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**ROLLING STONE
BOOMERS
FAMILY REQUEST
EVERYWHERE**



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ROLLING STONE'S AUSSIE RECOGNITION

Rolling Stone Australia released its special cover and feature on the 50 Greatest Australian Artists of All Time in December 2020. It was part of the magazine's third issue, published as a collector's edition





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In December 2020, Rolling Stone Australia published a special collector's edition that set out to do something both ambitious and overdue: to define the 50 Greatest Australian Artists of All Time. At a moment when the live music industry was silenced by the pandemic, the magazine turned its attention to the artists who had shaped Australia's musical identity across generations. The result was a cover illustrated by Debb Oliver and a series of essays written not by critics alone, but by fellow musicians, peers, and cultural figures.

The project began as an online feature but quickly grew into a full-scale editorial undertaking. Hundreds of names were considered, with input from industry veterans, past editors, and respected writers. The final list was not presented as a definitive ranking but as a curated reflection of the artists who have left an indelible mark on Australian music. What made the edition distinctive was the decision to pair each entry with a testimonial—personal accounts that revealed how these artists influenced lives, careers, and the broader cultural landscape.

A Collective Memory

The stories in the issue are not just about chart success or critical acclaim. They are about memory, connection, and the way music embeds itself in everyday life. Daryl Braithwaite's recollection of sharing a school photo with Olivia Newton-John in the early 1960s is a reminder that even global icons start as classmates and neighbours. His essay traces her journey from those early days to international stardom, while also acknowledging her philanthropic legacy through the Olivia Newton-John Foundation.

Similarly, Bec Sandridge's piece on John Farnham is framed as a love letter. She recalls her parents' excitement over his "Last Time" tour, her own teenage attempts to learn his songs, and the surreal experience of later sharing a festival lineup with him. The essay captures Farnham's enduring presence in Australian households, where "You're The Voice" remains more than just a hit—it is a national anthem of sorts.

Rock Icons and Punk Pioneers

The edition also pays tribute to the raw energy of bands like Divinyls and Cold Chisel. Ella Hooper and Tim Rogers write about Chrissy Amphlett's commanding stage presence, describing her as "THE BOSS" in a way that transcends cliché. Their reflections highlight the Divinyls' ability to balance chaos and control, producing arrangements that were both urgent and meticulously crafted.

Kirin J Callinan's essay on Cold Chisel acknowledges the band's dominance in the pub rock scene. He admits that his personal tastes lean toward other acts, yet concedes that Chisel's heart and soul remain unmatched. It is this blend of admiration and honesty that gives the edition its credibility—artists speaking about other artists without resorting to myth-making.

The Saints, meanwhile, are remembered as misfits who shook Brisbane out of its complacency in the 1970s. Dave Faulkner of Hoodoo Gurus recounts their explosive debut single "(I'm) Stranded" and the band's uneasy relationship with both the Australian and UK music industries. His essay situates The Saints within the global punk movement while emphasising their refusal to conform to style or expectation.

Continued:



Continued:

Pop and Experimentation

Not all inclusions are rooted in rock. CXLOE's essay on 5 Seconds of Summer positions the band as a pop act that dismantled the stigma around boy bands. She praises their willingness to take risks and their ability to blend punk roots with pop sensibilities, noting how tracks like "Youngblood" inspired her own creative process.

Electronic music is represented by The Avalanches, whose debut *Since I Left You* shifted international attention toward Australia's electronic scene. Dan Whitford of *Cut Copy* recalls seeing them play to 20 people in Melbourne before their breakthrough, describing their sample-based artistry as something that changed expectations of what could be achieved with sound collage.



The Avalanches

Steve Kilbey of The Church contributes a reflective essay on *The Go-Betweens*, capturing their blend of romanticism, nostalgia, and idiosyncratic songwriting. His account situates the band within Brisbane's cultural context while recognising their international appeal. For Kilbey, their uniqueness is their defining trait—no one else sounded quite like them.



Crowded House

Jenny Morris writes about Crowded House, focusing on Neil Finn's originality and the chemistry between band members. She recalls their rise with "Don't Dream It's Over" and acknowledges the humour and energy that made their live performances memorable. Her essay also touches on the sadness of Paul Hester's passing, reminding readers that behind the hits are human stories of loss and resilience.



Paul Kelly



5 Seconds of Summer

What makes this Rolling Stone edition significant is not just the list itself but the way it was constructed. By inviting musicians to write about their peers, the magazine created a dialogue across generations. These essays are not academic analyses or fan tributes; they are professional reflections that carry the weight of lived experience.

For readers, the edition serves as both a history lesson and a reminder of the diversity within Australian music. From Olivia Newton-John's global success to The Saints' underground rebellion, from Farnham's household ubiquity to The Avalanches' experimental brilliance, the list underscores that Australian music cannot be reduced to a single genre or era.

At a time when stages were empty and tours cancelled, the edition offered a form of solidarity. It reminded musicians and fans alike that the legacy of Australian music is resilient, built on decades of creativity and risk-taking. The stories are personal, but together they form a collective narrative about what it means to make music in and from Australia.



C'mon Aussie C'mon



The 50 Greatest Australian Artists of All Time edition is less about ranking and more about recognition. It honours the artists who have shaped the country's soundscape and acknowledges the ways their work continues to inspire. For musicians reading today, it is a reminder that influence is not measured only in sales or awards but in the connections forged—between classmates, families, audiences, and fellow performers.

In the end, the edition stands as a testament to the breadth of Australian music. It is a record of voices - both those who sang and those who wrote about them - that will continue to resonate long after the pandemic years fade into memory.





The Boomers

Grant Rule was on Kommotion 60 years ago and went on to be Producer/Director of Countdown has written a dedication to Boomers.

If you're younger than a Boomer ... you had to be there.

So here are a Boomer's thoughts for the holidays



Parents of war kids aplenty
Life is grand a new half century
Easy money, to work essential
Secure your life fulfill potential

Shake off the dark, best heed the call
A new God evolves, it's Rock n Roll
Parents aghast, in truth appalled
As the decade turns they've lost control....

'Over under sideways down
Backwards forward square and around'
A Yardbirds ditty for a time of change
It's way too late to extinguish the flame

Johnny dug deep to carry the load
His Shout inspired and the many followed
The British Invasion fanned the flame
A roaring fire to many to name

Normie answered, answered the call,
Billy went crazy we've seen it all
Olivia and Brian and Russell too
And Go Set spoke, Tony looked cool

My my my Generation The Who declared
The young now old so why should I care
Prophets of doom to a beat sublime
Stoned on free love in those crazy times

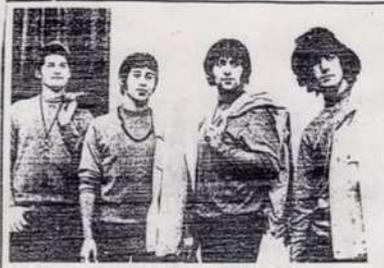
Psychedelic garble, lazy days
A Hendrix purple, a Hendrix haze
The back-beat calls - relentlessly
And just like Tony I want to be free

Creedence the groove peace the refrain
Ignore the war for what's to be gained
Turn up the music drown out the noise
Run with the crowd scream in one voice

Songs of my youth the rallying call
We owned those times I do recall
The moons of summer tie-dyed blue
.....And the decade turned way to soon

The Beatles bowed before the storm
Midnight bells sound the alarm
Boomers they say had the best of it all
Perhaps - a quirk of timing - inevitable the fall

GO-SET DISCO GUIDE



THE EVERLASTING ENDS

The Everlasting Ends came from South Australia and are slowly gaining popularity in Melbourne. They recently landed the ranks of the new groups who're recruited for air play. They began their Melbourne career as a regular group at Sotheby and have also played at Forest.

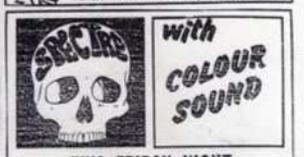
Their lineup is Paul Spence, lead guitar; Larry Thomas, rhythm; Xavier Catania, bass; and Peter Costello on drums. Their sound is a rough blend of '60s and '70s and '80s, with a lot of '60s and '70s in it. You can expect to hear more about them.

— Jean Gellan

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FAMILY REQUEST

In the mid-1960s, Australian pop was finding its own identity, and among the bright young voices was Mike Furber, frontman of Mike Furber and the Bowery Boys. Born in London in 1948 and raised in Brisbane, Mike quickly became known for his emotive delivery and striking stage presence. His band's debut single "Just a Poor Boy" (1966) captured the raw energy of the era and earned him a place alongside contemporaries like Normie Rowe and Tony Worsley.

His career was brief but impactful. He recorded with the Bowery Boys before moving into solo work, releasing singles such as "You Stole My Love" and "That's When Happiness Began." His performances on television programs like Bandstand and Kommotion showcased a talent that seemed destined for longevity. Yet the pressures of the industry, combined with personal struggles, meant his time in the spotlight was tragically short. Furber died in 1973 at just 24 years old, leaving behind a small but significant body of work that continues to resonate with collectors and historians of Australian music.

Today, his legacy is being revisited not only by fans but by family. One of his relatives has contacted GoSet Club with this request for insider information: "I'm currently looking to learn more about Mike Furber, who would have been my great-uncle. I've recently been in contact with Mike's sister, Marian—my biological grandmother—and she has asked me to assist her in finding any information, photographs, or materials related to Mike. Unfortunately, she doesn't have many items to remember him by, and we're hoping to preserve his legacy for their family. If you happen to have any information, resources, or could kindly point me in the right direction, I would be truly grateful."

For musicians, Mike Furber's story is a reminder of how fleeting fame can be and how ultimately the important thing in life is family. If you can help the family with any memories or pictures, please contact GoSet Club - www.gosetclub.com/contact



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LUCKY'S BEEN EVERYWHERE



In 1962, Australian singer Lucky Starr recorded a song that would become one of the most recognisable novelty hits in popular music. I've Been Everywhere, written by Geoff Mack, was built on a simple but striking idea: list as many place names as possible in rapid succession, set to a jaunty rhythm. Starr's version was an immediate success in Australia, and the song soon began a journey that would take it far beyond its local origins.

The Australian Beginning

Geoff Mack wrote I've Been Everywhere in 1959. His lyrics reeled off 94 Australian towns, from Tullamore to Gundagai, in a breathless cascade. The humour lay in the impossibility of anyone having visited them all, but the appeal was broader: it was a celebration of geography, a musical map of the country.

Lucky Starr, already established in Sydney's pop scene, recorded the song three years later. Released as a single, it climbed the charts and gave Starr one of his biggest hits. For Australian audiences, it was more than a novelty. It was a song that spoke directly to them, naming places they knew, places they had lived in or passed through. In an era when much of the local pop industry relied on imported material, I've Been Everywhere stood out as distinctly Australian.

The International Versions

The song's structure made it easy to adapt. Geoff Mack himself rewrote the lyrics for other markets, replacing Australian towns with local equivalents. This opened the door for international artists to record their own versions.

In the United States, country star Hank Snow released an American edition in 1962, listing towns from Reno to Chicago. It reached number one on the country charts and gave the song a new life. Decades later, Johnny Cash recorded his own version, ensuring its place in the American songbook.

Other countries followed. Rolf Harris recorded a British version in 1963. John Hore (later John Grenell) produced a New Zealand edition in 1966. Stompin' Tom Connors gave Canada its own take in 1971. Versions have appeared in Germany, Finland, and even Thailand, each swapping in local geography. In total, more than 130 adaptations exist worldwide.

Can You Do It?

Tullamore, Seymour, Lismore, Mooloolaba, Nambour, Maroochydore, Kilmore, Murwillumbah, Birdsville, Emmaville, Wallaville, Cunnamulla, Condamine, Strathpine, Proserpine, Ulladulla, Darwin, Gin Gin, Deniliquin, Muckadilla, Wallumbilla, Boggabilla, Kumbarilla, Moree, Taree, Jerilderie, Bambaroo, Toowoomba, Gunnedah, Caringbah, Woolloomooloo, Dalveen, Tamborine, Engadine, Jindabyne, Lithgow, Casino, Brigalow, Narromine, Megalong, Wyong, Tuggerawong, Wollongong, Geelong, Kurrajong, Cabramatta, Parramatta, Wallangarra, Mitchell, Mullumbimby, Moss Vale, Bowral, Boggabri, Goondiwindi, Kirribilli, Yarra, Yarra Glen, Mona Vale, Currumbin, Maroubra, Strathalbyn, Cloncurry, Riverina, Coogee, Kurri Kurri, Wallaroo, Euroa, Wagga Wagga, Narrabri, Tibooburra, Gulgong, Adelong, Binnaway, Dorrigo, Conargo, Narrandera, Tocumwal, Yallourn, Yarram, Murray Bridge, Clare, Berri, Renmark, Loxton, Mildura, Oodnadatta.



A Performer's Challenge

For musicians, I've Been Everywhere is not just a novelty but a test piece. The rapid delivery demands control, timing, and stamina. It is a song that can expose a singer's limits or showcase their skill. Lucky Starr's recording set the standard, but every artist who has tackled the song has had to prove they could handle its pace.

This is part of its enduring appeal. Audiences enjoy the humour of the lyrics, but they also recognise the technical feat involved. The song sits at the intersection of comedy and virtuosity, making it a favourite for performers who want to entertain while demonstrating ability.

Legacy and Influence

More than sixty years after its first recording, I've Been Everywhere remains a fixture in popular culture. In Australia, it is remembered as one of the defining hits of the early 1960s, a song that gave local music a sense of identity. Internationally, it has become a template for adaptation, showing how a simple structure can be reshaped to fit different contexts.

Lucky Starr's role was crucial. Without his 1962 recording, the song might have stayed a curiosity. Instead, his version brought it to a wide audience and set it on the path to global recognition. For musicians, the lesson is clear: originality can lie in concept as much as in melody, and a song that seems like a novelty can carry lasting significance if it connects with people.

Here, There, Everywhere

I've Been Everywhere began as a playful Australian hit and became a global classic. Its journey from Geoff Mack's pen to Lucky Starr's recording, and then across continents, shows how music can travel when it captures both imagination and skill. For performers, it remains a challenge worth attempting. The words are above ... go test yourself and see where you can get to.

NOVEMBER LUNCH - LISA EDWARDS



Lots of memories from a trip down memory lane hosted by Normie Rowe with special guest Lisa Edwards. With some videos to show the breadth of Lisa's career, GoSet members were pleased to hear the stories of Lisa's lacrosse swinging into music swinging in Adelaide and then on to Melbourne for years of working with John Farnham and a great solo career. Her voice was a delight.



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