels - Will Kommotion Satrs Return?	aust, melb
17-Aug-66	1, 29	David Bland	Support Rallies for rebels - Will Kommotion Satrs Return?	aust, melb
17-Aug-66	1, 29	Dinah Lee, Bobi Nichols & others	Dinah Kidnapped	nz, aust, melb
17-Aug-66	1, 29	Tony Worsley	Tony Worsley in Pop Speak Out	aust, bris
17-Aug-66	1, 29	Keith Millar	Support Rallies for rebels - Will Kommotion Stars Return?	aust, melb
24-Aug-66	1, 30	Alex Silbercher	Kommotion rebels to appear on 'Go!!' - Alex, Grant, David and Alex to sing	aust, melb
24-Aug-66	1, 30	Grant Rule	Kommotion rebels to appear on 'Go!!' - Alex, Grant, David and Alex to sing	aust, melb
24-Aug-66	1, 30	Alex Rappell	Kommotion rebels to appear on 'Go!!' - Alex, Grant, David and Alex to sing	aust, melb
24-Aug-66	1, 30	David Bland	Kommotion rebels to appear on 'Go!!' - Alex, Grant, David and Alex to sing	aust, melb
24-Aug-66	1, 30	Crispian St. Peters	Crispain St. Peters to tour Australia	Uk

24-Aug-66	1, 30	Mick Hadley	Mick Hadley of the Purple Hearts Pop Speak Out	aust bris/melb
31-Aug-66	1, 31	The Beatles	We Love You Beatles! Again! - John Lennon "apologises"	Uk
31-Aug-66	1, 31	Beatlemania in Detroit	We Love You Beatles! Again! - John Lennon "apologises"	Uk
31-Aug-66	1, 31	Beatles record burning at Radio WAYX, Georgia	We Love You Beatles! Again! - John Lennon "apologises"	Uk
31-Aug-66	1, 31	Lynne Randell	Lynne Randell in Pop Speak Out	aust, melb?
07-Sep-66	1, 32	MPD	Sweeping changes hit the pop scene	aust, melb
07-Sep-66	1, 32	Old Twilights	Sweeping changes hit the pop scene	aust, adel
07-Sep-66	1, 32	Easybeats	Sweeping changes hit the pop scene	aust, syd
07-Sep-66	1, 32	Normie Rowe	Sweeping changes hit the pop scene	aust, melb
07-Sep-66	1, 32	Johnny Young	Sweeping changes hit the pop scene	aust, per, melb
07-Sep-66	1, 32	Bobby & Laurie	Sweeping changes hit the pop scene	aust, melb
14-Sep-66	1, 33	Normie Rowe	A Go-Set Special - a fantastic scoop - 6 packed-pages of Normie Rowe	aust, melb
21-Sep-66	1, 34	Johnny Young	Johnny Young in Pop Speak Out	aust, per, melb
21-Sep-66	1, 34	Wild Colonials	Wild Colonial speak out	aust, melb
21-Sep-66	1, 34	Chris Montez	Chris Montez	Usa
21-Sep-66	1, 34	James Brown	James Brown	Usa
21-Sep-66	1, 34	Normie Rowe	Mike- Normie - Questions on their likes and dislikes	aust, melb / aust, bris
21-Sep-66	1, 34	Mike Furber	Mike- Normie - Questions on their likes and dislikes	aust, melb
28-Sep-66	1, 35	Merv Benton	Merv will never sing again?	aust, melb
28-Sep-66	1, 35	Walker Brothers	Exclusive - Go-Set's man in London talks to the Walker Brothers	Uk
28-Sep-66	1, 35	The Kinetics	Kinetics - Success at sixteen - page 4	aust, melb
28-Sep-66	1, 35	PJ Proby	What will Proby do next?	Uk
05-Oct-66	1, 36	Normie Rowe	The Go-Set Pop Poll 1966 - Results-Page 12: - No.1 top male singer - Australian	aust, melb
05-Oct-66	1, 36	Easybeats	The Go-Set Pop Poll 1966 - Results-Page 12: - Top Australian group	aust, syd
05-Oct-66	1, 36	Lynne Randell	The Go-Set Pop Poll 1966 - Results-Page 12: - No.1 top girl singer - Australian	aust, melb
05-Oct-66	1, 36	Beatles	The Go-Set Pop Poll 1966 - Results-Page 12: - Top international group	Uk
05-Oct-66	1, 36	Elvis Presley	The Go-Set Pop Poll 1966 - Results-Page 12: - No.1 top male singer - international	Usa
05-Oct-66	1, 36	The aztecs	Beginning this week - The full story of the Aztecs	aust, syd
05-Oct-66	1, 36	Cilla Black	The Go-Set Pop Poll 1966 - Results-Page 12: - No.1 top girl singer - international	Uk
05-Oct-66	1, 36	The Twilights	Twilights - Their farewell interview	aust, adel
05-Oct-66	1, 36	Paddy McCartney	Paddy McCartney (Twilights) in Pop Speak Out	aust, adel

12-Oct-66	1, 37	Easybeats	Easybeats new single out soon	aust, syd
12-Oct-66	1, 37	scene from Kommotion	Kommotion to go on American TV	aust, melb
12-Oct-66	1, 37	Ken Sparkes, Al Maricic & JohnKarr	Kommotion to go on American TV	aust, melb
12-Oct-66	1, 37	Stevie Wright (Easybeats)	Easybeats new single out soon	aust, syd
12-Oct-66	1, 37	George Young & Harry Vanda	Easybeats new single out soon	aust, syd
12-Oct-66	1, 37	PJ Proby	Proby was a real flop: P7	Uk
19-Oct-66	1, 38	The Troggs	Troggs' new song banned	Uk
19-Oct-66	1, 38	Ronnie Burns	Ronnie Burns in Pop Speak Out	aust, melb
19-Oct-66	1, 38	Tony Barber	Tony Barber to marry Go-Set's Sue "pretzel" Peck	aust, syd / melb
19-Oct-66	1, 38	Sue Peck	Tony Barber to marry Go-Set's Sue "pretzel" Peck	aust, melb / aust, syd
26-Oct-66	1, 39	Bee Gees	Local Stars Top Charts - Twilights No.1 Melb. Perth, Johnny Young No.1 Sydney - Bee Gees - Loved Ones - Johnny Young	aust, bris
26-Oct-66	1, 39	The Loved Ones	Local Stars Top Charts - Twilights No.1 Melb. Perth, Johnny Young No.1 Sydney - Bee Gees - Loved Ones - Johnny Young	aust, melb / aust, adel / aust, per / aust, bris
26-Oct-66	1, 39	Johnny Young	Local Stars Top Charts - Twilights No.1 Melb. Perth, Johnny Young No.1 Sydney - Bee Gees - Loved Ones - Johnny Young	aust, per, melb / aust, adel / aust, bris / aust, melb / aust, syd
26-Oct-66	1, 39	The Bee Gees & Kym Lynch & Rob Lovett (Loved Ones)	Local Stars Top Charts - Twilights No.1 Melb. Perth, Johnny Young No.1 Sydney - Bee Gees - Loved Ones - Johnny Young	aust, bris/aust, melb
26-Oct-66	1, 39	Ray Brown	Ray Brown in Pop Speak Out	aust, syd
02-Nov-66	1, 40	Max Merritt	Max Merritt in Pop Speak Out	Nz
02-Nov-66	1, 40	Rationals	The New Scene - America takes over from Britain	Usa
09-Nov-66	1, 41	Ray Brown	The new Ray Brown	aust, syd
09-Nov-66	1, 41	George Harrison	"Beatles have just begun" P.3	Uk
09-Nov-66	1, 41	George Young playing guitar	Easybeats home soon "Friday On My Mind" making its mark	aust, syd
16-Nov-66	1, 42	John Lennon	No Beatles break-up - "We'll be together for records"	Uk
16-Nov-66	1, 42	Tony Worsley	Tony Worsley on an island	aust, bris
16-Nov-66	1, 42	Russell Morris?	Pop Spak Out "Drugs for fools"	aust, melb
23-Nov-66	1, 43	Easybeats	Easybeats Knock Australia - "We're backward"	aust, syd
23-Nov-66	1, 43	Mike Furber & Lily Brett	Furber Collapses - Mike Furber found unconscious by Lily Brett	aust, melb
23-Nov-66	1, 43	2 people from Kommotion	3 page Kommotion special P.9.	
30-Nov-66	1, 44	Kim Lynch	Inside Loved Ones - A Day in the life of Kym	aust, melb
30-Nov-66	1, 44	Lynne Randell	Lynne Randell in America - Page 11	aust, melb
30-Nov-66	1, 44	Easybeats	Easybeats deny charges: "We didn't knock Aussie"	aust, syd

			Aussie"	
07-Dec-66	1, 45	Ronnie Burns	A Day in the life of Ronnie Burns	aust, melb
07-Dec-66	1, 45	Johnny Young	Drama on the Go!! Show - Johnny Young Collapses	aust, per, melb
07-Dec-66	1, 45	Normie Rowe	Normie gets raves in London	aust, melb
14-Dec-66	1, 46	Easybeats	Easybeats reach top ten in England	aust, syd
14-Dec-66	1, 46	Walker Brothers	Walker Brothers page nine	Uk
14-Dec-66	1, 46	Steve Kipner	A day in the life of Steve & The Board	aust, syd
14-Dec-66	1, 46	Russell Morris (probably)	Are pop stars public conveniences?	aust, melb
14-Dec-66	1, 46	bikie back	Boys on bikes - is the cycle on the "in"	
21-Dec-66	1, 47	Mick Hadley	Mick Hadley P.9	aust bris/melb
21-Dec-66	1, 47	Normie Rowe	Normie coming home	aust, melb
21-Dec-66	1, 47	Bev Harrell	Bev Harrell P.3	aust, adel

Statistics of the Number of appearances (based on place of origin) of musicians/personalities (non-collage):

Melbourne, Australia:	142
Sydney, Australia:	24
Brisbane, Australia:	9
Adelaide, Australia:	7
Perth, Australia:	5
New Zealand:	4
United Kingdom:	21
United States:	7

Appendix 4b: 1967 Cover Personalities

issue date	V, I Issue No	Cover picture	headline	origin of musician or group
04-Jan-67	2, 1	Rob Lovett (probably)	Your favorite pop-stars' New Year's resolutions	aust, melb
04-Jan-67	2, 1	Normie Rowe	At home with Normie, pages 4 & 5	aust, melb
11-Jan-67	2, 2	Bobby & Laurie	Bobby and Laurie end as a duo!	aust, melb
11-Jan-67	2, 2	Bobby & Laurie	Bobby and Laurie end as a duo!	aust, melb
11-Jan-67	2, 2	Pat Carroll & Olivia Newton-John	Pat and Olivia	aust, melb
11-Jan-67	2, 2	surfer	Surfside, page 11 with Ian Meldrum	aust, melb
11-Jan-67	2, 2	Lindy	Introducing 'You'	
11-Jan-67	2, 2	Lindy	'You' has fashion and kookin and beauty and Lindy - Don't miss episode 1 of "Lindy"	
25-Jan-67	2, 4	surfer	Australia's top surfers speak out	
25-Jan-67	2, 4	Normie Rowe	Normie, Easys to go on tour	aust, melb /aust, syd
25-Jan-67	2, 4	Twilights	Normie, Easys to go on tour	aust, adel / aust, melb / aust, syd
25-Jan-67	2, 4	Lily Brett	Go-Set heads for England	aust, melb
25-Jan-67	2, 4	Colin Beard	Go-Set heads for England	aust, melb
25-Jan-67	2, 4	back of BOAC VC10	Go-Set heads for England	
01-Feb-67	2, 5	52 Go-Set covers from its first year	1st Birthday issue	
08-Feb-67	2, 6	John Lennon	Beatles new Record	Uk
08-Feb-67	2, 6	Ringo Starr	Beatles new Record	Uk
08-Feb-67	2, 6	George Harrison	Beatles new Record	Uk
08-Feb-67	2, 6	Walker Brothers	Walker Bros give news - What future for Beatles?	Uk
08-Feb-67	2, 6	Paul McCartney	Beatles new Record	Uk
15-Feb-67	2, 7	Normie Rowe	Normie English success - BOAC pop report	aust, melb
15-Feb-67	2, 7	Margaret Bailey & Lyn O'Rafferty	Sydney violince - Sharpies Blamed - Go-Set survey - What you say -Page 12	?
15-Feb-67	2, 7	Spencer Davis Group	Spencer Davis - P5	Uk
15-Feb-67	2, 7	Robbie Snowden	Robbie Snowden - P4	aust, per
15-Feb-67	2, 7	Billy Thorpe	Billy Thorpe - What happens now?	aust, syd
22-Feb-67	2, 8	Mike Nesmith	Monkees admit they don't play on hits	Usa
22-Feb-67	2, 8	Peter Tork	Monkees admit they don't play on hits	Usa
01-Mar-67	2, 9	The Bee Gees	Bee Gees hit it big in London - Signed by Epstein	aust, bris / uk
01-Mar-67	2, 9	Normie Rowe	Go-Set's BOAC Pop World Tour - Normie exclusive from London	aust, melb
01-Mar-67	2, 9	Jeff St. John	Jeff St. John & The Id: Pics.	aust, syd
15-Mar-67	2, 11	Easybeats	Easybeats want to come home! - top charts in France	aust, syd
22-Mar-67	2, 12	Normie Rowe	Go-Set's BOAC World Tour - Normie is not coming home	aust, melb

			home	
22-Mar-67	2, 12	Lily Brett	Go-Set's BOAC World Tour - Normie is not coming home	aust, melb
29-Mar-67	2, 13	Johnny Young	Johnny: No more Go!! Show?	aust, per, melb
05-Apr-67	2, 14	Easybeats	Easys hit in USA	aust, syd
12-Apr-67	2, 15	The Monkees	Monkees coming	Usa
12-Apr-67	2, 15	Henry Miller & (unknown)	Monkees coming	Usa
19-Apr-67	2, 16	Gerry Humphries	Loved Ones Arretsed! Chaos follows Perth incident	aust, melb
19-Apr-67	2, 16	Gavin Anderson	Loved Ones Arretsed! Chaos follows Perth incident	aust, melb
26-Apr-67	2, 17	Eric Burdon	Animals walk out - Melbourne show ends in havoc	Uk
26-Apr-67	2, 17	Dave Dee, Dozy, Beaky, Mick and Tich	Animals walk out - Melbourne show ends in havoc	Uk
03-May-67	2, 18	Crowd shot with Johnny Young & Police	Johnny Young attacked - Injured by hysterical crowd at Perth concert	aust, per, melb
10-May-67	2, 19	Rob Lovett	Loved Ones Re-shuffle - Kim quits pop-world	aust, melb
10-May-67	2, 19	Kim Lynch	Loved Ones Re-shuffle - Kim quits pop-world	aust, melb
17-May-67	2, 20	Dick Diamond collapsing	Easybeats wild return - Dick Diamond collapses	aust, syd
17-May-67	2, 20	fans mobbing Easybeats	Easybeats wild return - Dick Diamond collapses	aust, syd
24-May-67	2, 21	The Bee Gees	Bee Gees slam Aussie scene!	aust, bris
24-May-67	2, 21	Easybeats	Easybeats at home	aust, syd
31-May-67	2, 22	Johnny Young	Aussie stars blast Bee Gees - Johnny Young leaves for England "I'm an Australian"	aust, per, melb / aust, bris
07-Jun-67	2, 23	people dancing	The truth about disco's	
07-Jun-67	2, 23	Ronnie Burns	Ronnie Burns, what now? Page 3	aust, melb
14-Jun-67	2, 24	Normie Rowe	Go-Set BOAC World Tour - Normie's new romance	aust, melb
14-Jun-67	2, 24	Pat Carroll	Go-Set BOAC World Tour - Normie's new romance	aust, melb
14-Jun-67	2, 24	Frank Traynor	Frank Traynor writes on jazz for Go-Set	aust, melb
21-Jun-67	2, 25	Snowy Fleet	Snowy Fleet quits Easys	aust, syd
21-Jun-67	2, 25	girl with bag	"Dad, I've had it...I'm leaving home!" What happens then? see middle pages	
28-Jun-67	2, 26	Paul McCartney	Paul McCartney speaks - Beatle Paul McCartney has rocked Britain - and the world - by publicly admitting that he used the drug LSD. [more]...turn to middle pages	Uk
05-Jul-67	2, 27	disco crowd	Discos - What goes on inside when the lights go out? Lloyd Alexander reports on discotheques (with pics), on the middle pages	
05-Jul-67	2, 27	Go-Set reader letter	Discos - What goes on inside when the lights go out? Lloyd Alexander reports on discotheques (with pics), on the middle pages	
12-Jul-67	2, 28	two people ?	It's the greatest pop festival ever!!!!! Monterey International Pop Festival America - turn to middle pages	

12-Jul-67	2, 28	Normie Rowe	Normie's home page 3	aust, melb
12-Jul-67	2, 28	Brian Jones	Brian Jones	Uk
12-Jul-67	2, 28	Jimi Hendrix	Jimi Hendrix	Usa
12-Jul-67	2, 28	Pete Townshend	The Who	Uk
12-Jul-67	2, 28	Peter Tork	The Monkees	Usa
12-Jul-67	2, 28	Mama Cass	Mamas-Papas	Usa
19-Jul-67	2, 29	Mike Nesmith	The Fight's on The Beatles versus The Monkees - Lloyd Alexander looks at the score - centre	usa / uk / usa
19-Jul-67	2, 29	Micky Dolenz	The Fight's on The Beatles versus The Monkees - Lloyd Alexander looks at the score - centre	usa / uk
19-Jul-67	2, 29	Peter Tork	The Fight's on The Beatles versus The Monkees - Lloyd Alexander looks at the score - centre	usa / uk / usa
19-Jul-67	2, 29	Davy Jones	The Fight's on The Beatles versus The Monkees - Lloyd Alexander looks at the score - centre	uk / uk usa
19-Jul-67	2, 29	Ringo Starr	The Fight's on The Beatles versus The Monkees - Lloyd Alexander looks at the score - centre	uk / uk / usa
19-Jul-67	2, 29	John Lennon	The Fight's on The Beatles versus The Monkees - Lloyd Alexander looks at the score - centre	uk / uk / usa
19-Jul-67	2, 29	Paul McCartney	The Fight's on The Beatles versus The Monkees - Lloyd Alexander looks at the score - centre	uk / uk /usa
19-Jul-67	2, 29	George Harrison	The Fight's on The Beatles versus The Monkees - Lloyd Alexander looks at the score - centre	uk / uk /usa
26-Jul-67	2, 30	The Groop	Groop win battle	aust, melb
26-Jul-67	2, 30	girl with baton	How birds fight off the guys!! Lloyd Alexander tells all - turn to centre pages	
02-Aug-67	2, 31	The Beatles	Beatles are back on top!	Uk
02-Aug-67	2, 31	girl (unknown identity)	How to catch the guy who's too cool P.12	
09-Aug-67	2, 32	Normie Rowe	Pop Poll Sensation - Ronnie Beats Normie	aust, melb
09-Aug-67	2, 32	Ronnie Burns	Pop Poll Sensation - Ronnie Beats Normie	aust, melb
16-Aug-67	2, 33	Hippy?	The hippies of America's amazing west coast - Go-Set's Colin Beard tells the full story in words and incredible pictures - see middle pages	
23-Aug-67	2, 34	Jimi Hendrix	The incredible stage act of Jimi Hendrix in photos - centre pages	Usa
23-Aug-67	2, 34	Johnny Young	Johhny Young English success - turn to page 8	aust, per, melb
30-Aug-67	2, 35	group picture from Kommotion	Kommotion axed - Last show September	aust, melb
30-Aug-67	2, 35	The Monkees	The Monkees - Special lift-out	Usa
30-Aug-67	2, 35	Monkees album "Headquarters	Win their latest LP	Usa
06-Sep-67	2, 36	Davy Jones	Lynne tells all about Davy Jones	usa / aust, melb
13-Sep-67	2, 37	girl in hat (unknown identity)	Are you a hippy? Lloyd asks to 50 questions to test your flower power [in wrong order on cover]	
20-Sep-67	2, 38	Normie Rowe	Normie called up	aust, melb
20-Sep-67	2, 38	Gerry Humphries	Gerry Humphries	aust, melb
27-Sep-67	2, 39	Johnny Young & Lily Brett	'Welcome home'	aust, per, melb
27-Sep-67	2, 39	Normie Rowe	Normie talks to Go-Set about his future, Page 3	aust, melb

04-Oct-67	2, 40	Marcia & Yvonne	A day in the life of Marcia & Yvonne	aust, melb
04-Oct-67	2, 40	Stan Rofe	New! Blind date with Stan Rofe	aust, melb
04-Oct-67	2, 40	Johnny Young	Pin-up Johnny Young	aust, per, melb
04-Oct-67	2, 40	Normie Rowe	Big Sydney snow for Normie	aust, melb
11-Oct-67	2, 41	Normie Rowe	Normie and the Army - Lily talks to Normie - Page 3	aust, melb
18-Oct-67	2, 42	Loved Ones	Loved Ones split	aust, melb
25-Oct-67	2, 43	Normie Rowe & graphics	Normie & Playboys finished	aust, melb
01-Nov-67	2, 44	Bee Gees & graphic	Bee Gees King	aust, bris
08-Nov-67	2, 45	Davy Jones	Monkees - Davy Peter Micky Mike & Lynne	Usa
08-Nov-67	2, 45	Mike Nesmith	Monkees - Davy Peter Micky Mike & Lynne	Usa
08-Nov-67	2, 45	Peter Tork	Monkees - Davy Peter Micky Mike & Lynne	Usa
08-Nov-67	2, 45	Micky Dolenz	Monkees - Davy Peter Micky Mike & Lynne	Usa
15-Nov-67	2, 46	graphic of eye with face in it	Everyone's joining The Procession	aust, melb, uk
22-Nov-67	2, 47	The Twilights	Twilights TV show	aust, adel
22-Nov-67	2, 47	Ronnie Burns	New Ronnie Burns pin-up	aust, melb
22-Nov-67	2, 47	Ringo Starr	New Beatle single soon	Uk
29-Nov-67	2, 48	Collage of Lynne Randell, Rolling Stones, Monkees, Beatles, Easybeats	Lynne	aust, melb/uk/usa/aust, syd
29-Nov-67	2, 48	Collage of Lynne Randell, Rolling Stones, Monkees, Beatles, Easybeats	Beatles!	Uk
29-Nov-67	2, 48	Collage of Lynne Randell, Rolling Stones, Monkees, Beatles, Easybeats	Monkees	Usa
06-Dec-67	2, 49	The Bee Gees	Bee Gees Sensation! - Who can fill the gap left by The Beatles and the Stones!	aust, bris / uk
13-Dec-67	2, 50	Collage - 12 personalities (Max Merritt, Barry Gibb, George Harrison, Ringo Starr, ??)	How to have a gas Christmas party	Mixed
20-Dec-67	2, 51	collage - graphics	Merry Christmas and a hippy new year from [long list of people, shops, radio stations]	Mixed
27-Dec-67	2, 52	Ronnie Burns	King Ronnie!	aust, melb

Statistics of the Number of appearances (based on place of origin) of musicians/personalities (non-collage):

Melbourne, Australia:	38
Sydney, Australia:	8
Brisbane, Australia:	4
Adelaide, Australia:	2
Perth, Australia:	7
United Kingdom:	17
United States:	19

Appendix 4c: 1968 Cover Personalities

issue date	V, I	Cover picture	headline	origin of musician or group
03-Jan-68	3, 1	graphic of trumpet blowing Go-Set	Happy New Year to all out Go-Setters - open this ravy issue for your own very crazy pop calendar for '68	
10-Jan-68	3, 2	John lennon [& 4 others]	Your fave pop stars' hopes desires vices & aims for 1968	Uk
10-Jan-68	3, 2	Jim Keays	Your fave pop stars' hopes desires vices & aims for 1968	aust, adel
10-Jan-68	3, 2	Lynne Randell	Your fave pop stars' hopes desires vices & aims for 1968	aust, melb
10-Jan-68	3, 2	Ronnie Burns	Your fave pop stars' hopes desires vices & aims for 1968	aust, melb
17-Jan-68	3, 3	Ian Meldrum	Ian Meldrum sums up	aust, melb
17-Jan-68	3, 3	Ronnie Charles		aust, melb
17-Jan-68	3, 3	The Groop	The Groop photo special	aust, melb
17-Jan-68	3, 3	Lynne Randell	Lynne Randell - Pop Speak Out	aust, melb
24-Jan-68	3, 4	psychadelic graphic with The Small Faces, The Who, The Beatles, Tom Jones		Uk
31-Jan-68	3, 5	Masters Apprentices	We'll Kill Them!! - Masters Apprentices make threats	aust, adel
07-Feb-68	3, 6	Normie Rowe	Normie tells his story, Exclusive!	aust, melb
14-Feb-68	3, 7	Russell Morris	Girls in my life	aust, melb
21-Feb-68	3, 8	guitars		
28-Feb-68	3, 9	John Bywaters	John Bywaters is turned inside out	aust, adel?
06-Mar-68	3, 10	Danny Finlay	Danny Finlay	aust, melb
06-Mar-68	3, 10	Russell Morris	? The ? Bridey	aust, melb
06-Mar-68	3, 10	Russell Smith	Ram Jam Big Band	aust, melb
06-Mar-68	3, 10	Lynne Randell	Lynne goes curly	aust, melb
06-Mar-68	3, 10	Paul Jones	Jones	Uk
13-Mar-68	3, 11	Johnny Young	Johnny Young on the Bonnie & Clyde explosion	aust, per, melb
20-Mar-68	3, 12	Johnny Farnham	Johnny Farnham	aust, melb
27-Mar-68	3, 13	Ben, Paddy & Reno	Experience raw Compulsion	Nz
27-Mar-68	3, 13	The Groove	The Groove on a date	aust, melb
03-Apr-68	3, 14	Bee Gees	Bee Gees smash hit!	aust, bris
10-Apr-68	3, 15	collage of faces including Johnny Young and unknown others	Easter special	aust, per, melb
24-Apr-68	3, 17	Johnny Farnham	Pop Poll 1968 - Can Johnny Farnham beat Ronnie and Normie? Coupon page 3	aust, melb
24-Apr-68	3, 17	Normie Rowe	Pop Poll 1968 - Can Johnny Farnham beat Ronnie and Normie? Coupon page 3	aust, melb

01-May-68	3, 18	Jim Keays (in collage) within graphic	Pop stars dreams secrets revealed	aust, adel
01-May-68	3, 18	Geoff Bridgeford (in collage) within graphic	Pop stars dreams secrets revealed	aust, syd
01-May-68	3, 18	Johnny Young (in collage) within graphic	Pop stars dreams secrets revealed	aust, per, melb
01-May-68	3, 18	Russell Smith (in collage) within graphic	Pop stars dreams secrets revealed	aust, melb
01-May-68	3, 18	(in collage) within graphic	Pop stars dreams secrets revealed	
01-May-68	3, 18	Peter Tillbrook (in collage) within graphic	Pop stars dreams secrets revealed	aust, adel
08-May-68	3, 19	graphic of woman holding flag with writing on it	Normie will go to Vietnam, turn to page 11	aust, melb
15-May-68	3, 20	The Cream	Hendrix and the Cream - The sound of '68, Wall McCall reports Page 10	Uk / usa
15-May-68	3, 20	Jimi Hendrix Experience	Hendrix and the Cream - The sound of '68, Wall McCall reports Page 10	usa / uk
22-May-68	3, 21	The Twilights	The Twilights	aust, adel
22-May-68	3, 21	Jim Keays	Masters Apprentices	aust, adel
22-May-68	3, 21	Masters Apprentices	Masters Apprentices	aust, adel
29-May-68	3, 22	The Bee Gees	The Year of the Bee Gees	aust, bris
05-Jun-68	3, 23	Johnny Farnham & some women	Johnny Farnham's love life plus full page pop pin-up middle pages	aust, melb
12-Jun-68	3, 24	Ronnie Burns	Could you con Ronnie Burns	aust, melb
12-Jun-68	3, 24	Herman's Hermits	Herman's hermits	Uk
12-Jun-68	3, 24	The Move	The Move	Uk
12-Jun-68	3, 24	Johnny Farnham	Johnny Farnham is he fibbing?	aust, melb
12-Jun-68	3, 24	Johnny Young	Johnny Young	aust, per, melb
12-Jun-68	3, 24	The Beatles	The Beatles	Uk
19-Jun-68	3, 25	Bev Harrel	Top Australian girl - Bev Harrel	aust, adel
19-Jun-68	3, 25	Normie Rowe	Top Australian male - Normie	aust, melb
19-Jun-68	3, 25	The twilights	Twilights in sensational win!	aust, adel
26-Jun-68	3, 26	Johnny Young	Johnny Young	aust, per, melb
26-Jun-68	3, 26	Glenn Shorrock	Glenn Shorrock	aust, adel
26-Jun-68	3, 26	Ronnie Burns	Ronnie Burns	aust, melb
03-Jul-68	3, 27	Johnny Farnham	Johnny Farnham Death Threat	aust, melb
10-Jul-68	3, 28	John & Yoko	John will marry Yoko Ono	Uk / jap
10-Jul-68	3, 28	John & Yoko	John will marry Yoko	Uk / jap
17-Jul-68	3, 29	Jim Keays	Sex & The Pop Star - Jim Keays Tells All	aust, adel
24-Jul-68	3, 30	news photo of musicians holding up banners (Russell Morris, Max Merritt, The Twilights, The Groove, Masters Apprentices, Bobby Bright, & others	Strike: Melbourne pop-scene turmoil	Mixed

24-Jul-68	3, 30	news photo of musicians holding up banners (Russell Morris, Max Merritt, The Twilights, The Groove, Masters Apprentices, Bobby Bright, & others	Strike: Melbourne pop-scene turmoil	Mixed
24-Jul-68	3, 30	news photo of musicians holding up banners (Russell Morris, Max Merritt, The Twilights, The Groove, Masters Apprentices, Bobby Bright, & others	Strike: Melbourne pop-scene turmoil	Mixed
07-Aug-68	3, 32	Micky Dolenz & Samantha Juste	Monkee Micky Marries	Usa
07-Aug-68	3, 32	Lloyds World	Aussie Group Signed For England	aust, syd
07-Aug-68	3, 32	Peter, Paul & Mary	Welcome Peter, Paul and Mary!	usa
14-Aug-68	3, 33	Davy Jones	Monkees are coming?	usa
14-Aug-68	3, 33	Peter Tork	Monkees are coming?	usa
21-Aug-68	3, 34	Monkees (& graphic by Gwyn)	The Monkees are coming! (and 25 words)	usa
28-Aug-68	3, 35	John Lenon & Yoko Ono	The Beatles Today: Beatles record-page 3; Beatles "Apple" Gear-page 12-13; Beatles pin-up-page 14	Uk / jap / uk
28-Aug-68	3, 35	Early Beatles	The Beatles Today: Beatles record-page 3; Beatles "Apple" Gear-page 12-13; Beatles pin-up-page 14	Uk
04-Sep-68	3, 36	Johnny Young	A Day in the life of Johnny Young	aust, per, melb
04-Sep-68	3, 36	Max Merritt & The Meteors	Max Merritt & The Meteors model latest denim gear on bikes	Nz
04-Sep-68	3, 36	The Cowsills	The Cowsills - a family of singers	usa
11-Sep-68	3, 37	Jim Keays	Jim Keays: 'I Feel Like Quitting!!' Turn to page 6	aust, adel
18-Sep-68	3, 38	The Monkees (graphic-Frank Norton)	Welcome! Micky, Peter, Mike and Davy	usa
02-Oct-68	3, 40	Ronnie Burns	Ronnie Burns Color pin-up	aust, melb
09-Oct-68	3, 41	Cherokees	Cherokees	aust, melb
09-Oct-68	3, 41	Davy Jones	Monkees Tour in Full Color	usa
09-Oct-68	3, 41	Micky Dolenz	Monkees Tour in Full Color	usa
16-Oct-68	3, 42	Tom Jones	The Truth about Tom Jones: Part One	Uk
16-Oct-68	3, 42	Ringo Starr	Beatles Pin-Up	Uk
16-Oct-68	3, 42	George Harrison	Beatles Pin-Up	Uk
23-Oct-68	3, 43	Mick Jagger	Stones, Sonny & Cher In color	Uk / uk / usa
23-Oct-68	3, 43	Brian Jones	Stones, Sonny & Cher In color	Uk / uk / usa
23-Oct-68	3, 43	The Groop	The Groop speak-out	aust, melb
23-Oct-68	3, 43	Julie Driscoll	This is Jools meet her on page 7!	Uk
30-Oct-68	3, 43 (44)	Davy Jones (graphic ?)	Monkees in Japan	usa
06-Nov-68	3, 44 (45)	John Lennon	New Beatles L.P.	Uk
13-Nov-68	3, 46	Rolling Stones	Rolling Stones	Uk

20-Nov-68	3, 47	Tiny Tim	Tiny Tim Talks Again	usa
20-Nov-68	3, 47	Jeff Phillips	Jeff Phillips is no square	aust, per
20-Nov-68	3, 47	The Beatles (graphic?)	Beatles Backward?	Uk
27-Nov-68	3, 48	Davy Jones	Davy Jones	usa, uk
04-Dec-68	3, 49	graphics image (pepper) inserted into another image by (mac)	What is the underground?	
11-Dec-68	3, 50	Micky Dolenz	Micky Dolenz -Full color pin-up Middle pages	usa
18-Dec-68	3, 51	Peter Tork	Peter Tork - Ian Meldrum tells his exclusive story. Giant Color pin-up	usa
18-Dec-68	3, 51	The Groop	The Groop	aust, melb
18-Dec-68	3, 51	John Lennon	Beatles - Their new L.P>	Uk
26-Dec-68	3, 52	Johnny Farnham	Go-Set 1968 Awards: Johnny Farnham, Beatles, Monkees, OUR CHOICE page 3	aust, melb / uk / usa
26-Dec-68	3, 52	The Cream	The Cream Farewell - page 11	Uk
26-Dec-68	3, 52	Davy Jones	1969 Pin-up color calender	usa, uk

Statistics of the Number of appearances (based on place of origin) of musicians/personalities (non-collage):

Melbourne, Australia:	27
Sydney, Australia:	2
Brisbane, Australia:	2
Adelaide, Australia:	7
Perth, Australia:	5
New Zealand:	2
United Kingdom:	21
United States:	15

Appendix 4d: 1969 Cover Personalities & CAB Audit Figures

issue date	V, I	Cover picture	headline	origin of musician or group	cab audit
01-Jan-69	4, 1	Peter Tork	Monkees Split! Peter Leaves - Ian Meldrum on their future	Usa	
08-Jan-69	4, 2	Normie Rowe	Normie	aust, melb	
08-Jan-69	4, 2	Monkees	Latest on The Monkees split	Usa	
08-Jan-69	4, 2	Barry Gibb	Barry Gibb	aust, bris	
08-Jan-69	4, 2	The Groop	The Groop in full color, middle pages	aust, melb	
08-Jan-69	4, 2	Chris Kite	Brisbane scene - A Special report	aust, bris	
15-Jan-69	4, 3	Normie Rowe	Normie Has Gone! see page 3	aust, melb	
22-Jan-69	4, 4	Jonne Sands	Jonne Sands color pin-up	aust, bris	
22-Jan-69	4, 4	Twilights	Twilights Break-up	aust, adel	
29-Jan-69	4, 5	Valentines	Valentines	aust, per	
29-Jan-69	4, 5	Twilights	Twilights Scrap Book	aust, adel	
05-Feb-69	4, 6	Davy Jones	Davy Jones - Wouldn't try to replace Peter, page 7	Usa, uk	
05-Feb-69	4, 6	Geoff Bridgeford	The Groove color pin-up	aust, melb	
05-Feb-69	4, 6	The Groop	The Groop	aust, melb	
12-Feb-69	4, 7	Doug Parkinson	Doug Parkinson In Focus	aust, syd	
19-Feb-69	4, 8	Ross D. Wylie	Ross D. Wylie - full color pin-up	aust, bris	
26-Feb-69	4, 9	Russell Morris	Russell Morris - Giant full-color pic	aust, melb	
05-Mar-69	4, 10	Bob Dylan	Bob Dylan pin-up	Usa	
12-Mar-69	4, 11	Avengers concert crowd with ball	Avengers full color pin-up	aust, bris	
19-Mar-69	4, 12	Davy Jones	Davy Jones color pin-up	Usa, uk	
26-Mar-69	4, 13	Johnny Farnham	A day with Johnny Farnham	aust, melb	
26-Mar-69	4, 13	La De Das	La De Das - Amazing new album	Nz	
26-Mar-69	4, 13	The Groop	The Groop - Past, present & future	aust, melb	
26-Mar-69	4, 13	Johnny Farnham, Ronnie Burns & woman (?)	Johnny & Ronnie in full color!!!	aust, melb	
02-Apr-69	4, 14	Billy Thorpe	Wild color pin-up of bikey Billy Thorpe	aust, syd	
09-Apr-69	4, 15	John Lennon	John Lennon in color - pages 12&13	Uk	
16-Apr-69	4, 16	[4 others check]	What makes a solo artist?	?	
16-Apr-69	4, 16	Normie Rowe	What makes a solo artist?	aust, melb	
16-Apr-69	4, 16	Johnny Farnham	What makes a solo artist?	aust, melb	
23-Apr-69	4, 17	Elvis Presley	Elvis face to face	Usa	
23-Apr-69	4, 17	John Lennon & Yoko Ono	John & Yoko give their side of the story - exclusive Go-Set interview from London	uk / jap	
03-May-69	4, 18	Monkees	'Head' The Monkees in new film	Usa	
10-May-69	4, 19	The Groop	The Groop split	aust, melb	

17-May-69	4, 20	Elvis Presley	Colonel Tom Parker talks to Go-Set about Elvis Presley, P.2	Usa	
24-May-69	4, 21	Tom Jones	Go-Set's Mitch spends a day with Tom Jones in Sydney, P.8	Uk	
31-May-69	4, 22	Jim Morrrison	Jim Morrison of The Doors	Usa	
07-Jun-69	4, 23	Steve Marriott & Tom Jones	Steve Marriott (ex-Small Faces) & Tom Jones at a recent car rally	Uk	
14-Jun-69	4, 24	Mick Jagger	Mick Jagger to Glenrowan with love P.3	Uk	
21-Jun-69	4, 25	Mary Hopkin	Mary Hopkin	Uk	
28-Jun-69	4, 26	Beatles	Beatles win again! Most popular group in Australia 1966-'67-'68-'69	Uk	
05-Jul-69	4, 27	Julie Driscoll	Julie Driscoll '69's new face?	Uk	
12-Jul-69	4, 28	Brian Jones	Brian Jones - His tragic story P.3	Uk	
19-Jul-69	4, 29	Ronnie Burns	Ronnie Burns	aust, melb	
19-Jul-69	4, 29	Donovan	Donovan	Uk	
02-Aug-69	4, 31	The Axiom	The Axiom (on P.5 they speak out)	aust, melb	
09-Aug-69	4, 32	Johnny Farnham & Jim Keays	Johnny Farnham & Jim Keays	aust, melb / aust, adel	
16-Aug-69	4, 33	The Monkees	The Monkees	Usa	
16-Aug-69	4, 33	Doug Parkinson in Focus	Why Doug won P.6	aust, syd	
23-Aug-69	4, 34	Marianne Faithfull	Marianne Faithfull	Uk	
30-Aug-69	4, 35	Pete Townshend	Pete Townshend of The Who	Uk	
06-Sep-69	4, 36	Wendy Saddington	Wendy Saddington writes for Go-Set	aust, melb	
13-Sep-69	4, 37	Mick Jagger as Ned Kelly	Ned Kelly Special - lift out 8 pages P.9-16	Uk	
20-Sep-69	4, 37 (38)	Zoot	The new Zoot	aust, adel	
27-Sep-69	4, 38 (39)	Ian Meldrum	Ian Meldrum	aust, melb	
04-Oct-69	4, 40	Russell Morris	Russell Morris	aust, melb	
11-Oct-69	4, 41	Jimi Hendrix Experience	Jimi Hendrix	Usa	
18-Oct-69	4, 42	Doug Parkinson in Focus with Noel O'Connor	Doug Parkinson in Focus with Noel O'Connor of Adelaide SAS 10's television show, In Time	aust, syd	
25-Oct-69	4, 43	Mick Jagger	Mick Jagger	Uk	
01-Nov-69	4, 44	Bob Dylan & Joan Baez	Joan Baez & Bob Dylan	Usa	
08-Nov-69	4, 45	Peter Noone	Peter Noone of Herman's Hermits	Uk	
15-Nov-69	4, 46	Ringo Starr	Ringo Starr speaks P17	Uk	
22-Nov-69	4, 47	Ronnie Burns	Ronnie Burns talks P.10	aust, melb	
29-Nov-69	4, 48	Russell Morris & Paula	Russell and Paula	aust, melb	
06-Dec-69	4, 49	Paul McCartney	Is Paul Dead?	Uk	
06-Dec-69	4, 49	Paul McCartney	Asounding rumors revealed P.2.	Uk	
13-Dec-69	4, 50	Chuck Berry, Little Richard, Fats Domino	Core Starts this week! in middle pages	Usa	member
13-Dec-69	4, 50	police & crowd	Pop bashings P.2 & 3		

| 20-Dec-69 | 4, 51 | Doug Parkinson | Doug Parkinson spectacular P.2 | aust, syd | member |
| 27-Dec-69 | 4, 52 | The Flying Circus | The Flying Circus | aust, syd | member |

Statistics of the Number of appearances (based on place of origin) of musicians/personalities (non-collage):

Melbourne, Australia: 22
Sydney, Australia: 5
Brisbane, Australia: 5
Adelaide, Australia: 4
Perth, Australia: 1
New Zealand: 1
United Kingdom: 17
United States: 15

Appendix 4e: 1970 Cover Personalities & CAB Audit Figures

issue date	V, I	Cover picture	headline	origin of musician or group	cab audit
03-Jan-70	5, 1	Russell Morris	Russell Morris - Top record for 1969	aust, melb	member
10-Jan-70	5, 2	Johnny Farnham	Johnny Farnham - Winner of Go-Set award for Top Male Singer for 1969	aust, melb	member
17-Jan-70	5, 3	Zoot	The Zoot comeback in 1970 - please!	aust, adel	member
24-Jan-70	5, 4	Plastic Ono Band	Plastic Ono Band	Uk	member
31-Jan-70	5, 5	Roy Orbison	Roy Orbison - 10 years on top	Usa	member
07-Feb-70	5, 6	The Beatles	Beatles break up? P.2	Uk	member
14-Feb-70	5, 7	Rolf Harris	Ian Meldrum talks to Rolf Harris in London, P.7	aust, per	member
21-Feb-70	5, 8	Elvis Presley	Elvis climbs the charts again	Usa	member
28-Feb-70	5, 9	Mick Jagger	Mick Jagger	Uk	member
07-Mar-70	5, 10	Murray Head	Murray Head (Superstar)	Uk	member
14-Mar-70	5, 11	The Hollies	Hollies	uk	member
21-Mar-70	5, 12	John Lennon	John Lennon for peace, P.4	uk	member
28-Mar-70	5, 13	The Beatles	The Beatles	uk	member
04-Apr-70	5, 14	Masters Apprentices	Masters Apprentices	aust, adel	>50000
11-Apr-70	5, 15	Jimi Hendrix	Jimi Hendrix	usa	>50000
11-Apr-70	5, 15	Noel Redding	Noel Redding of The Experience - making it without Hendrix	usa	
18-Apr-70	5, 16	Ross D. Wyllie	Ross D. Wyllie	aust, bris	>50000
25-Apr-70	5, 17	The Beatles	The Beatles - Has Paul McCartney had it this time? Ian meldrum report Pg.3	uk / aust, melb	>50000
02-May-70	5, 18	Steve Marriott	Steve Marriott - Genius P.14	uk	
02-May-70	5, 18	Jeff St. John	Jeff St. John in CORE	aust, syd	>50000
02-May-70	5, 18	Beach Boys	Beach Boys are here, P.3	usa	
09-May-70	5, 19	Max merritt & The Meteors	Max Merritt & The Meteors	nz	>50000
16-May-70	5, 20	New Dream	New Dream tell their story inside	aust, melb	>50000
23-May-70	5, 21	Ravi Shankar	Adrian Rawlins reveals Ravi Shankar in CORE, P.13	ind	>50000
30-May-70	5, 22	Valentines	Valentines: Ted, Bon, Paddy, Wy, & Vince: Vince & Bon speak out P.10	aust, per	>50000
06-Jun-70	5, 23	Barry Gibb	Barry Gibb here for pop poll P.7	aust, bris	>50000
13-Jun-70	5, 24	Ronnie Burns	Ronnie Burns	aust, melb	>60000
20-Jun-70	5, 25	The Four Tops	The Four Tops - Interview: Go-Set begins this in depth series with Wendy Saddington and Greg Quill interviewing The Four Tops	usa / aust, melb / aust, melb	>60000
27-Jun-70	5, 26	Russell Morris	Russell Morris: Russell Morris and Ronnie Charles face to face	aust, melb	no figure
04-Jul-70	5, 27	Jose Feliciano	Jose Feliciano	usa	>60000

11-Jul-70	5, 28	Johnny Farnham	Johnny Farnham	aust, melb	>60000
18-Jul-70	5, 29	Allison Durbin	Allison Durbin	aust, melb	no masthead
25-Jul-70	5, 30	Ronnie Burns & Maggie Stewart	Ronnie Burns To Marry	aust, melb	>60000
25-Jul-70	5, 30	Ronnie Burns & Maggie Stewart	Ronnie Burns To Marry	aust, melb	
01-Aug-70	5, 31	Ray Stevens	Ray Stevens	usa	>60000
08-Aug-70	5, 32	Melanie	Melanie: Melanie lays it all down	usa	>60000
08-Aug-70	5, 32	Fraternity	Bon Valentine's new group	aust, ade	
15-Aug-70	5, 33	Norman Greenbaum	Norman Greenbaum	usa	>60000
15-Aug-70	5, 33	Wendy Saddington	Wendy Saddington & Jeff St. John	aust, melb / aust, syd	
22-Aug-70	5, 33 (34)	Darryl Cotton	Darryl Cotton of the Zoot at the Hoadleys final	aust, adel	>60000
29-Aug-70	V5, 35	Creedence Clearwater Revival	Creedence Clearwater revival LtoR - Tom Fogerty, Doug Clifford, Stu Cook and John Fogery: Creedence Clearwater revival Special	usa	>60000
05-Sep-70	5, 36	Ian Meldrum & Colleen Hewett & two members of the Mixtures	Ian Meldrum and Colleen Hewett demonstrate the Pylon Truck	aust, melb	>60000
12-Sep-70	5, 37	Frijid Pink	Frijid Pink: Frijid Pink Arrive!	usa	>60000
19-Sep-70	5, 38	Elvis Presley	Elvis Presley	usa	>60000
26-Sep-70	5, 39	Led Zeppelin (front & back cover)	Led Zeppelin: LtoR John Bonham, Robert Plant, John Paul Jones & Jimmy Page	uk	>60000
03-Oct-70	5, 40	Jimi Hendrix	Goodbye Jim - We'll miss you - Excuse me while I kiss the sky	usa	>60000
10-Oct-70	5, 41	Joe Cocker	Joe Cocker back in charts	uk	>60000
17-Oct-70	5, 42	Janis Joplin (with 3 smaller images as part of montage)	Janis Joplin's Blues are over	usa	>60000
24-Oct-70	5, 43	Jerry Lee Lewis (3pics)	Jerry Lee Lewis Australian Tour - Full details plus color pic. Pages 12&13	usa	>60000
31-Oct-70	5, 44	Ronnie Burns & Maggie Stewart	Wedding of The Year! Ronnie Burns and Maggie Stewart in their wedding gear at Scots Church Melbourne, Last week. Ian Meldrum reports on page 4, plus double page color pic of all the pop star wedding guests.	aust, melb	>60000
07-Nov-70	5, 45	The Carpenters	Carpenters No.1	usa	>60000
14-Nov-70	5, 46	Axiom (front & back covers)	Axiom return, P3 (L to R; Don Mudie, Chris Stockley, Glen Shorrock, Brian Cadd, Don Liebler)	aust, melb	>60000
21-Nov-70	5, 47	Creedence Clearwater Revival	CCR (L to R) John Fogerty, Tom Fogerty, Stu Cook & Doug Clifford; Creedence on top again!	usa	>60000
28-Nov-70	5, 48	The Doors (front & back covers)	The Doors	usa	>60000
05-Dec-70	5, 49	Janis Joplin	What Janis left behind P.3	usa	>60000

12-Dec-70	5, 50	Mick Jagger	Jagger's banned film P.3		uk	>60000
19-Dec-70	5, 51	Masters Apprentices	Masters return pics Pg.3		aust, adel	>60000
26-Dec-70	5, 52	Joe Cocker			uk	>60000

Statistics of the Number of appearances (based on place of origin) of musicians/personalities (non-collage):

Melbourne, Australia:	14
Sydney, Australia:	1
Brisbane, Australia:	2
Adelaide, Australia:	5
Perth, Australia:	2
New Zealand:	1
United Kingdom:	14
United States:	19
India:	1

Appendix 4f: 1971 Cover Personalities & CAB Audit Figures

issue date	V, I	Cover picture	headline	origin of musician or group	cab audit
02-Jan-71	6, 1	Robert Plant	Robert Plant see interview P.8&9: At home with Led Zeppelin	uk	>50000
09-Jan-71	6, 2	James Taylor	Sweet Baby James Taylor: Top hope for 1971	Usa	>50000
16-Jan-71	6, 3	John Lennon & Yoko Ono	John Lennon tells it like it was - P3	uk / jap	>50000
23-Jan-71	6, 4	John Lennon & Paul McCartney	John and Paul in happier days - see P.3: The John Lennon Interview - Part 2: Paul said, 'What do you mean?' I Said, 'I mean the group is over. I'm leaving.'	Uk	>50000
30-Jan-71	6, 5	John Fogerty	Creedence hit out at their critics - see page 7	Usa	no masthead
06-Feb-71	6, 6	Tully on stage	The Festivals - The story in pics P7	aust, syd	>50000
13-Feb-71	6, 7	Melanie	melanie	Usa	>50000
20-Feb-71	6, 8	Alvin Lee	Alvin Lee's flying guitar P.7	Uk	no masthead
27-Feb-71	6, 9	Bob Dylan	The new sound of Bob Dylan P.10	Usa	>50000
06-Mar-71	6, 10	John Fogerty	Why Creedence are angry! Ritchie Yorke interviews the world's top rock group exclusively for Go-Set - P.10	Usa	>50000
13-Mar-71	6, 11	Ringo Starr	In Court with the Beatles - Is this how it all has to end? P.3	Uk	>50000
13-Mar-71	6, 11	John Paul Jones	Led Zeppelin color poster	Uk	
20-Mar-71	6, 12	Jethro Tull	Jethro Tull - Ian Anderson (top), Glen Cornick, Clive Bunker & Martin Barre: Jethro Tull Confirmed P.3	Uk	>50000
27-Mar-71	6, 13	Jimmy Page	Zeppelin's Jimmy Page	Uk	>50000
27-Mar-71	6, 13	Maurice Gibb	Lynne Randell talks to Maurice Gibb, exclusive to Go-Set, P.10	aust, bris	
03-Apr-71	6, 14	Johnny O'Keefe	Johnny O'Keefe's drug trial	aust, syd	>50000
10-Apr-71	6, 15	Paul McCartney	Paul-The Beatle on the outer - Klaus The new Beatle? Page 3	Uk	>50000
17-Apr-71	6, 16	Janis Joplin	Janis Joplin's Last Record P.7	Usa	>50000
24-Apr-71	6, 17	Simon and Garfunkel	Simon and Garfunkel three Grammy awards for "Bridge" Picture report Page 9	Usa	>50000
01-May-71	6, 18	The Mixtures	The Mixtures in London	aust, melb	>50000
08-May-71	6, 19	Jimi Hendrix	Jimi Hendrix last exit -new album P.4	Usa	>50000
15-May-71	6, 20	Ross Wilson	Ross Wilson of Daddy Cool - Daddy Who? Daddy Cool! - The Daddy Cool special report, Pages 8,9,11,12 & 13	aust, melb	>50000
22-May-71	6, 21	George Harrison	George Harrison's album has outsold all Beatles albums - It doesn't deserve to, syas Ritchie Yorke on page 10	Uk	>50000
29-May-71	6, 22	James Taylor	James Taylor wonderboy of 1971 -P.5	Usa	>50000

05-Jun-71	6, 23	Frank Zappa	Ringo Starr - starring in Frank Zappa's film 200 Motels' - Page 10	Usa / uk	>50000
12-Jun-71	6, 24	Paul McCartney	Paul McCartney's back on top - see P.3	Uk	>50000
19-Jun-71	6, 25	The Bee Gees	Bee Gees -Check Pg.3	aust, bris	>50000
26-Jun-71	6, 26	Three Dog Night	Three Dog Night talk with Lynne Randell - P.15	usa / aust, melb	>50000
26-Jun-71	6, 26	Daddy Cool	Daddy Cool postpone American tour - P.3	aust, melb	
03-Jul-71	6, 27	Mick Jagger	Mick Jagger - Rebel or sellout? Page 7	Uk	>50000
10-Jul-71	6, 28	Johnny Farnham	Johnny Farnham on the Go-Set Pop Poll television special	aust, melb	>50000
17-Jul-71	6, 29	Matt Taylor	Phil Manning & Matt Taylor: Two views of Australian rock -see Page 10	aust, per	
17-Jul-71	6, 29	Russell Morris	Russell Morris tours New Zealand - page 3	aust, melb	>50000
17-Jul-71	6, 29	Daddy Cool	Daddy Cool's album reviewed. See page 8	aust, melb	
17-Jul-71	6, 29	Phil Manning	Phil Manning & Matt Taylor: Two views of Australian rock -see Page 10	aust, melb/aust, per	
24-Jul-71	6, 30	The Bee Gees	The Bee Gees: Are they as 'good' as their image? Page 2	aust, bris	>50000
31-Jul-71	6, 31	Ross Wilson	"Daddy Cool -It's got out of hand." A Go-Set interview with Ross Wilson	aust, melb	>50000
07-Aug-71	6, 32	Mike Rudd	Interview with Mike Rudd of Spectrum	aust, melb	>50000
14-Aug-71	6, 33	Carole King	Three Rocking Ladies - check them out on pages 10 & 11	Usa	
14-Aug-71	6, 33	Colleen Hewett	Three Rocking Ladies - check them out on pages 10 & 11	aust, melb	
14-Aug-71	6, 33	Wendy Saddington	Three Rocking Ladies - check them out on pages 10 & 11	aust, melb	
14-Aug-71	6, 33	Daddy Cool	Daddy Cool hit Hollywood with a bang - US Deejays hail 'Eagle Rock' as the record of the decade!!	aust, melb	>50000
21-Aug-71	6, 34	Pink Floyd	Pink Floyd - we aim for quality, not volume - page 7	Uk	no masthead
28-Aug-71	6, 35	Daddy Cool	Daddy Cool in Los Angeles, first photos	aust, melb	>50000
28-Aug-71	6, 35	John Lennon	Why should I believe in Jesus? An exclusive John Lennon interview, pages 4&5	Uk	
04-Sep-71	6, 36	Russell Morris		aust, melb	>50000
11-Sep-71	6, 37	Daddy Cool	Rock violence in Australia! Bouncers beat up Daddy Cool audience! Mass arrests at free concert in Adelaide!	aust, melb	>50000
11-Sep-71	6, 37	Cleves	New life in Cleves	aust, syd	
18-Sep-71	6, 38	Fraternity	Fraternity - The next big band	aust, syd/adel	>50000

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25-Sep-71	6, 39	Elton John		Uk	>50000
02-Oct-71	6, 40	Rod Stewart	Rod Stewart Part 2	Uk	>50000
09-Oct-71	6, 41	Billy Thorpe	Billy Thorpe arrested in Sydney!	aust, syd	>50000
16-Oct-71	6, 42	Elton John, Nigel Olsen montage	Nigel Olsen, Elton John's Drummer (p.9.10)	Uk	>50000
23-Oct-71	6, 43	Elton John	Elton John banned by Commonwealth Police!	Uk	>50000
30-Oct-71	6, 44	Elton John	Elton and travelling circus a Hit!	Uk	>50000
06-Nov-71	6, 45	graphic of Liberace (McCausland 1971)	Special International Edition	Usa	>50000
13-Nov-71	6, 46	Buddy Holly (montage)	The Rock Legends Buddy Holly, Little Richard, Otis Redding	Usa	
13-Nov-71	6, 46	Otis Redding	The Rock Legends Buddy Holly, Little Richard, Otis Redding	Usa	
13-Nov-71	6, 46	Little Richard	The Rock Legends Buddy Holly, Little Richard, Otis Redding	Usa	>50000
20-Nov-71	6, 47	Colleen Hewett	Colleen Hewett - Australia's sexy superstar	aust, melb	>50000
27-Nov-71	6, 48	T.Rex	T.Rex and the imp Bolan -.p.8	Uk	>50000
27-Nov-71	6, 48	Spectrum	Interview: Spectrum's Ray Arnott	aust, melb	
04-Dec-71	6, 49	Paul& Linda McCartney	First photos and stories: Paul McCartney's new band! P.3	Uk	>50000
11-Dec-71	6, 50	Daddy Cool	Daddy Cool - Hi Honey Ho!	aust, melb	>50000
18-Dec-71	6, 51	graphic of John Lennon & Paul McCartney fighting	John Lennon replies to Paul - P.2	Uk	>50000
25-Dec-71	6, 52	Ross Wilson	Daddy Cool LP to be banned?	aust, melb	
25-Dec-71	6, 52	Taman Shud at The regent	Regent opens in Melbourne	aust, syd	>50000

Statistics of the Number of appearances (based on place of origin) of musicians/personalities (non-collage):

Melbourne, Australia:	20
Sydney, Australia:	5
Brisbane, Australia:	2
Adelaide, Australia:	1
Perth, Australia:	2
United Kingdom:	23
United States:	16

Appendix 4g: 1972 Cover Personalities & CAB Audit Figures

issue date	V, I	Cover picture	headline	origin of musician or group	cab audit
01-Jan-72	7, 1	Chuck Berry	Chuck Berry & Mungo Jerry tours this month!	usa / uk	
01-Jan-72	7, 1	Max Merritt	Max Merritt to return this year!	Nz	>50000
08-Jan-72	7, 2	montage of 16 australian artists including J.Farnham, B.Thorpe, R.Morris, A.Durbin,B.Cadd,R.Burns,J.Phillips,M.Rudd,R.Wilson,C.Hewett,T.Mulry,others	Meldrum gives his New Year Awards	aust, melb	>50000
08-Jan-72	7, 2	graphic Molly as queen with breasts pointing stick at montage	Meldrum gives his New Year Awards	aust, melb	
15-Jan-72	7, 3	Jeff St. John	Jeff St. John splits Copperwine	aust, syd	
15-Jan-72	7, 3	Led Zeppelin	Led Zeppelin tour in February	Uk	
15-Jan-72	7, 3	graphic of film camera	Go-Set film guide starts this week!		>50000
22-Jan-72	7, 4	Billy Thorpe	Billy Thorpe arrested again	aust, syd	member
22-Jan-72	7, 4	Phil Keyes	Interview: Phil Keyes of the La De Das	Nz	
22-Jan-72	7, 4	Sherbet	Sherbet split! P.7	aust, syd	
29-Jan-72	7, 5	Billy Thorpe	Aztecs answer volume attacks - Interview with Billy Thorpe	aust, syd	member
05-Feb-72	7, 6	Bee Gees	Bee Gees another sellout tour	aust, bris	member
12-Feb-72	7, 7	Sunbury Festival [pic from air]	Thorpie, Max kill 'em at Sunbury	aust, syd / nz	member
19-Feb-72	7, 8	John Fogerty	Creedence are here	usa	member
26-Feb-72	7, 9	Jimmy Page	Jimmy Page: Led Zeppelin tour P.2	uk	member
04-Mar-72	7, 10	Robert Plant	Zeppelin Special - Five pages of Plant	uk	member
04-Mar-72	7, 10	Joe Cocker	Joe Cocker to tour again Page 3	uk	
11-Mar-72	7, 11	Billy Thorpe	Billy Thorpe special	aust, syd	member
18-Mar-72	7, 12	Manfred Mann	Manfred Mann tour	uk	
18-Mar-72	7, 12	Chicago	Chicago tour off	usa	
18-Mar-72	7, 12	David Cassidy	David Cassidy	usa	no masthead
25-Mar-72	7, 13	Billy Thorpe	Aztec energy draws 200,000	aust, syd	member
01-Apr-72	7, 14	Stephen Stills	Steven Stills knocks rock festivals P.4	usa	member
08-Apr-72	7, 15	Humble Pie	Humple Pie rap	uk	member
15-Apr-72	7, 16	Mulwala crowd	The happening that was Mulwala		member
22-Apr-72	7, 17	Marc Bolan	What's Marc Bolan about?	uk	member
29-Apr-72	7, 18	Little Richard	Little Richard will be here	Usa	member
06-May-72	7, 19	graphic of Jesus Christ Superstar	Jesus Chris Superstar		member

13-May-72	7, 20	Robert Plant	Led Zeppelin - a fresh look at Robert Plant	Uk	
13-May-72	7, 20	Keith Richards	The Stones roll back - Keith Richards talks about the Stones new LP	Uk	member
20-May-72	7, 21	Billy Thorpe	William Thorpe answers back	aust, syd	
20-May-72	7, 21	Joe Cocker	Exclusive Cockers L.A concert	Uk	
20-May-72	7, 21	graphic	Bonus JJ Cale colour pinup	usa	member
27-May-72	7, 22	Manfred Mann	Manfred Mann on tour	uk	member
27-May-72	7, 22	Ric Lee	Go-set talks to Ric Lee of Ten Years After in Melb.	uk	
03-Jun-72	7, 23	graphic of parrotlike bird			member
03-Jun-72	7, 23	Bill Wyman	Bill Wyman the silent Stone speaks	uk	
03-Jun-72	7, 23	Russell Morris	Russell Morris raps about the future	aust, melb	
10-Jun-72	7, 24	Rod Stewart	Rod Stewart's new LP	uk	member
10-Jun-72	7, 24	Neale Johns	Blackfeather '72	aust, syd	
17-Jun-72	7, 25	Greg Quill	Greg Quill & Country Radio to leave Australia?	aust, syd	member
24-Jun-72	7, 26	The Who	Who tells it all!	uk	
24-Jun-72	7, 26	Daddy Cool	Daddy Cool come back again	aust, melb	
24-Jun-72	7, 26	graphic			member
01-Jul-72	7, 27	Elvis Presley	Elvis rocks back	usa	member
08-Jul-72	7, 28	Marc Bolan	TRex on the road	uk	member
15-Jul-72	7, 29	graphic of snake	Alice Cooper kills 'em	usa	
22-Jul-72	7, 30	ian Anderson	Jethro Tull rocks Australia's foundations - 60,000 in Melb., Syd., Adel. and Bris. are left standing on their seats - hysteria	uk	
29-Jul-72	7, 31	Roy Wood [of the Move (misspelt 'More' on page 2)]		uk	
05-Aug-72	7, 32	[cover Daddy Cool album 72]		aust, melb	
12-Aug-72	7, 33	Rick Springfield	Rick Springfield rockets into the American charts -American critics hail Sprinfield as the next ultra/youth idol - another David cassidy	aust, adel	
19-Aug-72	7, 34	Cat Stevens	Cat Stevens public cry rip-off! - seat prices	uk	
26-Aug-72	7, 35	BT graphic from Live At Sunbury (tent with peolple in it drinking and smoking)	Thorpie speaks out - Are they going to England?	aust, syd	
02-Sep-72	7, 36	Bo Diddley	Bo Diddley	usa	
02-Sep-72	7, 36	Cat Stevens	Cat arrives! Wild scenes at Sydney airport	uk	
09-Sep-72	7, 37	Cat Stevens	Cat's tour triumph - Standing ovations at concert See pg.8	uk	no masthead
16-Sep-72	7, 38	Gerry Humphries	Gerry Humphries	aust, melb	

23-Sep-72	7, 39	Brian Cadd	Brian Cadd	aust, melb	
30-Sep-72	7, 40	Elton John	Elton John & Bernie Taupin reflect	uk	no staff details
07-Oct-72	7, 41	JoeCocker	Cocker Aussie tour sells out! Harry M. announces extra tour dates	uk / aust	no masthead
07-Oct-72	7, 41	Johnny Farnham	Exclusive: London offer- Farnham accepted	aust, melb	
17-Oct-72	7, 42	Alice Cooper	'Alice is really a nice guy'	usa	no details
21-Oct-72	7, 43	Blackfeather	Blackfeather	aust, syd	
28-Oct-72	7, 44	joe Cocker being handcuffed	Cocker & Friends drug charge, guilty. Deported? by Australian Government - Tour cancelled?	uk	
04-Nov-72	7, 45	Joe Cocker	Joe Cocker Superstar!	uk	
11-Nov-72	7, 46	Billy Thorpe & The Aztecs	meldrum with Thorpie	aust, syd	
18-Nov-72	7, 47	David Bowie	David Bowie - see inside, Pg.5	uk	
25-Nov-72	7, 48	Three Dog Night	Three Dog Night	usa	
02-Dec-72	7, 49	Spectrum	Spectrum	aust, melb	
09-Dec-72	7, 50	The Coloured Balls		aust, melb	
16-Dec-72	7, 51	Rick Springfield	Exclusive: Rick Springfield speaks to Go-Set!	aust, adel	
23-Dec-72	7, 52	Mick Jagger [in concert]	How to get tickets for the Stones - Exclusive!	uk	
30-Dec-72	7, 53	Cat Stevens		uk	

Statistics of the Number of appearances (based on place of origin) of musicians/personalities (non-collage):

Melbourne, Australia:	9
Sydney, Australia:	13
Brisbane, Australia:	1
Adelaide, Australia:	2
New Zealand:	3
United Kingdom:	28
United States:	12

Appendix 4h: 1973 Cover Personalities

issue date	V, I	Cover picture	headline	origin of musician or group
06-Jan-73	8, 1	Black Sabbath	Sabbath - First here in '73!	uk
13-Jan-73	8, 2	Mick Jagger		uk
20-Jan-73	8, 3	Russell Morris	Russell Morris	aust, melb
27-Jan-73	8, 4	Elton John	Elton John	uk
03-Feb-73	8, 5	Johnny Farnham & Jill Billman	Farnham to marry in nine weeks - Date set: March 29	aust, melb
10-Feb-73	8, 6	Wedding invitation to John F & Jill B wedding	Meldrum proves Farnham Story! - wedding invitation - see story inside	aust, melb
17-Feb-73	8, 7	Noddy Holder [Slade]	Hail, rain or shine, Slade slaughter Australia - Draught has broken!	uk
24-Feb-73	8, 8	Keith Richards & Mick jagger	Stones rock Australia! Brisbane hoax	uk
03-Mar-73	8, 9	Mick jagger	At last! The greatest show on Earth!	uk
10-Mar-73	8, 10	Brian Cadd	Flood of Cadd songs for USA - Wayne Newton records 'A Little Ray of Sunshine'	aust, melb
17-Mar-73	8, 11	Keith Moon	Keith Moon here for 'Tommy'	uk
24-Mar-73	8, 12	Gary Glitter	Gary Glitter here in April - Eight concerts in four days? See details inside	uk
24-Mar-73	8, 12	Spectrum	Spectrum split up! -Ray Arnott joins up with Ross Wilson	aust, melb
31-Mar-73	8, 13	Harry Nilsson	Beatles to reform? John, Ringo, George & Harry - see page 3	usa / uk
31-Mar-73	8, 13	David Cassidy	David Cassidy live in Europe	usa
31-Mar-73	8, 13	Deep Purple	Deep Purple, who do they think they are?	uk
31-Mar-73	8, 13	John Lennon	Beatles to reform? John, Ringo, George & Harry - See page 3	uk
31-Mar-73	8, 13	Ringo Starr	Beatles to reform? John, Ringo, George & Harry - See page 3	uk
31-Mar-73	8, 13	George Harrison	Beatles to reform? John, Ringo, George & Harry - See page 3	uk
07-Apr-73	8, 14	Brian Cadd	Cadd: America decides	aust, melb
07-Apr-73	8, 14	Steve Howe	All about Yes!	Uk
07-Apr-73	8, 14	Alice Cooper	Transplant for Alice - He's alive	Usa
14-Apr-73	8, 15	Daryl Braithwaite	Tommy Encores see news & centre pages	aust, syd
14-Apr-73	8, 15	Billy Thorpe	Aztec special concert plans - see news page	aust, syd
14-Apr-73	8, 15	Ringo Starr	Beatles - it's still possible	Uk
14-Apr-73	8, 15	George Harrison	Beatles - it's still possible	Uk
14-Apr-73	8, 15	John Lennon	Beatles - it's still possible	Uk
21-Apr-73	8, 16	Ray Arnott & Mike Rudd	Ray Arnott on Spectrum	aust, melb
21-Apr-73	8, 16	Teddy Toi	New Aztec's Bass - Paul Wheeler out - Teddu Toi in	nz / aust, syd / aust, syd

28-Apr-73	8, 17	Sherbet	Free Youth Concert - Local and overseas acts to be featured	aust, syd
28-Apr-73	8, 17	David Bowie	Also: Bowie and McCartney LP's previewed	Uk
28-Apr-73	8, 17	Francis Butler	69'ers split-up - see full story inside	aust, syd
05-May-73	8, 18	Billy Thorpe & The Aztecs	Thorpie quits Havoc - So does label chief	aust, syd
12-May-73	8, 19	Rick Springfield	Rick Springfield returns - To star in animated American TV series	aust, adel
12-May-73	8, 19	Brian Cadd	Bootleg: Melbourne concerts at last	aust, melb
12-May-73	8, 19	Gary Glitter	The Glitter fiasco	Uk
19-May-73	8, 20	Jackson 5	Jackson Five tour dates - Exclusive details inside	Usa
26-May-73	8, 21	Rod Stewart	Rod Stewart: Our new album is a disgrace	Uk
26-May-73	8, 21	Zappa& The Mothers of Invention	Zappa - Exclsuive: Dates & personnel	Usa
02-Jun-73	8, 22	Rick Springfield	Rick Springfield	aust, adel
02-Jun-73	8, 22	Rod Stewart & Ron Wood	Faces split!	Uk
09-Jun-73	8, 23	David Bowie	Bowie makes good after concert fiasco	Uk
09-Jun-73	8, 23	Ross Wilson	Mighty Kong's Ross Wilson live - see P.15	aust, melb
16-Jun-73	8, 24	Rick Springfield	Ex-Zoot member hits out at Rick Springfield	aust, adel
23-Jun-73	8, 25	Abigail	Abigail's Secret Revealed - Exclusive! - Ian Meets Abigail- see page 3	Uk
30-Jun-73	8, 26	Billy Thorpe	Aztec energy rising! Wild concert scenes - Billy rocks NSW	aust, syd
07-Jul-73	8, 27	Jackson 5	Jackson 5 Mania! A Go-Set special as hysteria hits	usa
07-Jul-73	8, 27	Diana Ross	Diana Ross tour	usa
14-Jul-73	8, 28	Frank Zappa	Australian may join Zappa	usa
21-Jul-73	8, 29	David Bowie & Mick Ronson	Bowie: "I Quit!"	Uk
28-Jul-73	8, 30	Elvis Presley	Special lift-out: Pt.1, The history of rock	usa
28-Jul-73	8, 30	Slade	Slade storm England - Hysteria not seen since The Beatles	Uk
04-Aug-73	8, 31	Ray Davies	Kinks' Ray Davies quits too! see full story - P3	Uk
11-Aug-73	8, 32	Suzi Quatro	Exciting new feature starts - see P.19	usa
11-Aug-73	8, 32	Carlos Santana	Santana live inside	usa
18-Aug-73	8, 33	Stevie Wonder		usa
18-Aug-73	8, 33	Rod Stewart	Stones and Faces to join forces?	Uk
18-Aug-73	8, 33	Mick Jagger	Stones and Faces to join forces?	Uk
18-Aug-73	8, 33	Billy Thorpe	Aztecs take mammoth rock show to Queensland	aust, syd
25-Aug-73	8, 34	Bob Dylan	Dylan film banned - 30 motiveless killings	usa
01-Sep-73	8, 35	Mick Jagger	New Stones LP -see P5	Uk
08-Sep-73	8, 36	Ian Anderson	Now Jethro quit - 'Retirement forced by critical abuse'	Uk
08-Sep-73	8, 36	Neil Young	Neil Young: Everybody knows this is nowhere	usa
15-Sep-73	8, 37	Brian Cadd	Brian Cadd considering four American tours	aust, melb
22-Sep-73	8, 38	Status Quo	Status Quo cheated of tour takings - Stranded in Mlbourne - record company pays air fares	Uk

29-Sep-73	8, 39	Gary Glitter & The Glitter Band	I'm back again	Uk
06-Oct-73	8, 40	Sherbet	Sherbet: the hottest act in Australia	aust, syd
13-Oct-73	8, 41	Bo Diddley	Bo Diddley - See P.18 & 19	Usa
20-Oct-73	8, 42	Lobby Lloyde	Coloured Balls cancel	aust, syd
20-Oct-73	8, 42	Marc Bolan	T.Rex tour dates	Uk
27-Oct-73	8, 43	David Cassidy	A Go-Set Exclusive - Cassidy sign for Australian tour	Usa
03-Nov-73	8, 44	The Dingoes	Latest on shot guitarist	aust, melb
10-Nov-73	8, 45	Billy Thorpe	Win a trip to Sydney - Readers of Go-set in Melbourne, Adelaide or Brisbane have a chance to join Sydney friends to witness the rock show of the year - The Aztecs at the Opera House. Turn to P.14.	aust, syd
17-Nov-73	8, 46	Darryl Braithwaite	Darryl Braithwaite of Sherbet - Local band mania grips Australia	aust, syd
24-Nov-73	8, 47	Marc Bolan	T.Rex a hoax - P.6	Uk
01-Dec-73	8, 48	Leon Russell	Berry Outdraws Russell - Extra concert added to Russell tour	Usa
01-Dec-73	8, 48	Chuck Berry	Berry Outdraws Russell - Extra concert added to Russell tour	Usa
08-Dec-73	8, 49	Billy Thorpe	Incredible Aztec concert	aust, syd
16-Dec-73	8, 50	Paul McCartney	McCarney Exclusive inside - Pg.6	Uk
23-Dec-73	8, 51	Chuck Berry	The drama behind the Chuck Berry tour	Usa
29-Dec-73	8, 52	Billy Thorpe	Thorpe: We are just good friends. Lobby not for Aztecs	aust, syd

Statistics of the Number of appearances (based on place of origin) of musicians/personalities (non-collage):

Melbourne, Australia:	10
Sydney, Australia:	13
Adelaide, Australia:	3
United Kingdom:	37
United States:	22

Appendix 4i: 1974 Cover Personalities

issue date	V, I	Cover picture	headline	origin of musician or group
05-Jan-74	9, 1	12 Go-Set covers from 1973	'73 Looking Back	
12-Jan-74	9, 2	Billy Thorpe & The Aztecs	The Year of the Aztecs - P.3	aust, syd
19-Jan-74	9, 3	David Cassidy	Dates announced for Cassidy tour	usa
19-Jan-74	9, 3	Kerrie Biddell	Kerrie Biddell for Las Vegas P.13	aust, melb
19-Jan-74	9, 3	Rick Springfield	Springfield's tour that never was P.14	aust, adel
19-Jan-74	9, 3	Hush	Hush fever...P.15	aust, syd
26-Jan-74	9, 4	Colleen Hewett	Colleen Hewett signed by Atlantic	aust, melb
02-Feb-74	9, 5	Slade	Slade tour in Feb	uk
02-Feb-74	9, 5	Ross Wilson	Daddy Cool rejoin for Sunbury Page 3	aust, melb
02-Feb-74	9, 5	Mike Rudd	Ariel ban Page 14	aust, melb
02-Feb-74	9, 5	Ross Ryan	Ross Ryan's year, page 15	aust, per
09-Feb-74	9, 6	Trevor White	Goodbye to Superstar P.18	uk
09-Feb-74	9, 6	B.B. King	B.B. King to give free prison concerts here	usa
09-Feb-74	9, 6	Marc Bolan	Have T Rex split?	uk
09-Feb-74	9, 6	Glen Cardier	Glen Cardier talks and talks, P.12	aust, syd
16-Feb-74	9, 7	Kevin Johnson	Kevin Johnson's album takes off world-wide	aust, syd
23-Feb-74	9, 8	Keith Potger	New Seekers split	uk
23-Feb-74	9, 8	David Cassidy	Farnham-Cassidy Clash	usa / aust, melb
02-Mar-74	9, 9	Elton John	Elton here	uk
02-Mar-74	9, 9	Billy Thorpe	Aztecs for States	aust, syd
09-Mar-74	9, 10	The Faces	Faces Knock Aust. - Aussie girls have broken noses and big tits...	uk
16-Mar-74	9, 11	Elton John	Elton John Scandal - Manager jailed on assault - Punches NZ model, kicks NZ reporter	uk
23-Mar-74	9, 12	The Beatles	Beatles back together	uk
23-Mar-74	9, 12	Ringo Starr	Ringo to tour Aust? P3	uk
23-Mar-74	9, 12	Mike Rudd	Mike Rudd songwriter, P7	Nz
23-Mar-74	9, 12	Pete Townshend	Quadrophenia, full review, P18	Uk
30-Mar-74	9, 13	BB King	BB King The Man, P6	usa
30-Mar-74	9, 13	Slade	Slade to live in Aust. - Slade to live here for 3 months. Tours, concerts and album	Uk
30-Mar-74	9, 13	David Cassidy	Cassidy chaos. Melbourne concert uproar. P3	usa
30-Mar-74	9, 13	Angie Bowie	The wife and times of Bowie - Angie talks, P12	Uk
30-Mar-74	9, 13	Ross Ryan	Ross Ryan coup. P4	aust, per

06-Apr-74	9, 14	Crosby, Stills, Nash & Young	CSN & Y reformed - tour, album. Steve Stills talks to Go-Set exclusively on page 6.	usa
06-Apr-74	9, 14	Johnny Farnham	Farnham OK. Eye damage not permanent	aust, melb
13-Apr-74	9, 15	Ariel	Ariel split	aust, melb
13-Apr-74	9, 15	Stevie Wonder	"I Quit" Stevie Wonder, P4	usa
13-Apr-74	9, 15	Ross Ryan	Win Ross Ryan's Album, P5	aust, per
20-Apr-74	9, 16	Suzi Quatro	Suzi Quatro to tour in May - Golden girl of rock to do 10 concerts	usa
20-Apr-74	9, 16	Johnny Farnham	Colleen and Johnny - To star in Hollyowood film	aust, melb
20-Apr-74	9, 16	Colleen Hewett	Colleen and Johnny - To star in Hollyowood film	aust, melb
27-Apr-74	9, 17	Gary Glitter	Gary Glitter tour dates - Six concerts for Melbourne	Uk
04-May-74	9, 18	Bill Wyman	Wyman solo album	Uk
11-May-74	9, 19	Michael Browning & Billy Thorpe	Thorpe-Browning split! Thorpe to leave Australia	aust, syd
18-May-74	9, 20	Suzi Quatro & band	Suzi Q arrives in Sydney	usa
18-May-74	9, 20	Ross Ryan & Gough Whitlam	Ross Ryan & the PM. p4	aust, per / aust, syd
25-May-74	9, 21	Rod Stewart	Faces split soon? Stewart to go solo, Wood to form backing band.	Uk
01-Jun-74	9, 22	Ian Anderson	Jethro Tull to tour in July - Out of retirment world concert tour	Uk
08-Jun-74	9, 23	Atlas	Benefit conert for Atlas	aust, melb
15-Jun-74	9, 24	Rick Springfield	Rick Springfield electrucuted - Short circuit mike	aust, adel
22-Jun-74	9, 25	Stevie Wright	Stevie Wright success - 10,000 turned away at concert - fans go wild.	aust, syd
29-Jun-74	9, 26	Steeleye Span	Steeleye Span for Australian tour	Uk
29-Jun-74	9, 26	David Bowie	Bowie: A look at past and present. P13	Uk
06-Jul-74	9, 27	Sherbet	Sherbet take over Melbourne	aust, syd
13-Jul-74	9, 28	Cat Stevens	Cat cuts single in Melb.	Uk
13-Jul-74	9, 28	Marcia Hines	Marcia Hines: First lady of song. P12	Usa
20-Jul-74	9, 29	Rick Springfield	Springfield to play Buddy Holly	aust, adel / usa
20-Jul-74	9, 29	Buddy Holly	Springfield to play Buddy Holly	Usa / aust, adel
20-Jul-74	9, 29	Focus	Focus here!	Hol
27-Jul-74	9, 30	John Lee	Ariel Reform - Dingoes drummer joins line-up	aust, melb
03-Aug-74	9, 31	Lou Reed	Lou Reed to tour Aust.	Usa
24-Aug-74	9, 34	Ian Anderson	Ian Anderson, a cat and a stuffed Moose have all been crammed on to P.16	Uk

Statistics of the Number of appearances (based on place of origin) of musicians/personalities (non-collage):

Melbourne, Australia: 11
Sydney, Australia: 10
Adelaide, Australia: 3
Perth, Australia: 4
New Zealand: 1
Holland: 1
United Kingdom: 21
United States: 10

Overview of Percentage Statistics of Cover Personality Origins over the *Go-Set* Publication Period

Percentage of Cover Personalities Origins Versus *Go-Set* Publication Year									
Pers. Orig./Year	1966	1967	1968	1969	1970	1971	1972	1973	1974
Melbourne	35	40	33	31	24	29	12	12	17
Sydney	20	8	2	7	2	7	17	15	16
Adelaide	6	2	9	6	8	1	14	4	5
Perth	4	7	6	1	3	3	0	0	6
Brisbane	8	4	2	7	3	3	1	0	0
New Zealand	3	0	2	1	2	0	4	0	2
USA	6	20	19	21	32	23	16	36	20
United Kingdom	18	18	26	24	24	33	36	44	33
India	0	0	0	0	2	0	0	0	0
Holland	0	0	0	0	0	0	0	0	2

Notes:

1. Melbourne personalities remain on the cover for greater than 20% of the time until 1972. This is interesting as the ownership of Go-Set Publications was transferred to Waverley Press.

2. Sydney had a small representation on the cover until 1972 when cover representations rose consistently above 15%, this had not occurred since 1966. This indicates that Sydney artists were gaining musical credibility in the eyes of *Go-Set* writers and editors.

3. The United Kingdom is always well represented on the covers. There is a significant rise between 1970 and 1971. British music and musicians played an important part in the Top-40 charts from 1971, led by Marc Bolan.

4. From 1972, the United Kingdom was consistently represented on the cover at percentages of greater than 30%. This indicates that British musicians were considered important by the editors and by the readers of *Go-Set*.

5. During the peak sales year of 1970 for *Go-Set*, Melbourne, UK and USA personalities dominated the covers. This was the year of the Record Ban when UK artists were given less airplay. This thesis has

indicated that *Go-Set* coverage and support of Australian musicians during this period contributed to its sales. Interestingly, the internal written coverage is not represented on the covers of the issues.

6. The United States is also significantly present on the cover, rising to peaks on 32% and 36% in 1970 and 1973 respectively. Overall, the impression given by the other USA figures was that United States personalities were always considered less important to Australian readers than were the British musicians and personalities.

7. 1972 is an interesting year as the number of Adelaide personalities rose to 14%. This was the year that saw the rise of Rick Springfield as a solo artist. This year also saw Melbourne, Sydney and Adelaide given nearly equal prominence on the covers.

8. 1973 was the year when United States and United Kingdom personalities were featured on the covers 80% of the time.

Appendix 5: Pop Poll Results 1966 to 1972

Pop Poll Results 1966 Australian

No.	Male Vocal	Girl Vocal	Group
1	Normie Rowe	Lynne Randell	Easybeats
2	Ronnie Burns	Dinah Lee	Twilights
3	Merv Benton	Denise Drysdale	Purple Hearts
4	Mike Furber	Little Pattie	Steve & The Board
5	Billy Thorpe	Donna Gaye	The Id
6	Johnny Young	Pat Carroll	Aztecs
7	Tony Barber	Yvonne Barrett	M.P.D. Ltd
8	Jeff St. John	Marcia Jones	Playboys
9	Colin Cook	Laurel Lee	Loved Ones
10	Ray Brown	Joy Lemmon	Bobby & Laurie

(*Go-Set*, 5/10/66, 12)

Pop Poll Results 1966 International

No	Male Vocal	Girl Vocal	Group
1	Elvis Presley	Cilla Black	Beatles
2	Normie Rowe	Petula Clark	Rolling Stones
3	Roy Orbison	Dusty Springfield	Easybeats
4	Tom Jones	Nancy Sinatra	Herman's Hermits
5	P.J. Proby	Sandy Shaw	Troggs/Jordinaires
6	Gene Pitney	Dinah Lee	
7	Crispian St. Peters	Dionne Warwick	Animals
8	Cliff Richard	Marrianne Faithful	Kinks
9	Bob Dylan	Cher	The Who
10	Donovan	Brenda Lee	Lovin' Spoonful

(*Go-Set*, 5/10/66, 13)

Pop Poll Results 1967 Australian

No.	Top Male Singer	Top Girl Singer	Top Groups
1	Ronnie Burns	Lynne Randell	Easybeats
2	Normie Rowe	Bev Harrell	Twilights
3	Johnny Young	Cheryl Gray	The Groop
4	Phil Jones	Dinah Lee	Loved Ones
5	Mike Furber	Little Pattie	Master's Apprentices
6	Robbie Snowden	Yvonne Barrett	Cherokees
7	Marty Rhone	Denise Drysdale	Vibrants
8	Buddy England	Marcia Jones	Phil Jones Unknown Blues Band
9	Jeff St. John	Donna Gaye	Jackson
10	Billy Thorpe	Judy Stone	James Taylor Move

(*Go-Set*, 9/8/67, 12)

Pop Poll Results 1967 International

No.	Top Male Singer	Top Girl Singer	Top Groups
1	Tom Jones	Petula Clark	Beatles
2	Elvis Presley	Sandie Shaw	Monkees
3	Normie Rowe	Nancy Sinatra	Rolling Stones
4	Jimi Hendrix	Dusty Springfield	Easybeats
5	Cliff Richard	Cilla Black	The Who
6	P.J. Proby	Lynne Randell	Jordinaires
7	Eric Burdon	Sandy Posey	Mamas & Papas
8	Scott Engel	Marrianne Faithful	Animals
9	Cat Stevens	Aretha Franklin	Procol Harum
10	Gene Pitney	Tina Turner	Herman's Hermits

(*Go-Set*, 9/8/67, 13)

Pop Poll Results 1968 Australian

No.	Top Male Singer	Top Girl Singer	Top Groups
1	Normie Rowe	Bev Harrell	Twilights
2	Johnny Farnham	Lynne Randell	Master's Apprentices
3	Ronnie Burns	Dinah Lee	Groove
4	Phil Jones	Little Pattie	Somebody's Image
5		Cheryl Grey	Easybeats
6	Marty Rhone	Marcie Jones	Procession
7	Graeme Willington	Janice Slater	Dave Miller Set
8	Peter Doyle	Judy Durham	The Groop
9	Robby Snowden	Denise Drysdale	Bee Gees
10	Jon Blanchfield	Laurel Lea	Heart 'n' Soul

(*Go-Set*, 19/6/68, 12)

Pop Poll Results 1968 International

No.	Top Male Singer	Top Girl Singer	Top Groups
1	Tom Jones	Lulu	Beatles
2	Paul Jones	Sandie Shaw	Monkees
3	Elvis Presley	Petula Clark	Bee Gees
4	Cliff Richard	Aretha Franklin	Jimi Hendrix Experience
5	Otis Redding	Dusty Springfield	Cream
6	Jimi Hendrix	Cilla Black	Small Faces
7	Normie Rowe	Nancy Sinatra	Rolling Stones
8	Donovan	Lynne Randell	The Who
9	Engelbert Humperdinck	Bobbie Gentry	Jordinaires
10	Scott Engel	Dionne Warwick	Easybeats

(*Go-Set*, 19/6/68, 13)

Pop Poll Results 1969 Australian

No	Male Vocal	Female Vocal	Group
1	Russell Morris	Allison Durbin	Zoot
2	Johnny Farnham	Anne Hawker	Master's Apprentices
3	Ronnie Burns	Bev Harrell	Brisbane Avengers
4	Normie Rowe	Wendy Saddington	Dream
5	Jeff Phillips	Lynne Randell	Flying Circus
6	Dave Miller	Patti	Town Criers
7	Jonne Sands	Yvonne Barrett	Dave Miller Set
8	Ross D. Wylie	Pat Carroll	Doug Parkinson In Focus
9	Doug Parkinson	Marcie Jones	Valentines
10	Alex Kadell	Dinah Lee	Groove

(*Go-Set*, 28/6/69, 10)

Pop Poll Results 1969 International

No	Male Vocal	Girl Vocal	Group
1	Tom Jones	Lulu	Beatles
2	Elvis Presley	Mary Hopkin	Monkees
3	Donovan	Aretha Franklin	Bee Gees
4	Davy Jones	Julie Driscoll	Rolling Stones
5	Barry Ryan	Cilla Black	Cream
6	Peter Sarstedt	Dusty Springfield	Hollies
7	Jimi Hendrix	Sandy Shaw	Jordinaires
8	Paul Jones	Dionne Warwick	Animals
9	Jose Feliciano	Diana Ross	Union Gap
10	Bob Dylan	Petula Clark	Diana Ross & The Supremes

(*Go-Set*, 28/6/69, 12)

Pop Poll Results 1970 Australian

No	Male	Girl	Group	Guitarist	Drummer	Composer
1	Johnny Farnham	Allison Durbin	Master's Apprentices	Doug Ford [Master's Apprentices]	Colin Burgess [Master's Apprentices]	Johnny Young
2	Russell Morris	Wendy Saddington	Axiom	Ricky Springfield [Zoot]	Johnny Dien [In Focua]	Jim Keays/ Doug Ford
3	Ronnie Burns	Colleen Hewett	New Dream	Billy Green [In Focus]	Rick Brewer [Zoot]	Hans Poulsen
4	Alex Kadell	Liv Maessen	Town Criers	Rod Harris [Sect]	Stewie Spears [Meteors]	Russell Morris
5	Normie Rowe	Yvonne Barrett	Zoot	Glenn Wheatley [Master's Apprentices]	Chris Easterby [Town Criers]	Ricky Springfield
6	Issi Dy	Pat Carroll	Valentines	John Du Bois [New Dream]	Peter Reed [Valentines]	Billy Green
7	Jeff St. John	Bev Harrell	Sect	John Farrar [Strangers]	Paddy Beach [New Dream]	John Brownrigg
8	Doug Parkinson	Little Pattie	Doug Parkinson In Focus	Sam Dunnin [Town Criers]	Paul Doo [Sect]	Sam Dunnin
9	Ronnie Charles	Kerrie Biddell	Flying Circus	Phil Manning [Chain]	Don Lebler [Axiom]	Lindsay Bjerre
10	Ross D. Wyllie	Bernadette Cavanagh	Jeff St. John & Copperwine	Doug Rowe [Flying Circus]	Colin Walker [Flying Circus]	Don Mudie/ Brian Cadd

(*Go-Set*, 11/7/70, 6)

Notes:
1. Broadcast on Tuesday, June 30, 1970, at 8.30 to 9.30pm
2. Held at Dallas Brooks Hall in East Melbourne
3. Shown on 7 Network: HSV-7 Melbourne, ATN-7 Sydney, BTQ-7 Brisbane, ADS-7 Adelaide

Pop Poll Results 1970 International

No	Male Vocal	Female Vocal	Group	Guitarist	Drummer	Composer
1	Tom Jones	Mary Hopkin	Beatles	Eric Clapton	Ringo Starr	Paul McCartney
2	Elvis Presley	Lulu	Led Zeppelin	Jimmy Page	Ginger Baker	Lennon/ McCartney
3	Paul McCartney	Diana Ross	Creedence Clearwater Revival	Jose Feliciano	John Bonham	John Lennon
4	Donovan	Julie Driscoll	Rolling Stones	George Harrison	Keith Moon	Bob Dylan
5	Glen Campbell	Cilla Black	Hollies	Paul McCartney	Micky Dolenz	Jimmy Webb
6	Neil Diamond	Janis Joplin	Monkees	Jimi Hendrix	Charlie Watts	Burt Bacharach
7	Mick Jagger	Bobbie Gentry	Shocking Blue	Hank B. Marvin	Doug Clifford	Paul Simon
8	Bob Dylan	Dionne Warwick	Beach Boys	John Lennon	Dave Clarke	John Fogerty
9	Jose Feliciano	Dusty Springfield	Herman's Hermits	Elvis Presley	Denis Wilson	Harry Nilsson
10	Robert Plant	Aretha Franklin	Jackson5	Mick Taylor	Mitch Mitchell	Donovan

(*Go-Set*, 11/7/70, 7)

Pop Poll Results 1971 Australian

No.	Best Girl Vocal	Best Male Vocal	Best Group	Best Album	Best Single	Best Song-writer/Composer	Best Guitarist (Rhythm or Lead)	Best Drummer	Best Bass Guitarist
1	Allison Durbin	Johnny Farnham	Daddy Cool	Choice Cuts [Master's Apprentices]	Eleanor Rigby [Zoot]	Russell Morris	Ricky Springfield	Colin Burgess	Glenn Wheatley
2	Liv Maessen	Russell Morris	Masters Apprentices	Natural High [Hans Poulsen]	Eagle Rock [Daddy Cool]	Johnny Young	Doug Ford	Rick Brewer	Beeb Birtles
3	Colleen Hewitt	Ronnie Burns	Zoot	Virgo [Ronnie Burns]	Mr. America [Russell Morris]	Hans Poulsen	Phil Manning	Garry Young	Wayne Duncan
4	Wendy Saddington	Ted Mulry	Chain	The Hoax Is Over [Billy Thorpe & the Aztecs]	Black & Blue [Chain]	Ricky Springfield	Ross Hannaford	Mark Kennedy	Barry Sullivan
5	Jenny Johnson	Hans Poulsen	Spectrum	Part 1 [Spectrum]	I'll Be Gone [Spectrum]	Jim Keays/ Doug Ford	Denis Wilson	Barry Harvey	Duncan McGuire
6	Yvonne Barrett	Darryl Cotton	New Dream	Kamahl [Kamahl]	It's Because I Love You [Masters Apprentices]	Ross Wilson	John Robinson	Dannie Davidson	John Du Bois
7	Olivia Newton-John	Jim Keays	Autumn	Looking Through A Tear [Johnny Farnham]	Soft Delight [New Dream]	Michael Rudd	Ross Wilson	Chris Easterby	Mark Demajo
8	Pattie	Ross Wylie	Mixtures	Wide Open [Kahvas Jute]	Falling In Love Again [Ted Mulry]	Matt Taylor	Lobby Lloyd	Peter Reed	Bill Putt
9	Dawn Dixon	Matt Taylor	Town Criers	Mountains of Madness [Blackfeather]	Acapulco Sun [Johnny Farnham]	Ted Mulry	Billy Thorpe	Stewie Spears	Rick Graham
10	Marion Henderson	Doug Parkinson	Blackfeather	Pirana [Pirana]	The Freak [Zoot]	John Robinson	Billy Green	Jim Yonge	Paul Wheeler

(*Go-Set*, 10/7/71, 3)

Pop Poll Results 1971 International

No	Best Female Singer	Best Male Singer	Best Group	Best Album	Best Song-Writer/ Composer	Best Guitarist (Rhythm or Lead	Best Drummer	Best Bass Guitarist
1	Janis Joplin	Elvis Presley	Creedence Clearwater Revival	All Things Must Pass [George Harrison]	Paul McCartney	Eric Clapton	Ringo Starr	Paul McCartney
2	Melanie Safka	Tom Jones	Rolling Stones	Mad Dogs & Englishmen [Joe Cocker]	George Harrison	George Harrison	Ginger Baker	Stu Cook
3	Mary Hopkin	Joe Cocker	Partridge Family	Pendulum [Creedence Clearwater Revival]	John Lennon	Jimmy Page	Doug Clifford	Andy Fraser
4	Freda Payne	Elton John	Deep Purple	That's The Way It Is [Elvis Presley]	Elton John/ Bernie Taupin	John Fogerty	John Bonham	John Paul-Jones
5	Diana Ross	George Harrison	Beatles	Pearl [Janis Joplin]	John Fogerty	Ritchie Blackmore	Ian Paice	Ian Glover
6	Lyn Anderson	David Cassidy	Led Zeppelin	Deep Purple In Rock [Deep Purple]	Neil Diamond	Peter Townshend	Simon Kirk	Jack Bruce
7	Aretha Franklin	Paul McCartney	Jackson Five	John Lennon & the Plastic Ono Band	Bob Dylan	Paul Kossoff	Charlie Watts	Bill Wyman
8	Lulu	Neil Diamond	Free	The Partridge Family [Partridge Family]	James Taylor	Jimi Hendrix	Keith Moon	Klaus Voorman
9	Olivia Newton-John	James Taylor	Hollies	Tumblewood [sic] Connection [Elton John]	Cat Stevens	Alvin Lee	Mick Avory	John Entwhistle
10	Cilla Black	Mick Jagger	Who	Elton John [Elton John]	Bert [sic] Bacharach	Paul McCartney	Mike Shrieve	Noel Redding

(*Go-Set*, 10/7/71, 2)

Pop Poll Results 1972 Australian

No.	Male	Female Vocalist	Single	Album	Group	Newcomer	Songwriter
1	Johnny Farnham	Colleen Hewett	Boppin' The Blues [Blackfeather]	Aztecs Live At Sunbury [Billy Thorpe & The Aztecs]	Sherbet	Robin Jolley	Brian Cadd
2	Russell Morris	Alison Durbin	You're All Woman	Beginnings	Billy Thorpe & The Aztecs	Johnny Christie	Rick Springfield
3	Rick Springfield	Alison McCallum	Most People I Know [Billy Thorpe & The Aztecs]	The Shows	Blackfeather	Glen Cardier	Russell Morris
4	Jeff Phillips	Wendy Saddington	Rock Me Baby	Milesago [Spectrum]	Spectrum	Rick Springfield	Mike Rudd
5	Billy Thorpe	Jeannie Lewis	Walking The Floor on My Hands [Johnny Farnham]	Blood Stone [Russell Morris]	Daddy Cool	Jamie Redfern	Johnny Young
6	Jeff St. John	Yvonne Barrett	Esmerelda	Colleen Hewett [Colleen Hewett]	Jigsaw	Greg Quill	Jeff St. John
7	John Christie	Little Patti	Day By Day [Colleen Hewett]	Mississippi [Mississippi]	Country Radio	Johnny Young	Ted Mulry
8	Brian Cadd	Jenny Ryle	Gypsy Queen [Country Radio]	Sex, Dope, Rock & Roll Teenage Heaven [Daddy Cool]	Murtceps	Jon English	Billy Thorpe
9	Jamie Redfern	Mary ?	Live With Friends	When You Wish Upon A Star [Jamie Redfern]	Mississippi	G. Wayne Thomas	Hans Poulsen
10	Johnny O'Keefe	Liv Maessen/Judy ?	Hooky Joe [Rick Springfield]	Durban Together	New Dream	Slim Newton	Kevin Borich/Phil Keys

(*Go-Set*, 30/12/72, 5)

Pop Poll Results 1972 International

No.	Songwriter	Album	Male Vocalist	Female Vocalist	Single	Group
1	Cat Stevens	Teaser & The Firecat [Cat Stevens]	Cat Stevens	Carole King	American Pie [Don McLean]	Rolling Stones
2	Elton John	Thick As A Brick [Jethro Tull]	David Cassidy	Roberta Flack	School's Out [Alice Cooper]	Bee Gees
3	Neil Diamond	Slade Alive [Slade]	Elvis Presley	Melanie	Take Me Back Home [Slade]	Slade
4	Paul McCartney	Elvis at Madison Square Gardens [Elvis Presley]	Joe Cocker	Janis Joplin	Puppy Love [Donny Osmond]	Creedence Clearwater Revival
5	John Lennon	American Pie [Don McLean]	Rod Stewart	Karen Carpenter	Long Cool Woman [Hollies]	Led Zeppelin
6	Rod Stewart	Cherish [David Cassidy]	Elton John	Cilla Black	Metal Guru [T.Rex]/Run To Me [Bee Gees]	T.Rex
7	Don McLean	Honky Chateau [Elton John]	Mick Jagger	Aretha Franklin		Deep Purple
8	John Fogerty	Machine Head [Deep Purple]	Neil Diamond	Sonja Kristina	Morning Has Broken [Cat Stevens]	Carpenters
9	Bob Dylan	Exile on Main Street [Rolling Street]	Marc Bolan	Olivia Newton-John	Maggie Mae [Rod Stewart]/Peace Train [Cat Stevens]/Cherish [David Cassidy]	Jethro Tull
10	Marc Bolan		Leon Russell	Donna Fargo		Partridge Family

(*Go-Set*, 30/12/72, 6)

Appendix 6: The Record Ban

Background

The circumstances of the situation were that the record companies were seeking a share of radio station profits as well as their pay for play payments. Record companies were arguing that since the radio stations made a profit from the music they played from advertising revenue. They further argued that they were supplying this music, through their artists and records and that they believed they were owed a percentage of the advertising profits made by the radio stations. The counter-argument from the radio stations was that they were promoting the music provided by the record companies on the radio by playing the music, and that this promotion was free (Nimmervoll, 1999).

18 April 1970

Go-Set's coverage began in April 1970 when it reported that negotiations on the ban were 'under way to resolve this drastic situation' and that *Go-Set* would report the facts as they became available. Normie Rowe speculated about the future, saying that he was 'worried it could be a huge blow to the Australian scene' (*Go-Set*, 18/4/70, 2). Other musicians were quoted, with most saying that they thought it would be resolved but not making any statements about its relevance to the music industry. *Go-Set*'s use of the musicians viewpoint illustrated the continuing importance it placed on the role of musicians as role models in opinion leading.

25 May 1970

One week later Stan Rofe commented on the ban saying it was over, that the discussions were going on and that the 'war' would be put back until June 1, 1970 (*Go-Set*, 25/4/70, 19), and it was reported the same way on the news page. Only Ed Nimmervoll saw that there was another issue. In 'Save the Top 40!', he recognised that the nature of the National Top-40 chart would be compromised, as would the local artists whose record sales were dependent upon radio play for their sales (*Go-Set*, 25/4/70, 26). The comment shows an insight that many readers may not have been aware of the time. His early recognition of the scenario and its consequences to local artists also recognised the limitations of the system in place for song placement on the charts and its consequences to the *Go-Set* reader. His perception gave the chart following readers something to think about.

23 May 1970

Nimmervoll's concern about the influence of the ban on local music was reflected in a Meldrum feature a month later. Pop Speak Out (23/5/70), featured various well-known Australian musicians expressing their opinions on the ban. Each pop star highlighted a different aspect of the ban. Daryl Cotton of the Zoot raised the issue that:

> the only way the kids are going to know that we have a record out
> is through *Go-Set*, TV and our own promotion (Ibid, 3).

Ronnie Burns felt that solo musicians would be better off as they still did a variety of TV shows, but that 'pop groups are limited to HAPPENING 70' (Ibid, 3) Russell Morris's comments are an interesting criticism of Government policy saying that at the time it didn't 'realise that the pop recording market is very large and important industry' (Ibid, 3). *Go-Set* had used one of its standard features to make statements about the different parts of the music and television industries and also to make a statement about the Government's lack of knowledge in teenage music culture. The forum allowed the musicians in the Pop Speak Out to add to the stock of knowledge (Frissen, 1996) the reader would have for decision-making based on the opinions of the pop stars. The reader is given insight into the nature of the music industry and the problems caused by the ban.

30 May 1970

Nimmervoll (*Go-Set*, 30/5/70, 26) kept readers fully informed on the exact nature of song sales by pre-empted his Top-40 chart of that date with a four paragraph informational piece about the charts new style.

> By now surveying the record shops ourselves we're still giving you
> a guide as to what's selling. Also, what's available. We hope we're
> also providing a guide to smaller record shops to help them know
> what stock to carry' (Ibid, 26).

Increasing the awareness and knowledge of the record buyer was the role played

by *Go-Set*. Nimmervoll recognised that the knowledge of the smaller record shop owners, who may have been out of the loop in terms of single sales, would need to be kept informed as to the actual nature single sales at the time.

But *Go-Set* also saw that readers were out of the loop and saw its place as 'the only pop medium that will cover the Australian scene properly' (*Go-Set*, 30/5/70, 8). This statement appeared in a call for votes advertisement in the annual Pop Poll announcements. Four weeks before the Poll was to be declared, *Go-Set* was concerned about the influence of the record ban, and that Australian and English artists would be 'completely forgotten' (Ibid, 8). Recognition by *Go-Set* of its significance at the time was not as a reflection of the state of the industry, but was now acting in the role of opinion leader. It is interesting to note that sales topped 60,000 a week within two weeks of this statement (see Appendix 4e).

6 June 1970   Stan Rofe's Tonic regularly criticised different aspects of the music industry. In June, Rofe put his critical focus on the mainstream press:

> As was to be expected segments of our daily and week-end press have blown the radio/record company dispute out of all proportion (*Go-Set*, 6/6/70, 19).

The broadside was aimed at press comments on the quality of music being played on the radio at the time, which was mostly American. Interestingly the mood of the piece seems to indicate that the Australian non music press considered English music to be better than American music at the time. Rofe wrote that he was:

> thoroughly disillusioned…and disgusted by the stand part of our press has taken against the quality of record being programmed by commercial stations (Ibid, 19).

At the time, Australian and English music were going through a period of progressive development, whereas the American scene was largely teeny-bopper or 'bubble-gum' oriented. Songs such as the Jaggerz 'The Rapper', or the Cufflinks 'When Julie Comes Around' may have given the press good reason to be critical at the time.

After two months, the Australian National Top-40 chart showed some effects of the ban. A new record label 'Fable' was announced in late May. It featured new and old Australian artists, some wrote originals, as in the case of Hans Poulsen, and others sang covers, as in the case of Liv Maessen, who's cover of the Mary Hopkin song 'Knock, Knock Who's There', was getting radio play, whereas the Hopkin version wasn't.

While it was not unusual for Australian artists to cover overseas artists, it was unusual because at this time the songs from the English artists would normally have had local release. Musician, Mick Hamilton, recalled that in the early 1960s Melbourne bands could cover overseas American or English songs because the records were not due for release in Australia for several months (Hamilton, 2001). The ban changed this dynamic, with the records being available but the ban stopped them from being played on air.

13 June 1970   By June readers were expressing their feelings in the letters column, many believed the ban was stupid (*Go-Set*, 13/6/70, 9). These letters indicated that knowledge of the impact of the ban was gaining ground. Reader input into the content of the paper showed that *Go-Set*'s place in the music industry was recognised by its readers.

The dynamic of the Australian music industry changed. Unsigned groups such as the 'Expression' were getting recording contracts as a result of the new recording labels that were springing up at the time (*Go-Set*, 13/6/70, 20). Nimmervoll warned that while it was good that there were new labels, the fact that these new signings were largely producing covers of English songs (Ibid, 26) was a backward step as was the fact that radio stations were now recording artists themselves (Ibid, 26). His warning stemmed from the idea that radio station records would be viewed as promotional material and so not taken seriously. This comment added a great deal of knowledge to the readers' perception of the Australian industry. Whether Nimmervoll's pessimism was justified would be borne out as the ban continued.

July 1970   In July 1970, the only commentary came from columnist Rofe who discussed the position of Australian artists affected by the ban (*Go-Set*, 18/7/70, 11) and the following week he examined the actual placement of Australian songs in the charts in 1970 compared to 1969 (*Go-Set*, 25/7/70, 11). The comparative nature of the piece, gave readers a sense of perspective on the influence of the ban. *Go-Set* remained supportive of the musicians and in line with the view taken by the newspaper on the issue. By attacking the record companies and radio stations, *Go-Set* kept on the side of the musicians and kept the reader in touch with the information they needed for opinion forming on the Australian music industry.

August 1970

One month later Meldrum expressed his frustration at the ban saying that it should finish (*Go-Set*, 29/8/70, 8). The columns influence on music industry decision-makers cannot be gauged as the ban continued after this column. While the Meldrum's criticism of the ban was not as eloquent as Rofe's, it could influence its readers. Both Rofe and Meldrum's columns received criticism from readers about their judgements and views.

12 September 1970

Rofe contextualised the impact of the ban on the music industry by asking whether the artists that were popular as a result of the ban, would have been so without it (*Go-Set*, 12/9/70, 8). He summarised the column by saying that the dispute was 'silly and selfish' and that without the risk taking of the founder of Fable Records, Ron Tudor, the Australian music industry would not have survived the ban. These Rofe criticisms of the music industry were the backbone of the critical view that *Go-Set* took. While many of the other columnists and feature writers were focussing on, and presenting information about Australian musicians, the serious criticism of the industry was addressed by Rofe who gave the reader a serious perspective on the nature of Australian music. *Go-Set* was in the position of being able to influence its readers opinions in a way that none of the other press at the time could do.

26 September 1970

A fortnight later *Go-Set* (26/9/70) asked if 'The ban has broken?' (p3). It was about a change in the way that overseas records would be pressed and distributed in Australia. The news item made one page of the issue, it was not the end of the ban, it would continue on for a bit longer.

10 October 1970

Fable Records was doing very well out of the ban on 10 October 1970. The *Go-Set* National Top 60 shows Fable covers at Numbers one and two on the chart. Number one was 'In the Summertime' by the Mixtures, a cover of the English band Mungo Jerry version. At number two was 'Yellow River' by Jigsaw, a cover of the Christie version on CBS. The chart has nine songs from the Fable label in the top 60 at the time with four other Australian entries in the chart. This is nearly a quarter of the chart being Australian artists. Considering the initial scepticism about the ban this seems to be a good number of artists to be represented on the charts at one time. Australian music seems to have been undergoing a resurgence.

24 October 1970

On the 24 October 1970, *Go-Set* announced in large font that 'The Record Ban Is Over!' The article sums up the changes to the music industry over the period of the ban.

> The ban has been directly responsible for the success of a number of small independent record companies in Sydney, Melbourne and Adelaide', and with respect to some of the musicians that rose to fame during the period, they were nearly all 'virtually unknown as recording artists before the ban came into force (*Go-Set*, 24/10/70, 3).

The success of the new labels was because they did not insist upon the extra royalties for airplay which the major companies were asking for. The article then speculates whether these new labels would survive the resumption of the big studios and labels into the market (Ibid. 3). In the same issue, Meldrum applauded the end of the ban in his column (Ibid.6).

31 October 1970

One week later a news item announced that the radio stations would resume playing Australian and English songs on 1 November 1970 (*Go-Set*, 31/10/70, 3). The article was critical of what couldn't be played on the radio, but announced that:

> at last we can begin hearing what we've missed out on, and at last Russell, Johnny, Ronnie and the rest have the chance to give us some more hits' (Ibid. 3).

This was something of a rallying cry to all of *Go-Set*'s readers. Interestingly, the period had seen a change in the music industry.

Post 'Ban' Go-Set comments

Nimmervoll believes that the ban had a more fundamental effect in the transition of Australian pop music being based around the solo star to the development of a rock group environment with bands such as Spectrum getting a place that would otherwise have not existed. Nimmervoll further speculated that the ban effectively removed the idea that there was a cultural cringe in Australia (Nimmervoll, 2001).

The last comments on the record ban came from a year in review feature from Sydney manager, David Elfick. He makes two very interesting comments about the nature of the Australian music industry.

> Despite the record ban...the year has seen more records sold in Australia than ever before (*Go-Set*, 26/12/70, 15).

This statement is based on a statement from the American magazine Billboard which said that Australia had the third highest sales of records in the world. The implication here is that without the radio playing English and Australian songs the only way to hear the songs was to buy them. Elfick does not mention that teenagers could also have seen many of the Australian artists on television shows, but this presented as an option in an earlier *Go-Set* after the ban had started. The other fact that he mentions is the 'ban ruined attendances at dances, discos and festivals and put many very talented artists on the bread line', then in something of a call to *Go-Set*'s readers, he suggests that Australians 'have to get behind our own talent, go out and see new groups and support music that is trying to say something' (Ibid, 15). The effects of the ban had a serious impact on the local industry. The relationship between radio play and dance attendance is an interesting observation. This is a critical comment on the perceived shallowness of the Australian teenager. It may also have been an observation on the quality of Australian music compared to the changes that were going on overseas and the move towards progressive sound that was occurring at the time.

Whatever the reasons, the record ban was a significant six months for the Australian music industry. *Go-Set* was for most of it the sole observer reporting what was happening. Criticising the industry for letting it happen, and standing up for the musicians by allowing them to speak their minds. Towards the end, *Go-Set* through its columnists contextualised the meaning of the ban and gave some comment on its effects.

Possible effects on sales and readership

Go-Set's sales reached over 60,000 issues sold every week. During this time *Go-Set* changed its approach to the music. As Ed Nimmervoll, it moved from star promotion to truthful reporting of the state of the industry (2001). Under the editorship of Jon Hawkes, *Go-Set* moved from its position as a teenage girl magazine to one that looked at the music industry as a serious concern. It made this transition slowly, as did the Australian music industry when placed in the crisis that the ban created.

Appendix 7: Fashion Coverage in *Go-Set*

1955: Origins in London: Mary Quant

The relationship between rock and roll music and fashion goes back to the fifties, and the dress of the rockers, and other sub-cultures. For the sixties, the main association this thesis will draw on is the relationship of Kings Road and Carnaby Street in London. The fashion from this region is also the starting point for *Go-Set* fashion and the work of Prue Acton, the first of the fashion writers to produce pages for Phillip Frazer and Tony Schauble.

Fashion designer, Mary Quant opened her first boutique in 1955, and by 1961 had opened her second in the King's Road, Knightsbridge. Both shops catered to the needs of young people. Mary Quant links fashion to music through the Mods as the one 'who gave the dress trade the impetus to break through the fast moving, breathtaking, uprooting revolution' (Bernard, 1978, 16). The revolution she referred to was the growth in the Mods in London, who dressed in direct opposite style to their rivals the rockers (Bernard, 1978, 15). The relationship between the London fashion scene and the Australia fashion scene is that Prue Acton, *Go-Set*'s first fashion columnist, was regarded by many as Australia's Mary Quant (Acton, 2001).

February 1966: Prue Acton

The importance given to female fashion is characterised in the first issue of *Go-Set* where one complete page was devoted to 'Prues' Page'. The focus of the page was the matching top and slacks pantsuit. The hand drawn image was complemented with small notes pointing to fashion features referring to a choice of colours and some notes referring to the decision making process of the teenage girl. 'Love my epeluts – make me feel so military' (*Go-Set*, 2/2/66, 9) acts to help the teenage girl reader solve problems in terms of the highlight of the look that might make her look different to other girls. Interestingly, pantsuits would continue as the main thrust of the view put forward in the column, up to her last column, where she wrote '1966 will go down in fashion history as the year of the 'big cover-up'. Legs go into hiding (except, of course, when they are bared thigh high in a short, short skirt). For 1966 is the year of the pants suit' (*Go-Set*, 20/7/66, 17).

The Prue Acton column pointed its readers beyond the boundaries of Melbourne. In the first six weeks, Prues' Page would cover aspects of the New York, London and Paris fashion scenes. The trend described through the column was for a girl that was very sophisticated, conservative (*Go-Set*, 14/2/66, 7), chic (*Go-Set*, 28/2/66, 8), with a good idea of how clothes should be worn (*Go-Set*, 28/2/66, 8). The columns for the first six weeks, at least describe a look that *Go-Set* readers could aspire to. The coverage of New York fashion talks about double-breasted mink coats (*Go-Set*, 14/2/66, 7). This may have been beyond the financial reach of many *Go-Set* readers, but this may have the purpose of the column at this point.

The Prue Acton fashion columns have an interesting place in *Go-Set* in that they seem aimed at a different target market than the rest of *Go-Set*. Marcie Jones remembers that Prue Acton clothes were expensive and elite (Jones, 2001). Prue Acton fashion had been around for about three years when *Go-Set* began in 1966. Her shop was one of the more exclusive clothing boutiques in Melbourne (Johnston, 2000). Prue Acton believes her columns in *Go-Set* were aimed at a market the she aspired to (Acton, 2001). The teenage market was certainly large in terms of numbers. So large that Myer opened up a special section for teenage wear.

The interest in teenage fashion in 1966 was so significant that the Four Corners program featured the Myer shop as part of its program (Four Corner, 1966). Such was the significance of the shop that the Prue Acton Column referred to the availability of certain multi-coloured dresses being available at the Myers 'Young Designers Shop' (*Go-Set*, 13/7/66, 15).

The characteristics of the Prue Acton fashions were that allowed the reader to imagine the outfits. The use of graphic images of clothes that could be was certainly different to the approach taken by Honey Lea, who took over the fashion column from Prue Acton.

February 1966: Male Fashion

Go-Set's foray into men's clothing was limited to a few items here and there in the early period of 1966. The interests of the male readers was perceived to be different, and more related to sport and going out, rather than to fashion. Therefore this thesis will not be discussing the issue of male clothing except to mention that *Go-Set* did feature it to a small extent.

August 1966 to April 1967: Honey Lea

Honey Lea took a two-pronged approach to fashion. One was through the use of photographic features of models wearing clothes by designer houses. The other was through feature articles that discussed the nature of teenage fashion and beauty.

This period of fashion until September 1969 marks the period of the greatest contact between *Go-Set* and the fashion houses in Melbourne and Sydney. It also marks the period of the greatest advertising of clothes within the magazine.

Fashion, and fashion accessories take a significant place in the pages of *Go-Set* over this time. One reason for this is that until 1970 record companies did not take *Go-Set* seriously (Frazer, 2001). Without the record companies , clothing and shoes took up the space that was taken up by the record companies after 1970. During this period after 1970, there was only a limited amount of advertising for clothes. The record company advertising and *Go-Set* will be addressed in the Code of Music section later in this chapter.

Returning to the fashion advertising components of *Go-Set*. Honey Lea's part in the development of *Go-Set* is as a key player in reader decision making in the Renckstorf context. Her role she saw and as she explained to the Four Corners interviewer was that she hoped that her fashion and beauty columns would become the leading source of information for teenagers. She hoped that fashion exposed in *Go-Set* would become the fashions that teenagers bought (Four Corners, September 1966). This influence on teenagers opinions was central to her role within the magazine. Honey Lea left *Go-Set* in March or April 1967. Her name would not be forgotten when in August 1967, it was used in advertising feature for fashion.

April 1967: 'You'

Prior to this in April 1967, many of the fashion items were combined into a teenage fashion section known as 'You', it was aimed at the teenage reader, and included initially the personal column 'Dear Leslie Pixie' (which will be examined in the Code of Personal Life chapter), and the horoscope which will also be examined later. 'You' also featured beauty features from Bambi of the Bambi Smith Modelling School, and beauty items from Sue Flett, whose role in *Go-Set* will be examined in the Code of Personal Life as well. In the 'You' section, the teenage girl was specifically targeted.

August 1967: 'A Taste of Honey'

The reliance on income for the magazine was always central to its continued existence. Links with fashion houses had grown since Prue Acton's column finished. Advertising salesman Timothy Hughes created a column called 'A Taste of Honey' in August 1967. The purpose of the column was to create a central region within the magazine that focused on the needs of the fashion houses and focused the fashion section within a particular area. The column started as a couple of advertisements listed vertically down the page. By the 9 September 1967, the column took up an entire page.

March 1967: Fashion photo-feature model: Lindal Hobbs

Lindal Hobbs or Lindy as she became known was also the centre-piece of a photo-strip, or a series of photographs pieced together to create a story. Lindy was presented as the 'girl who could be you' (*Go-Set*, 1/3/67, 16). The story line placed Lindy within the *Go-Set* office as a kind of girl Friday, who met all the pop stars and took them on tours. She wore smart clothes and did all the things that teenage girl readers would expect to be doing if they worked for *Go-Set*. The clothing exhibited was not just shown in fashion shoots with posed models, it was shown in active situations giving the young readers a role model for their own expectations.

October 1968: Fashion story, graphics-based: Brigette

The photo-storied Lindy may have gaven rise to a later fictional character known as Brigette. This was a comic based around a schoolgirl called Bridget who would rise to fame as a television celebrity in the pop world. The character ran from 9 October 1968 to 17 May 1969, and would appear to meet an unsavoury end. The story was never completed and Brigitte's actually end remains a mystery. The story's relationship to fashion is that each week readers were asked to submit a drawing of Brigette in some kind of fashionable outfit. Each entry was entered into a competition into which the best fashion would win a prize and Brigette would wear their designed outfit in an episode. The role Brigette played in attracting reader entries also ensured that circulation of *Go-Set* continued to rise.

Longest surviving fashion writer: Sue Flett

The longest surviving of the member of the fashion and beauty writers was Sue Flett, mentioned above. Her contributions ran from June 1966 to February 1968. Her role was two pronged in that she wrote the personal column as will be discussed later, and she contributed to the beauty columns and she left in 1968. She was a significant contributor to the beauty and fashion columns in that she was able to describe in an easy to read and understand manner the role of perfume, make-up and other aspects of the fashion world to her young readers. In this way she was able to contribute to the development of the magazine and assist with the growth and socialisation of the female readers.

From December 1969: Style of fashion presentation

The *Go-Set* fashion columns as a means of clothing based socialisation for its readers ended on the 6 December 1969. During its last year in this area, the process of fashion features begun by Honey Lea was continued. The concept of featuring specific posed shots of models in the clothing of different fashion houses was extended and revamped. The new version of these photo-features also included male fashions as well. The other variation to these features and that expanded on an idea tried earlier, featured pop stars posing in clothing from different fashion houses. This last period, featured at different times, female models in posed shots, or pop and rock groups, which were predominantly male, posing with at least one female model, allowing the mixed shots of male and female clothing together. The final product allowed readers to view fashion combinations and so helped them in working out which clothing choices suited couples.