



DECEMBER 2016

Q MAGAZINE

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featuring  
KERRIE LE GORE  
melbourne's mother of drag

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**A U S T R A L I A**



HOLDING THE MAN, directed by Neil Armfield, has won the Best Feature Film Award at the image+nation 29 festival in Montreal.

In announcing the word, the Jury said:

*"The winner of this category is a masterful melodrama and time capsule of a devastating time in the LGBT history, that touches on a familiar theme with a lot of humour and honesty, and a frank courage rarely achieved in narrative film.*

*"The performances by the leads Ryan Corr and Craig Stott as Timothy Congrave and John Caleo were outstanding, and the chemistry between these two characters was palpable.*

*"Defly directed by Neil Armfield, the winner of Best Feature Film is HOLDING THE MAN."*

A Goalpost Pictures production, HOLDING THE MAN is based on the hugely successful memoir by Timothy Conigrave and stage play of the same name. The film was adapted for the screen from his stage play by writer Tommy Murphy and produced by Kylie du Fresne (Producer Partner at Goalpost Pictures Australia), with assistance from Screen Australia, Film Victoria and Screen NSW.

The film also stars Anthony LaPaglia, Guy Pearce, Kerry Fox and Camilla Ah Kin.

We here at Q Magazine have been proud to support the Arts in our community since 2004. We will continue to do so in 2017, and beyond, and thank all of the publicist, artists, venues, producers, casts, crews and everyone involved with the industry for your amazing work.

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Melbourne's Mother of Drag - Kerrie Le Gore - with the compliments of Alan Mayberry.

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ISSN 1449-499X  
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# q feature: **KERRIE LE GORE SALUTED**

## MELBOURNE SALUTES THE MOTHER OF DRAG - KERRIE LE GORE

Kerrie Le Gore is regarded by most as the mother of Melbourne Drag. Kerrie was the toast of Melbourne's drag stages in the 1980s and 90s providing many with their first and everlasting memory of great drag. Starting in 1983 at Dukes Hotel in Abbotsford with the Troll Dolls, Kerrie went on to star at 3 Faces/Market Hotel, Mandate, The Xchange and finally the Greyhound. Thousands enjoyed her shows, not to mention her following by the huge Collingwood football family.

*Simply the Best* Tribute show stars some of Melbourne's biggest drag names and will show video highlights from Kerrie's shows Le Gore's backyard , Lipstix plus her solo numbers that made Kerrie Le Gore the "Mother of Drag".



Ken Payne once said: *"Kerrie was the Barry Humphries of the gay scene. He used a frock and a bonnet, like Dame Edna, to create the Le Gore we came to cherish. And, like Barry, it allowed him to do what he loved doing most, look at the world in general, and our scene in particular, with a microphone in his hand and made merry with it".*

The night is being put together by Kevin Alwood (Xchange), Paul Sullivan (Kerrie's partner) and Richard Martin (Ex 3 Faces) and all profits will go to the Gay & Lesbian Switchboard and hosted by Tabitha Turlington.



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# LE GORE'S BACKYARD



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# q travel: with BARRIE MAHONEY

'Tweeters from the Atlantic'

*Barrie Mahoney was a head teacher and school inspector in the UK, as well as a reporter in Spain, before moving to the Canary Islands to launch and edit a new English language newspaper. He enjoys life in the sun as a columnist and author, and continues to write a series of popular novels and books for expats.*



## Footprints in the Sand

'Footprints in the Sand' is the eighth title in the 'Letters from the Atlantic' series. In some ways, this year has been the most difficult collection of 'Letters' to write, since much of the year has been focussed upon the Brexit debate. The decision whether or not to leave the European Union has for many expats been the most disturbing and disruptive period in their lives.

'Footprints in the Sand' is a reflection of the events that I have experienced over one year as an expat living in Spain and the Canary Islands; experiences that I hope will resonate with expats living all over the world. Thousands of expats have gone before us seeking new lives, experiences and adventures. All create footprints; some we choose to follow, whilst others we ignore. In time, footprints are washed away by new circumstances, opportunities and priorities. Nothing is forever and often we have to start again.

As with many nationalities, xenophobia and racism are never far away, and the British are no exception. As history has shown us in the past, at times of recession, financial and social disturbance creates a situation where many seek to find scapegoats, in order to explain and provide and excuse failures in their own lives. In the past we have seen Jews, gays, travellers and others persecuted, simply because they are perceived to fit the criteria of 'someone to blame'. Post 2008, and the scapegoat has become the European Union and all that it stands for. Concerns about what many see as uncontrolled immigration, widening gaps between the rich and the poor, lack of opportunities for less well-educated groups have all added to this poisonous and destructive debate.

When my partner and I moved to Spain thirteen years ago, it was during a period of excitement and positivity towards the new found freedoms that expats such as ourselves were given. We left the UK during a period when anything was possible. The European Union opened the door to new opportunities and a new way of life. Like so many others, we followed well-trodden footprints of many thousands of expats before us who had suddenly realised that the door was now open; we could live and work in any European country that appealed to us. No longer would we need work permits, visas and permissions. Our rights as citizens of Europe would be protected wherever we chose to settle; we could buy property, start businesses and finally take our place as a member within a community of nations. It was when positivity and 'can do' attitudes prevailed, and we were ready to play a full part within it. How quickly things have changed.

During my time working as a newspaper reporter, and later as a columnist and author, I have seen at first hand the benefits that a new life in Spain, France, Portugal, Italy, as well as other countries, have offered British expats, as well as those from many other countries. For some, it has been the promise of starting a new business in a country offering a lifestyle that they can easily empathise with. For others, it has been the promise of a new life in a country offering a freshness and vibrancy to life. For many retired people, a new life in the sun offered the relaxation and health-promoting climate sought for most of their working lives. We have also seen a period of peace, stability and prosperity within Europe that our forefathers would never have thought possible. So, what has gone wrong?

Britain is an island nation and, whether we like it or not, xenophobia has always been part of the British psyche. There has always been an element within British society that has distrusted Europe specifically, and foreigners in general. Some of these attitudes are based upon arrogance, whilst ignorance also plays a large part. The European Union is also to blame and often criticised for being undemocratic and arrogant in its approach. However, a close examination of the structure of the EU by experts reveals that it is far more democratic than current political structures within the UK; one only has to glance at the composition of the House of Lords and the promotion of its sitting members through a discredited honours system to see why. The EU has failed to promote itself, is often seen as too remote and fails to take into account the needs and problems within individual member states.

As in previous years, this volume of 'Letters from the Atlantic' covers a twelve-month period of my life as an expat, together with some of the challenges, delights and experiences that many of us face. I hope you will enjoy this current volume as expats all over the world continue creating 'footprints in the sand'.

*If you enjoyed this article, take a look at Barrie's websites: <http://barriemahoney.com> and <http://thecanaryislander.com> or read his latest book, 'Footsteps in the Sand' (ISBN: 9780995602717). Available in paperback, as well as Kindle editions.*



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# q drag: WIG MASTER TRENT WHITMORE

**Never take hair for granted – ask Yul Brynner! Hair can make or break a performance. Most of Melbourne's leading drags and theatrical performers have benefitted by the beautifully coiffured wigs by Trent Whitmore. Alan Mayberry has seen Trent's career flourish for the last 6 years. He asked Trent about its highs and lows.**

Growing up we moved around a lot living in places like Portland and Alice Springs. The majority of my schooling was at Monivae College in Hamilton, Victoria, travelling an hour to and from school each day. I was always interested in the theatre, being involved in all our school productions with the ambition of being a performer. I usually kept to myself at school and luckily was never victimized or picked on apart from general school bullying, which I think everyone experiences to an extent.

My family is amazing and has always been very supportive. My parents divorced early so we were brought up with a single mum (who also happens to be deaf) and my sister (also gay).

My hairdressing career began in Alice Springs in 1996, just after I completed Year 11, knowing that I couldn't leave school to be a performer without a back-up. I moved to Melbourne in 1997 and worked in numerous salons in Melbourne and Portland, opening my own salon in 2001 and moving back to the city in 2010, where I managed a salon in Camberwell.

I worked at the Greyhound Hotel on weekends and helped during the shows, which led me to styling wigs for Paris, Nova, Laura and Millie. I was in the salon one day and someone saw the wigs I had styled and that's when I was offered a job doing wigs with the Australian production of *Hairspray*. This production then took me to Sydney with the Australian tour. From there, I went on to become the Deputy Head of Wigs on *Wicked* (Singapore Tour).

That all happened rather quickly and in some cases too quickly. Sadly I got caught up in the party scene and didn't enjoy the really long hours and being away from family and friends. When I came back to Australia I was working on the Australian Premiere of *Moonshadow*, the Cat Stevens musical, and it was then I realised I needed a break from the theatre as it began to consume my life. Making this such a hard time for me, one of my closest friends / clients Pusswah Willow died. Pusswah had always been there to help keep me on track, so it had a real effect on my life, and it was about here when I also stopped going out to the clubs as much.





I opened TAMED by Trent Ashley, my own small wig and make-up business styling wigs for a lot of the drag queens in Melbourne. It grew very quickly and became quite demanding. I've found my work for drag queens and the look they ask for has changed over time. When not for a specific show they want things less exaggerated and go for a more subtle look. The demand is certainly not as great recently with the lack of support the clubs are giving drag queens. Yes, there is still work for them, but they aren't really appreciated or paid according to the efforts they put in. They don't seem to realise what a costly 'hobby' drag is for these performers who help fill their clubs week in week out.

At this time I was also starting to venture back into the theatre, extending my work to the amateur theatre, which meant I could style but not have to be there to work on the show. My first amateur show was another *Hairspray* (I have done 7 productions of this now). It was with PLOS Musical Productions in Frankston, and I am now onto my 6th show with them. I've also worked with a lot of other amateur companies and even school productions.

Networks are always a great way to extend business I've found. I remember doing a couple of wigs for Art Simone for a production of *Meme Girls* at the Malthouse Theatre. This led to a phone call from The Production Company asking me to join their creative team for *Funny Girl* with Caroline O'Connor, which would have to be one of my most memorable experiences. I am now onto my 3rd Show with the Production Company, which includes *Curtains* with Simon Gleeson and now *Dusty* with Amy Lephalmer, Todd McKenney and Virginia Gay. It has more than 75 wigs, and with only 2 weeks to prepare there is real pressure, involving many hours of work. Most days it is 12-13 hour days in the lead up with either just myself or a very small team. It's very strenuous, but never the less, very rewarding. I wouldn't have it any other way.

I have also styled wigs for productions in other states. I'm rather proud of my show list accumulated in a relatively short time – *The Little Mermaid*, *Witches of Eastwick*, *Legally Blonde*, *The Addams Family*, *Beauty and the Beast*, *Effie the Virgin Bride* with Mary Coustas and the *Glass Menagerie* with Pamela Rabe.

I have been lucky enough to have worked with some amazing wig designers and stylists who have been not only great mentors but lucky enough to call them friends – Corrine Day, Drew Elizabeth, Andy and Michelle. They have and continue to always be an amazing support, and I will always take any opportunity I can get to work along side them. They always push you further and give you notes on what could have been done better or differently. Their experience is invaluable, and we are always learning. I know I will always get notes (especially from Corrine – lol). I am very lucky that they care enough to push me to new levels, and it always brings a smile thinking about the notes I will get.

These days I don't go out to the clubs much, however, it does seem that we have lost many gay venues, and their support for drag queens has diminished, which is sad. The performers are often taken for granted and it has become more of a competition. I personally don't think RuPaul's show has helped a lot. Although the scene has always been tough, it has become a lot tougher and nastier than it has ever been – or I am just showing my age? I don't get as much time for drag wigs these days with all the theatre I am doing, but I do still enjoy doing them.

I am lucky enough to have an amazingly supportive partner of 3 years. He does a lot of Dog Shows, showing one of our 2 dogs (Weimaraner's) and two beautiful cats, although I am more of a dog person. They definitely help to keep me focused and grounded, and I always look forward to coming home from the theatre and relaxing with them.

I am very lucky with the opportunities that have arisen for me and I am very thankful for that. It is always good to remember to stay grounded and have a well balanced work and private life and not let things go to your head and stay humble. All I can hope for in the future is to stay happy and healthy and one day be a mentor to someone else in the field. We never know what's around the corner, and all I can hope is that I am still around and enjoying work and life as much as I am now. I'm now preparing and focusing on the productions that I have for 2017 – *Dusty the Musical* (Australian Tour), *Les Miserables*, *9 to 5* and *City of Angels* just to name a few. And bet your bottom dollar they'll be keeping me flat out 9 to 5!



# q circus: CIRQUE DU SOLEIL'S KOOZA

Written and Directed by David Shiner



**CIRQUE DU SOLEIL ARRIVES IN MELBOURNE  
NEXT MONTH WITH KOOZA**  
**The perfect Christmas gift for the whole family!**

Cirque du Soleil will arrive in Melbourne next month with the new production, KOOZA. One of the most acrobatically breathtaking shows in the Cirque du Soleil stable, KOOZA is a colourful, sparkling homage to the traditions of circus and combines thrilling acrobatics with the art of clowning. KOOZA will open under the famous blue-and-yellow Big Top at Flemington Racecourse on Friday January 20, 2017. KOOZA opened to rave reviews and a standing ovation in Brisbane recently. The Courier Mail said, "This is Cirque du Soleil's pinnacle... so spectacular, so obviously death-defying, so totally insane that I found myself with my hands over my face. We all love Cirque du Soleil but this time they have outdone themselves. And I haven't laughed so much in ages."

For those looking for the perfect Christmas gift to treat every single member of the family, KOOZA is your answer.

Over 7 million people around the world have already enjoyed the magic, wonder and incredible feats of KOOZA. Tickets for the Melbourne season of KOOZA are available at [www.cirquedusoleil.com/kooza](http://www.cirquedusoleil.com/kooza) or by phone on toll free 1800 036 685.

## **Fun Facts about KOOZA:**

- All of KOOZA's performers apply their own make-up. This can take up to two hours!
- The Teeterboard act in KOOZA flings artists into the air where they execute quintuple twisting somersaults...and that's just the prelude!
- The name KOOZA is inspired by the Sanskrit word "koza," which means "box," "chest" or "treasure," chosen because one of the underlying concepts of the production is the idea of a "circus in a box."
- KOOZA's beautiful costumes were designed by Marie-Chantale Vaillancourt. She drew inspiration from a wide variety of sources including graphic novels, the painter Klimt, Mad Max movies, timetravel movies, India and Eastern Europe, clock movements, tin soldiers, marching bands and more. This all merges to create a colourful look that alludes to Alice in Wonderland, Baron Munchausen and The Wizard of Oz.
- There are more than 175 costumes and 160 hats in the show—1,080 items in all, including all the shoes, props, wigs.
- The contortionists' costumes appear to have metal chains and jewels on them. The metallic chains are actually made of elastic and the jewels are silicone, to prevent any injury to the performers.
- One army costume features more than 400 individually sewn metallic flaps to create the effect that it is armored.

## **About KOOZA**

The international cast of 50 acrobats, musicians, singers and actors present heart-stopping feats and laugh-out loud antics to a live soundtrack fusion of jazz, funk and Bollywood beats. With nods to Carnivale, the Day of the Dead, military fashion, rock and roll and 1920s cotton club glamour, KOOZA is a visual feast. We follow The Innocent as he takes a journey of self-discovery through a comic kingdom of eccentric characters, electrifying thrills and out-of-the-box surprises.

## **CIRQUE DU SOLEIL - KOOZA – 2016/2017 AUSTRALIAN TOUR**

Brisbane – Now playing to January 8 2017, Skygate Brisbane Airport (near DFO)

Melbourne - From January 20 2017, Flemington Racecourse

Perth - From April 13 2017, Belmont Park Racecourse, Victoria Park Drive (off Farmer Freeway), Burswood

*For more information and tickets, visit [www.cirquedusoleil.com/kooza](http://www.cirquedusoleil.com/kooza)*



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Saturday 3 June, 2017 – State Theatre, Sydney  
(On Sale Now)

Thursday 8 June – QPAC Concert Hall, Brisbane  
(On Sale January 2017)

Saturday 10 June - Arts Centre Melbourne, Hamer Hall  
(On Sale Thursday 15 December)

Broadway and West End music theatre star Sierra Boggess, will make her debut Australian tour from Saturday 3 June 2017, performing in Sydney, and Brisbane as well as Arts Centre Melbourne's Hamer Hall.

Regarded by Lord Andrew Lloyd Webber as "... the best, the best Christine certainly!" in Phantom of the Opera, this international award winning music theatre superstar will wow audiences with her magnificent voice, acclaimed acting and captivating personality. It's no wonder Andrew Lloyd Webber asked her to perform Christine in the award winning and highly acclaimed Phantom of the Opera 25th Anniversary Production at Royal Albert Hall.

Sierra is also a celebrated Broadway Disney Princess, having portrayed Ariel in The Little Mermaid on Broadway to high acclaim. On Broadway, she recently finished a season as Principal Mullins in Andrew Lloyd Webber's adaption of the Jack Black favourite School of Rock.

Sierra's career has seen her honoured with nominations for Drama Desk Awards, Drama League Awards, Laurence Olivier Awards and others. She has performed in concert at New York's Carnegie Hall and London's Royal Albert Hall with a host of stars and music theatre luminaries including Josh Groban, Nathan Lane (Tony Award winner and star of The Producers) and Julian Overton (Downton Abbey & Person of Interest) at the BBC Proms.

Sierra Boggess's one-off performance in Melbourne will mark the fourth year in a row that Arts Centre Melbourne has presented one of Broadway's leading stars. Previous acts have included Kristen Chenoweth in 2014, Audra McDonald in 2015 and Megan Hilty in 2016.



For further information go to [www.artscentremelbourne.com.au](http://www.artscentremelbourne.com.au)

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## HISTORY

Hellyers Road is the country's largest boutique distillery with the first flow of spirits taking place on 29 January 1999 and first product sales in 2006. The Distillery is located in pristine dairy farming country on the outskirts of Burnie in North West Tasmania and is the only one of Tasmania's nine major distilleries operating in this part of the State. It is a fully-owned subsidiary of Tasmania's second largest milk processing company, Betta Milk, and was established following deregulation of the Australian Dairy Industry in 1996. Parent company, Betta Milk, was founded in 1956 by a cooperative of local dairy farmers and today remains predominantly in the ownership of their descendants, as a private un-listed company. The company turned 60 this year.

Hellyers Road Distillery came about following regulation of Australia's Milk Industry in the early 1990's. The Board of Betta Milk accepted a proposal to establish a single malt whisky distillery on land it owned adjacent to the milk plant. The decision was franked on the back of Tasmania's growing reputation for producing world-class food and beverage. Access to some of the world's purest drinking water, delivered on the winds of the Roaring Forties, was also a strong catalyst in forming the decision to commence crafting premium single malt whisky. Eighteen years on, the vision of these dairy-farming men has proven to be inspirational with Tasmanian single malts quickly becoming a major force domestically and overseas.

At the prestigious Whisky Live Paris in 2013 the distillery's Pinot Noir Finish variety was judged 'Best New World Whisky' in a series of blind tastings. It backed that accolade up in 2015 by being anointed World Whisky Master in the Super Premium - Australasia category of the World Whisky Masters conducted by Spirits Business magazine in the United Kingdom. It was also anointed as one of the World's Ten Best Value Whiskies.

In 2010 HRD's Peated variety was recognised by the Malt Whisky Association of Australia as the nation's Best Single Malt and in 2012 it released the first aged statement whisky – 10 Year Original followed by the 12 Year in July 2014. In 2015, 1500 bottles of the distillery's first release whisky were exported to Sweden as part of a special bottling on behalf of the Swedish Whisky Federation.

HRD has established a strong and growing foothold in Europe through a partnership with major French distributors, La Maison du Whisky. This relationship has resulted in Hellyers Road varieties becoming available in over 30 countries throughout Europe including, Holland, Belgium, Sweden, The United Kingdom, Denmark, Switzerland, Romania, Lithuania, Greece, Portugal, Andorra and France, a wonderful promotion of Tasmania and its fine produce. La Maison also supplies HRD products to Vault Fine Spirits, one of India's foremost spirit merchants. In the past 12 months two significant shipments of single malt varieties have gone to Japan for sale throughout that nation's foremost department store, Takashimaya.

The annual distillery capacity stands at 100,000 litres of pure alcohol with bottling capacity at 9000 per week. The current Bond Store inventory stands at 2000 x 200 litre casks.

For further information go to; [www.hellyersroaddistillery.com.au](http://www.hellyersroaddistillery.com.au)





# HELLYERS ROAD

*Distillery*  
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# q music: DJ NICK JAY'S MOPO

OUT NOW across all digital retailers & streaming services (iTunes, Amazon, Beatport, Traxsource)  
Available Now @ Online Stores and FREE REMIX DOWNLOAD BY Shahaf Moran

**A song that speaks to our current political climate, and sentiment around the globe! MOPO - Things Can Only Get Better (Remixes 1 & 2)**

Nick Jay is excited to introduce his debut single under the project name "MOPO" on USA based label, Swishcraft Music, He's taken on the iconic D:Ream classic, "Things Can Only Get Better." - a track with a positive message as timely now as it was when it shot to #1 in 1993.

While originally a European radio and club hit, peaking at #1 in the UK & #7 in the US, as well as Top 10 throughout the rest of Europe, Australia and New Zealand, "Things" took on new life and a new meaning as it became the theme & rally cry to so many world elections from 1994 – 1998, as various countries were in turmoil and were trying to bring about understanding and change in their world and in their governments.

23 years later this track and its sentiment could not be timelier.

The Original MOPO club & radio mix, with it's impassioned vocals, stays true to the original piano driven D:REAM classic, while nine additional remixes & radio edits, spread out over two Remix EP's reinterpret this track for modern dance floors, including a darker peak time house direction of the Nick Jay Club & Dub, the Pop Radio friendly Shahaf Moran Club and peak time, piano driven Supervixen Club Mix, the peak time Circuit Anthem by DJ Brett Austin, the darker electronic pulsating beats of the Tech House Mix by The Funky Truckerz, the down and dirty, funky Nu-Disco mix by Lucius Lowe, the Big Room Euphoria of the Tim Graham Club, the two bubbly 90's retro, string & piano heavy Ross Alexander Club and Rinaldo Montez Remix.

For more information about this release and its producers and remix team, as well as a list of stores and streaming services visit:  
Swishcraft Music - Project Publicity

## MORE ON MOPO:

<https://www.facebook.com/mopomusic/>

<https://soundcloud.com/mopo-music>

<http://swishcraftmusic.com/artists/mopo/>

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## MORE ON NICK JAY:

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<https://www.facebook.com/nickjayaus>

[www.soundcloud.com/djnickjay](http://www.soundcloud.com/djnickjay)

<https://hearthis.at/djnickjay/>

<http://swishcraftmusic.com/artists/nick-jay/>

<https://www.instagram.com/djnickjay>



Melbourne-based producer Nick Jay started his DJ career in 1994 at the tender age of 17, having decided that listening to music was not enough – he wanted to be behind the decks playing it! Nick headed out and bought himself some Denon DN-2000F, soon becoming a regular in the Queensland club scene.

Nick's music draws influence from the euro club sound, taking inspiration from acts such as Real McCoy, Culture Beat, 2 Unlimited and Urban Cookie Collective. Nick's DJ sets are a combination of different music styles from house to progressive, funk, pop, retro and trance. The diversity and creativity of Nick's music has resulted in him playing alongside some highly influential DJs and producers such as Freemasons, Armin Van Buuren, Max Sanna, Brett Austin, NERVO and Wayne G to name a few.

Further to his DJ career, Nick began pursuing work as a music producer back in 2000 making bootlegs and unofficial remixes, the first being "N-Trance – Set You Free". This gave him a taste for production and by 2004 he released his first single, a trance remake of the hugely popular Richard Marx hit "Hazard" under the alias of Lost Knowledge – this was a big club hit.

Since then he has released many singles including "I Don't Give a Damn" which was released on Ministry of Sound (Husle Australia) and peaked at #11 on the ARIA Charts and was licensed all around the world, featuring on Ministry of Sound's "Sessions" compilations.

Among the most successful releases from Nick are "All I'm Sayin' (featuring Inaya Day)", "Pour it on (featuring Peter Millwood)" peaking at #8 on the ARIA Charts, "Something about You (featuring Melissa Tkautz)", "Don't Wanna (featuring Toni Sea)" and "Love Gap (featuring Lil Low G)".

The success of "I Don't Give a Damn" allowed him to release a number of credible remixes for some big names in the music industry (Inaya Day, Deni Hines, Macy Gray, Andrea Britton and many others).

In late 2016, Nick launched a production alter ego called MOPO. Signing the first release to American dance label, Swishcraft Music, MOPO reinterprets the D:REAM classic, "Things Can Only Get Better". While originally a world wide radio and club hit in 1993, "Things" took on new life and a new meaning as it became the theme and rally cry to so many world elections from 1994 – 1998 as various countries were in turmoil and were trying to bring about understanding and change in their governments. 23 years later this track and its sentiment could not be timelier.





# q win: HAVE THE PERFECT SUMMER

Beachkit Australia is Australia's leading supplier of quality beach equipment - they specialise in Beach Umbrellas and Beach Chairs plus many other categories.

This month, just in time for Summer, you have the opportunity to win a Beachit Daytripper 210cm umbrella plus 2x Low Sand Chairs - valued at \$259.95

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\* All prizes are open to everyone, except those which specifically state you must be over 18 to enter. Entries close on the final day of each calendar month with the prize draw taking place at 5pm the following day at Apt. 7, 16 Westbury Grove, St. Kilda East 3183. Names and addresses of people winning prizes valued at or over \$250 ONLY will be published in the following issue of QMagazine. All monthly winners are notified by email.

# INK NOT MINK



**760** for **PETA**

Be comfortable  
in your own skin,  
and let animals  
keep theirs.



# q world: HATE OVER VIDEO CLIP

## POLISH POPSTAR FACES HATES AFTER PUBLISHING GAY VIDEO

Beata Kozidrak is a vocalist of legendary polish band – Bajm. This year she got divorced from her husband and relaunched her solo career releasing her third solo album “B3”. Polish gay couple Jakub and David loved her new song “Niebiesko-zielone” and made an amateur clip for it. Polish superstar adored their work so much that shared it on her official site sending congratulations to them.

Then hate has begun.

Beata Kozidrak has been a gay icon in Poland for over 30 years. Her colourful outfits, leather jackets and overknees boots was an inspiration for three generations of polish drag queens but Beata never mentioned a word about her attitude to the LGBT society. It was kept in a dark for years so it was a surprise for everyone when she published a gay couple video for her new song “Niebiesko-zielone” (Blue-Green) on her official site. The video was done by Jacob and David who conquered the world with Roxette’s video some time ago. This time they chose a polish artist to be more persuasive for polish society.

When Beata shared their video on her fan page, the response was enthusiastic, but when polish media spread the news around the country a lot of nasty comments started to appear: “When she got divorce she completely lost her mind”, “She should buy a hammer and hit herself in a head”, “That pig should be burnt on a stake”, “It should be cured not promoted”, “I’ve been your fan for 30 years, now it’s over”. On a few radical sites associated with polish nationalists an appeal appeared to boycott Beata’s songs and concerts.

What is so abusive in it? Really nothing. Just two guys having fun and barely kissing each other through all 4 seasons in a 3 minute video. They recorded spring and autumn in Poland, summer in Italy and winter in Russia. As they say – they decided to do more videos as their response to hatred they faced some time ago when their Roxette video became popular. It seems they’ve got plenty to do.

Here is the link to their video: <https://youtu.be/fV7tWXVSaGE>



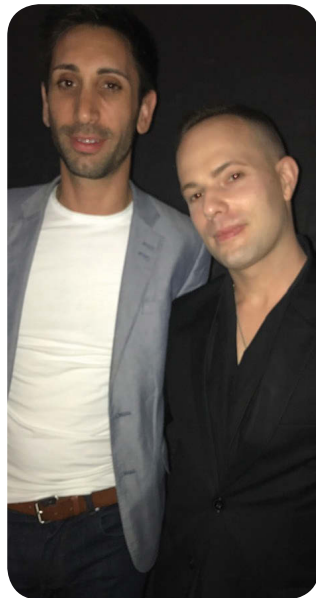
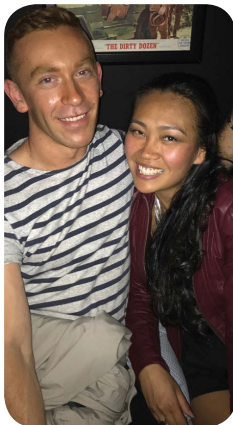


# q scene: OUT & ABOUT

Melbourne Premiere of White December

Dentists for our community  
[HampsteadDental.com.au](http://HampsteadDental.com.au)

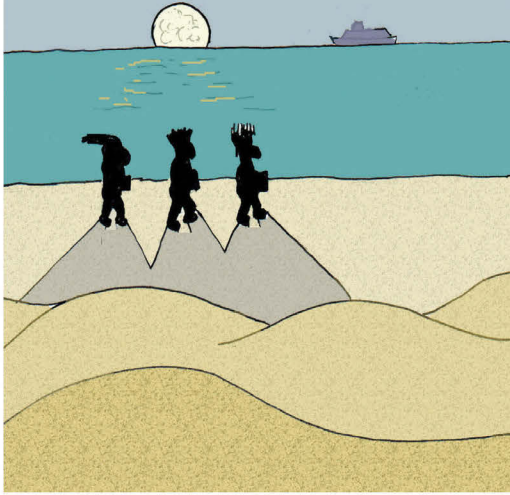
Hampstead Dental



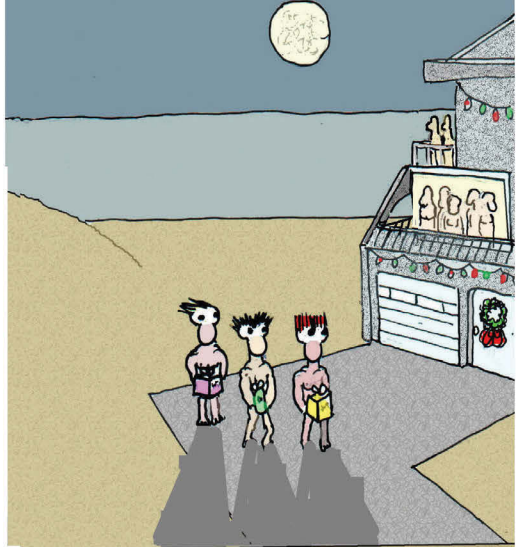
# Gaylord Blade by KICHI



"we three kings  
of endowment are..



"bearing our wad  
we travel afar"

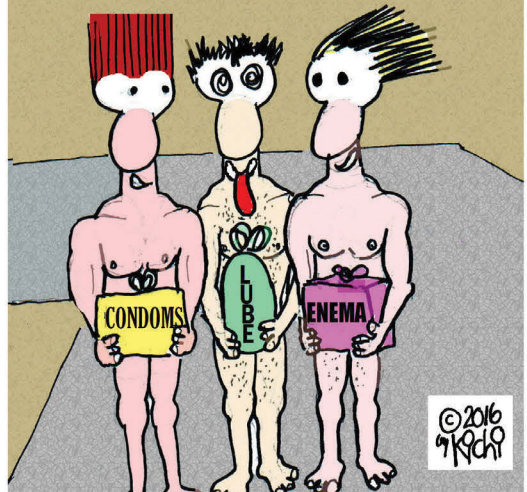


Greeting Mates! Glad  
you made it. Come in!  
The orgy just started



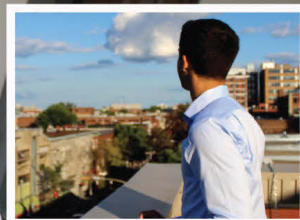
Gaylord  
gives hot  
parties!

Coming tonight  
makes us three  
VERY wise men



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