



JULY 2013

Q MAGAZINE

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q comment: CONAN DUNHAM

Conan of "Tell Ol' Anita" and "Heart Of The City", Releases new song entitled: "This Queer Don't Run."

Conan has teamed up again with his old friend and producer Paul Branim for the new project. Paul Branim, accompanied by his studio musicians, along with the same inimitable style he displayed in the production of Conan's critically acclaimed album "Heart Of The City" in 1981.

"This Queer Don't Run" is a gentle flowing reggae infused with the dulcet tones of Branim's tenor sax leads, highlighting Conan's piercing lyrics.

Taking a stand against the ongoing assaults and murders taking place in our communities; the government's lack of effective action those perpetrators, the government's intrusion on our freedoms and rights as gun owners; Hollywood's heroic portrayal of murderers who have killed and bombed in our cities and walked away free/ the political correctness by many of our leaders who are merely sleepwalking with empty rhetoric toward these problems.

There is a large number of us who are taking a stand, saying "Enough is enough and we are not going to tolerate it, but stand against it. We are out here. You are not alone. Take courage and stand with us. Whistles, marches, ineffective politicians, and rhetoric do not stop guns and knives".

The single is now available on: Amazon MP3, Bandcamp, Google play, Rdio



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Brett Hayhoe t/a Q Magazine
ABN 21 631 209 230



q feature: KIM SMITH

by Lee Pham

Known here and abroad for his Weimar era-inspired cabaret act, Kim Smith is traversing new territory with *Nova*, his recent debut album from Ninthwave Records.

With a wide range of musical influences from Kylie Minogue to Eartha Kitt, Kim ventures into the electropop world with his first two singles "Jealous" and "Never Ever." Nevertheless, Kim approaches pop the same way that he has with the French and German music he sings in his cabaret performances.

"I'm inspired and excited to add my own sensibilities to the music world," he says.

Kim's cabaret act is rife with odes to pop music performing 1920s-styled interpretations of The Supremes, The Divinyls, Olivia Newton-John and others. But with new electronic production techniques, the Antipodean now transmits emotion with synth-based melodies and vocal effects.

"Readying myself for the studio had its own peculiarities," says Kim, who had to face the challenge of recording pop music for the first time. *"I'd been listening to a lot of Róisín Murphy and Yelle in the weeks ahead of recording, and then went on a strict Marlene Dietrich diet, so as to loosen up my ear before we began."*

The singer didn't have to face it alone, however. He describes *Nova* as a collaborative effort. It came to life in the hands of producer Måns Ek, with lyrics by Charlie Mason – both of whom have worked with other Ninthwave artists. Mason recalls a day in the studio when he taped up a picture of Kylie Minogue to inspire Kim.

"He was all nervous energy and so eager to do a good job," says Mason. *"But when he opened his mouth, of course it was magic."*

And as the album gains popularity, it's receiving attention from DJs and getting several remix treatments.

"I'm working with amazing musicians," says Kim.

His team has also included visual artists like RAM IMAGERY's New York photographer Mauricio A. Rodriguez, who Kim describes as "incredibly sensitive and insightful."

He approached Rodriguez to lead the art direction of the 'Jealous' video in January. It raised both interest and eyebrows with its frank lyrics and stylized depiction of Kim in various creations by menswear designer Justin Farnham.

"I wore nothing but a molded leather vest in one scene, which felt strangely and wonderfully in sync with the emotional nudity and vulnerability of the lyrics," Kim recalls.

Post *Nova*-release, the singer is focused on the performance part of the record. He loves the stage and finds it rewarding to belt the album's electroballads.

"It's very much electronic, and I think it captures the pulsing universe we've created on the record, but infused with a living, breathing organic heartbeat," says Kim about his premiere performance at Joe's Pub in New York City last May. *"I love performing live."*

Nova is now available on iTunes.



To Sell Out Shows In Melbourne, Tokyo And Now New York City - Australian Cabaret Star Kim Smith Goes Electro For His First Foray Into Pop!

We have five of his albums to give away. Email getfree@qmagazine.com.au with **KIM SMITH** in the subject line to see if you're one of the lucky five to add this brilliant new album to your library.

g theatre: CHAPEL OFF CHAPEL

THE TAP PACK Cool Classics With A Fresh New Twist

THE TAP PACK is a high energy, tap comedy show inspired by the infamous 'Rat Pack' which included the talents of Frank Sinatra, Dean Martin, and Sammy Davis Jnr. This new, highly entertaining act features Australia's finest young tap dancers tapping up a storm. With credits on stage, film and television and with over 20 musical theatre productions between them, The Tap Pack is pure entertainment. Starring Jesse Rasmussen, Jordan Pollard, Thomas J Egan, Rohan Browne and Ben Brown. With a highly experienced and creative cocktails of artists, The Tap Pack bring a modern edge to jazz music and tap dance.



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q gay files: with MATTEO SNOOKS

It's in his kiss... Is that where it is?

When dating and that moment is right, he pulls you in holding you tight...You look into each other's dreamy eyes, like you're under hypnosis...The sound of an orchestra fills your head...All the cliché symptoms of weak knees and butterflies take effect...His perfume warms and lightens your face and somehow it feels like time has stopped...Your eyes close and the handsome stud attacks you, raping your face like a dog with his epileptic tongue, freaking out in your mouth...**EWV!**

A kiss can mean a thousand things, with many emotions and stories to tell. To narrow it down; it can be the start of something new, or simply a sign that love has died. Kissing can place everything into perspective. Playing the same tune and being in sync with one another can sometimes be hotter than sex...or in some experiences make you vomit.

A kiss may hint to what type of lover he may be; from a gentle boy to an absolute rough animal. In my experience, and from endless chats with friends, all I can say is that guys better work with you and not wiggle about as if a hidden clitoris dangles deep inside your throat. Linda Lovelace can fill you in on that.

It's annoying when your standards are let down by a hot guy who has no clue. Plus, the fact your grandmother kisses with more force leads you to think that a night in with the hand could have saved your disappointment.

I have to point it out because some people are just plain lazy. We all know this. Like sex, kissing takes a little preparation. Hygiene! It's a must fellas. Have some self-respect. We don't want to taste your mother's homemade pasta and garlic sauce. If you're a smoker like me, always carry gum on you...with your condoms!

I don't believe age and experience have anything to do with how good a kisser can be. It all comes down to confidence, but not in a cocky way!

Owning and simply being aware of what is happening I find is the most satisfying and sexy. However, this one guy I kissed last month was a ballroom dancer and can I just say boys, when you're out at the clubs please don't kiss like your dancing! Your hips may do the right thing but that tongue should not be a reflection of you getting your groove on. He did this wired figure eight motion, and quite frankly interrupted a good song. Thank Liza this dude didn't serve up some river dance.

Always go with what you feel, remember everybody is different and sometimes you have to adjust. If worse comes to worse you could always use his tongue else were, just make sure your frustration is under control so the poor bugger can breathe.

But is kissing the door way to your heart?

When the love bug bites, that wall some of us build in order to keep strong so we're not hurt or wind up drinking with Dr Phil, slowly disintegrates and sometimes comes crashing down. Like Humpty Dumpty, we're left in shattered pieces.

For the newly divorced, I'm sure you'd agree the truth is told in the last few kisses, when it's all action with no spark and it seems like the two of you are on either side of the room.

The Truth is in the kiss!

Like Sleeping Beauty, a kiss can bring you back to life. Until that right Guy or Girl comes along all we can do is start the next chapter with a Kiss. After all, actions speak louder than words.



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q money: with EVAN DAVIS

Some services have an obvious value which is easy to define. Other services can me a little less obvious. Some services when you first hear about them seem expensive. This was the case for me when I first was introduced to the concept of 'Buyer's Advocacy' in 2007.

Essentially, a 'Buyer's Advocate' is a licenced real estate agent who is employed by the purchaser/buyer in a property transfer to assist them with the transaction. An Advocate will work for and be paid by the purchaser rather than the vendor (seller).

In most instances an Advocate will be employed by the buyer to research the property market, find the right property and then negotiate the best possible price. Sometimes the engagement might be limited to bidding at an auction on behalf of the buyer or simply employed during the negotiation leg of the property transaction after the buyer has already found their property.

For their fee, Advocates claim to save their clients time, money and stress with their purchases.

Sounds great, though what is the fee? Traditional, 'Sales Agents' are employed by the Vendor to sell their properties, they will generally charge between 2-3% of the property sale amount as their commission for selling. A good buyer's advocate will charge around the same amount (less for negotiation only). With Sales Agents or Advocates there is room for negotiation. This is more common when the purchase price is greater as their fees will be higher too.

Initially I thought this was a large price, though I have seen the value in this service first hand.

I have referred many of my clients that were struggling to buy. In some instances they were looking for a specific property in other instances they were struggling on the price and the negotiations when buying. Many of them were finding that their finance approvals were expiring as they were taking such a long time to secure their properties.

On average I found my clients who were using an advocate would buy in 5-7 weeks. Naturally this is much faster than if they buy for themselves. When you have engaged an advocate, you are basically getting someone who is working full time to source the right place.

My referred clients have also saved money. Primarily this is because the Advocate can cut through a lot of the 'Real Estate Fluff'. Often they can source properties that may not be on the market yet and they often can deal directly with a Vendor and cut out the sales agent completely. Negotiations are also improved with Advocates industry knowledge and expertise.

My core business is Mortgage Broking. In the last three years I have found that my clients who I have referred to good, trustworthy Buyer's Advocates have been delighted. We recommend Justin Dunne from Independent Property Brokers. All the clients have enjoyed the service and have told me that they would use it again also refer their friends too. If you are interested in finding out more, email me and I can pass on his details.



An advertisement for Mannhaus. On the left, two men are shown from the waist up, wearing suspenders and holding tools like axes and a saw. They are in a workshop or garage setting. A large blue circular graphic element is on the right side of the image. To the right of the image, the text reads: 'Gear For Your Lifestyle. Whatever your lifestyle, we have you covered. Leather. Rubber. Lifestyle. Gear.' Below this, the address '130 Hoddle Street, Abbotsford' and phone number '03 9416 4800' are listed, along with the website 'www.mannhaus.com.au' and 'Find us on Facebook'. At the bottom right is the Mannhaus logo, a blue circle with a white 'm' inside, followed by the word 'MANNHAUS' in a bold, sans-serif font.

q arts centre: ADT RETURNS

DANCERS BREAK MELBOURNE'S DECADE-LONG DROUGHT
Australian Dance Theatre returns to Melbourne after 10 years with tech-savvy show

After a 10-year absence from Melbourne, Australian Dance Theatre returns with the technologically remarkable *Proximity* from Thursday 15 – Saturday 18 August at Arts Centre Melbourne's Playhouse. *Proximity* is presented by Arts Centre Melbourne following the production's critically acclaimed debut at the 2012 Adelaide Festival and a European Tour in early 2013.

Combining art and technology, *Proximity* is a masterful demonstration in dance, videography and optical illusions. Throughout the performance, nine phenomenal dancers train video cameras on each other to capture, magnify and distort the choreography on large screens upstage. The result is a breathtaking, real-time video panorama that liberates the body from everyday understanding and physics.

Artistic Director and choreographer Garry Stewart worked with French video engineer Thomas Pachoud in *Proximity* to create an astonishing dialogue between dance and real-time video manipulation.



"After a few calls to various contacts in Paris we were put in touch with Thomas Pachoud, a young video engineer and computer programmer who came to work with me on what was essentially an artistic blind date," said Garry Stewart, who wanted to use live dancers and video projection to explore the way our brains neurologically perceive the world around us.

"One of the greatest challenges in making Proximity has been to discover ways in which these complex ideas could be manifested through live video manipulation. Thankfully we have had the ingenious Thomas Pachoud to do this. Thomas spent several months creating a palette of sublime video effects that form the fundamental materials of Proximity in a seamless relationship with the dancers."

Formed in Adelaide in 1965, Australian Dance Theatre (ADT) is one of Australia's foremost dance companies and will celebrate its 50th anniversary in 2015. Constantly in demand both in Australia and internationally, ADT is one of Australia's most active touring dance companies. In 2013 alone, ADT will have toured two simultaneous productions to over 25 cities across the globe.



Under the artistic direction of Garry Stewart since 1999, the company has embarked on a distinctive artistic trajectory, often exploring collisions of arts and science, that has won the company numerous accolades and critical acclaim. Alongside *Proximity*, ADT's technological oeuvre includes the spectacular *Devolution*, which was created in collaboration with French-Canadian roboticist Louis-Philippe Demers, and *Held*, which saw photographer Lois Greenfield onstage snapping real-time photographs of the performance.

At the age of 20 Garry Stewart ceased his university studies in social work to commence training to become a dancer. An alumnus of the Australian Ballet School in Melbourne, Stewart has danced with a number of companies, including Australian Dance Theatre, Queensland Ballet and One Extra Company, before he began his career as a choreographer.

Stewart recently choreographed a new work for The Australian Ballet called *Monument*, which responds to the architecture of Canberra's Parliament House, and is currently Thinker in Residence at Deakin University's Motion.Lab where he is assisting technicians to develop new ways of using motion capture, CG animation, 3D stereography and game engine technology for live dance performance. Stewart is the first arts figure to be appointed to this role at Deakin University.

Arts Centre Melbourne presents *Proximity*
Arts Centre Melbourne, Playhouse
8pm Thursday 15 August to Saturday 17 August
3pm Sunday 18 August
Tickets from \$55

For more information about Arts Centre Melbourne visit artscentremelbourne.com.au or phone 1300 182 183. Become a fan of Arts Centre Melbourne on facebook or follow @artscentremelb on Twitter.

q youth: with **TASMAN ANDERSON**

This month, I've been really interested in why many of the older generation are so unaccepting of the gay community. Is it that they think it's wrong or is it that they don't understand it? For those of you who have read my column before, you know just how much unacceptance confuses me.



I know it sounds naïve and I'm at risk of imitating the girl from Mean Girls who just wants "... us to get along like we did in middle school" but it's true. I've witnessed the dirty looks and the hurtful words that the older generation have said but I still couldn't work out where it all stemmed from. How could they hate something that they had no part in? The only conclusion I could really come up with was that they hated it because it was different and they didn't understand it. It's a little like when you watch a television program for the first time. You're not sure what to expect and that makes you a little weary. However, after a little while, the program starts to grow on you and it doesn't seem so bad after all.

With this in mind, I decided to see if education was as crucial as the activists keep saying that it is. I decided to pull my mum and dad into the lounge and sit them down to watch Glee, who has predominant gay and lesbian characters as well as Brokeback Mountain (for obvious reasons...I mean have you seen how hot those two men are together). Now, neither of my parents are homophobic or the type of people that would wish any harm on the gay community. But, just like some LGBT members who would be uneasy with straight people swapping spit, they are the type to be a little uncomfortable if two men or women suddenly started to play tonsil hockey in front of them.

I chose these programs because they focused on the romantic aspect of a relationship as well as physical intimacy. Surprisingly, my parents questioned what was happening and wanted to explain why they saw things the way they did. According to dad, the older generation never saw same sex couples during their own adolescence and as they grew older and the world became more aware of the LGBT community, they saw it as a generational fad. They also spoke about how they were often told that it was wrong by their own parents.

The word 'faggot' was also used as an insult among friends when one of them wouldn't go for a night out or hook up with a 'hot chick'.

I'm sure many of you wouldn't find these results shocking. In fact, I'm sure a few of you are reading this right now and thinking 'no shit Sherlock' but honestly, I thought it was interesting to know. People seem to shy away from the things that are different to them and only ever make an effort to change their view when it suddenly affects them or someone they love.

I'm not silly enough to think that education is going to be the ultimate cure to homophobia but it's certainly a start. I really hope that as we become the 'new' old generation and our children grow up, things will be different. As innocent as it sounds, I like to think that eventually we won't have to brand things as 'same sex' and 'hetero'. I'd like to think that one day 'gay marriage' will simply be 'marriage' and that seeing two men or women holding hands wouldn't be a rare occurrence.

The world is changing whether we are ready for it or not and hopefully one day, the only thing that's going to matter in a relationship is love. Not the fact that the couple may share similar body parts.

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q cuisine: with NATHAN MILLER

Derby & Well

There are only a small number of reasons that you would want to leave the house on one of the coldest nights of the year, and that's simply to check out Ron O'Bryan's handy work at The Vine in Collingwood.

The Vine hold a Derby & Well event monthly within their authentic walls, thus giving Chef/ Owner Ron O'Bryan, a chance to display his talents, and the opportunity to break away from their usual fare of hearty Guinness pies and Parma's.

There have been a number of late nights/early mornings that I have walked past this bold green building perched neatly on the corner of Wellington and Derby St's in Collingwood, but that's another story. So tonight was an opportunity to enter and explore the food, wine and atmosphere.

Remembering the pubs/hotels around Melbourne during the 80's, and having lived in a few ourselves when my father was a publican, I knew the style very well. So when I entered the embossed glass front doors, I was immediately transported back to when there were only two beers on tap, nuts were thrown on the red mottled carpets, bar snacks were the staple diet of construction workers, and the clientele were called punters. This was a time where men would smoke heavily, laugh loudly, fights were a nightly occurrence, and footy was the only topic spoken.

Although the carpet remains the same, the food, wine selection and service have definitely progressed within The Vine. Derby & Well, that's what has changed.

The set menu was designed to challenge your taste buds and ask the question, 'Where am I again?' Matched perfectly with fine wines from Eastern Peake here in Victoria, the evening was set for an enjoyable experience.

It all started with a cleansing hot tottie at the bar. A hot tottie is normally served to assist in a cold or a hangover; so it had an awesome cleansing effect on my palate.

Speaking of the 80's, the first course was a whisky sour jelly with a lemon sorbet. It fizzed and crackled on my tongue like sherbet, and the shockwaves were felt right through to my toes.

Who combines raw fish, beetroot, white chocolate, horseradish and watercress? Ron O'Bryan that's who. The rich flavour of the mackerel was subdued by preparing it tartare style, which allowed the real flavours of the fish to shine.

Marron, a fresh water crayfish found in Western Australia, fills the fresh homemade ravioli in the next course. Leeks and cauliflower in a mild chicken jus finish this dish impeccably.

A faultlessly prepared duck breast from Trentham, was the next plate. Served with rich black pudding, celeriac puree, carrots and chestnuts. The dissimilar textures and bold flavours in the dish hit me for six, as it was not expected.

Stilton cheese is banned in our house for two simple reasons, my waistline, and my waistline! Stilton, walnuts and blackberry jam sat there, on that plate for milliseconds, before I scooped them onto my rye toast and enjoyed the superb balance of sweet and tart, soft and hard, and smooth and crunchy.

To see this evening to end, a milk chocolate pannacotta with quince and drunken raisons evaporated into thin air before I could truly enjoy the richness of this tremendous dessert.

Derby & Well dinners are held monthly with each month having a new theme.

The Vine Hotel

59 Wellington Street, Collingwood, Victoria, 3066
(03) 9417 2434 <http://www.thevinecollingwood.com.au>

Meals are available from:

11:30am – 3pm Monday to Friday,
5:30 – 9:00 Thursday & Friday nights.



q fashion: D'URBAN SUITS

Whether you work in a corporate office or outside of the nine to five norm, there's no need to do what you do without looking sharp. Thankfully, Melbourne-based menswear brand, D'Urban, has you covered. Their winter collection ranges from a simple and sleek jacket that you must have no matter your place on the corporate ladder, to a full black tie suit collection that has every man channeling Jay Gatsby within moments of slipping it on.

Here at Q Magazine, we're particularly keen on their Casual Corporate look, perfect for a modern office like our own. Think tailored pants and sleek suit jackets that look great thrown over a classic cotton t-shirt or button-up, no tie. For the more casual of us, the Travel Jacket is a must-have. It's form-fitting and structured without being restrictive, making it perfect to wear while flying (in the air or high on your dreams).



The key reason we love D'Urban lies in the design of their suits. Made with complex construction in mind, D'Urban are experts at giving a tailored fitting garment – the 'floating chest piece' in each jacket is designed to follow the body's contours, allowing for a perfect fit every time. D'Urban suits are made using the finest quality Italian material, sourced from a small town in the famous Piemonte region of Italy called Biella. In fact, D'Urban often uses wool sourced from Australian sheep.

Lapels and collars are basted to allow a perfect roll every time, and sleeves are attached by hand to give a clean finish on the shoulder head.

From travel jackets to black tie three-pieces, D'URBAN has something suitable for all tastes and events.

For further information on D'Urban, phone their Melbourne head office on (03) 9544 2122 or visit a David Jones department store near you.

How To Care For Your D'Urban Suit:

Once you have the best style in your wardrobe, it's important to keep it in tip-top shape. D'Urban recommend wearing your suit once or twice a week and rotating between rotating between suits to allow the natural fibers to recover between wearing.

Always replace your suit onto the hanger it came with after wearing, so that creases start to drop out immediately and the suit can take back its original shape. D'Urban suggest hanging your suits outside and undercover to breathe time-to-time, rather than taking them to the dry cleaners. This will help extend the longevity of a suit.

Lastly, a good clothes brush regularly brushed over your D'Urban suit will remove any fibers and keep it looking sleek and sophisticated – just like its wearer.



www.rushpopperstore.com.au

q festival: GERTRUDE ST PROJECTION

Only Fitzroy can make bright lights on walls look hipster cool and this July the Gertrude Street Projection Festival will again inject a light into our lives with an electric splash of colour on one of Melbourne's most iconic landscapes.

For 10 days and across 36 sites, Gertrude Street will be illuminated by the visions of talented projection artists. From 19 – 28 July windows, laneways, walls, footpaths, shop interiors, tree-trunks, and whole buildings will be lit up with art inventions, created by award winning projection artists, community groups and individuals.

A project of the Gertrude Association, The Gertrude Street Projection Festival is now in its sixth year and aims to produce, exhibit and encourage artists, whilst supporting culture and community services in the local area and providing a free outdoor gallery for all to enjoy. The program includes more than 28 established artists including; Ian de Gruchy, Amanda Morgan, Alesh Macak, Nick Azidis, Yandell Walton, Olaf Meyer, Lindsay Cox, Freya Pitt, and The TAM Projects.



One of the highlights and biggest works of this year's festival will come from Nick Azidis working with Yarra Youth Services and Angela Barnett as he pumps the 14 storey towers of the Atherton Gardens Housing Estate with colour to feature cutting edge artistry.

Kym Ortenburg, co-founder of the not-for-profit Gertrude Association said, *"In a unique and progressive work, Nick is collaborating with a team of talented young people who live on the Fitzroy, Collingwood and Richmond housing estates."*

This year will see an opening night launch held outside in the Atherton Gardens Estate with a light installation by The Light Foundation, slam poets, acapella singing and the marching girls of The Red Brigade.

In 2013, the theme of illuminate has inspired the works of all guest artists and community organised artists. The TAM Projects and their piece Lunch Box explores the detail and ambiguity of food forms by magnifying common edible items while offering an intricate visual feast. Independent animator Lindsay Cox teams up with the animation class from Footscray Community Arts Centre's disability program Artlife, for Lucky Mandela, a series of animated mandelas created with lights, long exposures and hand driven machinery.

In addition to a number of established guest artists taking part, other exciting projects include Art Day South, an art studio space for artists with an intellectual disability and Artful Dodgers Studios, a Collingwood based program that provides creative spaces for young people whose lives may have been disrupted by difficult circumstances.

For the very first time, the festival will launch a Festival Hub upstairs at Gertrude's Brown Couch. The Festival Hub boasts an incredible line-up of events, workshops, master classes, DJ's, visual projections and industry nights. It runs every night from 6pm til late and is the perfect place for punters to immerse themselves in festival life.

Gertrude Street Projection Festival, Gertrude St, Fitzroy (www.gspf.com.au)

Getting there: Walk, ride or catch the tram! Tram route 96, 112 or 86

19-28 July 6pm-12pm at 36 sites in and around Gertrude Street

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TRANSPHOBIA & BIPHOBIA. ALWAYS.**

q escape: NORFOLK ISLAND

"The unassuming star of the South Pacific, Norfolk Island packs a lot of attractions into its eight by five kilometres - but there's no rush to enjoy them."

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q insight: with PETE DILLON

I am watching my mothers life ebb away from us on a daily basis. I am seeing the life slowly withdraw from her once beautiful bright blue eyes. She knows who we are, her brood of children but she struggles to show us the recognition we so earnestly crave. We wish, hope, yearn for a flicker of recognition but there is very little. Our mother is succumbing to dementia.

I know she recognises me in some way. Always the cheekiest and possibly the naughtiest of her litter of ten, I see a tiny glimmer when she hears my voice - a faint reminder perhaps of times past. I guess I was the loudest as well, as the second youngest always wanting a bit of attention - not much has changed in my adulthood I suppose.

I know that this disease started to consume our mother slowly when she was in her sixties. It was the result I think, and there are many who might disagree, of my fathers untimely death from brain cancer at the age of sixty. They were one another's life support, best friends, confidantes, and shared a love that I can only be envious of. He always had her back and she, his.

They were partners in this whole idea of raising ten kids in tiny rented houses, struggling sometimes to come up with money for Christmas gifts, food or weddings. Somehow something always came about with a small miracle to make these things happen. A small win on the races might just provide enough to get them through.

In her very early sixties, we noticed Mum started getting forgetful. Simple things. Small things but she was forgetting. We all put it down to the fact that she had so many of us, spread across the country with partners and children to care for, and she had simply forgotten which daughter or son had been updated with the latest snippet of news. But then, things started to change a bit more, and we had to face the reality that Mum, like her mother before her, might have dementia, or Alzheimer's. The name doesn't mean anything but the symptoms do. We were going to see our mother fade before our eyes from a strong, tough and resilient woman, to someone who would need ongoing care and attention that we couldn't provide.

At 70, when I saw her at her birthday, I knew it was time to pack up my life and move back to Victoria to be around this woman who had always been my rock, had always been my defender in life, my bridge over the troubled waters of my twenties. I had just ended a relationship with a man that I had loved in one way or another. He was a good guy but we got to a point where we wanted different things from life. My adopted city was not providing the stimulus I needed, work was less than challenging and I was coasting along, waiting for a challenge. When I saw my Mum, I saw no other option but to be close to her and to face this challenge with my siblings that were close to her.

That was almost ten years ago now and I am so glad that I have been able to see what was left, and be a part of the life she has had, of sorts, for the past almost ten years now. Mum is not the woman I knew, but she is the woman who raised me, who taught me things that I could not live without, who showed me love when I didn't deserve it, who offered forgiveness when she should have been despairing.

I could lament the fading of my mother, but I have the knowledge that I will never regret being around her as she has faded. I know there could be years ahead, although I also know that when she no longer wants to eat that the end of her life will come quickly. The thing that has sustained her life and kept her going over all of this time is a healthy appetite.

There is going to come a time soon that we have to say one final goodbye to my mother, but I feel like I have been doing that for the last nine years. I feel like there will not be a great teary farewell, that gathering of the clan to hold her hand as she drifts off to sleep for the last time. I think we have been expecting it for years but we cannot be prepared regardless.

I have watched a number of my friends lose their mums recently - I guess this comes when you get to a certain age. They have died of various things, including dementia, cancer and multiple sclerosis. It's no easy thing to bury a parent but then it is the natural order of life. I have seen the sadness that comes from losing a parent, I have felt that 20 years ago when my father died at 60. Soon I shall have no parents, no grandparents and will rely more on my siblings when I need someone wiser to give me the right answers.

I also now have two step kids that I need to be there for. I have two young people relying on me to provide to them what I was blessed to have from my mother- the right answers, a comforting hug, a stern look of reproach when I have been inappropriate. I hope that I can be to them what my Mum has been to me. If I have learned any thing from her, it is that one thing.

Be the best you can be and you can't go wrong. I want to pass that on to these two and honour the legacy of a woman where, had I not had her, I wouldn't be here to celebrate.





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PETA

q business: TMJ CENTRE MELBOURNE

www.tmjcentremelbourne.com.au



**TMJ
CENTRE
MELBOURNE**

When I was first asked to go and see what Dr. Meetal Shah and Dr. Eric Dowker were doing at TMJ Centre Melbourne, I had no idea what I was in for. What I found however was nothing short of amazing and life changing.

I have several friends (in the USA) who have to use sleep apnoea machines, but after speaking to several patients at TMJ I realised the ground-breaking work these two guys were doing and how they really were changing people's lives. Never before has a dentist and a chiropractor worked so seamlessly together to help their patients in such a real manner.

I spoke with three patients - all women but of varying ages. All of whom had been to various Doctors, had similar sleep-related issues and a dramatic deterioration in their quality of life due to their condition. All of whom however reported to me a complete change in all of this once they had been seen by TMJ Centre Melbourne. I am 100% convinced that what these two guys are doing is nothing short of miraculous.

TMJ Centre Melbourne work on three major problem areas: Snoring, Sleep apnea and TMJ (temporo-mandibular joint) Dysfunction or TMD - an umbrella term for a complex myriad of symptoms that occur when the jaw joints and associated muscles are disrupted. It is very common and can lead to symptoms such as headaches, face pain, jaw pain, neck ache, back ache, ear pain, tinnitus and more.

Here's a wake-up call for snorers: Snoring may put you at a greater risk than those who are overweight, smoke or have high cholesterol to have thickening or abnormalities in the carotid artery, according to researchers at Henry Ford Hospital in Detroit.

Sleep apnea, sleep apnoea or sleep apnoea is a sleep disorder characterized by pauses in breathing during sleep. These episodes, called apneas (literally, "without breath"), each last long enough so one or more breaths are missed, and occur repeatedly throughout sleep.

The work that TMJ Centre Melbourne is doing clearly shows there are alternatives to cpap treatment and research is showing the appliances they make (mandibular advancement devices -MAD) are just as good as cpap in mild to moderate cases. Furthermore research now shows that the health outcomes are similar in severe obstructive sleep apnoea as the tolerance for MAD is much better than that for CPAP.

The TMJ is interconnected with many systems within the body. Any problems or discomfort within it can cause structural imbalances or health problems in another part of the body. It's a little like having a pebble in your shoe - you naturally adjust your stride to make yourself more comfortable. But in doing so, you place more stress upon your ankle, knee, and hip. Your uneven hips then cause the adjustment and discomfort to travel up your spine. Before you know it you have a pain in your neck - all from a pebble in your shoe. Just like the pebble, a problem in your TMJ can cause multiple, seemingly unrelated problems.

While some symptoms can be easily traced back to the jaw joint - such as difficulty or pain in biting and chewing, clicks and grating noises from your jaw, or pain in your jaw or face - other symptoms, like neck back, knee, and shoulder pain, sinus pain, pain behind the eye, or ringing in the ears, may make it less obvious that the TMJ is the root cause of the problem.

The secret to TMJ's treatment is that a dentist and chiropractor work on identifying the problems together - which is having huge impact for people of all genders and ages. The symptoms are often misdiagnosed and patients will end up seeing Doctor after Doctor in a range of fields until the real problem is treated. Success can be miraculous.

The technique they use really needs to be seen to be believed. I was in total awe at the synergy between these two guys and how their individual specialities melded to create the perfect solution for their patients. Dr Shah & Dr Dowker are a close knit team of dentist and chiropractor working together to provide genuine, lasting solutions to your health problems. Together they are able to assess and treat the entire structure of the body. They understand the importance of TMJ (jaw joint) as a pivot point of good health, interconnected as it is with the muscular, nervous, and skeleton systems of the body.

Stop living in pain, putting up with interrupted sleep (or worse), going from Doctor to Doctor to try and find a solution. If you suffer from any of the conditions above, or think you may have something similar impeding your quality of life, call TMJ Centre Melbourne. A permanent solution may very well be just a visit away.

Don't ignore the snore

Let's face it, snoring isn't sexy, and nor is wearing a breathing device! If you suffer with sleep breathing disorders, like snoring or sleep apnoea, we can help you with non-surgical, non-intrusive dental solutions.

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q drag: MICHELLE TOZER



When it comes to excellence in drag performers Michelle Tozer is one of Melbourne's shining beacons. She has been around since the earliest days of Pokey's, and Alan Mayberry discovers why she still sparkles at her every celebrity appearance.

Raised in Auckland, New Zealand, with my 3 gorgeous younger sisters, I always knew that my biological form did not match my gender identity. Though I was outrageously effeminate, I don't recall much bullying as a child. Maybe that was because I had a strong sense of self and hid nothing, or maybe it was because I had a lot of big, strong Maori cousins as protectors!

I began hormone therapy when I left school at 16 and embarked on my journey as a trans-woman. The road to transition presented many emotional, physical and legal hurdles, but armed with a strong sense of preservation and a touch of naivety, I managed to live a relatively normal life.

Soon after I moved to Melbourne, with my boyfriend, in 1977, I went to the opening night of Pokeys, at the Prince of Wales. I was in awe of the highly polished, professional show and enamoured by the sophisticated, glamorous showgirls and the handsome male dancers. Even in its raw form, set against a backdrop of exposed brick arches, Pokeys was like no other drag show that I'd seen before. The showgirls did not rely totally on their staggering, feminine beauty, they captivated the audience with a plethora of talents. The male dancers were equally talented, complimenting the girls without stealing the limelight.

When Jan Hillier and Doug Lucas asked me to join Pokey's, *Tropicanna* show, in early 1978, I had never performed in a professional drag show before. My first spot was Diana Ross singing *Good Morning Heartache* from *Lady Sings the Blues*. I just stood there miming, too petrified to

move (just as well because I was a hopeless dancer who they dubbed tangle foot till I got the routines together). What an awesome start to my performing career to be mentored by Doug Morell, Graham Pengilly, George Dee, John Minogius, Jan Rogers...to name only a few. I had the support of the best people in costumes, hair, choreography, make-up, lighting, music, staging and show concepts. I joined a 'family', who shared a vision of presenting a theatrical drag venue that showcased the diverse talents of its cast and had a wide audience appeal. Thanks to the financial commitment of Jan and Doug, the talents of those who contributed to Pokeys' success was nurtured and refined. For over a decade Pokeys was the show to see every Sunday night.

Lucas, Terri Tinsel, Renée Scott, Debra Le Gae, Wanda Jackson, Sasha

It was a golden age of drag when all of the creative components amalgamated to produce some of the most extraordinary stage conceptions of the time. *Women of the 80s: A Morphine Dream*, saw us emerge as Amazon showgirl lizards surrounded by hot S&M males. In the *Circus Show* we paraded as overstuffed cartoon elephants and in *American Dreams* (1 & 2) we continued to push the boundaries. The heart of Pokeys success was the perfect marriage of the showgirls and their male dancer partners. Together we glorified the women we portrayed and took the performing genre to new heights.

I went on to be part of many other shows, including the *Saturday Show* (with Lucy and Tabitha), *Melbourne Les Girls*, *Belle Boys*, *Sydney Les Girls* (with Carlotta and



Monique St John), *Chestnuts*, *Play Girls* and *New Wigs on the Block*. Each group contributed to the development of my performance skills and left me with a wealth of fond memories. It was an amazing experience touring Australia and New Zealand with Sydney Les Girls. Not only did I get to see much of the beautiful country that I call home, but I got to travel the breadth of the country of my birth. My entire family came to see the show when we played Auckland and later Carlotta had lunch with my parents and I. I'll always remember Mum coming to see me at Melbourne *Les Girls* (Bojangles in the early 80s) in my pre-operative days, and seeing me strip. Her only question was *Where do you put it?* I certainly wasn't telling her. I am so lucky as she and my sisters adored having a showgirl in the family and watched videos of Auntie Michelle strutting her stuff.

Working with the talented cast of *New Wigs*, the brainchild of the immensely talented Skye Brookes, was invigorating. Though the audience had changed and I had to adapt to new techniques, I believe the performance style and polish that I had developed at Pokeys, brought a quality of sophistication. Skye's video and audio editing tributes of *Xanadu*, Bette Davis and Elizabeth Taylor, to name but a few, were fabulous.

I worked with many talented industry people, such as Tony Di Dio, Simon Vowles, and Nigel Triffitt. In a career that began in 1977, there have been many highlights. One was performing, Mariah Carey's, *I Can't Live If Living Is Without You*, at Winterdaze. At 2.30 am, I was hoisted above the crowd, in a white dress with metres of fabric that slowly extended out to form wings. Laser lighting danced through the fabric of my dress as white Chinese lanterns floated up to surround me. This was one of the spectacles designed by Nigel Triffitt (one of Australia's most innovative and visionary directors), for the legendary ALSO dance parties. Another career highlight was the 20th Mardi Gras. Under the direction of the very talented Tony Di Dio, we strutted down the staircase, on centre stage, performing the classic, *I Am What I Am*. Kylie and Dannii Minogue were the headline performers that year and the party was unbelievably fabulous, as always.



I retired from the stage in 2002, having had a performing career that spanned 34 years. I feel truly blessed to have had the privilege of working with some of the most brilliant and innovative people in the industry. I adored being part of creative teams working together to produce shows that were more than simply a collage of *Top 20* spot numbers. From the 70s, when gay clubs and drag performers were 'underground', I've seen the industry change in so many ways. As a trans-woman performer, I embraced the term 'drag' as the description of my stylized stage persona. I believe the term drag has evolved to encompass more than just the art of cross-dressing. It has developed into a multi-faceted form of theatrical expression that allows its exponents to portray their alternative egos, in various forms. It is an art form that is bold, brave, challenging and innovative.

Though I now follow a corporate career path, I still enjoy going out to the clubs on special occasions. I adore watching the shows and seeing the current line-up of performers. It saddens me that there does not appear to be the financial backing for more production shows to nurture rising talent. I know that the scene has changed and venues tailor their budget to cater to the discerning tastes of their patrons but, call me old-fashioned, I yearn for a well choreographed, beautifully costumed, polished show.

I share a home with my gorgeous, dear friend, Jax (Jackie Roberts), my shih tzu puppy, Cleopatra, Jax's cat, Oliver and Jax's 2 parrots. The pace of my life is much slower than it was in the hectic days of relentless rehearsals, fittings and shows, but I am content. OK, I admit, there are times when like Norma Desmond, I sit at home, wine glass in hand, watching my old video performances, plotting my return to the big stage.

I'm ready for my close-up Mr De Mille!

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q musical: GREASE IS THE WORD

GREASE is still the word, as Australian theatre producer John Frost reveals the cast and tour dates for his new multi-million dollar production.

In the lead roles of Danny and Sandy are musical theatre favourite Rob Mills and rising star Gretel Scarlett. Rob Mills made a name for himself in musical theatre performing Fiyero in the Broadway blockbuster Wicked in Melbourne and Sydney for two years, and will join GREASE after starring as Warner Huntington III in the hit musical Legally Blonde in Brisbane and Melbourne. Gretel Scarlett has played support roles in Wicked and Mamma Mia! and is excited to take on her first starring role.



Bert Newton returns to his radio roots to play the role of slick veteran disc jockey Vince Fontaine, while Todd McKenney dusts off his dancing shoes to star as Teen Angel, the good-looking, falsetto-voiced, Fabian lookalike. The role of All-American, rock-star student at Rydell High, Johnny Casino, has gone to Anthony Callea, returning to the musical theatre stage after success in Rent and Wicked. Rizzo, the leader of the Pink Ladies, will be played by Lucy Maunder (Dr Zhivago, The Threepenny Opera), and Kenickie will be played by Stephen Mahy (Jersey Boys, I Will Survive). The cast also includes Francine Cain (Frenchy), Chris Durling (Doody), Sam Ludeman (Sonny), Duane McGregor (Roger) and Laura Murphy (Jan).



"GREASE is one of my favourite musicals, and with this top draw cast of musical theatre stars I have no doubt it will again be everyone's favourite party musical," John Frost said. "I'm thrilled that Rob Mills will be our Danny, straight from his success in Legally Blonde, and that we have found a new leading lady in Gretel Scarlett. Both Rob and Gretel gave sensational auditions, and our UK creative team knew instantly that they were the ideal Danny and Sandy. And it's wonderful again to be working with the wonderful Todd McKenney, the talented Anthony Callea and, for our sixth musical together, the irrepressible Bert Newton. What can I say about this cast – You're The One That I Want!"

GREASE is the Number One Party musical, featuring all the unforgettable songs from the hit movie including You're The One That I Want, Grease Is The Word, Summer Nights, Hopelessly Devoted To You, Sandy, Greased Lightnin' and many more. So get ready to dust off your leather jackets, pull on your bobby-socks and take a trip to a simpler time as "bad boy" Danny and "the girl next door" Sandy fall in love all over again.

Lyric Theatre, QPAC, Brisbane

From Tuesday 27 August

Performance Times: Tuesday–Saturday 7.30pm, Matinees Wednesday 1.30pm, Saturday 1.30pm & Sunday 3pm

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Lyric Theatre, Sydney

From Sunday 13 October

Performance Times: Tuesday 7pm, Matinees Wednesday 1pm, Wednesday–Saturday 8pm, Saturday 2pm & Sunday 3pm

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Her Majesty's Theatre, Melbourne

From Thursday 2 January 2014

Performance Times: Tuesday 7pm, Matinees Wednesday 1pm, Wednesday–Saturday 8pm, Saturday 2pm & Sunday 3pm

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q burlesque: GLORY BOX - PARADISE

10 July – 11 August @ fortyfivedownstairs, 45 Flinders Lane, Melbourne

The legendary, genre-busting, globally acclaimed seductive and subversive cult-hit Salon storms into Melbourne en-route to Buenos Aires via London and Hong Kong. Finucane & Smith's annual winter showcase of the best and the wildest - seductive spectacle, live art exotica, wild child circus and jaw-dropping cabaret - is in town for 5 weeks only and this year we are in PARADISE.

Watch the feathers fly as Queen Provocateur MOIRA FINUCANE and the world's most addictive divas unleash their latest exotic and inimitable Franken-routines in the atmospheric warehouse of fortyfivedownstairs. From vicious swans to visceral rock, demented disco to the darkly gothic, Shinjuku striptease to German expressionist fan dancing... take the plunge into GLORY BOX PARADISE...

Queen Provocateur MOIRA FINUCANE flies in London's infamous red hanky stripper URSULA MARTINEZ (La Soiree, La Clique, Your Emails My Stories) with a whole new bag of tricks; plus much awarded circus wild child JESS LOVE (Candy Butchers, The Little One Said) joining Glory Box favourites Tokyo Terawatt YUMI UMIUMARE, Parisian dance siren HOLLY DURANT and backroom ballerina LILY PASKAS. Also this year's bumper line-up includes guest star bombshell songbird & Circus Oz ringmistress SARAH WARD (Yana Alana, Sista She) as she's never been seen before!

2013 is a year of rapacious artistic appetites and international firsts for Finucane & Smith: their first regional and remote tour of Australia has only just wrapped after 8 months of dancing ovations from Tennant Creek to Sydney Harbour, Devonport to Darwin, The Pilbara to Alice Springs; Glory Box will become the VERY FIRST AUSTRALIAN SHOW EVER to be invited to Latin America's most prestigious arts festival, the largest in the continent, Festival de Internacional de Buenos Aires; and in March Finucane was awarded the coveted Australia Council Theatre Fellowship to pursue her passions to Antarctica, Mexico, The Galapagos and beyond for two years. Hola 2013!



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q film: 2013 ISRAELI FESTIVAL

Social and political commentaries; tales of love, loss and redemption; stories of history, friendship and unlikely alliances: 2013 sees the AICE Israeli Film Festival celebrating its first decade in Australia with one of its strongest programs yet.

From Oscar-nominated documentaries to award-winning features, from challenging dramas to crowd-pleasing comedies, the AICE Israeli Film Festival presents the best of Israeli film to Australian audiences. And, with the inclusion of a third venue in Melbourne and the addition of Canberra and Byron Bay, it is the only Australia-wide showcase for Israeli film.

The films screening at the AICE Israeli Film Festival explore the myriad of stories emerging from one of the most diverse and multi-racial countries in the world. Many are shaped by politics; many are personal but overwhelmingly they celebrate the stories of people's lives.

Festival co-curator Keith Lawrence said, "The festival continues to highlight not only the breadth and strength of the Israeli film industry, but also presents the broad spectrum of Israeli society and everyday issues. A common thread in many of the films this year is that of the concerns of young adults – social, sexual and political – whether Jewish, Christian or Muslim."

Highlights of this year's festival include opening night film, *The Ballad of The Weeping Spring* (dir. Beni Torati), described as an Israeli 'Magnificent Seven' and featuring spellbinding music from the region; *Zaytoun* (dir. Eran Riklis), a touching drama about a friendship between a Palestinian orphan and a captured Israeli fighter pilot starring Stephen Dorff, and *Six Acts* (dir. Johnathan Gurfinkel), an edgy and perceptive portrait of an Israeli teen girl recently described as "one of the best films in the 2013 Tribeca Film Festival".

Stand out documentaries include the critically lauded, award-winning *The Gatekeepers* (dir. Dror Moreh), (nominated for Best Documentary at the 2013 Academy Awards, and winner of Best Documentary LA Film Critics, and Cinema for Peace Award in Berlin) featuring interviews with all surviving former heads of Shin Bet, the Israeli internal security agency whose activities and membership are normally closely held state secrets; *Israel: A Home Movie* (dir. Eliv Lilit), which weaves together stunning home movie footage from the early years of Israel up until the late 70s offering a critical look at the history of the Jewish state; and *Good Garbage* (dir. Ada Ushpiz, Shosh Shlam), which documents the lives of the 200 Palestinian families in the Palestinian village of Yatta who eke out a living from the garbage dump in the Hebron Hills which serves local Israeli settlements.

For Festival updates go to www.palacecinemas.com.au, like them on Facebook (<http://www.facebook.com/IsraeliFilmFestival>) and follow them on Twitter (<https://twitter.com/IsraeliFilmFest>)

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CANBERRA • 15 - 21 August • Palace Electric
BRISBANE • 20 - 25 August • Palace Centro
ADELAIDE • 15 - 20 August • Palace Nova Eastend Cinemas
PERTH • 21 - 28 August • Cinema Paradiso
BYRON BAY • 23 - 25 August • Palace Byron Bay

TICKETS ON SALE 18 July in cinemas and online: www.palacecinemas.com.au www.lunapalace.com.au.



q comedy: IT'S SNOWSHOW TIME

SLAVA'S SNOWSHOW STORMS INTO AUSTRALIA!
Internationally acclaimed spectacle comes to Comedy Theatre, Melbourne



Since its creation by renowned Russian clown Slava Polunin in 1993, SLAVA'S SNOWSHOW has played to millions of people in more than 30 countries and 120 cities including New York, London, Los Angeles, Paris, Rome, Hong Kong, Sydney, Rio de Janeiro and Moscow. The show comes to Australia in 2013 following a second sell-out Winter season in London and is already confirmed to return to London for its third year this Christmas.

The show has garnered worldwide popular and critical acclaim, as well as a growing number of awards – in the USA SLAVA'S SNOWSHOW earned a Tony nomination for Special Theatrical Event in 2009 and won the Drama Desk Award in 2005 for Unique Theatrical Experience; in the UK, the Olivier Award for Best Entertainment (1998) and the Time Out Award (1994); and in Australia, the Helpmann Award for Best Visual or Physical Theatre (2000); as well as a host of other awards in Russia, France, Mexico, Denmark, Spain and the UK. SLAVA'S SNOWSHOW has been lauded as "a theatre classic of the 20th century" by The Times in London, and Slava Polunin praised as "the best clown in the world".

Slava Polunin created his Snowshow following his sensational performance as part of Cirque du Soleil's Alegria, drawing on the influence of artists such as Charlie Chaplin, Marcel Marceau and Leonid Engibarov. He and his company of clowns have taken clowning out of the world of circus, and brought it into the theater. SLAVA'S SNOWSHOW is a fusion of traditional and contemporary theatrical clowning arts, and a beautifully crafted visual spectacle.

The show brilliantly creates a world of wonderment and fantasy that transports the audience to a joyous dream-like place, where a bed becomes a boat in a storm-tossed sea; a woman is wrapped in cellophane and becomes flowers in a vase; a child walks in amazement inside a bubble; SLAVA boards a train and then becomes the train, his chimney-pot hat billowing smoke; and a web of unspun cotton envelopes the audience. The stunning finale sees a letter turn into snowflakes, and the flakes turn into a snowstorm, which whirls around the auditorium, leaving the audience ankle-deep in snow.

SLAVA'S SNOWSHOW is a visual masterpiece loved by children and adults alike.

SLAVA'S SNOWSHOW is presented by Lunchbox Theatrical Productions and David Atkins Enterprises with Slava and Gwenael Allan. Created and staged by Slava Polunin
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q tap: HOT SHOE SHUFFLE

HOT SHOE SHUFFLE THE TAP MUSICAL

Hot Shoe Shuffle, the Tap Musical opened in Brisbane in May to rave reviews and a standing ovation at every performance and opens in Sydney on July 5 before moving to Melbourne's Her Majesty's Theatre on August 9 to complete the 2013 Australian Tour. Hot Shoe Shuffle is one musical that is not to be missed, and is one that you will want to see again and again.

"We were thrilled to see that we have resonated with an audience of all ages. It was a great start to the tour, receiving a standing ovation for each performance," said David Atkins.

Before Tap Dogs and The Boy from Oz, Hot Shoe Shuffle paved the way as the first Australian musical to succeed both at home and internationally and is one of the longest running multi-award winning musicals ever to be produced in Australia. Originally conceived, directed and produced by David Atkins OAM in 1992 it was choreographed by both Atkins and the now world-renowned tap choreographer Dein Perry.

Featuring the big band hits of the 1940s, Hot Shoe Shuffle has won numerous awards and been produced in six different countries. It played sell-out seasons in London, where the production won the prestigious Lawrence Olivier Award for Choreography.

It has also won an ARIA Award for its soundtrack album, 4 Mo Awards, 2 Green Room Awards, and an Advance Australia Award for services to the Arts. After its award-winning season on London's West End, Hot Shoe Shuffle broke box office records on the UK's regional touring circuit, where it toured for two years.

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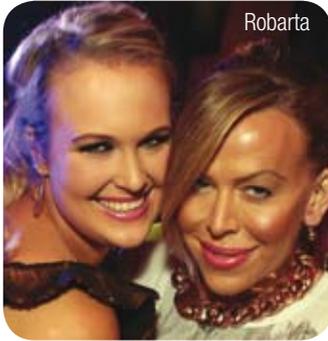
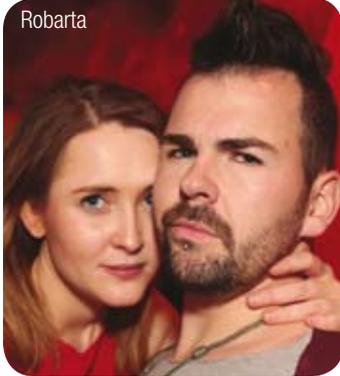
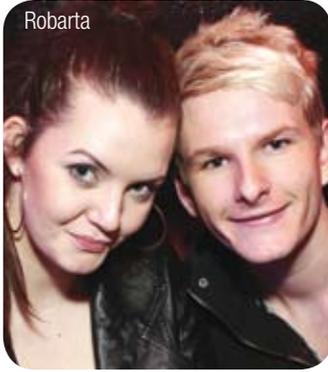
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q scene: **OUT & ABOUT**



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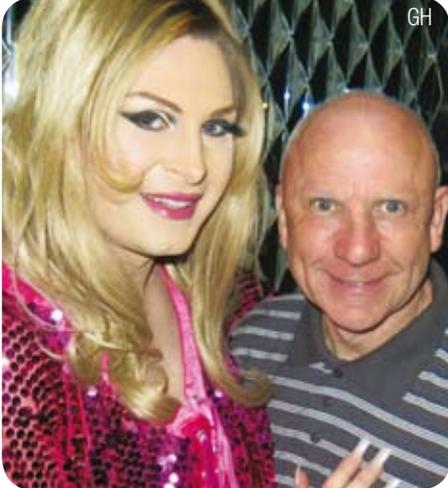
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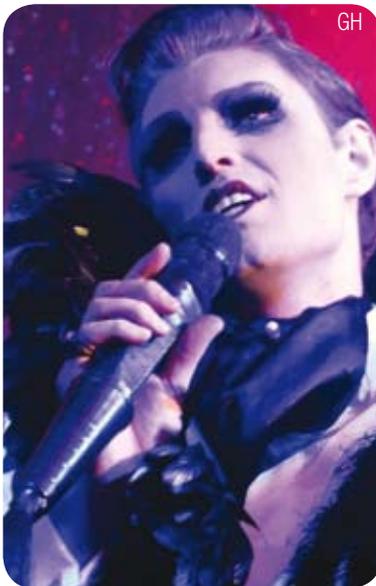
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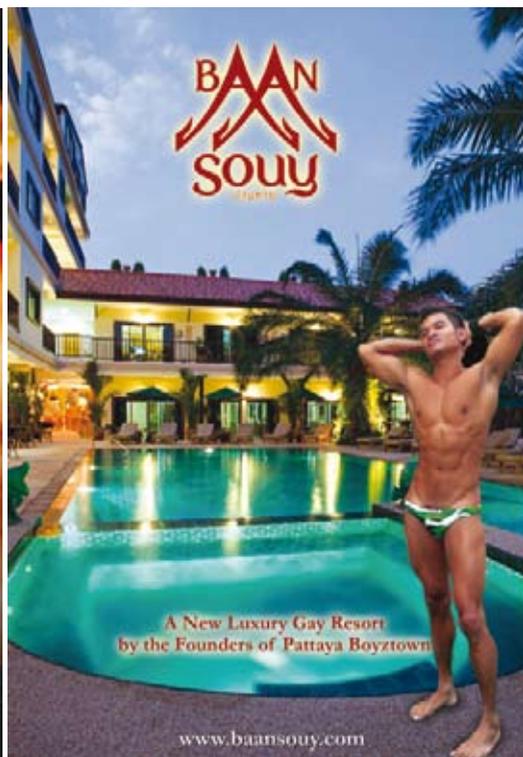
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'Tweeters from the Atlantic'

Barrie Mahoney was a teacher, head teacher and school inspector in the UK, as well as a reporter in Spain, before moving to the Canary Islands as a newspaper editor. He is still enjoying life in the sun as a writer and author.



The One Way Ticket to Paradise

Tour companies are strange and unique creations. Browsing through brochures or skipping through the pages of Internet travel sites is one of those deliciously exciting things to do during those endless cold, wet winter evenings. It is a time when we can dream of sun drenched beaches, sparking white sands and beautiful evenings sitting in a favourite bar enjoying the sunset with our favourite tippie, or indeed our partners...

Is it really like this? Well, for many it is. However, I have lived and worked long enough in tourist resorts, mingling and chatting with tour operators and visitors to realise that there is a rather more chilling side to our overseas holidays. It is an area that no one will talk about. For instance, just what does happen if you or your beloved should happen to die abroad?

Obviously death on holiday is not one of the features advertised in your glossy holiday brochure, but as inconvenient and thoughtless as it is, it really does happen and with alarming regularity too; indeed, tour companies have departments dealing solely with such issues. The stress of flights, dashing across the runway, over-relaxation (yes, there really is such a thing), too much rich food, too much alcohol, too much sun and, basically too much of everything can lead to strokes, heart attacks and much worse.

Indeed, I know of several people on our holiday islands that specialise in getting you back to the UK in one piece, albeit dead or alive, in a box or in an urn. If one is dead, one can usually assume that there will be a rather speedier check in, better quality service, less crowding, no passport control, no screaming kids, but sadly no in-flight meal either. All very reassuring, isn't it?

Death really does happen on our holiday island. I heard of one very sad true story recently of a couple that came on holiday to enjoy the sun, which I will share with you.

Sadly, the wife passed away during an unfortunate incident at a display of flamenco dancing, with the added attraction of a fire-eating act, at a high quality hotel. It was a tragic combination of too many pina colada cocktails and an unfortunate experience with a cocktail cherry that led to the good lady's early demise.

She was pronounced dead as a doormat by the attending physician, and taken away to the local mortuary. It was a shocking end to a wonderful evening and fellow guests wondered how they would get through the remainder of their holidays. However, they found ways to cope with their grief.

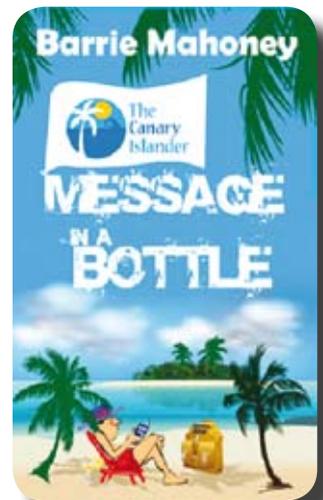
The poor lady's husband continued to enjoy his much needed break and as he was 'all inclusive' he took advantage of every breakfast, lunch and dinner on offer, as well as all the evening shows, excursions to the local market and free cocktails until it was time for his departure to the UK. He packed his bags and took the courtesy coach to the airport and duly checked in for his flight to Gatwick.

It was a few days later when the tour company received an anxious telephone call from the mortuary that was holding the body of his dear, but very dead wife. Sadly, the holidaymaker had returned home without making arrangements for the disposal or return of his wife.

So, the tour company really were left 'holding the body'.

Such things happen on holiday, so do please make sure you have a discussion about "What happens if..." before you leave home. Quality insurance cover, together with a decision about burial, cremation or burial at sea is always a good idea and does add a little 'spice' to holiday planning. Above all, do have a relaxing and enjoyable holiday!

If you enjoyed this article, take a look at Barrie's websites: www.barriemahoney.com and www.thecanaryislander.com or read his latest book, 'Message in a Bottle' (ISBN: 978 1480 031005). Available as paperback, Kindle and iBooks. Also, download the Apple iPhone Apps: ExpatInfo and CanaryIsle.



"And God shall condemn the hate of the Heteros and HE shall create a New Earth, soley for Gay men



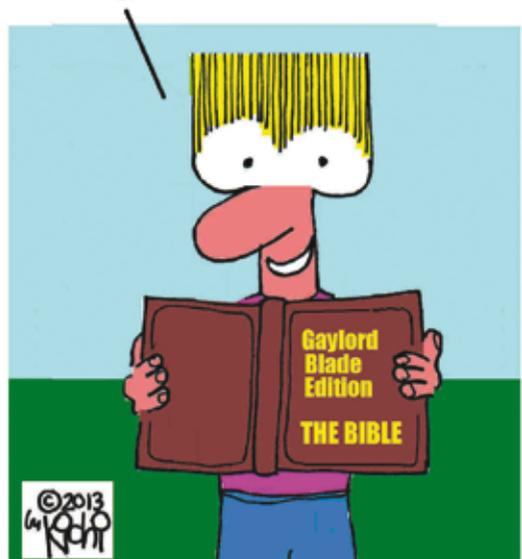
"HE shall populate the New Earth of beauty & love with Hotties



"... by immaculately conceiving them with stem cells coalesced into the shape of a human breeder!"



If straights can have impossible religious fantasies, so can I.





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