



MONEY FOR JAMMING

Australian music is stepping confidently onto the world stage, and the seventh round of the Export Development Fund shows just how far the country's contemporary scene has evolved. With \$828,537.66 invested across 39 international projects, this round highlights a program that has matured into one of Australia's most important engines for global music development. What began as a targeted funding initiative has become a cornerstone of the national strategy to help artists turn international ambition into sustainable careers.

The fund was created to address a long-standing challenge: Australian artists consistently produce world-class work, but the distance, cost, and complexity of international touring and market development make global expansion difficult. By offering matched funding, the program ensures artists and their teams bring their own strategy and investment, while receiving the support needed to scale their plans. Over seven rounds, the program has refined its focus into three pathways—Performance and Touring, Professional and Artistic Development, and Market and Audience Development—recognising that global careers require more than just getting on a plane. They demand creative growth, industry connections, and sustained audience engagement.

The seventh round's recipients reflect the diversity and ambition of the modern Australian scene. Rising rapper Vv Pete will embark on her debut European tour, performing with collaborator UTILITY and appearing at Berlin's CTM Festival. Gold Coast alt-rock band Selve will take their album *Breaking Into Heaven* across an 18-show European headline run, while The Belair Lip Bombs return to North America for a co-headline tour with dust. Composer Rachel Lewindon and artist Oliver Hanane will develop Grimm during a residency at the Banff Centre, and hardcore outfit SECRET WORLD will join American band DRAIN on a 19-date U.S. tour. Meanwhile, South Summit, Belle Chen, and Angela Little will each pursue major international opportunities across touring, classical performance, and the global games industry.

This is a long way from the early days when our members went overseas on their own dime to create careers. Across more than 500 supported projects to date, the Export Development Fund has proven its value as a catalyst for today's Australian music global momentum. As this seventh round unfolds, opportunities exist that had never been there before. Your thoughts?

BASS NOTES FROM A PEACH



GoSet's Sue Kirkby's journey through Australian music has always had a spark to it - the kind of spark people keep enjoying as the years roll on. For those who've shared stages, green rooms, late-night rehearsals, or long drives up and down the coast with her, Sue isn't just a musician. She's a heartbeat, a steady bassline, and a reminder of why making music together matters.

Her story begins in the late 1970s, when she stepped onto the national stage as the bass guitarist for Peaches, one of Australia's pioneering all-female pop bands. Their rise was fast, bright, and full of the kind of energy only a group breaking new ground can generate. Sue's playing was confident, rhythmic, unmistakably hers. It anchored the band's sound. Their biggest and best-known release was Substitute, a cover that reached #15 on the Australian Kent Music Report and stayed on the charts for 23 weeks. It was #4 in Sydney. It wasn't just a win for the group; it was a win for every woman fighting for space in a male-dominated industry.

But what makes Sue's story special isn't just that early success. It's the decades that followed. She kept playing, kept showing up, kept saying yes to the music. In Queensland, she's become a familiar face on stages big and small, a musician other musicians trust.

If you spend time with Sue, you learn about her generosity - how she shares stories with a grin, how she cheers on younger players, how she still lights up when the first note of a set rings out. That spark is evident every time Sue or Komix play for one of the GoSet events or private parties.

Sue never chased fame; she chased the joy of playing, and in doing so built a legacy that feels deeply personal to everyone who's crossed her path.

Her memories aren't just chart positions or old photos. They're the friendships, the memories, the music that still echoes. And for us at GoSet, that's worth celebrating every time Sue straps on that guitar.

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Thistlethwayte - the unmistakable voice and creative engine behind Thirsty Merc - has officially joined the touring line-up of American rock giants Toto. The announcement dropped on social media, with Toto welcoming Rai as their new keyboardist and backing vocalist ahead of their North American "An Evening With" tour.

Rai shared the news with his trademark enthusiasm, calling the opportunity "an absolute honour" and saying he couldn't wait to hit the stage with the band behind Africa, Hold the Line, and Rosanna. It's a natural fit: Toto's musicianship has always been world-class, and Rai brings decades of songwriting, vocal power, and instrumental skill to the mix.

Toto, formed in Los Angeles in 1977, has seen many line-up changes over the years, with guitarist Steve Lukather now the sole original member on the road. Yet their music remains timeless - Africa alone has clocked billions of streams and continues to charm new generations.

Rai's own résumé is equally impressive. As frontman of Thirsty Merc, he helped shape the sound of the 2000s with hits like 20 Good Reasons and In the Summertime, the latter becoming synonymous with Bondi Rescue. The band's 2022 album Celebrations proved they're still very much in the game. Now, Rai steps onto one of the world's biggest stages, bringing a touch of Australian flair to a legendary American outfit. It's a collaboration that feels exciting, unexpected, and absolutely right - and fans can't wait to hear what happens next.

WILL AI MUSIC STEAL YOUR JOB?

For many seasoned musicians, the rise of artificial intelligence can feel a bit like the arrival of digital recording all over again—exciting for some, intimidating for others. There’s a common worry that AI might “take over” or somehow replace the human touch that makes music meaningful. The good news is that AI isn’t here to steal your job or your creativity. Used wisely, it becomes a supportive tool—much like a metronome, a drum machine, or a good producer—helping you work faster, stay inspired, and focus on the parts of music-making you love most.

Think of AI as a Creative Assistant

AI can generate ideas, but it doesn’t understand emotion, life experience, or the subtle choices that come from decades of playing, performing, and listening. What it can do is help you get started when you’re stuck. For example:

- Chord suggestions when you’re experimenting with a new progression
- Melody prompts to spark inspiration
- Lyric ideas when you need a fresh angle
- Backing tracks to practice with or build upon

These aren’t finished songs—they’re starting points. You remain the composer, the storyteller, and the interpreter.

Speeding Up the Technical Work

Many older musicians say the most frustrating part of modern production is the technical side: editing, mixing, organising files, and navigating software menus. AI can lighten that load.

Today’s tools can:

- Clean up noisy recordings
- Suggest EQ or compression settings
- Automatically label tracks
- Help tune vocals without making them sound artificial
- Generate quick demos so you can hear ideas instantly

Instead of replacing your skills, AI removes the fiddly tasks that slow you down, letting you spend more time actually making music.

Keeping Your Style at the Centre

One of the biggest myths is that AI forces everyone to sound the same.



In reality, AI works best when it learns your preferences. You can feed it your own recordings, your favourite artists, or your typical arrangements. Over time, it becomes better at supporting your style rather than pushing you toward something generic.

Think of it like a long-time bandmate who knows your taste and anticipates what you might want—but still needs your direction.

Staying in Control

The key to using AI without losing your artistic identity is simple: you make the decisions.

- Use AI for ideas, not for final choices
- Treat AI-generated material as drafts, not finished songs
- Keep your original recordings, sketches, and arrangements
- Edit, refine, and personalise everything it produces

AI can’t replace your experience, your voice, or your musical instincts. It doesn’t know what it feels like to play to a live audience, to write from heartbreak, or to improvise with friends. Those human elements are irreplaceable.

A Tool for the Next Chapter

For older musicians, AI can be a bridge - not a barrier. It can help you keep creating, stay competitive, and explore new sounds without needing to become a tech expert. You’ve already lived through vinyl, cassettes, CDs, digital audio, and streaming. AI is simply the next tool in the kit.

Used thoughtfully, it won’t take your job. It will help you enjoy it even more.



COUNTRY BBQ

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TWELVE MONTHS ON

It's hard to believe that it is just over 12 months since Tony Healey passed. Despite his Victorian background, Tony was a spark of pure Gold Coast sunshine — energetic, generous, and endlessly passionate about bringing people together. As one of the three founders of the GoSet Club alongside Brian Cadd and Barry O'Callaghan, Tony helped create a home for entertainers to reconnect, laugh, and share the stories that shaped their lives. He had a gift for making everyone feel welcome, remembered, and valued. Whether organising a lunch, greeting a new member, or lifting someone's spirits, Tony led with heart. His legacy lives on in every smile, every gathering, and every friendship the GoSet Club continues to inspire.



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THREE YEARS LATER



When the GoSet Club first flickered to life back in late 2022, it began with a couple of casual meet-and-greet afternoons, three founders with a shared love of music, and a simple idea: let's bring our people together again.

By February 2023, that spark had become something real. The D'Arcy Arms Irish Pub in Surfers Paradise opened its doors for our very first official lunch. None of us knew what to expect. What we got was a sell-out lunch, a room buzzing with old friends reconnecting, and the unmistakable feeling that we'd tapped into something special.

Membership exploded stretching far beyond the Gold Coast to every Australian state and even to Los Angeles, Nashville, Glastonbury, London, Sweden and New Zealand. Suddenly, GoSet wasn't just a local lunch club.

And like any good community, it grew in ways we never predicted. We launched our monthly newsletter in December 2023 – that's the cover on the left. Today, we've published 24 issues, all now on our website at www.gosetclub.com, each one capturing a moment in time, a story, a laugh, a memory. And thanks to the Southport Yacht Club each one is printed and distributed at the lunches for you to collect. And look at the list of lunch guests we've had entertain us with their stories and music.

Over these three years, we've all lived a lot of life. We've celebrated milestones, welcomed new faces, said goodbye to dear friends, and supported each other through the ups and downs that come with being part of a big, messy, wonderful entertainment family.

We've hosted unforgettable lunches, staged major events like the Big Bad Bazza Benefit Bash, and watched our members pack out shows across the Coast in support of local entertainers. We've donated to help charity and others who needed a lift.

At the centre of it all, we thank the three founders who made the GoSet story possible: the mates who believed that the music industry still needed a place to gather, reminisce, laugh, and feel at home. Three years on, the GoSet Club is not just an idea. It's a community. A family. We're only just getting started and with growth comes change - all for the benefit of our members..

The Guest List So Far

- Craig Bennett
- Mike Brady
- Ray Burton
- Brian Cadd
- Allan Caswell
- Ronnie Charles
- Carmel Cheyne
- Bill Duff
- Denise Drysdale
- Issy Dye
- Lisa Edwards
- Matt Hollywood
- Jeff Joseph
- Marcie Jones
- Mel & Kel
- Peter Karpin
- Anthony & Beverly Knight
- Jackie Loeb
- Brian Mannix
- Danny McMaster
- Keith Potger
- Bob Pritchard
- Digger Revell
- Marty Rhone
- Normie Rowe
- Leo Sayer
- Phil Stack
- Vicky O'Keefe
- Colin Peterson
- Ross D Wyllie
- Tony Worsley



THE TONE

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*SUNSHINE



For many Australian music fans, the name Tony Worsley brings back a rush of memories - packed dance halls, swirling go-go dancers, and the unmistakable sound of 1960s pop and rock 'n' roll. With his powerful voice, sharp suits, and charismatic stage presence, Worsley became one of the defining frontmen of the decade. Yet despite his influence, he remains one of Australia's most underrated musical treasures.

Born in England and raised in Queensland, Tony Worsley burst onto the national scene in the mid-1960s when he teamed up with The Blue Jays, a Brisbane band already gaining attention for their tight musicianship. What happened next was lightning in a bottle. Worsley's booming, soulful voice - equal parts rock, rhythm and blues, and raw energy - lifted the group into the spotlight. Their sound was bold, confident, and unmistakably theirs.

Songs like Velvet Waters, Just a Little Bit, and Rave On showcased Worsley's ability to take a familiar tune and inject it with new life. He didn't just sing a song; he attacked it, shaping every phrase with conviction. At a time when many Australian acts were still finding their identity, Worsley delivered performances that felt fully formed and fiercely individual.

On stage, he was a force. Fans remember him as a natural showman - energetic, expressive, and impossible to ignore. He had that rare ability to make a room feel alive, whether he was belting out a rock classic or crooning a ballad. His voice carried a richness that set him apart from many of his contemporaries, and it's no surprise that he quickly became a favourite on television programs like Bandstand and The Go!! Show.

But Tony Worsley's story isn't just about chart success. It's also about the spirit of Australian music during a time of rapid change. The 1960s were a golden era for local bands, with young musicians pushing boundaries and audiences hungry for something new. Worsley and The Blue Jays were right at the centre of that movement, helping to shape a sound that would influence generations to come.

Even after the peak of his chart career, Worsley continued performing, recording, and entertaining audiences well into later life. His dedication to music never faded. Those who saw him in more recent decades often remarked that his voice remained remarkably strong - still warm, still powerful, still unmistakably Tony.

For older musicians and fans, Worsley represents more than nostalgia. He's a reminder of a time when Australian music was finding its feet, when talent and personality mattered more than polish, and when a great voice could carry a whole room. His recordings still hold up today, full of energy and heart.

In celebrating Tony Worsley, we celebrate a chapter of Australian music history that deserves to be remembered. His voice, his presence, and his contribution continue to echo through the decades. For anyone who lived through the era - or anyone discovering it for the first time - our GoSet member Tony Worsley remains a true original, and one of the greats of Australia's musical story.

SEEKING LUNCH

The February GoSet Club lunch was an incredible event for a number of reasons: First, like all our lunches, it was a sellout, second, we announced a groundbreaking sponsorship with the fabulous 94.1 Goldie FM, third, former Seeker Keith Potger absolutely killed the capacity crowd with a brilliant interview with club stalwart Normie Rowe, followed by a mini concert with everyone singing along, fourth, the raffle of Keiths guitar brought in \$1000.00 for the Support Act charity and fifth, we were joined at the lunch by our Chairman Brian Cadd and his incredible partner Rosie Adsett.



APRIL GOSET LUNCH

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