



QMAGAZINE

OCTOBER 2004

Melbourne — The Cultural Capital of Australia!

We take an overview of what is in store in this year's Melbourne International Festival of the Arts, our new Arts Editor looks at other artistic ventures, and we interview the amazingly talented Ronnie Burkett.

Out in Melbourne — we now have three full pages of scene pics from venues, events, and functions that have happened over the last month.

Pulse with Alan Mayberry. His main claim to fame is missing only three nights of Pokeys in it's 14-year run. That has made him an expert in drag critique!

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Plus: Show your Q, Your Story, the Fashion Bible, Dr. Spano, Camp Capers, a special fundraiser for the David Williams Fund, and much more.

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Editors Stroke

Qmagazine, to our delight, is simply going from strength to strength. We have now passed our six month point, and promise you, our loyal readers, more and more great stuff as the months and years go by.

It is essential to thank ALL of our valued and loyal advertisers, without whom we would not have been able to get this far. Some of the advertisers in this issue have been with us from the very beginning, and to everyone who has seen the value and marketing sense in adding Qmagazine to their media mix – a huge whopping great puffer thanks!

It gives me great pleasure in welcoming to the Q Team, Fiona Sproles – our Arts Editor. Fiona brings to us a wealth of knowledge and experience and will add a special feel to all future issues of Q. She, of course, joins the writing ranks of the extremely talented Andrew Shaw, Tim Hunter and Michael Adler (oh....and those other two rat bags).

As this issue features the Arts – a reminder to pick up a Melbourne Festival Guide and get to the many fantastic Arts Spaces in Melbourne and see as much as you can – you won't be disappointed!

Latest News: Kylie Minogue's double CD 'ULTIMATE KYLIE' is set for release on November 14 - through Festival Mushroom Records. Watch for the review and copies in Get Free in our November Issue.

** The picture featuring Molly Meldrum and friends was taken at a breakfast at Molly's Richmond residence - cooked by Shannon Bennett of Restaurant Vue de Monde in Carlton (Best French restaurant in Melbourne according to The 2005 Age Food Guide), champagne by Bollinger, photo by Serge Thomann.*





The 2004 Feast Festival is a far cry from its humble beginnings 8 years ago. Adelaide's festival of Queer Culture has carved a niche on the national queer festival calendar cementing its position as a significant event among the queer community specifically and the arts community generally. Now in her second year as Feast's Artistic Director, Fanny Jacobson (originally from South Africa) is well and truly on top of the job, a fact reflected in this year's slick and vibrant program.

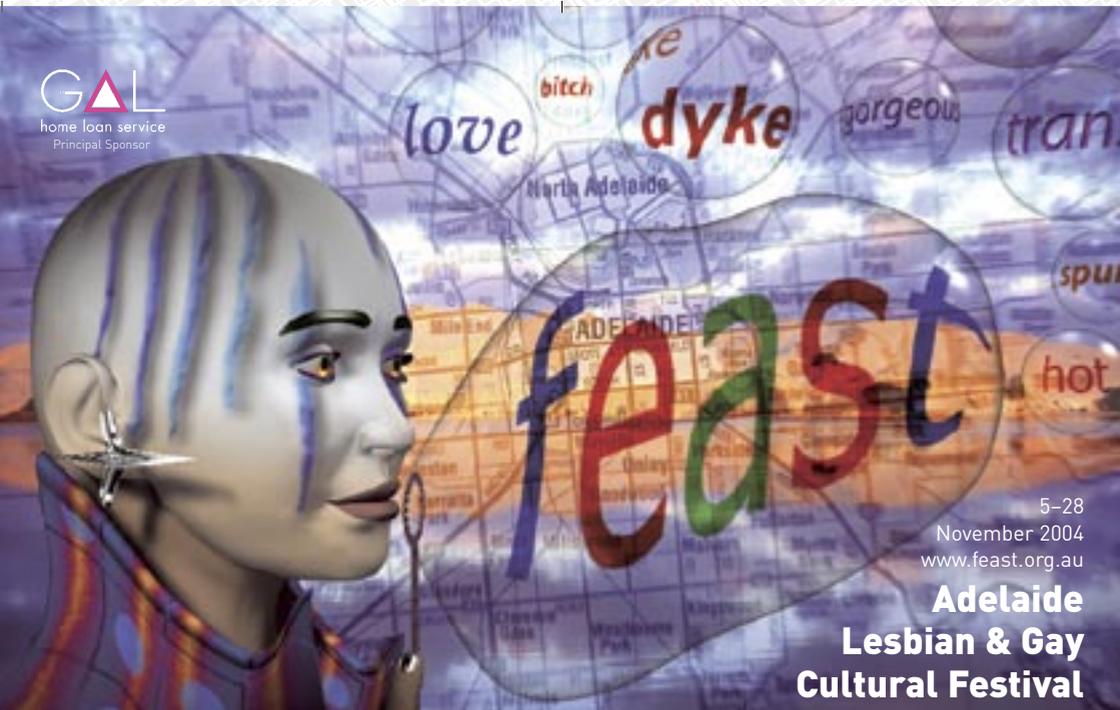
Feast 04 takes off in a big way on Nov 5th with a huge PRIDE MARCH through the city streets, culminating in a FREE FOR ALL OPENING NIGHT PARTY at Elder Park. AD Fanny and GM Rohan Shearn have put their own stamp on opening night and revellers can expect a spectacular opening ceremony featuring film, fireworks and full program of live performances and festival tit bits. Full bar service and munchies will be available along with a full range of feast merchandise.

Feast 04 is packed with special events, Performing Arts, Films, Forums, Visual Arts, Literature, Community Events and Outings you'll want to sink your teeth into! It wouldn't be Feast without a feast and this years FEAST FEAST

on Nov 14th with the fabulous Harris sisters of Nediz Food, is sure to be a sell out sensation. With a change of venue, two famous chefs at the helm, live entertainment and the congenial company of those with gusto for the gustatory, FEAST FEAST is set to thrill. MEGADRAG returns on Nov 12th and the KING VIC boys strut their drag king stuff at fowlers live on Nov 27th. If you go down in the woods today, you're probably at BearStock 4 - A weekend of Bear Culture on Nov 5th, 6th & 7th.

Explore your wildest dreams and voyeuristic intentions on Nov 20th at TABOO - The Feast Dance Party featuring DJ's Matt Steer, Neroli, Josh and others. TRANSCEND on Nov 20th - The Transgender Day of Remembrance to respect and remember those who were killed due to anti-transgender hatred or prejudice and don't miss FIRST QUEERS DAY a celebration of Australia's Indigenous Peoples within GLBTQ communities, on Nov 13th at Taoundi College, Pt Adelaide. Book early for the Australian premier of PIG TALES, a remarkable exploration of gender, by internationally acclaimed UK performer Julie McNamara. These are just a few of the highlights from this years festival program. For more info, check out Feast on line at www.feast.org.au or contact the Feast office on 08 82312155.

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With the compliments of the Melbourne International Festival of the Arts, we have 3 double passes to Mozart Concert Arias on Friday, 8/10 @ 7.30pm and 3 double passes to Winterreise on Friday 21/10 @ 8pm. Email getfree@qmagazine.com.au with "Mozart" or "Winterreise" in the subject line to win. Obviously you can enter to win both sets of tickets.

(Drawing of these prizes will be on Wednesday the 6th and 19th respectively, with the winners being notified by email)



Conditions: All Qmagazine competitions are open to everyone, except those that specifically state you must be over 18 to enter. Competitions close on the final day of each calendar month with all prizes being drawn at 5pm the following day at Apartment 3, 15 - 17 Charnwood Road, St. Kilda 3182. Names and addresses of people winning prizes valued at or over \$250 ONLY will be published in the following issue of Qmagazine. All monthly winners are notified by email.

St Martin's Youth Arts Centre is proud to present CHILDREN OF THE GODS and we have 5 double passes to give a way. Email getfree@qmagazine.com.au with "St. Martins" in the subject line for your chance to win.

A devised piece written and performed by youth members of St Martin's and Y-GLAM. Children of the Gods aims to validate the work of a sector of young people who are often made to feel marginalised and threatened. According to a number of reports young same sex attracted people are at increased risk from youth suicide, social and emotional isolation, homelessness,

chemical abuse, self identity crises, disrupted or incomplete education and the transmission of HIV/AIDS.

4-13 November 2004 Wed - Sat @ 8pm \$25 full/\$15 conc/\$10 Members Matinee: Nov 6 @ 2pm All Tickets \$5 Bookings: (03) 9252 0760



YOUR STORY

Stonewall June 27, 1969

Al-Antony Moody sent us in several pieces, below is one of his poems about a significant event in Gay history.

Alone
Unspoken
It was now time for the chosen

Glass smashed
Bottles were hurled
I kissed your tender lips
And ran past a catcalling
transsexual

The riot howled
"Stonewall revolution was
NOW!"

"No more would we be
intimidated by the police
raids."
"Our lifestyle was here to stay!"

Uprooted parking meters that
were used as battering rams
We were not using handbags
Or pink handkerchiefs

A spark was lit
A roaring fire came from the
Stonewall Inn
It swept through the oppressive
streets

And poured furiously onto
Greenwich Village

Gay Militants
Lesbians United
Central Park was push started
And a movement ignited

Sheridan Square tasted my
blood
Police were trapped in a
burning gay bar

History for our brothers and
sisters had now been made
4 nights the battle for equality
raged

The New York City press
reported it as the "Melee"
I saw it as the beginning

[JONI LIGHTNING]



In 2003, Melbourne band Motor Ace turned off it's engines for a well-earned break. Lead Guitarist, Dave Ong, however, had no such intentions.

Joni Lightning is the culmination of a bunch of songs he recorded in his humble bedroom studio. FMR picked up the album and it ended up in the new XL mixing room at Melbourne's Sing Sing Studios.

A light and breezy feel comes across in the album – superb vocals and exceptional musicianship- a definite asset to anyone's music collection. *Joni Lightning* is in stores now from Festival Mushroom Records.



[DOGS DIE IN HOT CARS]

Please Describe Yourself is the first offering from the band **Dogs Die in Hot Cars**.

I must say the Band's name did originally stop me from listening to their album, until Jason Hincks from Festival Mushroom Records convinced me to give them a go. I am glad he did.

They have a fresh, clear, sound, and have a certain edge which is pleasantly individual. Godhopping, I Love You 'Cause I Have To, and Apples and Oranges are just three of the ten titles on the album, but the complete selection is well worth a listen.

Expect more from this group. *Please Describe Yourself* in stores now from FMR.



Australian icon **OLIVIA NEWTON-JOHN** has teamed with legendary producer **Phil Ramone** to record '**Indigo – Women Of Song**', an album of songs by women Olivia has admired and been influenced by over the years.

To be released on October 17, through Festival Mushroom Records, the album includes songs originally made famous by **Karen Carpenter, Minnie Riperton, Nina Simone, Joan Baez and Cilla Black**.

This album is for true music lovers and after hearing a few tracks from it, I can honestly say that Olivia is just like a good wine (no pun intended about her Koala Blue range) - she just gets better and better with age.

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speaking out

This year's Melbourne International Arts Festival has chosen a theme near and dear to all of us in the queer community. **ANDREW SHAW** spoke to festival marketing manager **Crusader Hillis** about the many uses of everyone's second-favourite orifice.

We've all got one, many people use it far too often, and it's always a pleasure when you meet someone who knows just what to do with it.

I'm talking about the voice, of course, which is the theme of this year's Melbourne International Arts Festival.

As with any international festival, the choice can be overwhelming. With such a huge array of things to do and see, what's the best approach?

Get down to the free stuff on opening night at Fed Square – that's the tip from festival marketing director Crusader Hillis. There'll be karaoke, an Indian-style laughing club, and a performance by Joe Camilleri and The Black Sorrows, all on the one night.

The sing-a-long theme is there later in the festival too: 'Sing Your Own Opera - *Carmen*'. Now is that just a fun title or...

"If you buy a ticket, it means you're singing," Hillis says firmly. "The performance is everybody – so if you buy a ticket and want to go along and then not sing, you'll be a bit like a shag on a rock. It's about giving people a taste of what it's like to be in an opera chorus."

Luckily, there's a chance to rehearse before you crucify the toreador song, but a mangled voice is just as valid as a sublime one; at least, that's what the festival wants you to believe.

Hillis himself is a strong voice on the Melbourne arts scene, opening Hares & Hyenas with Rowland Thomson in 1991 and promoting the spoken and written word through Midsumma and other events involving local and overseas authors.

He first became involved with the Melbourne International Arts Festival sticking up posters in 1987 for the then marketing manager. After pursuing a career that involved editing the GLBT newspaper *Melbourne Star Observer*, and writing and editing

personal projects, he began to work full-time for the festival in 2002 when Robyn Archer started her three-year directorship.

This gives him a unique perspective, and when asked to recommend must-sees for a queer audience, he doesn't hesitate:

"I'd say the first thing that everyone needs to see is Ronnie Burkett's *Provenance*. It's about a same-sex couple and their daughter. Ronnie was here in 2002 with *Tinka's New Dress*, which was set in a concentration camp and it had a gay sub-story."

Canadian-born Burkett is well-known internationally for his puppetry – you may like to know that he studied under Bill Baird, the puppeteer who did the 'Lonely Goatherd' number in *The Sound of Music*.

While that show was staged for the cloyingly blonde Von Trapp brats, *Provenance* is no child's tale, and Burkett is not afraid to push boundaries (and the buttons of some in the US far right).

Hillis is also enthusiastic about Portuguese singer Cristina Branco.

"She's got this voice... it just leaves you breathless because it's completely mellifluous and dark and melancholic at the same time. What she sings is described as the Portuguese blues or *fado*. In Europe over the last few years she's had massive audiences, but that doesn't cross over to Australia and the States.

"She's just doing the United States at the moment and apparently she's making an impression over there as well. I think she's on the cusp of becoming a star."

Mozart Concert Arias are next – the fully trained classical voice, including, Hillis says, with sexy dancing boys and girls. Never mind that they're acting out heterosexual games up there on the stage, Hillis says, the playfulness is universal.

Choreographed by Anne Teresa De Keersmaeker, and with sopranos Anke Herrman, Olga Pasichnyk and Patrizia Biccire with the Australian Brandenburg Orchestra, this is Mozart as an assault on the senses – "the works" in the true sense of "opera".

And so from sublime voices to sublime... make-up – yes, Barbra Quicksand and the technicolour Kaye Sera will keep the drag flag flying as they teach you how to lip-synch at the free Federation Square open air sessions. Will they give away Miss Candee's classic "I have something stuck in my



teeth and so I have to put my finger in my mouth – I haven't forgotten the words, honest!" move?

The drag voice is a paradox; even more so than the person, it's an imitation – in fact, with lip-synching, it literally doesn't exist. Hillis says that despite most people thinking of "the voice" as an instrument of song the idea is open to many interpretations.

"That's one of the great things that Robyn has done; it's not just about singing, it's about all sorts of uses of the voice. It's about people who haven't got a voice.

"People say there's something about singing and the voice in general that opens people's hearts up more so than things like theatre and film. It inspires a very strong community feeling."

Robyn Archer's next festival will be the Liverpool European City of Culture 2008, which Hillis describes as "probably the biggest arts festival in the world".

So how does she do it?

"I think one of the ways is by not forming alliances. I think Robyn is one of the most independent people and one of the most independently critical people I've ever known. Regardless of your track record, you're only ever as good as your current gig.

"And she's got a good bullshit meter."

Hillis says there are many ways to enjoy the festival for free, and people should take advantage of the many discounts. Then he remembers one

more must-see:

"The Blue Rinse Club. It started out because Robyn wanted to have a place where there's an artist bar, so that artists from around Australia and the world who were part of the festival could all go in free, but the public could also go and pay a small entrance fee and mingle with the artists.

"It's at BlackBox and last year saw half of Melbourne's intelligentsia strutting around the place in platform heels because it was the Blue Thong Club, which was all about shoes.

"This year it's the Blue Rinse Club, which is playing around with the idea of barber shop quartets and singing in the shower. It's going to be equally bad taste, a place that'll allow people to let their inhibitions fly."

There's a note in the program that says you get in for free if you get the Blue Rinse haircut – but it's going to be "fairly radical".

"You have to have low fashion expectations before you go ahead and do that," Hillis warns. "I don't think too many gay readers are going to be opting for that one."

The Melbourne International Arts Festival, October 7 – 23, 2004. For bookings call Ticketmaster 7 1300 136 166 or visit the website www.melbournefestival.com.au

Arts Review



Welcome all and sundry to the Arts Column! I have only just landed in Melbourne from Adelaide 5 months ago thanks to the pheromones exuding from a certain lass who lived this way. Upon the eventual extraction from our luurve fest (we needed oxygen, bread and water); I discovered the funky art fusion of Melbourne. If you have something arty farty you want to share with me, please email fionasproles@yahoo.com.au.

GREAT GRAND FINALS ... The Landscapes of Lost Dreams ... The Artists Gardens at Fitzroy Nursery (390 Brunswick St, Fitzroy).

You would think I would have found an exhibition for this inaugural column to impress you, with my knowledge of it's history, context and 'in jokes'. That was my intention. As it is, I know not all about Football, it's a cultural enigma that I have no desire to explore. It was the hanging canvas of Johnny Howard and Mark Latham, suited up in Footy cloths, grappling for the Nation's heart (quite literally), in the front window of the nursery that captured my curiosity.

I did not find the political commentary I was

anticipating. Instead, I found a room full of footy images, messages, memories and emotions... and I quite enjoyed it! Surprise!

It was the emotion that got me (that very emotion that calls upon me to turn on the telly in the last few minutes of the last quarter of every grand final).

From the luminescent, almost sacred depiction of an Adonis in Rena Littleson-Montenegro's "Changing"; to the despair carried on the shoulders of the defeated footballer in Martin Tighes' "September Song". Each piece captured a part of the perceptions, the dreams, the determination and the humour that makes the footy stadium that awesome magnetic milling point for thousands of people. Other than me.

CHRISTINE GLYNNE Delshan Art Gallery (1185 High Street, Armadale).

Christine Glynne, a German born artist, came to Australia from Switzerland where she was a well respected makeup artist to the stars such as Andrea Botcelli and Courtney Love.

It is this personal interaction and intricate understanding of the human body, the texture of flesh, the tones of skin and the sensuality found in shadows and curves that makes this one of the most exquisite and intimate insights into the female form I have viewed thus far.

Christine's respect for and confidence in portraying the character of her models is all pervasive as she captivates us in one instance with allusions to voyeurism, then makes us laugh with her surreal and quirky play on words.

Her use of the palette is outstanding to the point that I mistook one of her more literal translations of a body for a photo. Having said that, it is her creativity, her ability to compliment surroundings with her subject and inject humour and honour into her depictions that ensures that her art is viewed as such. A homage, a translation and a very personal narrative from a truly gifted artist. I beg you to seek out this exhibition!

Mythology and Reality - Contemporary Aboriginal Desert Art from the Gabrielle Pizzi Collection

Mythology and Reality presents artists from the major Desert communities of central Australia, iconic paintings by legendary artists from the Papunya community. Represented are works by leading Papunya Tula artists including Ronnie Tjampitjinpa, Michael Nelson Tjakamarra, George Tjungurrayi, Fred Ward Tjungurrayi, Uta Uta Tjangala, Tatali Nangala and Tommy Lowry Tjapaltjarri. Eminent artists from the Utopia, Balgo Hills, Haasts Bluff and Yuendumu communities represented in the exhibition include Alice Nampitjinpa, Emily Kame Kngwarreye and Gloria Petyarre. Many works, such as Michael Nelson Tjakamarra's densely packed canvas of symbols Five Dreamings 1984 and Fred Ward Tjungurrayi's Tinagari Men's Travels at Kiwirrkura 1990 will be instantly recognisable, having been reproduced in international catalogues and exhibited extensively in Australia and overseas.

Mythology and Reality has been selected by Gabrielle Pizzi and Heide specifically for this

Museum installation and Pizzi's hometown audiences. Works from the Collection have also recently toured Italy, The Netherlands and Israel.

At Heide, alongside the paintings viewers can find informative background details on the artists, their communities and when the work was acquired for Pizzi's Collection. All works are reproduced in the exhibition catalogue, with an essay by Judith Ryan, Senior Curator, Indigenous Art, National Gallery of Victoria, and an interview with Gabrielle Pizzi, published with the support of the Gordon Darling Foundation.

2 October 2004 – 30 January 2005

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PULSE



Alan Mayberry (or Alice) has been round the gay scene for longer than we can remember. He founded the Fantasy Ball and Rainbow Awards, and was the feature writer for Focus Magazine for a decade.

“I think I was born at the right time. I managed to catch the very end of the wonderful Tivoli showgirl era and was raised on its pantomimes. Those shows gave me my first taste of tits, feathers and style”.

1. When You're Smiling Jenny Howard

Jenny was the principal boy in Puss in Boots, and crossed my path 30 years later in Pippin. One of the great troupers of the Aussie stage who could belt out a song with the best of them. The sentiments of the song are so true - when you're smiling the whole world smiles with you. (Cry and you cry alone!)

2. Food Glorious Food.

I used to nick off from school on sports arvos to catch a matinee at Her Maj. or The Princess (25 cents) to get in then! The two most memorable shows I saw in high school were Oliver - with its amazing revolving set, and The Sound of Music at the Princess. I've never missed a musical since. After hearing those 30 boys singing Food Glorious Food, dining out has been my favourite passion, not to mention the boys now they've grown up!

Every year the Fantasy Ball and Rainbows highlighted the great drag tunes of the year. The final Fantasy Ball in 2000 paid tribute to them all. Among my favorites are:

3. Xanadu

The Showbags were at their peak with the stunning talents of Vivien St James. With their fabulous cossie reveals, this song made them the toast of Melbourne.

4. You Don't Have To Say You Love Me - Dusty Springfield

Both Kerrie Le Gore and Debra Le Gae, two of the great drag legends of Melbourne, are the consummate presenters of this number.

5. I Am What I Am/This Is My Life Shirley Bassey

Doug Lucas and Miss Candee have ensured these Bassey classics will be sung forever in drag heaven.

6. This Is It

Millie Monogue bounced to it, and Paris, Caresse and Doreen Manganini flew in hoops from the ceiling - a song always guaranteed to get the dance floor jumping.

7. If They Could See Me Now

Trish Barry stopped the show at the Rainbows doing this before she received her Lifetime Achievement Award the year before she died. Renee did it with boys at Pokeys and Kerrie Le Gore made it into one of the grandest production numbers ever at 3 Faces with more feathers than at the Steggles chicken farm

8. Nobody Does it Like Me - Shirley Bassey

Miss Candee first did it on a Harley Davidson at the Trak Centre. Having learnt the words, she's been flogging it to death ever since! Like the title says nobody does it like our fabulous Candee

9. I Still Call Australia Home

Peter Allen, Todd McKenny & Hugh Jackman in the Boy from Oz, the Qantas Olympic ads, but best of all, Debra Le Gae every Australia Day at Pokeys!

10. Empire of the Sun - John Barry

The celestial soaring of Cadillac of the Skies is one track I'd want played at my funeral with Vivien St James in wind blown chiffon riding the coffin and leading the remnants of the Pokeys stars in a grand finale.



Film Review

“Vanity Fair” By Tim Hunter

Directed by Mira Nair, Starring Reese Witherspoon, Gabriel Byrne, James Purefoy, Jonathan Rhys Meyers, Rhys Ifans, and plenty more.

Costume dramas are best approached cautiously, because they can be either wonderful gems, such as many of Merchant Ivory's early films, and even Ang Lee's *Sense & Sensibility* a few years back, or they can be dog's breakfasts – like this one, unfortunately. Given the strong cast, director Mira Nair (*Karma Sutra* and *Monsoon Wedding*), and source (William Thackeray's novel), it should have been a

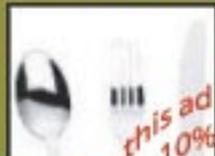
winner, and it sure does start with promise. But somewhere along the way it descends into exaggeration, overspicing and melodrama.

Witherspoon doesn't do a bad job of the precocious social climber Becky Sharp, and James Purefoy is ruggedly handsome and sexy as her suitor, Rawdon Crawley, but Jonathan Rhys Meyers is a little too Adam Ant in his look – and pout – to be convincing. And then there are embarrassing Indian sequences. Given Nair is Indian herself, there really is no excuse for this sort of mess. Oh well.

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Dr Paul

tightened to achieve the desired lift. Some of the sutures have small barbs along their length, not unlike those on a fish-hook which allow it to grab the skin resulting in a smoother lift with less pleating effect.

The lifting effect continues for several months after the procedure as fibrosis or scar tissue is formed around the suture and contracts, giving more tightening.

Most facial and upper neck areas can be done, one or two areas would take about two hours to perform and some practitioners will use a light sedation for increased comfort. Bruising and swelling will subside in a few days, most patients will have 3-5 days off work.

More sutures can be placed at later dates to fine-tune the results and the effects will last from 3-6 years, depending on age, weight loss and skin / health factors.

Because the experience of Australian doctors is limited to 1-2 years maximum at the moment, we are really relying on overseas experience to teach us about long term effects.

All in all the sutures lifts give subtle but satisfactory results to reduce sagging and heaviness in areas of the face and upper neck. The downtime is minimal and side effects minor and temporary. Costs vary a lot as experience is patchy \$1200-\$2500. My advice is to wait another year until local Drs have more experience!

I will continue to update you on the facts of the Cosmetic World in our next issue. Please feel free to contact me on drpaul@qmagazine.com.au.

Cheers, Paul.



Email Dr Paul drpaul@qmagazine.com.au for questions or with topics you would like him to cover

“Suture Facelifts”

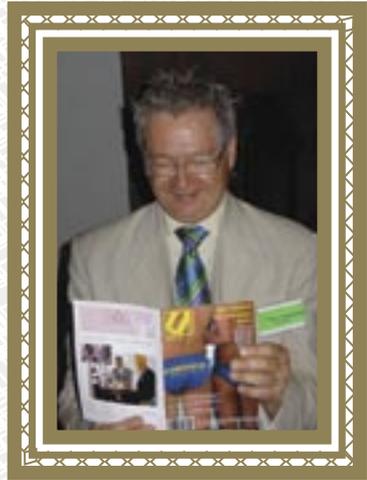
I have just returned from the biggest Cosmetic Surgery and Medicine conference held in this country. There was a lot of hot air, some great new treatments and cool lasers. One topic that was very hot is the Suture Lift. The trend towards non-surgical options for facial rejuvenation continues to grow. The area getting most of the press at the moment is the “Suture Lift” or “Aptos Threads”.

The Russians and then the South Africans have developed techniques for placing suture or threads under the skin to lift an area of the face. The suture is anchored at one end usually to the tough tissue overlying the bone (periosteum) and then “threaded” under the skin to be lifted and “pulled” or

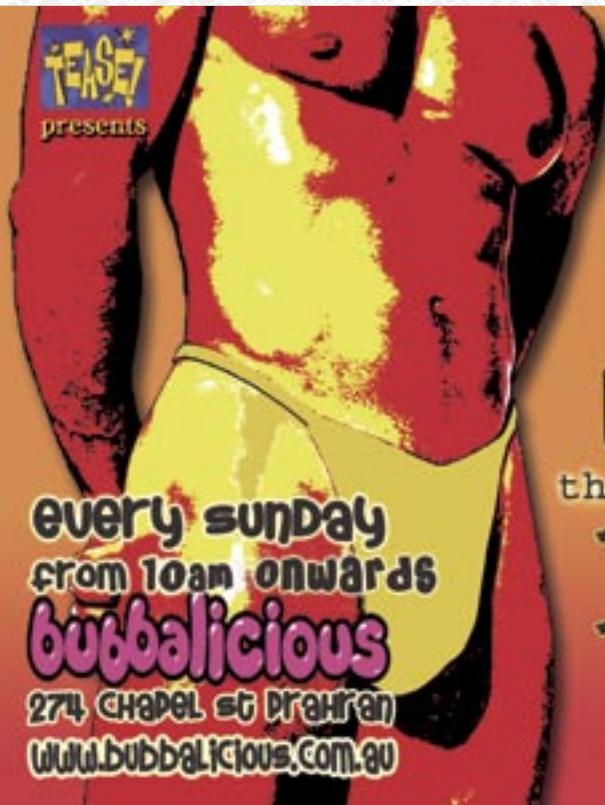
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October 2004



The Fashion Bible....

Welcome Q readers to another Fashion Bible a look into the cultural creative stylings of our diverse community that is Melbourne and Fashion!

This issue I share with you my thoughts and experiences of the season's hottest looks that saw two hundred independent designers and retailers showcase the talents that have successfully put Melbourne style and innovation at the heart of Australian Fashion as Melbourne Spring Fashion Week took centre stage.

With parades, parties, events and displays spanning our great city, we were caught up in a web of cocktail sippers and socialite air kisses as celebrities and fashionista's swooned the runways searching for the next hot thing to swipe on their fantastic plastic. Keeping in mind the future events on the calendar for Melbourne, I

bring your attention to the relevant displays in the hopes that your plastic is put to good use in the coming months.

With the Victorian Racing Carnival on our doorstep, racing fashion proved a priority on the catwalk. Stylist Virginia Dowzer set the scene for an ultimate racing season. Influenced by the best of European fashion labels from Cactus Jam, Cose Ipanema, Dom Bognato, Flinders Way and Kenzo, models paraded a non conventional collection that relaxed from the formalities of the traditional suit.

Thick plaids were teamed with thin pin-stripes and complimenting colours were layered surprisingly with different fabric texture that summarised a cheeky and bold summer racing season. The success was in keeping groups together by a common theme. Thick and thin pins worked well together as they are commonly stripes... Crushed and rough fabrics worked as the theme was simply texture... The lesson for the season a mix is good with one common theme... don't complicate by adding too many or too much. If you're working with colour, keep it to colour, and so on.

It wouldn't be races without HATS!!!

Finally a Milliner with a collection for the boys!!! There are always an abundance of Milliners fussing over the gals, but as previous years have shown, boys need a top too. [Last year had me tirelessly searching op shops for a hat as individual and non mainstream as possible!] Kerrie Stanley (proudly one of our own) who has adorned the famous faces of Paris Hilton, Kaye Waterhouse, Alicia Silverstone and created the most incredible signature piece for vocal super star PINK, created a showcase with boys as its star. The swinging parade at Boutique received huge acclaim and has Kerrie working overtime in her Richmond Studio. This season's colourful range infuses raw fibre blocks with embroidered panels and banded rims of mandarin, fucia, turquoise and mahogany. Think Frank Sinatra turned Michael Buble as classic style is seduced by modern cheek. My best advise for a hat this season for originality without the heartache email Kerrie.Stanley@bigpond.com. Ed: and make sure to mention that Qmagazine sent you.



AG conquered the catwalk with pure cotton. Bold floral printed shirts and two button suits light in weight that is the perfect alternative for corporate day wear. The concept of breathable fabric has added versatility for wear to the festivities of the cup or a night on the town. Nothing could be better than leaving the office, and by simply removing the jacket and looking [and feeling] sharp for after five. A favourite on the runway was the most brilliant burnt orange montego floral shirt with a clean well tailored stark white suit... beautiful clothing.

With models traipsing down the runway clothed for success... What about the under attire below the belt? We all dress to impress, but once we have snagged a lay, we need to continue the appeal to the bedroom. Below the Belt is one suggestion! Screaming fans, many of them housewives and local boys of our own [I couldn't work out if they were under or over sexed!] drooled as muscled studs modelled the latest underwear from Jocko, Mitch Dowd, 2xist, Jag, Casual and Bonds. Nothing was left to the imagination with perforated briefs, tiny v front panelled g strings, and elastic jock straps mincing down the very intimate runway. Credit to the models for baring all and particularly models David and Lucas who were draped with a three metre live Python all in the name of fashion!

Not far away in the centre of the city, Melbourne welcomed another exciting instalment into Australia's growing fashion industry. Albert Coates Lane at the recently developed Queen Victoria Building. Combining the creme de la creme of Australia's high end designers with a 'bevy' of exclusive international brands, the strip boasts a high acclaim of fashion and beauty in a stylish environment worthy of a prestigious European design lane way.

Twenty one stores delight as each showcase a creative and diverse range, made obvious to the eye in the use of clean and hard lines for its interior. Its simplistic concept allows complete mental freedom as collections shine typical to a museum rather than a shopping precinct. With Cactus Jam men's a feature [rumoured to become Cactus Jam International Men's in the near future], and GPO to open shortly, the city looks to be-

come the main stop to shop with a plethora of Male fashion of international appeal.

Celebrity sightings were actor/actress Tottie Goldsmith, Jacinta Stapleton, Patrick Harvey, and Blair; Music icon Tanya Doko, Jet front man Nick Cester; Designers Wayne Cooper, Paablo Nevada, Roy, Tie of Tie and Melita, Kerrie Stanley and Miss Universe herself, with no slip ups and may I say a gorgeously savvy and down to earth girl!

What a time it has been and what a time we have to look forward to! Mercedes Australian Fashion Week Autumn/Winter 04/05, The Victoria Racing Carnival, Christmas and New Year are all on their way! This season is seriously cool! We couldn't live in a better city at a better time, enjoy!

X Michael

Calling all Q readers!...

As Hollywood glamour is at an all time high, I'm calling on your help as a member of our community for next issues topic. We all read the celebrity best and worst dressed list in magazines across the globe, but is our view point any different when we view celebrity fashion? Who do you rate as the all time style icon? Who is your best and worst dressed of today's society? Email your thoughts to fashion@qmagazine.com.au.



CAMP Capers

Ah, Spring.....Spring is the time where things start to blossom and grow and the time for re-birth and rejuvenation. And it was certainly that in the Minogue house last month. Just out of detox, and feeling as young as an old hen, Tiffany managed to steal enough money to get half a face done and hit the town. Despite the fact that Tiffany hates it when I chaperone her, (well, let's face it; she doesn't even look human when she's next to me!) I decided to follow mother's orders and stay with Tiffany the whole night. I also think it has something to do with Tiffany's bail conditions and going out in public etc. etc., anyway, to be perfectly honest, it was one of the best nights I've had with my older (much, much older) sister.

Unbeknown to me, my sister's been having a bit of an affair with someone high up on the food chain of this very magazine. Thanks to this, she managed to wangle that the magazine paid for a limo to take us around the hot spots of town.

Starting off at DT's, we were blown away upon seeing our cousin Dot Com actually doing a number on stage where she spoke! After seeing that, we decided to go somewhere where there would be NO shocks on stage. After spending 30 mins going up and down Commercial Road, we couldn't think of anywhere, and headed for the good ole Greyhound. It may not be pretty, it may not be 'trendy', but my God, you get your moneys worth in entertainment – *and that's just the customers I'm talking about!* - The shows are a bonus! - And it WAS lovely to catch up with the Queen of Melbourne, Kerrie la Gore herself. Getting felt up by Laurie the owner was another emotion altogether.



Reminiscing with Kerrie made us girls quite nostalgic. Although everyone knows about Kerrie's stardom at her time at the Xchange, there's not a lot in town who know that I was once a star there too. Well, maybe not so much a star, perhaps more as a lump of meteor. Anyway, the point is Tiffany & I decided to give my old sweatshop a visit. Again, we girls were treated like royalty. Whisked past the cashiers booth and straight to the VIP barstools next to the pool table. Then Alice – the illustrious owner (more on her in the next issue) -rushed over with our top of the shelf drinks! To Candy, Lucy, and the rest of our sisters at the Xchange – it's OK, your shows are safe. I know how it looks when the owner starts buying the younger, prettier drags drinks, but I can assure you; Alice was just doing it to be nice. Actually, I later found out that she wanted to know some of my make up secrets, but it'll take more than a few vodkas for that dear.....and a lot more secrets than I know!

By this time, Russell, our driver, had almost run out of petrol. Well, you see, Tiffany told him to drive up and down Commercial Road to get the queens guessing who was in the limo. Thank God

An alternative look at a lads, girls night out with Tiffany & Morag



he had enough to get us from the Xchange to the Market. Where, yet again, mien host John Wain, welcomed us with opened arms and a tray of drinks (maybe it was my new perfume). Now, the one thing I love about the Market is my bra. That's right, my bra. You see, it feels wonderful making hundreds of lovely little straight girls green with envy about not having tits like Morag's. And it's not just having the tits, it's the fact that the straight boys prefer me to them! Meanwhile of course, Tiffany was loose on the podiums with the hottest queens we've ever seen. It must be the spring; birthing; youthful thing.....

Enough! It's one thing to dance Tiffany dear, but some of us do want an actual **ROOT** every now and again. As Wet on Wellington has this thing about not letting us girls in, we optioned for the *sleazy* old Peel. Although, upon getting there and seeing a row of young beauties dancing on the Peel's new mezzanine level, I'm afraid I may have to think of another tag for the '*good old, sleazy old Peel*'.

PS talking of the Peel, *Tiffany & I will only invest in it as long as we're not silent partners. We could never keep our mouths shut luves....*



ONE NIGHT STAND



After spending the last couple of months on the South Side, it was time to re-visit the North Side. I always find the hospitality on the North Side to be friendly, warm, and incredibly sincere – so too were our two participants – two of the loveliest guys I have ever had the great fortune of spending a night with (well apart from the one's who have been naked..... but it's been so long, I couldn't even remember those guys' names).



Meet David:

25, 185 cms, 90 kgs and works as a sponsorship coordinator (and closeted farmer). He enjoys "real men" – masculine outdoors types, with kind eyes and life dancing inside. He doesn't like insincere people or awkward dancers, and his flatmates say he could be tidier.



Meet Andrew (Andy):

29, 5'9", 69kgs and "Travels" (a lot). When asked how is ex would describe him, he said "Actually he can't say anything at the moment as I broke his jaw when I found him sleeping with someone else" Ed: ohhhh so butch! Among his Turn Off's, he lists people who use other people's pictures in their Gaydar profiles Ed: Here Here!!



[7.00pm]

D.T's Hotel – The Jewel in the Richmond Crown.

David's first impressions about his One Night Stand: "I was unusually nervous, but when I saw Andrew (and thought "he is hot"), I lost my nerves". Andrew adds: "Well Hellooooo! Apart from that, I thanked God it wasn't someone I knew or worked with".

David continues: "D.T's really made me feel comfortable. The staff and patrons were so friendly and unpretentious which made me want to stay there".

Andrew agrees: "It has a delightful ambience – complimented by the tropical Shangri-la outdoor area – not to mention fantastic drink specials and sausage sizzles on a Sunday. The Brucie special cocktail was something special to start the night off with".

And each other?

David: "He was very upfront and honest, and I really like that in a guy. We established some major similarities in our dislikes in men's behaviour". Andrew: "Like the Brucie special – yummo! Great smile, great teeth, great personality – what a relief".

[8.30pm]

The three of us squeeze into the front seat of the Hilux I am currently driving and skooted around the corner to Spargo's. Once I greeted Albert (who was totally entrenched in the AFL game on the tele), a lovely young lady escorted the boys to their table.

David: "The bar section is really nice. The great open fire and waitress (with her outer suburban sophistication) really helped to break the ice". Andrew adds: "Good layout...the cake fridge as you walk in was very tempting. I had the steak with salad and chips – which I haven't had in ages, and stole some of David's Chicken Caesar Salad – which was also very nice". Ed: Both boys enjoyed their meals and, of course, the complimentary bottle of Champaign.



The "liking each other" thing though, seems to not going as well as it first appeared. David says: "I actually found him less sexy as the conversation rolled". While this feeling is not shared by Andrew, who adds "David has a very cute smile/dimples – tall is good – good sense of humour".



[10.00pm]

Off to The Sir Robert Peel Hotel.

David: "The Peel was very different to my regular venues on Commercial Road, I hadn't been this year and a lot has changed. The service was ultra-friendly and attentive, the venue offered a lot of difference with so many themed areas".

Andrew: "I like the Peel as a venue – the new bamboo lotus lounge area shows that they are doing their market research on how to make it's patrons feel at home. The Bull Pen area was very interesting and may require some further attention".

Was there any dancing?

David: "Ummm I don't think he goes out much".

Andrew: "David has some good grooves – later in the morning (after I got my second wind) things started to get a little steamy".



[12.00am]

A short walk along Peel Street, and we hit Number 10 – Club 80. The boys told me that they wanted a tour and were not necessarily interested in "utilising the facilities". So, I proceeded accordingly (not bad for a boy who has only been in Melbourne three years hehehe).

David: "The construction site decor, used tyres and 44 gallon drums was very masculine....it really set the tone of what was happening around us. I never sleep with someone on the first date, so doing that never crossed my mind". Andrew: "The movie cinema is certainly a feature you shouldn't ignore. The cruising area is great – a lot of work has been put into the place". Ed: We then went back to the Peel for a couple more bevvy's and the boys disappeared onto the dance floor. I, having to take scene pics at the new "Sun Daze" at Bub-bulicious the next morning, went home.



[Andrew on David:]

"I had fun with David. I had to make a quick departure from the Bull Pen during our tour of the Peel as I was starting to get a bit randy.....but later on in the morning there was some pashing on the dance floor. I am sure the best is yet to be revealed".

In conclusion: Both guys praised all venues visited on the evening and indicated they would definitely return to most of them again. As far as the two of them becoming a couple....that is unlikely.....but they certainly enjoyed each other's company.

[Rating Each Other:]

David on Andrew / Andrew on David
 Eyes – 6 / 9, Sense of Humour – 5 / 9, Intelligence – 6 / 9, Smile – 8 / 9.5, Butt – 7 / 8.5, Sex appeal – 6 / 9, Over all click factor – 6 / 9.5

[Rating The Venues:]

David / Andrew
 D.T.'s Hotel – Church Street, Richmond. 10 / 9.5
 Spargo's Restaurant – Bridge Road, Richmond. 6 / 8
 The Peel – Corner Peel and Wellington Streets, Collingwood. 8 / 9, Club 80 – Peel Street, Collingwood. 3 / 7.5



[David on Andrew:]

"We had an awesome time, the experience was fantastic. He is great to hang out with, and as for any hidden talents....I can only assume he is reserving them for the next date".

If you would like to go on a Qmagazine One Night Stand, simply email us with your Full Name, Age, Current email address, and mobile and/or home phone number to ons@qmagazine.com.au - please include a current photograph. All One Night Stand participants must be over 18.

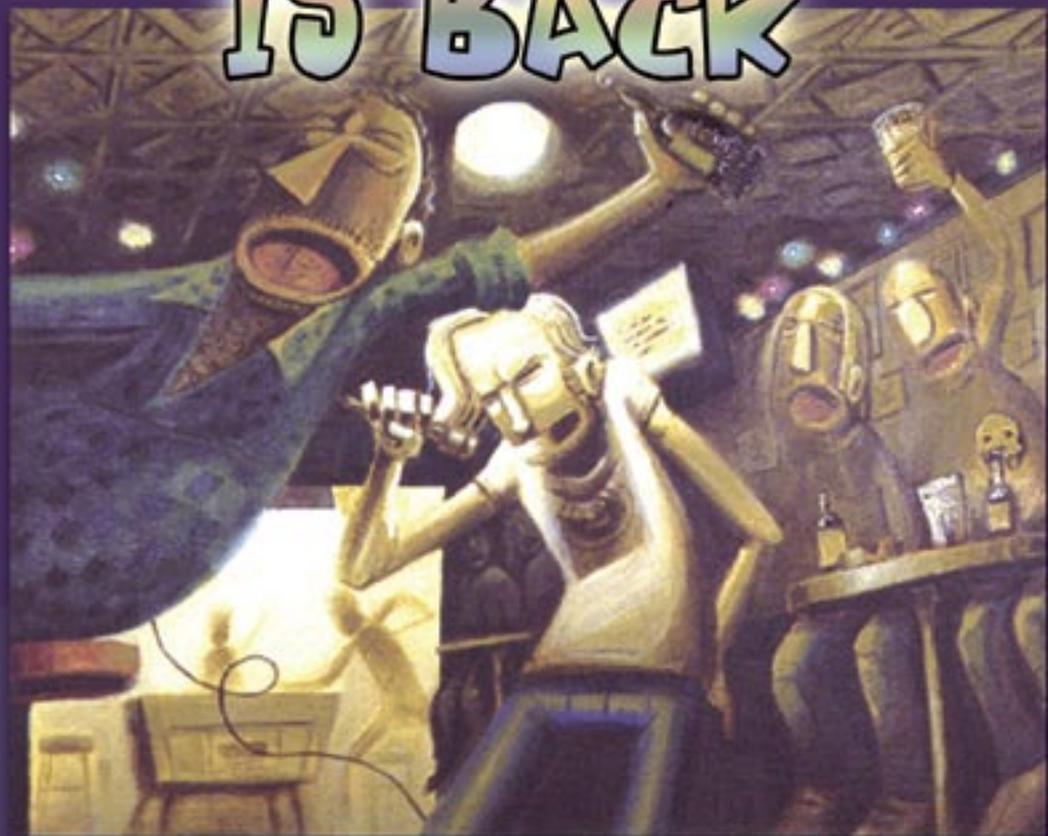


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[Bubbalicious]



[Diva Bar]



[GLOBE]



[Bubbalicious]



[DT's]



[DT's]



[Fruits In Suits]

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[Fruits In Suits]



[Jet]



[Greyhound]



[Jet]



[Greyhound]



[Jet]



[Greyhound]



[Market]



[Jet]



[Jet]



[Market]



[Peel]



[Market]



[Outlook Cafe]



[Peel]



[Peel]



[Pink]



[Q & A]



[Q & A]



[Q & A]



[Peel]



[Q & A]



[Slavemarket]



[Q & A]



[Slavemarket]



[Slavemarket]



[Slavemarket]



[Sundaze @
Bubbalicious]



[Sundaze @
Bubbalicious]



[Slavemarket]



[Sundaze @
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PEOPLE

[Ronnie Burkett interview: Provenance] By Tim Hunter

Back in 2002, Canadian puppeteer Ronnie Burkett brought to Melbourne his adult puppet show, *Tinka's New Dress*, as part of the Melbourne International Arts Festival. It sold out, and stunned audiences, so much so that the Festival's Artistic Director, Robyn Archer, co-commissioned a new show for this year. And so we have *Provenance*, and Burkett here for the duration of the Festival. "The thing I love about my job is that I get to go to all of these places. To be asked to be there for the full season is really fantastic, because I like landing in a place and staying for a bit longer than a week or two, so selfishly I'm very happy for that," said Burkett, 44, a cheerful and cheeky gay man.

Adult puppet show? What exactly does that mean? Marionette nakedness? Adult themes? Possibly; you'll have to buy a ticket and see. Burkett, who has had a love affair with puppets from childhood, studied under the man responsible for 'The Lonely Goatherd' scene in *The Sound of Music*. After working in children's theatre for a while, he found a way to 'escape the puppet ghetto' into 'legitimate theatre', and created *Tinka's New Dress*. "I really wanted to talk to adults. Initially I wanted to talk to them about things I found funny, and that morphed into things that I satirised and caricatured, and slowly I realised that what I really wanted to say was to comment on my species. Over time, it went from being funny and satirical and camp – and certainly those things are always in place, but the audience reaction allowed me to talk about some other things as well."

Provenance is a pretty intense show: two hours, no interval, with Burkett performing and voicing all of the characters, and something that he refers to as a continual challenge. "It's not a breeze on stage," he admits. "It takes every bit of focus that I have to pull this off every night – and I love that." Essentially, it's the story of Pity, the daughter of a same-sex couple, who tracks down the origins and the ownership of a painting her fathers had on the wall when she was a child.

Two fathers? Yes, that's right, and Burkett's



used his own experiences as a gay stepdad in two separate relationships. While they don't appear on stage at all, their presence is very strongly felt. "In a weird way, Pity is an odd little gay man in a woman's body. A lot of her beliefs come from her father's former partner, who she calls Uncle Boyfriend. We hear him interpreted through other characters. I didn't need to show him or Pity's father, because I didn't want to hit the audience over the head with that. I'm more interested in saying to a broader audience, 'you know what, think outside of the box, there are children being raised by gay couples.'"

"For me, it is normal. For 14 years now, I have been a step-parent. Before it was chic, I was. It's part of my every day reality, and I think that might be more shocking to some people that it already is a reality."

So is Burkett's sexuality an important part of his work? "It is totally central to me. When you come into something as an outsider, you have a different view, and whether you're gay or lesbian or disabled for instance, you don't feel normal; you're told you're not normal. I started my adult work with my nose pressed against the glass, and over time, I have encountered people saying the same thing, and I realized no one thinks they're normal, and if we all have our nose pressed against the glass, then what the hell are we looking at?"

Burkett's ultimate goal as a puppeteer, performer and artist, is to have the audience leave one of his shows, and not discuss it, but feel it. He thinks it's a lofty goal, and doesn't think he's achieved it yet. "With *Provenance*, I just want them to go away and feel something. I don't need an audience to agree with me; I want them to think about something that was raised in the show. This show is very dense storytelling, it's extraordinarily challenging for the audience, so I hope it lingers. I would like the audience to leave with images and snippets of dialogue coming back to wash over them; that's what theatre should be about."



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