



If you've ever been in a pub when The Horses comes on — and let's be honest, that's every pub in Australia, you know exactly what Daryl Braithwaite means to this country. He's the bloke whose voice can turn total strangers into a choir. So when Daryl announced this week that he's stepping back from live gigs after nearly six decades, the reaction wasn't shock so much as a gentle, heartfelt "Good on ya, mate... and thanks for everything."

The announcement came straight from Daryl on social media, written with the same warmth and honesty that's always made him feel like the most grounded rock star we've ever produced. He explained that performing had become physically challenging, and that the joy (the thing that always powered him) had started to slip away. And then came the line that hit everyone right in the chest:

"I have loved the 58 years of being a part of the music industry."

It's classic Daryl — humble, grateful, and quietly emotional. His story goes all the way back to the late '60s, when he bounced through a few smaller bands before landing the gig that would change everything: frontman of Sherbet. By 1970, Sherbet weren't just popular — they were a national obsession. Countdown appearances, magazine covers, sold-out shows, and a fanbase that treated them like Australia's answer to the Bay City Rollers. When *Summer of Love* and *Howzat!* hit, they didn't just chart — they became part of the soundtrack of Australian life.

But Daryl wasn't done. Not even close.

In 1974 he launched a solo career alongside Sherbet, and while the band eventually wound down, his solo work kept evolving. Then came the early '90s — and The Horses. A Rickie Lee Jones cover that somehow became a generational anthem, a festival closer, a karaoke favourite, and a cultural moment that refuses to fade. It's the rare song that belongs to everyone: kids, parents, footy crowds, hens nights, and anyone who's ever held a beer aloft during the chorus.

The song's revival in recent years has been wild to watch, capped off by Harry Styles inviting Daryl onstage in 2023 to sing it together. It was one of those moments where the whole country collectively grinned and said, "Yep, that's our Daryl."

In 2017, the ARIA Hall of Fame officially recognised what fans already knew: Daryl Braithwaite is one of the pillars of Australian music. But even then, he didn't slow down. He kept touring, kept smiling, kept giving audiences that familiar mix of warmth and nostalgia.

His final run of shows wrapped in April at Perth's Ascot Racecourse, the last stop of his Sunset Tour. A fitting name for a chapter closing, not a career ending.

And here's the thing: Daryl hasn't said he's done with music. Not at all. He hasn't ruled out writing or recording. His last album, *Forever the Tourist*, came out in 2013, and he released *It's You* in 2024, proof that the creative spark is still there. For now, though, he's earned the right to rest. Nearly 60 years of stages, spotlights, and singalongs is a marathon by any measure.

And if you wander into a pub this weekend and someone drops The Horses on the jukebox, don't be surprised if the whole room joins in. It's not just a song, it's a salute.

A GoSet toast to Daryl Braithwaite: a true Aussie legend who gave us memories, music, and moments we'll be singing long after the lights go down.

Musicians vs. Automation? Tools or Job Stealers?

For years, musicians have argued about streaming royalties, social-media algorithms, and the death of the CD. Now a new debate has entered rehearsal rooms and group chats: should working musicians use online automation tools, including sites like [NaijaBuzz300](https://naijabuzz300.net/tools) that bundle lyric prompts, mix-analysis utilities, content helpers, and workflow shortcuts? <https://naijabuzz300.net/tools>

The divide isn't imaginary. Across forums, backstage conversations, and industry panels, musicians fall into two broad camps: those who see these tools as harmless efficiency boosters, and those who view them as the thin edge of an AI-driven wedge that threatens creativity itself.

Why Some Musicians Use These Tools Anyway

The biggest truth – and the least glamorous – is that modern musicians spend a shocking amount of time on non-musical work. Admin, promo, metadata, scheduling, file management, social captions, setlist formatting, and endless “can you send that again?” messages. Tools that automate even 10% of that workload can save hours. A workflow helper that formats a setlist or checks audio levels isn't replacing artistry. It's replacing tedium.

Producers who've spoken publicly about these tools often describe them as “second opinions” rather than creative engines. A mix-analysis tool doesn't make decisions; it flags issues. A lyric-prompt tool doesn't write songs; it nudges ideas. A content-helper doesn't craft identity; it fills in the blanks musicians already know but don't have time to type. In other words: the tools are optional, ignorable, and often surprisingly mundane.

Why Others Reject Them Entirely

The resistance isn't irrational. Many GoSet musicians have lived through decades of technological “advances” that promised empowerment but delivered homogenisation. Drum machines, autotune, quantisation, sample packs – every innovation has sparked fears of sameness.

The concern now is that AI-adjacent tools flatten creativity, pushing musicians toward generic structures or predictable phrasing. Some artists worry that younger players may skip foundational skills, leaning on automation before learning how to write, mix, or arrange. There's also a cultural element: music has always been a craft built on struggle, experimentation, and mistakes. Automation feels, to some, like skipping the part that gives music its soul. The Reality: Tools Don't Replace Musicians – Musicians Replace Musicians

Across interviews, panels, and industry commentary, one theme repeats: tools don't erase individuality unless the artist lets them. A site full of utilities can't replicate lived experience, taste, stagecraft, or the instinct that comes from years of playing to real crowds.

What these tools can do is reduce friction. Whether that's good or bad depends entirely on the musician using them.

Where the Industry Seems to Be Heading

Most working musicians now occupy a middle ground. They reject AI-generated music but accept practical helpers. They avoid anything that writes for them but embrace anything that speeds up the boring parts.

The consensus is forming around a simple idea: Use tools to save time, not to save creativity.

CRAWL AND WORK



The Red Hot Summer Tour 2026 has dropped one of its most nostalgia-packed lineups yet – and hidden inside it is a moment Australian music tragics have been waiting more than four decades to see. Australian Crawl are reuniting original members onstage for the first time in over 40 years.

And yes, that means Reckless will finally ring out live with the people who made it.

They'll be sharing the bill with another Aussie institution, Men At Work, plus a stacked lineup of homegrown favourites: Birds of Tokyo, Vika & Linda, Eskimo Joe, Boom Crash Opera and Ella Hooper across ten massive dates.

The Crawl Are Back

For the first time since the early '80s, James Reyne, Simon Binks and David Reyne will stand on the same stage to celebrate the music of Australian Crawl – a band whose songs are basically woven into the DNA of Aussie summers. They'll be joined by former member John Watson and an expanded live lineup, turning this reunion into a full-blown celebration of Australian rock history.

Between 1978 and 1986, Australian Crawl packed a lifetime of cultural impact into less than a decade. Their songs became the soundtrack to beach towns, road trips, backyard parties and pub jukeboxes – the kind of music that feels like it's always been there.

James Reyne reflected on the band's humble beginnings:

"We ran our own shows on the Pen and a following grew. We decided we should perhaps give this thing a year before we returned to our studies... just to see what happens. What a ride."

Simon Binks added, "Who would have thought that this far down the track three original members would be sharing the same stage once again."

And in true Aussie fashion, David Reyne delivered the most Australian origin story imaginable:

- "A bunch of us from the beaches of the Mornington Peninsula twanged some guitars, banged some drums, blended together some tunes and played a gig or two for the local board riders' club. They swung from the rafters, stomped the floorboards and drank an Army's worth of beer... AHere's a polished, friendly, music-magazine rewrite – energetic, readable, and built for fans who love a good Aussie comeback story. Guided Links are included on key artists so you can jump deeper if you want.

,Men At Work Join the Party

As if that wasn't enough, Men At Work are also along for the ride. Formed in Melbourne in 1979 and responsible for era-defining hits like Down Under, Who Can It Be Now and Overkill, the GRAMMY-winning icons return with founding member Colin Hay leading the charge.

My favourite Men At Work tour was the summer of 1981," Hay said. "I very much look forward to returning, 45 years on, to join the Red Hot Summer Tour 2026... and play those songs again, for all those who want to hear them!"

A Time-Capsule Lineup

With Birds of Tokyo, Vika & Linda, Eskimo Joe, Boom Crash Opera and Ella Hooper rounding out the bill, Red Hot Summer 2026 feels less like a festival and more like someone cracked open a time capsule and booked every act inside.

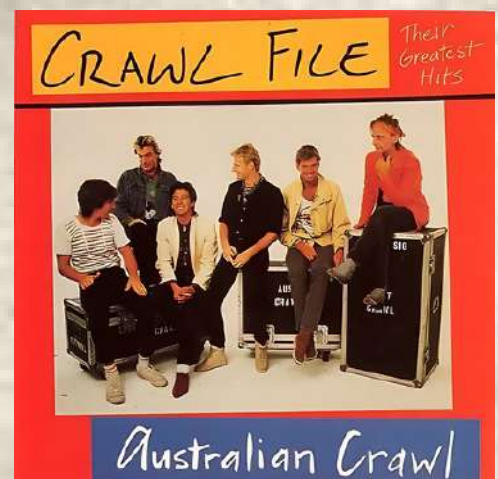
The tour will roll through Toowoomba, Sandstone Point, Berry, Manly, Hunter Valley, Coolangatta, Ballarat, Mornington, Swan Valley and Glenelg.

RED HOT SUMMER TOUR 2026 – LINEUP

- Australian Crawl
- Men At Work
- Birds of Tokyo
- Vika & Linda
- Eskimo Joe
- Boom Crash Opera
- Ella Hooper
-

RED HOT SUMMER TOUR 2026 – DATES

- 17 Oct – Queens Park, Toowoomba QLD
- 18 Oct – Sandstone Point Hotel, Sandstone Point QLD
- 24 Oct – Berry Showground, Berry NSW
- 25 Oct – Keirle Park, Manly NSW
- 31 Oct – Roche Estate, Hunter Valley NSW
- 1 Nov – Coolangatta Beach, Coolangatta QLD
- 7 Nov – Victoria Park, Ballarat VIC
- 8 Nov – Mornington Racecourse, Mornington VIC
- 14 Nov – Sandalford Wines, Swan Valley WA
- 15 Nov – Glenelg Beach, Glenelg SA.



The Little Busker Who Broke the World



Every now and then, an Australian song doesn't just chart — it detonates. In 2019, *Dance Monkey* did exactly that. The quirky, high-energy creation of Tones And I — the musical alter-ego of Mornington Peninsula singer-songwriter Toni Watson — spread across the globe with the force of a pop super-virus. No one could escape it, and honestly, no one wanted to.

By mid-2023, “*Dance Monkey*” had been certified 19× platinum in Australia, with more than 1.33 million units shipped. That alone would be enough for most artists to dine out on for life. But this song wasn't finished.

In the UK, the world's third-largest music market, “*Dance Monkey*” held the Number One spot for eleven weeks, the longest reign ever for a solo female artist. Back home, it dominated the ARIA Singles Chart for a jaw-dropping twenty-four non-consecutive weeks, smashing the previous record held by Ed Sheeran's “*Shape of You*”. And in the United States — the toughest market of them all — Tones cracked the Billboard Hot 100's Top Five, peaking at Number Four. That's a feat even AC/DC, Midnight Oil and Nick Cave never achieved.

Behind the scenes, producer Konstantin Kersting was watching the explosion unfold in real time.

“It was crazy,” he recalls. “Tones and I were texting each other saying, ‘Have you seen where it's at?’ No one expected it to happen.”

The story began far more quietly. Watson had been busking up and down Australia's east coast, honing her sound in front of tourists, backpackers, and anyone who wandered past. Byron Bay became her turning point — the place where her voice, her loop station, and her unmistakable style finally caught the right ears.

From there, the rise was unstoppable.

By the time the dust settled, “*Dance Monkey*” had racked up over seven billion streams, topped charts in around thirty countries, and became the most-Shazamed song of all time. On Spotify, it sits among the top three most-streamed songs ever — a staggering achievement for a track born on the street, shaped by a busker, and carried into the stratosphere by pure word-of-mouth momentum.

These days, Tones has hinted she may retire “*Dance Monkey*” from her live shows — a gentle closing of the chapter on one of the biggest pop moments Australia has ever produced. But its legacy is locked in. It's the rare hit that didn't just travel; it conquered.

Russell Morris and a Man Named Clive



Clive Davis — the bloke who basically shaped half of modern pop music — has died at 94. You know the list: Aretha, Springsteen, Billy Joel, Whitney, Santana, Janis Joplin, Christina Aguilera, Alicia Keys... the man didn't just have an ear, he had radar. If Clive Davis tapped you on the shoulder, you were set.

And that's exactly why Russell Morris still winces when he tells this story.

Back in '74, Russell packed his bags and headed for the US, chasing the big one. He'd already smashed it at home with *The Real Thing* and the early hits, but America was the mountain every Aussie act wanted to climb. And he actually got in the room ... the room ... with Clive Davis.

Russell told Allan Howe from *The Australian* that Davis looked him straight in the eye and said he could turn him into “an Australian John Denver.” Now, keep in mind: in the mid-70s, John Denver wasn't just big — he was everywhere. That was a golden ticket.

But Russell being Russell, he fired back: “Fuck that!”

He didn't want to be shaped, packaged, or turned into anyone's version of anything. Artistic pride, youthful confidence, whatever you want to call it, he walked away. And he's said many times since that it was the worst mistake of his life.

What followed wasn't the American dream. It was, in his own words, “30 years of nothing.” No big deal, no breakthrough, no second wind. Just the grind.

To keep the lights on, he joined a cover band for a decade. Ten years. Singing *Daydream Believer*, *Sweet Caroline*, all the pub-favourites, not because he loved them, but because the rent didn't care about pride. Imagine going from *The Real Thing* to belting out Neil Diamond every Saturday night just to stay afloat.

It's one of those stories musicians tell each other with a mix of sympathy and “mate, that could've been any of us.” One meeting, one sentence, one decision and the whole trajectory shifts.

Clive Davis leaves behind a catalogue of artists who said yes. Russell Morris is the cautionary tale of the guy who said no.

And yet, he clawed his way back decades later with the help of another Clive (Palmer) who helped stage the orchestra shows. That's the thing about musos: even after the longest detour, the song finds its way out.

ARE WE FILMING YET?

Australia's Richest Actor?



The richest Australian actors include Nicole Kidman, Chris Hemsworth, Hugh Jackman, and Margot Robbie. Thanks to decades of blockbuster hits, massive streaming deals, and successful production companies, these stars have accumulated some of the highest net worths in the global entertainment industry.

Here is a breakdown of their approximate net worths and the major avenues for their success:

1. Nicole Kidman

- Estimated Net Worth: \$250 million to \$375 million
- Overview: Often cited as one of the highest-paid actresses globally. Kidman earns between \$15 and \$20 million per film and over \$1 million per episode for television projects
- Her wealth is also bolstered by her production company, Blossom Films, which produced hit shows like *Big Little Lies*. Track her extensive filmography and upcoming projects on IMDb.

2. Chris Hemsworth

- Estimated Net Worth: \$130 million

Overview: Renowned globally for his portrayal of Thor in the Marvel Cinematic Universe. Hemsworth has commanded paydays upwards of \$20 million per Marvel film and secured a massive payday for *Extraction 2*, supplementing his income with strategic real estate investments.

3. Hugh Jackman

- Estimated Net Worth: \$120 million to \$180 million
- Overview: Best known for his iconic role as Wolverine in the X-Men franchise, Jackman has earned over \$100 million from the character alone. His versatility across action films, stage performances, and musicals (like *The Greatest Showman*) combined with his business ventures have built a massive financial empire.

4. Margot Robbie

- Estimated Net Worth: \$60 million to \$80 million
- Overview: Following her massive payout from the 2023 blockbuster *Barbie*, Robbie cemented her status as one of Hollywood's highest earners. Beyond acting, her production company, LuckyChap Entertainment (which produces high-profile films and series), and brand endorsements for houses like Chanel contribute significantly to her wealth.



Tony Bonner Now and Then



Tony Bonner's career is one of the great enduring stories of Australian entertainment - a journey that began with a helicopter, a kangaroo, and a children's TV series that became a global phenomenon. Born in Manly, Sydney, in 1943, Bonner grew up in a theatrical household, with a musical-comedy actor father and a concert-soprano mother, giving him an early grounding in performance.

His breakout came in 1968 when he was cast as Jerry King, the young helicopter pilot in *Skippy the Bush Kangaroo*. The series made him instantly recognisable across Australia and internationally, launching him into a steady stream of television and film roles throughout the 1970s and 1980s.

Bonner became a familiar face in Crawford Productions dramas, including *Cop Shop*, *Skyways*, *Matlock Police*, and *Division 4*, cementing his reputation as one of the most reliable leading men of the era. His film work expanded just as strongly, with standout roles in *The Mango Tree* and *Image of Death* (both with GoSet's Barry Pierce in 1978), *The Man from Snowy River* (1982), *The Lighthorsemen* (1987), and later the Tom Selleck western *Quigley Down Under* (1990).

Beyond acting, Bonner explored music—recording a Bee Gees cover in the 1960s—and later developed a parallel career in photography. He also became a respected acting teacher, mentoring young performers across Australia and overseas.

In recognition of his contributions to the arts and community, Bonner was awarded the Member of the Order of Australia (AM) in 2017, honouring not only his screen work but also his long involvement in surf lifesaving and charitable organisations.

Today, Tony Bonner remains active in the industry, continuing to appear in film and television projects while serving as a mentor, advocate, and elder statesman of Australian entertainment. From *Skippy* to now, his career reflects both longevity and a deep commitment to the craft that shaped his life.



MCCARTNEY LOVES HIS WORK

If you ever needed proof that music keeps you young, you only have to look at Paul McCartney. At an age when most people are comparing garden tools and planning quiet weekends, McCartney is still out there filling stadiums, tinkering with new songs, and talking about music with the same spark he had when he and John Lennon were knocking out tunes in Liverpool. And the best part? He's very clear about why he's still doing it: he genuinely loves it.

In a 2023 Q&A in Adelaide, McCartney summed up his lifelong relationship with songwriting in the simplest way possible: "It's my hobby."

That's the kind of line you'd expect from a bloke who strums a guitar on the back porch on Sundays — not someone whose songs have shaped the last 60 years of popular music. But that's the charm of McCartney: he talks about writing songs the way most of us talk about making a cuppa.

And he's still at it. In a 2024 interview for his Got Back tour book, McCartney said the ambition behind performing hasn't changed since 1989: "The ambition is always to have a good time, and to play well for an appreciative audience."

He also admitted he's constantly surprised by how enthusiastic crowds still are — especially the younger ones. He expected his audience to age with him, but instead, he's watched teenagers and twenty-somethings pack into shows, singing along to songs written decades before they were born. For McCartney, that energy is fuel.

And performing? He still gets a kick out of it. In a 2023 interview on the TODAY show, he talked about the "thrill of performing live and the connection he feels with his audience," saying that connection is what keeps him motivated.

Even in a 60 Minutes segment, he admitted he still has insecurities — the kind that push him to keep improving, keep creating, keep showing up.

What's striking is how grounded he remains. In that Adelaide fan session, he joked about saving his guitar in a house fire because "a piano would be too heavy," but when the conversation turned to Lennon, he spoke with quiet affection: "He was a genius... I helped."

It's that mix of humour, humility, and honesty that makes him feel like the world's most famous neighbour.

And when it comes to songwriting, he's still fascinated by the craft. In his long conversation for The Lyrics, he described writing as filling "a black hole with creativity," drawing on memories, people, and moments from across his life.

It's not work to him — it's play. It's curiosity. It's joy.

Even the massive production behind modern touring hasn't dulled his enthusiasm. He told interviewers in 2024 that preparing for shows now involves weeks of rehearsals, lighting, video, and technical work — a far cry from the Beatles days when Mal Evans handled almost everything. But McCartney embraces it, saying he likes to "take it nice and easy" and give everyone time to get back into the groove.

So how does Paul McCartney feel about writing and performing after all these years?

He feels lucky. He feels energised. He feels connected. And above all, he still feels the same thing he felt as a kid in Liverpool: music is fun.

For a man who could have retired half a century ago, he's still doing it for the purest reason of all — because he loves it. And as long as he does, he'll keep showing up with that Hofner bass, that grin, and that unmistakable spark that says: It still beats working.

JUNE LUNCH

The June GoSet Club lunch was a walk through the mind and history of Mark Holden. From the Carnation Kid to producing and writing for legends to Australian Idol and spilling tea to 14 years as not just a lawyer but a Barrister. Interviewed by the wonderful Craig Bennett, Mark gave us his circus family history and he sang in his new more gravelly voice, caused by recent surgeries



AUGUST GOSET LUNCH

PROUDLY
SUPPORTING...



And other charitable causes



Founders
Brian Cadd, Tony Healey
& Barry O'Callaghan

Management

President
Bob Pritchard
0411 708 688
bob@gosetclub.com

**Vice President
& Editor**
Barry Pierce
barry@gosetclub.com

Manager
Barb Taylor
barb@gosetclub.com

Door Manager
Somer Peeters

Advisory Panel

Normie Rowe Anne Worsley Craig Bennett



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

Your Booking
includes entry, lunch,
guest artist, charity donation
and newsletter

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

bob@gosetclub.com.au

NO DOOR SALES

BOOK NOW:

LINDSAY WADDINGTON

<https://www.trybooking.com/DMFAU>

or scan the QR code



MERMAID WATERS HOTEL

Cnr Markeri & Sunshine Blvd
Mermaid Waters, QLD, 4218

**BOOK AHEAD FOR
for GoSet Lunches**

Bookings close 7 days before each lunch

Door sales really mess the system ... so please book!

\$44 Gold Card or \$50 Black Card or \$60 non-members online
or \$70 at door members or visitors.

MERMAID WATERS HOTEL, Cnr Markeri & Sunshine

www.gosetclub.com/events

for

AUGUST 11th - LINDSAY WADDINGTON

<https://www.trybooking.com/DMFAU>

SEPTEMBER 8th - KEVIN JOHNSON

<https://www.trybooking.com/DLFDC>

OCTOBER 25th - COUNTRY BBQ

<https://www.trybooking.com/DMFCJ>



<https://www.trybooking.com/1582306>



GoSet Club is Australia's
Premier Club for the
Entertainment Industry.
www.gosetclub.com



GoSet Club is a
not for profit organisation
which supports charities
and individuals in need.



<https://www.trybooking.com/1567833>



GoSet Club is Australia's
Premier Club
for the Entertainment Industry.
www.gosetclub.com



GoSet Club is a
not for profit organisation
which supports charities
and individuals in need.

