

BRIGHT LIGHTS DIMMED



The voice that helped define Australia's Beat Boom has fallen silent, but the legacy lives on

The Australian music scene has lost one of its pioneering voices with the passing of Bobby Bright on July 19, 2025, at age 80. Best known as half of the iconic 1960s duo Bobby & Laurie, Bright's journey from a young English immigrant to Australian rock royalty reads like a classic tale of dreams realized through sheer passion and talent.

Born Robert Harry Bright in Watford, England, on February 3, 1945, Bobby's Australian adventure began when he was just eight years old. In 1954, he arrived in Adelaide aboard the SS Strathnaver with his mother, Elsie May Bright, a domestic worker who had made the bold decision to start fresh in a new country. It was a move that would ultimately help shape the sound of Australian popular music.

Adelaide in the late 1950s was where young Bobby first discovered his calling. The pivotal moment came around 1956 when he stumbled upon an American radio program called "The Rockabeat Parade." That broadcast ignited a lifelong love affair with rock and roll that would never dim. By age 13, he had picked up a guitar, and music quickly became his overwhelming focus.



Bobby's early performing days saw him singing at the Surfside Dance for Teenagers at Henley Town Hall every Friday night in 1961. But like many ambitious young musicians, he knew Melbourne was where the real action was happening. In 1962, he made the move that would define his career, and by 1963, he had already released two singles on the W&G Records label: "Girls Never Notice Me" and "Defeated by His Heart."

Everything changed in 1964 when Bobby crossed paths with Laurie Allen, a seasoned Melbourne musician who had been gigging since the late 1950s with various groups including The Three Jays and The Roulettes. Both were appearing as solo artists on The Go!! Show when they decided to combine their talents. The chemistry was immediate and electric.

As Bobby & Laurie, they became one of the first Melbourne acts to embrace the "longhaired" image pioneered by The Beatles and Rolling Stones. Their debut single, "I Belong with You," written by Laurie Allen and released in August 1964, was groundbreaking on multiple levels. It was the inaugural release on the Go!! label and the first song by a Melbourne beat act to break nationally, reaching number one on local Melbourne charts and peaking at number nine nationally.

The success was intoxicating. The duo became regulars on The Go!! Show, earning £50 per appearance – serious money for young musicians in 1964. Their popularity soared to Beatles-like proportions; during a 1965 appearance on ABC's Teen Scene, screaming female fans literally dragged them off the stage. They supported major international touring acts including The Dave Clark Five, The Seekers, The Easybeats, and P.J. Proby.

Their biggest triumph came in 1966 with their cover of Roger Miller's "Hitch Hiker," which climbed to number one and cemented their status as Australian pop royalty. But success in the volatile world of 1960s pop music was often fleeting. By 1967, Bobby & Laurie had amicably disbanded to pursue solo careers, though they would reunite briefly from 1969 to 1971 and perform occasionally together until Laurie's death in 2002.

Post-Bobby & Laurie, Bobby proved his versatility across multiple entertainment mediums. He worked as a radio announcer at Melbourne's 3XY, appeared in television dramas, and played the doctor in a Melbourne production of the rock opera "Tommy." His distinctive voice found new life in commercial voice-over work, where he built a reputation as the warm, authoritative sound that could sell anything from beer to banking services.

In 2013, at age 68, Bobby released the five-track EP "Child of Rock and Roll," featuring self-penned tracks that showcased his enduring songwriting abilities and proved his voice had lost none of its power or charm.



Bobby settled in Melbourne's western suburbs, first in Williamstown in 1972, then later in Newport, where he lived for over four decades. He often spoke of how the area's lack of pretension and easy access to everywhere he needed to be made it the perfect base for his continuing musical activities.

Bobby Bright's passing marks the end of an era – he was one of the last direct links to the birth of rock and roll in Australia. His journey from that eight-year-old boy stepping off a ship in Adelaide to becoming an integral part of Australian music history reminds us that sometimes the most authentic voices come from those who chose to make Australia home. The kid who fell in love with rock and roll through a crackling radio broadcast had indeed become a true child of rock and roll.

MUSIC MILLIONAIRES?



If you've been in the music industry for years, you not only know how royalties work (and don't work) and you've seen it all change over the years. But many of our members don't have your history. So here's a quick guide to Music Royalties for Australian Musicians.

Australia's music industry has undergone a dramatic transformation in recent years, with streaming platforms revolutionising how musicians earn money from their craft. For local artists—whether you're a songwriter crafting the next indie anthem or a performer bringing those songs to life—understanding royalties is crucial to building a sustainable music career.

The Two Sides of Music Royalties

In Australia, music royalties operate on two distinct levels, each managed by different organisations and serving different creators in the music ecosystem. Songwriter and Composer Royalties (APRA AMCOS)

If you write songs or compose music, your income streams are managed by APRA AMCOS (Australasian Performing Right Association and Australasian Mechanical Copyright Owners Society). In the 2019-2020 financial year, they collected \$471.8 million in royalties for Australian and New Zealand songwriters, composers, and music publishers.

APRA AMCOS collects four main types of royalties for musical compositions:

- **Performance Royalties:** Generated when your song is played publicly—on radio, in venues, at festivals, or streamed online
- **Mechanical Royalties:** Earned from reproduction of your music through physical sales, downloads, or streaming
- **Synchronisation Royalties:** Paid when your music appears in films, TV shows, advertisements, or video games
- **Communication Royalties:** Collected when your music is broadcast or transmitted online

As an APRA AMCOS member in Australia, songwriters are guaranteed a minimum of 50% of public performance royalties, known as the 'Writer's Share'—a statutory right that cannot be taken away.

If you perform on recordings, your royalties are handled by the Phonographic Performance Company of Australia (PPCA). PPCA collects royalties related to sound recordings and music videos, not live performances. These "neighbouring rights" cover when your recorded performances are played publicly—in shops, on radio, or via streaming services.

If you are both a songwriter and a recording artist, you can and should register with both organisations to access both income streams.

The Spotify Revolution

Streaming has fundamentally reshaped the Australian music landscape, with Spotify leading this transformation. Australian artists' Spotify royalties reached nearly \$275 million in 2023, growing by 14% in 2024.

The numbers tell a remarkable story of global reach. More than 80% of royalties generated by Australian artists on Spotify came from listening outside Australia, making the country a top-10 music exporter globally. This international dimension means Australian musicians no longer depend solely on domestic audiences—your bedroom recording in Melbourne could be earning royalties from listeners in Manchester or Mumbai.

Approximately half of all royalties generated by Australian artists on Spotify in 2023 were by independent artists. This represents a seismic shift in the industry, where independent musicians can now compete on equal footing with major label artists for listener attention and revenue.

However, streaming operates differently from traditional royalty models. Spotify doesn't pay artists according to a fixed per-play rate; royalty payments vary according to factors like how music is streamed, listener location, and agreements with labels or distributors. As of 2024, tracks must reach at least 1,000 streams in the previous 12 months to generate royalties on the platform.

Maximising Your Royalty Income

To optimise earnings as an Australian musician:

Songwriters register with APRA AMCOS and submit performance reports for live shows. Even cover performances of your original songs by other artists will generate royalties for you.

Performers join PPCA to collect neighbouring rights when your recordings are played publicly. If you're both songwriter and performer, dual membership is essential.

Digital Strategy: Focus on building an engaged fanbase rather than chasing raw stream numbers. Authentic engagement translates to sustainable royalty income across multiple platforms.

International Opportunities: With over 80% of Australian artists' Spotify earnings coming from overseas listeners, consider how to connect with global audiences through social media, playlist submissions, and online marketing.

The streaming era has democratised music distribution while creating new complexities around royalty collection. Understanding these systems—and registering with the appropriate organisations—ensures you're capturing every dollar your music generates, whether it's played in a café in Sydney or streamed by a fan in Stockholm. In today's interconnected music world, that understanding could be the difference between music as a hobby and music as a viable career.



SOUND CHECK

Strategy Guide to Paydays from Spotify and YouTube



Making serious money from streaming platforms requires understanding the stark reality of today's music economy: 88% of all streaming consumption comes from music released this century, with 73% from music released between 2010-2018. While this might seem discouraging for older catalog music, there are proven strategies to maximize earnings regardless of your song's vintage.

Current Music Dominates, But Volume Is King: Current Music (2010s-Present): These tracks have the highest earning potential on both platforms. Since 2017, the number of artists generating between \$1,000 and \$10 million annually has tripled on Spotify, with current releases benefiting from algorithmic promotion and playlist placement.

70s & 80s Catalog: While older music represents a smaller share of streams, it can still generate significant revenue through strategic positioning. Classic rock and vintage pop perform well when connected to nostalgia marketing, sync licensing opportunities, and cross-generational appeal.

Spotify Success Strategies: Focus on global reach rather than domestic audiences. Over 50% of artists earning \$1K+ on Spotify in 2024 made the majority from listeners outside their home country. For maximum impact:

- **Release Consistently:** Regular releases keep you in algorithmic consideration
- **Target International Markets:** 80% of successful artists collaborate internationally
- **Optimize for Discovery:** Pitch to editorial playlists and focus on algorithmic placement
- **Build Volume:** Tracks need 1,000 streams in 12 months just to qualify for royalties

YouTube's Revenue Revolution: YouTube offers multiple income streams beyond ad revenue. Join the YouTube Partner Program requiring 1,000 subscribers and 4,000 watch hours, then diversify with channel memberships, Super Chat, and merchandise sales.

Content ID Monetization: Register your music through digital distributors to monetize user-generated content featuring your songs across YouTube. This passive income source works especially well for 70s and 80s classics used in reaction videos, dance content, and nostalgic compilations. **Strategic Content Creation:** Create lyric videos, live performances, and behind-the-scenes content to keep viewers engaged and maximize ad revenue.

The Catalog Advantage: Older music has unique monetization opportunities:

- **Sync Licensing:** 70s and 80s tracks excel in film, TV, and advertising
- **Nostalgia Marketing:** Target generation-specific playlists and themed content
- **Cover Song Strategy:** Encourage covers of your classics to generate additional royalties

Volume Strategy for All Eras: YouTube monetization is about volume - encourage fans to use your music in family videos, dance videos, and reaction content. Whether your song is from 1975 or 2025, maximizing usage across platforms multiplies your earning potential.

The key to big money isn't just having great music—it's understanding that 1,500 artists generated over \$1 million in Spotify royalties in 2024. Success requires strategic thinking, consistent output, and leveraging every available monetization tool across both platforms, regardless of when your music was created.



Ozzy Metal

Ozzy Osbourne was more than the “Prince of Darkness”—he was a sonic architect who helped build the foundation of heavy metal. Born in Birmingham in 1948, Ozzy’s journey began with Black Sabbath, where his piercing vocals and eerie presence carved out a genre that would rattle the world for decades.

With Black Sabbath, Ozzy brought menace and depth to rock. Tracks like Paranoid, Iron Man, and War Pigs weren’t just hits—they were cultural shifts. The band’s raw sound, shaped by industrial grit and unfiltered emotion, became the template for metal musicians worldwide.

From Chaos to Masterpiece

After leaving Sabbath, Ozzy reinvented himself as a solo artist. His debut, Blizzard of Ozz, stunned critics and fans alike, delivering classics like Crazy Train and Mr. Crowley. Guitar virtuoso Randy Rhoads added melodic finesse, pushing the music into new, sophisticated territory.

“Ozzy didn’t chase perfection—he chased impact. And that made him unforgettable.”

Yet Ozzy’s legend wasn’t built on music alone. His unpredictable antics—including the infamous bat incident in 1982—became folklore. But beneath the chaos was vulnerability. His candid battles with addiction, mental health, and fame gave depth to the spectacle.

Offstage Humanity

In 2002, Ozzy opened his world to the masses with The Osbournes, a groundbreaking reality series that painted him as both rock deity and devoted father. He showed that behind the growl was wit, humor, and surprising tenderness.

July 2025 marked his final performance: a powerful reunion with Black Sabbath in Birmingham. The energy was raw, the emotion real. Just weeks later, Ozzy passed away peacefully at 76, leaving behind a catalogue that sold over 100 million records and inspired countless artists.

“He gave voice to alienation, rage, and vulnerability—sometimes in the same verse.”

Ozzy’s influence goes far beyond stats. He gave artists permission to be flawed, to be loud, to be honest. He taught musicians that truth hits harder than technique—and that sound can shake the soul.

THE WAY WE WERE

The Top 40 charts in Australia during the 1960s, '70s, and '80s weren't just industry metrics—they were cultural milestones that shaped daily life. Each week's list, like this one, acted as a social compass: what was played at parties, hummed on long drives, and debated in schoolyards or office lunchrooms. Songs like Good Vibrations by The Beach Boys, Friday On My Mind by The Easybeats, and Winchester Cathedral by The New Vaudeville Band weren't just hits—they were experiences, threading through Aussie homes, transistor radios, and car stereos alike.

These decades saw music evolve alongside fashion, politics, and youth identity. The Top 40 was a public scoreboard that reflected changing tastes—psychedelic experimentation, disco grooves, and power ballads—and gave Australian artists like Brian Cadd and Axiom visibility among global giants.

For the industry, chart rankings influenced label investments, promotional strategies, and radio rotations. A high placement signaled audience resonance, paving the way for tours and TV appearances. It was a proving ground—where songs earned their stripes and artists became household names.

In essence, the Top 40 wasn't just a list—it was a rhythm that united generations, mirrored social currents, and gave music its communal heartbeat in Australian life.

this week	last week		
1.	(3)	OOH LA LA	Normie Rowe
2.	(1)	FRIDAY ON MY MIND	The Easybeats
3.	(2)	GOOD VIBRATIONS	Beach Boys
4.	(6)	GREEN, GREEN GRASS OF HOME	Tom Jones
5.	(4)	LET IT BE ME (E.P.)	Johnny Young
6.	(5)	NO MILK TODAY	Herman's Hermits
7.	(9)	MELLOW YELLOW	Donovan
8.	(15)	IT'S NOT EASY	Normie Rowe
9.	(8)	WINCHESTER CATHEDRAL	The New Vaudeville Band
10.	(7)	SORRY	The Easybeats
11.	(20)	BLUEBERRY HILL (E.P.)	The Loved Ones
12.	(12)	I'M A BOY	The Who
13.	(18)	SINGLE GIRL	Sandy Posey
14.	(11)	THE BOSS' DAUGHTER	Gene Pitney
15.	(10)	SPICKS AND SPECKS	Bee Gees
16.	(13)	PSYCHOTIC REACTION	Count Five
17.	(17)	STOP, STOP, STOP	The Hollies
18.	(14)	LADY GODIVA	Peter And Gordon
19.	(24)	SEMI-DETACHED SUBURBAN MR. JAMES	Manfred Mann
20.	(16)	THE LOVED ONE	The Loved Ones
21.	(35)	KNIGHT IN RUSTY ARMOUR	Peter And Gordon
22.	(19)	DEVIL WITH THE BLUE DRESS/GOOD GOLLY MISS MOLLY	Mitch Rider And The Detroit Wheels
23.	(22)	SKYE BOAT SONG	Peter Nelson & The Castaways / Glenn
24.	(32)	RIVER DEEP MOUNTAIN HIGH	Ike And Tina Turner
25.	(21)	BEND IT	Dave Dee, Dozy, Beaky, Mick & Tich
26.	(25)	DANDY	Herman's Hermits
27.	(28)	YOU KEEP ME HANGIN' ON	The Supremes
28.	(26)	I CAN'T CONTROL MYSELF	The Troggs
29.	(-)	SUMMER WINE/SUGAR TOWN	Nancy Sinatra
30.	(27)	WHO AM I?	Petula Clark
31.	(33)	RAIN ON THE ROOF	The Lovin' Spoonful
32.	(39)	RIDE ON BABY	Chris Farlowe
33.	(-)	OH MONAH	The Cherokees
34.	(36)	WALLPAPER ROSES	Sandy Scott
35.	(29)	WHAT A PARTY	Tom Jones
36.	(37)	WHY DON'T WOMEN LIKE ME?	Clinton Ford
37.	(34)	EVER LOVIN' MAN	The Loved Ones
38.	(30)	SEE SEE RIDER	Eric Burdon And The Animals
39.	(31)	IF I WERE A CARPENTER	Bobby Darin
40.	(-)	COMMUNICATION BREAKDOWN	Roy Orbison

In December 1966, "Ooh La La" by Normie Rowe was the Number 1 song on the Australian Top 40 and it held that spot for several weeks.

This track wasn't just a hit—it was a turning point. As one of the first national chart-toppers after the launch of the Go-Set magazine's Top 40, "Ooh La La" helped solidify the idea of a unified Australian music identity. Normie Rowe, already a teen idol, became a symbol of local success in a scene dominated by British and American acts.

The song's infectious energy and polished production—recorded in London but remixed for Aussie audiences—made it a staple at dances, on radio, and in record collections across the country. Its popularity reflected a growing pride in homegrown talent and gave the industry confidence to invest in Australian artists.

Including "Ooh La La" at the top of the chart adds a distinctly local heartbeat to that era's soundtrack. It wasn't just a hit—it was a cultural anchor that helped shape the social and musical landscape of 1960s Australia.

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GO-SET MAGAZINE

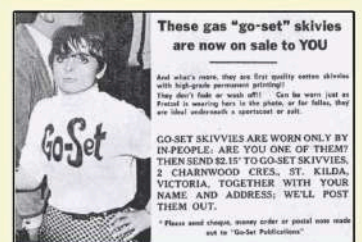


Go-Set gang:

Philip Frazer, Jean Bedford, Jon Hawkes, David Elfick, Molly Meldrum, Wendy Saddington



Tony Healey



SEEKING A MUSICAL JOURNEY



In the 60's, when air travel was still a luxury for most, almost every young Australian with wanderlust headed off to the United Kingdom for the obligatory working holiday. We headed off across the horizon, leaving Australia aboard ships like the *Fairsky* and the *Fairstar*, some of many ships that plied the six-week route via Singapore, Colombo, and the Suez Canal before finally arriving in London. On the *Fairstar*, a group of musicians also seeking the UK adventure, sang for their passage – an unknown folk quartet called the Seekers who would become one of Australia's most successful international musical exports.

The Seekers' story began in Melbourne in 1962, when Judith Durham's crystalline soprano voice first blended with the harmonies of Athol Guy, Keith Potger, and Bruce Woodley. What started as a group of friends singing folk songs in coffee houses quickly evolved into something magical. Durham, a conservatory-trained jazz singer who had been performing with Frank Traynor's Jazz Preachers, brought sophisticated vocal technique to the group's folk foundation. The three men had been performing together as the Escorts, playing the burgeoning Melbourne folk scene at venues like the Coffee Lounge and Treble Clef.

The chemistry was immediate and undeniable. Guy's walking bass lines on the double bass provided the rhythmic foundation, Potger's twelve-string guitar work added shimmer and depth, while Woodley's mandolin and guitar brought melodic complexity. But it was Durham's voice that transformed them from competent folk singers into something transcendent – a voice that could soar above their tight harmonies with an almost ethereal quality that seemed to capture the innocence and optimism of the early sixties.

London Calling

They arrived in London, initially for a ten-week engagement at the Establishment Club. Like so many Australian artists before and since, they found that success at home meant little in the vast British market. The London music scene was exploding with the Beatles, Rolling Stones, and the emerging British Invasion, yet somehow there was room for something completely different.

Producer Tom Springfield, brother of Dusty Springfield and former member of the Springfields, recognized their unique potential. Working with Springfield and arranger Ivor Raymonde, the Seekers developed a more polished studio sound while retaining their acoustic authenticity. The production techniques they pioneered – layering Durham's voice in harmonies with herself, using orchestral arrangements that complemented rather than overwhelmed their folk foundation – became a template that influenced countless folk-pop recordings that followed.

The Seekers had something special – a fresh, clean sound that perfectly captured the optimistic spirit of the mid-sixties. Their first UK single, "I'll Never Find Another You," written by Tom Springfield, rocketed to number one in 1965, making them the first Australian group to top the British charts. The song spent 19 weeks in the UK charts and established them as a genuine phenomenon rather than a novelty act.

What followed was a remarkable run of success that established them as one of the most commercially successful acts of the decade. "A World of Our Own" reached number three in the UK and became a massive hit across Europe and Australia. Their third single, "The Carnival Is Over," adapted from a Russian folk song "Stenka Razin," became their signature tune and perhaps their greatest achievement. The haunting melody and Durham's emotional delivery created something that transcended pop music – it became a cultural touchstone, eventually adopted as an unofficial closing song at the Last Night of the Proms and sung by audiences worldwide.

The group's success wasn't limited to singles. Their albums consistently reached the top of the charts, with "A World of Our Own" becoming one of the best-selling albums of 1965. They were regular fixtures on television variety shows across the globe, from "The Ed Sullivan Show" in America to "Sunday Night at the London Palladium" in Britain. Their 1967 farewell concert at the Sidney Myer Music Bowl in Melbourne drew an audience of 200,000 – still one of the largest concert audiences in Australian history.

The group's appeal lay in their authenticity. In an era increasingly dominated by electric guitars and rebellious attitudes, the Seekers offered something different – sophisticated harmonies, acoustic instruments, and songs that celebrated love, optimism, and human connection. Their 1966 hit "Georgy Girl," from the film of the same name, perfectly encapsulated their accessible yet sophisticated approach, earning them an Academy Award nomination.

Bouncing Back

Behind the wholesome image was serious musical craftsmanship that earned respect from their peers in the industry. Bruce Woodley proved himself a gifted songwriter, co-writing "Red Rubber Ball" with Paul Simon (yes, that Paul Simon), which became a major hit for The Cyrkle and demonstrated the Seekers' connection to the broader folk-rock movement. Woodley also penned "Someday One Day," which showcased the group's ability to blend contemporary folk with traditional Australian themes.

The group's arrangements were intricate masterpieces of vocal harmony. Durham's voice, with its distinctive vibrato and remarkable three-octave range, could float above the men's tight harmonies like a musical angel, but she could also blend seamlessly when the song required it. Their version of "Morningtown Ride," written by Malvina Reynolds, transformed a simple children's song into something sophisticated enough for adult audiences while retaining its innocent charm.

The International Sound

Their international perspective was remarkable for an Australian act of the era. They recorded in multiple languages, adapting their hits for French, German, and Italian markets. "Music of the World a Playing" showcased their ability to incorporate diverse musical traditions, while maintaining their distinctive sound that was unmistakably the Seekers.

Their success was staggering by any measure. They sold over 50 million records worldwide, had multiple number-one hits across several countries, and were drawing crowds of 200,000 to outdoor concerts in Australia. They appeared on every major television variety show and even had their own BBC specials.

But like many groups of the era, internal pressures and changing musical tastes took their toll. The late sixties brought psychedelic rock, harder sounds, and a more cynical worldview that seemed to leave little room for the Seekers' earnest optimism. In 1968, at the height of their fame, Judith Durham made the difficult decision to pursue a solo career, feeling the need to explore jazz and more personal artistic expression.

Continued next page:

DON'T YOU KNOW IT'S MAGIC

Continued:

The remaining members continued as the New Seekers with various female vocalists, achieving considerable success with "I'd Like to Teach the World to Sing" (originally a Coca-Cola jingle), but the magic of the original lineup was irreplaceable. Durham's solo career flourished, particularly in Australia, where she remained a beloved figure, exploring everything from traditional jazz standards to contemporary folk.

Reunions came and went over the decades, each one reminding audiences of the group's enduring appeal. Their 1993 Silver Jubilee reunion tour was a massive success, proving that their songs had become part of the cultural DNA of a generation. The 25th Anniversary Reunion Concert at the Melbourne Concert Hall was recorded and became another bestseller, introducing their music to new audiences while satisfying longtime fans' nostalgia.

Their influence on Australian music cannot be overstated. They proved that Australian artists could achieve international success without abandoning their identity, paving the way for everyone from AC/DC to Kylie Minogue. They were inducted into the ARIA Hall of Fame in 1995, recognizing their role as pioneers of the Australian music industry.

Judith Durham's voice, even in later years, retained that distinctive purity that had captivated the world decades earlier. Her passing in August 2022 marked the end of an era, but the Seekers' legacy lives on in the countless artists they influenced and the millions of people who grew up singing their songs. Their music remains a testament to the power of harmony – both musical and human – and proof that sometimes the most profound impact comes not from revolution, but from perfection of craft and the simple, powerful act of people singing together with joy and conviction.

NEW CADDY SHACK

by Craig Bennett

We had a truly funny and silly lunch with Brian Cadd and his partner Rosie Adsett at Caddy's new Gold Coast rehab home, where he'll continue to get stronger before likely returning home.

It's been 3 months since Brian was stricken by a devastating stroke. It's a slow recovery, but he continues to improve. His fingers are limbering up to play again.

Caddy moved out of hospital early in July, and we were his first lunch guests. His sense of humour has never flagged. Amid the laughs and goss, we talked his much loved 70's song Ginger Man. Not at all what I thought it was about! It's an homage to The Ginger Man book by J.P. Donleavy, if you'd ever wondered!



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JULY LUNCH GUEST RAY BURTON

Ray Burton lit up our Christmas in July celebration with a captivating interview by the ever-charismatic Craig Bennett. Ray recounted his time in Los Angeles during the early '70s, when I Am Woman was born out of Helen Reddy's desire for a song that truly captured the strength and resilience of women. Ray took her poetic notes and shaped them into the melody that would become a global hit. He spoke candidly about the creative process, the cultural impact, and how the song's royalties - while substantial - took a winding path over the years, with some unexpected detours along the way. His updated version of She Is Woman from the man's perspective struck a chord with members, reminding us that great songwriting transcends time, gender, and genre.



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From the snake boy of St Ives to knowing everyone in Hollywood! In September, our GoSet special guest is our own Craig Bennett interviewed by his longtime friend Denise Drysdale - another cheeky chapter in their decades-long friendship that began backstage in 1994's Hello, Dolly! Dish the goss and hidden stories.

Brian has moved on from the hospital and is now in rehab at St Andrews Home Care in Tallebudgera. Lovely garden and surrounds if you'd like to visit.
REQUEST NO PICTURES PLEASE - NO POSTING



Founders
Brian Cadd, Tony Healey
& Barry O'Callaghan

President
Bob Pritchard
0411 708 688
bob@gosetclub.com

Vice President
Barry Pierce
barry@gosetclub.com

Marketing Manager
Barb Taylor
barb@gosetclub.com

Door Manager
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