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Visiting Hobart during the summer months is one of the best times to book flights and visit Tasmania's State Capital.

Hobart shines with the sunny days and mild temperatures and comes alive with crowds who want to take advantage of the many events such as the Sydney to Hobart Yacht race, street performances, or sit down to an outdoor movie in the park, fill up on the variety of delicious foods or visit MONA FOMA festival a month long event.

Travellers to Hobart can enjoy return flights from Flinders and King Island or interstate travellers can book a Three Island in One holiday package which includes visiting King Island, Tasmania and Flinders Island.

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King and Flinders Islands also have many festivals and exhibitions and opportunities to enjoy the great outdoors.

One regular and very popular festival is the Festival of King Island (FOKI) held in February 2023.

The event is run with the support of King Island residents, with a line-up of artists that includes local and national acts plus many who have been on the international stage.

I would like to wish you and your family a Merry Christmas and a safe and Happy Festive season.

Thank you for your support throughout the year and we look forward to welcoming you aboard in 2023.

Kind regards

Malcolm Sharp
Managing Director

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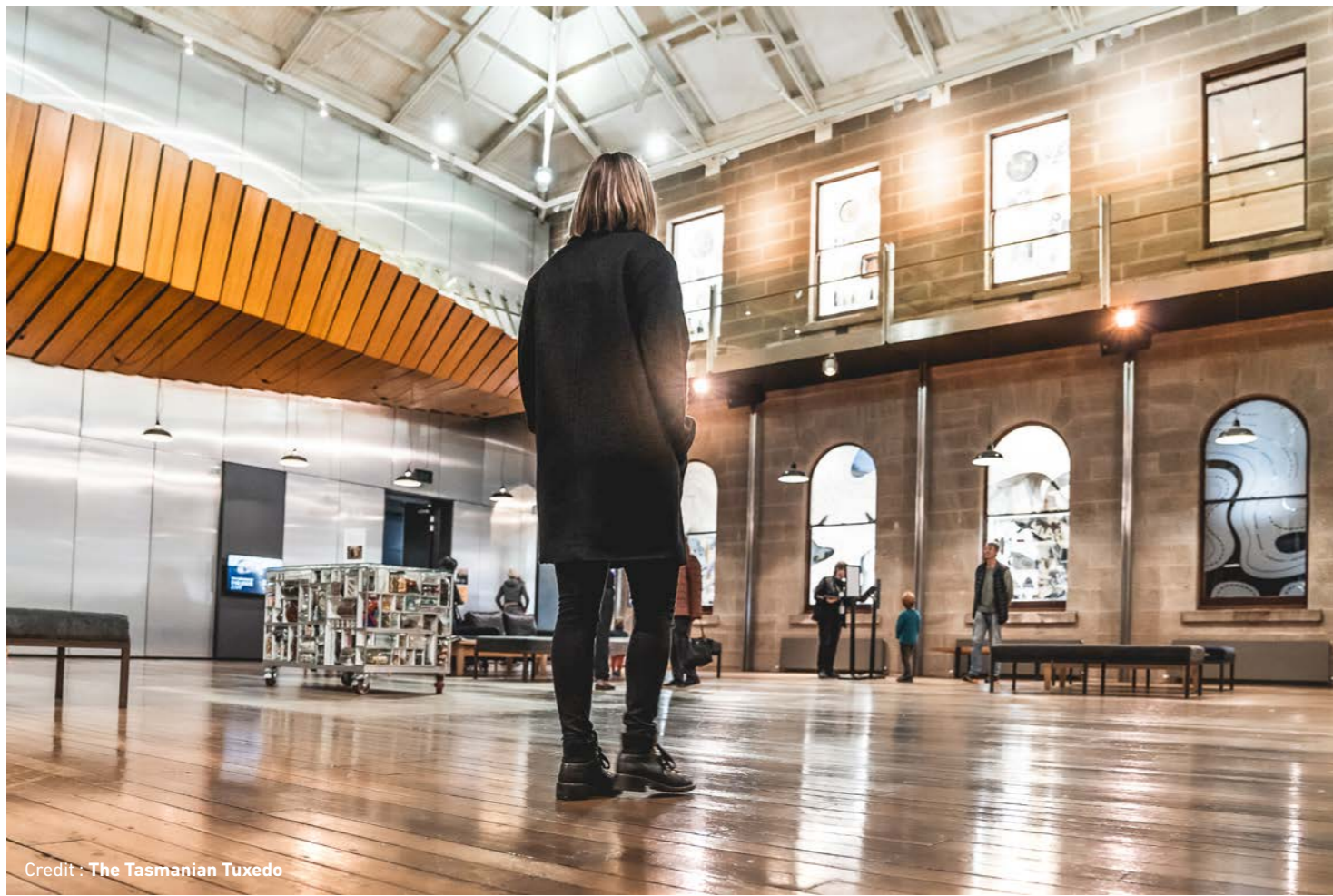


AUSTRALIAN INTERNATIONAL AIRSHOW 50

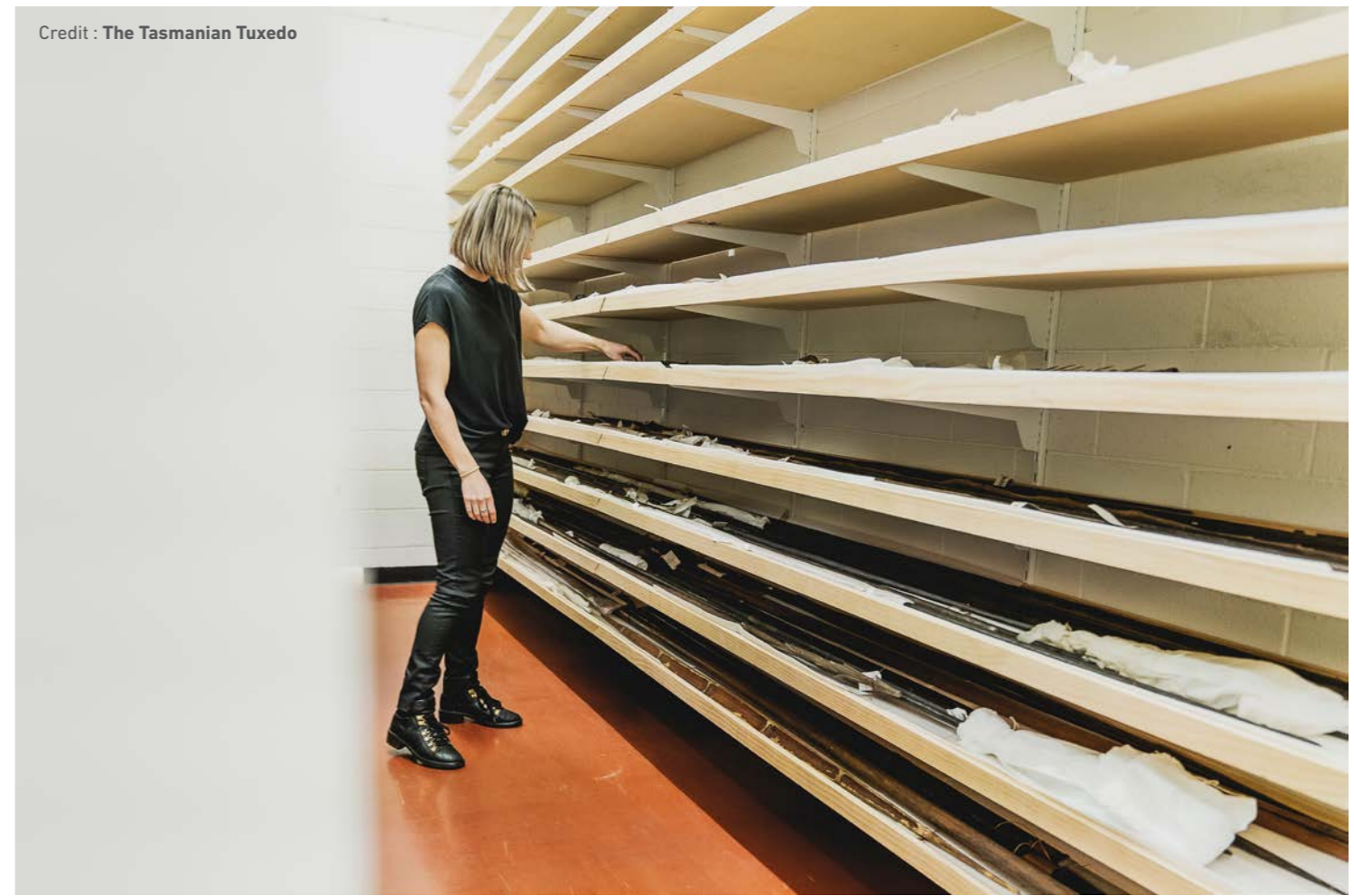
A Shining Light

Growing up on Tasmania's North West coast, Zoe Rimmer recalls a quiet childhood. Her pataway (Burnie) home showered her with spectacular coastline spawning a deep connection to the ocean. Special time spent at pinmatik (Rocky Cape) is etched in Zoe's mind, connecting with culture and being a part of the Aboriginal community's drive to advance the land rights movement.





Credit : The Tasmanian Tuxedo

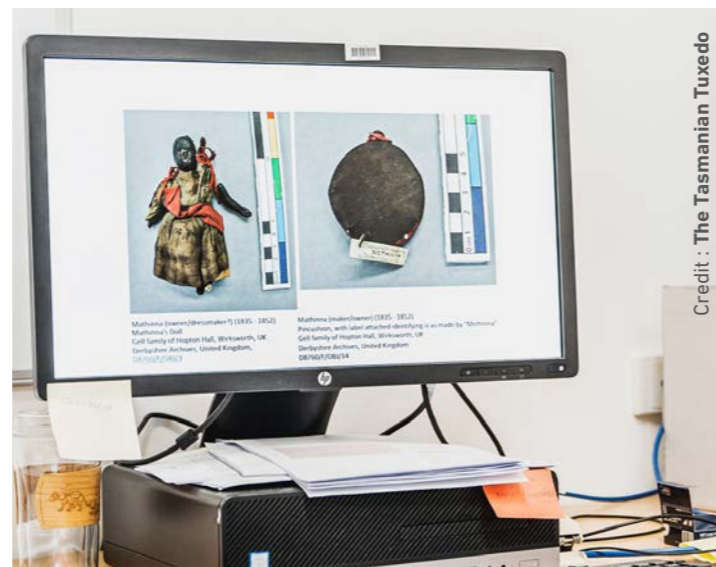


Credit : The Tasmanian Tuxedo

To the north east, Zoe could sense the presence of the remote islands that lay beyond her gaze. In the early 1800s the British discovered the rich bounty that lay amid the wild Furneaux Group. The gluttonous sealing trade exploded, sending shockwaves not only through the seal population but through local Aboriginal tribes. The abduction of Tasmanian Aboriginal women was common and settlements grew dependent on their labour. Heartbreaking reports of the time indicate that their treatment was often akin to slavery, or worse.

Zoe's grandmother was born on Flinders Island and grew up on the remote outpost of Cape Barren. Descended from Pularilpana (Pollerrelberner), Zoe explains, "Pularilpana, along with several other Aboriginal women, was abducted from the north east in the early 1800s and sold off for a life on the islands. She eventually partnered with sealer Edward Mansell – a union that saw the continuation of the Aboriginal bloodline."

"Cape Barren Island was an Aboriginal Reserve from the 1880s until the 1950s," continues Zoe. "Throughout this time the government in Hobart and, in fact, the exhibitions at the state museum, were denying the very existence of Tasmanian Aboriginal people. My nan's generation suffered the overt racism of segregation, assimilation and the welfare system.



Credit : The Tasmanian Tuxedo

My mum, aunts and uncles generation were part of a larger movement of Aboriginal activism, becoming politically organised through the establishment of the Tasmanian Aboriginal Centre (TAC) in the early 1970s. My family have always known and been proud of who we are and where we come from. I've been lucky to learn through my Elders and in turn am passing practices like basket weaving and shell stringing on to my own daughter."

This proud Pakana (Tasmanian Aboriginal) woman is grounded in a rich sense of history. Through her



Credit : The Tasmanian Tuxedo



Credit : The Tasmanian Tuxedo

current role as Indigenous Fellow at the University of Tasmania (UTAS), and previous position as Senior Curator for First Peoples Art and Culture at the Tasmanian Museum and Art Gallery (TMAG), Zoe stands tall for Tasmanian Aboriginal knowledge and spirit. With dreams that stretch back through the ages and with a strong connection to Country, she is a shining light for sharing stories and reconnecting cultural links.

As a young woman, Zoe's university studies saw her study fine arts, majoring in design. Then in 2003, a traineeship at the museum shifted her focus. "My studies changed to combine Fine Arts with Aboriginal Studies and History," she explains. "My traineeship was primarily in Business Administration but I had the opportunity to work under the first ever Senior Curator of Indigenous Cultures, Tony Brown. I finished both my traineeship and degree under him and we co-curated the first Aboriginal led permanent gallery at TMAG, ningina tunapri: to Give Knowledge and Understanding."

Fast forward twenty years and Zoe herself held the very same curatorial role that Tony once did. A sense of rebirth now prevails however, signalled by the change of name to Senior Curator of First Peoples Art and Culture – a more fitting description of the work currently underway. Zoe represents the new generation of Aboriginal leaders within Australia's university and museum sector. Leaders who are working at the forefront of the global movement to return objects of significance to their communities of origin.

"We have an incredible First Peoples collection here in lutruwita (Tasmania)," describes Zoe with bright enthusiasm. "They say that only one or two percent of a museum's collection is ever on display at once, and I would say that's about right here too. Our collection includes special Tasmanian artefacts but also those belonging to other cultures. If you turn the clock back about 200 years, it was common that missionaries would call in to Hobart on their way through the Pacific. As a result, the First Peoples collection

Credit : The Tasmanian Tuxedo



“I think the Tasmanian Aboriginal community largely feel like we need our own space in which to tell our own story. Some form of cultural centre where the story belongs to us and is not told, or misrepresented, by others.”



explore how First Peoples collections are being treated overseas. The goal for me was to gather this knowledge and to potentially return home with new methods that might improve our practices here in Tasmania,” describes Zoe.

“Along the way, I also discovered quite a lot of Tasmanian cultural material that we didn’t even know existed. And we have been working towards bringing some of that home ever since.”

Zoe explains that the process to repatriate objects from international collections isn’t as straightforward as one may think. “There are lots of different barriers,” she starts. “From large museums overseas not placing value on Tasmanian objects – they can be seen as just a drop in the ocean compared to other issues they are dealing with – through to legislative restrictions. There are often significant legal barriers to moving objects. Sometimes they can get around this by returning artefacts on permanent loan, however it doesn’t work in all instances.”

Two objects that have recently been uncovered are a pin cushion made by Mithina (Mathinna) and her small doll. “Mithina was born in 1835, daughter of Tawtara and Wunganip from the south west nation of Lutruwita,” explains Zoe. “They, like many others, were rounded up and sent to Wybalenna on Flinders Island in 1833. Both Mithina’s parents died in this exile camp. When Sir John and Lady Jane Franklin visited Flinders Island they took a liking to Mithina and adopted her, thrusting her into life at Government House. The story is often painted as the Franklin’s rescuing her, rather than Mithina being taken from her community and plunged into the unknown.”

Mithina lived with the Franklins for almost five years and was educated alongside the Franklin’s own daughter, Eleanor. “However when the Franklin’s returned to England in 1843 they left this little girl to the destitute Queens Orphan School,” continues Zoe. “Mithina’s life from then on was a tragedy. She was moved from the orphanage back to Flinders Island and then to Oyster Cove. All accounts indicate her life was very unsettled and lonely...she was repeatedly moved between different classes of society. It is said that Mithina drowned at about 17 years of age.”

hails from across the globe and includes everything from archaeological material, body adornment, everyday items and ceremonial objects, through to contemporary arts. Sadly, the museum also holds ancestral remains, a legacy of the horrific trade of human remains through the 19th and early 20th Century.”

It’s a situation that has sparked Zoe’s undeniable passion for the repatriation of cultural artefacts – not just seeing Tasmanian items returned home, but ensuring objects of significance belonging to other cultures find their way safely back across the oceans too.

Museums around the world are currently exploring a new approach to repatriation. It’s proving to be one that is exposing rifts in the global heritage community as well as nurturing strong relationships with First Nation leaders. The most successful projects to date include those that are largely led by the First Nation communities themselves – giving them full access to the collections, the time spent on the project, and the final fate of the objects.

An excellent example of progress is the Living Cultures initiative recently launched by the Pitt Rivers Museum in the UK. Spawned from a visit by a Maasai representative who was shocked to see the extent of

the inaccuracies in the museums display of his culture, a new way to address this misinterpretation has been born. In this case, it is being led by traditional Maasai systems. The Maasai community are now identifying and describing artefacts and teaching the museum to attach the same significance to them that the Indigenous community does. The final resting place of the items lies firmly in the hands of the Maasai people.

The process itself has exposed many moments of pain. The realities of how some of the objects moved into the possession of the museum are shrouded in complexities that include violence, murder and theft. They are stories that clearly take a deep emotional toll on the community of origin and also challenge the museum staff themselves. Horrific stories attached to objects in your care can be wildly confronting.

At the heart of such projects sits trust and learning between stakeholders – values that Zoe believes can be applied here in Tasmania to help the local community light its own path forward. She is passionate about the repatriation of Tasmanian Aboriginal objects from overseas and, in turn, exploring possible avenues for redress.

Receiving a coveted Churchill Fellowship in 2013, Zoe travelled through Europe and the United States. “That experience was an amazing opportunity to





Credit : The Tasmanian Tuxedo



Credit : The Tasmanian Tuxedo

"We came across Mithina's doll and a pin cushion sewn by her in a local council archive in England," nods Zoe. "It was the last place we'd expected to find something like that. It appears that the Franklin's took them to England and they have been passed down through Eleanor who married into a local family in the area." She continues slowly, "I feel quite emotional when I think about that little girl being deserted by the Franklin's. We worked hard to have the doll and the pin cushion returned to lutruwita (Tasmania) – and I'm delighted to report both are currently on loan to Tasmania for approximately two years."

Mithina's doll and pin cushion, along with other significant material such as the only known rikawa (kelp baskets) and a model reed canoe, have returned home from international institutions as part of the taypani milaythina-tu: Return to Country exhibition that is on display at TMAG until February 2023. Zoe explains, "Although they are only 'visiting' on loan, it's cultural belongings such as these that could be really important in shifting conversations, returning other ancestral materials home, and also making those returns more permanent."

"The Tasmanian Aboriginal people were one of the first communities to campaign for the return of human remains," explains Zoe. "To our community's credit they

have been at the forefront of the worldwide movement for ancestors scattered across the globe to be returned to their rightful homes. It's something the Tasmanian Aboriginal Centre continues to drive...the community very much wants to see these items of huge cultural significance resting back here in lutruwita (Tasmania)."

The issue is a complex one and whilst most museums are moving forward, the change is slow. Repatriation is just one part of the problem. The second is what to do with the objects once they are returned home. "TMAG certainly feels like the appropriate space to tell the colonial story, but not necessarily the whole Tasmanian Aboriginal story," notes Zoe. "We tend to put colonial history on a pedestal and pay little attention to the 40 000 years prior to that. Sometimes I can't understand why people don't show more interest in that...it's quite amazing when you stop and think that we've been here for that long."

Zoe is heartened that there is change occurring in Tasmania. "Historically – and quite ironically – TMAG and its precursor, the Royal Society Museum, are responsible for many acts that went against the wishes of First Peoples. Everything from the collection of spiritual and ceremonial objects to the removal of ancestral remains. It was typical of the time ... so many practices that demonstrated absolute disrespect for



Credit : The Tasmanian Tuxedo

local spiritual and cultural practices. In the past it was not uncommon for these objects and our people's remains to also be the subject of global scientific exchanges."

"Things are certainly changing as people are finding the courage to take responsibility for the past. Tasmanian Aboriginal remains were highly sought after for a period of time due to myths around extinction. There's still a long way to go and many things to work through on many different levels. There are some amazing people working at TMAG to progress the collection...the likes of Dr Julie Gough and Liz Tew for example. We've been able to change the way Aboriginal culture is displayed and interpreted over the course of the past two decades and really begin to shift the perspective. Recently TMAG also appointed it's the first ever Pacific Curator, Māori woman Keren Ruki."

Whilst repatriation is a huge driver for Zoe, and the subject of her current PhD, she is also intently interested in how collections can revive and inspire cultural practice. "Ten years ago we saw the luna tunapri project inspire a new generation of shell stringers," explains Zoe. "Shell stringing is an ancient Pakana tradition, the end product of

which is beautiful necklaces. But it is so much more than that. It's about the conversations and connections that occur during the collecting, cleaning and stringing of the shells. Those stories string together endless generations."

The opalescent marina shell lies at the heart of the shell stringing tradition. It's a symbol of community that rests loosely around Zoe's own neck. "The colours of the marina shell reflect the ocean, the seaweed, the moon and the sky. They reflect our very ancestral connection to the land and seas."

The luna tunapri project beautifully reconnected Tasmanian Aboriginal women with keepers of the shell stringing tradition. "A new generation of stringers now have these ancestral skills and will be able to continue the practice and share the narrative into the future ... much like an unbroken string," smiles Zoe.

A similar example continues to take centre stage in TMAG's gallery. "Reviving the tradition of canoe building in Tasmania was very special," says Zoe. "Canoes have been used to access Tasmania's offshore islands for generations so that people could hunt and gather food. The exact materials used tended to vary from region to region, for example the type of bark

may have differed, but the construction method was consistent."

"It was the first time in about 170 years that a canoe had been built by our community using the techniques and materials of our ancestors," describes Zoe. "To construct the canoe that now sits on display at TMAG, models that the museum has in its collection that date to the 1840s became very useful. Sea trials here on timtumili minanya (the Derwent River) demonstrated that the design was robust and canoe building is now becoming more common as the men continue to revive the tradition and extend it to contemporary artistic practices. That was a rewarding project and one that continues to link the collection directly to the community."

Zoe reflects on the change that she's seen across the past two decades. "Myself and many others have been trying very hard to change the conversation and to provide another perspective. Things are definitely changing but there is still a long way to go. Australia likes to think it's leading the way, and indeed, it has been progressive in terms of returning ancestral remains but that's where the conversation has stalled. We need to keep things progressing. For our future."

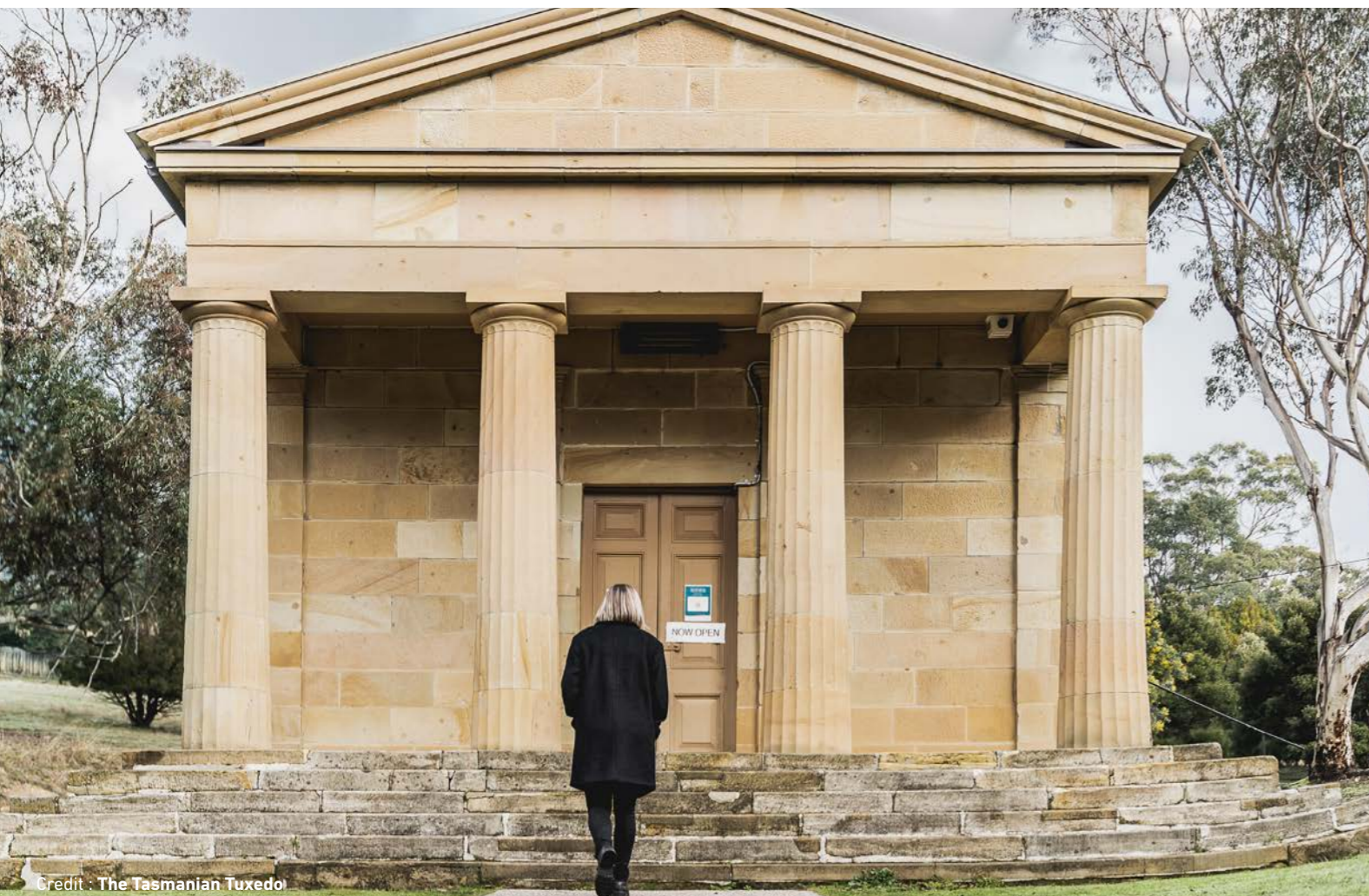
"How I feel now?" asks Zoe. "I've always tried to work from a community perspective, but now I feel it's time for us to be given back ownership of our cultural heritage including museum collections. It's time to tell our history – and in the way that we want to tell it. The Tasmanian Aboriginal story is certainly not all about loss. We believe we've been here forever and there are many aspects that we want to celebrate about our culture."

Currently completing her PhD studies, Zoe has recently been awarded the 2021 Australian Academy of the Humanities' John Mulvaney Fellowship. "A key component of both my studies and the fellowship is the Preminghana petroglyphs," says Zoe. "Slabs of those special engravings were taken in the 1950s by the Queen Victoria Museum and Art Gallery and in the 1960s by TMAG. Part of my work is focussed on the repatriation of these items to the Aboriginal community."

Supplied by: **The Tasmanian Tuxedo**

The fellowship is named in honour of archaeologist John Mulvaney FAHA. Mulvaney himself visited north-western Tasmania in 1963, aware that TMAG had removed a large slab of the engravings from the area. "It is said that Mulvaney was 'absolutely shocked' by what he saw," recounts Zoe. "The museum 'had sawn off the face of the carvings' and there 'were bits of carvings lying all around, broken'."

"Mulvaney's outrage effectively stopped the Museum from cutting further panels out of the petroglyph site and led him to involve the Aboriginal Institute...to undertake extensive excavation and documentation of the site in 1969. Fast forward to 2019 and TMAG committed to repatriate the Preminghana petroglyphs. In February 2021 the museum issued a formal apology to the Tasmanian Aboriginal community for their treatment of ancestral remains." Zoe finishes, "It's been quite a transformation and one that I hope will pave the way for further repatriations in the future."



Credit: The Tasmanian Tuxedo



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BIKINI KILL | PEACHES | ANGEL OLSEN | PERTURBATOR THE CHILLS | KAE TEMPEST | PAVEMENT | BON IVER

at
**MONA
FOMA
2023**

Bikini Kill
Credit : Mona Foma



Peaches
Credit : Mona Foma



Angel Olsen
Credit : Mona Foma



Angel Olsen
Credit : Mona Foma

Mona Foma today announced more key artists for its 2023 music program. Bikini Kill, Angel Olsen and Peaches are set to join Pavement on the line up for Mona Sessions in Nipaluna / Hobart across 24–26 February. Each summery evening will showcase a mixture of music on the Mona lawns.



Pavement
Credit : Mona Foma



Pertubator
Credit : **Mona Foma**

Launceston, Perturbator, The Chills and Kae Tempest will take to the stage for the Old Tafe Sessions in Mona Foma's new festival hub for 2023 in Launceston from 17–19 February, with full line ups for all Sessions in both cities still to come.

Kicking off the weekend of Mona Sessions the right way on Friday 24 February is electropop provocateur, Peaches with the 20th anniversary celebration of her seminal album *The Teaches of Peaches*. Last seen at Mona Foma in 2017 with Peaches Christ Superstar, the feminist icon promises to turn the stage into her personal playground as she aims to 'Fuck the Pain Away'.

Saturday 25 February sees Pavement, one of the most popular and influential bands to come out of the American underground, closing out the summer night as part of their first Australian tour since 2010, after a set from Missouri singer-songwriter Angel Olsen, performing songs from her new album *Big Time*.



Bikini Kill
Credit : **Mona Foma**

Iconic feminist punk band Bikini Kill will bring 'girls to the front' on Sunday 26 February in their first Australian show in over 25 years. Forming in Washington in 1990, the band is credited with instigating the Riot Grrrl movement via their political lyrics, zines and confrontational live shows.

The opening night of the Old Tafe Sessions in Launceston on Friday 17 February features one of New Zealand's most legendary and enduring bands, The Chills. Starting their career in 1980 with indie label Flying Nun Records, the song writing skills, live energy and determination of front-man Martin Phillipps has built the band a large and loyal cult following around the world, including their recent SXSW performances where the band was awarded The Grulke Prize for International Career Act.

Saturday 18 February sees the return of British writer and musician, Kae Tempest after stunning Mona Foma audiences with their incendiary set in 2016. The lyrical hip-hop poet has twice been nominated for the Mercury Prize and will showcase songs from their latest album, *The Line is a Curve*.



The Chills
Credit : **Mona Foma**



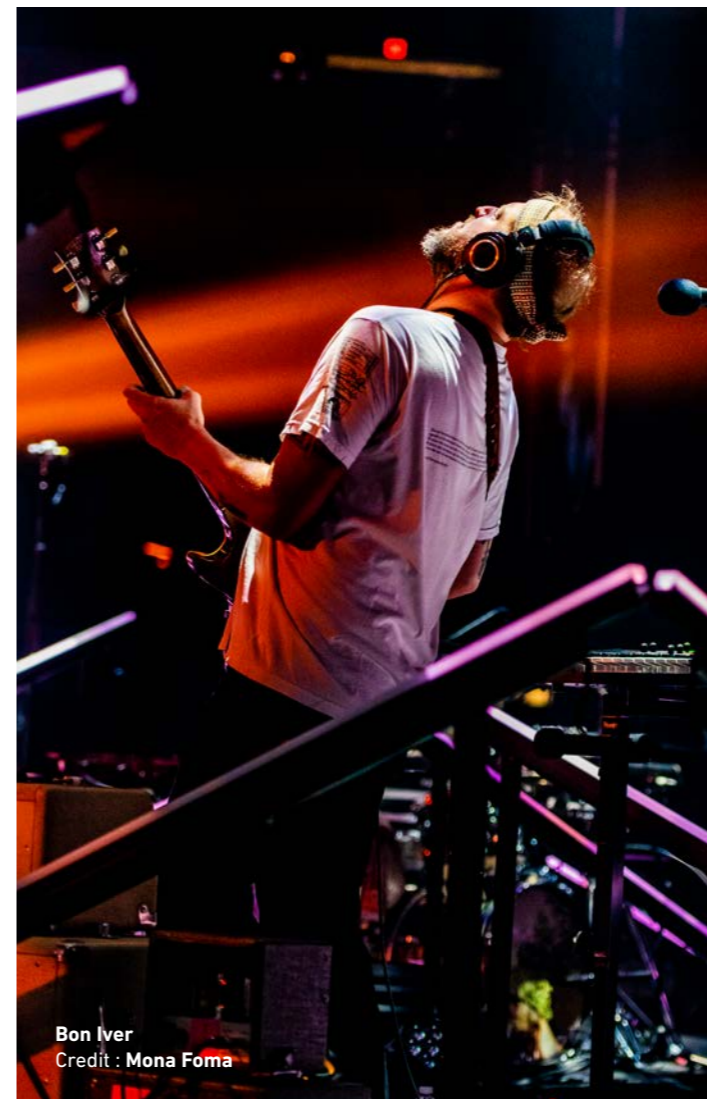
Kae Tempest
Credit : **Mona Foma**



Kae Tempest
Credit : **Mona Foma**



Bon Iver
Credit : Mona Foma



Bon Iver
Credit : Mona Foma

Tickets for both the Old Tafe Sessions in Launceston and Mona Sessions in nipaluna / Hobart are on sale from:

Monday 24 October, 9 am

Mona Sessions

tickets: \$75/65

The Old Tafe Sessions

tickets: \$55/45



Ticket available at:
monafoma.net.au

“Mona Foma’s Covid policy was innovative programming with Tasmanian and a handful of so-called Mainland performers for the past few years. Ready or not, here we come.”

– **Brian Ritchie**
Artistic Director, Mona Foma

The final night of the Old Tafe Sessions features Paris-based artist Perturbator on Sunday 19 February.

James ‘Perturbator’ Kent will perform tracks from his recent album, Lustful Sacraments, taking influences from post-punk and goth from the 1980s and early 1990s, while retaining the oppressive, dark electronic tones Perturbator is known for.

‘We are effusively launching back into international artists big-time in 2023. The intellectual, spiritual and partying life of Tasmania cannot help but be enriched by such a diverse range of artists as renaissance person Kae Tempest, provocateur Peaches and her raunchy mob, storyteller Angel Olsen, pioneers and forerunners Bikini Kill, venerable Antipodean philosophers, The Chills and the enveloping miasma of Perturbator. This in addition to already announced Bon Iver and Pavement, plus a whole lot more to come.

Stay tuned.’



The Chills
Credit : Mona Foma



Flying by the Seat of Their Pants:

PIONEER AVIATION IN BASS STRAIT 1919-1939



MISS FLINDERS AND MISS CURRIE – THE TWO AIRCRAFT THAT STARTED IT ALL IN TASMANIA.

It was the 19th March 1932 when Lawrence Johnson took off from Western Junction airport in *Miss Flinders*, headed for Flinders Island. This was the first commercial flight by a Tasmanian airline. Within 6 months, the Holyman Bros also commenced services with *Miss Currie*. These 2 fledgling airlines quickly merged and within a few years it became Australian National Airways (A.N.A.)

THE MISS FLINDERS STORY

This story begins with 28-year-old Lawrence Johnson (born February 1904) who was destined to take over his father's legal practice but after being a passenger a number of times in a World War 1 Moth biplane he became hooked on flying and decided to change careers and become a pilot.

Soon after completing his flight training, Lawrence Johnson heard that a Desoutter VH-UEE was for sale, and he could see an opportunity to operate a commercial passenger and freight service between Western Junction and Flinders Island. He took a ship to Melbourne, inspected the aircraft and purchased the monoplane for £1,000 that he had borrowed from his father. He then formed Flinders Island Airways and flew the aircraft back to Tasmania. Within ten days he had a passenger, freight and mail service running between Western Junction and Flinders Island. The date was March 1932.

Johnson was a one-man band, booking the freight and passengers, driving the passengers to the aerodrome



and delivering the mail bags to both the Launceston and Whitemark post offices.

He would bring back shopping lists to Launceston for Islanders, make the purchases and deliver them back to the islands. One notable example was the sale of an engagement ring to a Flinders Island gentleman, who was to be engaged to the local schoolteacher (that Johnson had flown to the island on an earlier trip). Johnson brought across on his flight a selection of rings from a Launceston Jeweller. While unloading the plane, the gentleman made his selection and wrote out a cheque for the Jeweller, which Johnson returned with the other rings.

On Tuesday 07 June 1932, Johnson carried the first airmail letters from Western Junction to Flinders Island. The mail service closed at the Launceston Post Office at 8 a.m., with the mail bag of 412 letters collected for the flight which departed at 9.30 a.m. On the return flight, 73 letters were carried, which were delivered to the Launceston Post Office by 1 p.m. This service was not subsidised; thus, the airmail surcharge was applied to each letter carried. Prior to this service, all mails were carried by ship, which ran fortnightly. Johnson had many memorable flights to and from Flinders Island, not the least was a flight from Flinders Island to Western Junction with a large suitcase



“The Examiner” went to Flinders Island yesterday by the de Soutter 'plane piloted by Mr. L. M. Johnson. The picture shows the paper being read on arrival at the island. The ability to place the paper in the hands of the islanders and pictorially record the fact in the next day's issue gives an idea of the facility which this limited service means. No doubt the residents will recognise the convenience, and utilise it to the fullest extent. A service must depend upon the patronage it receives. —Photo. by W. C. A. II

which was carried inside the cabin with the pilot and passengers. On arrival at Western Junction, the passenger offered to show Johnson the contents of the case. The suitcase contained about 20 live and very venomous snakes which the passenger had caught to sell to a circus.

Even though Johnson's plan was to service Flinders Island with a passenger and freight service, there was another role for *Miss Flinders* that was discovered a day after the service began.

At 7pm on March 20th, Johnson received a telegram from Dr Connell on Flinders Island advising that an island resident, Mr. Alfred Cook, needed urgent transfer to hospital in Launceston.

At daybreak, *Miss Flinders* left Western Junction and flew through heavy rain and bad visibility, arriving at Whitemark after a flight time of the 1hr 15min. Mr. Cook was taken to the Whitemark aerodrome on an improvised stretcher, and placed in the aircraft, it being big enough for the patient to lie at full length at the floor of the plane. Mr. Johnson left Whitemark at 9.20 a.m. and after piloting the machine through some very heavy weather, arrived at Western Junction at 11a.m. The Launceston city ambulance was waiting on the field and Mr. Cook was rushed into the Launceston Public Hospital for the operation. This was the first medical transfer by air from Flinders Island, a role so professionally conducted today by the Royal Flying Doctor Service.

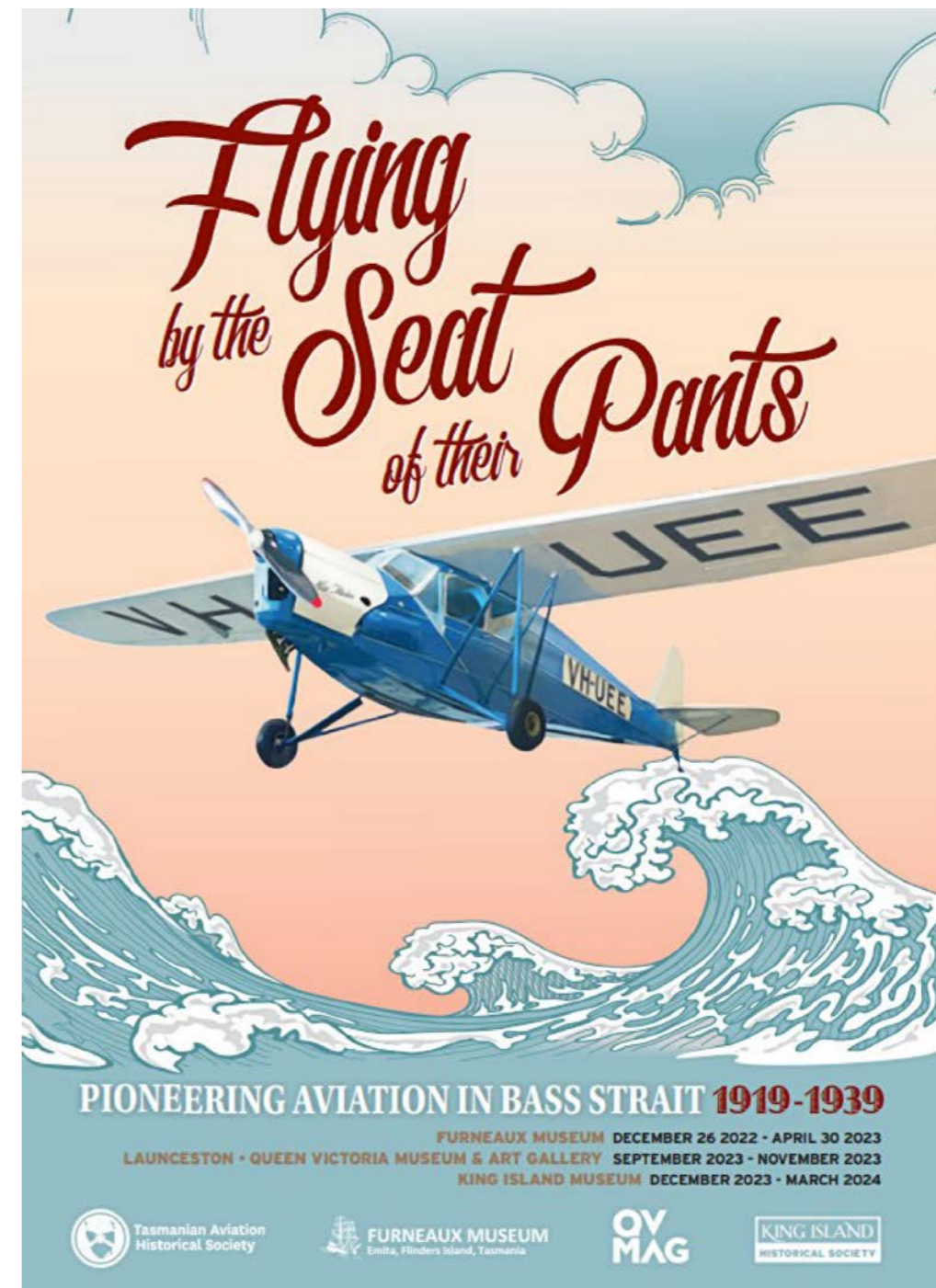
“The Examiner” reported on the views of the patient:

Before he left the aerodrome Mr. Cook was asked his opinion of the trip. In spite of the pain he was suffering, he had nothing but praise for the pilot, who had handled the machine during the difficult journey, in the course of which they had flown through numerous rain storms and squalls. Mr Cook also stated that he was very interested in seeing from the air the islands that he knows so well.

Miss Flinders continued flying throughout Tasmania until June 1935 when she was sold to the mainland. Over the next three decades the aircraft was owned by a number of individuals and companies but was eventually struck off the Civil Aviation register in 1961.

In 1966 a new terminal was opened at Launceston Airport and in a display underneath the passenger terminal was *Miss Flinders*, newly restored! For nearly 33 years, the “little blue plane” was on display before another airport revamp saw the aircraft relocate to the Queen Victoria Museum. Then in 2020, the aircraft was gifted to the Tasmanian Aviation Historical Society.

Miss Flinders is proudly “flying high” again, this time inside the Departures Terminal at the Launceston Airport.



THE MISS CURRIE STORY

In September 1932, Victor Holyman, (already a World War 1 veteran pilot and vice president of the Aero Club) and his brother Ivan, formed a company naming it Holyman Bros Pty Ltd and purchased a new de Havilland DH.83 Fox Moth.

At the time, the DH 83 was de Havilland's latest model, described as the best and most economical multi-passenger aircraft available. It was designed to be a short haul passenger plane suitable for charter flights or joy riding.

The aircraft, now christened *Miss Currie*, ultimately arrived by ship at the Holyman's Wharf Melbourne and was unloaded and reassembled on the wharf. The problem now facing the Holyman brothers, Keith and Victor, was how to get the aircraft from the wharf to Essendon Airport.

Victor quickly solved the problem by saying – “I'll fly it there!”. So *Miss Currie* was towed out onto Lorimer Street with Holyman's workers stopping the traffic and Victor took off and headed for Essendon Airport. The aviation career of the Fox Moth, now registered VH – UQM, *Miss Currie* had begun.

HOLYMAN'S AIR SERVICE — FOR PASSENGERS AND FREIGHT

LAUNCESTON TO FLINDERS ISLAND TWICE WEEKLY.

The Launceston to King Island Service will be inaugurated as soon as the Civil Aviation Department sanctions the use of a landing ground there.



Available for private air taxi hire to any licensed aerodrome in Victoria or Tasmania.

Air service in charge of Capt. V. C. Holyman, chief pilot. 'Phone 178 (at night 565).

BRITAIN'S LATEST

The first unit of the aircraft necessary to maintain the services is a Fox D.H. 83 aeroplane with passenger accommodation for three. This machine is the latest type of passenger aeroplane to be perfected by the British de Havilland Company, and is a biplane with a single engine. Probably the most striking feature of the 'plane is the interior of the cabin in which the three passengers are accommodated. Entrance is gained by stepping on to the lower wing of the 'plane and then into the cabin. The cabin itself is large and roomy, with ample foot room. The fittings have been carried out in toned leather. Two of the passengers are seated on a hammock-like seat against the back wall of the cabin, with the third passenger in a "dicky" type seat facing the

tail of the 'plane. A rack for luggage is situated above the back seat. The cabin is fitted with sliding windows, and from these a good view of the country can be gained, particularly directly in front. The pilot's cockpit is situated directly behind the passengers' cabin, the two parts being entirely separated. Communication between the passengers and the pilot may be made by a speaking tube or by passing notes through an opening porthole above the passengers' heads. The machine is a biplane fitted with a de Havilland Mark III. inverted type engine. The 'plane is fitted with air wheels (or "doughnuts"), which considerably improve the ground performance, while wheel breaks shorten the run on landing.

By Sea or by Air, Holyman's Modern Transport Service is Cheapest and Best

Captain Victor Holyman then flew the plane to Tasmania, completing the Bass Strait leg of the trip from Essendon to Western Junction via Flinders Island on the 24 September 1932. Flying into a very strong head wind, the plane landed on Flinders Island in a little under 3 hours. After picking up one passenger, Mr. Cyril Barrett, a resident of Flinders Island, the final leg of the trip to Western Junction took an hour, again into strong headwinds, landing in the early afternoon.

Miss Currie arrived in Launceston in a blaze of publicity for the airline's planned services.

The Launceston Weekly Courier in a glowing report stated:

"Probably the most striking feature of the airplane is in the interior of the cabin in which the three passengers are accommodated. Entrance is gained by stepping onto the lower wing and then onto the cabin. Two of the passengers are seated in a hammock-like seat against the back wall of the cabin, with the third passenger in a "dicky" type seat facing the tail of the airplane. The cabin

is fitted with sliding windows and from these a good view of the country can be gained particularly directly in front.

The pilot's cockpit is situated directly behind the passenger's cabin, the two parts being entirely separated. Communications between the passengers and the pilot may be made by a speaking tube or by-passing notes through an opening above the passenger's heads."

From October 1st 1932, the Holyman Brothers offered twice weekly flights to Flinders Island for both passengers and freight in direct competition to Laurie Johnson's service with the Desoutter aircraft *Miss Flinders* and within a few weeks the Holymans and Johnson agreed to merge their operations, forming a new company called Tasmanian Aerial Services (later Holyman's Airways).

When not operating the Flinders Island flights, *Miss Currie* was available for private air taxi use to any licensed airstrip in Tasmania and Victoria.

Victor Holyman's wife, Hazel, became known as Australia's first air hostess and she did it without leaving the ground! She provided passengers with flasks of tea and biscuits for consumption during the flight, together with an encouraging word.

Miss Currie entered the history books as the aircraft used for the first passenger flight to land on King Island. On Christmas eve 1932 at 12:30 p.m., with Captain Victor Holyman at the controls and two passengers aboard, Mr. Waterworth of Wynyard and Miss K Jackson from Launceston, arrived on the island.

Holyman's Airways became known as Australian National Airways (ANA) in 1936 and with larger multi-engine aircraft being available, the role of *Miss Currie* within the ANA fleet was becoming somewhat limited.

In 1937 the aircraft was loaned to the Australian Flying Doctor Service in Broken Hill and used as an Air Ambulance. Unfortunately, this was short lived when a saboteur set fire to the hangar and *Miss Currie* was totally destroyed, sadly ending the short career of this aircraft that was an integral part of Tasmania's aviation history.

PIONEERING AVIATION ACROSS BASS STRAIT 1919-1939.

Pioneering aviation commenced in 1919 when Tasmanian pilot Arthur Long flew from Tasmania to mainland Australia for the first time. Pilots like Long held a great belief in the potential of aircraft being used to carry passengers and mail across Bass Strait.

These visionary pilots faced extraordinary challenges and dangers. Their flimsy aircraft had open cockpits and unreliable engines. Rudimentary fields were used for landing and taking off which added to the "excitement".

In the early 1930's commercial aviation developed across Bass Strait and aircraft started improving and proper airfields were being built. However basic instrumentation and navigational aids together with often inaccurate weather reports, meant that flying in the "roaring forties" was a dangerous exercise for both pilots and passengers. These commercial pilots continued to rely on their skills, judgment and courage.

This was the era when they "flew by the seat of their pants"

A community-run museum displaying the cultural and natural history of the Furneaux Islands



OPENING HOURS

1 May – 24 December
Sat & Sun 1.00pm – 4.00pm
26 December – 30 April
Tues to Sun 1.00pm – 5.00pm
Closed Mondays & Good Friday

Visit us at 8 Fowlers Road, Emita, Flinders Island
Phone: 03 6359 8434 Email: furneauxmuseum@gmail.com



Wilderness Weddings and Kittawa Lodge

Two likeminded business's putting the lavish into eco friendly, low footprint, sustainable wedding experiences, magical, one of a kind, luxurious destination elopements leaving you to fully embrace your wedding journey.

When the meeting of these two minds come together, they truly create something so uniquely beautiful, where this kind of boutique experience featuring uninterrupted views of Bass Strait, on this breathtakingly beautiful, rugged, untouched stretch of King Island's west coast. would be difficult to find anywhere else on this island home of ours.

Wilderness Weddings Tasmania and Kittawa Lodge have a beautiful relationship with love.

They love what they do and are passionate about making your time at Kittawa and one of the biggest days of your lives truly the memorable experience it should be.

Wilderness Weddings Tasmania specialise in all-inclusive elopement and wedding packages designed for you, helping you build your dream celebration.

They take care of all the planning, logistics and every little detail leaving you to free to enjoy every moment of your time as a guest at Kittawa.

Day one, could find you and your happily ever after warmly snuggled in front of the beautiful log fire, while the waves leap around the rugged shoreline, whipped up by the Roaring Forties, crashing onto the lichen covered rocks, the same rocks you will be adventuring over scouting for your perfect Ceremony spot, all part of the amazing journey as you reach the pointy end of your engagement and look to take your relationship to the next chapter of your lives.

Nat and the Wilderness crew, a team of experienced photographers, Videographers, Hair and Makeup Artists and Celebrants have been working together for years to ensure that they are creating your perfect space, ensuring that your adventure, your "Little, Big Wedding" is a purely magical experience.

The Wilderness Crew are all professionals in their field and align perfectly with the Wilderness Weddings Ethos.

They are all Committed to the well-being of the Tasmanian Wilderness and the planet as a whole. We choose only to collaborate with local, Tasmanian businesses who share the same ethos as us.



Creating sustainable, eco Friendly weddings, treading softly on this beautiful place that she gets to call home.

Nat has created a team of talented likeminded folk and together they create the best elopements across our Tasmania and all the little Islands off it.

One-of-a-kind experiences that go down in history as one of the best!

Nat's and her team along with Aaron and Nick, the owners of Kittawa are there with their couples every step of the way, to make sure they have the absolute best experience leading up to their day.



They are always seeking to make your experiences kind to the environment. From local food to local vendors + carbon offsetting our travel - keeping Tasmania pristine for you to enjoy.

INCLUSIVITY + ACCESSIBILITY

Welcome and celebrate all kinds of love where they share in the celebrations of people from all walks of life and value kindness & authenticity above all else.

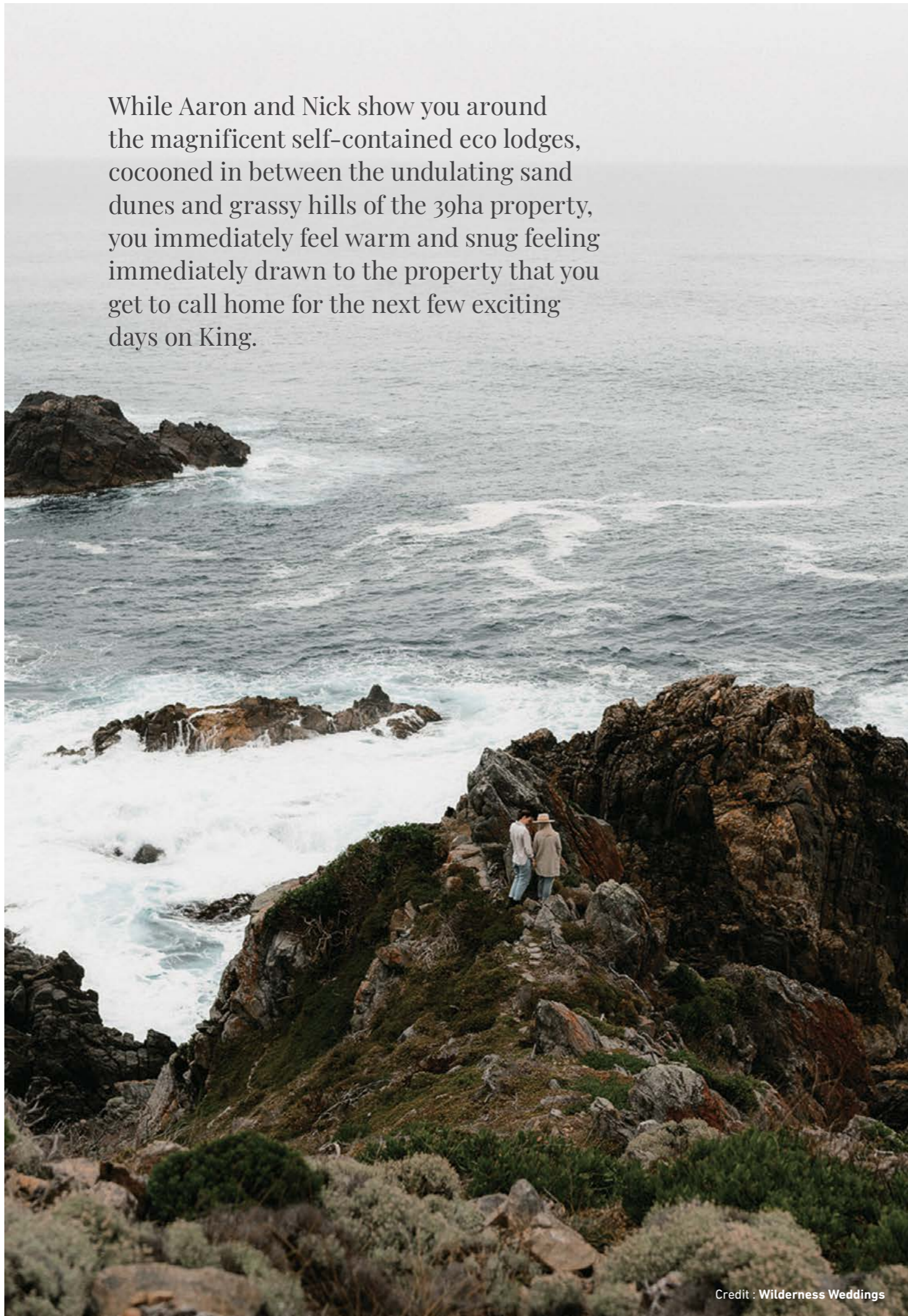
Aiming to make a wilderness experience accessible to all people welcoming people of varying physical and other abilities.

Tasmanian born and bred, and an 8th Generation islander, Nat the owner of this beautiful brand that is Wilderness Weddings is also your go to Celebrant.

Nat has always been drawn to couples who were looking for something different, unique and a celebration that really reflected their values and who they were as a couple and is so honoured now to be able to help them create the day of their dreams with Wilderness Weddings Tasmania.



While Aaron and Nick show you around the magnificent self-contained eco lodges, cocooned in between the undulating sand dunes and grassy hills of the 39ha property, you immediately feel warm and snug feeling immediately drawn to the property that you get to call home for the next few exciting days on King.



Credit : Wilderness Weddings

Regardless of what time of the year you get to experience Kittawa, and King Island, come rain hail or shine there are some many endless possibilities for your wedding location and on how you can spend your time in either pre ceremony preparation or post ceremony bliss, including the use of the huge custom-made concrete bathtub.

This tub, which weighs 270kg and took four men to lift — which naturally heats as the sun hits it throughout the day — sits at the end of the pod closest to the sea and is positioned so close to the glass that once you're immersed in its waters and the lights are dimmed, you could be convinced you are actually outside in the elements.

Of which King Island has many but is also home to some of the cleanest air in the world, where the rain is formed over a vast expanse of the unspoiled Indian Ocean.

Paradise for those who share in Nat, Aaron and Nicks passion for nature, sustainability, and inclusivity.

Wilderness Weddings and Kittawa Lodge packages are uniquely created as individually as you are as a couple and include but are not limited to :

- Gourmet provisions for breakfasts, lunches, dinners and snacks during your stay
- Inhouse four-course dinners
- One bottle of vintage Tasmanian sparkling wine and one box of Tasmanian handmade chocolates upon arrival
- Relaxation sessions and massage for in your lodge
- Native bouquet and native table decorations
- Micro wedding cakes
- All planning and vendor coordination, so that you can relax and enjoy the experience
- Tailored ceremony by one of the wonderful, authorised marriage celebrants - including all pre-wedding documentation and legal paperwork
- Photography including digital delivery of your gallery and a bespoke, Australian made wedding album to keep
- Videography
- Hair and make up



Credit : Wilderness Weddings

And although these experiences are at the boutique end of Tasmanian elopements, they still manage to create ceremonies with a low-carbon footprint achieved by eliminating the use of such things as the non-seasonal florals, foraging season natives, creating bespoke bouquets and natural table styling, organic hair and makeup products, shared travel and biodegradable catering products and even including business cards that you can plant and grow native flowers from!

This is where Kittawa and Wilderness Weddings truly align with a shared commitment to sustainability, their greatest strengths and success stories.

Kittawa and Wilderness Weddings packages are perfectly tailored as you want it them to be. Where they are completely happy for you to do your own thing or you can opt for a more hands-on approach; flights, car hire and booking of additional extras, which can

include guided birdwatching or beef farm tours, or the most indulgent of all, a romantic bath immersion experience. The latter involves the bath being drawn and filled with gorgeous smelling, bespoke bath salts, and surrounded by natural foliage and honey wax candles.

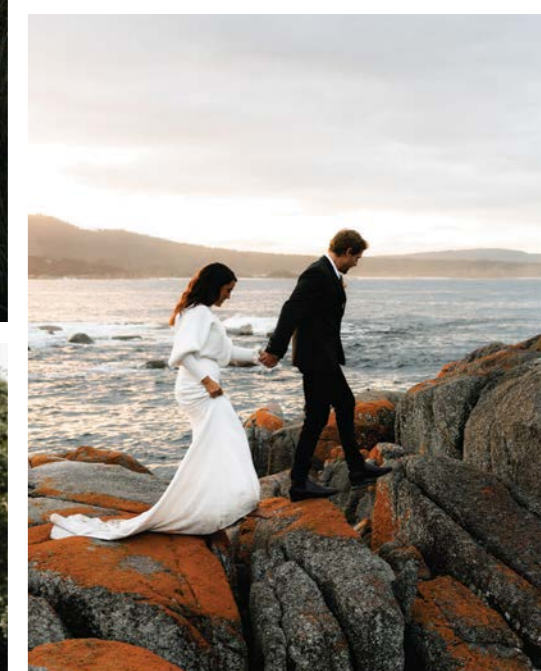
However you choose to say I do,

Nat alongside the amazing Wilderness Weddings crew, will create an intimate elopement for you, and all modern lovers.

Creating meaningful celebrations of love for nature loving couples, among the beautiful Tasmanian landscape.



Credit : Wilderness Weddings



All-inclusive elopement & micro wedding packages for modern lovers.

Available all over Tasmania, including King, Flinders & Bruny Island.

wildernessweddingstas.com



Castaway on Picnic Island

Perched snugly on the high tide mark, hovering quietly over the rocky platform below, sits a pavilion like no other. An architecturally designed copper-clad retreat beckoning one to find comfortable shelter from the elements.



Picnic Island is a place for wild pursuits. The decadence that comes with isolation creates a special kind of magic. Out here the pristine surrounds are yours alone to explore – from the bewildering array of cool temperate sea creatures that lurk under the ocean’s surface, to the twitchers paradise of feathered friends that exist above. It’s equally a place for unashamed imagination. A hidden retreat for reading, writing, sketching and dreaming. It’s where the natural world collides with history, and where solitude reigns supreme.

And it can all be yours.

There are only a handful of privately owned islands in Tasmania, and even fewer that welcome you to call them your own. For many years Picnic Island was the domain of wild family escapades belonging to the Newton-Brown family. In the ethos of the classic Tasmanian shack tradition, it represented the ultimate in reconnection and exploration. Imagine trying to row a boat laden with supplies and three small children a kilometre offshore in a blustery headwind? Or perhaps knocking up a tiny hut with nothing but hand tools

whilst you prepare dinner over an open fire? They did it all and loved it – then it came time to share it with others.

And so began the great build of 2015.

Picnic Island was painstakingly reimaged to preserve its charm whilst spreading its joy. It now provides a haven for extended family groups, serves as special getaway for careful selections of close friends, and delivers the most unique of intimate wedding locations. Comfortably accommodating 10 guests, it’s the perfect way to immerse yourself in the very heart of Tasmania’s glorious Freycinet Peninsula and disconnect from the outside world. Its bliss lies in the ultimate balance of comfort, sheer natural delight and an almost indescribable sense of castaway magic.

The living pavilion is best described as rustic luxury. Natural materials fittingly line this cosy coastal hideout. The sandstone tiles – reminiscent of a bygone era – are soft underfoot, whilst recycled timbers line the roof and form the bones of a generous and well equipped kitchen. It’s perfect for preparing those long sumptuous brunches that linger for hours, tempting fellow guests to arise from another restful slumber.

The centrepiece however is undoubtedly the contemporary black fireplace that floats suspended



Credit : The Tasmanian Tuxedo

from above. Despite the high ceilings it warms the space beautifully, thawing your bones whenever the peninsula sends an icy breath your way. Sink into the ageing leather lounges and your eyes will wander aimlessly between the flames licking the oval cast iron pit and the expansive watery delight through the window beyond. Evenings here are a little dizzy in their comfort. You’ll be drunk on everything from the view to the tales hidden within the library of local reference books – from Tasmanian history to all things maritime.

It’s likely that you’ll strike all weathers too. When the winds are hailing from the north, sending white horses galloping across the bay beyond, they’ll signal their arrival by whistling through the rafters. It is when the calm returns that you can open the magnificent wall of glass louvres to invite the gentlest of sea breezes to join you indoors. Respite from those languishing days of Tasmanian summer heat leaves salty whispers on your skin.

Prior to European invasion, the surrounding area had long been home to various bands of the Oyster Bay tribe, the Paredarerme. During the warmer months, tribes would congregate around the rich coastline to harvest shellfish and marine plants. This is the domain of abundant abalone, rock lobster and sea urchins – explore the islands far eastern point and you’ll find an ancient shell midden. Once winter hit, tribes



Credit : The Tasmanian Tuxedo



Credit : The Tasmanian Tuxedo

It is said that Hepburn's arch nemesis, fellow whaler and sealer George Meredith, would send his convicts out to the island under the cover of darkness to steal Hepburn's sandstone. Local legend has it that Hepburn caught wind of the fact Meredith's men were mining his sandstone and patiently waited until they had almost finished. He then caught them in the act, kicked them off the island, and proceeded to use the sandstone they had so industriously quarried to complete his nearby homestead across the bay at Swanwick. The very last of the convict-quarried sandstone blocks remains on Picnic Island. It takes pride of place under the fireplace in the main pavilion and serves as a reminder of colonial tales that washed against the island's shores almost 200 years ago. Be sure to close your eyes and run your fingers over the deep tool marks that pattern its neatly carved faces.

Oh the front row seat to the most breathtaking sunsets over the Hazards! This spectacular string of granitic monoliths rarely disappoints and nor does the deck nestled on the north eastern face of the island. A mere thirty seconds walk from the main pavilion, this is the spot for glorious communal dinners with a million dollar view. Wrapped along the side of the island, it's cleverly designed to provide shelter, comfortable seating for your entire party, and dress circle tickets

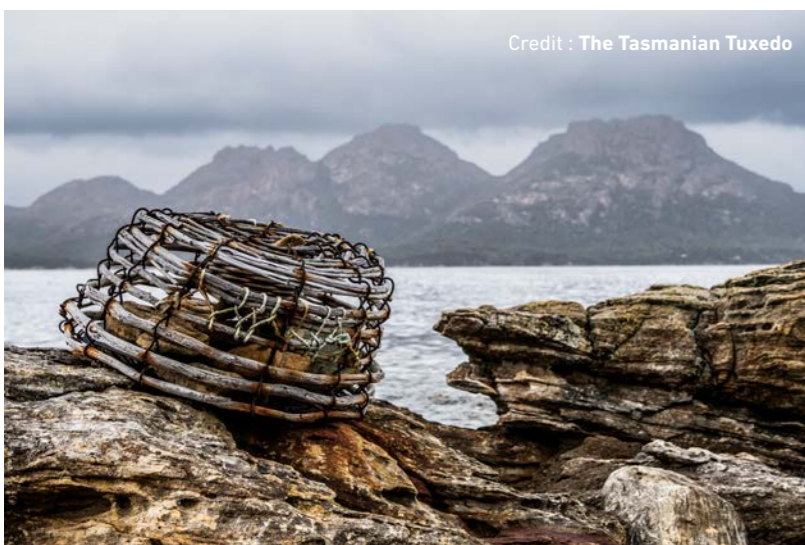


Credit : The Tasmanian Tuxedo

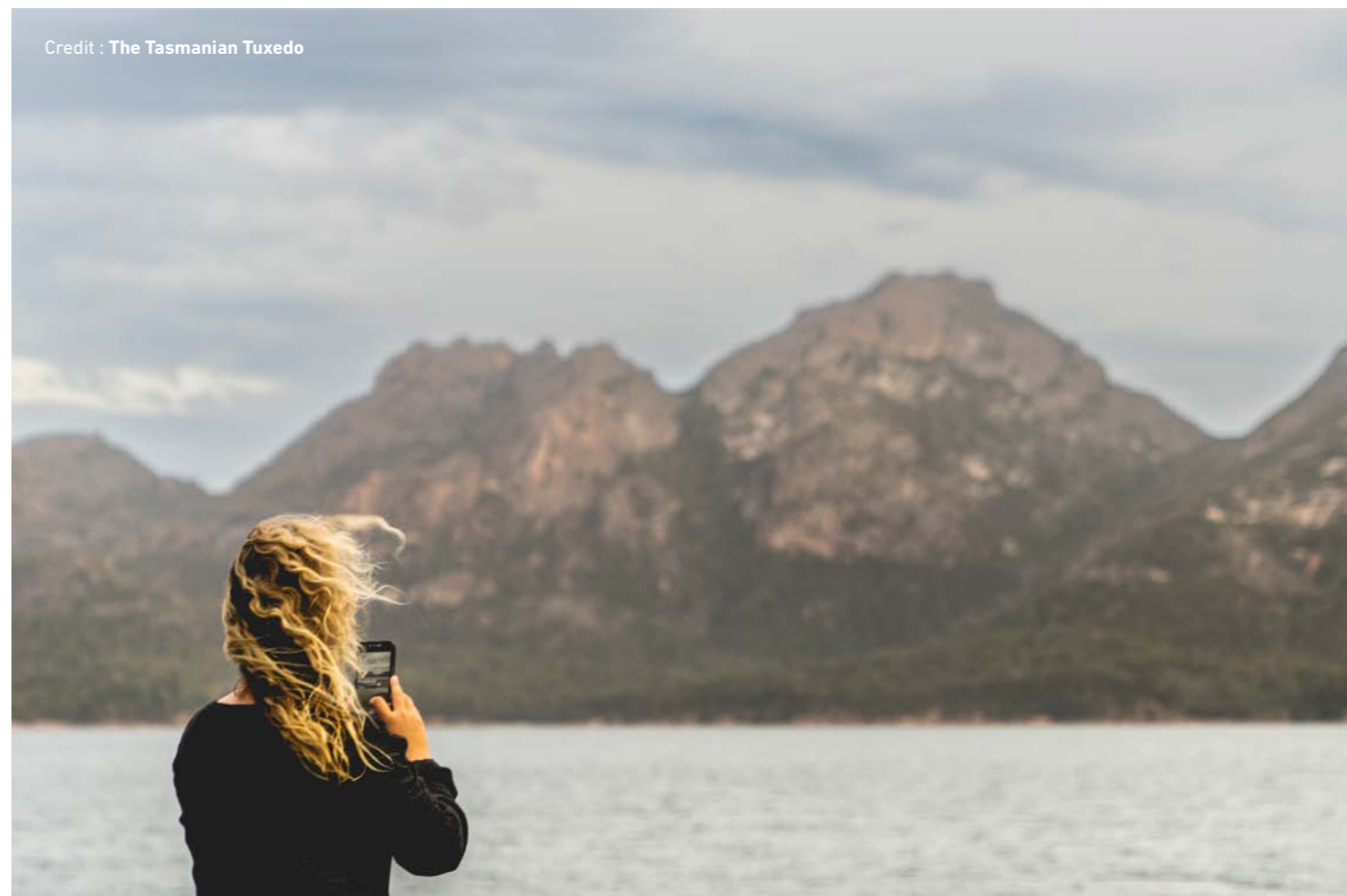
would move further up the rivers towards the marshes to hunt birds, kangaroos and wallabies. The Linetemairrener people however lived at nearby Moulting Lagoon year round. One wonders about the land's rightful owners and contact they had with the early colonists. And one in particular – Captain Robert Hepburn.

Captain Hepburn arrived in Hobart Town in 1828. Whilst the six month journey from Scotland aboard the Greenock was undoubtedly taken in his naval seafaring stride, the same may not have been true for his wife Jacobina and their brood of eight children.

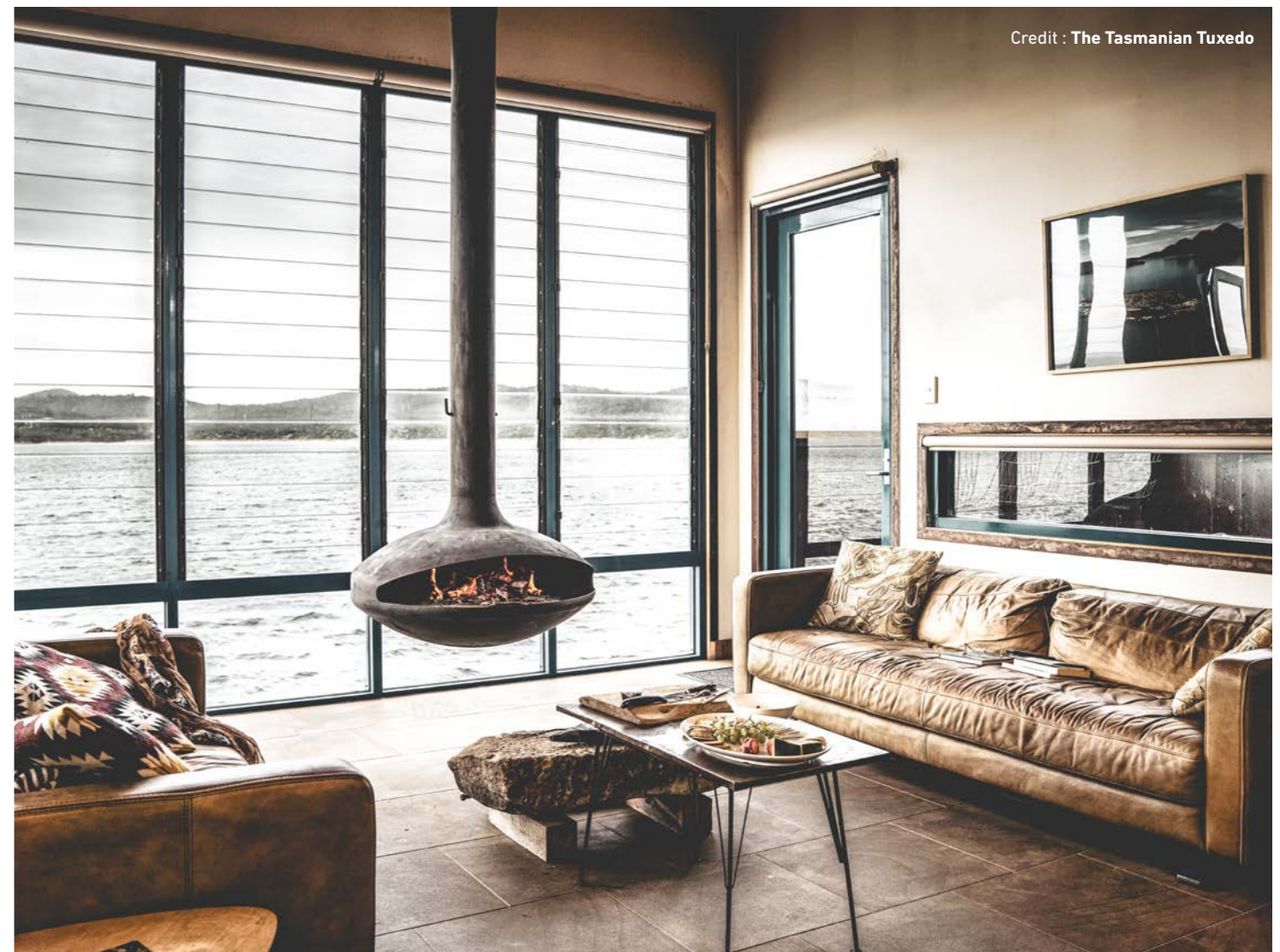
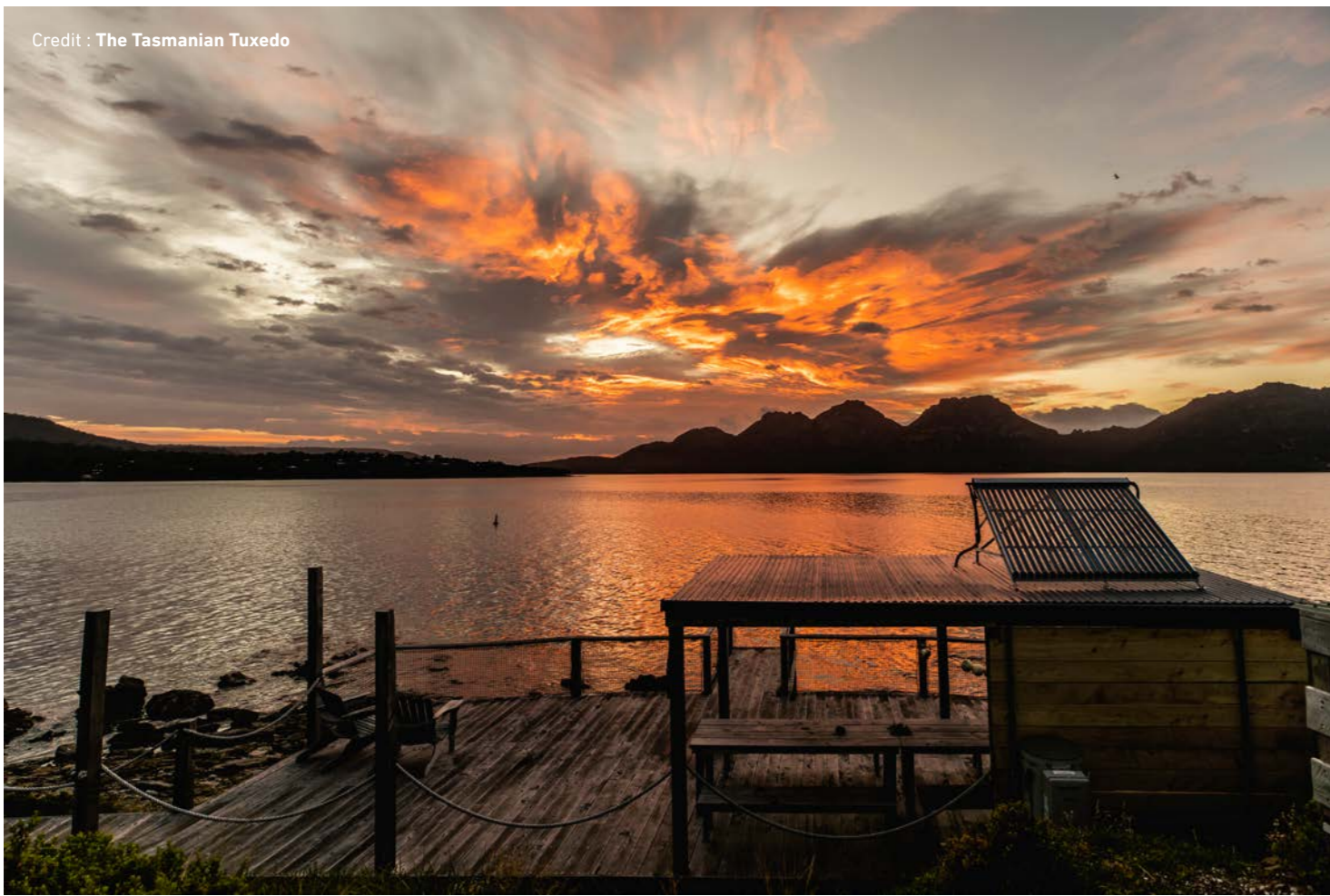
After a dismal attempt to farm further inland close to the township of Avoca, Hepburn moved to the coast in search of more fertile soils and opportunity for whaling. The generous land grant he obtained at Swanwick included Picnic Island – a small one and a half acres that proved highly useful. Hepburn used the island as a breakwater for his whaling boats, utilizing convict labour to mine sandstone from its core when the whales weren't running. Picnic Island is one of the few locations in the area where sandstone can be found – the region of course being defined by its stunning granite formations.



Credit : The Tasmanian Tuxedo



Credit : The Tasmanian Tuxedo



to one of Australia's most sought-after sunsets. It's a dinner party location you'll never forget. You can even jump under the outdoor shower if being salt-free is a must before that first glass of wine.

Picnic Island is the only place in the world where you are permitted to sleep within a seabird rookery. Come dusk, the island's population swells as you're quietly joined by dozens of tiny penguins. Whilst they'll largely slip ashore unnoticed, waddling slowly towards their burrows, you'll soon be aware of their presence. The guttural chatterings of the colony will lull you off to sleep – they do like a good conversation.

Five comfortable bedrooms await in a separate sleeping pavilion. Each boasts double glass doors,

ocean frontage and is kitted out simply but tastefully. Under your feet, century old salvaged timber is an authentic nod to your distinctly maritime location. Morning high tides are a treat, inviting you to throw open the door and enjoy a refreshing early morning dip. The gulls drying their wings on the nearby platform will watch you inquisitively, hoping you're trying to catch them breakfast.

Time spent on Picnic Island is somewhat akin to being on a ship, not least because you'll be endlessly soaking in the weathered softness of silvery macrocarpa underfoot – the decking is divine. Surrounded by the cool cobalt tones of the Tasman Sea, one's troubles are easily cast adrift. Time becomes measured by the



Credit : The Tasmanian Tuxedo



Credit : The Tasmanian Tuxedo

changing light of the day and a swathe of delightful decisions. There's time spent being lulled to sleep in the hammock. Satisfying childlike curiosity by exploring the rockpools. Idling away an hour on the deck buried in a good book. And the low-tide island circumnavigation to find Hepburn's hidden treasure chest within a sea cave on the shoreline.

A wander along the summit pathway rewards not only with the chance to stretch ones legs, but to revel in the everchanging aspect. Picnic Island delivers a 360 degree take on the mood of the peninsula. Gently circling the summit, the track is interspersed with a few thoughtfully placed logs just to sit and ponder your surrounds. The vegetation is low and dense – wickedly shaved by the winds – so you'll enjoy sumptuous uninterrupted views. Watch a fishing boat round the point and head into port, or stare at a sea eagle as

she heads silently towards the Hazards. Shearwaters swoop before you as dusk approaches, likely laughing to themselves as they cause you to gasp.

The Tassie shack tradition continues to be closely guarded by the locals. For generations, local families have spent their summer holidays holed up in humble retreats by the coast. Whilst not fancy abodes by any means, at their very heart lies a warm welcome. They are places to switch off, unwind and just be. On Picnic Island you'll discover the very essence of a quintessential Tasmanian holiday – a wild heart and an understated soul.

In the words of owner Clem Newton-Brown, "There's something really special about being marooned out here. It's wild and beautiful and changes your perspective on the world. Our family really wanted to share this incredible experience."

Picnic Island is a rare modern take on the timeless Tasmanian shack tradition. Grab a night or two here if you can.

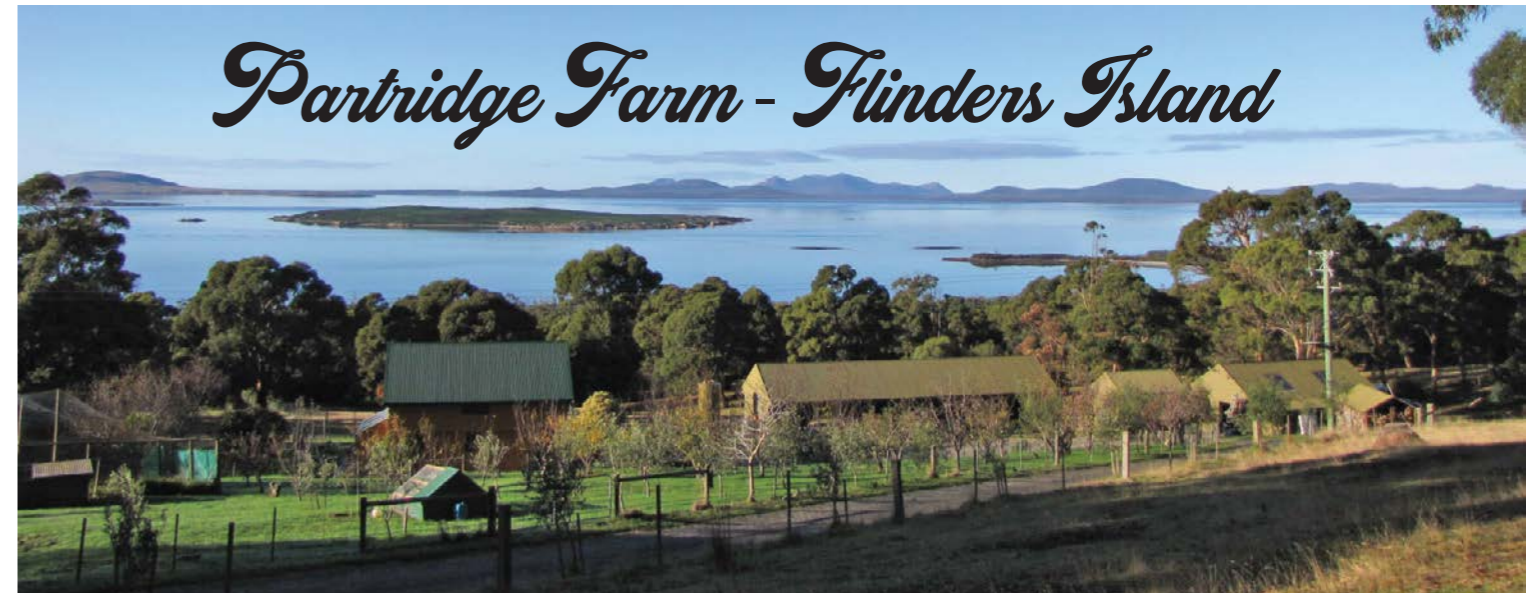
Cast yourself away to
Picnic Island

via the website, Instagram or Facebook.



picnicisland.com.au

Partridge Farm - Flinders Island



Partridge Farm B&B and self contained 4 1/2 star holiday accommodation is situated on the southern end of Flinders Island, amongst the eucalyptus trees overlooking Franklin Sound and the outer Furneaux Islands.

A perma-cultural paradise, deer, Boer goats, Dorper sheep and Cape Barren geese roam the paddocks whilst partridges, guinea pigs, chooks and ducks roam free range in the fruit orchard and underneath the olive trees.

Partridge Farm has four unique accommodation options all with panoramic views and the property can host up to 12 people comfortably.

- * Hire Car available on request
- * Meals can be provided and delivered to your door
- * A great selection of wine and beer available

To find out more contact
Lorraine and Rob Holloway on 03 6359 3554 or visit
www.partridgefarm.com.au

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FLINDERS ISLAND HUNTING + FISHING TOURS

Chris (Rockjaw) Rhodes

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email chris_rhodes@bigpond.com web www.rockjawtours.com.au





Australian International AIRSHOW

IS BACK AND RETURNING WITH A BANG!

CEO of AMDA Foundation Limited (organisers of the event), Justin Giddings, said the changes to Airshow's ticketing policy and entertainment offering meant there was something for everyone to enjoy over the Airshow weekend.

"The Australian International Airshow is roaring into Avalon bigger and better than before. We're changing Airshow into an interactive experience for kids and families, a night out for the younger crowd, and a real treat for aviation enthusiasts – and this is just the beginning,"

– Justin Giddings

"Airshow favourites, including the incredible Wall of Fire display, are back along with some incredible new aerial attractions. We're creating a whole new entertainment offering too: stay tuned for details on how we'll be kicking off the weekend," he said.

The Civil Aviation Safety Authority has asked for some changes to the layout of the site. This means that grandstand ticket holders will be the closest to the action.

"As with any aviation-related event, safety is our number one priority. This event will include improved shelter and dedicated viewing areas," said Giddings.

AMDA Foundation Limited is an Australian not-for-profit corporation established to promote the development of aviation and Australia's industrial, manufacturing and information/communications technology resources in the fields of aviation, aerospace, maritime, defence and security.

HISTORY

Held biennially at Avalon Airport, Geelong, Victoria, the 2023 event will be the fifteenth such event staged at our Avalon Airport home. The Australian International Airshow and Aerospace & Defence Exposition came to Victoria in 1992 at the invitation of then premier Jeff Kennett who was keen to establish a technology-based event that would attract key industry and defence representatives and tourists alike.

The major international event comprises of two sides:

AVALON – The Australian International Aerospace & Defence Exposition – a major trade exposition for Australia's aviation, aerospace and defence industries. Typically, attracting some 660+ participating exhibitor companies showcasing their products, services and technologies to a national and international audience.

AIRSHOW – The Australian International Airshow – a three day, action-packed public spectacular with breathtaking public flying displays and an amazing array of static aircraft to view up close.

Together they form one of the most exciting attractions on the Australian tourism calendar.

Credit: Visit Victoria



AUSTRALIAN INTERNATIONAL AIRSHOW IS BACK AND RETURNING WITH A BANG!

The three-day event will be jam-packed with fun on the ground and in the air. There will be plenty to see, do and experience for all ages. Airshow 2023 is a weekend not to be missed.

The largest Airshow in the Southern Hemisphere will kick off the weekend with the famous Night Alight that will feature live music, night-time aerobatics and you can't forget the renowned Wall of Fire.

All weekend you are promised to see the most potent assets in the air defence arsenal strut their awesome stuff at Australia's world-famous aviation spectacular.

Marvel as jet fighters, strike bombers and heavy lift leviathans are joined by swarms of attack helicopters, from home and abroad, for a series of breath taking routines and simulated combat manoeuvres.

Airshow 2023 will be the most dynamic pageant of its kind ever staged in Australia.

By any reckoning, this is going to be a very special weekend out, the ultimate family adventure.

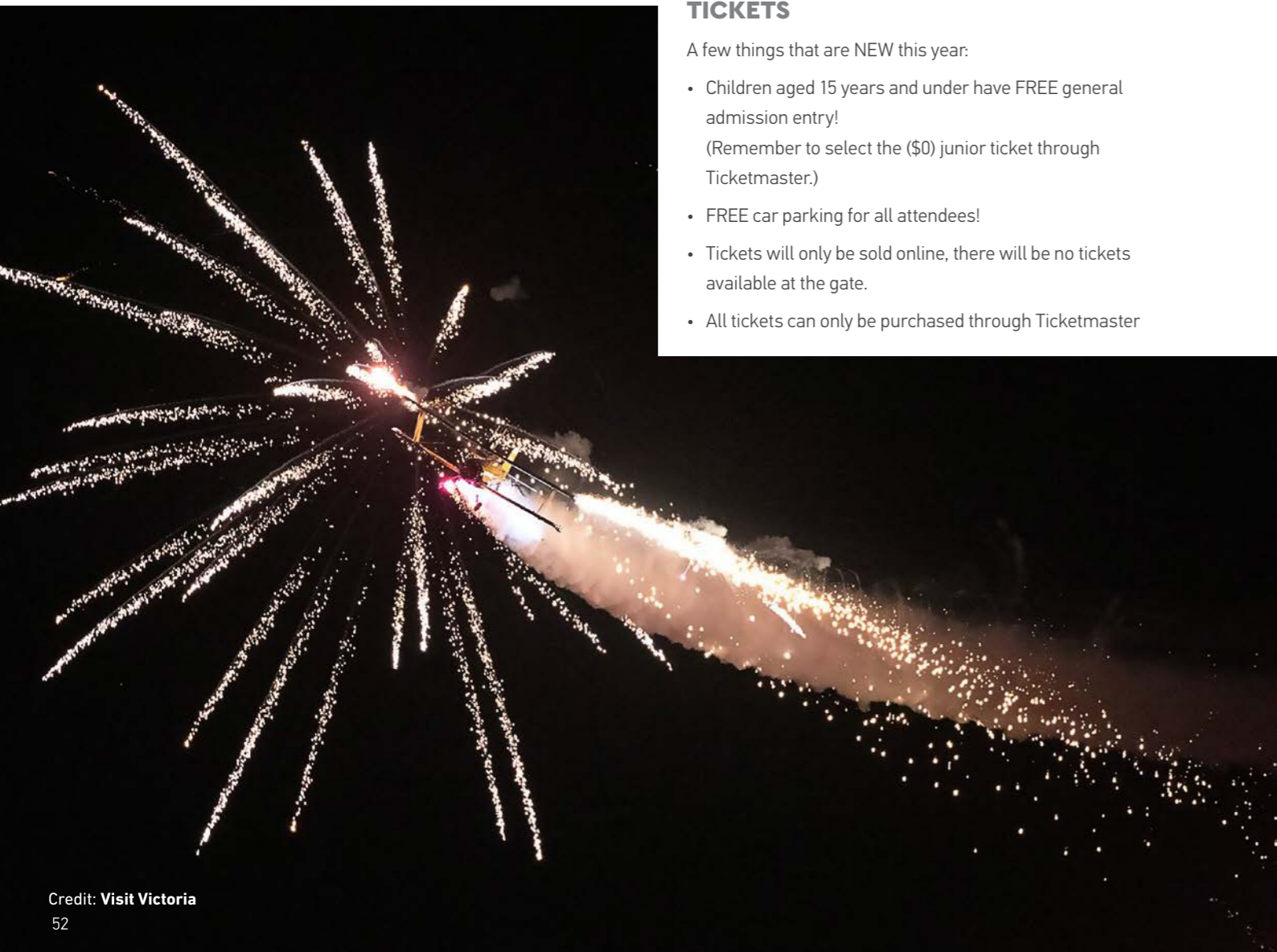
TICKETS

A few things that are NEW this year:

- Children aged 15 years and under have FREE general admission entry! (Remember to select the (\$0) junior ticket through Ticketmaster.)
- FREE car parking for all attendees!
- Tickets will only be sold online, there will be no tickets available at the gate.
- All tickets can only be purchased through Ticketmaster



Credit: Visit Victoria



Credit: Visit Victoria

**PAY FOR 6 NIGHTS
& STAY FOR 7**
MENTION THIS AD WHEN BOOKING

sawyers bay shacks
Flinders Island, Tasmania
Enquiries: 0411 255 179

Located on the waterfront on Flinders Island are Sawyers Bay Shacks. Stylish and architect designed, these shacks front a beach recently nominated by The Age as Australia's top secret beach.

sawyersbayshacks.com.au

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WHERE WE FLY CHOOSE YOUR DESTINATION



3-4 FEB 2023

FESTIVAL OF KING ISLAND



KIM CHURCHILL - BOO SEEKA
SUMNER - MEDHANIT - THE SMOKIN' ELMORES
DONNA FISK - DEAN & CARRUTHERS
RUSTY FALCON BAND - BI-DE WAY
ELLA'S SOLITUDE - THE RICK MUNDAY BAND

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FESTIVALOFKINGISLAND

