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Welcome!



I am pleased to inform you of the appointment of a new Sharp Airlines CEO who commenced with us in early March this year.

Alistair Dorward was formerly the CEO of the Altara Group of companies a recruitment, employment services and consulting organisation that specialises in customer facing roles in the aviation and hospitality sectors.

Alistair brings to the Company a wealth of over 30 years of aviation experience in a variety of operational management and consulting roles.

Alistair is excited to be joining a highly professional and well established airline and is looking forward in his new responsibilities in the management and oversight along with the implementation of the Company's short and long term business strategies established in conjunction with its Directors and shareholders.

Mr Dallas Hay will retire after 14 years with the airline and the Directors and shareholders would like to thank Dallas for his guidance and advocacy during his tenure.

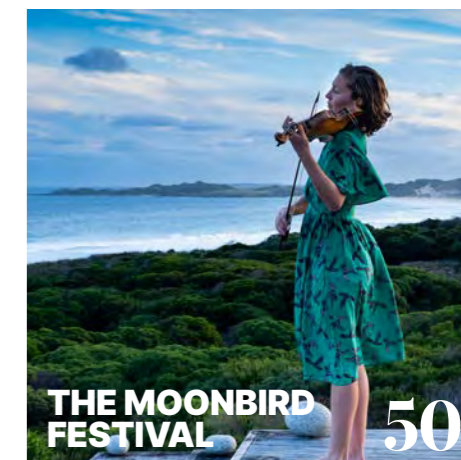
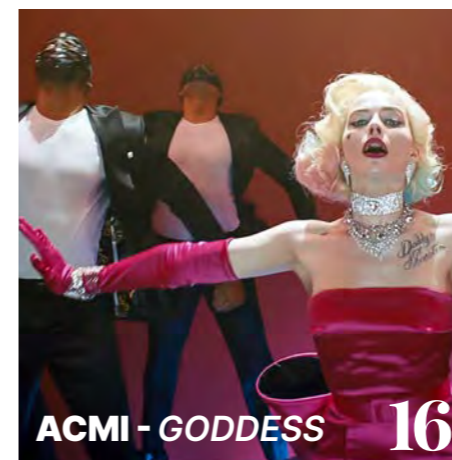
Mr Hay will remain with the company in an advisory position.

We welcome Alistair to the Company and I also look forward to welcoming you onboard when next you travel with us

Kind Regards,

Malcolm Sharp
Managing Director/Head of Flight Operations

In This Edition



RISING UNVEILS 2023
PROGRAM

Sparks
will Fly

Inviting audiences to reflect, reckon, rave and
revel in Melbourne's nighttime culture.



Navigating a treacherous waterway. Brian Robinson

A festival that you do in the city that does it best—art, culture, food and music under moonlight: RISING today unveils its expansive 2023 program of **185 events** featuring **more than 400 artists** including **35 commissions** and **12 world premieres**, set to ignite the heart of Melbourne from **7-18 June**.

Over 12 nights of powerful theatre, exhilarating dance, music that traverses the globe, large scale installation, public performance, free and low cost experiences, and outdoor works of mass participation, RISING will invite audiences to join a 10,000 strong kazoo orchestra, to slice up the ice, and to reflect, reckon, rave and revel in Melbourne's night-time buzz. Spilling out across the city's streets, carparks, churches, theaters, train stations, town squares, and on the banks of the Birrarung, RISING returns this winter to take the city as its stage, bringing the best premiere art and performance from around the world and across Australia.

"RISING is a mass celebration of Melbourne's unique culture in the heart of the city," said **RISING co-artistic directors Hannah Fox and Gideon Obarzanek**. "The 2023 program is a rallying call to get involved, experience the new and be a part of a festival that couldn't happen anywhere else."

Echoing the enthusiasm, **Minister for Creative Industries and Tourism, Sport and Major Events Steve Dimopoulos** said, "Creativity, culture, music, food, fun – RISING brings together everything we love about Melbourne for 12 action-packed days and nights to deliver an amazing event and boost our city businesses."

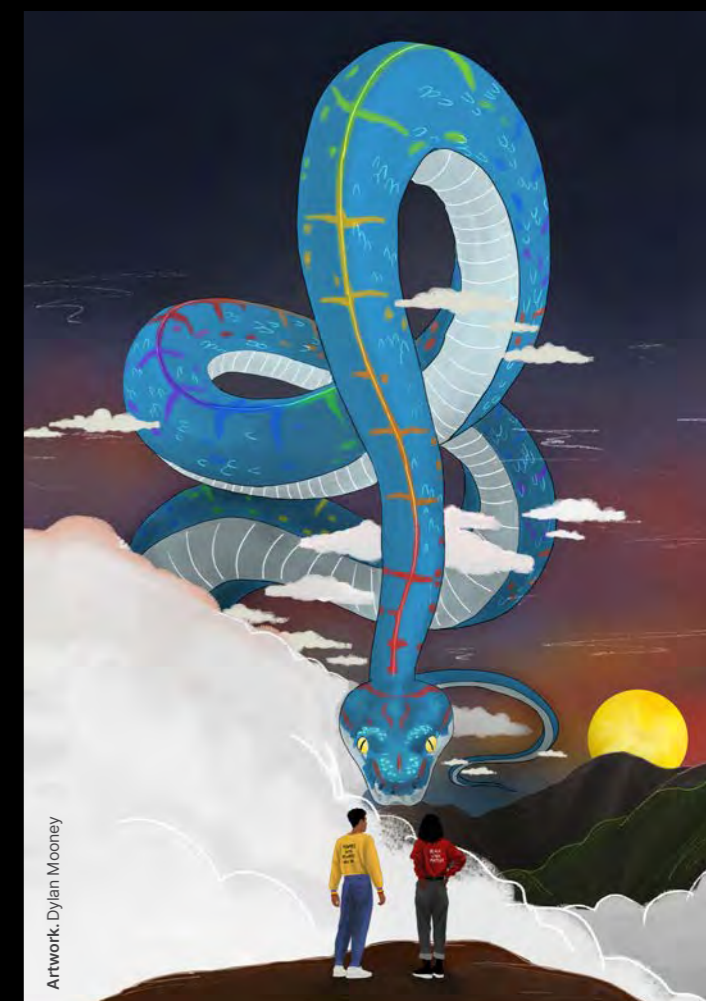
THE CITY AS A STAGE

A festival that embraces Melbourne's distinctness — from its hidden spaces to its landmarks reimagined, RISING in 2023 will be a chance for Victorians and visitors alike to discover the city anew.

The long abandoned upper level of the city's iconic Flinders Street Station, now one of the nation's most unique arts spaces, will become home to *Shadow Spirit*, a new dimension of First Nations art, and the largest commissioned exhibition of contemporary First Peoples art in Victoria's history. Curated by leading Yorta Yorta writer and curator **Kimberley Moulton** and presented with **Metro Trains Melbourne**, this landmark



Way of the Ngangkari 6. Warwick Thornton



Artwork: Dylan Mooney



10000 Kazoos. MichaelPham

exhibition of national significance will see thirty of the most exciting First Peoples artists and collectives from across Australia invite visitors to traverse time and Ancestral spirit worlds, reflect on the shadows of Australia's history and be immersed in deep systems of knowledge.

The fifteen major works, including fourteen new commissions, will bring together artists from right across Australia including **Brian Robertson** (Maluyilgal/Wuthathi), **Dylan Mooney** (Yuwi, Torres Strait and South Sea Islander), **Hayley Millar Baker** (Gunditjmarra), **John Prince Siddon** (Walmajarri), **Judy Watson** (Waanyi), **Julie Gough** (Trawlwoolway), **Karla Dickens** (Wiradjuri), **Paola Balla** (Wemba Wemba / Gunditjmarra), **Rene Wanuny Kulitja** (Pitjantjatjara) **Tiger Yaltangki** (Yankunytjatjara) with **Jeremy Whiskey** (Pitjantjatjara/Yankunytjatjara), **Vicki Couzens** (Keerray Wooroong / Gunditjmarra), **Warwick Thornton** (Kaytej), **Aunty Zeta Thomson** (Wurundjeri/Yorta Yorta), **Maningrida Arts & Culture** artists **Anniebell Marrngamarrnga**, **Dorothy Bunibuni**, **Paul Nabalumo Namarinjmak**, **Ken Ngindjalakku Djungkidj** (Kuninjku) and **The Mulka Project** with the late Mrs **Mulku Wirrpanda** (Yolngu).

Opening on the first day of RISING and extending for an eight week season until July 30, *Shadow Spirit* sits at RISING's spiritual and physical centre. A festival of place and time, the 2023 program will reflect this significant moment in our history, bringing First Peoples' work, stories and culture to the fore with 31 powerful and diverse First Peoples-led projects, spanning theatre, dance, visual art, music, food, music and more. "Shadow Spirit honours the interwoven connections First Peoples hold to the spirit world and the expansive networks of knowledge that link place, people and Country." said **curator and RISING artistic associate, Kimberley Moulton**, "Curating works of esteemed Elders and established practitioners alongside the next generation of First Peoples artists will give audiences a deeply layered experience of our cultures. This is an ambitious national show that will amplify the exceptional contemporary creativity of First Peoples art in this country and take it to the people of Melbourne and the world."



Wallabies. Rick Maxwell Douglas

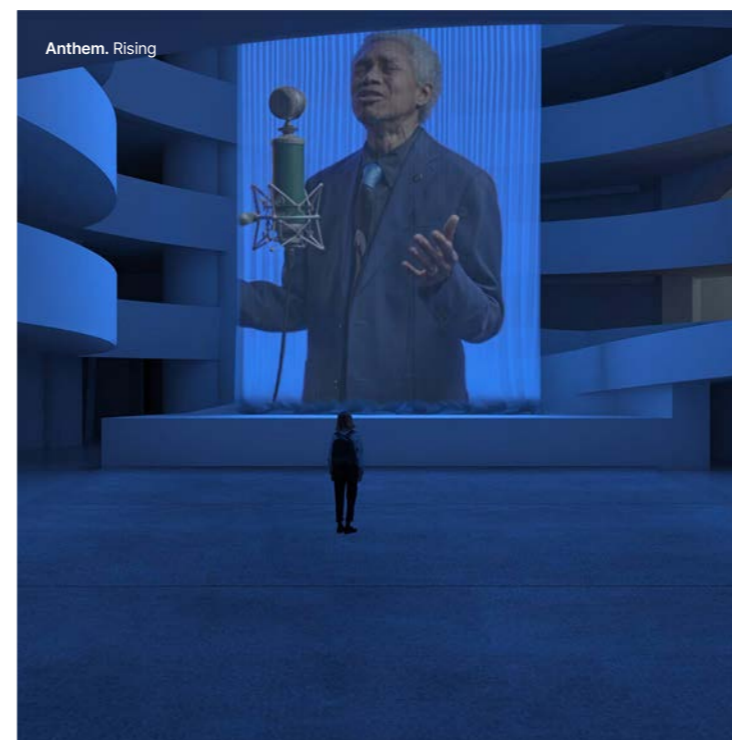
Across the street from the *Shadow Spirit* at Federation Square 10,000 Kazoos is exactly what its title suggests—a city-sized pied piper of absurdity, open to anyone and led by artist and composer Ciaran Frame who wants to put 10,000 biodegradable kazoos in the hands of 10,000 people for the biggest musical project Melbourne has ever seen. An all-encompassing frenzy of kazoo-thiasm, it promises to be a big, unifying, howling moment of mass participation.

Night Trade is RISING's vibrant hub, in the swirl of the festival nucleus with pop-up performances and festival feasts taking over the grounds of St Paul's Cathedral. Presented with Up, it's a free, fluid and ephemeral piazza of organised chaos; energetic music; shape-shifting art, spontaneous performances, drag karaoke, and hawker-style food in collaboration with social enterprise Free to Feed. The space will be bent to the will of Puerto Rican twin brothers Poncili Creación, aka Pablo and Efrain Del Hierro, who craft surrealist puppetry and kinetic sculpture, epic in scale. They're known to create mind-melting apparitions, control crane-sized marionettes and reality-bending constructions from found objects. Inside St Paul's Cathedral itself, Anthem, the towering sound and video collaboration between artist Wu-Tsang and New Age pioneer Beverly Glenn-Copeland, comes to RISING straight from the Guggenheim. Free to experience across the festival, this reverent installation sees Glenn's otherworldly voice reverberate within the Cathedral's landmark gothic architecture, leading us through ambiguous vocal timbres, playful call-and-response, and evolving tints of ambient sound, as visual textures evolve against a billowing 25-metre-high silk screen.

Euphoria — a festival exclusive from Berlin-based master artist and filmmaker Julian Rosefeldt — will transform Melbourne Town Hall into an arena swallowed by screens. The monumental multi-channel film installation featuring Cate Blanchett as an anthropomorphic tiger explores 2000 years of capitalism, greed and the effects of unlimited economic



Euphoria. Julian Rosefeldt



Anthem. Rising

growth. At ground level life-sized choir of singers from Brooklyn Youth Chorus encircle viewers across 24 gigantic screens while above, five duelling jazz drummers — including the legendary Terri Lyne Carrington, Peter Erskine (Weather Report), and Grammy Award-winning drummer and composer Antonio Sánchez (Birdman 2014) — will be projected in the round. All this in time with the five theatrical vignette that loop featuring acclaimed actors like Giancarlo Esposito (Breaking Bad) and Virginia Newcomb delivering musings from some of history's most influential economists, writers and thinkers from Snoop Dogg, Warren Buffett and Ayn Rand to Angela Davis and Mark Fisher.

"Melbourne is the nation's arts and culture capital and is renowned for creative ventures that push boundaries and imaginations. We're thrilled to welcome RISING back for another year, with a program that weaves throughout the very fabric of our city - from along the Yarra River - Birrarung, dancing across historic facades and into Town

Hall itself for Euphoria. A number of free components means this experience is open and accessible to everyone." said Melbourne Lord Mayor Sally Capp "We believe RISING is fast on its way to becoming an iconic, unmissable event on our revered calendar"

FREE, LOWCOST & FAMILY

Ensuring that RISING is accessible to as many people as possible, there's something for everyone with sweeping program a free or low-cost events, from a bioluminescent light show at to a celestial ice-skating experience on a super-sized rink by the river.

In a co-presentation with Federation Square, a heavenly cloud of lights will float like fireflies for *SPARK*, the creation of Dutch artist **Daan Roosegaarde**. Designed as a flock of thousands and made from biodegradable materials, once released, the sparks form ever-shifting shoals—sublime atmospheric bioluminescence, caught in a cool night breeze. For the first four evenings of RISING, the light show will be released over Fed Square, free to be enjoyed by anyone who takes the time to look up.

Ice skating. It's back. After reviving Melbourne's beloved winter tradition last year, RISING creates a new ice-skating experience of celestial proportions, *The Rink at RISING*, this year bringing a new, super-sized rink to the banks of Birrarung Marr. Flanked by fairy-lit elms—audiences can follow the river trail and the scent of buttery popcorn, hot chocolate and mulled wine—towards the glow of the big top, then lace up and glide like a galactic gazelles under a solar system of



Spark. Studio Roosegaarde



The Rink. Eugene Hyland

glowing spheres. Opening on the first day of winter, 1 June, *The Rink at RISING* will run for an extended five week season through the school holidays until 8 July.

Twenty three-metre tall *Wallabies*, bursting with impressionistic colour and personality, by Archibald Prize finalist **Matthew Clarke**, whose work questions the assumptions of what's possible in art, will peek out from banks of the Birrarung. Throughout RISING the sculptures will be romping along the Birrarung (Yarra River) in full technicolor regalia. After that, they'll be donated to state schools around Melbourne.

At Arts Centre Melbourne Playhouse, *Hide The Dog* is a swashbuckling First Nations comedy for all ages that sails the high seas to hide a Thylacine and strengthen the bonds

between trans-Tasman spirit stories. Written by Tasmanian playwright **Nathan Maynard** (Trawlwoolway pakana) and Aotearoa writer **Jamie McCaskill** (Māori) it's a richly realised tale bursting with nimble puppetry and colourful costumes and stunning scenic projections.

THEATRE, DANCE AND PERFORMANCE

Set to be a stunning showcase of theatre, dance, and performance, featuring some of the leading names in Australian and international performing arts, RISING's 2023 program includes compelling and innovative productions that explore themes of identity, community, and resilience.

In *Tracker*, director-choreographer Daniel Riley's first show as Artistic Director of **Australian Dance Theatre**, dance, ceremony and oration bring the legendary story of Riley's great-great-uncle into the now at Arts House. Telling the powerful story of Alec Riley, the Wiradjuri Elder and skilled tracker who joined the New South Wales Police Force in 1911 and served for 40 years, *Tracker* is performed in the round by an all First Peoples cast, and anchored firmly in present. Presented in association with **ILBIJERRI Theatre Company** and co-directed by **Rachael Maza**, it's an intimate and restlessly inventive ode to shared cultural resilience across generations.

For the company's diamond anniversary, **Australian Ballet** has commissioned two ambitious, unique takes on the meaning of identity and the idea of community and the concept of art itself—past, present and future. These powerful perspectives, will come from two of Australia's leading dance makers, **Daniel Riley** with his second production in the 2023 program, and Australian Ballet's resident choreographer **Alice Topp**.

In the *THE HUM* Riley evokes the search for cultural perpetuity while centering on the tangible-yet-invisible connection between performers, the orchestra and audience. With a score by celebrated composer and soprano **Deborah**



Identity. Rising

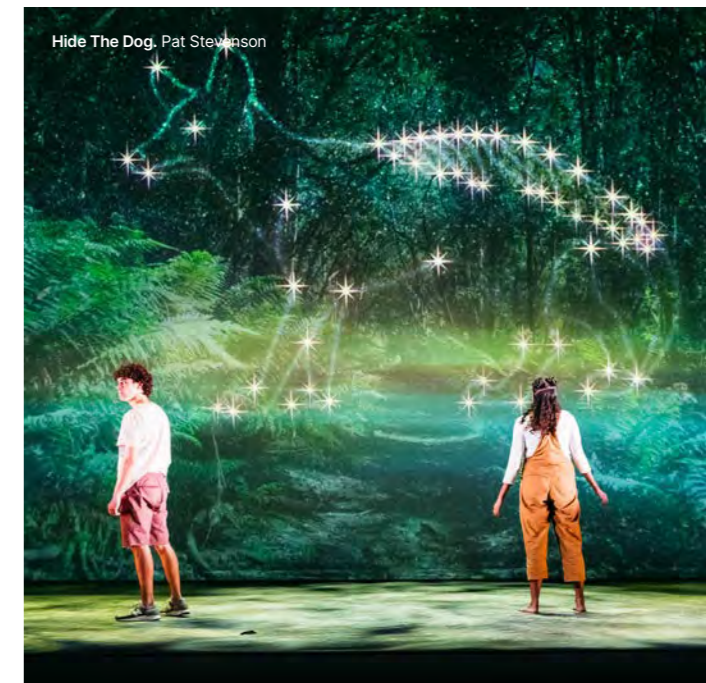
Cheatham AO and costumes by Taungurung fashion designer **Annette Sax**, it's a never-before-seen collaboration between the **Australian Dance Theatre** artists and **The Australian Ballet**.

Topp's work *Paragon*, is a tribute to the company's origins, strength and evolution. Starring an intergenerational mix of emerging talent and masters from past decades, it celebrates the tapestry of artists who've delicately thumped the stages and shaped Australia's ballet landscape, exploring the pursuit of perfection and the idea that pressure can form diamonds.

Defying genre and smashing gender clichés at Arts Centre Melbourne, **TANZ**, the new work from Austrian choreographer and provocateur **Florentina Holzinger**, who's been hailed the Tarantino of dance, is an abject two-act romp that plunges meat hooks through the idea of self-optimisation in the name of art, beauty and ballet. TANZ has stirred walkouts and fainting, following its premiere in Vienna along with its accolades and rapturous applause. It's part gross-out comedy, part schlock-horror show, part ghost story, part superhuman dance work.

Deep in the Fitzroy Gardens *Consort of the Moon* is a major new sound work from two of Australia's leading musicians, **Genevieve Lacey** and **Erkki Veltheim**. The twilight gathering, in which audiences themselves are invited to participate, will transform a haunting, ancient melody into an elemental experience of communal listening. Inspired by the oldest known piece of notated song: an ode to Nikkal, Goddess of Orchards and Consort of the Moon, the music will echo the calls of owls, bats and cicadas—blurring lines between human and animal realms in a nocturnal metamorphosis.

At Arts House, *The Dan Daw Show* delves into the often-misunderstood core of care and communication inherent to BDSM culture. A joyous duet created by London-based theatre-maker Dan Daw, who was born disabled and identifies as 'crip', *The Dan Daw Show* explores intimacy, resilience, letting go and reclaiming yourself and was among The Guardian's top five dance shows of 2022.



Hide The Dog. Pat Stevenson



Tracker. Jonathan VDK

Also at the Playhouse, *Robyn Archer: an Australian Songbook* sees cabaret legend **Robyn Archer AO** distill her wealth of music knowledge into a personal, political and provocative celebration of Australian music, taking audiences on a melodic road trip through 150 years of alternative Australian song.

The inspiration behind **Dr G. Yunupinju's** seminal album *Djarimirri (Child of the Rainbow)* is finally brought to RISING in a hypnotic MSO-supported performance, *Bungul*. A celebration of that record's legacy, created on Country in Northeast Arnhem Land, with the Yunupinju family, *Bungul* brings together live Yolŋu dancers and songmen to present the songs, dances and paintings that inspired *Djarimirri*; accompanied by the **Melbourne Symphony Orchestra**; and directed by Senior Yolŋu man **Don Wininba Ganambarr** and **Nigel Jamieson** at Hamer Hall.

Fear, conspiracy, collapse, terror, frustration, solidarity and hope. Mud wrestling. *THIS* is a brutally funny, raw and unflinching response to the theme of infuriation. Internationally



Poncill Creacion. Poncill Creacion



Ghetto Biennale. Ghetto Biennale



TANZ. Nada Žgank



The Dan Daw Show. Hugo Glendinning

acclaimed theatre-maker **David Woods** (*Ridiculusmus*, Back to Back Theatre, Sydney Dance Company, Malthouse) brings together an alliance of collaborators to debunk pomp and power in a site-responsive work. Shut down by the pandemic in 2021, *THIS* has been reconceived to squelch within the confines of an abandoned power station and former corporate headquarters: the Former Richmond Power Station.

Making its world premiere at Arts Centre Melbourne and presented in partnership with **Melbourne Theatre Company**, *Jacky* sees **Declan Furber Gillick** bring his bold and dynamic voice to the stage with a sharp, quick-witted play about family, community, work and culture.

At the Capitol Theatre, *Oh Deer!* burrows into pop culture's most beloved stories and pulls the stuffing out of the orphan trope. Movie theatres, books and comics are full of little lost orphans who depend on themselves, pluck up the courage for adventure and make a few wisecracking friends along the way. Of course, in reality, not everyone gets a happy ending. But, for one hour, experimental art collective **APHIDS** and director **Lara Thoms** make a lively new space with adults who've lost a parent to share some perfectly pleasant pathos, while grilling pop culture, one tissue at a time.

Featuring the savagely comedic feminist discourse of **Adrienne Truscott** with the slippery dramaturgy of **Brokentalkers**, *MASTERCLASS* parodies the "great male artist" to within an inch of his life in order to uncover some difficult truths about privilege and power. Heading to Malthouse Theatre for *RISING* straight from Edinburgh it's a literate and hilarious examination of gender and power.

Geumhyung Jeong is one of the only women in South Korea who's licensed to operate an excavator. In her intrepid performance lecture, *Oil Pressure Vibrator*, she wields that heavy machinery to break into the complexities of sexuality and desire then digs way past them, towards a place of earth-moving self-pleasure.



Oh Deer. Tommy Thoms

MUSIC

Sprawling over three of Melbourne's iconic music venues, The Forum Theatre, Melbourne Recital Centre and Max Watt's, *RISING* presents a genre-bending and truly international program of the most innovative acts from across the globe, spanning the USA, UK, India, Japan, South and West Africa, Canada, New Zealand and here in Australia, as well as leading edge hometown talent.

The 1929-built Forum Theatre, transformed for *RISING* plays music mainstage with some of the most sought after global and Australian artists set to perform under the twinkling night sky of its cerulean ceiling, while upstairs Forum II plays host to a curated selection of rare, intimate one-offs.



THIS. Jeff Busby

Thundercat, aka Stephen Bruner, first picked up the bass at four-years old. He practised along to the Ninja Turtles soundtrack until his dad, ex-Temptations drummer Ronald Bruner Sr, introduced him to jazz. By his teens he was playing bass with thrash legends Suicidal Tendencies. He's spent studio time with everyone from Herbie Hancock and Erykah Badu to HAIM, Ty Dolla \$ign, Flying Lotus and Kendrick Lamar. He'll be bringing his six-stringed bass and wide-eyed vibe to The Forum for *RISING*.

US orchestral pop master **Weyes Blood's** nostalgic futurism evokes golden sounds of the '70s—the songcraft of the Carpenters and the aching, baroque of Judee Sill. Riding a wave of acclaim following the release of her expansive fifth album, *And in the Darkness, Hearts Aglow* last year, Weyes Blood comes to *RISING* supported by Melbourne's

genre-defying post-punk favorite **Lost Animal** in his first local performance since 2016.

Revered Mutti Mutti songman and elder, **Uncle Kutcha Edwards** will bring together an all-star crew for *Waripa*, a one-off celebration of Blak music, ceremony, tradition, and storytelling building on his *Kutcha's Carpool Koorioke* television show, a soulful, funny and family sing-a-long of First Peoples anthems. The extraordinary line-up of First Peoples singers, songwriters and musicians from all over the country and Kulin Nation includes **Bart Willoughby** and **Joe Geia** (No Fixed Address), **Mo'Ju**, **Shellie Morris**, **Emily Wurramura** and **Eleanor Dixon** with many more to be announced.

Their first single beat the Sex Pistols to the charts. Their first album, *Damned Damned Damned*, invented a punk sound that was as dexterous and tuneful as it was ragged and unhinged. UK legends **The Damned**, the goth icons and trailblazers of punk will hit the Forum stage for *RISING* leading an incredible double bill with US doom metal supergroup **Witch** (featuring **J Mascis** of Dinosaur Jr, **Kyle Thomas** aka King Tuff, **David Sweetapple** of Teepee Records, and Aussie **Graham Clise** of *Annihilation Time* and *ROT TV*) supported by Melbourne experimental industrial duo **Vacuum**. In a word: heavy.

Flying Lotus himself - cosmic deity of heady dance music, prolific collaborator with fellow jazz innovator and *RISING* 2023 artist Thundercat, grandnephew of Alice Coltrane headlines his own Forum show. The rapper, DJ and modern pioneer of Afrofuturist production has scored his own anime series. He's produced on some of Radiohead and Kendrick Lamar's best work. He's one of the greats. And he's coming to *RISING*.

Japan's madcap composer and guitar innovator, **Cornelius** brings a sound that's shimmering, playful and tweaked—Shibuya style to *RISING* in his first Australian performance since 2014. Known for his aurally lush arrangements, sugar-fed melodies, sensuous sonic textures and a wild, cut-and-paste aesthetic, Cornelius will bring his full, sumptuous show to the Forum as part of another extraordinary *RISING* double bill



Batrider. Batrider

show with Japan's maverick of mellow **Shintaro Sakamoto**. In a rare live appearance, Sakamoto will draw from his richly arranged, easygoing catalogue that can thaw a windbitten winter. Rounding out the bill are **Honey 2 Honey**, noisemakers from Western Sydney and blended jazz, dub, krautrock, disco and R&B into what's been described as "sophisti-pop for the Dean Blunt era".

RVG's music rattles small-minded complacency and twists majesty from the mundane. On Romy Vager's watch, bin-diving pigeons are doves if that's how you see them. Compared to The Church, the Go-Betweens and PJ Harvey, and hot on the heels of their anticipated new album, RVG lead an epic triple header with Danish punk rockers **Iceage**, and reformed Melbourne rock outfit **Batrider** in their first show in more than a decade.

Hailed by NME as "RNB's new avant-garde star", American singer-songwriter, rapper, soul and jazz performer **Liv.e** (pronounced Liv) comes to RISING riding a wave of hype for her globally-lauded second album *Girl in the Half Pearl*. Coupling her hypnotic voice and unique writing over dusty loops and sun soaked production, Liv.e makes songs that are both eclectic and timeless. Joining her at The Forum will be Nigerian-born London-based rapper songwriter and rapper **Obongjayar**. Since releasing an early demo on SoundCloud in 2016, it's been clear that Steven Umoh, the man behind the moniker, possesses a completely unique talent with a distinctive sound that flits between rap, song and spoken word. With afrobeats, soul and hip-hop influences, this extraordinary double bill promises a night of bold, genre-defiant musicality.

Upstairs at Forum II, US singer-songwriter **Ethel Cain's** promises soaring baroque pop and a slow dance through the molasses of Lynchian Americana. Raised in a Southern Baptist community in the Florida panhandle, Hayden Silas Anhedonia grew up with a mama who'd play hymns and Gregorian chants on CD while she cooked. By 2018, she'd invented the world of



Weyes Blood. Neil Krug

Ethel Cain—"an all-American girl trying to fit in and break out of the mould". Drawing frequent comparison to Lana Del Rey—this is sure to be the last small show on these shores before everyone else finds out.

Rapper and producer **Birdz** and artist and cultural leader **Fred Leone** are cousins by family, but brothers in music. Both hail from the Ngulungbura of the Butchulla nation with Fred Leone being one of the three Butchulla songmen.

Birdz & Fred Leone Present: Girra is a project the likes of which has not been seen before—a perfect pairing of Birdz's sharp, poetic, rhythmic, lyricisms fused with Aboriginal Creole and Fred's soaring vocals in both Butchulla and English. Produced by Ngarrindjeri man and multi-platinum, Aria winning producer Trials this collaboration of some of the most in-demand and talented Indigenous artists in country will have its world premiere at Forum II for RISING.



Thundercat. Thundercat

After fronting the cult electronic band Chromatics, Los-Angeles based artist **Ruth Radelet** is set to mark a new era in her career with the release of her debut solo album. This new solo chapter introduces a different side of an artist whose haunting, timeless voice and approach to songwriting draws listeners into her world and on a journey through electronic, pop, folk and rock influences. Her red-velvet-curtain voice has dueted with The Weeknd, been immortalised on the Drive soundtrack, performed in *Twin Peaks* and graced some of this millennium's most effortlessly cool and enduring electro-pop, now Ruth will perform her first ever solo show in the enveloping space of the Forum Upstairs.

Yazmin Lacey is a singer-songwriter who knows something about coming into her own. The UK-based artist, whose sound blends soul, jazz and R'nB came to music late, almost as if by fate. The 33-year-old has used her music as an exercise in moments and putting them into song to create snapshot of the intimate parts of her own life. Now her debut album *Voice Notes* is picking up widespread praise and five star reviews in The Guardian, and she's heading upstairs at The Forum for RISING.

Ichiko Aoba builds warm, haunting gardens of song from her guitar, her voice, and her dreams. Then she shakes off the dream dust to reveal the gorgeous, delicate sound shining through. They're fragile-yet-powerful songs, that drift like cirrus clouds and captivate like fables. Long beloved in Japan, Ichiko Aoba heads to RISING for an intimate set upstairs at the Forum. It's elegant Japanese folk that climbs hills on the moon. Yolngu manikay exist to cross vast stretches of time and space and connect to raki, the spirit that pulls all together. These songlines form the heart of *Hand to Earth*. Trumpeter and composer **Peter Knight** from the Australian Art Orchestra developed the project over more than a decade and half—travelling, listening and improvising within the spark of instant rapport between Yolngu songman **Daniel Yipiny Wilfred** and Korean vocalist **Sunny Kim**. It taps into the essence of



Arushi Jain. Arushi Jain



Cornelius. Cornelius



Robyn Boyd. AASB Brett Boardman



RuthRadalet. RuthRadalet



Witch. O



DesireMerea. DesireMerea



EthelCain. EthelCain

ethereal lyricism of Teether, for a new sensory experience performed live for RISING at Melbourne Recital Centre. Their musical styles go toe-to-toe with the invention and pace of movie. Strap in and get transported to the wind-bitten edge. Max Watt's is where the late night party is during RISING—a heaving festival music club that runs into the early hours, home to forward-thinking dance electronic, afro-beat and experimental international and local taste-makers.

Desire Merea's music is eclectic and avant- garde, but never cold or restless. The KwaZulu-Natal born artist is a founding member of FAKA, a Johannesburg collective known for a strand of vibrant party music cultivated in Durban called gqom. They're coming to RISING playing post-gospel spiritual jazz with six-piece band, and a new record and as well as a new single called 'Be Free' to share. It's tender, adventurous, triumphant music for the body and soul.

Sublime, spoken-word set to nineties house- inflected bangers and strung-out electronica, **Real Lies** are vocalist Kev Kharas and musical mastermind Patrick King. Kev's half-sung, half- spoken narration has a rambling passion that's been compared to Springsteen, while his deadpan wit's been likened to Jarvis Cocker.

London-based modern synth master, electronic producer and musician Loraine James, will bring her signature-heavy sound to the Max Watt's stage. Defined as IDM hybridised with R&B, drill, pop she features on a double bill with Indian modular synthesist, vocalist and an engineer **Arushi Jain**. Coming from a strong background in Indian classical music, Jain takes inspiration from her musical heritage, to blend Hindustani classical with modular synthesisers.

Curated by BLK ICE aka local artists Paul Gorrie, of DJ PGZ fame, and Ihab S Balla, BLACK MASS is a multi-disciplinary, shape-shifting experimental art project made up of African and Indigenous artistic duo Ihab S Balla and Paul Gorrie. The high energy dance party will fill out Max Watt's on the public holiday eve for a late night rager.

Naarm-based organisation, Liquid Architecture have been a working on the experimental and interdisciplinary edge of sound research and music, for more than two decades.

human connection and transports the listener to previously unimagined places. They'll be opening the Forum upstairs space for RISING in a very special performance.

No other songwriter can evoke the consequences of intoxicated decisions quite like **Paul Kelly**. For *Drinking*, a thematic compilation mix-tape style album, the legendary songwriter has drawn from his unmatched discography and served previously unreleased recordings to collate his favourite odes to a tippie. Now he's immortalising the project live for the first time with a full band, in two very special shows at the Melbourne Recital Centre for RISING.

It hasn't taken long for **GOOD TIME** to be regarded as a crime film classic. It's a getaway movie that comes at you like a sideways rush and grips tighter than brotherly love. The Safdies' greasy suspense and Robert Patterson's frenetic performance will be given a new room-rattling score in the latest **Hear My Eyes** series. Big Yawn's kit-driven beats, big bass and spaced sonics, will be paired with grounded-yet-

Committed to staging compelling, passionate shows from artists unafraid to test the precipice of what's possible, they're liquefying Max Watt's for a big night of communal exploration. Join in and reach out.

South African music powerhouse Esa's Afro Synth Band enlists two disco stars and a cohort of party starters in a night of afro-synth perfection and South African grooves at Max Watt's. The UK-based DJ and band leader hailing from Cape Town, Esa has been on a global mission to revive the legacy of the South African music born during apartheid, from the '80s and '90s. For RISING, he's invited Zanzibar-born singer composer and campaigner Mim Suleiman as well as South African disco star Kamazu to the stage.

Seeing out RISING with a bang, NTS—the renowned global music platform and radio station will take over Max Watt's in an all-night closing party. Consistently at the forefront of music discovery, reshaping how musicians and fans connect across the globe broadcasting the best in underground music on a mass scale. With a huge listener presence in Melbourne, its largest audience base outside London, they've finally launched in Australia after a decade. We don't know what they'll program, but we know it will be good.

VISUAL ARTS

In addition to the expansive *Shadow Spirit* exhibition above Flinders Street, Julian Rosefeldt's towering *Euphoria* at Town Hall, and Poncili Creacion's exuberant takeover of St Paul's Cathedral grounds for *Night Trade*, the 2023 program features a diverse range of visual arts offerings taking place throughout the city.

Atis Rezistans (Resistance Artists) occupy Chapter House with an ambitious, metamorphic celebration of Haitian street culture, spirit guardians and revolution, Ghetto Biennale. Transforming the neo-gothic grandeur of the space into an evolving exhibition and gathering space for RISING. There'll be ritual, music and movement set among a living museum of objects—assemblages, portraits and sculptures in a merging of ephemera with rusted machine parts and MTV detritus.

ACMI UP LATE

RISING's nighttime vibrations will flow through one of Melbourne's largest cultural institutions with ACMI extending opening hours of their winter blockbuster *Goddess* late into the evening across the 12 nights of the festival.

At ACMI, *Goddess* is a landmark celebration of trailblazing leading women on screen, open late. From Mae West's swagger to Zhang Ziyi's fly kick—embrace the mavericks and agitators who've lit up over 120 years of cinema, and shaped then reshaped the feminine ideal. Enjoy a late night wander among screen highlights, interactive experiences and more than 150 original artworks, sketches and props. See never-before displayed costumes, including iconic outfits worn by Marilyn Monroe and Marlene Dietrich. Honour the women who wielded glamour, sensuality and smarts to challenge narratives and defy expectations.

Twenty three-metre tall *Wallabies*, bursting with impressionistic colour and personality, by Archibald Prize finalist **Matthew Clarke**, whose work questions the assumptions of what's possible in art, will peek out from banks of the Birrarung. Throughout RISING the sculptures will be romping along the Birrarung (Yarra River) in full technicolor regalia. After that, they'll be donated to state schools around Melbourne.

First Nations digital projection, once again, transforms the façade of Hamer Hall, into a dreamscape connecting time and place. For those in its radius during lockdown, *Ancestral Memory*, by **Maree Clarke** (Mutti Mutti/Yorta Yorta/BoonWurrung), was a symbol of solidarity and connection to a deeper timeline. Now in partnership with The Arts Centre *Electric* will see the façade of Hamer Hall once more transformed each evening of RISING into a canvas featuring First Nations stories, culture and knowledge – this year by revered Wurundjeri/Yorta Yorta artist **Aunty Zeta Thomson** and her work *Mookies Around the Watering Hole*.

Melbourne Art Trams travel into a new season with six newly commissioned First Peoples artists rolling out vivid visions of a Blak tomorrow, once again featuring six new designs by First Peoples artists. Artist **Jarra Karalinar Steel** (Boonwurrung/ Wemba Wemba) returns as curator too. She's inviting six artists to respond to the new theme of Blak Futurism—a call to envision better futures and representation for Australia's First Peoples.



RISING: 7 – 18 June 2023
www.rising.melbourne

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L-R: Laverne Cox in Paper Magazine, 2020, © Joshua Kissi. Marilyn Monroe, image by Milton H. Greene, © Archive on behalf of Milton H. Greene. Anna May Wong, image courtesy of CPA Media Pte Ltd / Alamy Stock Photo.

From the icons of the silent era to classic Hollywood heroines to cinema's memorable villains and the stars of Bollywood blockbusters, *Godless* is a powerful portrait of on-screen personas who have come to define and disrupt the feminine ideal. Going behind the lens, *Godless* will also examine the off-screen conversations – and even social rebellions – these portrayals often ignited, from the gender redefining sartorial statements of Marlene Dietrich in *Morocco* (1930) and Tilda Swinton in *Orlando* (1992) to Pam Grier's boundary-breaking Blaxploitation film career, the impact of Elaine Crombie in *Kiki and Kitty* (2017) and Margot Robbie in *Birds of Prey* (2020) to today's unfolding Me Too movement and the expanded representations of womanhood found in India, China and Japan's cinematic histories.

Marilyn Monroe on the set of *Some Like It Hot*, photo by Don Ornitz, © Globe Photos / ZUMAPRESS.com. Image courtesy of ZUMA Press, Inc. / Alamy Stock Photo.



acmi

ACMI TO CELEBRATE WOMEN ON SCREEN WITH WORLD PREMIERE 2023 MELBOURNE WINTER MASTERPIECES EXHIBITION: *GODDESS*

ACMI is set to pay tribute to the formidable women of the screen in *Melbourne Winter Masterpieces* blockbuster: *Godless*. Featuring never-before-seen costumes, cinematic treasures, interactive experiences and large-scale projections, this landmark **ACMI-curated** exhibition will unveil, examine and celebrate the changing representation of femininity across film history through provocative on-screen moments. Presenting the daring, disruptive and defiant characters that have shaped our screen culture, the exhibition invites audiences to celebrate the power and complexity of the goddess on screen. ACMI will present *Godless* in its world premiere in Melbourne, **opening 5 April 2023**, before the exhibition tours internationally.



Blonde Venus, 1932, Marlene Dietrich. Image courtesy of PARAMOUNT PICTURES / Ronald Grant Archive / Alamy Stock Photo.



Limehouse Blues (AKA. *East End Chant*), 1934. L-R Anna May Wong, George Raft. Image courtesy of Everett Collection Inc / Alamy Stock Photo.



Orlando, 1992, Tilda Swinton. Image courtesy of Photo 12 / Alamy Stock Photo.

With lush costuming, immersive video works, evocative soundscapes by Melbourne-based composer Chiara Kickdrum and over 150 original objects, artworks, props and sketches on display – many of which have never been seen before in Australia – *Godless* will consider how screen culture has shaped and challenged audiences' views of gender and womanhood.



Crouching Tiger, Hidden Dragon, 2000, Michelle Yeoh. Image courtesy of United Archives GmbH / Alamy Stock Photo.



Birds of Prey: And the Fantabulous Emancipation of One Harley Quinn, 2020, Margot Robbie, © Warner Bros. Image courtesy of LANDMARK MEDIA / Alamy Stock Photo.



Thelma and Louise, 1991, L-R Susan Sarandon, Geena Davis, © MGM. Image courtesy of Moviestore Collection Ltd / Alamy Stock Photo.

Showcasing Mae West's sky-high heels in *Belle of the Nineties* (1934), the costume worn by Geena Davis in the iconic road movie *Thelma & Louise* (1991) and the rich detail of Michelle Yeoh's fight-ready silks from *Crouching Tiger, Hidden Dragon* (2000), the exhibition offers a fresh perspective on some of cinema's most memorable female characters.

Minister for Creative Industries, Steve Dimopoulos, said: "We're backing another world premiere, Australian-exclusive for Melbourne, with ACMI's latest exhibition *Goddess* to celebrate game-changing women of the screen."



102 Dalmatians, 2002, Glenn Close. Image courtesy of Photo 12 / Alamy Stock Photo.



Orlando, 1992, Quentin Crisp. Image courtesy of RGR Collection / Alamy Stock Photo.



Introducing Dorothy Dandridge, 1999, Halle Berry. Image courtesy of Photo 12 / Alamy Stock Photo.

"Winter in Victoria already brings a spectacular offering of events and activities, with this latest addition drawing more visitors to discover everything there is to love about Melbourne."

ACMI Director of Experience & Engagement, Dr Britt Romstad, said: "The women of *Goddess* are bold, rebellious and defiant. Their power is expressed in numerous ways – in what they wear, how they move and the stories they tell." "ACMI's exhibition honours their influence and daring, and explores how they have transformed the face and expectations of on-screen femininity for audiences, time and time again."

A vibrant *Goddess* events program, including late-night exhibition access, performances, talks and film screenings, exhibition ambassadors and guests, will be announced in February 2023 when tickets go on sale.

Goddess is part of the Victorian Government's Melbourne Winter Masterpieces series, presented by Visit Victoria and proudly supported by Porsche Cars Australia, Lead Exhibition Partner.

Promising Young Woman, 2020, Carey Mulligan.
Image courtesy of BFA / Alamy Stock Photo.



Britt Romstad, 2022, photo by Phoebe Powell.
Costume: Kitty (Elaine Crombie) costume, Kiki and
Kitty, Australia, 2017, designed by Amelia Gebler,
courtesy of Jetty Distribution Pty Limited.



About ACMI

ACMI is Australia's national museum of screen culture. The museum reopened in February 2021 after a two-year, \$40 million redevelopment – an architectural, programmatic and technological transformation. ACMI celebrates the wonder and power of the world's most democratic artform – fostering the next generation of makers, players and watchers. ACMI's vibrant calendar of exhibitions, screenings, commissions, festivals, and industry and education programs explore the stories, technologies and artists that create our shared screen culture. Navigate the universe of film, TV, videogames and art with ACMI.

More at:
acmi.net.au



Zendaya attending 16th Annual Chrysalis Butterfly Ball, 2017. Photo credit FayesVision/WENN.com. Image courtesy of WENN Rights Ltd / Alamy Stock Photo.



About Melbourne Winter Masterpieces at ACMI

ACMI has been part of the annual Melbourne Winter Masterpieces series since 2007, bringing major international exhibitions such as *David Bowie Is...* and *Hollywood Costume* exclusively to Melbourne, creating multi-award-winning blockbusters that have subsequently toured the world. More than 1.4 million local, interstate and international visitors have experienced Melbourne Winter Masterpieces at ACMI, with the museum's homegrown touring exhibitions such as *Game Masters*, *DreamWorks Animation: The Exhibition* and *Wonderland* attracting over 4 million visitors across five continents.

Goddess runs from 5 April to 1 October 2023 at ACMI, Fed Square, Melbourne.



Rural ambitions



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A large, ornate neo-Gothic style house with a prominent central tower and multiple chimneys, set against a cloudy sky. The building is surrounded by a well-manicured lawn and formal gardens with hedges and a central circular garden bed. A flagpole with the Australian flag is visible on the left.

a Fine Example

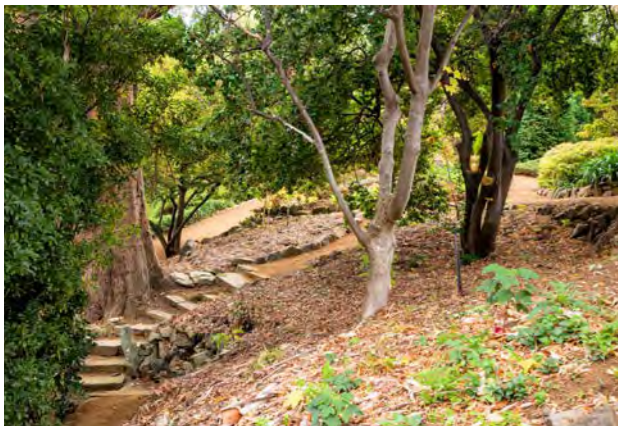
Government House Tasmania which is a fine example of an early Victorian country house in neo-Gothic style and is one of the largest of its type in Australia. Its construction was completed in 1857. The Estate Gardens are regarded as some of the finest private gardens from the Victorian era in the country.



The Grounds

The house is situated on 15 hectares of land. It is part of a complete estate comprising 4.5 hectares of established gardens and ponds, paddocks, cottages, stables and other buildings. The Estate gardens are regarded as one of the finest private gardens from the Victorian era in the country. They are thought to have been laid out by Mr William Thomas, landscape gardener, in accordance with plans drawn up by the architect of Government House, William Porden Kay.

The garden has been maintained much as it was developed in the 1850s and 1860s and includes fowl yards, an orchard, and kitchen and picking gardens. The produce from the garden is used in the Government House kitchen. Full-time and part-time gardeners are responsible for all aspects of the garden's maintenance.



The large landscaped Quarry Pond near the main building, and the smaller Japanese Pond inside the main entrance gates were originally the sites of two sandstone quarries, stone from which was used in construction of the House. Some of the trees on the grounds, including the oak avenues, pre-date Government House having been planted in the 1840s. As the garden ages new trees are planted in anticipation of some of the older trees dying. Over the years trees have been planted by visiting royalty, heads of state and other distinguished visitors, these trees are marked with brass plaques.

Cattle can often be seen grazing in the paddocks in front of the House. They are the property of the Tasman District School.





On 2 January 1858 Governor Sir Henry Fox Young and his family took up residence. Internal finishing was completed over the following two years. Apart from the Conservatory, which was rebuilt in accordance with the original uncompleted plan in 1991, the structure of Government House remains as it was when it was first occupied. Tasmania's Government House is today regarded as one of the best Vice-Regal residences in the Commonwealth.



Living History

The first substantial Government House was built in the early 1800s in Macquarie Street, Hobart on an area now occupied by Franklin Square and the Town Hall. However, this building proved to be inadequate and Lieutenant-Governor George Arthur decided that it needed to be replaced by a house on the present site at Pavilion Point. After several delays construction of the present Government House commenced in 1855. The sandstone used in construction was excavated from quarries at the site, which are now ornamental pools. Local timbers were used for the joinery and Welsh slate for the roofs. Furnishings were ordered from Trollope and Sons, London.



Designed by colonial architect William Porden Kay, it is a fine example of an early Victorian country house in neo-Gothic style and is one of the largest of its type in Australia. The scale, detail and finish of the entrance hall, grand corridor and state rooms together with their furniture are unequalled in Australia. Outstanding exterior features of the house include exceptional stonework, individually carved sandstone chimney pots and bas-relief sculptures.



TOURS

Significant Trees Tours

Join local arboriculturalist, Andrew Robert-Tissot, on this Significant Trees Tour. Learn the history behind the plantings of our most established trees, walk amongst Australia's oldest oak avenue and visit the many ceremonial plantings along the way. The historic Government House garden covers approximately 15ha, our mature trees tower over the landscape providing shelter to the gardens below, are a haven for birdlife and provide stunning colours throughout the year.

State Rooms Tours

A guided tour of the Government House State Rooms will allow you to experience the grandeur of this Victorian country house in neo-Gothic style. Fine silverware, crystal chandeliers, heritage European and early colonial and imported furniture and amazing art works are just some of the attractions of this tour.

Behind the Scenes Tours

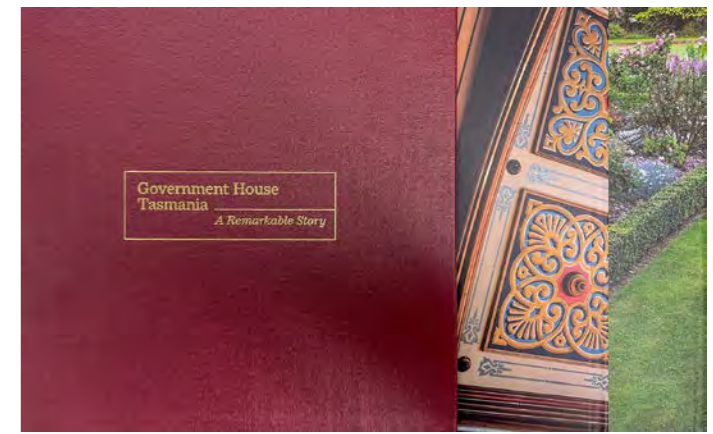
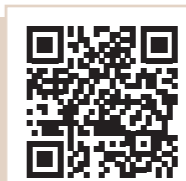
Come along and see what makes Government House tick. This fully guided tour will take in all of those little or never seen before aspects of the House - kitchen, flower room and wine cellar, just to name a few.

Ornamental Garden Tour

Join us for this popular fully guided tour of the Government House gardens. These gardens cover approximately 15ha and are considered to be the finest example of a Victorian era garden in Australia.

All revenue from the tour program is directed to the maintenance and preservation of the Government House Estate.

More information visit:
govhouse.tas.gov.au

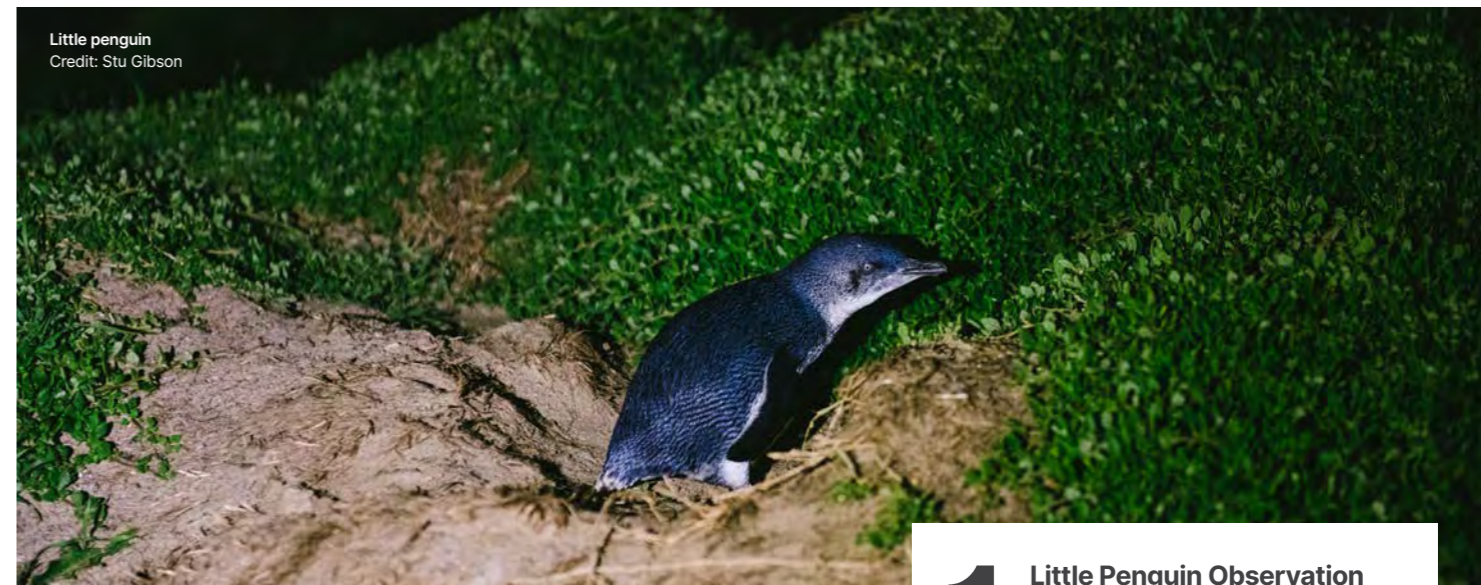


13 Best Things to Do in Burnie (Australia)

Not many cities have made a transformation as dramatic as Burnie on the north-west coast of Tasmania. For all of the 20th century this was a gritty industrial hub, ruled by a paper mill and the fifth-largest container port in Australia. The Port of Burnie is still active, but a lot of the heavy industry has melted away, letting the city to beat a new path. One of Burnie's big draws now is its nature, with a colony of little penguins on its foreshore, and platypuses that can be seen paddling in the Emu River.



Little Penguin Observation Centre
Image credit: S. Group



Little penguin
Credit: Stu Gibson



Little penguin
Credit: Stu Gibson

1 Little Penguin Observation Centre

The smallest penguin species, the little penguin, has a colony on Burnie's foreshore, a brief walk from the CBD.

There's an observation centre on the boardwalk here, staffed by volunteer guides. You'll be given a rare window on the little penguin's seasonal life, from courtship to rearing chicks and then moulting at the end of the breeding season.

At the fully accessible viewing area the guides will be on hand to give you extra insight and answer questions about the penguins, their diet and habits. Between October and March you're sure to see some cute baby penguins, and there will be extra volunteers at the centre in the evenings throughout this time.



Little Penguin Observation Centre
Image credit: S. Group

Burnie Regional Museum (previously known as Pioneer Village Museum)
Image credit: Tourism Tasmania & Rick Eaves



2 Burnie Regional Museum

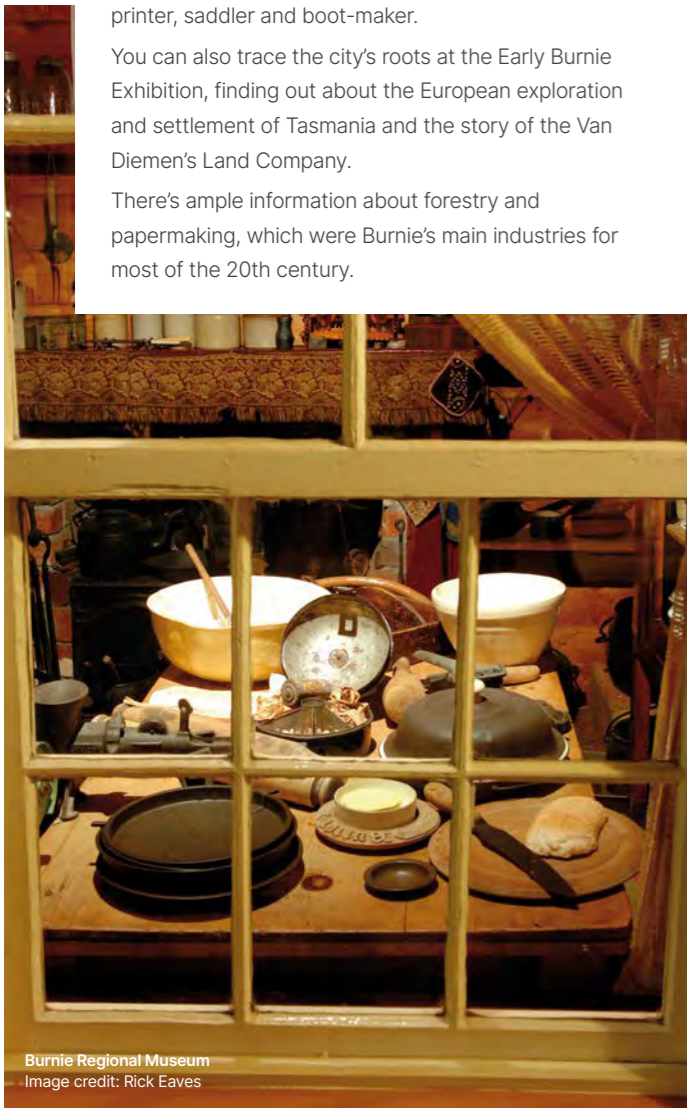
Burnie's 200 years of European history is revealed at this top-notch museum, holding the third-largest collection in the state.

The exhibition, on Federation Street, drops you into a Burnie street scene at the beginning of the 20th century.

Every business that you see here was once part of Burnie, including a blacksmith, dentist, photographer, printer, saddler and boot-maker.

You can also trace the city's roots at the Early Burnie Exhibition, finding out about the European exploration and settlement of Tasmania and the story of the Van Diemen's Land Company.

There's ample information about forestry and papermaking, which were Burnie's main industries for most of the 20th century.



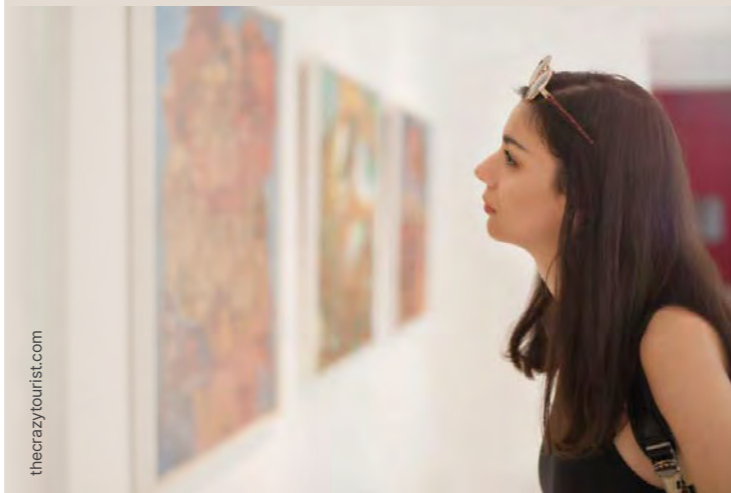
Burnie Regional Museum
Image credit: Rick Eaves

3 Burnie Regional Art Gallery

Another way to tap into Burnie's dynamic arts community is at this gallery, serving the north-west and west coasts of Tasmania.

True to the city's heritage as a papermaking hub, the regional gallery has assembled a nationally important collection of print and art on paper. This has grown to more than 1,300 works, and you can check out selection at exhibitions. The gallery also curates solo shows, special and touring exhibitions as well as a host of community and school programs.

All year round there are openings, talks and workshops, and every two years the gallery's national reputation is underlined by the prestigious Burnie Print Prize.



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Hellyers Road Distillery
Image credit: Rick Eaves

4 Hellyers Road Distillery

Tasmania is an island dotted with distilleries, making the most of the most of its pure mountain streams and grains nourished by a temperate climate.

Despite the stiff competition, Hellyers Road's single malt has been acclaimed as the country's best by the Malt Whisky Association of Australia.

The distillery, named for Henry Hellyer, an early European explorer of Tasmania, is less than ten minutes from Burnie's CBD.

There you'll find a visitor centre for tastings and sales, and a cafe serving comforting dishes like slow-cooked beef cheeks with a whisky glaze.

You can also take a tour to watch a new batch distilling, see the American oak barrels in the bond store and pour and seal your own bottle of Hellyers Road to take home.

5 Burnie Park

Once a private garden, Burnie's main urban park was bought by the city in the 1920s.

There are neat flowerbeds planted with annuals, rambling walkways and flowing lawns under mature exotic and native trees. The high ground also gives Burnie Park some lovely views of the Bass Strait.

There may not be a prettier urban park in Tasmania, so no wonder it's a gathering place for seasonal events like Carols by Candlelight at Christmas and Easter Sunday's Kids in the Park.

The oldest building in the city, the old Burnie Inn, is also within these boundaries. Dating back to 1847, this was Burnie's first licensed premises.



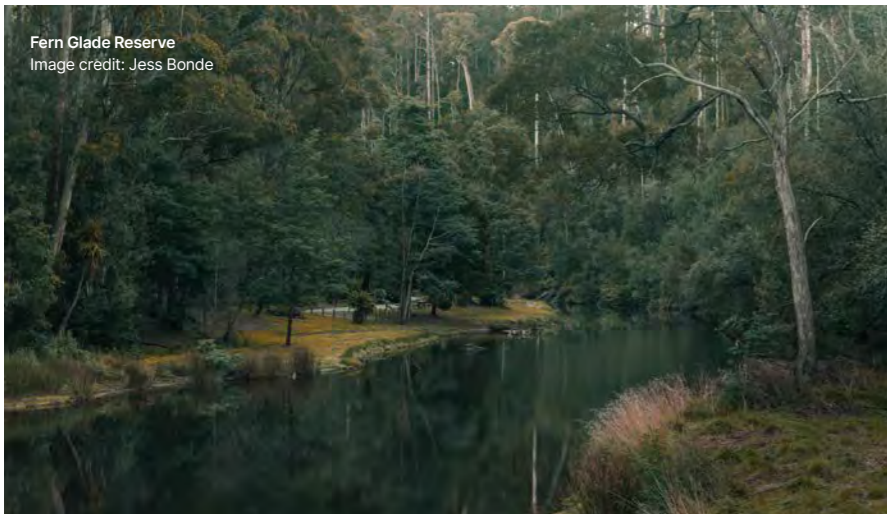
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Fern Glade Reserve
Image credit: Jess Bonde



Guide Falls
Image credit: Jess Bonde



Fern Glade Reserve
Image credit: Jess Bonde



Kookaburra - Fern Glade Reserve
Image credit: Jess Bonde



Guide Falls
Image credit: Jess Bonde



Guide Falls
Image credit: Jess Bonde



Fern Glade Reserve
Image credit: Jess Bonde

6 Fern Glade Reserve

On the east bank of the Emu River before it swoops into Emu Bay there's a beautiful reserve bedded in the valley.

There's a wonderful variety of natural life along the riverside paths at the Fern Glade Reserve, from wallabies to lush tree ferns, orchids, unusual fungi and birds like the Tasmanian native hen.

But the stars of the show are the platypuses, which tend to be shy but can be spotted surfacing in the river or shuffling along the banks.

This is thought to be one of the best places to see this species anywhere in the wild.

7 Guide Falls

Be sure to make time for a drive into Burnie's idyllic hinterland to discover this tiered-cascade waterfall in a pristine natural reserve.

The base of Guide Falls is an easy ten-minute walk from the car park, and there's a steep stairway up to a platform for a stunning view from above.

The setting is nothing short of sublime, with tree ferns crowding the creek and falls, and peculiar basalt formations at the main drop and along the cascades below. The falls are at their best in winter and spring, but have a steady flow all year. The reserve offers facilities like picnic tables, two barbecues and toilets.



8 Emu Valley Rhododendron Garden

If you're in Burnie between the end of August and January you have to make the short trip to this garden in a natural amphitheatre just outside the city.

Growing here in 11 hectares are more than 22,000 rhododendron and companion plants, which burst into flower for those few months.

The Emu Valley Rhododendron Garden has been landscaped over more than three decades by volunteers, and is embellished with features like waterfalls, bridges, four lakes, drystone walls and gazebos.

Around October you can also witness the garden's cherry trees in bloom, and there's an annual celebration to mark the event, with Japanese-themed displays, stalls and plant sales. April and May is another beautiful time at the garden, thanks to the brilliant autumn foliage.



Guide Falls Farm
Image credit: Tourism Australia

9 Guide Falls Farm

For families visiting Guide Falls there's a working farm that welcomes visitors for animal encounters.

A self-guided tour around the paddocks will take around two hours, during which you'll meet deer, alpacas, peacocks, emus, rabbits, sheep and pigs, to name just a handful.

You'll be able to hand-feed these animals, as well as the abundant trout in the farm's ponds. Depending on when you come there will also be baby animals at the nursery. You'll be free to stay and have a picnic watching lambs and calves frolicking in the fields, and the farm shop sells seasonal produce, as well as free range eggs all year.



Guide Falls Farm
Image credit: Tourism Australia



10 West Beach

Also known as simply "Burnie Beach", West Beach is just a block from

the CBD and is joined by the boardwalk to the Little Penguin Observation Centre.

Come on a sunny day and this is an agreeable place to linger, with a wide arc of sand and a generous foreshore equipped with picnic tables and barbecues.

There's a children's playground about halfway along, while Surf Club building boasts a beachfront restaurant and cafe.

People come to West Beach on December 31 to light bonfires and watch the New Year fireworks.



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11 Round Hill Lookout

Emu Bay is enclosed by steep hills and escarpments, so there are a few elevated places close by affording splendid vistas of Burnie and the Bass Strait.

The best of these is atop Round Hill, which dominates the city from the east.

There's a short and comfortable walk to the lookout from the car park, which features two viewing platforms and an observation tower.

From here you'll get a great perspective of the Port of Burnie, and the view extends as far as Table Cape, 30 kilometres along the coast.

You can also look east across the bucolic Blythe River Conservation Area and Burnie's outer suburbs.



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13 Upper Burnie Lookout

Even closer than Round Hill is this rise next to the Mount Street, a couple of kilometres south of the port.

If you want to see the sun come up on Emu Bay, this is the place to do it. There's a perfect view of the port too, and you can let an hour drift by watching all the activity below. The view west is obstructed by a line of trees, but there's ample grassy space, benches and a picnic table for an economic family outing.



12 Oldaker Falls

Burnie Park even has its own waterfall, which is on Stoney Creek and can be found on the high slopes at the upper end of the park.

On paved tracks, you'll leave the park's neat landscaping behind for slightly wilder, overgrown scenery.

Oldaker Falls has a few signs of human intervention to manage the flow, which can be quite fierce after prolonged rain but shrinks to a trickle in dry spells. A stairway will lead you up beside the splash pool and intermediate falls, to the base of the main drop in a picturesque little gorge.



Oldaker Falls
Image credit : burnie.tas.gov.au

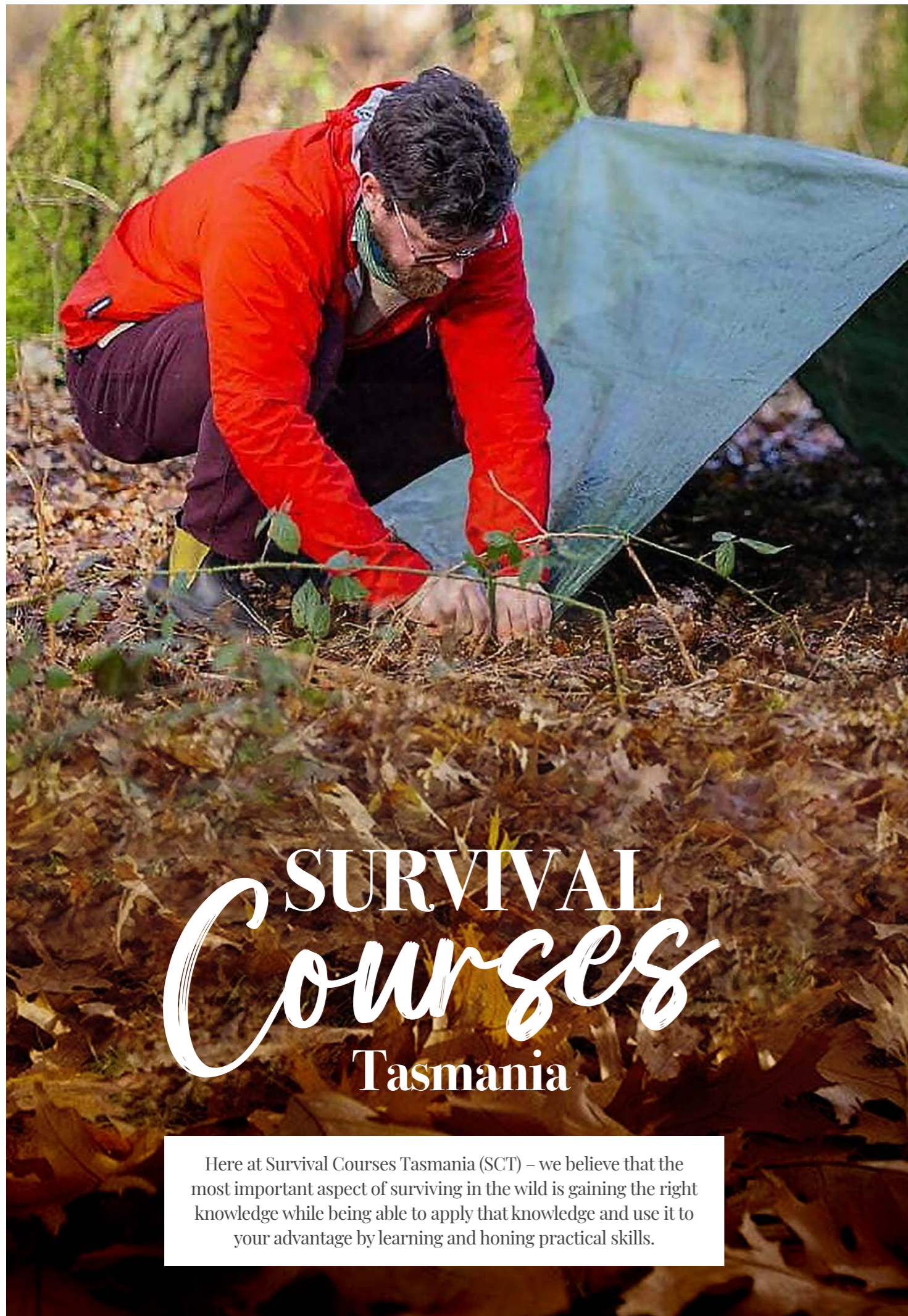
A community-run museum displaying the cultural and natural history of the Furneaux Islands



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





SURVIVAL Courses Tasmania

Here at Survival Courses Tasmania (SCT) – we believe that the most important aspect of surviving in the wild is gaining the right knowledge while being able to apply that knowledge and use it to your advantage by learning and honing practical skills.

We train all ages in essential, genuine survival techniques through carefully designed training courses in a mixture of indoor and outdoor instruction. Additionally, our courses will also teach you resilience, resourcefulness, teamwork, problem solving, as well as the core discipline of survival. Our well-structured courses are designed to span a range of specialist knowledge and skill sets, from the priorities of survival (the correct clothing, shelters, fire preparation, natural navigation, procuring water etc) to modern and traditional skill sets.

- There's even a component where you will learn how to make an easier version of snowshoes (compared to the tennis-racquet-style snowshoes shown in most survival books) – that can be used to walk on deep snow, as well as across boggy marshland or rain-drenched plateaus.
- You will also learn how to use a plastic container / barrel / buoy to help you light a fire on a windswept coastline.
- And learn how to make a moon boot for a broken ankle out in the wilderness.
- There are a number of key areas of bushcraft that we cover in our courses...but we do like to focus on more modern methods as well, because we should use modern techniques if they've been tried and tested out in the field.

We cater to suit all levels of experience: from the novice to the experienced outdoorsperson, and our variety of engaging courses will appeal to:

- interstate & international visitors doing the Overland Track or other Tassie hikes
- day hikers & multi-day hikers
- campers
- hunters
- 4WD enthusiasts
- mountain bikers
- tour guides
- climbers
- skiers / snowboarders
- backpackers
- fishermen
- kayakers & people going packrafting
- bushcraft & survival enthusiasts
- people working in remote areas for business
- corporate groups
- from age 12 and over

Quite simply, anyone with a passion for the outdoors and natural environments will benefit from either of our courses!

“It was a great day... we had fun on the course and learnt loads! Can't wait to practise some of the skills we learnt when we're out fishing. Some of the places we go are pretty hard to get to.”

– Anson Magnus, Photographer

SCT Overview

From our Essential Basic Survival Course, our Survival & Emergency Preparedness Course through to the Advanced Survival Course...our courses equip you with practical outdoor self-reliance skills that can be used and adapted to suit a range of different environments.

Our courses are made up of a combination of indoor and outdoor instruction to provide students with the essential, required knowledge paired with the practical skills development that's so important.

They are equal parts fun, rewarding and demanding...will build resilience and resourcefulness, and will give you the confidence to go out and explore any environment you choose. They will introduce you to the world of wilderness survival in a comprehensive way, starting with the essential basics and learning to use modern methods and equipment.

We will cover some traditional skills (bushcraft) and the use of natural resources at Survival Courses Tasmania, and we'll also focus on modern survival techniques to give our students the best all-round knowledge and practical skill set.





You'll learn this essential knowledge and these valuable life skills in our friendly environment, where the skill sets taught are carefully explained and then demonstrated by our highly trained instructors. After which, you will be able to practise and hone the technique for yourself.

As each new skill is acquired, we will help you to apply it in a real-world environment and gradually build upon what you have already learned, providing you with increased self-reliance in the wilderness, and allowing you to become much more at ease and confident in the outdoors before you head off on your next trip or adventure.



Bushcraft and survival do overlap in their need for self-reliance, but separate further from each other in their need for connection and the relationship to nature. Ideologically, they have two different foundations.

In the real world, however, we often transition from one to the other – as with wilderness survival training in Australia they have somewhat similar skill sets – and at Survival Courses Tasmania we'll cover both with more of a dominance on survival techniques.

At SCT, we strive to deliver an all-round education in survival rather than instruction only. This enables our students to gain real-world skills and the right knowledge acquisition, combined with core personal development.

Wilderness Survival Training Course Real-World Experience

Our Chief Instructor, Alex Mileham, has trained in many varied and innovative areas of wilderness survival & bushcraft techniques as well as undertaken training courses, and has been hiking for over 43 years – solo hiking for 33 years – in remote mountainous regions around the world.

He has done numerous extended treks during his lifetime utilising various survival techniques, including in the following regions: the Nepalese Himalayas, North & Northwest India, Mount Kilimanjaro in Africa, as well as a number of remote regions in the UK, Indonesian islands, the Australian mainland and Tasmania.

Alex has completed survival and bushcraft courses with Ray Mears (Woodlore Bushcraft, UK), Bob Cooper (Outback Survival) and has trained with former members of the 2nd Commando Regiment, Australian Army. He is also trained in Wilderness First Aid



Real-world survival training concentrates on the priorities of survival and the critical steps to follow in a particular order, based upon immediate needs (e.g. protection/shelter, warmth/fire, rescue signals, water, food, navigation etc).

Survival skills are really important skills to gain for anyone who enjoys spending time in the wilderness or carries out any activity or work that takes them into remote areas of Australia and beyond. When you are thrown into a survival situation it means there is the strong possibility that your life is in potential danger.

The priorities that you need to follow in order to survive would be carried out as quickly and effortlessly as possible, such as putting up a basic shelter that will protect you from the elements, or treating / boiling water from a natural water source because that's the only option available.

The critical actions you take when you're in a wilderness survival situation will be done to save your life, and you won't want to waste time or effort constructing anything unnecessary, because you'll ideally be on the move (assuming you're uninjured).

Bushcraft

On the other hand, bushcraft is more of a natural skill set that involves a deep understanding of the wisdom and bush skills that traditional cultures across the world have used to survive and even thrive in the wilderness for tens of thousands of years.

Bushcraft is the umbrella subject that encompasses all survival training and has a direct link with the land and a stronger connection to nature.

It includes a diverse range of disciplines such as building natural shelters, a thorough understanding of:

- fire preparation & lighting
- botany & plant identification
- natural navigation
- tool making
- fishing
- animal tracking
- hunting & trapping
- water procurement techniques
- bush cooking etc

Bushcraft often involves spending long periods of time in the wilderness doing things to make you more comfortable. It is more focused on ways to create things you'll need from nature in a safe environment where your life isn't in danger, unlike in a survival situation. It relies more on a maximum use of knowledge and skills with only a minimal reliance on equipment.

OUR VENUE

At SCT, we believe that the indoor classroom is an important aspect of learning the required knowledge initially and that it enables the best preparation possible, so that we can more easily transfer that knowledge in the wild.

Of course, we know that everyone wants to be outside...so we take you out of the classroom to practise and hone this learning outdoors.

Our facilities on the outskirts of Launceston provide a perfect combination of learning environments for students to be outside in nature while also having the convenience of a rustic hut for our series of comprehensive one-day courses.

Additionally, we are only 15 mins from Launceston airport, so it couldn't be easier to get here.

For more information visit
survivalcoursestasmania.au



Difference Between Bushcraft vs Survival Skills

With SCT's wilderness survival training courses – while most people might consider the words bushcraft and survival to be interchangeable, they are actually quite different terms. The two different methods do often overlap when talking about wilderness survival courses or when out in the field...however, there is a noticeable distinction.

- **Survival** tends to focus on the key things you need to do in order to stay alive.
- **Bushcraft** tends to focus on the skills of living in the wilderness using natural materials and traditional methods.

Survival

Training in survival techniques is based more around your equipment and was initially conceived to teach members of the military a variety of essential skills quickly, to enable them to survive in a remote environment – long enough to be rescued or to self-rescue from that emergency situation. It typically relates to being able to survive on your own for up to 72 hours and returning to safety in the fastest way possible.

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

Flinders Island

Food Network

The Flinders Island Food Network aims to reduce reliance on external food systems and increase the domestic supply of fresh produce on Flinders Island.



Credit: Sammi Gowthorp



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The Flinders Island Food Network is a group of dedicated individuals who are passionate about promoting local food production. This network was established as part of the Islander Way project, which aims to incubate innovative, community-driven initiatives on Flinders Island. The initiative brought together community members to share their thoughts, feedback, concerns, and visions for opportunities around local food production and supply.

A small group known as the 'Edible Core' have continued to meet regularly, and the network plans to formalise the group in the near future. The network is committed to welcoming new members who are interested in promoting self-sufficiency, resilience, and sustainability in local food production.

Over the past few months, the network has held various community events, including a 'Good Karma Farmer' Stall at the Furneaux Islands Festival, a produce stall at the Lions Club Market, and a permaculture film night.



Credit: Sammi Gowthorp



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Here are a few ways that the Flinders Island Food Network can help promote food security:

- 1. Supporting local food producers:** By promoting and supporting local food producers, the local food network will help ensure that there is a steady supply of fresh and nutritious food in the community. This will reduce the community's dependence on food from outside the area, which can be more expensive and less fresh.
- 2. Building community resilience:** The local food network can help build community resilience by promoting local food systems that are more self-sufficient and less vulnerable to disruptions in the global food supply chain. This can be particularly important in times of crisis, such as natural disasters or economic downturns.
- 3. Education:** The local food network will help educate our community about the importance of a healthy diet and how to make informed choices about the food we eat. This will include providing workshops and information about soil health, growing and sharing produce, composting, cooking and food preparation skills, and highlighting the benefits of eating locally produced foods.



Credit: Sammi Gowthorp

Overall, the Flinders Island Food Network is an important tool for promoting food security on Flinders Island. By supporting local food producers, building community resilience, education and increasing access to healthy food, Flinders Island Food Network can help ensure that all members of the community have access to the nutritious food they need to thrive.

The ultimate goal of the network is for Flinders Island to become a self-sufficient food community that can withstand the effects of increased food and transport costs, interruptions to the food supply, and contribute to the circular economy.



Credit: Sammi Gowthorpe



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To achieve this, the network's mission is to increase the numbers of people and families choosing to produce their own food, to increase the diversity of fresh food grown on Flinders Island, thereby reducing reliance on food importation. The network believes that by working together cooperatively, they can achieve this ambitious mission.

The network encourages individuals who are interested in local food production, have skills to share, or are interested in improving soil/growing techniques to join their community of growers and producers.

Future events include field days and garden visits, co-operative efforts between growers and non-growers for labour and essential tools, picking and planting days and storytelling over community lunch events.

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

What's On

The Moonbird Festival



Make space in your calendar this April to head across the Bass Strait for an extraordinary cultural experience.

The Moonbird Festival, launching in April 2023, celebrates one of the most spectacular places on Earth, King Island, with music, art, food & wine. Founded and directed by the Bowerbird Collective, this event brings together some of Australia's finest musicians for a series of spellbinding concerts.



Andrew Blanch will perform a solo guitar recital inspired by the night, a string quartet will perform new Australian compositions at the Waterwings Studio gallery in Currie, folk tunes with views of the ocean and guitar/cello duets will be heard at two spectacular private homes, including the Whale Tail House featured on Grand Designs. There's even a Sunday morning beach recital featuring Emily and Yyan's kelp and eel-skin instruments.

The Moonbird Festival brings together art, science and conservation, and will include local culinary delights, a series of intimate, world-class performances and, for the first time on King Island, the Australian Geographic Nature Photographer of the Year exhibition. A series of highlight images from the 2021 awards will be on display at the King Island Cultural Centre in Currie from April 16 - May 7. Additionally, locally and nationally renowned artists have contributed works to a special exhibition at Waterwings Studio, open on April 9, 16, 21 and 22, or by appointment.

At several of the concert locations, fine food is being prepared by Salt & Thyme, an excellent King Island caterer, featuring the wonderful provisions of King Island Seafood, King Island Dairy and locally produced meat and veggies.

During the festival, King Island Landcare is fundraising to support their vital conservation work with a series of fantastic raffle prizes and auction items, including luxury accommodation and stunning artwork. Generous contributors include Kittawa Lodge, Ettrick Rocks, Island Breeze Motel, Ocean Dunes Golf Course, Sharp Airlines, King Island Dairy, King Island Meat Proviore, King Island Distillery and local restaurant Oleada.

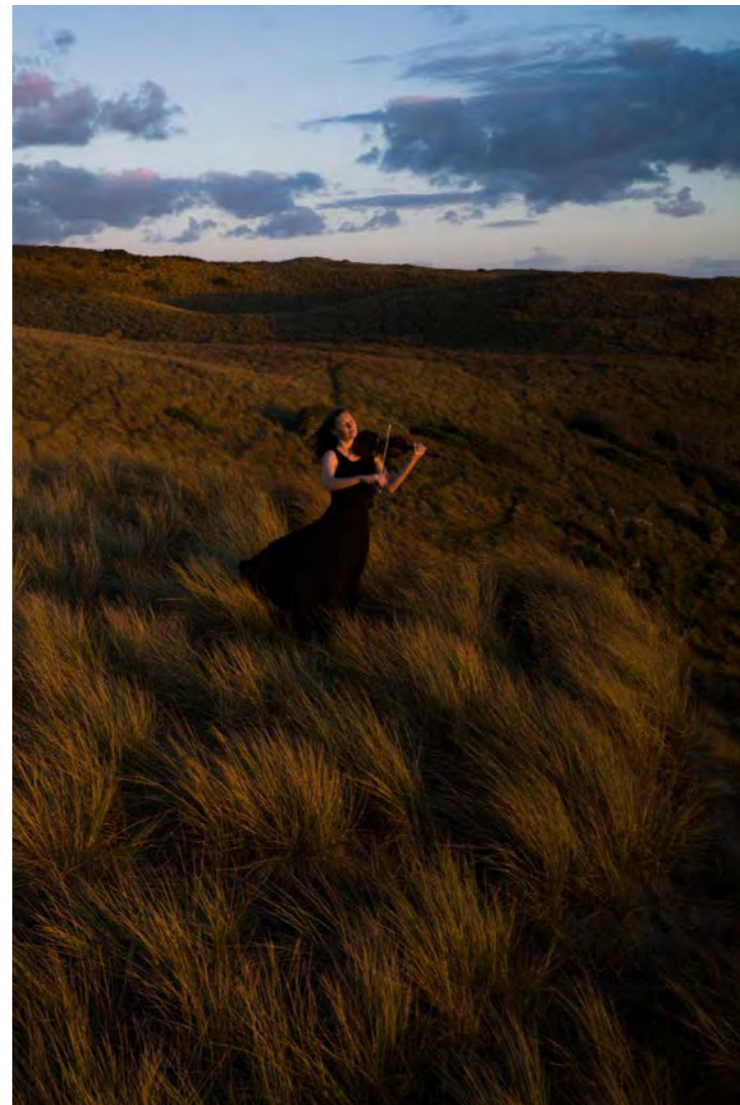
This a mini-festival not to be missed!
Learn more and purchase tickets at:
moonbirdfestival.com



The moonbird, or the Short-tailed Shearwater, is an iconic species of great cultural and ecological significance to the islands of the Bass Strait. The birds depart their colonies on King Island at the end of April to begin an annual 30,000km migration.

Featured musicians include: Simone Slattery, an internationally acclaimed violinist/composer whose playing has been described as "hauntingly beautiful", and whose compositions currently feature in Australian Geographic's Our Country immersive experience; Emily Sheppard and Yyan Ng, a Tasmanian-based violinist/composer/scientist and multi-instrumentalist duo who feature regularly on the programs of Ten Days on the Island and MONA FOMA; Katie Yap, violist, 2022 Freedman Fellow and current Musica Viva FutureMaker; Andrew Blanch, winner of the 2019 Adelaide International Guitar Competition; and Anthony Albrecht, Juilliard graduate, cellist and producer.

Coming together for the first time as members of an expanded Bowerbird Collective, whose albums of threatened birds and frogs, Songs of Disappearance, twice reached the top of the ARIA charts in 2022, these are young musicians at the top of their field with a deep passion for nature. Concert programs in the festival include the Bowerbird Collective's signature multimedia works, Where Song Began, on songbirds, and Life on Land's Edge, on migratory birds. These award-winning productions feature stunning projected visuals, music from across the ages and iconic nature soundscapes.



ROCKJAW TOURS

FLINDERS ISLAND HUNTING + FISHING TOURS

Chris (Rockjaw) Rhodes

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WHERE WE FLY CHOOSE YOUR DESTINATION



A romantic couple embracing on a rocky shore at sunset. The man is wearing a dark suit and white shirt, holding a bottle. The woman is wearing a white lace wedding dress. The background features dark, silhouetted trees and a warm, golden light from the setting sun.

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