



KRYZTOFF

19th Edition November, 2010



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From the Adelaide Zombie Walk, 2010. Image by Harry Pearce



Lord Mayor Election

If we did not already feel it, then recent bad press in *The Australian* has confirmed it. Adelaide sits at another cross roads – modernity or mediocrity? Who becomes Lord Mayor after November 12th won't guarantee either of those outcomes but unless some vibrancy and new thinking is brought to the Town Hall, the ossification of this town emblematic of the Harbison years will go on unabated.

Of the six candidates, Stephen Yarwood presents as the man of vision. Yarwood, steeped in town planning, sees the need to develop a city of greatness based on those attributes that define other great communities, from London and New York to Melbourne. He is the voice of the new generations, well versed in social media and with a determination evidenced by his door knocking of every residence in the Council.

Francis Wong, the face of bigger Adelaide business, has no doubt won the big spending stakes with regular media advertising. His pledge is to achieve reinvigoration through the business community, when they do well, so does Adelaide.

Ralph Clarke is the seasoned politician of the group, steeped in Labor Party tradition, both sweet and sour, who sees the future not through big business but the small traders and he is one prepared to take on the push to release Adelaide from the sad closures we all endure on public holidays while suburban trade flourishes.

However, as a man of the future, Kryztoff endorses Stephen Yarwood as the best candidate to lead this city forward and out of its current mire.

Links to interviews with candidates are:

Wong

Clarke

Yarwood



Stephen Yarwood - halfway up the stairs of the Town Hall to the Lord Mayor's office or on his way out?

Photo by Harry Pearce



Guitar Festival

– Festival Theatre 25-28 November

Gorgeous posters, featuring the body art of Emma Hack, have been announcing the upcoming Adelaide International Guitar Festival for the last few months. Over four nights, near the end of November, the Adelaide Festival Centre will be the setting for a showcase of Australian and international guitarists; many world renown.

One such artist is also the artistic director of this year's festival, Slava Grigoryan. Under Grigoryan's direction, the festival is less rock-centric than previous years, with styles such as classical, blues and world music at the forefront. Also unlike previous years, it will take place entirely indoors, across the eight different on-site venues the centre has to offer.

In addition to the great music on offer, the program includes master classes, workshops and panel discussions with several of the artists. These are on diverse topics ranging from practical skills, such as song writing and guitar making, through to philosophical reflections on the label 'world music'.

As usual there are big advantages to booking tickets for four or more shows at once as part of a Season Pass, with special ticket prices, deals on merchandise and complimentary drinks with group meal purchases.

This promises to be an outstanding weekend of entertainment for all guitar enthusiasts, with a wide range of shows in an eclectic array of genres, and great options for pre- or post-show meals and drinks to choose from.

...(cont)

Miriam Keane

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adelaide + international

25 > 28 november

guitar festival 2010



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Guitar Festival - Shows To See

Opening night sees a striking double bill between some of Spain's foremost flamenco performers, Pepe de Lucía and Oscar Guzmán, and Australia's own top ensemble, Arte Kanela. Flamenco is very popular in Adelaide, and the opportunity to enjoy these wonderful high calibre artists will please many eager fans.

On the Friday night, a unique combination of Australian artists offers up a blend of traditional Indian music, featuring tabla and sitar, with more mainstream guitar sounds. Melbourne to Mumbai includes big names Jeff Lang and Bobby Singh, as well as special guest local performer Josh Bennett, coming together to create an aural delight.

Christa Hughes, who appeared in the Cabaret Festival earlier in the year with her father, Dick, has returned. This time she presents a debut show with Ben Fink, guitarist with many well known Australian bands. Both are wonderful musicians and, more importantly, true performers and this show promises a sublime evening of tunes from the 1920s and 30s.

Each night of the festival, a different group of artists will perform in the Space Theatre as part of the Coopers Late Night Sessions. Every performance has a different musical flavour, from jazz and blues & roots, through to the closing night performance by the Richard Bona Group which incorporates a diverse mix of styles. This is a great way to party on and make the most of a night out at the festival.



Miriam Keane

Fashionably Late

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Big Day Out 2011

With Adelaide's line-up for next February's Big Day Out recently announced, tickets are now on sale around town and on-line. The line-up for the meg fest features a blend of local and international musical heavyweights.

American band **Tool** will bring their alternative metal down under, and will be joined by German punk rockers **Rammstein**, **Iggy And The Stooges** and the **John Butler Trio** as the headline acts.

M.I.A. will be bringing her own unique brand of raw-edged, controversial super-tunes to the Adelaide stage, in what will no doubt be a fearsome, full-throttled display of musical power. After re-grouping in 2009, and releasing their powerful second album *Cosmic Egg*, **Wolfmother** will return to Adelaide to yet again take the audience by the throats and not let up until the very last aching breath is extinguished.

Joining them will be **The Black Keys**, **Birds of Tokyo** and **Primal Scream**. **Operator Please** will return to the BDO stages for a second time, with a more mature, world-wise sound and well-rehearsed chops, having toured most parts of the known world over the last 12 months.

Rounding out an already impressive line-up will be **Lowrider** and **Sampology**, the later a DJ with raw talent and a new, edgier slant on spinning discs. Adelaide's own **Lowrider** will deliver their own brand of soul and funk, to mix up the music on a day that has gradually built expectations to be one of the best BDO's for many years.

Chris Niehus

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Feast Festival Preview

November 13-28



The Adelaide Feast Festival has grown to become one of the major LGBTIQ (lesbian, gay, bisexual, transgender, intersex and queer) festivals in the country. It is also one of the major festivals on the Adelaide arts calendar and the community looks forward to its unique and inclusive vibe each year. The theme of this year's festival is 'Our Place', chosen to reflect upon each person's role both within their family and the wider community.

The festival kicks off on Saturday the 13th with a 'Pride March' from Victoria Square to the Feast Hub in Light Square. The Hub is a purpose build venue encompassing the "Ballroom", "Lounge", and "Garden Shed", as well as an outdoor stage area. Over the following two weeks the program includes theatre, cabaret, comedy and music performances, films, literature and craft events and visual arts displays. There are also several community events, as diverse as church services, dance classes and bingo games.

Ticket prices are extremely good value and there are also great savings available to members of Fringe Benefits, GreenRoom, MANHUNT, YHA or Club Feast; the latter being the official Feast Festival rewards program, which is open to all to join for a small fee. There are some top-notch performers gracing our city with their talents as part of this festival and they're sure to set the scene alight.

...(cont)

Miriam Keane

Feast Festival - Shows to See

One of the headline acts is The Feast of Argentina Gina Catalina. This is a performance with a difference, as the audience is provided with food and drinks to indulge in which compliment the story unfolding on the stage. Met with wild rapture at the 2007 Adelaide Cabaret Festival, the show has since garnered high praise in other cities and Adelaide audiences are very lucky to have a second chance to see it.

The Quench symposium returns for a weekend of discussion and debate. Over two days, more than thirty presentations will be given by a mixture of performers, activists, researchers, writers and other passionate individuals. Several of these explore the festival theme of 'Our Place', while others cover topics including health and family, spirituality, and various community issues. Tickets are available for single sessions or as entire daily or weekend passes.

Though many of the shows on offer are aimed at adults, there are also plenty of opportunities for some family fun during the festival. Picnic in the Park is one such event. This year it takes place at Pinky Flat, on the final day of the Festival. The parklands will be filled with friends and families enjoying performances and taking part in specially organised games and sports. There will also be craft stalls and the Feast Show; with everybody encouraged to enter cakes, collections, fauna and classic handiworks into the competition.



Miriam Keane

SA Children's Ballet Nov 6 & 7

Scott Theatre



In 2010, the South Australian Children's Ballet Company celebrates 25 years of producing some of the country's top dancers, crafting countless breathtaking ballet performances and providing young SA dancers with world-class instruction. On November 6 and 7 at the Scott Theatre they present their *25th Anniversary Silver Gala Season*.

The SACBC was formed in 1986 for South Australian dancers aged 10 to 19 to encourage, promote and develop opportunities for young dancers to perform in works directed by professional choreographers, in a professionally run company.

From enchanting red shoes to a chilly Arctic snowscape, the *Silver Gala Season* will take audiences on a journey through the Company's illustrious history, highlighting the many superb ballets that have been choreographed for the SACBC, particularly over the last 10 years.

"Whatever your age – ballet lovers will enjoy a wonderful evening of dance at our *25th Anniversary Silver Gala*," says Beverley Waters, SACBC's Artistic Director. "We've achieved so much in the past 25 years and, along with the wonderful dancers in our Company, we're thrilled to once again perform some of our most celebrated ballets, composed by some of Australia's top choreographers, in celebration of the Company's Silver Jubilee."

The *Gala* will involve 30 SACBC dancers, with former Company members returning as special guest artists. The *Gala* has been produced by SACBC Artistic Director Beverley Waters and internationally acclaimed dancer, teacher and choreographer Paul Boyd.



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ASO Concertmaster **Natsuko Yoshimoto**

www.aso.com.au

Concert For The Earth – ASO

– 27th Nov at Town Hall

The ASO's *Concert For The Earth* is an initiative of our Premier, Mike Rann and is designed as a concert of music celebrating the many colours and characters of the natural world. The performance to take place at The Town Hall includes a new environmental musical work, commissioned by the Premier. The work, a violin concerto for ASO Concertmaster Natsuko Yoshimoto entitled *The Blue Thread*, was inspired by climate change and composed by renowned Australian composer Gerard Brophy and this will be its world premiere.

Brisbane based Brophy was the successful applicant of the ASO's call for submissions from leading Australian composers to compose a work inspired by the theme of climate change. His inspiration for the commission was one of Australia's most iconic and environmentally important geographical features, the Murray River.

"Apart from the many and great benefits provided by the Murray River to the communities who live in close proximity to it, this river is hugely significant for the very good reason that its health is a general indicator of the health of the ecosystem of the whole country", Brophy said.

ASO Concertmaster Natsuko Yoshimoto was selected by the composer as the perfect choice of soloist for the Concerto. "Natsuko is simply a superb musician blessed with sublime musical gifts and I am absolutely passionate about her playing. She is more than capable of reflecting all the nuances implicit in the metaphor of the Murray's relationship with the environment", Brophy said.

The performance will also feature South Australian soprano, Greta Bradman and legendary Australian poet Les Murray.

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Restless Dance Theatre - Next of Kin

Adelaide's disability dance theatre gem, Restless Dance Theatre, has its annual production, *Next of Kin* on next month at the Opera Studio, Netley. RDT is Australia's leading dance company working with young disabled and non disabled people to create dance theatre and run workshop programs.

Fresh off its 2010 Ruby Award for sustained contribution by an organisation, this RDT's 'unexpectedly real' production will showcase the first directorial production of its new artistic director Philip Channells. Channells returned from England last year to take up the post and brings with him both local knowledge from his time with the company before departing and international smarts and contacts from working in the same dance space in Europe for a couple of years.

Next of Kin will prove to be another major challenge for RDT as its youth ensemble reveals the modern-day notion of family and investigates how in human nature we inherit those things that flow from our siblings and parents. That challenge is compounded by the involvement of dancers' other family members aged from six to 66 years.

Not that new and exciting challenges are foreign to RDT. Its video *Beauty* has won wide acclaim as did last year's production of *Necessary Games*.

Next of Kin has five evening shows and four day time shows between Friday 12th November and Saturday 20th. Check their website for show and bookings details. Kryztoff recently spoke with Artistic Director, Philip Channells and you can see that interview here.



Interview

www.restlessdance.org

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Concession - \$22
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Stirling Community Theatre (2010)
October 29 @ 8pm
30 @ 11pm*
November 4-6 @ 8pm
7 @ 2pm
11-13 @ 8pm

*Special Halloween Performance
Saturday October 30 @ 11pm

Director - Andy Ahrens
Musical Director - Tammy Papps
Choreographer - Kerry Hauber



The Imagineers

have been out and about painting up people all over town recently. Here we caught up with Wendy Fantasia's work at the Hotel Richmond and above Wendy Warren's fishy feel at her Don't Be Koi art exhibition opening.



Don't be Koi



Hotel Richmond



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**MELINDA SCHNEIDER
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**WESTFIELD FASHION
PARADE**

Adelaide Fashion Festival

-Fashion On Unley - 5 November



Each November, the *Adelaide Fashion Festival* brings style and glamour to Adelaide. Recognised by industry insiders as the State's premier fashion show case event, this year's Festival will be bigger and bolder than ever with nine days of high profile events.

Included in that for the first time and away from the more precious Parade Fashion scene, *Fashion On Unley* kicks off the Festival, taking place at the Unley Town Hall on Friday 5th November with two shows, at 4.30 and 8pm.

Designers being featured include **Harry Who**, **Alexis George**, **Carla Zampatti**, **George Gross** and **Xile**. A stand out feature of the evening will be the appearance of Australia's Next Top Model mentor and local boy, Josh Flinn, who will share some of his tips on design and styling. Like us all, he looks forward to seeing Unley's iconic designers have their wares strutted by Pride Models with the aid of Novatech Event Technology for the first time *in situ*.

Elsewhere in the Festival there is the TAFE SA Fashion Graduate Parade (Saturday 6th) at PAC, Seaside Fashion at the BAY (Thursday 11th) at Moseley Square with the finale, the SA Designers Fashion Showcase, at the Norwood Concert Hall on Saturday 13th.

Fashionistas, check it out.

www.adelaidefashionfestival.com.au

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Other side art

– Samstag Art Museum Until 17th December



The adventures of Wanda Wandjina 2001, oil on canvas, 122 x 211 cm, private collection, Western Australia

It would appear well beyond time that a survey of Trevor Nickolls' art adorned the walls of an art museum. Fortunately, thanks to its on-going commitment to indigenous art, the Samstag Art Museum now does in its *Other side art* exhibition on until 17th December.

Nickolls, often referred to as 'the father of urban indigenous art' is very much a product of his time and his own life, rather than say a follower of the fashions and trends of those times.

When he started painting in the late 1960s, aboriginal art was neither popular nor much promoted beyond the likes of Namatjira and Yirrawala. But he was there then as now producing multilayered matrices of culture, history, colonialism and spirituality, including participation at the 1990 Venice Biennale and the boom in indigenous art in the decade or so after.

It is fair to say no one particular style epitomises his work, this due as much as to the influences of the various places he has lived as well as technique. His *Manly Dreaming* has all the hallmarks of Matisse impressionism, *Machinetime and Dreamtime 1984* elements of cubism, some may suggest *Tin Lid 2001* has touches of Drysdale and Boyd while works like *Contemporary traditional 1978* are of a style all his own.

However, what strikes one first upon entering the exhibition are the brilliant use of colours and the complexity of motifs in his works, making an examination richly rewarding both visually and intellectually. Trevor Nickolls is another national treasure to be enjoyed in our own local treasure, the Samstag Art Museum.

Samstag Museum



SAMSTAG MUSEUM

Anne & Gordon
Samstag Museum of Art
University of South Australia

unisa.edu.au/samstagmuseum

22 October – 17 December 2010

**Other side art: Trevor Nickolls, a survey
of paintings and drawings, 1972-2007**

An Ian Potter Museum of Art
and NETS Victoria touring exhibition

**A Generosity of Spirit: Recent Australian
Women's Art from the QUT Art Collection**

A QUT Art Museum touring exhibition



Displaced Replies – Adrian Caon –

Til 19 November

Nexus ArtGallery



The Colossus of Ramesses II, Mit Rahina, Egypt, circa 1940, Selenium toned photograph on Ilfobrom Galerie 3.1K FB paper. From the exhibition DISPLACED REPLIES: 15 explorations of "Middle-Eastern" identity by Adrian Caon.

Adrian Caon's *Displaced Replies- 15 Explorations of 'Middle Eastern' Identity* is a multi layered exhibition of recent social history. Rolls of undeveloped film found a few years back in a second hand store were photographs of Middle Eastern sites taken by a soldier during his quieter moments of World War II. Caon has then found local people, immigrants from those areas, to identify an image from the 300 developed and write about what resonates with them about it and pose for a portrait in a location of their choosing. The items - postcard original image, written reflection and portrait - are then presented together.

The concept of the displaced replies is that those so responding do so as foreigners in this land against these images of their homelands 60 years ago, rather than the usual messages of those in foreign lands writing home about those foreign lands.

The themes in the reflections include (not surprisingly) nostalgia for a homeland and a time now past in their lives but also (more interestingly) an anger for the devastation of culture, place and people brought to these streets, buildings and history pictured, especially in lands such as Palestine and Lebanon. As such it also acts as a strong anti war statement, a theme of Caon's earlier works.

It takes a little time to adjust to what is presented. There is a natural tendency to want to know more about the soldier and see more of his images but, with patience, *Displaced Replies* takes on a fascination that rewards viewing for not only Middle East immigrants but any interested in social history of the 20th century.

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With the new Ashes series nearly upon us, **Hamish Davidson** assesses our fast bowling stocks ..



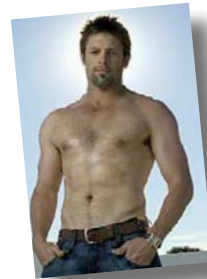
Doug Bollinger

Bollinger - Legend. Such a legend. Doug the Rug should be a national hero, with his own National Holiday and everything. Across Australia, women are naming their newborn child Doug, **irrespective of sex**. And speaking of sex, he is sex on a stick, if that stick was a bit chunkier, perhaps like a branch. Yeah, like a really strong, sturdy branch of some massive tree. And that tree is getting lots of action. Sure, if Doug was a branch, let's be honest, the foliage would be fake, but hey, it still looks good and the job gets done. He runs like a rhino, lumbering towards the wicket, pelting down bullets with wilful abandon.

'Doug the Rug should be a national hero, with his own National Holiday and everything.'

Ben Hilfenhaus

'This bloke actually WAS a bricklayer.'



Find me a red-blooded Australian cricket loving male who doesn't like the Haus and I'll go to the foot of our stairs. **He's a legend.** The bloke looks like he just got out of bed after a heavy night on the cans, kicked a stinker out of his bed, had a two minute shower, put the whites on, walked out of the hotel room directly onto the field. In terms of good blokes, he's up there with David Boon, Jamie Siddons and Jeff Thompson, and his career has barely got started.

F*ck it, actually, he's better than all three of them put together. This bloke actually was a bricklayer. Probably the type who worked really hard, gave his money to the poor and homeless, was polite to passers-by, and worked to meet deadlines. If he ever slept with my wife I wouldn't be angry, I'd be proud. I'd take a photo of the two of them and carry it in my wallet.



'I want him to be implicated in some kind of child slavery racket.'

Mitchell Johnson

The sleeve tattoo says it all. Plus the hoopla surrounding the last Ashes when his (bogan) mum was bagging him out throughout the press. Throw in the fact **his girlfriend has a black belt in martial arts and as such could probably pin him to the wall** till he starts crying for his aforementioned mummy, he can join Clarke & Watson in their exclusive club. His batting is

enjoyable to watch when on song, his hundred against South Africa when batting with Denmark's Bryce McGain was outstanding - although his bowling was trash and we lost that test by an innings. I want him to be implicated in some kind of child slavery racket. Not sure why. It just would be a unique way to go.

See the rest of Hamish's rant on our blog at [KRYZTOFF](#)

Queen Adelaide Wines



An Australian label once much loved but not much heard about in recent years is the iconic Queen Adelaide. Well, the good news is this faithfully excellent range is back amongst us with a fresh new look, a taste to match and a couple of new welcomed additions to the stable.

It is a younger, more naive Queen Adelaide that greets us on the label but she retains all her renowned sense of style, elegance and individuality. And the Queen Adelaide range remains a wine one would happily take to a dinner party, to be both enjoyed and talked about with a different regal coloured jewel for each bottle that signifies the varietal differentiation across the range.

The two new additions are not only what you would expect but also desire. With Sauvignon Blanc drinkers, up 19% in just the past year, The **Queen Adelaide 2010 Sauvignon Blanc** has a bouquet of passionfruit, green apple, citrus fruits and other herbaceous characters, with its clean dry finish to be enjoyed with grilled chicken breast drizzled with Moroccan spices.

The new **Cabernet Merlot** meanwhile delights the palate with fresh berry and plum aromas and soft supple tannins.

No doubt about it, this new Queen Adelaide range possesses both a nod to heritage as well as pleasing the most discerning wine drinker.

Kryztoff is proud to be associated with the Queen Adelaide relaunch and we will be running competitions between now and Christmas giving our readers the chance to win 6 bottle packs. [Follow us on Facebook for competition details.](#)



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The Loved Ones 2.5K

When Brent (Xavier Samuel) turns down Lola (Robin McLeavy) for the school dance in favour of his loving girlfriend, Holly (Victoria Thane), little does he know what pain he is in for when her father abducts him on the afternoon before the dance. From there a terrifying series of events occur under a disco ball with party hats, glitter, syringes and drills.

The hype for this sadistic indulgence talks of it being 'a sexy roller coaster ride that takes the conventions of horror and runs them off the rails'. You're telling me. This is not for the squeamish and although teenagers may revel in its gore, the sacrifice of story as an action / thriller in favour of schlock did no one any favours. Samuel is excellent in probably his most testing role to date and indeed all the main players carry off their roles with aplomb. Simon Chapman's cinematography is also a highlight.

But the role of Brent's pot smoking mate with the local copper's daughter is unclear (other than a distraction from the sadism) and while the horror keeps you engrossed, the ending descends into farce, somewhat undoing some of the positives that had gone before it.

Where Wolf Creek meets Alice Creed in an extended edition of Skins anything was possible but this went too far to a senseless nowhere. Good undergrad DVD fare only.

Loved Ones Preview

Let Me In 4.5K

It's ghoul season and the films and events are coming thick and fast and *Let Me In* may well rank as this year's best. Matt Reeves has done a remake of a Swedish film in quick time but the result is a gem. A bullied young boy, Owen (Kodi Smith-McPhee) befriends a young female vampire, Abby (Chloe Moretz) when they move into their bleak housing area in midst of winter. As the body count rises, policeman (Elias Koteas) goes in search of clues and a solution.



At one level this is a traditional vampire movie, at another it is a tale of young people looking for help when their worlds collapse around them, particularly when they become almost invisible at home amongst the agony of a messy divorce.

Smit-McPhee is amazing. There is a lot of praise dished out for child actors these days but this may well be the bench mark others can be judged against and an Academy Award nomination would not be out of place. Moretz also gives a polished performance and Koteas's well intentioned policing is a nice visit in the film from the real world. Greig Fraser's cinematography is superb and the direction of Reeves is sublime and in the great Hitchcock suspense tradition. The frenzied attacks by Abby and her associated changed physical persona perhaps went a tad too far given the quality around it but these in no way ruined the experience.

Some have criticised this film as another American remake of someone else's good work. Booy. Acting and direction on this scale are rare and whether you want to view it all as a two version collaboration that's fine but this is one of the films of the year.

Let Me In Preview



David Caesar



In the first of a new series of interviews, David Caesar, writer-director of *Dirty Deeds*, *Prime Mover*, *Mullet*, *Idiot Box*, and documentaries *Fences* and *Body Work* speaks with **M2 Entertainment** in their Green Room.

Can you tell us about how you got your start in the film industry?

DAVID: I came from the country as a teenager and tried to find any sort of job in the film industry but had no joy. Then I started hanging around a community TV place called Metro Television. I volunteered there for a while, sweeping, making cups of tea etc. After a while I began helping with sound and lighting. It was great because I used their equipment to do my own things, which then led to me to the AFTRS (Australia's premier film school).

You have been a writer and a director for more than twenty years. When you began your career, were you drawn to one more than the other?

DAVID: When I began I wrote a lot more just because it didn't cost me anything. These days I prefer directing and am working with other writers on projects rather than writing by myself.

Talk to us a little about the development of your script and story ideas. From that initial idea, to the final draft, what are some of your processes?

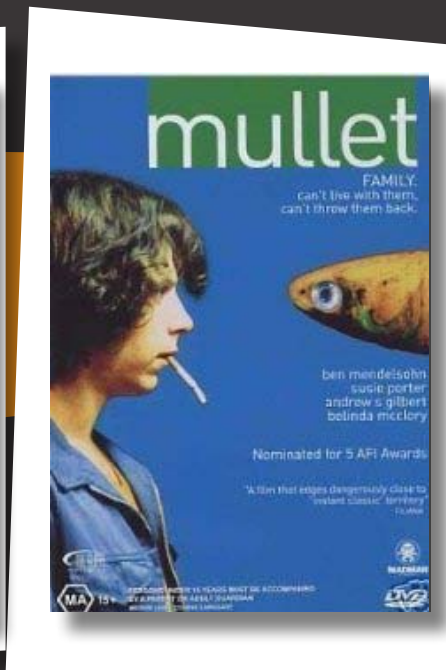
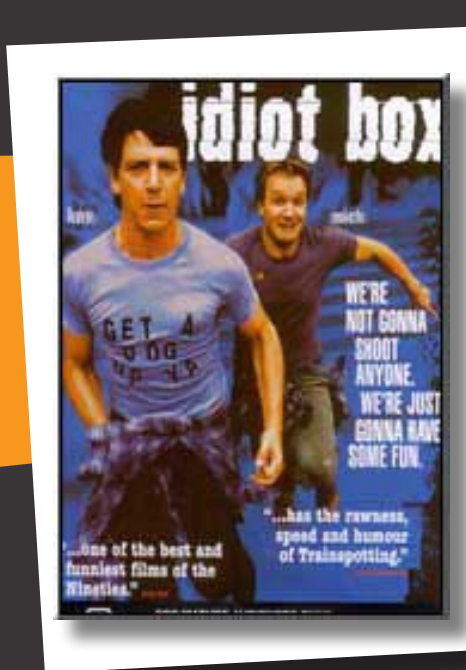
DAVID: I used to write in an arse about way; I'd dive right in and write a draft in a very short amount of time. It would have some extraordinary scenes but a lot of rubbish scenes, and the story and structure were all over the place. Then I'd spend years trying to make it work. These days I work completely differently, I work on much shorter documents concentrating just on the story and structure before I write any scenes, which I think is much more effective.

What advice can you pass onto all those aspiring writers out there when it comes to objectively looking at their work and making the best out of their script/story?

DAVID: I think it is very important to look at it in relation to a potential audience, who you think they would be, and also to think of similar films and their box office appeal.

Tell us about that first time that you stepped out on set as the director. What was the project and what was that experience like for you?

DAVID: The first time was as a nineteen year old for a short film I made. We only had a crew of three people and a cast of two; it was such a hands on experience, I didn't have time to be nervous or scared.



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