

GoSet

Gold Coast

www.gosetclub.com



94.1 GOLDIE FM



Australia's Premier Club for the Entertainment Industry

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WE'RE GOING CLUBBING



As members at the April 14th GoSet lunch saw, our membership is growing fast and some 80 people squeezed in for the lunch. GoSet has become a celebrated monthly event for not only people from the entertainment industry but their supporters.

So, GoSet stepping into its next chapter, and announcing a formal membership program feels like the most natural next step in a story that has grown far bigger than any of us first imagined. What began as a handful of mates catching up for a drink has become a vibrant, diverse, wonderfully warm community built around music and the creative collaboration of the entertainment industry. Three years on, GoSet isn't just a club anymore - it's a not-for-profit cultural home for many of us. It's registered with ASIC and run entirely by a volunteer Board and advisory panel for the benefit of the people who make it what it is.

As our numbers grow, so does the need for more structure. Membership helps us keep track of our expanding community, stay connected with everyone who walks through the door, and make sure every voice - whether excited or hesitant - is heard. And yes, there will be some who don't love this development, and that's completely OK. GoSet has always been a place where opinions matter, and that won't change.

Why introduce membership now? Because as GoSet grows, so do the costs of doing things properly. Rising expenses and even the not-so-small price of flying in special lunch guests all add up. At the same time, we're committed to increasing our charitable donations, not cutting them back - so we can continue to contribute to Love Your Sister and to our own members who are doing it tough. A membership model gives us a stable foundation to keep giving back while still delivering the high-quality experiences you love.

Behind every lunch and every show we organise tickets for, there are countless volunteer hours poured in by the Board and the advisory panel who keep the wheels turning. It's a bit like putting on a gig: the audience sees the lights, the laughs, the music—but not the bump-in, the roadies, the sleepless nights, or the endless planning. Membership helps honour that work and organises GoSet so that we can keep offering a seamless, enjoyable experience for everyone who walks through the door.

Members will enjoy priority bookings, discounts on events, and access to sponsor perks - but there's something more personal too. Issuing membership cards gives people a sense of identity and belonging. It turns supporters into part of the fabric of the place, a membership card that says: I'm part of this GoSet story.

In the coming month, 2026 Gold Membership cards will be available for members with connections to the entertainment industry. (postage and handling \$12.50 - includes your partner). This will entitle Gold Members (and partners) to 20% reduction on the lunches which, with increased costs across the country, will be \$55 starting in June but for Gold Members \$44. So for Gold Members the price of lunch actually goes down. Gold is for those who've worked in the entertainment industry - musicians, techs, performers, actors, writers, creatives, and the behind-the-scenes heroes who make the entertainment industry tick. Later, we'll introduce Membership Cards for the wider GoSet family: the supporters, fans, and friends who've kept the energy alive from day one.

GoSet is growing, evolving, and strengthening - but the heart of it remains the same. This membership program isn't about changing who we are. It's about protecting what we've built together and making sure it can thrive for years to come.

Become a Gold Member today:
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THE BASICS - BEING PROPERLY MIKED

Ask any experienced sound engineer and they'll tell you the same thing: a great microphone is only half the story. The other half - often overlooked - is microphone technique. Whether you're a seasoned performer or someone returning to music after a break, understanding how to work a microphone can dramatically improve your sound. The good news is that it's not complicated. A few simple habits can make you clearer, warmer, and more consistent, both on stage and in the studio.

Why Microphone Technique Matters

A microphone doesn't hear the way a human ear does. It doesn't automatically adjust when you sing louder, step back, or turn your head. It captures exactly what you give it. That means small changes in distance, angle, and movement can make a big difference.

Good mic technique helps you:

- Avoid distortion when singing loudly
- Reduce breath noise and popping sounds
- Keep your volume consistent
- Bring out the natural tone of your voice
- Make mixing easier for the engineer
-

Think of the microphone as an instrument. You don't need to master it—but learning to “play” it a little goes a long way.

The Basics: Distance and Angle

For most singers, the sweet spot is 10–15 centimetres from the microphone. Too close and you'll get boomy bass and popping consonants. Too far and you'll sound thin or distant.

A slight angle - just a few degrees off-centre - helps soften harsh “P” and “B” sounds. You're still singing toward the mic, just not directly into the centre of the grille.

If you're a dynamic performer who moves a lot, practice keeping the mic at a steady distance. A simple rule: loud notes, pull back; soft notes, move in. This gives you natural control without relying on the sound engineer to rescue you.

Handling Noise and Movement

If you're using a handheld mic, grip it around the handle - not the grille. Covering the grille changes the sound and can cause feedback. Keep your hand relaxed and avoid tapping or sliding your fingers, as the mic will pick up those noises.

For studio recording, staying still is your friend. Even small movements can change the tone. A pop filter helps keep your distance consistent and reduces breath noise.

Choosing the Right Microphone

There's no single “best” microphone, but there is a best microphone for your voice and situation.

Dynamic microphones

These are rugged, reliable, and great for live performance. They handle loud volumes well and reject background noise. Classics like the Shure SM58 are popular because they're forgiving and easy to use.

Condenser microphones

These are more sensitive and detailed, making them ideal for studio vocals. They capture subtle nuances but also pick up room noise, so they work best in a controlled environment.

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USB microphones

For home recording or simple demos, modern USB mics offer surprisingly good quality without needing extra equipment. They're perfect for singers who want to record ideas quickly and easily.

The Bottom Line

Good microphone technique isn't about being technical - it's about being aware. With a little practice and the right mic for the job, you can sound more polished, more confident, and more like the artist you truly are.

ENGELBERT - DON'T MISS THE LEGEND



Engelbert Humperdinck is one of those rare artists who's been around long enough to become part of the musical wallpaper – in the best possible way. With a career stretching back to the late '60s, he's sold more than 140 million records, toured the world countless times, and built a fanbase that spans generations. And behind the scenes of that global machine is someone our readers will meet in June: his son and long-time manager, Scott Dorsey.

Dorsey has spent decades steering his father's touring life, business decisions, and international schedule. He's the calm operator who keeps the Humperdinck show rolling – from arena tours to intimate theatre runs – and he brings a wealth of real-world industry experience that musicians genuinely appreciate. No theory, no ego, just the nuts and bolts of making a career last.

All of this makes Engelbert's upcoming Gold Coast show feel extra special. On 6 July, he hits The Star Casino, bringing that unmistakable velvet voice and old-school showmanship that still packs out venues worldwide. Whether you're a die-hard fan or just love watching a master at work, it's a rare chance to see a true icon up close.

And with Scott joining us for lunch in June, we get the inside story before the curtain even rises.

Join us for a special GoSet event - Drinks, Dinner and Show for this legend of show biz.

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GOLD COAST AUSTRALIA



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EARNING A LIVING

RAISING A DAUGHTER AND THE ALBUM THAT CHANGED EVERYTHING



Tim Rogers might be an ARIA Hall of Famer these days, but his idea of what it means to “make a living” stretches far beyond the rock ‘n’ roll mythology that first put him on the map.

Most people know him as the charismatic frontman of You Am I – one of Australia’s most enduring and adored guitar bands. But Rogers has never been one to stay in a single lane. Over the years he’s released acclaimed solo records, written books, acted on stage and screen, and popped up on radio and TV. If there’s a creative corner to explore, he’s probably wandered through it.

Making a living in a changing industry

Chatting between tracks, Rogers reflects on what it takes to survive as a working musician today. The landscape has shifted dramatically since the ‘90s, when bands like You Am I and Magic Dirt were carving out their place.

“Everyone’s got bills nipping at their heels,” he says. “Rent, power, all of it - it doesn’t stop just because you’re an artist.”

He’s quick to point out that the challenges aren’t just financial. Musicians often find themselves treated as curiosities when dealing with the everyday world.

He laughs recalling conversations with Magic Dirt’s Adalita about trying to get a home loan. “You tell them you’re an artist and they practically show you the door.”

That’s part of why tribute shows have become a lifeline for many musicians from earlier eras. Rogers has toured singing Rolling Stones classics with Tex Perkins, Adalita and Phil Jamieson, and taken on Beatles tunes with Josh Pyke and Chris Cheney. It’s not why any of them picked up a guitar in the first place, but it keeps the wheels turning.

“I love those songs,” he says. “It’s easy to say yes. And sometimes that cheque means I can spend a few weeks writing instead of mowing lawns again.”

This year marks 30 years since You Am I released *Hourly, Daily*, the album many fans still hold closest to their hearts. Rogers remembers the influences clearly – drummer Rusty Hopkinson and Hoodoo Gurus guitarist Brad Shepherd feeding him power-pop gems, and bands like Teenage Fanclub and Swervedriver showing how melody and muscle could coexist.

“It wasn’t exactly the trend at the time,” he says, “but it was what we were listening to. Pop hooks with a bit of chaos at the end of every song.”

The album’s vivid portrait of suburban Australia – milk bars, chip shops, neighbours coughing through the walls – came from a place of longing. The band was touring relentlessly overseas, and Rogers found himself craving the quiet routines he’d left behind.

“We were doing hundreds of shows. I was missing home. So I buried myself in Patrick White, Gerard Manley Hopkins, and Kinks records. Writing those songs was like building a little sanctuary.”

These days, Rogers’ world has shifted again. His daughter, Ruby Rogers Garcia, released her debut album last year with her band Ruby and the Clumsy Dollies. When she toured Australia, he played bass in her band – an experience he describes as both terrifying and beautiful.

“I adore those songs,” he says. “Playing them with her was something else.”

Fatherhood has reshaped his understanding of love and expectation. He remembers Ruby asking what he wanted from her. “Absolutely nothing,” he told her. “Just your existence.”

It reminded him of something his own mother once said when he was a wayward kid with no clear direction: I just want you to be happy.

Rogers laughs that he grew up reading too much Russian literature, where children are expected to become something grand and respectable. But with Ruby, his hopes are simple.

“She’s brilliant, but she doesn’t have to be anything. Happiness is enough.”



WHO WILL WIN 2026 EUROVISION?



Delta Gives It A Shot

For a country that sits a long way from Europe, Australia has carved out a surprisingly passionate place in the Eurovision universe. We've sent powerhouse vocalists, theatrical innovators, and artists who treat the stage like a playground. But 2026 feels different. This year, Australia isn't dipping a toe in - we're diving head-first into the deep end with one of our most accomplished performers: Delta Goodrem.

While the brand-new Eurovision Asia prepares for its debut in Bangkok later this year, Australia is sitting that one out. SBS has chosen to watch from the sidelines as countries across Asia take their first steps into the Eurovision world. But that doesn't mean Australia is quiet. In fact, we're making one of our loudest statements yet - not in Bangkok, but in Vienna, on the main Eurovision stage, in the competition's 70th anniversary year.

And at the centre of it all is Delta.

For Australian musicians, Delta's selection feels like a full-circle moment. She's not just a pop star - she's a musician's musician. A songwriter with decades of craft behind her. A vocalist who can move from delicate phrasing to a stadium-sized belt without breaking a sweat. Someone who has lived the highs, lows, reinventions and realities of a long career in the industry. If Eurovision is about showcasing identity, then Delta is a pretty perfect snapshot of what Australian music can be: polished, heartfelt, and quietly fearless.

Her entry, Eclipse, marks a shift from the upbeat pop Australia has often sent. Instead, it leans into cinematic production, classical piano lines, and a slow-building emotional arc that gives her room to do what she does best - tell a story with her voice. For singers reading this, it's a masterclass in restraint and release. For songwriters, it's a reminder that Eurovision doesn't always need glitter cannons; sometimes it needs a song that breathes.

The creative team behind her is also proudly Australian. The music video was filmed on the sand dunes of Newcastle, NSW, directed by Melbourne-born filmmaker Liam Pethick. The mirrored plinths, shifting light and wide-open landscapes give the clip a distinctly Australian sense of space - that feeling of standing somewhere vast, with the wind in your hair and a decision to make. It's subtle, but it's ours.

And while Eurovision Asia gathers momentum across the region, Australia's absence from that event actually sharpens the focus on Vienna. It's a reminder that our Eurovision story has always been about the main stage - the one watched by more than 160 million people worldwide. Since 2015, we've sent artists who've pushed boundaries: Guy Sebastian's soul-pop charm, Dami Im's vocal fireworks, Kate Miller-Heidke's operatic aerial theatrics. Delta now joins that lineage, bringing with her a level of experience and global recognition that few Australian artists can match.

What makes this moment particularly special is how deeply Delta understands the responsibility. She's spoken about Eurovision with genuine affection - not as a novelty, but as a celebration of creativity, individuality and connection. For a country that has always punched above its weight musically, she represents the best of what we do: big heart, big voice, big ambition.

For Australian musicians, there's something inspiring about watching one of our own step onto a world stage with this much confidence and clarity. It's a reminder that longevity in this industry isn't an accident - it's built on craft, curiosity, and the courage to keep evolving.

When Delta walks out under the lights of the Wiener Stadthalle in May, she won't just be performing a song. She'll be carrying decades of Australian music with her - from the pub stages to the conservatories, from the bedroom songwriters to the touring veterans. And whether she brings home the trophy or not, she's already delivered something important: a moment where the world turns its ear toward Australia and hears exactly what we're capable of.

THROWING SHADE ON A TRADEMARK



An Australian beachwear startup has found itself toe-to-toe with one of the biggest names in rap, and they're calling it a classic David-versus-Goliath moment.

Swim Shady – the sun-safe swimwear brand created by former South Sydney Rabbitohs brand manager Jeremy Scott and his wife, Elizabeth Afrakoff – is in the middle of a trademark clash with none other than Eminem. Yep, that Eminem.

The drama kicked off after IP Australia approved the Swim Shady trademark in late 2024. Not long after, Marshall Bruce Mathers III (the man behind the Slim Shady persona) lodged an objection, arguing the name was a little too close to his long-held trademarks “Shady” and “Shady Limited.”

But the Aussie duo aren't backing down. At a key hearing this week, they fired back by applying to have Eminem's own trademarks removed on the grounds that they haven't been actively used in trade for a specific period. In a statement, the brand said they were thrilled with how the hearing played out and felt their meticulous prep work really showed.

If the Australian decision goes their way, it could influence similar battles they're fighting in the US, UK, and Japan – markets where their expansion has been stalled thanks to ongoing legal pushback.

Swim Shady launched in 2024 after Jeremy's “lightbulb moment” back in 2021. The pair now produce beach shades, towels, bags, and swim shorts, and their products are stocked across Australia – plus two stores in Dubai have already jumped on board.

Meanwhile, Eminem – whose net worth sits around \$250 million – has held various “Shady” trademarks for years and even filed to trademark “Slim Shady” in Australia early last year.

For now, the battle continues, but the Aussie founders seem determined to stand their ground. Whether this underdog story ends in a knockout blow or a compromise is still anyone's guess, but it's certainly shaping up to be one of the more unexpected showdowns of the year.

GoSet

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COUNTRY BBQ

1pm to 5pm Sunday 19th April

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LOEB & HARDCASTLE LUNCH

The March GoSet Club lunch was a laugh out loud event as guest Jackie Loeb and interviewer Nic Hardcastle sang, laughed and spilt the tea on some old stories. Jackie Loeb is simply one of those rare performers. A comedian, actor, vocalist, musician, writer, and all-round creative force, who has spent more than three decades carving out a career that defies easy categorisation. A great day.



MAY GOSET LUNCH

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