

SOCIALS DOMINATE BOOKINGS

Cutting through the noise becomes more difficult



Several Australian bands have told the ABC they had been denied opportunities because they did not have enough of a presence on social media. Many musicians say social media following has become too much of a focus in the local and national music scene.

Rocking out to a room full of fans is a regular night for Adelaide band Maisie, but it's not the only stage it has to perform on. The group has been recording and releasing music since 2019 and is a regular feature in Adelaide's local music scene. Frontman Emmett Prime said the quality of the band's live show was his priority, but with an industry heavily focused on social media following and streaming performance, it was hard to balance priorities.

"It's a beautiful tool to expand your fanbase and even people you collaborate with," Prime said "There's so many people you can reach, but it can ... take away from that creative process."

He said the industry's emphasis on social media following, engagement and listeners on streaming services often made him feel like it was a "waste of time" to put so much effort into the craft of performing. "You're judged by what your numbers are on social media, not the love and everything you put in your music,"

"Even music labels, they care so much for social media these days they don't really take on people who don't have a big social media following." It's not about the music anymore — it's about what your online presence is."

Prime said it was not just music labels that looked to an artist's social media when deciding who to give opportunities to, but other music organisations too.

"We've been knocked back from Music SA for certain things just based on our social media presence," he said. Maisie is one of a number of Australian acts that told the ABC they had been rejected from industry peak body Music SA's local festival Scouted, with social media being noted as a reason.

Music SA told the ABC it checked Spotify profiles, looking for "audience numbers, recent releases and up to date information" as well as playlists and links to other platforms.

Audience engagement on Instagram, promotion of current releases and use of other social media platforms "including TikTok, YouTube, any Whatsapp groups, Discord etc" were also taken into account.

Music SA CEO Christine Schloithe said the need for musicians to be on social media was a reality of the industry. "There's certainly a lot of pressure on artists to do many things and they can't just concentrate on that pure artform anymore, which I think is a shame," Ms Schloithe said.

"They don't have the luxury of just being a singer and a songwriter and rehearsing and doing live performance. They do have to learn, particularly in the early stages, how to be their own manager, how to navigate legal contracts, how to manage the financials, how to invoice and how to build that marketing profile."

"The artist has to be able to show that they're ready to maximise any opportunities that might come out of that, which includes a really strong media and social media presence, and for example, that is one of the criteria of being selected as a Scouted artist," she said. She described the necessity for artists at that stage to have up-to-date and engaged social media as reflective of the broader industry, who will "walk away pretty quickly" from an artist that does not have a digital platform to engage with. the social media is what an agency or booker will use as a tool to raise the profile of you as an artist and literally to sell tickets to those live gigs."

As music discovery habits shift, Australian artists are no longer contending with other local musicians for attention, but competing in a global market with strong algorithms. Ryan Peterson, a co-founder of music label and management Stellar Music, said "I absolutely do believe that the pressure that we're putting on young, upcoming artists is, in the first stage of their career, absolutely greater than it ever has been and it's really, really hard to break through," he said.

"What has changed is that artists are now required to compete internationally from their first release as opposed to that being something that over the course of development, over an EP cycle or two EP cycles or maybe the first album that they build up to that point."

"For a very long time, record labels had a particular ... star-making power and they essentially had a series of things that they could do to sort of press a button and if the artist was the right one they would very quickly rise through to the top," Peterson said.

"And a lot of that star-making power has disappeared and now we're competing creatively and competing strategically to win audience attention on the internet."

He said while it was positive that the barrier to entry had "significantly decreased", "cutting through that noise becomes more difficult".

"Ultimately, if an artist wants to go on and play the mainstage at Coachella, and they want to headline Splendour in the Grass or they want to do all those big things that are reserved for the biggest artists, they are inevitably going to develop a large social media following," he said.

THE ROARING YEARS



GoSet member Ray Burton joined the Dave Bridge Quartet as a rhythm guitarist in 1961 in Sydney, then moved on to the Telstars and even the Delltones before creating an international career

GoSet: On the road with your first band when you were 14. Your parents were in the business, so that was a major influence, but what were your domestic and international influencers at that time.

Ray: Mum, Valerie was a classically trained pianist with a passion for popular show tunes and hit parade music of the 40s, 50s and 60s. She had her own 8-piece band that played all over Sydney for years. Her piano was on the other side of my bedroom wall. Guess what? I started singing before I could talk.

Puberty hit, and now it was Ray Charles, Little Richard, Gospel singer Mahalia Jackson and that cool Ricky Nelson with his red-hot guitar player, James Burton. Then there was Elvis, Chet Atkins, Bill Haley, and Jerry Lee Lewis, who knocked my glow-in-the-dark fluorescent socks off. But wait, there was Buddy Holly, Marty Robbins (El Paso), Frankie Lane (Cool Water), Tennessee Ernie Ford (16 tons), who filled my head with sounds I just had to try on for size to see if I could play them.

At 15, I was already playing in the esteemed Dave Bridge band, working in clubs and pubs, where I wasn't even old enough to be in them. Then the British Invasion hit! The first time I heard The Beatles, I realised music was changing the world forever, and I just knew this was where I belonged.

GoSet: You had a #1 hit in Switzerland with the surfing song "Reef Ride", before in 1972 you co-wrote the monster global hit "I am Woman" with Helen Reddy. How did you transition from a surf song to a global anthem with Helen. "I am woman" was a #1 hit, went platinum and earned a Grammy Award.

Ray: The ironic thing about "Reef Ride" is that it became a hit in a country full of snow skiers. How I will never know, there was no internet back then. Obviously, skiing and surfing have a lot in common, the speed, the adrenaline rush, so my original instrumental must have found the physical and emotional energy that can't be explained other than, "oh what a feeling".

Unlike many of my peers who stick with one genre like pure rock, blues or pop, jazz or country, my love of music is like a coat of many colours, always different depending on the light being cast upon it, by light I mean sparks or flashes of inspiration.

I Am Woman came on another wave, this time a ground swell of the 1960s women's movement. The scream for an anthem was not to be denied. Instinctively, growing up with a family of music makers and a fiercely independent mother, in my mind, I could hear the power of solid brass lines running through a heraldic fanfare arrangement. After sleeping on all of that, it took me just one day to get it all together. It was, and still is, a call to arms for all women; the ceiling is yet to fall.

At the time I wrote I Am Woman I was under contract to Paramount Records, writing and recording an album for the band known as The Executives. As one of their three lead singers, as well as being their musical director, I had very little time to consider more material for Helen. However, I did help out with two new songs, Best Friend for the movie Airport 75, and Lotusland Lament that she needed as a filler on an album. Maybe there would have been more songs for Helen had I not been legally committed to Paramount, and also producing demanding music scores for new films still to be made?



Celebrating the success of I am Woman with Helen Reddy in 1970!

Soon after my work in L.A. was finished, The Executives band returned to Sydney, while Paramount moved me to New York, put me in an apartment in Manhattan and gave me a studio in the Gulf and Western building to produce my own album Strive, Seek, Find. I recorded that album with Gino Cunico, who had also left The Executives, but stayed in the USA. We recorded Strive, Seek, Find. The album is still played on select music lovers' radio stations all over the US, and is still picking up new fans who contact me through Facebook.

GoSet: In Australia, you were the lead singer with three big acts at the time, Ayers Rock (2 songs you wrote charted in the top 10.). You sang top tenor in Australia's iconic The Delltones and gave them new direction, and in the USA, you sang and recorded with Gino Cunico, also of the Executives. Of the 4, which of them most satisfied your creative direction and talent as a singer/songwriter?

Ray: "At that time" is my intro to that question. All of the bands I joined or initiated came about because "at that time" it was where I wanted, or needed to be. The kid in the Delltones sure changed shape musically by the time I toured 40 or more states of America to promote my Strive, Seek, Find album. At the end of the tour, after living in a very comfortable motorhome for months, but constantly on the road, I had lived and breathed most of America, and I could feel Australia calling me back home.

Melbourne had come of age, so I headed straight there and founded Ayers Rock with some of the best musicians in the country, world-class. They were Duncan Maguire - Bass, Mark Kennedy - Drums, Col Loughnan - Saxophones, Jimmy Doyle - Guitar, and of course, me on vocals and guitar. Ayers Rock were signed to Mushroom Records, I only ever wrote and recorded two songs with Ayers Rock at Armstrong Studios in Melbourne. Those songs were Rock 'n' Roll Fight and Sorrowful Eyes.

For creative direction and quality of singing, I'd have to say the Paramount, Burton and Cunico album, Strive Seek Find, and my Warner Bros Dreamers & Nightflyers album, and later on my independent Blu-Azz album recorded at Studio 301 in Byron Bay, were the most satisfying.

RAY BURTON

In Hollywood, I met great singer/songwriters like Crosby Stills & Nash, Joni Mitchell, Billy Joel, (a friend who was signed to the same record label as The Executives), Jackson Browne, Noel Redding, Jimi Hendrix's bass player, and more.

Gino and I were a male duo much in the same direction as Loggins & Messina, Seals & Croft, Hall & Oates, etc. Duos were huge in America at the time, and we capitalised on that. The duo concept served us well and had us touring all over the USA. We were over the moon when asked to support Jimmy Webb.

My most satisfying time in my career, then and even now, is when I'm writing and constructing my original songs. Followed by getting into the studio and recording my works with gifted musicians and singers. Performing was far more exciting in my youth; however, even these days, the applause of an audience is addictive and hard to give up, but you do reach a stage when you say to yourself, "I want to be remembered for when I was at my peak".

GoSet: Your songs have been used in movies, in theatre plays, and you have written jingles for companies in Australia and also for companies like Burger King in the US. Is this work satisfying creatively, or is it a necessity to generate sufficient income from music in a small market like Australia.

Ray: I very much enjoy being connected with the advertising, theatre and movie industries. Look at the commercial jingles that are woven into our personal and cultural psyches forever; that's hit song formulae in anyone's language. I did a lot of commercial work :(the original Singapore Girl commercial, P&O Lines, Coca-Cola and Revlon commercials. Movies are undeniably where the big money is. In the USA, I wrote two songs for the movie "Rabbit Run", starring James Caan and Cary Snodgrass. The songs were "You're Gonna Love Me" and "Hey Man". I Am Woman was used in two movies, "My Best Friend's Wedding" and the "Sex In The City" movie.

To answer your original question, I would label all of my work very satisfying creatively, and an integral part of my amazing life journey. Sure, the money is much more rewarding when your market is the population of America, equaling 14.75 people for every 1 Aussie. What people forget, is the competition, the barriers and the gatekeepers are way more challenging than back home in Australia. Having a good network of people in the businesses you want to break into is a huge plus.



Ayers Rock - the original lineup

In 2025 we can look back and thank a number of talented, true trailblazers, people like our buddy Brian Cadd, bands like LRB, ACDC. The Executives (including myself), Billy Thorpe, Olivia Newton John, Ray Brown, and of course the amazingly successful BeeGee's, Keith Urban, and many more actors, writers, animators, producers who have all "cracked it" in the USA.

GoSet: You have toured with a number of international acts. Can you mention a few of them? In view of your success with a multi-platinum song with Helen Reddy, literally 30 or so top 10 songs, a dozen of which reached # 1 on Billboard charts, why do you think that you are not more recognised in Australia? Few Australian singer/songwriters have achieved your level of success.

Ray: I left Australia for the USA as a very young man. The transition was early on in my career, and I made somewhat of a name for myself within American creative songwriting circles. It was in "America" where I wrote songs almost every day, with much touring and recording taking place, so I suppose I lost sight of land, my home, Australia, and she lost sight of me. Result? Loss of recognition in Australia.



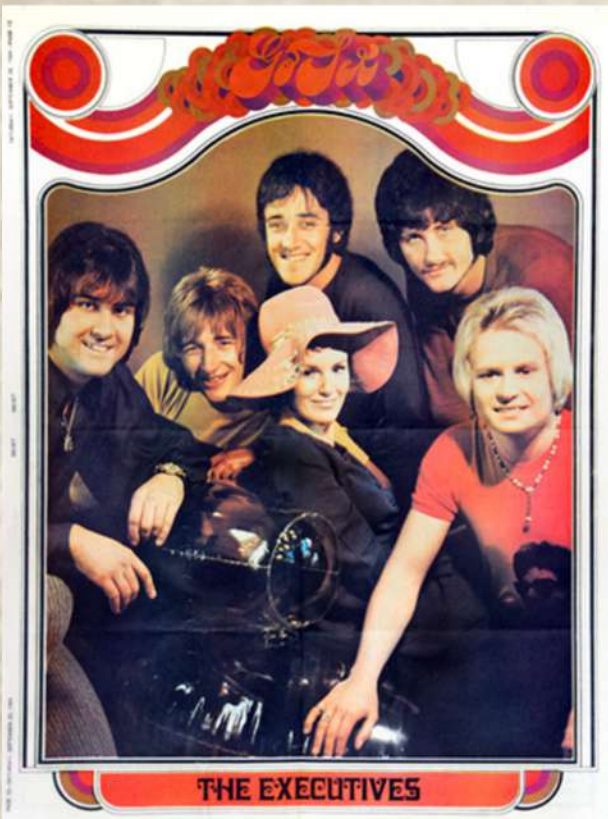
Billboard on Sunset Boulevard

Before I left for the USA, I was booked me as the support act, to perform on the same stages with many international artists such as: QUEEN -chatting with Freddy and Brian at the end of the tour in Brisbane sincerely celebrated the effort that went into every performance from us all.

Next tour was with THE SMALL FACES, After that came THE WHO - I got to know Pete Townsend, Roger Daltrey and Keith Moon under the most bizarre circumstances. We were all locked in a room together at Adelaide airport, a story for another time. I now knew who The Who were! Another fantastic tour was with PROCUL HAREM - Great soft rock band - of Whiter Shade of Pale and Conquistador fame.

An all time highlight, never to be forgotten, my concert with JIMMY WEBB - A truly amazing songwriter - Up Up and Away, By The Time I Get To Phoenix, Wichita Lineman, Galveston, and so many more, my mind boggles at his level of success. I still get goosebumps remembering the magic of that special night. JOHN PAUL YOUNG from MANFRED MANN - lovely guy and a top performer - Pretty Flamingo, Doo Was Diddy Diddy etc. PJ PROBY - Maria, JOAN ARMATRADING - Stop The Pilot and more . . .

Australia may not have seen much of me, but I take great pride in having done Australia proud wherever I worked, with whoever I was working with.





There's been some discussion about the future of the GoSet Club since Tony's departure and probably also fuelled by Brian's long illness. The simple answer is that the club is in good hands with a strong future putting Tony and Brian's plans into action. So this page is to give you confidence in the strength of your club so that you can be positive and fully supportive of our goals.

The GoSet Club Gold Coast lunch was established in October 2023 by Tony Healey, Brian Cadd and Barry O'Callaghan. The club was formed to enable people from all aspects of the entertainment industry to get together on a regular basis whether in music they are performers or roadies, sound technicians, agents, managers etc in the film industry in front of the camera or behind it, electricians, set builders or whatever: on radio or television, again in front or behind the camera. We also welcome journalists and any other contributors to the entertainment industry. We welcome spouses and friends, especially anyone with a long association with the entertainment community. Please reach out and invite others from the entertainment industry to become members - any age, any entertainment skill.

Founder
Tony Healey

Chairman
Brian Cadd

President
Bob Pritchard
0411 708 688
bob@gosetclub.com.au

Vice President
Barry Pierce
barry@gosetclub.com.au

Marketing Manager
Barb Taylor
barb@gosetclub.com

Treasurer
Somer Peeters

BEHIND THE SCENES

After a year and a half as an informal grouping, the time has come to establish the GoSet Club formally by making the changes that Tony and Brian planned and approved. What does that mean? It means that the Club is now formally listed with ASIC as a registered not-for-profit enterprise - with ABN and a bank account. Until now, there's been no formal club but that has now been addressed with the registered club and the bank account open at the Commonwealth Bank (yes, we will accept your donation). The new online booking system is working well for lunch and show bookings, enabling D'Arcy Arms give us bulk payment for lunches instead of individual payment. A website is being developed for members to exchange services with each other and view back issues of the newsletter. Tony had made arrangements with Love Your Sister for donating part of the gate fee to them to support their cancer research work and that charity relationship will continue. The GoSet admin board has now been established with an advisory group to keep the board updated with member needs. You'll know most of the people who are in those seats but we thought it would be good to list their mini-bios for you. All in all, we feel the club is in good hands for a strong future which, with your continued support, we look forward to many lunches and events to make this the premier entertainment club in Australia.



CHAIRMAN
Brian Cadd

Australian Music Legend, singer-songwriter, keyboardist, producer and record label founder, a staple of Australian entertainment for over 50 years. As well as working internationally throughout Europe and the United States, he has performed as a member of numerous successful bands. In 2007, Brian was inducted into the ARIA Hall of Fame and awarded in the Queens Birthday Honours in 2018. Brian's songs have been recorded by many Australian and International artists. Cadd was the chairman of the Music Industry Advisory Council (Australia), President of the Australian Music Foundation [20] and on the board of the musicians' benevolent organization.



PRESIDENT
Bob Pritchard

Began on Kommotion TV show in the 1960's, a singer, recording artist for 15 years, appeared on numerous TV shows and Dramas, created and produced over 50 major productions including 34 at the Sydney Opera House, hosted concerts for many major artists in the USA as well as many award shows and events across the world. Bob created and formed the 72 piece Australian Pops Orchestra which premiered with a sold out concert at the Sydney Opera House. His global "Bob Pritchard Radio Show" was broadcast from Hollywood to 68 countries for 10 years with a listening audience of over 780,000 per show. He created the 100 years...100 Movies global promotion for the American Film Institute.



VICE PRESIDENT
Barry Pierce

Barry Pierce is the Business Manager of the Gold Coast film production company Magi Pictures. Barry has worked internationally in film and television (including BBC2tv, Scottish Television, and ABCtv as well as the Tasmanian Film Corporation) in front of and behind the cameras as an actor, director or producer of film, documentaries & commercials. As an entrepreneur who has lived and worked in Britain, the United States and Australia, he has melded media and business skills. Barry is also a director of AI developer and business advisory firm New Corporate Management Pty Ltd, a director of financial services enterprise DNA Mutual Ltd, and an Advisory Board Member of cyber security company Cybernetic Shield Pty Ltd.



MARKETING MANAGER
Barbara Taylor

Barb began as a singer in bands in Adelaide and was runner up in a major TV talent contest. She has been in hospitality since her twenties becoming the first female Banquet Manager with Hilton International. She worked on numerous cabaret shows over the years working with artists such as Peter Allen, Tina Turner, Leo Sayer, Sammy Davis Jr, George Benson and the list goes on. She became a hospitality consultant over 20 years ago and is a director of Taylored Images Conference Meeting and Event Management.



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Normie Rowe

Singer and songwriter. Normie Rowe rose to national prominence in the mid-1960s as a pop star and teen idol, his string of consecutive top ten singles made him the most popular solo performer of the era. In 1966 Norm recorded in the UK and 3 of his singles made the UK top 30. He toured Europe with Gene Pitney and the Troggs and America with Roy Orbison. Norm enjoyed success in the TV series Sons and Daughters then played the lead role in 600 performances of Les Misérables. This was followed by lead roles in Annie, Chess, Evita, Cyrano, Get happy and Oklahoma. Norm is still performing to great acclaim throughout Australia.



Donna Tunbridge

Donna Tunbridge's journey began at Channel 9 Perth as a Weather Girl. She later flourished in Melbourne before returning to Perth to work in entertainment publicity and venue promotion. As a freelance writer for music publications, Donna developed industry connections that helped launch dip creative, her event management company working with stars like Marcia Hines and Cold Chisel. Her career expanded to sports marketing, Rugby Union promotion, and non-profit fundraising. After managing iconic Perth venues including Eagle One, Donna now enjoys a quieter life working with thoroughbred horses in show jumping competitions.



Craig Bennett

Craig Bennett is a veteran Australian showbiz reporter with 45+ years in the industry. Starting as a cadet journalist for News Ltd at the Sydney Daily Mirror, he worked his way up through the Daily Telegraph before finding his passion covering entertainment. A familiar face on Australian television, Craig has been a regular guest on programs including Studio 10, Good Afternoon Australia, and Today Tonight. He's also a radio personality and author of two bestsellers: "True Confessions Of A Shameless Gossip" and "That's Quite A Dress You Almost Have On." Craig now hosts a YouTube channel called Celebrity Drop featuring in-depth interviews with stars ranging from Oscar winners to music legends.



Anne Worsley

Anne has vast entertainment experience as the wife of Australian legend Tony Worsley, who had a number of Top 10 Hits in the '60s, including 'Raining in My Heart,' 'Knock on Wood,' 'Something Got a Hold on Me,' and their biggest hit 'Velvet Waters.' Their restaurant, Velvet Waters, in Caloundra featured a cavalcade of Who's Who in the Australian Music business. Anne and Tony created the Walk of Stars – a series of plaques cemented in the footpath in Caloundra commemorating the great names of the Australian rock industry.

CADD'S CARD



Thanks to all who signed the Get Better Soon card for Brian. He's making good recovery and cheered by the love and thoughts of GoSet members. Brian and Rosie appreciate you all.

ROLLING STONE TOP 6



The GoSet Club represents the whole entertainment universe... in front of the camera and behind it. In the same way that GoSet Magazine in the 1960's supported young talent, the GoSet Club of 2025 should be aware of and support the up and coming talent of today.

Rolling Stone Magazine that has the pulse of today's talent has issued its list of the top 6 Australian/New Zealand acts in 1925 that are likely to cause waves internationally. Here are their selections from one to six.

The Buoy

Yes, The Buoy are all women. Led by lightning rod singer and rhythm guitar Zoe Catterall, the Sydney four-piece packs a lot of punch on stage. Musically, The Buoy step out of a glorious moment in the 1990s, fuelled with freedom, energy and melodies. They completed another national lap in late March, following a run of successful dates across the UK and Western Europe earlier in 2025.

Vacations

Vacations are an Australian band already on the way up. Still early in their career, the Newcastle-formed indie rockers have already booked spots on Jimmy Kimmel, The Late Show with Stephen Colbert, and CBS Saturday Morning, and racked up well over a billion streams, not to mention almost 10 million monthly Spotify listens. They next have a string of US dates this year, including an appearance at Napa Valley's BottleRock festival in May alongside the likes of Green Day, Justin Timberlake, and Noah Kahan.

Speed

Their debut album, *Only One Mode*, a battering ram of a record that heralded SPEED as one of the most exciting hardcore bands of their generation, not just in Australia but worldwide. Their explosive turn at day one of Coachella 2025. It takes a special band like SPEED to break out of a scene like hardcore in the manner that they did; that they achieved this feat with an uncompromising artistic belief system makes it all the more exhilarating.

CHAI

A fearless fusion of Persian melodies, rap, hip-hop, and electronic beats positions her as one of Aotearoa's most exciting genre-benders. On her debut album *Safar* (Farsi for "journey"), of standout track "Drippin' in Gold", she declared, "They say immigrant, I say imma great," capturing the album's spirit. "Fifteen years ago, I told my school music teacher I'd mix Persian and Western music, and I've been experimenting ever since," she said. CHAI's stylish visuals transform each release into a full-blown art piece. She's not just shaping Aotearoa's music scene – she's defining what's next.

Delivery

Melbourne five-piece *Delivery* make the kind of primal garage-punk designed to peel the paint off the walls of small, sweat-soaked clubs. Delivery's vocals alternate between snarling and sardonic, best exemplified on cracking recent singles "Digging the Hole" and "Deadlines". The band's move to the revered UK label Heavenly Recordings (Beth Orton; Doves) well deserved.

Georgia Lines

Forget needing a few albums to find your footing: Auckland pop singer-songwriter Georgia Lines nailed it on her 2024 debut album, *The Rose of Jericho*. The accolades arrived thick and fast upon its release, with the accomplished collection of emotive, piano-led pop debuting at No. 1 on the New Zealand charts. She deftly jumps between soulful ballads and joyful pop with an expertise that belies her age, pointing at greater things to come.

GREAT WEATHER IN APRIL

Our April guest was Brian Bury, best known for his eccentric and colorful weather reports on the Nine Network's Today show from 1982 to 1990. Craig Bennett superbly took us on a journey of Brian's career from starting his career in radio and later transitioning to television after a chance encounter with a Channel 9 executive, becoming a booth announcer before making a name for himself as a weather presenter. His lively style won over audiences, but after leaving Channel 9, he worked at Channel 7 and Channel 10 before returning to radio, where he hosted an afternoon show on Brisbane's 4BC until retiring in 2003 after 50 years in broadcasting. His legacy remains tied to his unique approach to presenting weather, making him a memorable figure in Australian television history.



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Australian singer-songwriter and actor Marty Rhone is our guest in June. Marty gained fame with hits like "Denim and Lace" (1975) and "Mean Pair of Jeans" (1977), both charting in the top 10 in Australia. Beyond music, Marty has showcased his talent in theater productions such as The King and I and on Australian TV shows like Number 96. His multifaceted career also includes managing Australian boxing champions.

Today, Marty continues to thrive in the entertainment industry. He has ventured into country music, releasing albums that blend traditional and mainstream country styles. His recent works, including the album Village Tapestry, highlight his passion for heartfelt lyrics and innovative production. Marty also performs in tribute shows, such as Sir Cliff and I, celebrating the music of Sir Cliff Richard. Additionally, he has appeared in TV series like Preacher and Bull, showcasing his versatility as an actor.

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