



ARIA HALL OF FAME
Wednesday 18th July
Plaza Ballroom, Melbourne

RADIOS APPEAR! MORE MUSIC ICONS TO ENTER ARIA'S HALL OF FAME

Radio Birdman, Brian Cadd and Jo Jo Zep and the Falcons to be honoured by ARIA

Under Media Embargo until Thursday, June 14, 2007: ARIA (Australian Recording Industry Association) is honoured to announce the final 3 iconic Australian music artists who will be inducted into the prestigious ARIA HALL OF FAME in five weeks time. This widely respected annual music industry event will take place on WEDNESDAY, JULY 18 at the Plaza Ballroom at Melbourne's Regent Theatre and will be broadcast exclusively on Vh1 (available on channel 810 on subscription television Foxtel, Optus and Austar) on SUNDAY, JULY 22 from 7.30PM.

These new inductees reflect the rich tapestry of Australian music and have helped make it the force that it is in our unique music culture. Drum roll please, for joining the already announced music legends HOODOO GURUS, MARCIA HINES and FRANK IFIELD into the ARIA HALL OF FAME in 2007 are:

"Not very long ago we couldn't have imagined being within a mile of this event, but as Lou Reed said, 'Those were different times', said members of RADIO BIRDMAN. Arguably one of Australia's most incendiary and important rock n' roll bands, the name and iconic symbol of RADIO BIRDMAN evokes many images for those who know and love Australian rock music. Seeing their independence as essential to maintaining complete artistic freedom, RADIO BIRDMAN's unique chemistry has seen the band stay the course while others have come and gone. They cut a completely individual path through the music of the day, and exploded into fragments at the peak of the group's power before regrouping in the mid '90s. Following an incredibly successful three month world tour last year in support of their most recent album *Zeno Beach*, RADIO BIRDMAN are set to embark on a follow-up 21 date North American tour over June and July. Australian and European dates will soon be announced for next September and October.

Singer, songwriter, keyboard player and producer BRIAN CADD remains a key figure in the history of Australian music. One glance at his extensive discography reinforces his prolific musical output - from co-founder of much loved outfit The Groop to co-songwriter of Axiom (*A Little Ray of Sunshine*), a band that was widely considered Australia's first ever supergroup. And his career is still as active as ever with his work continuing as a producer and the release and supporting tour of his own most recent studio album, 2005's *Quietly Rustling*. *"I've had forty incredible years in this world of music. During that time I have had the honour to write and record with many fabulous creative people and to perform in front of many wonderful audiences. I can't really imagine how it could have been much better or any more fun. Now being inducted into the ARIA Hall of Fame absolutely puts the icing on the cake for me. I truly appreciate this honour so very much,"* said BRIAN CADD of his impending induction.

JO JO ZEP AND THE FALCONS were one of the more popular Australian bands of their day. Under Joe Camilleri's dynamic leadership the individual members talents were combined to create a unique R&B sound. Unusually the line-up featured both the twin guitars of Jeff Burstin and Tony Faehse and the twin saxes of Joe and Wilbur Wilde, while underneath all sat the rock solid foundation of Gary Young's drumming and John Power's Bass, with Power's distinctive gravelly blues voice complementing Joe's soulful vocals. From the word go, The Falcons developed their own sound and direction using elements of the then emerging influences of Ska and Blue-beat and intelligent contemporary pop like Elvis Costello. These are the influences that combined with the roots music background gave birth to *Hit and Run*, *Shape I'm In*, *So Young* and *Puppet on a String*. Retiring in 1983, the band made a considerable impact on the Australian music scene. *"After all is said and done, it's a good thing to celebrate, and a nice thing to recognize, the fact that 30 years ago a band which was true to itself helped shape the distinctly Australian music culture we all love today"*, said JO JO ZEP AND THE FALCONS.

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With sometimes poignant, sometimes hilarious speeches, don't miss the exclusive 2007 ARIA HALL OF FAME broadcast on Vh1 on Sunday, July 22 at 7.30pm as Australian music artists toast their peers and forebears in rock, followed by fantastic, once-in-a-lifetime performances that make history as much as pay tribute to it.

The Triple M Network is the radio broadcast partner for the ARIA Hall of Fame. Rex Morris, Group Program Director, Triple M said "Its great to be associated with the ARIA Hall of Fame once again and to be working with ARIA in honouring these great Australian artists".

Please see over for biographical information on our Inductees and watch this space for further announcements on inductors and host.

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Wednesday, July 18, 2007
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Regent Theatre, Melbourne

With inductees Marcia Hines, Hoodoo Gurus, Frank Ifield, Radio Birdman, Brian Cadd and Jo Jo Zep and the Falcons

www.ariaawards.com.au

TUNE-IN TO WATCH THE AWARDS EXCLUSIVELY ON Vh1 SUNDAY JULY 22 AT 7:30pm

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About Vh1

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Radio Birdman

Radio Birdman is possibly Australian rock's most legendary band, cutting a completely individual path through the music of the day, and exploding into fragments at the peak of the group's power, just like fireworks should.

The genesis of the band was singer Rob Younger and guitarist Deniz Tek. Deniz was born and bred in Ann Arbor, Michigan and first visited Australia in 1967, returning without his parents in 1972. He brought with him the Ann Arbor Michigan influences, which had given rise to Iggy and the Stooges and MC5.

Deniz studied medicine at University of New South Wales, and having played guitar since age 12, played in bands and eventually sharing a house with Rob Younger. Younger was Australian born and bred, liked the same music as Deniz and had a band of his own, The Rats, playing New York Dolls, Stooges and Velvet Underground, all this American music which seemed to be completely passing Australia by.

Deniz's group mates in TV Jones didn't like the way Deniz confronted the audience and wanted to replace him, which suited Rob Younger right down to the ground. After just 17 gigs The Rats disbanded, so that Younger, the group's bass player Carl Rorke and drummer Ron Keeley could team up with Tek and one of Deniz's medical school pals Pip Hoyle on keyboards to form a new group, Radio Birdman. Rat's guitar player Warwick Gilbert later replaced Rorke on bass. When Hoyle temporarily left the band, another guitarist, Canadian-born Chris Masuak was added.

In December 1974, within 4 months of forming, Radio Birdman was performing its first gigs, playing some originals, and extending their repertoire with cover versions of songs by the Blue Oyster Cult, surf songs, Ventures, The Doors, Alice Cooper, John Lennon's 'Cold Turkey' and more. Promoters, venue owners and bouncers had trouble with the group's aggressive and uncompromising ways and Radio Birdman were banned from playing most gigs in Sydney. So they created their own gigs. Radio Birdman developed a do-it-yourself approach to the running of their career from then on.

As well as being loud, Radio Birdman added to their menacing image with unconventional clothing both on and off stage, and the display of the band's mystical looking eagles wings-flying saucer symbol, the band and its followers were a cult united against the world. The Saints' 'I'm Stranded' came out in September 1976, Radio Birdman's debut EP 'Burn My Eye' in October. In London The Sex Pistols was still a month away from their first gig.

Having built up a solid following in Sydney which stayed on and partied with the band long after the gigs themselves were over, Radio Birdman started venturing interstate, and in June 1977 released an album 'Radios Appear' on the Trafalgar label. They later signed to a contract with America's Sire Records, home of The Ramones. For the world release version they remixed a couple of tracks from the Australian album, re-recorded others, and added some new material. In February 1978 the band arrived in post punk Britain to tour extensively and to record an album at Rockfield Studios in Wales.

Their long hair, refusal to follow trends and intensity set them apart from the current crop of London punk and pub rock bands. Confrontations arose with club owners and some audiences, critics were not kind, and label support was lacking. The Rockfield album was released locally in 1981 under the title 'Living Eyes'. Like all good and bad religions, interest in Radio Birdman just went on without them. In a first for Australian music Radio Birdman became the subject of a live bootleg album 'Eureka Birdman' (recorded at the Eureka Hotel in Geelong on November 30, 1977). Since then they have been bootlegged more than 40 times.

Remixing their albums for CD release in 1995 led to Radio Birdman reforming for a national tour, returning in December 1996 in support of a mail order only live album 'Ritualism' on the band's own Crying Sun label. In May 2002 international interest in a CD compilation 'The Essential Radio Birdman' on American label SubPop inspired another reunion. They set up Australian dates to finance a European tour, but when the European side of things fell through they went ahead with the Australian dates anyway, coinciding with the release of new remastered versions of their albums. The European dates eventuated in the latter half of 2003. With a fresh rhythm section opening up new possibilities, the band spent the better part of 2005 readying songs for an album of new material for the first time in 25 years. In the past Deniz Tek had dominated the songwriting. With vocalist Younger and guitarist Chris Masuak having successfully fronted their own groups since the initial 70's break-up, and with songwriting contributions from Pip Hoyle and bassist Jim Dickson, 'Zeno Beach' - recorded in Sydney in December 2005 and produced by Tek with engineer Greg Wales is the most collaborative album of the group's career. Released on the band's own label 'Zeno Beach' is completely self-financed.

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Brian Cadd

In the early Seventies Brian Cadd established himself as one of Australia's first "album artists". Raised in Perth, at the age of ten Brian George Cadd was given the choice between lessons in tennis or piano. He chose the latter and studied seriously for two years. At the age of twelve his entry in a TV talent quest resulted in Brian being offered the pianist role in a junior band on a children's program. After that, Brian worked in his cousin's hotel group, and a pop band formed with school mates. The family subsequently moved to Tasmania, and then Melbourne, where Brian continued his music career, first with the Beale Street Jazz Club and then with the Castaways who he left in 1965 to join R&B group the Jackson Kings.

Brian and the Jackson Kings' singer joined the second version of The Groop. He joined as Brian Caine. A close associate of the band, Ian Meldrum convinced him that Cadd was no name for a pop musician. When his family objected to the change Brian quickly changed back. It was with The Groop that Brian Cadd developed his songwriting. In May 1969 Brian and his Groop songwriting partner Don Mudie left to join "super" group Axiom, and stayed in Australia only long enough to record and release an album before embarking on the reason for putting the band together, to try their luck overseas. Brian had already enjoyed a little recognition in England with Manfred Mann singer Paul Jones recording his 'When I Was Six Years Old'.

Axiom hoped to build on that, but broke up two years later, back in Australia. He'd arranged, played the piano and delivered the "Hitler" speech on Russell Morris' 'The Real Thing'. Brian now provided some of the backing on Russell's 'Bloodstone' album, acted as his musical director for a tour supporting the Bee Gees, and wrote Russell's 'Live With Friends' single. Brian's own recording comeback came in the shape of his December 1971 hit single in partnership with Don Mudie, 'Show Me The Way', released on the Fable label. Brian released one more single with Don ('Rolling And Tumbling Down') and then offered three solo recordings for the soundtrack to the surf movie soundtrack 'Morning Of The Earth'. Robin Jolley's 'Marshall's Portable Music Machine' was as near to a Brian Cadd solo single as you could get. It was his song, his sound, but Robin's voice and name on the record. His "official" solo career was launched with the release of the single 'Ginger Man' in October 1972. The song was based on the JP Donleavy book of the same name. Brian had convinced Fable Label boss Ron Tudor to bankroll Brian's own label, Bootleg, along the lines of Leon Russell's Shelter label, where Bootleg's house band would back Brian and all the other artists on the label - singer songwriter Stephen Foster, jazz singer Kerrie Biddell, and the harmony group Mississippi.

The Bootleg Family toured together, and even released its own singles, having hits with their versions of 'Your Mama Don't Dance' and 'The Shoop Shoop Song'. However it was Brian Cadd's own records which were most spectacularly successful, the first time an Australian singer-songwriter had managed a major breakthrough. In a music scene depending almost solely on live work, it was hard going for that kind of performer. With the Bootleg concept behind him Brian was able to transcend all that and see his albums into the top ten, headlining his own concerts, having TV specials made to feature his music, writing a TV theme ('Class Of 74'), a movie soundtrack ('Alvin Purple') and hits for others (Johnny Farnham's 'Don't You Know It's Magic').

After three hit albums in a row, 'Brian Cadd', 'Parabrahm', and 'Moonshine', once again Brian Cadd was tempted to leave everything behind for an all-out attempt on international success, this time aiming at America. There had been earlier forays into America under the Bootleg banner, but this was "serious". Brian planned to live and stay until he cracked it. In America Brian achieved recognition as a songwriter rather than for his own recordings. He lived in the states for 15 years and wrote for artists like Joe Cocker The Pointer Sisters, Ringo Starr, Bonnie Tyler and Charlie Daniels and in 1991 he was invited to join The Flying Burrito Bros who he toured with for a number of years. In 1995 Brian produced the first Chinese Country album recorded in Mainland China.

During his six years in Nashville from 1989, Brian started to make regular performing trips back to Australia. He released an album and toured as the Blazing Salads with Glenn Shorrock. He formed a performing partnership with another Australian living in America, Max Merritt, writing many jingles together for the advertising giant MOJO. In the Nineties Brian decided to move back to Australia to live, and settled in Queensland, still performing regularly, but concentrating on independent production.

Now based in Sydney, on the recording front he issued the album Live at Crown in 1998. In 2004 came the stunning acoustic set "Cleanskinn" recorded as the last performance at the legendary Capers in Melbourne. In 2005 he released his first new studio album in almost 20 years titled "Quietly Rusting". Now celebrating more than 40 years on the road, this giant of the Australian Music Industry continues to write, tour and perform with no signs of slowing down. Now comes Brian Cadd's induction into The ARIA Hall Of Fame.

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Jo Jo Zep & The Falcons

By the time Jo Jo Zep & The Falcons was formed in 1975 Maltese-born Joe had already spent some ten years in the Melbourne music scene and was well-known and admired amongst his peers. From mid-sixties R&B group the King Bees he moved to blues purists the Adderly Smith Blues Band, who sacked him for sounding too much like Mick Jagger and for being too much of a showman. But Joe was just doing what came naturally. He spent the early seventies in more innovative, even eccentric bands like Lipp and the Double Dekker Brothers, the Sharks and the Pelaco Brothers.

In late 1975 Ross Wilson decided to produce a version of Chuck Berry's 'Run Rudolph Run', the kind of retro rocker Daddy Cool used to record, as a one-off Christmas single for Mushroom Records. Ross asked Joe Camilleri to sing and play on the record. In Maltese "Joe" is "Zep". The name put on the single was Jo Jo Zep and his Little Helpers. To promote the single it seemed a good idea to put together a band comprising some of the other people who had worked on the record including former Daddy Cool members Gary Young & Wayne Burt. On stage they called themselves Jo Jo Zep & The Falcons.

The single wasn't a hit, but the band stayed together. The first Falcons' single 'Beating Around The Bush' was one of the tracks on the Ross Wilson soundtrack on the Oz label for a movie called 'Oz'. Wayne Burt became the main songwriter for Jo Jo Zep & The Falcons. He wrote great songs in the R&B / soul idiom that was the Falcons' stock and trade in the beginning. Joe Camilleri didn't entertain the idea of writing songs himself until Wayne left and they had to find new songs. Written with band members Jeff Burstin and Tony Faehse, the new songs shifted the band into the 'new wave' rock which was sweeping though the world at the time - as both an answer to, and support of the punk rock's demand for change in the latter Seventies. The band was paid a great compliment in 1977 when they were asked to tour Australia opening for the King of new wave - Elvis Costello. Elvis and Joe were men of similar musical conviction and Elvis thought so much of Jo Jo Zep & The Falcons' 'So Young' single, he ended up recording a version himself which was a great compliment considering Elvis' own prodigious songwriting talents.

In 1978 the Oz label folded and Jo Jo Zep & The Falcons moved back to Mushroom, still moving between their original R&B and new contemporary sound. Mushroom was very eager to connect with the 'new wave' in England and had brought over English producer and latter day Procol Harum member Peter Solley to produce records for them. One night Solley saw Jo Jo Zep & The Falcons perform and was so blown away with them on stage and on the strength of a new song, 'Shape I'm In' requested that he produce the band.

The partnership with Peter Solley brought the group to major success. Until now they'd been a cult band, and known for their live performances particularly in Melbourne were they were turning away people from jam packed venues like The Manhattan Hotel & Martini's. On stage there was never a set list. They decided what they played on the spot. Now they had hit singles ('Hit And Run', 'Shape I'm In', 'All I Wanna Do') and albums that sold nationally ('Screaming Targets', 'Hats Off Step Lively'). They were major contenders at home and on the Next Big Thing list internationally.

Jo Jo Zep & The Falcons toured the US with great success in 1980 playing clubs and small concerts many of which were broadcast live on FM radio. The band were so well thought of in the States on that tour that the late Bill Graham asked them to play in San Francisco at the Oakland Coliseum in front of 65,000 people who had come to see a heavy rock line up including Journey, Cheap Trick, Black Sabbath and Molly Hatchet. Jo Jo Zep & The Falcons were on first and the heavy crowd did not respond well to 'Hit and Run' so much so that Falcon member Wilbur Wilde recalls a humorous incident when someone in the crowd threw an egg which landed near Joe's sax prompting a flippant remark from Joe "that was a rotten shot, no wonder you lost the Vietnam War". The crowd then threw lots of other stuff and Wilbur hid under the piano, but through sheer power of the performance they got the crowd in the end.

In June 1981 Joe Camilleri disbanded the Falcons. He was planning to record a solo album, but the record company convinced him otherwise so Joe put together a new line up and went back into the studio with Peter Solley. The new extended band was known simply as Jo Jo Zep. The resulting salsa influenced 'Cha' album explored a bold new direction, with Jane Clifton brought in to sing on the album's hit single 'Taxi Mary'.

Later together with ex-Split Enz Eddie Reynor, Joe produced 'Losing Game', the band's first single in America, where they toured to support its release. 'Losing Game' was Jo Jo Zep's last single. Since Joe finally went on to other things, happily for their many fans, Jo Jo Zep & The Falcons have reunited a number of times for some mighty performances, but essentially their story was finished. One memorable reunion happened at the Narooma Blues & Rockabilly Festival followed by a performance at The Basement in Sydney in 2004, which was released on DVD.

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