

## INTRO

### SEAN SENNETT

In a way, our strongest thing was, we never said no to anybody. If somebody said, 'Do you want to interview The Ramones?' Of course. Absolutely. 'Do you want to interview Kylie Minogue?' Absolutely. Whereas back then, people were like, 'You can't interview Kylie Minogue in a street paper. She's too pop.' And I was like, 'No, no, no, we can!'

### MUSIC

### WENDY LOVE

These days, if you want to know what's going on around Brisbane, what band's playing at The Zoo, the new show opening at Metro Arts this week, that kind of thing, you probably flip open your laptop or scroll through a local guide on your phone. It may be handy to have it all right there on our devices, but there's something about flicking through a physical newspaper or magazine that I, for one, miss. The free street press that you'd pick up on campus at Uni, or from a stand at your favourite café, that was like the go-to guide for what was going on in the local music scene. In Brisbane, that street magazine was *Time Off*.

### SS

It was a part of the culture. It was synonymous with what street press was and, you know, good stories, good writing.

### WL

That's Sean Sennett. He owned and ran *Time Off* magazine for nearly 20 years. He's interviewed hundreds of bands and music stars, from Powderfinger and Savage Garden to Macey Gray and David Bowie, and his is a kind of unlikely story. Sean not only became the owner and Managing Editor of Brisbane's street press bible, but he's a musician and songwriter, too, with a career spanning from the 90s through today. Sean's story, which includes his chance encounter with Bruce Springsteen on a Brisbane city footpath ...

### SS

There's nobody around, and Bruce propped himself up in his umbrella and spoke to me for half an hour about Roy Orbison, Elvis Presley. He was just wonderful, and he said, 'you're coming to the show?' I said, 'yeah, I've already got a ticket, you know, thanks so much, blah, blah, blah,' and then he went off. We bumped into him again. He was lost...

WL

That story and more, coming up on the show.

#### INTRO / THEME MUSIC

Hi, and welcome to *Where I Belong*, a podcast from Museum of Brisbane. I'm Wendy Love. In this episode, Sean Sennett and the very Brisbane story of *Time Off* magazine and the evolution of one of this city's most enduring musicians.

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WL

Sean Sennett lives in a classic Queenslander home in Red Hill, pitched iron roof, wrap-around veranda, cute white timber fence out the front. It's quite different from the home he lived in when he first came to Brisbane in 1970. His family immigrated here from England when he was just four years old. Some of the earliest memories he has are of the six weeks he spent on the ship that brought them over. Moving to Brisbane was a huge change for his parents.

SS

I mean, to go from the north of England, from essentially what would have been a mining town, to Brisbane is a massive thing culturally.

WL

And then, of course, there's the weather thing. Brisbane's heat was unlike anything they'd ever experienced.

SS

I think my dad got off the boat over there at Pinkenba wearing a suit, and he just melted, you know. The heat was so bad, and being from the north of England, they had what they call broad accents. I remember my dad said to me once he met some Greek guys that were plasterers, and they said, 'Hey, listen, if you stick with us, we'll teach you English.'

WL

Anyway, Sean and his family moved straight into a housing commission in Woodridge. His dad got a job as a bricklayer, his mum got one at a factory, and before long, his parents had scraped together enough money to get their own place in Daisy Hill. Sean went to Springwood High, where he met some friends and started to get into music. His parents were working-class people, not much money, so if he wanted to learn an instrument, he'd have to figure it out on his own.

SS

The idea of, sort of, going off and having guitar lessons or music lessons wasn't really a thing that we would do. But when I got to about 15, I saved up enough money and bought a really poor performing guitar from a kid in school and then gradually got a little bit more money and bought a

better guitar, and then it was one of those things where I learned to play music from being with other people and asking them, 'How do you play this chord? How do you play this song?'

WL

After high school, Sean went to Griffith University, where a whole new world of music opened up to him. It was easy to put a band together, no matter how good or terrible, and perform live around town.

SS

And you could get a gig on a Friday night at the Casbah or the Refect, and it didn't matter how bad you were. You would get a gig and play it. It was just wonderful to have a couple of mates, and we'd just make a hell of a racket, do a lot of practising together, and it was so much fun doing that.

WL

And it was at Uni too, where he started reading a lot of music reviews and interviews. There were stacks of Rolling Stone magazines on campus that he'd pick up for free and read cover to cover. Sean studied history and literature, and when people asked what he wanted to do after Uni, he'd tell them he wanted to be a schoolteacher because it was just something easy to say, really.

SS

But really, I kind of wanted to get into music and writing and being close to that thing about how music was made.

WL

The only problem was he didn't exactly know how to do that.

*MUSIC*

WL

So, what does Sean do in the meantime? Well, he works the dodgem cars at Dreamworld, an amusement park on the Gold Coast. He actually started working there when he was 19. It sure beat working with his dad as a labourer.

SS

So, I had been working with my dad every school holidays, and I was like, 'you know, this is really tough work, working on a building site. I'd rather be on dodgem cars at Dreamworld over the summer holiday.' So, I did that.

WL

And then one day, he picks up *Time Off* magazine, which had been going for six or so years. He leafs through the pages and spots an ad in the back seeking writers to review live concerts. Sean had one

paid writing gig before, which had paid pretty well. He got 100 bucks for writing a book review for the Melbourne Age.

SS

I was like, 'well, 100 bucks, this is great. If I could do three of these, I'll never have to get a real job.' So, I contacted the guy at *Time Off*, and he said, 'Yeah, if you think of something you can review for us, do that.'

WL

As it turned out, a band with a name that gives me the heebeegeebees every time I hear it, The Cockroaches, happened to be performing at Dreamworld.

SS

I was like, 'cool, I'm going to be at Dreamworld. I'll review the show.' I wrote it up, took it in, and they published it. I was obviously thrilled at the time, and then when I was leaving, he just slipped the cheque in my hand, folded up, and when I opened it, it was \$15. I thought, 'wow, I've got a long way to go here.'

So, for that year, I remember thinking, 'I don't want to get a real job, but my dad has to see me working all the time. Otherwise, he'll drag me off to work with him.' So, I just wrote for everybody I could find, magazines like *Duke*, who were interstate, any newspaper that might want it, and if they said to me at *Time Off*, 'are you available to interview whoever it might be?' I would go, 'yes!' So, I just wrote a ton of stuff in that first year.

WL

Sean was busy trying to get as many bylines as he could, building up a name for himself, inching closer and closer to the music scene he so wanted to be a part of, and soon enough, he got a proper job at *Time Off*, working as the Assistant Editor.

Sean had told a bit of a fib, though, when he interviewed for the job, so he was very nervous coming into the office that first day.

SS

The lady hiring said to me, 'can you use a computer?' I was like, 'absolutely, of course.' I couldn't even type. So I literally went in, I remember I felt incredible anxiety because I couldn't type. I couldn't use a computer, but it was a public holiday. I think it was like ANZAC Day or something, so I went in on my own, and one finger typed 70% of the issue, and I still kind of type with one hand to this day.

WL

Now getting this job at *Time Off* would soon result in a life-changing opportunity that seemed to come together by mere happenstance. Something that would happen again in his life, but we'll get to that later.

MUSIC

WL

So, not even a year into his Assistant Editor job, the magazine goes into receivership. The owner of *Time Off* lost a heap of money in the stock market crash of 1989, and while this sounds like a bad thing for everyone at the magazine, well, it certainly would have been for the owner, it actually presented an opportunity for Sean. One that he didn't realise right away. It was a colleague at the magazine who approached him with the idea of putting their money together to buy *Time Off*. Sean realised this could be his chance to do exactly what he'd been wanting to do, and he just happened to be in the right place at the right time.

MUSIC

WL

Sean didn't know much about money, so their first offer was rejected, but then another guy at the magazine said he'd go in too.

SS

And we didn't buy it for a lot. It was, basically, I think we paid \$65,000 for it in 1990, which was a lot of money. I mean, you could have bought a house in New Farm for \$100,000 then or even \$90,000.

WL

His parents were on board and put in five-grand for him. Sean had another seven in savings, so with \$12,000 in cold hard cash, he and two others pulled together their money and bought *Time Off*.

SS

I thought to myself, 'a sophisticated adult would have said, why are you investing in this thing? You know nothing about publishing and your two partners. Do you really want to be in partnership with those people? What are you doing?' But that's the naivety of youth. It was very reactionary. I love writing. I love music. I wanted a job. It was perfect.

WL

And so, at 24, Sean became a co-owner of Brisbane's go-to guide for all things music, film and arts. All he has to do now is make sure he doesn't run the magazine into the ground.

MUSIC

WL

So, it's his first year as Owner and Editor of *Time Off*. He's still living with his parents in Daisy Hill, and he's driving to work every day in a gold Holden Sunbird he bought, and because he'd been writing for the magazine for a little while already, he kind of knew what it would be like in this new role of his.

SS

I knew there'd be a weekly deadline. I knew I'd be pretty much devoting my life to it at that point, like, it was Tuesday night, you'd leave at midnight. Then, I'd drive the paper to Ormiston, to the printer, leave them a box of all the stuff that would then be shot for negatives, and it was sort of one of those things where, you know, for that particular first few years, when I was the hands-on Editor, it was all I did. It was like, you get there at nine o'clock and you take phone calls and talk to people and meet people. You'd write all the time. You'd go in on the weekend. I remember being there on New Year's Day, writing, but I didn't mind because it was like the analogy of a kid in a candy store. I was interested in music. I was interested in films. I was interested in art, and the whole thing was laid on for me to, basically, talk to people who made it, get to meet my heroes, get to write for a living.

WL

But taking over *Time Off* didn't mean he'd given up on his own musical aspirations. Later that year, he moved out of his parent's home and into his own in Taringa, and not long after, he and a couple of other musicians made a recording of one of Sean's songs *A Girl Called Love*, this is it now.

*A GIRL CALLED LOVE plays*

They recorded the single with Leroy Bath at Broken Toy Studios, near the Story Bridge in Kangaroo Point, the same studio Powderfinger recorded in. The song ended up getting heaps of play on Triple J, ABC's music station. Well, Sean thought this could be his chance, that he should capitalise on the success of *A Girl Called Love*, and so he decides he should do another recording of the song on a bigger scale. He takes leave from *Time Off*, trusting a friend to take over as Editor for a while, and he moves to Sydney. Sean hits up John Field from The Cockroaches, the band he wrote his first *Time Off* article on, and they end up accepting a record deal with Westside Productions because Westside happened to make the super popular show on TV called *E Street*.

SS

And they were like, you know, 'everybody who signs to our label goes to number one,' because they play the song on the show. So, we made some demos, and we had a pretty ordinary version of our song recorded by the production team, and we went to number 60, and then I think the show got dropped, then we went to 260, 360, and it was game over.

*MUSIC*

WL

So, just a year after he arrived, Sean leaves Sydney, disappointed and frustrated and disillusioned with how the whole system of the commercial music business works.

Coming up after a quick break, Sean Sennett returns to Brisbane to build his magazine and continues to go after his own musical dreams.

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#### *MUSIC*

WL

So it's 1993, and Sean is happy to be back in Brisbane.

SS

I did feel like my home was in Brisbane, and I love Brisbane. It was an exciting place to be, and there had been this shift in Brisbane where, up until the early 90s, people felt they had to go to Sydney to try and make it in music. But, in the 90s, a lot of successful bands all stayed in Brisbane, which is exciting for the street paper as well.

WL

He was back at *Time Off* as the Managing Editor. Soon, the other two partners sold their share of the magazine to Sean, leaving him as the sole owner. A lot was happening at the time and not just with the success of local bands like Powderfinger and Regurgitator.

SS

We also had this tremendous amount of people come play in Brisbane from overseas. So, pretty much every major international artist came and played the Brisbane Entertainment Center or, you know, everybody from Sydney and Melbourne come play Van Gogh's Earlobe or The Zoo. So,

there's a tremendous amount of stuff happening, and also it's the rise of the festivals as well, things like Big Day Out and so forth.

WL

Sean knew that in order to grow his magazine, he would need to make it more accessible to a wider Brisbane audience, that *Time Off* shouldn't just be for lovers of obscure bands or niche genres. It should cater for people who listen to mainstream music too, and, luckily for Sean, creating content that would appeal to all sorts came naturally to him.

SS

I like commercial things as well as alternative things, so I could talk to the record company people and talk to the film company people, who, kind of, started seeing *Time Off* as being beyond a student magazine, and then they started advertising in it.

WL

So, while some people scoffed at the idea of putting pop stars on the cover of a local street mag, Sean went ahead and did it anyway.

SS

I remember we put Kylie on the cover, and people were like, 'you can't put Kylie on the cover.' But my argument would be, 'if we put Kylie on the cover, all those people in the burbs will pick it up, and they'll read about The Celibate Rifles. They'll read about the alternative band inside that doesn't have a record deal.' So, we would do things like, 'why not put an interview with Bob Dylan on the cover that we got from a stringer from Sydney,' and then we'd have a country artist on, and we'd try to have a film on every four or five weeks, and then we'd also do local bands that are unsigned as well. So, there was a trust thing there with the audience where we knew that, because they picked it up three weeks out of four, they'd trust us on something they didn't know, and that was the trick, and I kind of feel that it was tapped into that, sort of, cultural zeitgeist as well because the 90s really blew up for music and alternative music in the mainstream, and then film did as well.

WL

*Time Off* grew incrementally, but its success was clear, they hired more staff, more ad revenue was rolling in.

SS

I remember a guy said, 'we're going to get to 24 pages.' I thought, 'this guy's insane.' We eventually got to 72.

WL

When he wasn't one-hand typing a review of a show he'd seen the night before, Sean was writing and playing his own music. In 1995-96, he was even working on a record.



Music consumed his whole life, both writing about it and creating and playing it.

## MUSIC

SS

By this stage, I'd spent seven/eight years interviewing five bands a week. Sometimes it'd be four bands a day, so many interviews. Sometimes if you didn't write them down in your diary, the phone would ring, and you wouldn't know who the person was, but you do the interview anyway and start asking these questions to try and, basically, disclose who the person might be. 'How's the new single going? What did you call the album?' And then finally figure out, 'oh, it's that guy from, you know, Underworld,' or whatever it might be. So, I was interviewing a lot of people, and I was getting great phone interviews with international artists and so forth.

WL

And then, in 1997, an encounter of pure happenstance opens up the possibilities for his career as a music writer. Once again, Sean was in the right place at the right time.

## MUSIC

He and his girlfriend at the time were walking down Alice Street, near the Botanical Gardens in Brisbane's CBD. It was a grey day, a bit of rain drizzling down, so not many people were out on the footpath. Sean spots this guy wearing fitted white jeans, a blue t-shirt and a baseball cap.

SS

And Bruce Springsteen was walking towards me, and it was like, Bruce is my hero, you know, he's my, he's my guy, and I sort of took the ambassadorial approach and said, 'Mr. Springsteen, welcome to Brisbane,' thinking he'd keep moving, and he was about to, and I said, 'Bruce before you go, I have to ask you, what was it like playing guitar for Roy Orbison?' Because there's a great DVD, called *Black and White Night*, and there's nobody around, and Bruce propped himself up in his umbrella and spoke to me for half an hour about Roy Orbison, Elvis Presley. He was just wonderful, and he said, 'you're coming to the show?' I said, 'yeah, I've already got a ticket, you know, thanks so much, blah, blah, blah,' and then he went off. We bumped into him again. He was lost and couldn't find the mall, and that night, Bruce went back to his hotel and was talking to his Manager, John Landau, and said, 'I met this couple in the street. I really enjoyed talking to them,' and a guy, I think was a guy from Sony Sydney, overheard it and said, 'I know that guy,' and Bruce went, 'well ask him if he's interested. Come and meet me after the show. We'll do an interview.' So suddenly, *Time Off* had a Bruce Springsteen interview, double-page interview, with Bruce.

WL

And with that interview of The Boss, Sean's streak of interviewing world-famous musicians began, and the interviews weren't over the phone anymore. He'd fly around all over the place to interview in person. In the space of just three to four years, Sean interviewed Paul McCartney in London, Macy

Gray in Germany, Tori Amos, the list goes on. He even interviewed U2 when they were touring in South America, got to step inside that giant mirrored lemon that the band would come out of at the start of their concerts.

SS

We got to walk on the stage in front of 80,000 people in a soccer stadium and just stand inside the lemon, and it's just like, 'this is just so wonderfully surreal.'

I remember Bono said to me, 'the difference between us and Keith Richards is, Keith Richards is a specialist, he just does what Keith Richards does, he's not thinking about building a fucking lemon.'

WL

He's interviewed Bruce Springsteen the most, though.

SS

I ended up interviewing him like eight times, and a couple of times, I've been asked to go on the road with him and write reports for his show. So, the highlight of my rock'n'roll life, I think, was, well, one of them, was getting to go on a private jet with Bruce Springsteen.

WL

He was flying from the Gold Coast to New Zealand.

SS

I was going to fly with the band, and I think Barbara Carr, his lovely Manager, knew she was doing this. She said to me, 'oh, Sean, you're not flying with the band anymore,' and was like, 'ah,' and she says, 'you can fly with Bruce on the private jet.' Yes! And for me, as a kid, I remember queuing up to see Bruce play in April 1985 at QE2 stadium and then to, sort of, be on the plane with Bruce! It was just wonderful. It was a dream come true. So, I just love Bruce so much.

*MUSIC*

WL

In 1998, Sean released his own record under the name *Crush76*. That year, he met a star of the Australian music scene, the singer Kate Ceberano.

SS

I remember seeing her on Countdown and thinking, 'wow, she's such a, not only a beautiful woman, but a great singer,' and then I remember she was playing in Brisbane one night, and I think we'd written a story about her, and I said to her mum, who is her Manager, 'is there any chance we can go backstage after the show?' She said, 'yeah, but there's no guarantee you'll meet her.' I think we met very briefly, and then later I did an interview with her. We went and had dinner afterwards. She invited me along to their dinner. We got on like a house on fire, and then she'd

heard the *Crush76* record, and she very kindly said, 'if ever you do anything with that record, let me come sing BVs on it for you,' and she came and sang on the remix version.

WL

Meeting Kate Ceberano would become even more fortuitous for Sean 20 years later.

*MUSIC*

Meanwhile, Sean kept riding that streak of high-profile interviews.

One day in 2002, Sean's in his car just driving home from work when his mobile phone rings, probably a Nokia 3310 or something, a woman from Sony Records is on the other end and says ...

SS

... 'Hey, do you want to fly to New York to interview David Bowie?'

'Wow! Are you kidding? Absolutely. I'd love to do that!'

WL

So, he flies over to the US with his friend Micheal, who also got an invite, they check into their hotel, and someone from the record company comes to his room with a CD of David Bowie's new album.

SS

And we both put it on, kind of, thinking we might be a little bit disappointed because Bowie hadn't been at his peak for a while, and as soon as it came on, we just grinned at each other because it was a fantastic David Bowie album. It was a record called *Heathen*.

WL

The next day, they walk over to Black Rock, this famous skyscraper in midtown Manhattan, and take the lift up to the 55th floor. They sit in the waiting room while writer after writer takes their turn to interview Bowie.

SS

And then Michael went in. I was really glad to go last.

WL

Sean walks into this spacious room, and there he is, David Bowie, sitting on this low-slung couch.

SS

He's wearing this wool knit jumper, he had long floppy hair, and he looked a million bucks. He's probably mid-50s then, and he just looked great. It's like, 'it's David Bowie!'

WL

Sean takes a seat in the chair opposite Bowie.

SS

And I remember asking him things like, 'what was John Lennon Like?' He's like, 'oh, we just always used to gossip all the time about people.' You know, he's very, very, very warm actually, that's what I remember about him, very knowledgeable and a very warm person. Bowie was amazing because he was talking about things like what he called 'outsider art.' At one point, he was on this riff about artwork, and he said to me, 'I think you and I both know that those Renaissance paintings aren't made for the likes of you and me.' (Laughs). It was so great to be included in a David Bowie thing, you know?

And then, towards the end, this officious guy comes in and, kind of, gives you the windup, and you know your time is over.

WL

Sean went on to interview Bowie again, and even caught up with him back home, when he was performing at the Brisbane Entertainment Centre.

*MUSIC*

Fast forward to 2006, *Time Off* is humming along, going really well, and Sean is still finding time to write his own songs. One of them, *Lost and Found*, got a lot of radio play a few years before.

*LOST & FOUND song plays*

WL

And his latest single, *You Broke My Heart at The Big Day Out*, is getting a lot of love from Triple J and other stations. It even went to number one on Nova's Brisbane Countdown.

*YOU BROKE MY HEART AT THE BIG DAY OUT song plays*

WL

And one day, in October of 2006, this Melbourne company approaches Sean about buying *Time Off*. He tells them he's not interested. I mean, why sell a successful magazine and give up a job he loves? Sean has no desire to sell, but they keep pursuing him, keep raising the price they'd pay, which Sean says was a good figure to start with. He keeps brushing them off until one night. Sean has a kind of epiphany. It was after band practice.

SS

And I came out of rehearsal one night, and everybody in the band was standing around a car not talking to each other, all looking at their phones, and I thought, 'something's changing.' I knew it was over. I just had this deep feeling that print was on the decline, and so I had to make that

difficult decision of, 'do I love *Time Off*? Yes, I absolutely love it. It's my baby. Do I want to go to war with another company coming to Brisbane? Which they will do. Plus, we've got competition anyway. It's already three papers in Brisbane now.'

WL

Sean could see there was going to be too much of a gap in time between when publishers would work out how to make money online and when his magazine could lose money and readers.

*MUSIC*

Another reason why Sean was hesitant to turn the magazine over to the Melbourne company was because he was concerned they'd run the magazine into the ground or just turn it into something without heart.

SS

I didn't like their attitude. They were a bit, sort of, pushy and bossy and all that. I think if you sell something to somebody where you kind of think, 'yeah, you know, they've got their heart in the right place,' it's different to people that, kind of, rub you up the wrong way.

WL

Is that why it took so long?

SS

I think it was yeah, to a large degree, yeah, and also, too, I was really worried about where the magazine would go, and I, sort of, knew that the people, they were planning on running it for, they weren't music people, the owners, and they weren't film people.

WL

All up, it took him 18 months to decide what to do. It was a difficult time. He says he was probably unbearable to be around those days.

SS

I went through hell trying to settle on the idea I'd be selling this magazine because it felt like a part of me. It was my identity, and I was so deeply connected to it.

WL

He ultimately decided to sell. He'd had a good run, nearly 20 years.

SS

And I thought, 'you know what? It would be nice to take this cheque, and you're not retiring. You're just going to do things a little bit differently.'

## MUSIC

WL

So, he took the cheque and sold *Time Off*. It was 2008. Finally, Sean could pour all the energy he spent on the magazine into his own music.

The same week he turned *Time Off* over to its new owners, he got a call from a musician wanting to collaborate. The legendary Australian drummer Rob Hirst from the iconic band Midnight Oil.

SS

He's a very good friend of mine and said, 'look, I'll come play some drums for you. We'll make a record.' I thought, 'I can't make a record with Rob Hirst from Midnight Oil, oh, that's just too big!'

WL

But Sean did end up making a record with Rob Hirst during a sweltering Brisbane summer, thrashing drums and love songs with grit. The rock and roll album is called *Crashing The Same Car Twice*. This is one of the songs, *A Call to Arms*.

### *CALL TO ARMS* song plays

A few years later, he made a concept album that featured ten female vocalists called *I Left My Heart In Highgate Hill*. It's a love letter to Brisbane and a nod to the Brisbane suburb where Sean used to work at the library there. The album became a stage show with singers like Megan Cooper, Jackie Marshall and Lucinda Shaw, singing an array of love songs written by Sean. The performance sold out at the Spiegeltent during Brisbane Festival in 2019, one of the highlights of Sean's career.

## MUSIC

WL

And then, a few years ago, Sean got back in touch with Kate Ceberano. There were a number of songs that they both worked on together when they first met some 20 years ago, and Sean decided to dig some of them up. There's this one called *My Restless Heart*.

SS

And I had that on my guitar, the verses and the chord changes and took it to her, 'and so, I've got this idea for a song.' Once she transposed it to piano and then brought her magic voice to it, we really had a groove going on writing the song together. Then I found a disc years later of the original version we did with her singing it, and she said to me, 'I sound like a chipmunk, you know, singing that demo.'

WL

Chipmunk or not, they still loved the song and decided to make an album together. She worked on her bits from Melbourne while Sean worked from Brisbane. Soon, Sean had roped in another musician to make the album. Steve Kilby, from the Aussie rock band The Church, was also writing lyrics and music.

SS

And what happened with Steve is, sometimes, I would just send him a text message with a very cryptic title on it and ask him to write lyrics around that title. So, I remember there was one, the title song *The Dangerous Age*. He got it, and he changed his phone or something, so my number hadn't appeared, and he thought it might have been some threatening guy from some sort of jealous husband or boyfriend. Then he kind of settled down, realised it was from me, then wrote the lyrics for *The Dangerous Age*.

WL

Their album, *The Dangerous Age*, came out in January 2020 and received great reviews. The Australian newspaper named it album of the week, a few of the songs played on radio stations around the country.

*SO LONG AGO song plays*

WL

Kate Cebrano's signature jazz-pop style is transformed into indie ballads and emotive rock melodies.

SS

And the whole thing felt like a record even though it was done in different cities with different people. It really felt like a unified album, and I think that's because Kate's voice carries it through the whole LP.

The great thing about collaboration is you get something that neither of you would have written, and that's very rewarding. I do love having other people sing my songs because when you can have somebody, who can really carry a tune, sing them, it makes such a big difference to how the song works out.

*SO LONG AGO song continues*

WL

For a while, after he sold *Time Off*, Sean still wrote about music for other publications. But his heart really is with the making of music. He hasn't written any music reviews for a while now.

SS

I don't seek it out anymore. I don't look to write about music anymore. If people ask me to do it, I'll, I might do it. But I don't really feel the inclination to do it. Whereas writing songs, it's

something that's an unknown frontier. Every time you sit down with a collaborator or on your own, you don't know what you're going to get. It's just in the ether, and if you're lucky enough, you might grab it, don't grab too hard, and you'll get it, and then the song will present itself.

WL

Sometimes though, Sean thinks that maybe he should have kept *Time Off*.

SS

And, you know, if the whole thing crashed and burned in flames, so be it, but I would have done it my way. But there's a lovely little twist to this story now. Last week, I bought it back.

WL

Yep, you heard it here first. Sean has the trademark and all the rights back to *Time Off*. He can start it up again in whatever form he'd like.

SS

I would love to do another magazine, maybe just a one-off, just for the hell of it, or maybe a series of them. I'd like to, kind of, finish it properly, as I wanted to finish it. I don't know what I'll do with it. But at some point, *Time Off* will rise again.

*WHERE I BELONG THEME MUSIC plays*

OUTRO

WL

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**Sean Sennett** *Girl Called Love*

Written by Sean Sennett

Published by Mushroom Music Pty Ltd

**Sean Sennett and Crush76** *Lost and Found*

Written by Robert Parde, Sean Sennett

Published by Mushroom Music Pty Ltd, Standard Music Pty, Ltd

**The Incredible Strand** *You Broke my Heart at the Big Day Out*

Written by Sean Sennett

Published by Mushroom Music Pty Ltd

**Sean Sennett and Rob Hirst**, *Call to Arms*

Written by Deniz Tek, Robert Hirst, Sean Sennett

Published by Mushroom Music Pty Ltd, Universal Music Publishing Pty Ltd, Sony Music Publishing (Australia) P/L

**Kate Ceberano, Steve Kilbey and Sean Sennett**, *So Long Ago*

Written by Sean Sennett and Kate Ceberano

Published by Mushroom Music Pty Ltd