

IS IT ARTIFICIAL OR REAL INTELLIGENCE ?



It's official: artificial intelligence has gone from background buzz to front-and-center force in music creation. What once felt like sci-fi speculation is now studio reality. AI isn't just assisting with mastering or suggesting chord progressions—it's writing lyrics, singing lead vocals, harmonizing, orchestrating, and producing full tracks from a two-word prompt. "Neon heartbreak"? Here's your synth-pop anthem. "Midnight gospel"? Done—complete with choir pads and a dusty slide guitar.

This isn't just genre-hopping. It's genre-bending, genre-inventing, and genre-perfecting. And it's happening in seconds.

For musicians and singers, this is both exhilarating and unsettling. On one hand, AI offers a creative playground—an infinite co-writer who never sleeps, never complains, and always delivers something. Producers can sketch sonic landscapes that once required a full team and a hefty budget. Independent artists can generate lush orchestrations or radio-ready demos with nothing more than a laptop and a few words. The democratization of high-quality production is real—and empowering.

But on the other hand, the existential questions are creeping in. If a machine can generate credible music in seconds, what happens to the human spark? The late-night lyric scribbles, the studio sweat, the years of vocal training—do they still matter?

The answer is yes. But the terrain is shifting.

AI-generated vocals are now good enough to pass as human in many contexts. They can mimic timbres, phrasing, and emotional nuance with uncanny realism. From smoky jazz crooners to punk screamers, AI can simulate style with startling accuracy. For session singers, jingle writers, and even some indie artists, this could mean fewer gigs. For composers and producers, it might mean faster workflows—but also more competition from non-musicians using AI tools to churn out content.

So where does that leave the human voice?

It leaves it more vital than ever. When perfection is automated, imperfection becomes art. The cracks in the voice, the breath between phrases, the lived experience behind the sound—these are things AI can't replicate. Not truly. It can simulate emotion, but it doesn't feel. It doesn't live through heartbreak or joy or the quiet ache of longing. That's where human artists still hold the flame.

It's no longer just about hitting the note—it's about meaning it. Connection, vulnerability, and authenticity are becoming the new currency. And that's something no algorithm can predict or perform.

This moment also invites a deeper kind of creativity. Musicians now face a new challenge: not just "what can I create?" but "what can I create that AI can't?" That might mean leaning into personal storytelling, improvisation, live performance, or sonic experimentation. It might mean using AI as a collaborator rather than a competitor—feeding it ideas, shaping its output, and bending it to your artistic will.

There's a strategic upside, too. AI can help artists test ideas, fill in gaps, or demo concepts quickly. It's a tool that can amplify your voice, not replace it—if you choose to use it that way. But it also raises critical questions about originality, copyright, and artistic identity. If AI generates a hit song based on your prompt, who owns it? If it mimics your voice, is that flattery or theft? These are conversations the industry is only beginning to have, and musicians need to be part of them.

Ultimately, this isn't a call to panic—it's a call to evolve. To go deeper. To write songs only you could write. To sing in ways no machine can anticipate. To make music that isn't just technically impressive, but emotionally undeniable.

AI is here. It's fast, it's clever, and it's changing the game. But the soul of music? That's still yours to protect, evolve, and share. Because while AI can generate a song, it can't live a life. It can't stand on stage and connect with an audience. It can't write from the scars and triumphs of being alive.

And that—beautifully, defiantly—is still human.

ALL SHOOK UP

by Bob Pritchard



I first saw Graceland in 1969 when I went to try to secure an Elvis tour of Australia.

I met with a long time childhood friend of Elvis, Jimmy Velvet, whom I became friendly with. Jimmy had released a number of records: Teen Angel, Mission Bell, Young Hearts, Candida. At that time Graceland was just one home on 13 acres of beautiful grounds, a pool and very little else. I then went to Las Vegas and met with Colonel Parker who was not interested in Elvis coming to Australia but did give me 2 front row tickets on two nights to see Elvis at the International in Las Vegas. A highlight of my life.

I went back again to Memphis in 1979 when Jimmy opened the Elvis Presley museum opposite Graceland. I contracted with Jimmy to bring 200 pieces from the Museum to Australia for a tour of the capital cities. I got to meet a couple more of the Elvis mafia and heard a lot of extraordinary stories Jimmy showed me the ground floor of Graceland and it was still not much bigger than a large home, the meditation garden had been added and Elvis and Gladys had been relocated there a year or so earlier. The house, what I saw of it was pretty flamboyant, bordering on gaudy. I later toured Australia with the museum and we did quite well with it.

Mighty Mouse and I visited Graceland again last month and boy what a monumental difference.

In previous trips I had noticed gradual enhancements but this trip I was staggered.



LOUNGE ROOM - THEN



LOUNGE ROOM - NOW



THEN



NOW

The Graceland property is now over 240 acres (to put that in perspective it is about 1000 home building sites) and is built up in every direction. (As a comparison, the Melbourne Cricket Ground is 10 acres.) The home has also been redecorated in French provincial style. Graceland is now the largest entertainment complex in the world.

The new 200,000 square foot complex houses 15 major attractions, all very substantial in size. Before this massive addition there were 8 of Elvis Jumpsuits on display. Now there are 58, each displayed in a separate case.

There was previously a dozen or so of Elvis gold records on display, now all 358 of his gold and platinum records are displayed. It is mind bogglingly awesome. There are individual huge displays of Elvis in the army, Lisa Marie's clothes and toys from when she was young to the outfits she wore to events in the last 30 years. Not to mention a substantial exhibit dedicated to Elvis movies.

There is a substantial Tupelo exhibit, a section on Elvis Charitable donations, The Presley motor museum displays 25 of his cars, there are also separate exhibits for all his motorcycles, boats and golf carts. Add to this the huge Icon exhibit with artists who were influenced by Elvis as mannequins dressed in their outfits, instruments etc. For example, John Lennons piano is on display.

Continued

VIVA LAS MEMPHIS

Continued:



But wait, we are not done yet... add movie theatres, a sound stage, a theatre, a recording studio, a 24/7 radio station, Elvis two jet planes...the Lisa Marie and Hound Dog... oh, did I mention the 450 room Graceland Hotel and the Wedding Chapel...the horse stables...the racquetball court. Oh, and restaurants serving Elvis specials including peanut butter and banana sandwiches... and the biggest merchandise stores you have ever seen, lots of them.



We stayed at the Graceland Hotel and it is, as you would expect, Elvis everywhere you look. Wow, it is an incredible memorial to an incredible artist.

We loved it. Whether you are an Elvis fan or not, we are sure you will too.



Sign up for Australia's iconic daily music newsletter

Explore 40 years of music press history

the music

www.themusic.com.au



GoSet Delivers \$3,000 to Love Your Sister



At our August lunch, GoSet Gold Coast proudly presented a \$3,000 donation to Love Your Sister - and it's thanks to you, our members.

The oversized cheque was revealed during a live video link with Love Your Sister founder Sam Johnson, who joined us from Victoria. Sam was generous with his time and full of heartfelt thanks, saying, "You legends! Every dollar helps us fight cancer harder. I'm so grateful for your support."

Sam spoke passionately about Love Your Sister's mission: to vanquish cancer with precision science and fierce community love. The charity began as a promise to his sister Connie, who was battling terminal cancer. What started as a unicycle ride around Australia has grown into a national movement funding cutting-edge research and pushing for zero deaths from cancer.

He shared how 100% of every donation - big or small - helps fund real science, real trials, and real hope. "We don't muck around with middlemen," Sam said. "We go straight to the researchers and give them what they need to save lives."

Sam also spoke about the power of community, reminding us that every dollar raised by everyday Australians helps push cancer research forward faster, smarter, and with heart.

This donation reflects the collective spirit of the GoSet Club Gold Coast. Your attendance at events, your support, your enthusiasm makes a difference. It's not just a cheque; it's a message that we stand behind our community especially Love Your Sister's bold, no-nonsense approach to cancer research.

Whether you were at the lunch or applauding from home, this donation is yours. You helped make it happen. Let's keep the momentum going



The Goldie Locks

While the Gold Coast might be famous for its glittering skyline and world-class beaches, there's another story unfolding - one where women are quietly revolutionising the local music scene from the ground up.

Giving the Coast a Cultural Voice

In 2013, Sam Morris and Chloe Popa launched Blank GC, giving the Gold Coast a cultural voice it had never had before. Frustrated by stereotypes surrounding their home city, these women showcased the best of the Coast's music, art, and culture through their independent monthly street press.

Morris went further, establishing the Gold Coast Music Awards in 2015, creating a platform celebrating local talent across all genres. It's the kind of behind-the-scenes work that rarely gets headlines but fundamentally shapes how music scenes develop.

Beyond the Tourist Veneer

The Gold Coast faces unique challenges in Australia's music landscape. As a holiday destination, most venues prefer cover bands over original talent, creating an environment where breaking through - particularly for women - requires extra determination.

Female-fronted bands like Operator Please, who originated on the Gold Coast in 2005, have worked harder to establish credibility in a scene prioritising commercial appeal over artistic innovation. Yet this challenging environment has produced remarkably resilient artists.

Venues like Miami Marketta, Vinnies Dive Bar, and The Avenue are creating spaces where original music can flourish. Artists like Bree De Rome represent the new generation of female talent emerging from the region, while seasoned performers like Sue Kirkby and her band Komix bring high-energy 80s-inspired rock to stages across Queensland. Their longevity and professionalism offer a blueprint for sustainable careers in a region often dominated by transient entertainment.

Women like Tiana Speter, a former Gold Coast resident now working as a Producer at Channel 7, have created platforms like The Soundcheck to interview and review artists, building essential media infrastructure for sustainable music ecosystems.

The Quiet Revolution

The Gold Coast's music scene might still be finding its feet compared to Melbourne or Sydney, but the women driving change here prove that sometimes the most important revolutions happen away from the spotlight. From street press to venue management, Gold Coast women aren't just participating in the music industry - they're actively reshaping it, one beat at a time.

ON THE ROAD AGAIN

The Billboard Landscape



For Australian musicians, the road has always been more than a route - it's a rhythm. And along that rhythm, billboards have stood like silent sentinels, marking time, taste, and the changing face of the country.

Ask Paul Kelly, who's clocked more kilometres than most in his decades-long career. In interviews, he's spoken about the quiet poetry of the road—the way landscapes shift, how towns welcome you with faded signs and local slogans. In the early days, Kelly and his band would drive from Melbourne to Broken Hill, from Adelaide to Alice, passing hand-painted billboards that advertised everything from meat pies to upcoming rodeos. Occasionally, they'd spot their own names on a pub wall or a community board—proof they were part of something bigger than the city scene.

In the '80s and '90s, bands like Midnight Oil and The Waifs toured relentlessly, often through regional Australia. The Oils, known for their political edge, were acutely aware of the visual messaging around them. Billboard culture then was raw and local - festivals, footy finals, and the occasional "Live Friday Night!" scrawled in bold letters. These signs weren't just ads; they were invitations. For musicians, they were reminders that music lived in every corner of the country.

Vikki Thorn of The Waifs recalls driving through the Nullarbor and seeing a billboard for a country music night in Ceduna. "We weren't playing there," she said in a 2017 interview, "but it made us feel like we could. Like music was always just around the bend." The Waifs built their reputation on these kinds of tours—playing to small crowds in big spaces, guided by signs that felt more like community bulletin boards than corporate branding.

But as the 2000s rolled in, the billboard landscape changed. Vinyl replaced paint. Logos got slick. Fast food chains and insurance companies dominated the skyline. For artists like Missy Higgins, who toured extensively after her breakout in 2004, the road became more anonymous. "You'd drive for hours and see the same ads over and over," she noted in a 2010 radio chat. "It made the towns feel less distinct."

Still, pockets of authenticity remained. In towns like Tamworth, billboards for the Country Music Festival became landmarks. For artists like Troy Cassar-Daley, who grew up in Grafton and played Tamworth as a teen, these signs were aspirational. "Seeing those billboards as a kid made me believe I could be part of it," he told ABC in 2022. "They weren't just ads—they were dreams."

Today, digital billboards flash LED messages at 100 km/h. Some musicians appreciate the tech - especially when their gigs get prime placement. Others miss the grit. But in regional Australia, the old ways persist. Hand-painted signs still pop up outside pubs. Local councils still post gig flyers on roadside boards. And for touring artists like Fanny Lumsden, who's made a career out of playing remote halls and community centres, these signs are lifelines. "They tell you where the music is," she said in a recent podcast. "And they remind you why you're doing it."

Because for Aussie musicians, the road is still sacred. And billboards - whether faded, flashing, or freshly painted - are part of the story. They reflect the towns, the people, and the pulse of a country that still loves a good tune and a cold beer.

So next time you're driving through the outback or hugging the coast, look up. That billboard might just be more than an ad. It might be a memory, a message, or a moment waiting to be sung.



LIVING IN THE 70'S



Denise Kicks Off the '70s Revival at the National Library

If anyone was going to bring the '70s back with style, it had to be Denise. She helped launch 1975: Living in the Seventies at the National Library of Australia in Canberra, and it was pure gold—just like her Logie.

The exhibition is a vibrant time capsule of a year that shaped Aussie culture. Think Countdown's first colour broadcast, suburban shopping centres, feminist marches, and yes, the Whitlam dismissal. It's all there—music, politics, fashion, and a whole lot of heart.

Denise shared stories from her rise to fame, including her days on The Ernie Sigley Show and the moment she realised trams weren't quite Logie-winner material. Her warmth and wit set the tone for an exhibition that's as fun as it is thought-provoking.

Keep an eye on the Library's socials—Denise will be popping up with more memories from the decade that defined a generation.

I Am Woman - The Aussie Anthem That Roared



Released in 1972, the song resonated with a generation demanding change. Ray Burton's melodic instincts gave the track its lift, its pulse, its staying power. While Reddy delivered the message, Burton shaped how it was heard. In a decade defined by upheaval and progress, "I Am Woman" stood tall - and Ray Burton was the quiet architect behind the roar.

GOLD COAST



A U S T R A L I A



southportyachtclub.com.au | 07 5591 3500 | Events & Weddings

AUGUST LUNCH - RONNIE CHARLES

Our August lunch rocked with a new format of introducing the guest before the sit down lunch and then interviewing them after the lunch. With Ronnie Charles we got more than we ever imagined - a couple of great songs before lunch, then a great interview with amazing stories of his career, and then another song or ten with everyone on their feet, dancing or sharing the mike with him. A true GoSet experience.



GOSET LUNCH GUEST

PROUDLY
SUPPORTING...



Tuesday 14th
OCTOBER



GUEST ALLAN CASWELL

BOOK YOUR SEAT NOW:

<https://www.trybooking.com/DBRLM>
or scan the QR code

Allan Caswell is one of Australia's most recorded songwriters, with over 980 songs released by artists including Slim Dusty, Cilla Black, and The Living End. He's best known for writing "On the Inside," the theme for the TV series Prisoner, which became a No. 1 hit in Australia and New Zealand.

**BOOK AHEAD FOR
for all upcoming
GoSet Lunches**

www.gosetclub.com

October - Allan Caswell
November - Lisa Edwards



D'ARCY ARMS
EAT DRINK SLEEP

GoSet²⁰
GOLD COAST



Founders
Brian Cadd, Tony Healey
& Barry O'Callaghan

President
Bob Pritchard
0411 708 688
bob@gosetclub.com

Vice President
Barry Pierce
barry@gosetclub.com

Marketing Manager
Barb Taylor
barb@gosetclub.com

Door Manager
Sommer Peeters

GoSet²⁰
GOSET CLUB
LUNCH
GOLD COAST

Members notified every month
- are you on the mailing list?

bob@gosetclub.com.au

BOOK ONLINE
To manage the catering,
now you can only book online.

\$50 per LUNCH
includes entry, lunch,
guest artist, charity donation
and newsletter

NO DOOR SALES

TAYLORED IMAGES
Conference, Meeting and Event Management

All you need to tailor your event



A Certified Event Management Company

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



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



PHONE
+617 3366 2205

www.tayloredimages.com.au