GoSet Gold Coast
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94.1 GOLDIE FM
Australia's Premier Club for the Entertainment Industry
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NEW LOCATION FROM JULY

FIRST INTERNATIONAL GUEST

FREDDIE RAVEL

From our July lunch, GoSet Club will be moving from the D'Arcy Arms to the Mermaid Waters Hotel Oriana Room. When Tony Healey started the GoSet Club some 4 years ago, he expected to be at the D'Arcy Arms for only 18 months - they planned to tear it sown. As the GoSet Club has grown we've outsized the space. So we're moving on. Not to become a behemoth as some of you suspect but to have comfortable lunches with more space.

And to celebrate the first event at Mermaid Waters, our special guest who just happens to be in Australia at that time is Freddie Ravel. Freddie's career reads like a tour through modern music history. Beginning with Sergio Mendes, he soon joined Santana, sharpening his global fusion sound. As musical director for L. Subramaniam, he bridged Western and Indian traditions before stepping into the powerhouse world of Earth, Wind & Fire on keyboards, vocals, and direction. Ravel later wrote and performed for Madonna on Evita, then became Al Jarreau's longtime director, producing Tomorrow Today and co-creating the Grammy-winning Givin' It Up with George Benson. He even performed at the Grammys with Prince, continuing today as a collaborator with Quincy Jones and other A-list artists.

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GO SET CLUB

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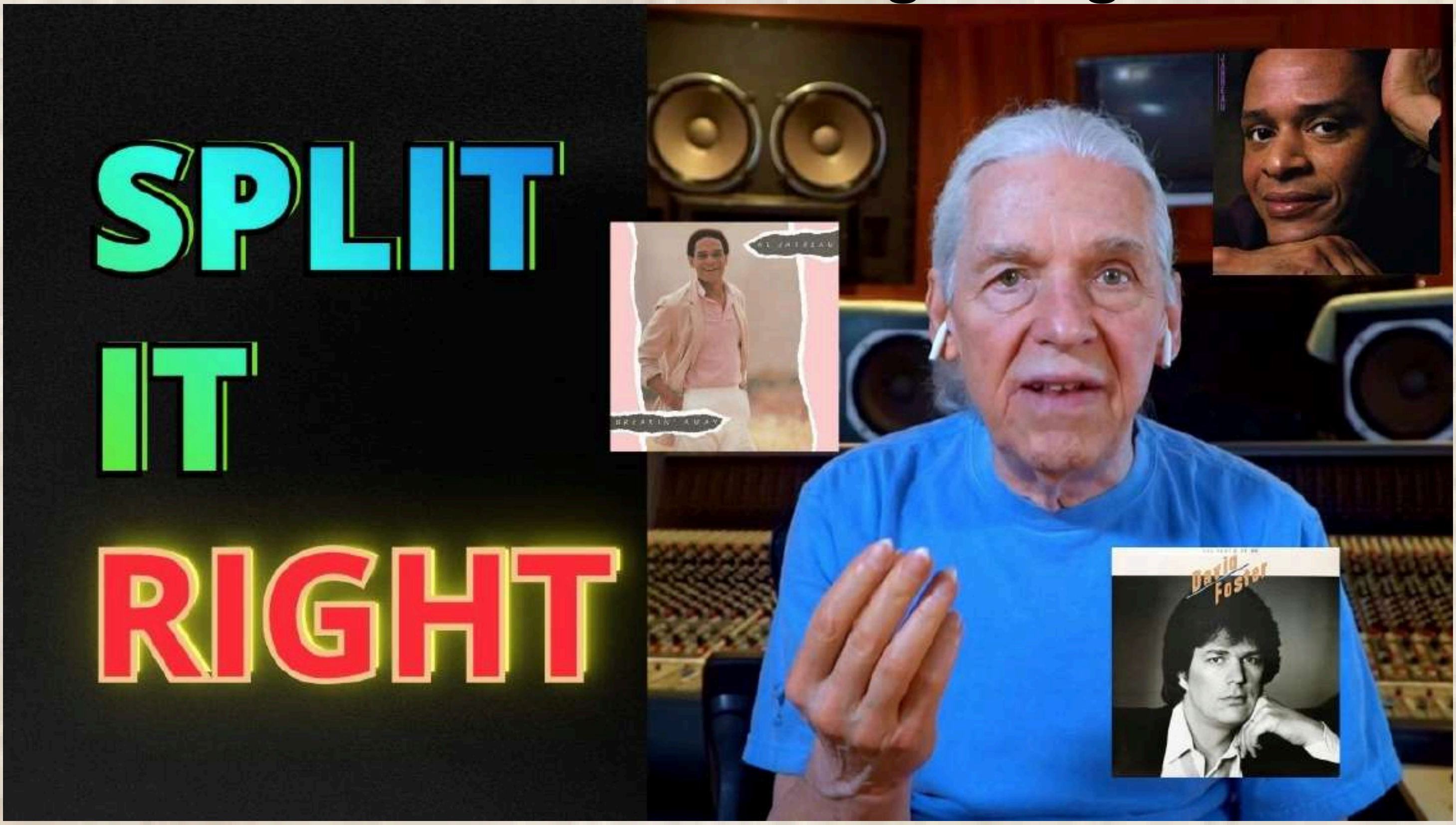
Connie xx

SAMUEL JOHNSON

CONNIE JOHNSON

The Hardest Lesson in Songwriting Rooms



Jay Graydon has spent a lifetime in American studios and writing rooms shaping melodies that have become part of modern music history. But even for someone with his experience, some lessons arrive the hard way. One of the biggest came wrapped in what he now calls "an ugly situation" - a moment that changed how he approaches collaboration forever.

It began during a writing session with his partner Stefan. They were deep into a new tune when a third person—someone who wasn't invited—happened to be in the room. They didn't ask him to leave. They didn't think they needed to. He wasn't contributing, just sitting quietly.

But when a song becomes valuable, memories get creative. Suddenly, someone who barely spoke might "remember" offering an idea and decide they deserve a slice of the songwriting credit. Jay puts it simply: "The only people in the room should be the people invited to write." Anything else opens the door to conflict, lawyers, and broken friendships.

The turning point came while working on a major Al Jarreau album. Jay and Tom had already shaped the tune before bringing it to Al for lyrics. Jay assumed the splits would reflect that. Al disagreed. What followed was a tense, uncomfortable negotiation - Jay trying to keep things fair, Al trying to protect his creative space. It wasn't personal, but it was messy.

Jay walked away from that experience with a new rule: clarity first, creativity second. When they later worked on the J. Geils album, he asked Al upfront how he wanted to handle splits. Al said, "Equal." Jay agreed. No drama, no confusion, no resentment.

Jay's stories aren't just warnings - they're glimpses into the beautiful chaos of collaboration. When he writes with David Foster, the process is a whirlwind. Foster's ideas come so fast that Jay jokes he's still shaping the fourth line while David has already finished the verse. In that dynamic, Jay becomes the editor—the one who says, "Hold on, try this instead." Sometimes his ideas stick, sometimes they don't. And that's the point. "This is no ego thing. This is for the good of the song."

He applies the same philosophy with lyricists. The words must flow off the tongue. If a line feels clunky, he'll say so - not to control the lyric, but to protect the music

.

Jay's final takeaway is one every working musician should remember:

If someone is in the room while the song is being written - and you allow them to stay - they're a writer on the song.

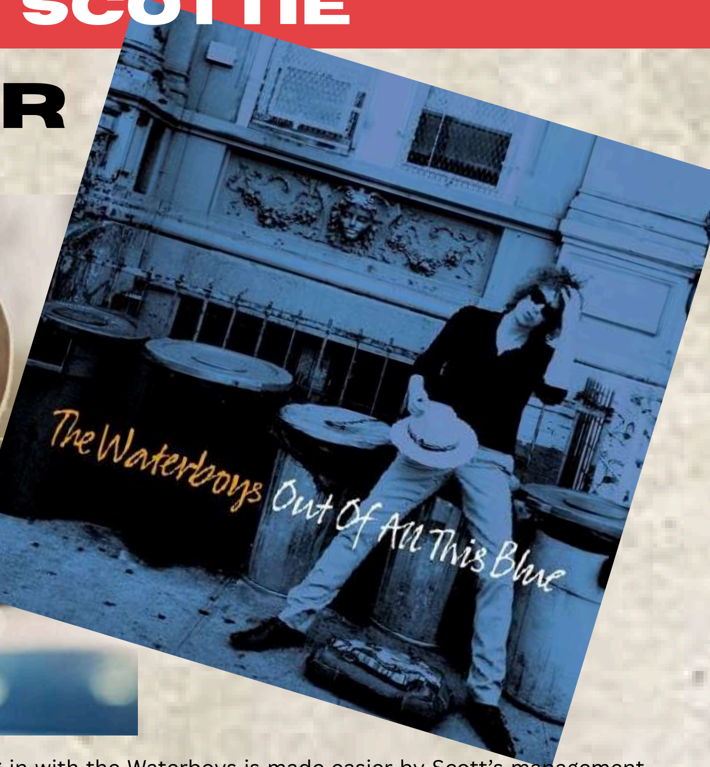
Equal splits. Equal credit. No exceptions.

"Slept So Long" is Jay Gordon's most famous recording — a dark, industrial-rock track featured on GoSet's Michael Rymer's movie Queen of the Damned (2002) soundtrack. The songs from the movie, including "slept so long" were written by Jonathan Davis and Richard Gibbs. It was covered by Jay Gordon for the soundtrack album with the idea of boosting sales with a variety of famous Goth metal artists. It became a breakout hit.

BEAM ME UP SCOTTIE

WATERBOYS TOUR

by Alan Howe



Songwriters Ken Howard and Alan Blaikley were the hit machine behind the 60s band Dave Dee, Dozy, Beaky, Mick and Tich. Their frothy songs sold millions – The Legend of Xanadu, Hold Tight, Zabadak and the sneakily salacious Bend It!. These were big hits in Australia.

Then the pair wrote a quite serious song. Last Night in Soho is about a man who falls in love with a girl, but is drawn back to the criminal underbelly of red light wretchedness. And it caught the ear of a nine-year old Scots schoolboy, Mike Scott, who determined, from that point, that he would devote his life to music. He was uncommonly literate; his mother was an English teacher and his book-lined boyhood set him up to have a way with words.

After teenage bands influenced by Bowie, the Beatles and Dylan, he studied literature and philosophy at the University of Edinburgh, but punk had seized the attention of Britain's youth, and Scott bailed to write for the fanzines that exploded into life before starting his own, Jungleland. He was entranced by the Clash and Patti Smith, and contacted Smith and saw her show when she played in London in 1978.

Forming The Waterboys, his first single with the band was the punchy piano and sax-driven A Boy Called Johnny. He told Melody Maker it was influenced by "a girl called Johnny in one of her songs called Redondo Beach". There is no Johnny in that song's lyrics, but Johnny turns up in Smith's song, Land, on the same album, Horses, from 1975.

While Scott has sailed a few oceans of rock music, he steered clear of Smith's discordance. Opening the Waterboys' third album, This is the Sea, is Don't Bang the Drum, a song by Scott and his brief musical compadre, the late Karl Wallinger. It starts with a sparse, beautiful trumpet played by Roddy Lorimer.

Lorimer stayed with the Waterboys for years. Few do. The Waterboys are essentially Scott's project and musicians come and go. Wallinger was perhaps the most influential of those who have passed through the Waterboys, despite his short stay. He left in 1985 and had immediate success as World Party, quickly coming up with the Dylanesque, word-filled hit Ship of Fools.

Similarly, if it has Scott at its centre, the band is the Waterboys.

For years Scott has lived in Ireland, immersed in Celtic music, not just playing it, but finding its heart. He pretty much abandoned rock music after the third album and turned to the folk music of Scotland and Ireland. That album, Fisherman's Blues, turned out to be their biggest seller, and highlighted the extraordinary violin playing of Steve Wickham. We'd heard him on U2's Sunday Bloody Sunday, on which he established the violin as a rock 'n' roll instrument.

Fitting in with the Waterboys is made easier by Scott's management style: "I've learned the tricks or the techniques that allow people to feel at ease and to quickly start contributing their best," he explained. "I encourage people to make up their own parts, to play with their own personality as much as they possibly can."

Of all the musicians with whom he has played, one stands out: Jim Keltner. Keltner was recruited by fellow Tulsan Leon Russell at a critical point when Russell became the most influential rock musician in the world. As a result, and because of his sublime playing, Keltner played on records by Russell, the Bee Gees, Bob Dylan, Joe Cocker, Carly Simon, Randy Newman, Ry Cooder, Barbra Streisand and three Beatles.

"He's a very sweet bloke," said Scott. "He's very peaceful, very cool, relaxed. Always wears his shades, and he exudes an air of impossibly great professionalism … probably effortlessly."

But Scott's supreme achievement is one of the greatest songs of the rock era. He began to write The Whole of The Moon in January 1985, while walking in New York and being asked by a friend how hard it was to write a song. He looked up at the moon and a line occurred to him.

Back at his hotel that night he wrote a few more lines and went back to it over the next few months. The cascading couplets that followed are seared into the brains of all those who love this song.

Scott's unforgettable couplets line up verse after verse – Dylan-like, it has no chorus, just the linking last line of the title.

More than 40 years on and you wouldn't change a word. But Scott has. "I have changed one line…"

He has just washed away my favourite lyrics: "I saw the rain dirty valley, you saw Brigadoon."

Both Wallinger and Scott were fans of Prince and his music at that time, and they never resisted the idea that they leant on that genius, most prominently at the 50-second mark of The Whole of The Moon when Wallinger gives Prince's chart topper 1999 an eight-note salute.

Prince performed and interpreted The Whole of The Moon several times in the following years. Re-released in 1991, it hit No.3 in the UK and won the treasured Ivor Novello Award for Best Song Musically and Lyrically the following year. Will Scott be singing The Whole of The Moon on his Australian tour?

"Well, we'll see."

Tommy Emmanuel

He’s earned two Grammy nominations, countless wards, and the rare honour of being named a Certified Guitar Player (CGP) by Chet Atkins — a title Atkins gave to only a handful of musicians he considered true masters. For many guitarists, that recognition alone would be the pinnacle. For Tommy, it’s simply part of the journey.

Tommy Emmanuel has a way of making a guitar feel alive. Not just played — inhabited. For decades, the Australian virtuoso has been the benchmark for what one person, two hands, and six strings can achieve. Yet what makes him so beloved isn’t only the dazzling technique. It’s the unmistakable joy that radiates from every note, every grin, every tap of his foot. Tommy doesn’t just perform; he invites you into the room with him, creating a moment that feels shared rather than delivered.

Born in Muswellbrook, New South Wales, Tommy grew up in a travelling family band, learning the craft the old-fashioned way: long drives, tiny stages, and playing until the crowd couldn’t help but smile. That grounding shaped everything that followed. His style — a blend of fingerstyle, country picking, jazz voicings and percussive flair — is the musical equivalent of a suitcase covered in stickers from everywhere he’s been. It’s why so many guitarists study his fingerstyle approach and his deep connection to Chet Atkins.

Tommy’s signature “fingerstyle orchestration” turns the guitar into an entire band. Bass lines, chords, melody and percussion happen at once, perfectly in sync. Watch him play “Classical Gas” or “Angelina” and it feels impossible — until he flashes that familiar smile, as if letting you in on the secret.

What truly sets him apart is emotional clarity. Even at his flashiest, Tommy never loses the story inside the song. That’s why audiences who know nothing about technique still walk away moved. For musicians, that’s the lesson: connection matters more than chops.

Across a global career, he’s earned Grammy nominations, countless awards and the rare title of Certified Guitar Player. Yet he remains approachable, generous and endlessly curious — qualities that shine in his guitar workshops and solo arrangements. Tommy Emmanuel reminds us that music is meant to be lived — joyfully, honestly, and with both feet tapping.

Like many of our GoSet members, the quiet man sitting with his beer, taking in the stories of our guests, has quite a story himself.

John "Bluey" Watson came into the Australian music scene the way most musicians of his generation did – quietly, steadily, and with a work ethic that kept him onstage night after night. Long before Billy Thorpe became a household name, Bluey was already part of Sydney's tight-knit circuit of young players who lived on pub gigs, dance halls, and the hope that rock 'n' roll might actually turn into a career.

Bluey wasn't a showman. He didn't need to be. What he had was timing, tone, and reliability — the three things every early-60s band desperately needed. In those days, the Sydney scene was a revolving door of musicians jumping between groups, filling in for mates, and grabbing whatever work they could. Bluey's reputation grew because he was the opposite of chaos. If he was on the gig, the rhythm section would hold.

That reputation is what brought him into the orbit of Billy Thorpe, a young singer newly arrived from Brisbane. Thorpe had the voice, the charisma, and the ambition. What he didn't have yet was a band that could match his drive. When the Aztecs began forming in 1963, Bluey was one of the first pieces locked in. He joined drummer Col Baigent and guitarist Vince Melouney, and suddenly Thorpe had a lineup that could compete with the best of the British-influenced beat groups flooding Australia.

Bluey's bass playing favoured simple, melodic lines that supported the song rather than drawing attention to themselves. In the studio, this made him invaluable. The Aztecs' early singles — Poison Ivy, Sick and Tired, Mashed Potato — needed a tight, disciplined bottom end to balance Thorpe's vocal power and the band's bright, jangling guitars. Bluey delivered exactly that.

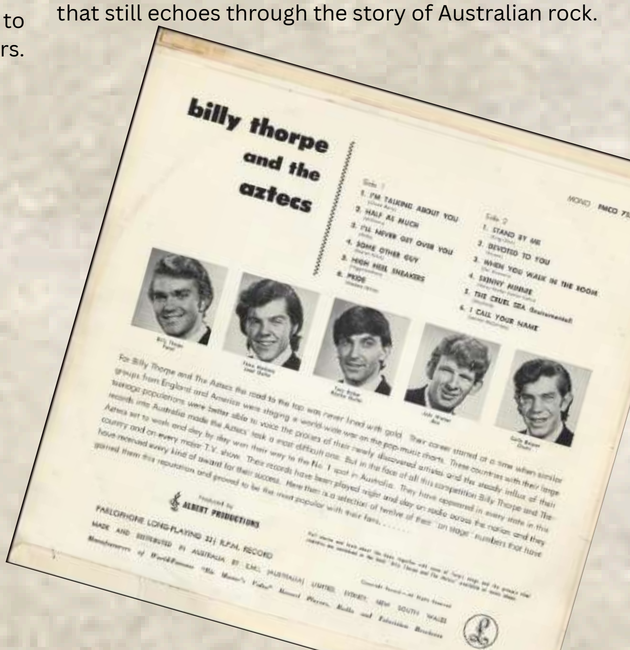
What most fans don't realise is how intense the schedule was. The Aztecs weren't just charting — they were working constantly. TV appearances, radio spots, dances, suburban shows, regional tours. Bluey was part of the machine that kept the band moving. He wasn't the face on the posters, but he was the guy who made sure the music didn't fall apart under the pressure.

The real story of Bluey's time with the Aztecs is also the story of the Australian industry in the mid-60s. Money was tight. Management was inconsistent. Bands were expected to be everywhere at once, often for very little pay. When the original Aztecs lineup began to fracture in 1965, it wasn't because of musical differences — it was exhaustion, financial strain, and the reality that the pop boom was shifting under their feet.

Bluey left the band as the first era of the Aztecs came to an end. Thorpe would reinvent the group into a loud, blues-rock powerhouse in the 70s, but that was a different world entirely. Bluey belonged to the earlier chapter — the sharp-suit, harmony-driven, television-friendly Aztecs who helped define Australian pop before the counterculture hit.

After leaving the band, Bluey continued working as a musician, the way many players of his generation did: steadily, professionally, without chasing the spotlight. He remained part of the fabric of the Sydney scene, respected by those who knew the real history — the musicians who remembered the long nights, the early mornings, and the grind behind the hits.

"Bluey" Watson may not be the most famous name from the Aztecs, but he was one of the essential ones. He was part of the foundation that allowed Billy Thorpe to rise. He was a working musician in an era that demanded toughness, skill, and resilience. And he left behind a legacy that still echoes through the story of Australian rock.



MAY LUNCH

The May GoSet Club lunch was in the reins of the inimitable Craig Bennett with special Guest Scott Dorsey. Of course there was the inevitable discussion about growing up as the son of Engelbert Humperdink. But Scott has his own tapestry of life and had a mile of stories to tell. Saying he's a manager not a singer, Scott brought along one of his outstanding local acts Rhydian Lewis whose songs had everyone captivated ... and of course Scott couldn't resist coming back on to sing a chorus of My Way. A Great day ... full of Bennett cheekiness.

JULY GOSET LUNCH

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VALE SUE KIRKBY

Sue Kirkby passed away on 23 May 2026, leaving behind a life defined by music, kindness, and community. From Peaches' pioneering success to decades of dedicated playing, she was a trusted collaborator and cherished friend and supporter of the GoSet Club. Friends gathered for a celebration of life at the D'Arcy Arms on Friday 29th. Her spark will be deeply missed.