



BREAKING DOWN THE BARRIERS



From Kylie Minogue's dance-pop dominance to Tame Impala's psychedelic soundscapes, Australia has gifted the world some extraordinary musical talents. But here's the rub: while our female artists are absolutely smashing it on stage and topping charts globally, there's a glaring gap happening behind the scenes that's as wide as the Nullarbor Plain.

Think about it – when you picture Australian music, names like Sia, Courtney Barnett, and Tones and I immediately spring to mind. These powerhouse performers have conquered international stages and streaming platforms alike. But strip away the glitter and glamour of the front-of-house action, and you'll find a different story altogether. The real creative engine room – the producers, sound engineers, and behind-the-scenes songwriters – remains frustratingly male-dominated.

The Numbers Don't Lie (And They're Not Pretty)

Let's talk cold, hard facts. Globally, only 12.7% of songwriters are women, and when it comes to music production, that figure plummets to a measly 2.8%. In Australia, these statistics mirror the international trend, creating a ripple effect that impacts everything from the ARIA Charts to Triple J's Hottest 100.

Consider this: while Tones and I's "Dance Monkey" became one of the most successful Australian exports in recent memory, the overwhelming majority of tracks climbing our charts are still being crafted by male producers and engineers. It's like having a footy team where all the players are brilliant, but only blokes are allowed to be coaches, trainers, and strategists.

The production side of things is particularly stark. Recent analysis of Billboard's Hot 100 Year-End Chart revealed that only 3.9% of producing positions were held by women – and remarkably, all ten female producers who made the cut over the past decade were women of colour. This pattern holds true in Australia too, where artists like Sampa the Great and Jessica Mauboy have not only performed brilliantly but also taken creative control of their sound.

Songwriting: A Slightly Better Picture, But Still Problematic

The songwriting landscape offers a glimmer of hope, but it's hardly cause for celebration. While 14.4% of songs now feature female writers or co-writers – a slight improvement – there's a catch. Most female songwriters are penning their own material rather than writing for other artists.

Take Taylor Swift, for instance. While she's not Australian, her approach mirrors what we see with artists like Courtney Barnett and Julia Jacklin – incredibly talented singer-songwriters who craft their own narratives. But where are the Australian equivalents of Max Martin or Dr. Dre? The female producers and songwriters working behind the scenes to shape the sound of other artists?

Delta Goodrem represents an interesting case study here. Beyond her performing career, she's co-written songs for other artists and worked extensively as a songwriter. Yet she remains more of an exception than the rule in the Australian music landscape.

The ARIA and Triple J Reality Check

Our local music institutions reflect these global disparities. Looking at ARIA nominations over the past decade, women represent roughly 22% of total nominees – a figure that sounds reasonable until you dig deeper. In major categories like Producer of the Year or Engineer of the Year, female representation drops dramatically.

Triple J's Hottest 100, often considered the most democratic music poll in Australia, tells a similar story. While female artists regularly feature in the countdown – think Billie Eilish, Lorde, and our own Tash Sultana – the proportion of women in the top positions remains stubbornly low. Around 30% of the year-end chart positions go to female artists, but scratch beneath the surface and you'll find most of these tracks were produced, mixed, and mastered by men.

Continued next page:

SOUND CHECK: WHO'S MISSING?

Continued:

The Streaming Revolution: A Double-Edged Sword

Here's where things get interesting. The digital revolution has been both blessing and curse for female artists. Platforms like Spotify, Apple Music, and even TikTok have democratised music distribution in ways that traditional radio and record labels never could.

Australian artists like Tash Sultana built massive followings through bedroom recordings and social media before ever setting foot in a professional studio. Similarly, artists like Alex the Astronaut and Angie McMahon have leveraged digital platforms to build audiences without traditional gatekeepers.

But here's the kicker – while these platforms have opened doors for performers, the technical knowledge required for home production often still skews male. The bedroom producer phenomenon, while incredibly democratic, hasn't necessarily translated to more women in professional production roles.

Indigenous and Multicultural Voices Leading Change

One bright spot in the Australian music landscape is the leadership shown by Indigenous and multicultural female artists. Gurrumul's niece, Yirrmaal, represents a new generation of Aboriginal artists taking control of their creative output. Artists like Sampa the Great, who moved from Zambia to Australia, exemplify how cultural diversity is reshaping who gets to be behind the mixing desk.

These artists aren't just performing – they're producing, engineering, and writing not only for themselves but for others. They're building the infrastructure that the industry has historically denied to women.



The Support Network Revolution

Australia isn't sitting idle while these disparities persist. Organisations like Girls Rock! Australia, LISTEN, and the Australian Music Industry Network are actively working to address gender imbalances. These groups offer everything from technical workshops to mentorship programs, creating pathways for women to enter traditionally male-dominated roles.

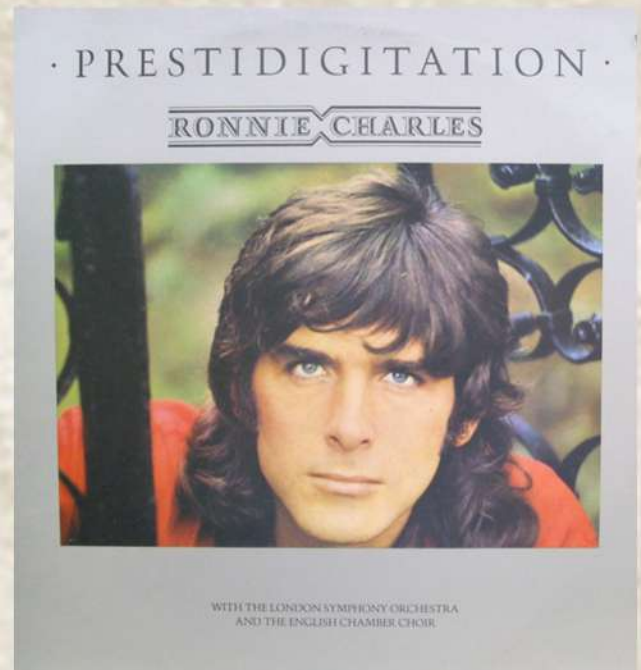
The success stories are already emerging. Producers like Konstantin Kersting and engineers like Anna Laverty are building reputations and taking on high-profile projects. But we need more – many more.

Looking Forward: More Than Just Equality

The goal isn't simply 50-50 gender parity for its own sake – it's recognising that different perspectives create richer, more innovative music. When only one demographic controls the creative process, we all miss out on the full spectrum of human experience.

Australian music has always punched above its weight internationally, from AC/DC's arena rock to Flume's electronic innovations. Imagine what we could achieve if we fully tapped into everyone's creative potential, regardless of gender.

The path forward requires intentional action. Record labels must actively seek out female producers and engineers. Music schools need welcoming technical programs for all students. Established artists need to use their platforms to elevate the next generation of women in music. The Australian music industry stands at a crossroads – continue business as usual or build a more inclusive creative ecosystem. After all, if we're giving the world musical gifts, shouldn't we use all the wrapping paper in the box?



Ronnie Charles Rock Maverick

Ronnie Charles—legendary Aussie vocalist and this August's GoSet Club guest—has spent six decades shaping rock and soul on both sides of the globe.

It all began in 1965 with The Jackson Kings, where Ronnie and Brian Cadd first joined forces. A year later, they helped redefine The Groop's sound, leading to the smash hit "Woman You're Breaking Me." Their win at the national Hoadley's Battle of the Sounds sent them to the UK—a prize that launched Ronnie onto an international path.

He spent over 20 years between the UK and the US, sharing stages and studios with top-tier talent. Highlights include a feature in The Who's Tommy and recording Clapton's Layla backed by the London Symphony Orchestra—the most expensive record ever produced in the UK at the time.

Now back in Australia, Ronnie's rich voice, magnetic presence, and trove of stories make him more than a performer—they make him a living link to rock history. Sixty years in, Ronnie isn't slowing down. He's still got the soul, the swagger, and plenty to say.

Catch him at The GoSet Club this August—it's history with a backbeat



Ronnie Charles and Eric Clapton - the London years

AWMA 2025 HONOURS SIX-DECADE CAREERS



The 2025 Australian Women in Music Awards continue to celebrate the extraordinary contributions of female and gender-diverse artists across all genres, with nominations opening in late April and the ceremony scheduled for October 8-9 in Brisbane. This year's awards particularly highlight the remarkable longevity of Australian female performers, building on the powerful legacy established in 2024 when veteran entertainers were honored for their decades-spanning careers that have shaped the very foundations of the Australian music industry.

Patricia "Little Pattie" Amphlett OAM was inducted into the AWMA 2024 Honour Roll for her contribution to musical entertainment and her long and continued advocacy on behalf of artists having served as the National President of Australia's Media, Entertainment and Arts Alliance. Her extraordinary career began in the early 1960s with chart-topping surf pop hits alongside The Statesmen, including the iconic "He's My Blonde Headed, Stompie Wompie, Real Gone Surfer Boy" in 1963, which took Australian charts by storm. At just 17 years old and standing 147 centimeters tall, she became the youngest and shortest person to entertain troops during the Vietnam War, performing three concerts daily in Nui Dat and continuing to perform even as the Battle of Long Tan raged just four kilometers away. Her courage and dedication to entertaining Australian servicemen during this dangerous period exemplified the spirit that would define her entire career.

Little Pattie's influence extended beyond entertainment into political and social spheres. During the pivotal 1972 Australian Federal Election campaign, she joined other entertainers including Col Joye and Judy Stone in the famous "It's Time" TV commercial supporting Gough Whitlam's Labor Party. This moment captured how Australian female entertainers were not just performers but cultural influencers who helped shape national conversations. Her transition from teenage surf pop sensation to mature artist saw her explore adult contemporary music and later country genres, while maintaining her commitment to artist advocacy through union leadership roles.

Judy Stone, inducted into the 2023 Honour Roll, represents Australia's most consistently popular female entertainer across six decades, from her Bandstand days in 1961 through to international success including a historic contract as the first foreign female performer with the Republic of China Record Company in 1986. Stone's remarkable journey began as a tiny performer belting out songs on Bandstand, eventually becoming a regular member of the popular TV show while touring with Col Joye. Her three hit records "I'll Step Down," "4,003,221 Tears," and "Born a Woman" established her as Festival Records' top recording artist during the 1960s.

Stone's career achievements are staggering in their breadth and longevity. She earned the distinction of being the first Australian female entertainer with two records featuring concurrently in the Top 40 with "Would You Lay with Me in a Field of Stone" and "Mare Mare Mare" in 1974. Her international success included "Hasta Manyana," which became a huge hit in Australia, England, and Scotland, while her accolades encompass more than twenty awards including three TV Logies and eight "MO" Awards. She represented Australia at three international Expos—twice in Japan and once in the United States—demonstrating how Australian female talent could compete on the world stage.

Perhaps most remarkably, Stone's 1986 contract with the Republic of China Record Company made history as she became the first foreign female performer to sign with the company, leading to a television special in Beijing that further enhanced Australia's cultural diplomatic presence in Asia. Her "Judy Stone in Concert" one-woman show featured tributes to musical legends while showcasing her own extensive catalog of hits, proving her versatility across genres from pop and country to jazz standards.

The AWMA's recognition of these pioneering women underscores how the awards celebrate not just contemporary achievements but honor the trailblazing artists who have sustained careers across multiple generations. Their stories of resilience, innovation, and artistic excellence continue to inspire new generations of Australian musicians, proving that excellence in Australian music transcends eras and that the foundation laid by these remarkable women continues to support and elevate the entire industry today.



Founding Executive Producer and Program Director Vicki Gordon said, "Our inaugural AWMA in 2018 paved the way for some of the most important change the industry has ever seen, igniting collaboration and support nationally for female and gender-diverse artists and music practitioners, First Nations and Multicultural artists and artists living in remote and regional areas. As we head into our sixth year, we are proud of the change and the shift AWMA has enabled - but there is so much more work to be done."

THE GREATER 3UZ

3UZ, Melbourne's first commercial radio station, shaped Australian broadcasting for a century, evolving from radio dramas and light entertainment to Top 40 hits, country music, and sports coverage. 3UZ was famously known as "The Greater 3UZ", a slogan introduced around 1958 when the station adopted the Top 40 format. This branding emphasized its dominance in Melbourne's radio scene, particularly in music and entertainment. Over the years, 3UZ remained a powerhouse, evolving with changing trends while maintaining its strong identity.



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DON LUNN
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Sat. 9-12.30 p.m.

ALLAN LAPPIN
Mon.-Fri. 3 to 7 p.m.
Sundays 4 to 7 p.m.

KEN SPARKES
Mon.-Fri. 7 to 10 p.m.
Sat. 12.30 to 4 p.m.

DON RAINFORD
Mon.-Fri. 12 to 2 p.m.
Sat. 9 a.m.-12 noon

STIAN RIFE
Mon.-Fri. 4 to 5 p.m.
Sat. 5 to 7 p.m.

JOHN VERTIGAN
Mon.-Fri. 2 to 4 p.m.
Sat. 10 to 12 p.m.

JEFF WARDEN
Midnight to Dawn

PAUL KONIK

3UZ

OFFICIAL TOP 40

No. 1 IN MELBOURNE

Week Commencing 29th May, 1966

	Position	Last Week	Weeks In
1. PIED PIPER	1	4	4
2. HITCH HIKER	3	9	9
3. FORTUNE TELLER	2	12	12
4. ONLY YOU CAN DO IT	4	4	4
5. THESE BOOTS ARE MADE FOR WALKING	5	15	15
6. HOW DOES THAT GRAB YOU DARLIN'	6	4	4
7. GIGGLE EYED-GOO	8	6	6
8. STRANGERS IN THE NIGHT	10	3	3
9. NOWHERE MAN	9	9	9
10. ELUSIVE BUTTERFLY	7	8	8
11. LEANIN' ON THE LAMP POST	11	6	6
12. YOU STOLE MY LOVE	15	3	3
13. TWINKLE TOES	17	3	3
14. COME AND SEE HER	13	5	5
15. LET THE LITTLE GIRL DANCE	29	2	2
16. PRETTY FLAMINGO	30	2	2
17. HEART	25	2	2
18. SUBSTITUTE	24	2	2
19. TIME WON'T LET ME	21	3	3
20. SHAPES OF THINGS	16	9	9
21. SECOND HAND ROSE	14	13	13
22. RAINY DAY WOMEN	18	4	4
23. WORRYIN' KIND	22	3	3
24. WOMAN	12	11	11
25. BALLAD OF IRVING	38	2	2
26. NO ONE CAN JUDGE ME	19	8	8
27. SOUL & INSPIRATION	—	1	1
28. HOLD TIGHT	40	2	2
29. IF I NEVER GET TO LOVE YOU	23	6	6
30. CARNIVAL IS OVER	27	29	29
31. YOU DON'T HAVE TO SAY YOU LOVE ME	1	1	1
32. IF SHE FINDS OUT	31	11	11
33. I PUT A SPELL ON YOU	—	1	1
34. OF HOPES & DREAMS & TOMBSTONES	28	3	3
35. SIGN OF THE TIME	—	1	1
36. GOOD LOVIN'	20	5	5
37. BLUE RIVER	36	2	2
38. DOWNTOWN	24	14	14
39. BREAKING POINT	33	7	7
40. LOVE IS ME, LOVE IS YOU	—	—	—

IN THIS WEEK:
Soul & Inspiration; You Don't Have to Say You Love Me
I Put a Spell on You; Of Hopes & Dreams & Tombstones
Good Lovin'

OUT THIS WEEK:
She La La La Lee; Tomorrow; Listen People
Michelle; Gloria

MRS. MILLER

Mrs. Elva Miller, a charming lady who lives in the pretty little Hollywood suburb of Claremont, California, with her husband, Mr. Miller, has one of the most interesting voices in the Top 40 this week. As a young girl, Elva Miller was very interested in music and took vocal lessons for seven years. She took up recording a few years ago for her own pleasure and was "discovered" by Fred Brock, an ingenious young organist and arranger. Mrs. Miller's recording of "Downtown" is No. 38 on this week's 3UZ Official Top 40 Chart.

Out To Lunch!

Don't ask. It's secret women's business apparently.



The Brits Invade!

Tony Worsley played the capacity audience at Southport Yacht Club with the Brit Beat Mania band ... songs from the British music invasion of the 60's.



NEUROSCIENCE & AUSSIE MUSOS



What Veteran Australian Musicians Know Instinctively

After fifty years in the Australian music industry, you've witnessed transformations that go far beyond changing fashions in sound. You've seen audiences moved to tears, watched music therapy sessions unlock memories in aged care facilities, and felt that inexplicable rush when a perfect chord progression hits just right. Modern neuroscience is finally catching up to what you've known instinctively all along: music doesn't just sound good, it fundamentally rewires the human brain.

The Musician's Brain Advantage

Your decades of experience have literally reshaped your neural architecture. Professional musicians develop significantly enhanced connections between the brain's hemispheres through a structure called the corpus callosum. This enhanced connectivity explains why you can simultaneously handle complex technical execution while remaining emotionally present in your performance. It's why your right hand truly knows what your left hand is doing, and why you can make split-second musical decisions that seem impossible to non-musicians.

Research from the University of Montreal has shown that musicians demonstrate measurably faster reaction times than non-musicians, regardless of their instrument. This advantage becomes particularly valuable as we age, potentially helping veteran performers maintain sharper reflexes and better attention in everyday situations. Your musical training has been a form of cognitive insurance, protecting neural pathways that serve you well beyond the stage.

Music as Memory's Most Powerful Key

You've likely experienced moments when a particular song instantly transports you to a specific venue, year, or emotional state from decades past. This isn't mere nostalgia—it's your brain's sophisticated memory network in action. Music has an unparalleled ability to unlock deeply buried or seemingly lost memories, which explains why therapists use familiar songs to reach Alzheimer's patients who can no longer remember their own names but can still sing every word of their favorite ballads from the 1970s.

For veteran musicians, this memory-music connection runs even deeper. Your auditory memory has been trained and refined over decades of listening, learning, and performing. You've developed preferences for increasingly complex musical structures as your brain demanded more sophisticated stimulation. What started with simple folk songs or rock progressions has evolved into an appreciation for intricate arrangements that would overwhelm less musically trained minds.

The Chemistry of Performance Highs

That feeling you get during an exceptional performance—the one that's kept you coming back to music for half a century—has a concrete neurochemical basis. Music triggers the same reward pathways in your brain as food, exercise, or other pleasurable activities, flooding your system with dopamine while simultaneously reducing cortisol production. You've essentially been administering one of the healthiest and most effective mood-enhancing treatments available to humanity.

This biochemical response explains why certain songs become addictive, why you find yourself playing the same piece repeatedly during practice sessions, and why audiences seem to crave the familiar alongside the new. Those goosebumps you experience during particularly moving performances aren't just psychological—they're the result of your nervous system releasing chemicals that increase your pulse, raise your body temperature, and change your skin's electrical conductivity.

Music as Social Medicine

Your decades of collaborative performance have exposed you to another powerful aspect of music's neurochemical effects. Group music-making triggers the release of oxytocin, often called the bonding hormone, which promotes trust and connection between people. This explains the deep professional relationships you've maintained across decades, the way bands can function almost telepathically, and why audiences at concerts seem to temporarily form unified communities regardless of their individual differences.

This bonding effect occurs across all musical genres, from intimate folk sessions to arena rock performances. Whether you've spent your career in pub rock, country music, or the festival circuit, you've been facilitating neurochemical connections that help people feel less isolated and more connected to their communities. Many veteran performers have also discovered music's ability to provide natural pain relief by shifting your brain's focus so dramatically that pain signals become secondary to musical processing.

The Continuing Evolution of Musical Intelligence

The so-called Mozart effect, while somewhat oversimplified in popular understanding, points to a genuine phenomenon that veteran musicians experience daily. Music activates multiple brain regions simultaneously, enhancing concentration and cognitive flexibility. Your decades of musical experience have created neural networks that remain active and adaptable well into your later years.

Unlike many skills that plateau after initial mastery, musical ability continues developing throughout a performer's career. Your brain continues adapting to new musical challenges, maintaining plasticity that serves you both professionally and personally.

The Legacy of a Musical Life

After fifty years in the Australian music industry, you've not just entertained audiences—you've participated in a form of applied neuroscience, helping people access their most powerful natural healing and bonding mechanisms. Every performance has been an opportunity to trigger positive neurochemical cascades in both yourself and your listeners, reducing stress, enhancing memory, strengthening social bonds, and providing natural pain relief. Your lifetime of dedication to music has made you an expert in applied neuroscience, creating a brain optimally trained for musical expression, emotional intelligence, and the full potential of music's power over the human mind and body.

A LITTLE RAY OF SUNSHINE

A lovely presentation of Robyn Ross's portrait of Brian Cadd to Brian's partner Dr Rosie Adsett at our June lunch. The painting was shipped from Robyn's Melbourne studio to the D'Arcy Arms and unpacked and easled with great care. Then with a lovely red silk covering, it stood tantalizingly in from of us all waiting for Donna Tunbridge and Bob Pritchard to present it on behalf of all GoSet members to a grateful Rosie - who updated us on Brian's medical condition and how grateful she and he are for the support and love from members of GoSet.



Band On The Run!

Brian escaped the hospital for the day and headed to Southport Yacht Club to celebrate Rosie's Birthday.



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JUNE LUNCH GUEST MARTY RHONE

Our June guest was Marty Rhone who kept everyone entertained with the history behind his hits and his acting career ... as well as those songs he turned down like the ones from a songwriter named Brian Cadd and from an unknown Swedish band yep, he turned down Little Ray of Sunshine and Waterloo from the Abba team of songwriters. More Pics online at <https://bch.pic-time.com/-tayloredimages/gallery>



GOSET LUNCH GUEST



Tuesday 12th AUGUST
GUEST RONNIE CHARLES
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Ronnie Charles was the lead singer of The Groop, an Australian rock band known for hits like "Woman You're Breaking Me" in the 1960s. After the band disbanded, he moved to the UK, joined Captain Australia & The Honky Tonk, and later pursued a solo career before returning to Australia in the late 1970s.



WHERE DOES THE MONEY GO?

When you book a \$50 lunch ticket or a \$50 BBQ ticket, where does the money go? It is spent in several ways. We pay the venue for providing the lunch ... we pay to fly in and look after interstate guest artists to the lunches ... if there's a band, we pay the band ... we pay ASIC registration fees for the club, internet (for newsletter flipbook hosting and the online booking service), banking fees, printing fees - there are lots of other expenses that pop up. And we love to donate to a charity like Love Your Sister (www.loveyoursister.org). We are transparent, ready to answer any questions if you have them. We thank you for supporting your GoSet Club.

ADVANCE BOOKING
Go Set September Lunch
 with Guest

CRAIG BENNETT
 interviewed by

DENISE DRYSDALE
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D'ARCY ARMS

EAT DRINK SLEEP



Normie!

Normie – The Story So Far is a heartfelt journey through music, memories, and a life well lived. From chart-topping hits like Que Sera Sera and Shakin' All Over, to moments of love, loss, and laughter – this show captures it all. Backed by his exceptional band, Normie shares personal stories and classic songs in a moving tribute to the life that shaped one of Australia's most iconic entertainers.

Twin Towns, Tweed Heads,
Sunday 2.30pm September
7th Don't miss out.

Book: https://normierowe.com/js_events/twin-towns



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