



Q MAGAZINE

Serving Our  
Community  
Since 2004

**JULY 2025**

featuring:  
**WORKING OUT THE KINK**  
miles fallon makes his kink.com debut



# The Mens Salon

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## q comment:

# SOLIDARITY EQUALITY COMMUNITY



I wrote this piece to coincide with 'Pride Month'. I however believe that Pride is something we should recognise 24/7 12 months of the year. This is a greatly abbreviated version.

For over twelve years, I have travelled globally, serving on the board of InterPride and advocating for the freedoms rightfully claimed by the LGBTIQ+ communities. It is challenging to convey the true significance of this honour through words alone. The privilege of participating in various Prides, WorldPrides, and related social and political events is only matched by the remarkable individuals I have met and continue to consider friends.

Alan Reiff (a fellow Champion of Pride365, pictured with me in NYC) has undoubtedly had the most profound impact on my life. Despite being separated by geographic distances, he remains my closest friend. We were introduced in Vancouver, after which I requested to stay at his apartment in Queens during my first trip to New York City. Thanks to his generosity, his apartment became my second home for the subsequent 11 years (I still possess the keys). At one point, Alan and I were seen together so frequently that his late mother, Estelle, believed we were a couple. The number of cafes, restaurants, theatres, galleries, embassies, venues, bars, clubs, private parties, cities, countries, Prides and WorldPrides we have attended together is countless. Without this man, my life would be significantly different.

Alan and my relationship is indicative of those formed daily via the wonderful machine called 'Pride'. I have often stated that 'Pride will never be irrelevant'. As my friend Gilbert Baker once said to me in his home in Harlem, "Pride gives us a very important thing: visibility. Without it, we would become invisible". Essentially, if you must ask why we have Pride, you do not truly understand the ethos at the heart of Prides worldwide.

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The very handsome Miles Fallon with the compliments of Chris Giardelli

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

# q feature: MILES FALLON

## *Working Out the Kink*

*Miles Fallon Makes His KinkMen.com Debut with Raw Honesty and Submissive Fire*  
By Brian Hug

When out adult film star Miles Fallon first reached out to KinkMen.com, he didn't come with years of experience or a carefully crafted persona—he came with vulnerability. “I told the director straight up that I was brand new to BDSM,” he says. “I wanted my first experiences to be real. On camera. No pretending, no acting. Just me, genuinely exploring this side of myself for the first time.”

That raw honesty set the tone for what would become one of the most talked-about debuts in the world of queer kink porn. “They were excited to capture that kind of energy, and honestly, so was I,” Fallon adds. “I didn't know how far I'd go, but I knew I wanted to be taken there.”

What followed was a transformative journey into submission, filmed and shared with a growing base of fans who saw not just a performer, but a man in the throes of genuine sexual discovery. “That first time?” he says with a smirk. “It was intense, in the best, most overwhelming way. At one point, they had me suspended horizontally with arms bound, and legs spread; completely exposed and helpless. I'd never felt anything like it. That mix of adrenaline, fear, and surrender short-circuited something in me.”





Now four scenes deep with KinkMen and two more on the way, Fallon is steadily building a reputation for his unique mix of wide-eyed eagerness and filthy, wide-open submission. One standout performance came opposite Christian Wilde in a scene titled “My Good Little Fuck Meat.” “Christian had this calm, commanding energy that made my knees weak before he even touched me,” Fallon recalls. “By the end, I was shaking, dripping, and begging to be used all over again.”

Another fan favorite features Fallon alongside the impossibly dominant Brogan. Their scene, “You’re Gonna Earn It,” delivered a heavy dose of bondage, denial, and power play. “That man is carved from stone,” Fallon laughs. “He doms like it’s in his blood. He read every inch of me, pushed me until I broke, and then made me thank him for it. That’s when the good boy in me comes out hard.”

Being a “good boy,” Fallon says, is at the core of who he is as a submissive. “It’s not just a role. It’s a craving,” he explains. “It’s about being seen, offering up your submission like a gift and having it accepted with care, with power, and just the right amount of cruelty.”

Fallon has found his work resonating deeply with fans across the kink spectrum. “I’ve had people message me saying they finally understood their desires after watching me submit on screen. That they felt seen. That kind of feedback hits deeper than you’d think”

And it’s not just on camera where Fallon is growing. “After my first real taste of submission on set, something in me woke up,” he admits. “Now I’ve been letting a few very lucky doms train me behind closed doors. No script. No edits. Just me, naked and open, taking what they give and begging for more.”

He’s also branching out into audio erotica, launching a project called Miles After Midnight. “It’s all voice. All fantasy. All about seducing your ears and guiding you into a space where your pleasure becomes the story,” he says.

Looking forward, Fallon has his sights set on darker fantasies: outdoor scenes, CNC dynamics, and even stepping into the dom role one day. “I’ve been fantasizing about flipping the script,” he confesses. “Imagine a few of my former doms chained up and squirming at my mercy. Slowly. Cruelly. Perfectly.”

With each new performance, Miles Fallon is proving that his brand of porn isn’t just about getting off. It’s about awakening. Whether you’re a curious first-timer or a seasoned kinkster, his message is simple: there’s room for all kinds of filthy here.

***Follow Miles Fallon on OnlyFans and X @milesxmiles, and on TikTok and Instagram @mileshighclubx. Visit KinkMen.com***









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has moved  
to the  
east

# q connect: CONNECTing FOR A CAUSE

'CONNECT' is Australia's first federally funded program that dispenses free HIV self-test kits from vending machines. The project aims to strengthen pathways to services, treatment and support while addressing barriers to testing experienced by newly arrived migrants, international students, and people from culturally and linguistically diverse (CALD) backgrounds.

Led by SAMESH since March 2022, and now Thorne Harbour Health SA, the eight vending machines around the Adelaide metropolitan area have been gaining traction with people from all walks of life wanting to self-test for free. Accessing a HIV self-test kit is simple, anonymous, completely safe and includes links to confirmatory testing and care. Just head to one of the vending machine locations, scan the QR code, answer a few confidential questions and provide a valid mobile number, then follow the instructions provided.

As the most successful project of its kind globally, CONNECT is proving that the distribution of free HIV self-test kits via vending machines increases testing amongst priority populations. This plays an important role in reaching the UNAIDS targets in Australia. The Commonwealth Department of Health and Aged Care recently approved funding for a national rollout over 2 years, so CONNECT will be available in every state and territory nation-wide very soon.

SAMESH is a partnership between SHINE SA and Thorne Harbour Health that provides community-based support, education and training about Sexual Health and HIV.

***For more information including vending machine locations head to the CONNECT webpage: <https://samesh.org.au/connect-free-hiv-test-kits>***





# Free HIV self-testing kits available from a vending machine near you!

Quick, easy, accessible and totally confidential!  
Just visit one of our vending machines to get a free rapid HIV self-testing kit for you to use at your own convenience.

## HIV Self-testing kit Vending Machine locations >

### University of Adelaide

North Terrace Campus, The Hub, Level 2, All Gender Bathroom  
North Terrace Campus, The Hub, Level 3, Main Staircase

### UniSA

City West Campus, Student Lounge  
Mawson Lakes Campus, Student Lounge

### Flinders University,

Student Hub, Bedford Park

### TAFE SA

Regency Park Campus, Student Cafeteria  
Salisbury, Adjacent to the library

### Pulteney 431 Sauna

431 Pulteney Street



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free hiv self-tests  
[hivconnect.org.au](https://hivconnect.org.au)



# q music: ...AND IT'S FABULOUS

**TRANSGENDER ARTIST JAE XO DROPS "FABULOUS" SUMMER ANTHEM ON JULY 4  
A Bold Call to Love, Liberation, and Living Out Loud**

This Independence Day, Jae XO is declaring freedom on their own terms with the release of their fiery new single, **FABULOUS**, a high-octane, brass-infused anthem celebrating queer joy, self-love, and radical visibility. The revolutionary transgender artist, performer, and LGBTQIA+ activist drops the track July 4 across all digital platforms—just in time to soundtrack your summer.

Born and raised in Kentucky, refined in New York City, and trained in musical theatre at the University of Utah, Jae XO (they/she) has never been one to follow a traditional path. Their work across Broadway (*Back to the Future*, *Some Like It Hot*, *A Beautiful Noise*), television (*High School Musical: The Musical: The Series*), and NYC's cabaret scene has long blurred the lines between pop stardom, political performance, and punk-glam protest art. **FABULOUS** is their loudest statement yet.



The spark for **FABULOUS** was lit during a raucous late-night Uber ride with friends returning from a Cheesecake Factory feast in New Jersey. “Out of nowhere, I burst into song singing ‘me and the dolls on the West Side Highway’ and the whole car erupted,” Jae laughs. That spontaneous lyric became the song’s opening line, and the rest came fast: a drumline-driven pop banger with notes of Gwen Stefani, Destiny’s Child, and marching band majorette bravado.

Produced by Velvet Code with vocals recorded with Grammy-winning engineer Denise Barbarita at MONOLisa Studios, **FABULOUS** pulses with bold brass, booming percussion, and Jae’s fierce vocals and surprise rap verse. “It’s a love letter to all the band kids who still get a chill when the drumline kicks in,” Jae says. “I was a drum major in high school, and now I’m a majorette on a mission.”

But beyond the fierce production and stadium-sized hooks lies a deeper message. “In today’s political climate, being openly queer and trans is revolutionary. Owning your truth is an act of defiance. Being **FABULOUS** isn’t just about glam. It’s about visibility, pride, and protest. We’ve always been here, and we always will be.”

**FABULOUS** follows Jae’s 2023 debut single *Spinning*, a shimmering ballad about managing anxiety and self-worth. But this new era marks a sonic evolution—and a bold expansion of her musical identity. From punk anthems to psychedelic love songs and electro ballads, Jae is unafraid to push boundaries and genre lines. “This song has shown me I can be any type of artist I want to be,” she explains. “And if that changes in six months, that’s fabulous too.”

In celebration of the release, Jae XO will be performing throughout the Northeast this summer with stops in Philadelphia, D.C., and regular appearances across NYC. Fans can catch her highly anticipated debut at Brooklyn’s iconic 3 Dollar Bill in Erotixxx on August 21.

Joining her creative team are makeup and styling maven Evan Nicholas, master of the nail arts Sammy Daoud, and the visual artists of Lone Ace Design, who helped bring the single’s eye-popping visuals to life. “It takes a village to make a pop star,” says Jae, “and mine is loud, proud, queer, and fabulous.”

***Follow @jaexo.music on all platforms to stream FABULOUS on July 4 and stay up to date on tour dates, future releases, and this fearless new chapter from one of the queer music scene’s most exciting voices.***

# q musical: TARZAN

**TARZAN - The Stage Musical**  
**Based on the Disney Film**  
**EXCLUSIVE TO MELBOURNE**

**Premieres August 2025**

**The National Theatre, St Kilda August 29 – September 7**

**[www.tarzanstagemusical.com.au](http://www.tarzanstagemusical.com.au)**



TARZAN – The Stage Musical brings Disney's epic animated film to life on stage in a high-flying action adventure, complete with aerial choreography and unforgettable music to the soundtrack of Phil Collins – including the Academy Award-winning "You'll Be in My Heart," "Son of Man," "Two Worlds," and all the hits from the iconic film.

Tarzan struggles to find where he truly belongs, torn between the animal kingdom and the human world. With book by Tony Award-winning playwright David Henry Hwang, at its core TARZAN is a story of identity, love, and the universal quest for connection.

Green Room Award Winning Producer, James Terry Collective has announced its production of TARZAN – The Stage Musical, a new Australian staging playing exclusive to Melbourne audiences, at The National Theatre, St Kilda.

Adapted from the story "Tarzan of the Apes" by Edgar Rice Burroughs and originally Produced on Broadway by Disney Theatrical Productions. TARZAN The Musical is Directed by Alistair Smith (Elvis a Revolution, The Boys in the Band), Choreographed by Michael Ralph (The Wedding Singer, Legally Blonde), and Musical Direction by Claire Healy (SIX the Musical)

**Venue: The National Theatre, St Kilda**

**Season Dates: August 29 – September 7**

**Prices: From \$65.00 (booking fees apply)**

**Booking contact: [www.Ticketek.com.au](http://www.Ticketek.com.au) and 1300 665 915**

**Find them on all the regular Socials: @tarzanstagemusical**

*TARZAN ® owned by Edgar Rice Burroughs, Inc. Licensed exclusively by Music Theatre International (Australasia).*



# q concert: CHAMBER MADE

**Amid all the noise, listening is a radical choice  
Chamber Made will transform Melbourne Recital Centre into a sonic playground with  
Listening Acts – a bold  
takeover of its public and hidden spaces for the Now or Never festival.**

Listening Acts isn't a typical concert or exhibition – it's a portal into the unheard and unexpected, featuring three live performances and six sound installations that intersect sound, technology, memory and identity. Grounded in the artists' lived experiences, personal histories and cultural perspectives, the works create sensory encounters that are both solitary and shared, blurring the boundaries between hearing and feeling.

Chamber Made Artistic Director, Tamara Saulwick, invites audiences to experience this multi-artform sonic inquiry – one that reframes how sound is perceived and encourages listening in entirely new ways.

*"Listening Acts transforms everyday sounds into something profound, strange and moving. How do we hear ourselves and each other through the layers of technology, trauma and time?"* asks Saulwick.

Over three days in August, surrender to sound in unexpected ways. Listening Acts is a moment to hear hospital machines sing, watercoolers gossip and ancestral voices reverberate through the walls. The intimate live performance features three acoustic works:

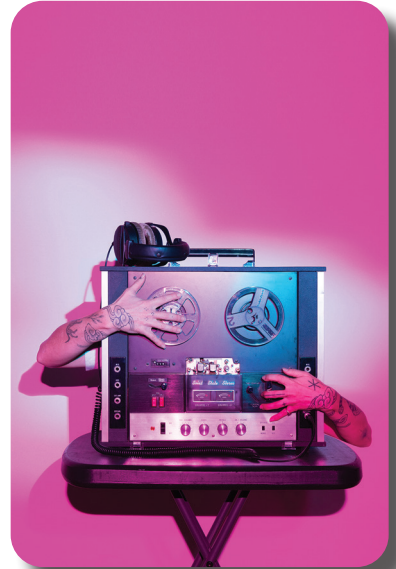
Song to the Cell by Biddy Connor is a haunting duet between a live vocalist and a hospital IV machine. Featuring hums, beeps and mechanical rhythms, it's a transhumanist song cycle exploring healing, dependence and human-machine connection. Tactile Piece for Human Ears by Aviva Endean offers a subtly communal binaural experience. Audiences wear headphones to enter a surreal soundscape shaped by wind currents, pipe tones and underwater vibrations – altering their sense of acoustic reality. *sounding forms / forming sounds* by Alexandra Spence begins as a solo and evolves into a trio with Connor and Endean. Using resonating sinewaves, custom-built perspex instruments and drum skins, the work reveals the physical presence of sound in space and the body.

**Six free installations guide audiences on a sonic journey throughout the venue:**

**Accordion Without Organs** by Rebecca Bracewell is an unfolding work of sonic archaeology centred on a single accordion recording. Played through multiple cassette players with amplifiers, each iteration adds acoustic layers while partially veiling the last.

**Cathedral Reverb** by Hannah de Feyter invites one listener at a time into a sculpted sound space. Inspired by classical mnemotechnics – ancient memory techniques – it conjures imagined architecture through reverberant sound and image.

**With Ghosts:** A Choreography of Presence by Anna Liebrecht centres on a thirteen-foot plait of hair suspended on a wall, paired with an educational video. Activated by movement, the plait becomes a vessel of cultural knowledge and a powerful symbol of connection to the Stolen Generation, embodying both the physical and metaphysical presence of Indigenous identity.



**Chit + Chat** by Monica Lim eavesdrops on the uncanny, AI-generated conversation of two water coolers. This playful installation explores human-machine interaction and invites audiences to listen, interject and consider the surveillance capacities of everyday devices.

**Myself in That Moment** by Tamara Saulwick with Peter Knight is a 39-channel audio-visual installation. Within a dark semicircular space, fragmented voices and images echo across a constellation of networked tablets, asking: What happens to our identity once our voice is digitised, distorted and dispersed?

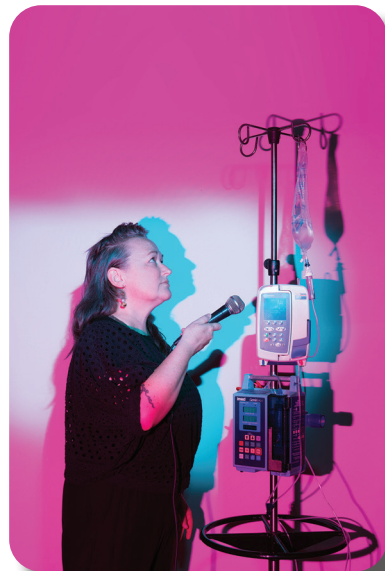
**In Silence by Thembi Soddell** is a deeply personal, one-on-one audio-visual experience that grapples with family history and the intergenerational impacts of war. Through the act of ancestral listening, the work reveals fragmented echoes of trauma, identity and emotional inheritance.

**Listening Acts – Chamber Made**  
**Season 22 – 24 August 2025**

**Venue Melbourne Recital Centre, 31 Sturt Street,  
Southbank**

**Free installations Fri 22 Aug – Sat 23 Aug | 11am – 8pm  
Sun 24 Aug | 2.30pm – 6pm**

**Accordion Without Organs by Rebecca Bracewell**  
**Cathedral Reverb by Hannah de Feyter**  
**With Ghosts: A Choreography of Presence by Anna  
Liebzeit**



**Chit + Chat by Monica Lim**  
**Myself in That Moment by Tamara Saulwick with  
Peter Knight**

**In Silence by Thembi Soddell**  
**Live performances Fri 22 Aug | 6pm and 8.30pm  
Sat 23 Aug | 2pm and 6pm**

**Song to the Cell by Bidy Connor**  
**Tactile Piece for Human Ears by Aviva Endean**  
**sounding forms / forming sounds by Alexandra  
Spence**

**Artist talk Sat 23 Aug | 4pm**  
**Tickets \$25 – \$50 (plus booking fee)**  
**Booking [melbournerecital.com.au](http://melbournerecital.com.au) or 03 9699 3333**

*Supporters Listening Acts created by Chamber Made is supported by Now or Never, the City of Melbourne, the University of Melbourne's Science Gallery Melbourne and Arts Capital (Ainsley & Gorman). Chamber Made Chamber Made is a leading Australian company creating bold, genre-defying works at the intersection of sound, music and contemporary performance. Since 1988, it has premiered over 50 original works and supports diverse artists through mentorships, residencies and advocacy.*

**Web [chambermade.org](http://chambermade.org) Facebook @ChamberMadeOrg Instagram @chamber.made  
Mixcloud @Chamber\_Made Vimeo @chambermadeorg**

# q musical too: ORDINARY DAYS

**CLOVELLY FOX PRESENTS ORDINARY DAYS**

**a refreshingly honest and funny musical about making real connections in a bustling city**



Following the award-winning presentation of *Elegies: A Song Cycle* in 2024, Clovelly Fox returns to fortyfivedownstairs this August to present *ORDINARY DAYS*, a humorous and inspiring musical written by highly celebrated composer and lyricist Adam Gwon.

*ORDINARY DAYS* is a charming and moving musical about making simple connections in a chaotic city. Written by one of musical theatre's exciting new composers, it tells the story of four young people whose lives intersect in unexpected ways as they search for success, happiness, love and taxis.

Shared through a vibrant and memorable score, their experiences ring startlingly true to life. *ORDINARY DAYS* is an original musical for anyone who's ever struggled to appreciate the simple things in a complex place. With equal doses of humour and poignancy, it celebrates how millions of individual stories combine in unexpected ways.

2025 Green Room Award winning director Tyran Parke (who first brought *ORDINARY DAYS* to life at Chapel Off Chapel in 2017), is eagerly looking forward to the directorial opportunity of a fresh take on this contemporary musical and promises heart, humour, and a beautifully intimate theatrical experience.

Following its acclaimed, award-winning debut with *'ELEGIES: A SONG CYCLE* at 45 Downstairs in 2024, Clovelly Fox—one of Melbourne's most exciting new theatre companies—returns to the intimate venue with this highly anticipated new production of *ORDINARY DAYS* with its luminous score and stories that resonate long after the final note. This is a show for anyone who's ever felt lost—and found something unexpected along the way. Clovelly Fox is sure to bring its signature warmth and emotional clarity to this celebrated work.

**Clovelly Fox presents  
ORDINARY DAYS  
Music & Lyrics by Adam Gwon  
Director: Tyran Parke  
Musical Director: Vicky Jacobs**

***ORDINARY DAYS is presented by permission of ORiGiN™ Theatrical  
on behalf of R&H Theatricals, A Concord Theatricals Company***

**Performance dates: Wednesday 20 August (preview) to Sunday 31 August 2025 (no performance Tue 26 August).**

**Venue: fortyfivedownstairs, 45 Flinders Lane, Melbourne**

**Bookings: [fortyfivedownstairs.com.au](http://fortyfivedownstairs.com.au) | 03 9662 9966**

**Tickets: \$69 (\$49 conc.)**

***For further information click of this link: [www.clovellyfox.com](http://www.clovellyfox.com)***



# q advice: SHOULD YOU INVEST IN ETF'S OR PROPERTY?

In the property world, there's plenty of buzz around active investing. The active crew often flaunt their ability to 'manufacture' additional value and fast-track returns. They dive into renovations, subdivisions, and developments, turning 'apples into apple pie' to maximise profits. But let's take a step back – what do the stats tell us? According to the Australian Taxation Office (ATO), 71% of property investors in Australia stop at just one property. Why? Most people simply don't have the time, energy, or resources to navigate the complexities of active investing. So, which approach is best for you? Let's break it down.

## Active investing: Rolling up your sleeves

Active investing is about diving in and doing the work. From flipping a fixer-upper to subdividing land or managing a development project, this approach is all about adding value through effort and expertise. It's a high-risk, high-reward strategy that can accelerate wealth – but it's not for everyone.

Active investing requires significant time, energy, and emotional bandwidth. You'll need skills, a reliable network, and the resilience to handle the literally hundreds of decisions you need to make, plus manage unexpected challenges. And let's not overlook the hidden cost: your time. Many active investors forget to account for the hours they invest, which can diminish the overall returns. While active strategies can produce impressive results, they will come with added time, stress, complexity, and risks.

## Passive investing: Quietly building wealth

Passive investing, on the other hand, is the unsung hero of wealth-building. It's about selecting investment-grade properties in proven locations and letting time and compounding do the heavy lifting. Passive investors avoid the headaches of managing renovations, dealing with contractors, or navigating zoning laws. Instead, they focus on building a portfolio that grows steadily and requires minimal hands-on involvement.

This approach resonates with most people because life is already demanding enough. Passive investing offers simplicity, stability, and a clear path to financial freedom. You'll still need to make plenty of important decisions, and there will still be some challenges to manage, but it's about creating a system that quietly works in the background so you can focus on what matters most in your life.



We advocate for passive investing. Why? Because it's a smarter, simpler way for the majority of people to reach their financial goals. The path to \$3,000 per week doesn't require swinging hammers or drawing up subdivision plans. This goal is entirely achievable with as few as two investment properties and without the added complexity of active strategies. That's not to say active investing doesn't have its place. For those who thrive on the challenge, it can offer a fast track to higher returns – the classic risk versus reward equation. But for most, passive investing provides a sustainable, low-stress solution that aligns with real life.

Forget the noise of flashy headlines and complicated strategies. Passive investing works because it's intentional, straightforward, and scalable. It builds wealth in a way that complements your life rather than complicating it. So, we prefer to keep it simple.

## **Exchange Traded Funds**

It would be remiss of us not to talk about a growing trend around ETFs (Exchange Traded Funds). Finfluencers – financial influencers on social media – are shaping how younger generations think about investing. Whether it's on TikTok, Instagram, or YouTube, these personalities are making wealth creation feel accessible and relatable. Their bite-sized advice often focuses on ETFs, shares, and micro-investing platforms, offering an appealing alternative to those who feel the property market is out of reach.

## **Here's how finfluencers are changing the investment landscape:**

- Making investing accessible: Finfluencers simplify complex topics, showing how small, consistent contributions to ETFs can grow over time.
- Promoting micro-investing: Platforms that allow fractional ownership of shares have surged in popularity, thanks to finfluencers. The idea of 'invest while you save' appeals to those wanting to feel proactive about their money without needing a large upfront commitment.
- Reframing property: Some finfluencers argue that ETFs offer advantages that property can't match: liquidity, diversification, and lower barriers to entry.

For many younger investors, ETFs offer an appealing entry point with their low cost and flexibility. The ability to start small with dollar-cost averaging resonates with those who feel daunted by saving for a property deposit. But this raises an important question: are ETFs a replacement for property, or are they a stepping stone to something more substantial?

While ETFs can be a brilliant tool for building wealth, we feel very strongly about the long-term stability that owning property – at very least, a PPR – provides. A home isn't just an asset; it's a castle. It shields you from rising rents, provides a place to live, and creates a strong foundation for retirement. Just ask someone in retirement who doesn't own their own home how challenging it can be. However, ETFs can be a considered option for aspiring investors to use to save for a property deposit while keeping pace with inflation and gaining valuable investing experience. They're flexible and accessible, making them a smart starting point.

Ultimately, for us, property ownership should remain the definitive goal. A home delivers what even the most diversified ETF portfolio cannot – a roof over your head, peace of mind, and the ability to live life on your terms. Just so we're clear: ETFs are a licensed financial product, so this isn't advice – just our take. Consider this a conversation starter, not a recommendation. Before making any ETF or financial product moves, seek qualified financial advice.

***Edited extract from How to Retire on \$3,000 a Week:***

***The Property Couch's Playbook for Passive Property Investing by Bryce Holdaway & Ben Kingsley (Major Street Publishing RRP \$32.99), available at all leading retailers.***

***Visit <http://thepropertycouch.com.au>***

**BRYCE HOLDAWAY & BEN KINGSLEY**

*Authors of the best-selling Armchair Guide to Property Investing*

# How to Retire on \$3,000 a Week



**The Property Couch's**  
*Playbook for Passive  
Property Investing*



# q world: ELSKA DOES TAIPEI - THE GAY CAPITAL OF ASIA

## ELSKA SHOWCASES MEN OF TAIPEI, THE GAY CAPITAL OF ASIA

The latest book in the Elska series, a project dedicated to exploring the world and its men through a gay lens, has put its spotlight on Taipei. Inside, readers can get to know a selection of ordinary, local Taiwanese men through a blend of intimate photography and personal storytelling.

"When I heard Taipei described as the 'gay capital of Asia', that was all the convincing I needed to book a trip here," says writer and chief photographer of Elska, Liam Campbell. "The country was the first in Asia to adopt same-sex marriage, it holds the continent's largest Pride parade, and it's the home of recent Drag Race winner Nymphia Wind. I quickly booked flights and then spent a week meeting local men, photographing them, and getting to know them and their city."

"Taiwan was the first Asian country to get the Elska treatment, and this new second edition of the book we made there honours that fact" continues Liam. "Since that first trip, we've since highlighted nine other Asian cities out of our collection of fifty-two books. This new second edition features loads of new photographs, new stories, a new cover, and even some men who weren't included in the original first edition."

The narrative in Elska Taipei is a combination of diaries and recollections by the book's creator Liam Campbell along with stories contributed by some of the men we met in Taipei, presented in their



original languages. Each of these men was also photographed by Liam, in their city's streets and at home, dressed in their own style or sometimes not dressed at all. The result is diverse, transportative, and totally honest.

Elska Taipei is available in a collectible print format or in a downloadable e-version. In addition, the companion e-zine *Elska Ekstra Taipei* is available, containing three more men and their stories, plus hundreds of outtake images of each Taiwanese subject.

The publications are available for order online as well as from a select group of shops around the world.

***More information and details of the subscription service can be found on the Elska website: [www.elskamagazine.com](http://www.elskamagazine.com)***









# q life: with GABRIEL TABASCO

## Gabriel Tabasco: The Greek Ambassador's Son Chapter 15: The Casting Couch

It was so hot it felt as if the pavements were melting while indoors, the AC was cranked so high I was wearing a light jacket. What was it with Americans having the air-conditioning on at full blast? I was sitting on a plastic sofa with cracks through the fabric and foam spilling out through the tears. I was in the Valley, a part of Los Angeles known for being the centre of the porn industry, waiting to meet Scott for my audition. Through the paper-thin walls of the casting room I could make out muffled voices.

'Ok. You have two minutes to get rock hard,' said the voice who I assumed was Scott. 'Take off your Calvins and get going.'

'Sure,' said the slightly high-pitched and eager voice. Most likely a twink. I could hear something falling to the floor (his belt?) and then the squeak of the couch's spring. I wondered if it was as ratty as the one I was sitting on.

'Right now you are sitting in my office with a limp dick, so work hard to get hard now,' said the voice of the casting director. 'Your asshole looks used. Have you been fucked much?' asked the man.

'Not more than anyone else,' said the twink.

'Not more than any other bottom. I'm a top, so my hole definitely is not used,' he replied. 'Don't categorise us all as hungry bottoms, you hear that boy?'

'Sure,' said the twink.

'You fuck well?'

'Most guys say so,' replied the twink.

'Well I'm not most guys. I'm a porn director and I produce quality videos. If you're good, you're in. If you're bad you're out. So show me what you got,' said Scott.

I heard them moving across the room. The voices died down so I could not follow the conversation. I assumed they moved over to the couch where the twink would do all sorts of entertaining things for his audition. I tried to concentrate on my book 'How to Make Love Like a Porn Star,' by Jenna Jameson but I could not get into it. I was too intrigued to hear what was going on in the room next door.

Around 15 minutes later the door opened abruptly and a short man with blond hair walked out. Indeed, just as I thought, he was a cute twink.

'I'll be in touch,' said the man, roughly shaking the twink's hand.

'Sure. Thanks,' said the twink who gave me a sidelong glance and left stepping out into the LA heat.

'You Gabriel?' said the man.

'I am. Good to meet you Sir,' I replied, standing up and shaking his hand as if I was going to offer legal advice.

'I'm Scott. Come in.'

The room resembled a detective's office with files on the floor, papers on the desk and pens with chewed caps. His camera and PC were state of the art. He seemed disorganised but professional. On the wall he had images of naked men. He saw me looking at them.

'Those are all the guys I cast or auditioned,' Scott began, 'some really nice guys. Those guys kissing, they came in for an audition and did not make it. Bad attitude. But you seem to have a good one,' he said. 'I can tell from the beginning what type of guy I'm dealing with. Take a seat,' said Scott. 'What I am going to do is talk to you and film you at the same time and I want to see what you got. You can do whatever you like. Imagine it's a solo shoot for a porno. Ok? But first tell me about yourself. Any previous experience?'

'I have a degree in Shipping Law and I graduated top five of my class. I speak fluent Spanish and German along with...

Scott interrupted me. 'I mean any experience in the industry. You know the porn industry,' he said, lifting his eyebrows. Clearly these guys didn't care about my academic credentials.

So I explained the escorting, the strip shows, the men, and how I got to the porn audition.

'Well you definitely got lots of experience with sex and with people,' he said. 'That's good. You need that in porn.'

'Why do you want to do porn?'

'I like sex. And I want a career change.'

'You're going to pay your bills by bending over?'

'I already have been.'

'Let's see what you're made of.'

I made my way over to the casting couch and began undressing.

'Keep your pants on, move it down slowly. This is a job interview not a fuck session.' I did as instructed and then turned around, showed him my ass that was still in my underwear.

'Do you feel degraded by me telling you to strip?' asked Scott.

I thought of everything I did; the oligarch, the strip show for the Lebanese men, getting fucked by the Bull, the Shipping Magnet and the Fireman at the same time. I didn't feel bad. It made me feel sexy.

'Not really,' I responded.

'Ok! Good!' said Scott speaking in superlatives. 'Drop your underwear and lie on the couch,' Scott barked.

I pulled down my underwear and revealed my ass to him.

'Nice small ass,' he said. 'No need to stick it out like that. Your hole doesn't need to wink at me. I don't want to see my lunch.'

Was I sensitive or was Scott a jerk?

I sat down on the couch and opened my legs slightly as my dick grew hard.

'You're going to keep your socks on?' he asked me

'It's cold in here.'

'I guess we can also target the sock-fetish market,' he mused.

I got comfortable as I auditioned for Scott. All my previous experience of pretending to be comfortable when I wasn't, meant I had little difficulty with this audition. I knew how to move from one position to the next without too much fuss, what angles made me look better and how to show off my cock and ass. Then I came. My cum splattered on my green and white t-shirt. Show over.

'So soon,' he chuckled as I dressed. 'I'll be in touch,' said Scott, handing me his hand to shake before withdrawing realising that I had just jerked off.

It was not until after the audition, when I walked to the parking lot to get into my rental car that I realised that porn couch must have been host to so many men auditioning. What man-made designs would I find if I took a neon light to it? How many butts sat down on that fabric? How many drops of cum on it?

I got into my rental car, took out my phone and looked at the map of LA to find the apartment I was renting for the week I was there. As I was about to leave the car park my mobile rang. I pulled to the side of the road to take the call. It was an American number. It was Scott.

'Hey, good news buddy,' he said. 'You got the job. Five films with us, shooting this summer.'

'Cool,' I said, a little less excited than I thought I would be. 'I'm really excited to begin,' I responded, forcing a smile.

'Shooting starts next week. I will mail over the details.'

As I drove off home that afternoon I wondered 'what am I doing in LA doing porn?'

Scott's films bordered on the outlandish and I questioned who bought them. I learnt anything about being an escort was that the buffet of sexual tastes was vast. From the uber-polished porn stars with big hair and big dicks to grainy, homemade porn, there was a market for every niche and therefore money to be made.

Scott liked taking the themes of films and loosely keeping to the original plot turned them into porn films. How he was not sued for copyright I never knew, though we all wondered. We guessed that no studio took porn that serious enough despite it being a multi-billion dollar industry. Or perhaps they never sued because it enhanced their brand.

The films he wanted me to star in were the following:

'Riding Red Hood', where a twink in red shorts is caught in the woods and fucked by a hairy man.

'Peter Paddled', where a man wearing green shorts gets caught by pirates and is spanked.

'Lord of the Ring', which was all about rimming.

'Blazing Assholes', which was about a bunch of bottom guys playing together.

'Reservoir Doggy Style', where a bunch of us were on all fours getting fucking by men in suits and sunglasses and who moaned sexually in fake Brooklyn accents.

Among those, Scott explained to me that he also had films in process for porn films called 'Gaybusters', 'Raging Balls', and 'When Harry Fucked Barry'.

'What do you think?' he said on the first day of shooting 'Riding Red Hood.'

'Erm... well... I guess...' I began.

'Sounds good to me,' Scott said. 'Not put on your red cape and hat and get on top of that gay bear and let him pound you. Let's start filming.'



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**Keio Yoshida, a human rights lawyer of international renown, reveals the ongoing struggle for LGBTQ+ rights, highlighting the progress made and the challenges that remain.**

While the right to life and the right to live without discrimination are enshrined and legally safeguarded, there is, unlike the rights related to women, disabilities, children, freedom from torture, and racial discrimination, no specific and enforceable treaty or convention in international human rights law pertaining to LGBTQ+ rights.

In "Pride and Prejudices," Yoshida examines case law from various countries, including the landmark case of Rosanna Flamer Caldera v Sri Lanka, which set a global precedent for the decriminalisation of same-sex intimacy between women, where Yoshida served as counsel, alongside other relevant cases like the contentious discussions around self-identification for trans individuals in the UK and Florida's recent 'Don't Say Gay' legislation.

This crucial book tackles the ongoing legal issues that fuel the violence and discrimination faced by the global LGBTQ+ community daily, while also incorporating Keio's personal narrative regarding their gender identity and trans experience.

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## PRIDE AND PREJUDICES



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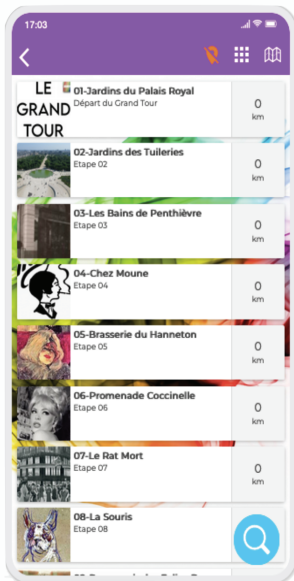
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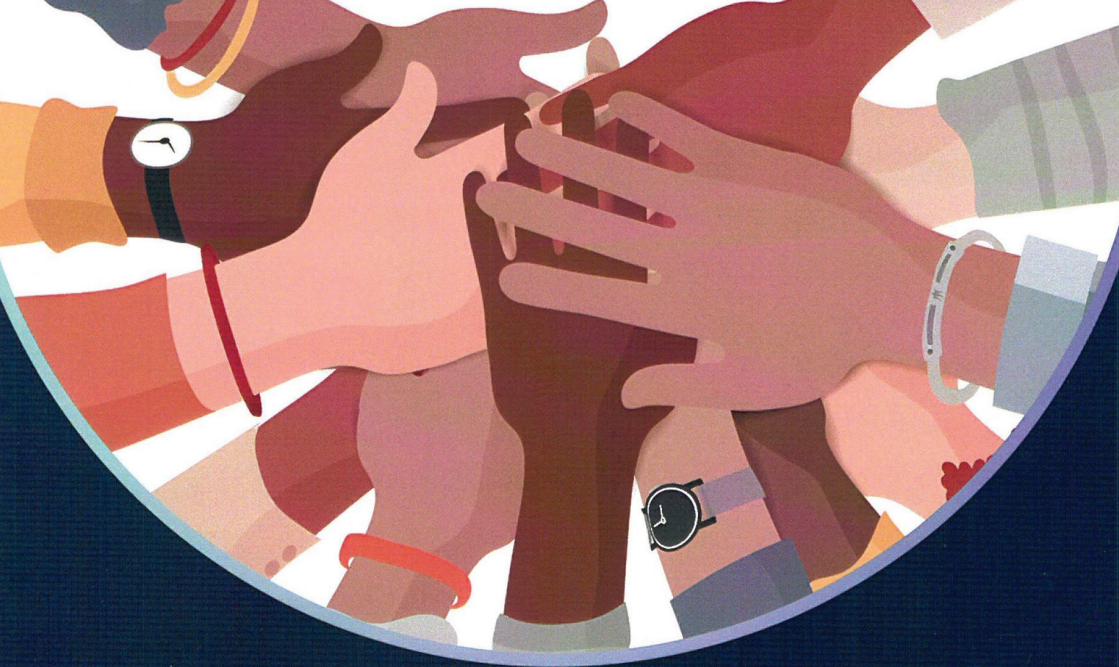
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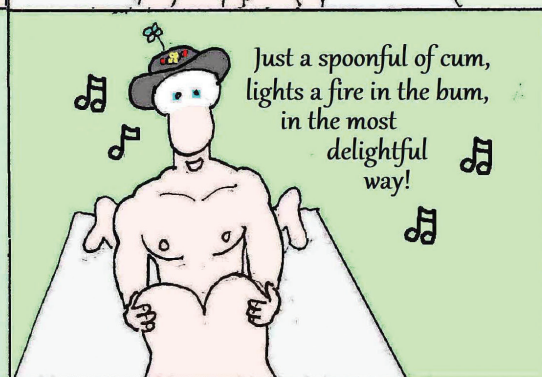
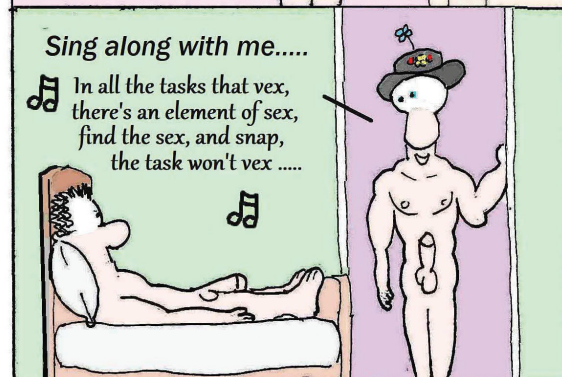
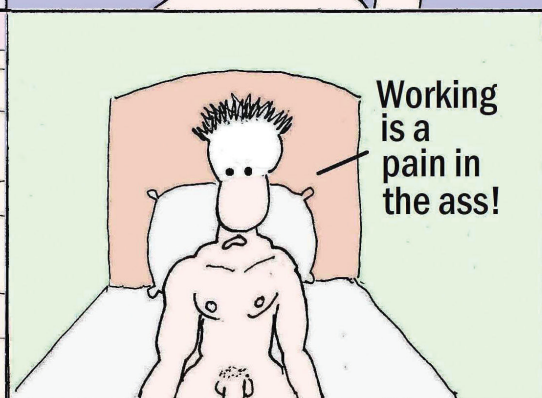
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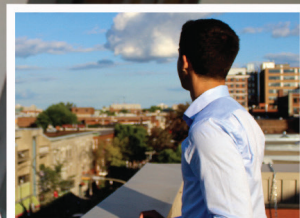
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