

BOB JOINS ttikr



Bob Pritchard and Peter Mott

GoSet Club President, Bob Pritchard, has joined the Advisory Board of the Silicon Valley/London based ttikr, the global content monetization platform which provides creators with the ability to monetize their content without relying on advertising revenue or massive online follower counts.

Bob is thrilled to be back working with long time Los Angeles friends Peter Mott (long time manager for Stevie Wonder and IHeart Media ...870 Radio Stations in 160 US markets) and Michael Garbutt (Freddie Mercury, Spice Girls, Who, Rolling Stones, Elton John, George Michael, Robin Gibb)

The mobile-first app, ttikr, allows musicians, filmmakers, writers and multimedia artists to set their own prices for content and deal directly with their fans.

Singer-songwriter and record producer Jason Boyd, aka Poo Bear, launched ttikr earlier this year in London. The technology was created in Silicon Valley and has met with very enthusiastic support from leading artists, artist management and creatives across the spectrum. Poo Bear has collaborated with artists including Usher, Mariah Carey, and Chris Brown. His partnership with Justin Bieber produced four Billboard Hot 100 chart-toppers, including Luis Fonsi and Daddy Yankee's Despacito, which maintained the number one position for 16 weeks and sold over 13 million copies.

Industry data indicates the need for ttikr because fewer than 5% of social media content creators earn over \$ 66,300 annually.

- There are over 200M creators in a market that is worth \$100B and doubles yearly, but only 2% make big money and less than 12% make a living. **ttikr enables all creatives to share in this market.**

- The top 2% of creators make most of their money on endorsements and PPV models, not ads, subscriptions or shared revenue. The other 99% segment doesn't get deals or lacks the scale for ads. ttikr reinvents monetization to scale simply and securely without ads or subscriptions through in-app purchases, allowing creators freedom to select pricing, access global customers

- AI and piracy are the greatest stated threats for creators. Copies, screenshots and AI remixes dilute revenue and brand. Creators can't meet the scale of hacks & automated video . ttikr secures video content from hacks, downloads, copies, re-posts, screenshots, recordings and AI access. Patented technology ensures video and audio content integrity, ownership, and access

ttikr empowers the largest segment of creators, musicians, artists, journalists and filmmakers to make a living by securing, controlling and monetizing their music and video content, combating theft, and threats from AI through simple in-app purchases, right from their phone. .

ttikr allows creators to upload videos, music or other content to the app, set their desired price points and share directly with followers. The platform implements encryption and access authentication while blocking screenshots and downloads.

Consumers pay for access with a single tap, with creators guaranteed 50% of generated revenue. The business model intentionally avoids advertising and subscription requirements, allowing creators "who are not served by the existing systems to make a real living."

While designed mainly for independent creators, major labels, studios and established artists have expressed interest in adopting the platform. ttikr is in discussions with non music genres including sport, fashion, comedy, lifestyle and fitness and particularly a dialogue which has been extremely encouraging, that of the independent film industry.

Creatives no longer need to be held hostage by the algorithm. The artist is in control of their price point and that will be determined by their individual circumstances with their fans happy to pay a fee for the content they love.

ttikr was created with the independent sector in mind but the ttikr model has been enthusiastically embraced by major labels and studios and established talent.

You don't have to be viral as ttikr lets you earn from your art on your own terms, no middleman, no piracy and no follower thresholds. It turns the creator economy on its head, no more gatekeepers, algorithms or ad dependence. Artists can now make real money from real fans with just a phone and a tap.



Justin Bieber and Poo Bear

MUSIC AND POLITICS



In a dramatic twist that rippled across the international music scene, Australian-born singer-songwriter Vassy withdrew from the newly revived Intervision Song Contest just hours before she was set to perform. The contest, hosted in Moscow and backed by Russian authorities, had positioned itself as a cultural counterpoint to Eurovision—one that emphasized “traditional family values” and featured artists from over 20 nations. But for Vassy, the moment called for reflection, not performance.

A Stage Set for Global Voices

Intervision’s return this year marked a bold attempt to reassert Russia’s cultural influence after its exclusion from Eurovision. With contestants from China, India, Brazil, Saudi Arabia, and beyond, the show aimed to showcase national pride through music, with all songs performed in native languages. Vassy, who was slated to represent the United States, stood out not only for her heritage—born in Darwin to Greek immigrant parents—but also for her global reach. She’s the first Australian artist to top Billboard’s Dance Club Songs chart and the first woman to win an Icon trophy at the Electronic Dance Music Awards in Miami.

Her scheduled performance in the fifth slot was highly anticipated. But just before the curtain rose, Vassy exited the contest, citing the need to “do the right thing” and follow proper guidance. Russian organisers claimed she had come under “unprecedented political pressure” from the Australian government, though no formal details were provided.

Australia’s Response: A Measured Distance

The Australian Department of Foreign Affairs and Trade quickly clarified that it had “no engagement” with the Intervision contest. While the spokesperson declined to comment directly on Vassy’s situation, the government’s prior sanctions against the event’s main sponsor—Russian state-owned bank VTB—added a layer of complexity to the narrative.

Vassy herself told the ABC she had left Moscow and was “still in shock,” choosing to withhold further comment until she could speak with Australian officials. “While it’s heartbreaking for the fans and the music that I had to withdraw,” she said, “I want to ensure I’m doing the right thing and following proper guidance.”

The Show Goes On

Despite the controversy, Intervision proceeded with its grand finale. Vietnam’s Duc Phuc emerged victorious, taking home a cash prize of 30 million roubles (approximately \$546,000 AUD). Kyrgyzstan and Qatar secured second and third place, respectively. Russia’s own entrant, Shaman (Yaroslav Dronov), requested his performance be excluded from judging due to the host nation’s role.

The broadcast, which included presenters speaking in Russian, English, and Mandarin, reached an estimated audience of over 4 billion people via television and online platforms. President Vladimir Putin opened the event with a video message, wishing contestants luck and acknowledging the fast-changing global landscape.

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Vassy’s Journey: A Legacy of Integrity

For Vassy, the decision to step away from the spotlight may have been sudden, but it aligns with a career built on authenticity and bold choices. From Darwin to Los Angeles, from club anthems to global awards, she’s carved a path that blends emotional resonance with dance-floor energy. Her withdrawal from Intervision—whatever the full story may be—adds another chapter to a career defined not just by hits, but by heart.

As fans await her next move, one thing is clear: Vassy’s voice, both literal and metaphorical, remains one of the most compelling in contemporary music.

STANDING OVATIONS



After nearly six decades of shaping the soundscape of Australian music, Russell Morris has taken his final bow—and done it in spectacular style. His 2025 Farewell Tour has become more than just a series of concerts; it's a heartfelt celebration of a career that's spanned psychedelic rock, folk storytelling, and blues-soaked balladry. For musicians and fans alike, it's a masterclass in longevity, reinvention, and the emotional power of live performance.

From the moment Russell stepped onto the stage at the Sydney Opera House on September 7, the atmosphere was electric. Backed by a smokin' hot band and lush orchestral arrangements conducted by Peter Morris, the show was a sonic journey through time. The setlist was a dream for any Australian music lover: "The Real Thing," "Sweet Sweet Love," "Wings of an Eagle," and selections from his acclaimed blues trilogy, including Sharkmouth and Red Dirt - Red Heart. Each song was delivered with the same conviction and clarity that made Morris a household name in the late '60s—and a respected artist ever since.

The crowd, a mix of longtime fans and younger musicians paying tribute, responded with thunderous applause after every number. But it was the final moments that truly captured the spirit of the night. As Morris closed with "The Real Thing," the audience rose to their feet in a spontaneous standing ovation that lasted several minutes. It wasn't just appreciation—it was reverence. A collective acknowledgment of the man who helped define Australian rock and never stopped evolving.

"For too many years to count, more than I care to admit, I've performed across every corner of Australia," Morris said in a press statement ahead of the tour. "From smoky clubs to rowdy pubs, sprawling festivals to RSL halls; I've done it all, and I've cherished every second of it." That sentiment echoed through the performance, where every lyric felt like a love letter to the road, the stage, and the people who've walked alongside him.

The Farewell Tour spanned eight cities, including Adelaide, Newcastle, Perth, Brisbane, Tweed Heads, Melbourne, Thirroul, and Sydney. Each show featured a full band and orchestral accompaniment, elevating Morris's catalogue to new heights. Arrangements by David Hirschfelder added depth and drama, with strings swelling and punctuating the emotional peaks. For musicians in the audience, it was a reminder of how timeless songs can be reimagined without losing their soul.

Morris's decision to step away from touring wasn't made lightly. "After decades of constant motion, I started to feel a creeping sense of déjà vu," he explained. "Maybe I was repeating myself, treading the same worn paths. That's why my albums have danced through so many styles—folk, rock, blues, you name it. I'm not built for the repetitive; it's like circling the drain, and I refuse to let that be my story".

And yet, this farewell doesn't feel like an ending—it feels like a pivot. Morris hinted that while the endless rounds of clubs and RSLs may be behind him, the music isn't. **"Maybe a rare one-off gig down the line, if the stars align," he said. "For now, though, this is my way of closing the loop—not the end of my music, but the end of the beginning."**

For fellow musicians, Morris's farewell is a moment to reflect on what it means to build a career with integrity. He's never chased trends or leaned on nostalgia. Instead, he's followed the muse—whether that meant psychedelic epics in the '60s, introspective folk in the '70s, or blues storytelling in the 2010s. His voice, still rich and resonant, carries the weight of experience and the spark of curiosity.

As the final notes faded and the standing ovation echoed through the Opera House, one thing was clear: Russell Morris may be metaphorically hanging up his hat, but his music—and his impact—will keep playing on.



Normie Rowe's 2025 tour, The Story So Far, is more than a concert—it's a living memoir, a musical road trip through time, and a heartfelt thank-you to the audiences who've stood by him for over six decades.

From the first note to the final ovation, Normie proves that his voice, his stories, and his connection to fans are as powerful as ever. And this time, he's taking that magic beyond the big cities—into the heart of regional Australia.

The tour began in Queensland, with early stops in Bundaberg, Gladstone, Beaudesert, and Rockhampton. These weren't stadium shows or capital city launches—they were intimate, community-driven performances in town halls, civic centres, and heritage theatres.

Normie made it clear from the outset: this tour was about bringing the music to the people, especially those in smaller towns who've supported him since the Go!! Show days. "I've played the big rooms," he told one audience, "but it's these places that built the foundation. You don't forget that."

And he's not doing it alone. Normie is backed by a band of seasoned pros, including 82-year-old drummer Graeme "Trotta" Trotter, one of the original Playboys from his 1960s heyday. Watching Trotta behind the kit is a thrill—his timing is sharp, his groove steady, and his presence a living link to the birth of Australian rock.

The rest of the band bring warmth, precision, and deep respect for the material. They're not just playing the songs—they're helping tell Normie's story.

That story unfolds between the music, with Normie sharing reflections on fame, conscription, reinvention, and resilience. He speaks candidly about his time in Vietnam, the challenges of returning to civilian life, and the long arc of rediscovery that followed. For musicians in the audience, it's a reminder that artistry isn't just about performance—it's about perseverance.

The setlist spans his full career: "Que Sera, Sera," "Shakin' All Over," "It Ain't Necessarily So," and deeper cuts from later albums. But it's not just the hits that land—it's the way Normie frames them. Before launching into "It Ain't Necessarily So" in Brisbane, he spoke about questioning authority and finding personal truth.

The audience leaned in, and when the final note rang out, they rose to their feet in a spontaneous standing ovation. It wasn't just applause—it was recognition.

Each venue on The Story So Far tour has been chosen for its intimacy and acoustics, allowing Normie to connect directly with fans. These shows feel more like reunions than performances, with audiences singing along, sharing memories, and embracing the man who helped soundtrack their youth. And for younger musicians in the crowd, it's a lesson in how to honour legacy while keeping the music alive.

Normie has made it clear this isn't a farewell—it's a reflection. "I'm not done," he told one crowd with a grin. "I'm just taking stock." That sentiment echoes through every show, where past and present meet in harmony, and where the road ahead still feels open.

For musicians, The Story So Far is a reminder that the journey matters. That reinvention is possible. That the songs we write today may carry new meaning decades from now. And that sometimes, the most powerful thing you can do on stage is tell the truth.

Catch Normie while he's still telling it—because this story, so far, is one worth standing for.

DOUG PARKINSON



Doug Parkinson's voice didn't just fill a room—it carved its name into the walls. For over five decades, he was one of Australia's most distinctive and respected vocalists, a performer whose sound could swing from velvet-smooth soul to thunderous rock without losing its emotional core. Musicians admired him not just for his technical prowess, but for the way he made every note feel lived-in, earned, and utterly human.

Born in 1946 in Waratah, New South Wales, Parkinson grew up in Sydney's Northern Beaches, where his early years were shaped by surf culture, cricket, and a growing obsession with music. He was a natural performer, drawn to the stage from a young age, and by the mid-1960s, he was fronting local bands like Strings and Things and The Questions. The latter supported The Who and Small Faces on their Australian tour—a formative experience that exposed Parkinson to the raw power of British rock and the possibilities of live performance.

But it was Doug Parkinson in Focus, formed in 1968, that truly launched him into the national spotlight. Their cover of the Beatles' "Dear Prudence" was a revelation. Where Lennon's original was dreamy and introspective, Parkinson's version was bold, brooding, and unmistakably his. The single reached No. 5 on the Australian charts, and suddenly, Parkinson was everywhere—on radio, on TV, and in the hearts of a generation of music lovers who'd never heard a voice quite like his.

For musicians, "Dear Prudence" was more than a hit—it was a masterclass in interpretation. Parkinson didn't just sing the song; he reimagined it, infusing it with a soulful weight that made it feel like a personal confession. That ability to inhabit a song, to make it his own without losing its essence, became a hallmark of his career. Whether he was covering classics or performing original material, Parkinson brought a depth and authenticity that resonated with artists across genres.

In 1970, Parkinson moved to London with the band Fanny Adams, hoping to break into the UK scene. They recorded an album and played a handful of shows, but internal tensions and industry politics cut the venture short. Parkinson returned to Australia and reformed In Focus, continuing to tour and perform to packed venues. Yet despite his popularity, recording opportunities were limited due to contractual issues—a frustrating reality for an artist whose voice was built for vinyl.

Undeterred, Parkinson pivoted. He embraced musical theatre, taking on the role of the Acid Queen in the Australian concert production of Tommy in 1973. It was a bold move that showcased his versatility and opened new doors. He also released *No Regrets*, a solo album that blended rock, soul, and introspective balladry, further cementing his reputation as a genre-defying artist.

The late '70s saw Parkinson team up with bassist Duncan McGuire to form the Southern Star Band, a supergroup that included guitarist Tommy Emmanuel, drummer Mark Kennedy, and keyboardist Frank Esler-Smith. Their album *I'll Be Around* produced two top 10 hits—"The Hungry Years" and the title track—and demonstrated Parkinson's ability to lead a band of virtuosos without overshadowing them. His voice was the glue, the emotional anchor that gave the music its soul, y between rock stages and theatre roles. Think of the grit, the grace, and the soul.

Parkinson's vocal style was often described as "gruff" and "charismatic," but those words only scratch the surface. He had a dynamic range that allowed him to move effortlessly between genres, and a phrasing style that gave even the simplest lyric a sense of drama and urgency. He could belt with the best of them, but he also knew when to pull back, when to let silence speak. That kind of musical intelligence is rare, and it's one of the reasons so many musicians held him in such high regard.

Beyond the studio and stage, Parkinson was a fixture in Australian theatre and television. He starred in productions of Sgt. Pepper's Lonely Hearts Club Band, Ned Kelly, and Jesus Christ Superstar, and contributed to the cult film *Stone*. His ability to shift between rock concerts and dramatic roles made him a rare breed in the entertainment world—a true crossover artist who never compromised his integrity.

Yet despite his talent and longevity, Parkinson never quite achieved the mainstream recognition that some of his peers enjoyed. He was, as one tribute put it, "Australia's greatest voice that never got his due." But in rehearsal rooms, backstage corridors, and studio sessions, he was revered. Musicians knew the truth: Doug Parkinson was the real deal.

His passing in 2021 at the age of 74 marked the end of an era. Tributes poured in from across the country, with artists, producers, and fans sharing stories of his generosity, his professionalism, and his unforgettable voice. For many, he represented a golden age of Australian music—a time when artistry mattered more than image, and when a song's emotional truth was the ultimate goal.



Continued

REMEMBER THAT?

DOUG PARKINSON

AUSTRALIA'S *Greatest* SOUL VOICE
& HIS EIGHT PIECE BAND

Continued



For working musicians, Parkinson's legacy is rich with lessons. He showed that versatility isn't just about switching genres—it's about understanding the emotional core of each style and delivering it with honesty. He proved that longevity comes from adaptability, resilience, and a deep love of the craft. And he reminded us that the most powerful performances aren't always the loudest—they're the ones that make you feel something real.

Parkinson also modeled what it means to be a collaborative artist. He worked with some of the best musicians in the country, and he did so with humility and respect. He wasn't interested in ego battles or spotlight hogging; he wanted the music to shine. That attitude made him a beloved figure among his peers and a sought-after collaborator for projects ranging from studio albums to live tours and theatrical productions.

In a world where fame often overshadows talent, Doug Parkinson stood as a beacon of artistic integrity. He didn't chase trends or reinvent himself to fit the market. He stayed true to his voice—literally and figuratively—and trusted that the music would find its audience. It did. And it continues to do so, as new generations discover his recordings and marvel at the emotional depth he brought to every performance.

For Australian musicians, Parkinson's story is both inspiring and grounding. It's a reminder that success isn't always measured in chart positions or award shows. Sometimes, it's measured in the respect of your peers, the impact of your voice, and the legacy you leave behind. Doug Parkinson achieved all of that and more.

So next time you're in the studio, wrestling with a vocal take or searching for the heart of a song, think of Doug. Think of the way he made "Dear Prudence" his own, the way he led a supergroup without overshadowing it, the way he moved seamlessly between rock stages and theatre roles. Think of the grit, the grace, and the soul. And then sing like it matters—because that's what Doug Parkinson always did.

Bandstand Reunion

45 years ago in 1980, stars of "Bandstand" (1958 – 1972) got together for a cruise around Sydney Harbour. Who do you recognise?



Ricky May; Little Sammy; Col Joye; Paul Wayne; Noeleen Batley; Booka Hyland; Bob Rogers; Little Pattie; Lillian (Candy) Salargy; Carolyn Cooper; Jimmy Little; Margaret Flanagan; Margaret Hooper; Dinah Lee; Marilyn Taylor; Judy Stone; Sylvia Raye; Del Juliana; Paul Flanagan; Brian Withers; Dorothy Barry; Ian Franklin; Col Loughnan; Warren Williams.

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SEPTEMBER LUNCH - CRAIG BENNETT

Glitz - Glamour - Glitter what else would you expect when our illustrious Craig Bennet is interviewed by the one and only Denise Drysdale. It was a relaxed fun lunch, learning about Craig from baby adoption to lizard boy to entertainment icon - even a song?



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