



MAY/JUNE 2016

Q MAGAZINE

LGBTI  
World  
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Community



featuring  
MELBOURNE CABARET FESTIVAL  
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Statement from the InterPride Co-Presidents - 13th June 2016 - regarding the Orlando massacre.

The Board of InterPride joins the rest of the world in the condemnation of the horrific act of terrorism in Orlando early Sunday morning, the 12th of June, 2016.



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

We extend our condolences to the families and friends of the victims, and keep those injured in our thoughts. This senseless act of violence has torn through a local community in a way that echoes too many similar acts around the world. As Pride Coordinators, one of our greatest responsibilities is to create safe spaces for our communities to celebrate. Sunday's event is a sober reminder of how difficult it can be to create these safe spaces.

In light of Sunday's tragedy, the remaining Pride celebrations take on a new and important meaning. We cannot allow the threat of violence to silence us. When possible, we must work even more closely with our Police Departments and security companies to help alleviate public safety concerns. We will work together to ensure that the commitment to Pride is not overshadowed by fear.

Pride cannot be silenced. We, as pride organizers are its standard bearers.

Yours in solidarity, unity and community,

Sue Doster and Brett Hayhoe  
copresidents@interpride.org | www.interpride.org



# q feature: THE 2016 MELBOURNE CABARET FESTIVAL

A new Artistic Director and major sponsorship from the City of Stonnington has delivered a massive line-up in this year's Melbourne Cabaret Festival.

Artistic Director Mike McLeish has selected over 40 shows from around the country and overseas – over 100 performers – to perform from Tuesday 14 until Sunday 26 June 2016 in a newly centralised festival hub in Prahran incorporating Chapel Off Chapel, The Space Arts and Dance Centre and Love Machine nightclub. Other new initiatives this year include Kids Cabaret, Matinee and Cabaret Fringe programming streams.



Mike says that in Melbourne we are spoilt by an embarrassment of cultural and artistic riches. And this year's Melbourne Cabaret Festival is overflowing with glorious goodness.

'I'm pretty damn proud of what we've put together,' says Mike, 'from legendary locals and exciting up and comers to numerous treats from all around our great southern land along with a sprinkling of stellar international artists, this winter is shaping up to be smokin' hot. With a newly established festival hub in and around Chapel Off Chapel, our inaugural children's program, as well as our first ever festival fringe program at The Butterfly Club, you better start filling your diaries or syncing your calendars or however it is you like to get yourselves organised, because this is going to be fun'.

City of Stonnington Mayor Cr Claude Ullin says 'The Melbourne Cabaret Festival is one of the most innovative and pleasurable evenings. It is fascinating to see so many talented people performing their own scripts and providing welcome entertainment across a broad area. The City of Stonnington is privileged to be part of the Cabaret Festival and looks forward to participating in this year's event.'

## Festival highlights include:

- Joe Stilgoe (UK) – Songs On Film pays tribute to much-loved movies as self-confessed film buff Joe raids his own collection and adds his own original and stylish orchestrations to some of the most memorable moments in cinematic history. From Hollywood's golden age, to the classic films of the 80s, to the work of Tarantino, Tati, Paramount and Pixar, Joe and his remarkable band perform songs written for and inspired by some of the greatest films of the last century.

- Amy G (USA) – Entershamement is a mad mash-up of physical, musical, stand-up and improvisational comedy. Inspired by Carol Burnett, Liza Minelli, Buster Keaton, Julie Andrews and even The Muppet Show, Entershamement is slapstick Diva heaven, full of hilarious song-and-dance numbers, roller-skates, a live chicken, and genuine human frailty. Amy G is comedy gold with a golden voice.

- Steve Ross (USA) – To Wit; Funny Songs Throughout the Ages Iconic New York performer dubbed the Crown Prince of Cabaret by the New York Times presents a selection of witty songs from the 1920s and 1930s, like the raucous 'Takin' a Bath In the Blues & Lydia, the Tattooed Lady, through ditties by Flanders & Swann to songs from the pens of Cole Porter and Noel Coward.





· Otto & Astrid – Best Band in the World by Die Roten Punkte are Berlin's Prince and Princess of art-rock and Europop. Die Roten Punkte are a lipstick-smeared, tantrum-loving, sonic collision between The B52s, Kraftwerk and early Ramones. Their songs are ridiculously infectious and their show is one of the most irreverent and hilarious gigs you're ever likely to see.

· Yana Alana Covered is a cabaret spectacular for those yearning to experience this multi-award winning artist as she bears her soul and not her arse. Joined by Tha Paranas featuring Bec Matthews, Louise Goh and Tamara Murphy with songs made famous by Nina Simone, Tom Waits, Shirley Bassey, Laurie Anderson and Joy Division.

· Imogen Spendlove – Lost in Love is a dark cabaret of a young woman's life across the ages of discovery hurt and joy as she learns of love. It is in the final moment of cathartic older age she is at peace and embraces the freedom she sort in her youth. Featuring the music of Nina Simone, Irving Berlin, Rufus Wainwright and k.d.lang. Directed by Neill Gladwin

· Jenny Wynter – Viking Mama! is a narrative comedy about a day in the life of a Viking mother, as she tries desperately to throw together a last minute third birthday bash for her little Viking son (played by a lettuce. Yes, you read that right), while fighting off the passive aggressive jibes of her perfect prim and proper neighbour, dealing with a far too lovely husband, calming down a hyper-inappropriate grandmother and other members of the tribe, all played by Jenny Wynter. "A magnificent, bent climax. I loved it." Frank Woodley.

· Geraldine Quinn – Bang On The Strillers Live. Quinn began 'Bang On The Strillers' in late 2015 as a behind-the-scenes cabaret podcast chat with some of the best performers in the intertwined cabaret, drag and burlesque genres. Imagine Dinah Shore duetting with Carol Burnett while Patti Smith stage-invades. Featuring guests from across the festival, join Quinn and company for this special cabaret podcast event.

· Ash Flanders – Playing To Win. Imagine you pulled yourself out of a sea of mediocrity, becoming the Herald Sun's "It Boy of theatre". Congratulations! You did it! Only the island you're on has no resources. Like, actually nothing. How do you win now, genius? Audition for a reality show? Befriend a coconut? Does it take more than a selfie at Cate Blanchett's house to be a winner? (because I totally did that – and YES, she's in the shot.) Taking aim at himself and those much more traditionally 'talented', Ash Flanders invites you to question what makes a winner in this bloodsport called LIFE.

· Rod Davies – That 70s Child is a nostalgic look at an era when 'life and music' was very different to today. From Sunday morning Salvo hymns to a secret stash of 'devil's music', life and music intertwined in a strangely innocent way! Rod Davies' voice is recognisable from thousands of television and radio performances; Dancing with the Stars (all 15 seasons!), Hey Hey it's Saturday and of course the Good Guys ad.

The Opening Gala (Tuesday 14 June) will be hosted by our very own Artistic Director, Mike McLeish. The Closing Night Party will be Australia's biggest piano bar party. One ticket gives open access to all the closing night party fun where you can freely wander into different shows within Chapel Off Chapel.

All shows are on sale now via [www.melbournecabaret.com](http://www.melbournecabaret.com)

The Melbourne Cabaret Festival is made possible through the generous support of the City of Stonnington, the Ron and Margaret Dobell Foundation, Yarra Trams and Quest on Dorcas.

*Melbourne Cabaret Festival 2016 from Tuesday 14 until Sunday 26 June at the Festival Hub, Chapel Off Chapel, 12 Little Chapel St, Prahran. Tickets from \$25. Bookings: <http://melbournecabaret.com>*



# q travel: with BARRIE MAHONEY

'Twitters 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.*



## Pineapple and Diamond Heists

A news item about the theft of 3000 pineapples from the neighbouring small island of El Hierro caught my eye this morning. The theft of such an important cash crop from an island that is by no means the most affluent of the Canary Islands will have been a devastating loss to the farmers concerned, and particularly since their insurance does not cover such losses. Since the theft took place after the crop had been harvested, packed and boxed, it is assumed that the fruit has already found its way for sale on the neighbouring islands and beyond.

All theft is wrong; someone gains at the expense of someone else, and can never be condoned. However, the circumstances of some thefts (or heists as Americans like to call it nowadays) are often amusing. The recent massive theft of fourteen million pounds worth of diamonds, gold and cash from a safe deposit facility in London's Hatton Garden was one example where I found myself laughing at the circumstances. Indeed, many a television journalist covering the story found it hard to keep a straight face when reporting certain aspects of this ingenious crime.

The thought of a group of elderly men, posing as gas engineers, led by a 76 year old who charmingly used his London Transport bus pass to get to the burglary, gives all elderly men and women considerable hope that they can get up to something rather more interesting than playing bridge or bowls all afternoon. The technical and physical skills of drilling through a thick concrete wall, without leaving a forensic trace, is little short of amazing for anyone, let alone the over 60s. Fortunately, no one was killed in this exploit, which would have dramatically changed public perception of this case.

This group of intrepid burglars used the Internet to research the equipment that they might need, equipped themselves with a diamond tester, diamond gauge, as well as a stock of informative magazines about diamonds. Despite nine million pounds worth of valuables being recovered, this crime will be remembered as the largest burglary in English legal history to date. At the time of writing, all but one of the gang members have been caught and prosecuted, and are now serving lengthy prison sentences.

Not only did the age and ingenuity of this plot gain these criminals considerable attention, as well as some admiration, they also thoughtfully provided a screenplay for a future film through the recordings made of their animated conversations in a London pub, as well as in a vehicle after the raid. I do hope that when a film is eventually made, which I am sure it will, the filmmakers consider asking Michael Caine to play one of the parts; he would be ideal.

Back to the theft of pineapples from the small island of El Hierro. Maybe the value of the pineapples was not as much as the diamonds from the Hatton Garden vaults, but I suspect that the loss of the fruit will be felt by farmers just as keenly as those who stashed their wealth in the Hatton Garden vaults.

*If you enjoyed this article, take a look at Barrie's websites: [www.barriemahoney.com](http://www.barriemahoney.com) and [www.thecanaryislander.com](http://www.thecanaryislander.com) or read his book, 'Island in the Sun' (ISBN: 9780992767181). Available in paperback, as well as Kindle.*



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# q fitness: with CHRIS GREGORIOU

## What's stopping you from getting fit?

Think back to when you were a kid, running around laughing, playing with your friends. Do you remember how terrific you felt, with an abundance of energy, you were fit and indestructible! Does that seem like a lifetime ago?

Our current lifestyle and modernised working environment has most of us restrained behind a desk, sitting down for most of the day. Are you one of the many that are forced to sit, staring at a screen while the only part of you that gets a vigorous workout are your fingers. Running all around like crazy on your keyboard. If you are lucky enough, you get a bonus round of activity. Your elbow and shoulder practice limited movements thanks to your smart phone, that has no benefit to your health and fitness.

It's true physical activity actually creates more energy. You will find yourself with more energy than what you started your day with, if you did some vigorous activity for 15/20 minutes, like your fingers interacting with your keyboard. But is being fit about having more energy?



## What does being "Fit" mean to you?

I ask everyone I decide to work with this same question, "What is your definition of Fitness?", and every time I am told different things. Sure, I get the surface level (initial) responses, such as to loose weight, to have more energy, to be healthier, however it is not until we delve deep beneath the surface that personalised needs are identified. This is where your personal drivers and motivators live!

If you are struggling to make a start, or to commit to a healthy lifestyle program (that includes regular exercise), I would suggest that you are yet to identify what your unique personal drivers are and that you should explore this space first. Some powerful examples I have been told from just a few of my clients have been "to be able to live long enough to enjoy my wealth", another "to be a good role mode for my family, partner or kids" and today while writing this article I was told "to feel good about myself and my body, it has been too long since I could look in the mirror and feel good about what I see".

Enough about personal motivators, they are personal and often hard to identify and stipulate in detail unless explored with a trusted professional such as Fitness Coach, Personal Trainer or motivational professional. So I thought it appropriate to provide you with seven things you'll have when you turn the corner on being fit.

### You will have 1: Increased Confidence.

Being fit extends to a healthy state of mind, reduce depression and increase happiness. Your serotonin levels change, which affects your mood with an increase of endorphins, which add to a general state of well-being. As you get fit your self-image jumps. Along with it, your confidence. How confident did you feel when you were a kid, running around playing all day?

### You will have 2: Better Sleep

A deeper sleep, wake up feeling refreshed and not needing more sleep. Oh, even your stress and anxiety levels will be different.

### You will have 3: A better diet

Just as being fit has you feeling great along with more energy, it also inspires you to want to eat well. You become more in-tune with your body, so eaten something healthy resonates well and adds to feeling good. Just try eating something trashy on a good day and see how your body responds.

### You will have 4: More flexibility

Once you start moving more, putting your body into different movement patterns and positions, you will have greater flexibility and more strength, which will give you more energy for all areas of your life. One of the reasons Yoga is so popular.

### You will have 5: More strength

Spend enough time not being fit and you may be surprised how easily fit and healthy people manage with tasks that require strength. Whether it involves carrying lots of shopping, re-organising your place or just getting up the stairs, being fit enables you to do it with ease.

### You will have 6: A more efficient body

Get fit and your heart will work more efficiently. Yes, our heart works more efficiently and pumps less often. You can check this out by checking your resting heart rate, with real fit people having a heart rate within 50 BPM. But getting fit will get your other body systems in line also. Whether you've been struggling to think clearly on your feet, or you're always out of breath, getting fit can remedy all these issues and more.

### You will have 7: A new body shape

As your body depletes immediate energy reserves it then starts looking for other reserves, such as body fat. If you are looking to lose weight, that is fine, it will happen over time if you are consistent in your movement and exercise. Without a doubt, this should not be your primary level of focus, but see this as a nice side effect as it will happen naturally and without too much effort once you have a healthy balanced lifestyle.

Winter is the perfect time to get started on a new healthy lifestyle and to be your fittest. What are you waiting for? You can start with Yoga if this is for you, reaching out to a fitness professional for guidance and support. You could even try something like a 40 day Lifestyle Challenge - designed to get you active through winter.



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# q drag: TERRI TINSEL

Whenever you ask someone to name the legends of Melbourne drag, high on the list is always Terri Tinsel who recently announced that she is ringing down the curtain on her performing career. Alan Mayberry looks at her career – little in stature but big in talent.

I worked in drag since 16 and professionally till 1991 when I retired, only to be lured back to the Goroke stage by John Taylor and Wanda Jackson who I worked with at Pokeys in the 70s, and to PINK by friends Amanda Monroe and Jessica James.

For decades when you heard the name Terri Tinsel 4 things sprung to mind – glamor, entertainment, drugs and drama.

For 14 years she was the backbone of the Pokeys entertainment machine. Working with Jon Monogios she devised the most mind-boggling spectacles for Jan Hillier and Doug Lucas.

It is 45 years since Terri worked as a male window dresser in Sydney where Terri (then Michael Howe was born). I left home when I was 7 – my parents are dead now. I was never close to them. Even at 7 Terri knew what life was all about and went out looking for sex with men. The first gay club I went to was the Aquarius Club in Sydney when I was 14. I had sex knowing the guys could go to jail for things I conned them into doing. But I wanted it and I looked for it. At 15 I had a retail job by day, but by night frequented drag shows. At 21, I decided the glamor of the dummies I was dressing was meant for me, only to return briefly to it years later at Myer.

When I first auditioned for *Les Girls* they said I was too short for a show girl, but they agreed I had a good face and movement and I never looked back. The sex change never came until after 1983. I was one of the earliest here to be operated on. The 12-hour operation was widely publicised and from the moment I returned to the Pokeys stage I was accepted as a woman.

Some people think of me as haughty and snobbish, more crudely put, 'up myself', and this worried me. Actually I was painfully shy, a bundle of insecurity. My downfall is I expect no less than the best from everyone, and this makes me appear to be a bitch. I can't bear people who are incompetent.

Jan Hillier created a shocking myth about me when she used to spout that when I produced a show I produce telephone numbers (meaning big expenses). Everything I touched at Pokeys turned to gold for them. To get five transsexuals to look fabulous on stage we had 5 male dancers, 1 compere, and 32 technicians working flat out – and the public got that value for \$5 a night. It just couldn't happen today. Every week the props got bigger. The other myth is that we were paid \$250 a night! In the early 90s we were paid \$30 a show, no rehearsal money and up to 4 rehearsals a week. All of the money went into costumes and production to please the 1200 people who crammed into the Prince every Sunday.





I'm proud to say that I admitted that I had a drug problem and did something about it. Everyone expected bigger and better shows. I became chronically addicted to sleeping tablets. At the time I was not only performing but choreographing, worrying about quick costume changes, sound levels and lighting cues. How could a druggie do all that? It really upset me when people accused me of it. I never did designer drugs, it was prescription drugs that were the killer. The two goes they had at getting me off them did permanent damage and left me an epileptic, and I will be for the rest of my days.

I wince every time I hear someone say 'it's only a drag show'. People have no appreciation of how much goes into each show. I built up the best production team. After 10 years we had come the full circle of producing vaudeville-style shows and I wanted to do the nearest thing to theatre you could in a cabaret room. *The Guardian*, costing \$40 000, was the result. It was one of the most technically advanced drag shows seen in Melbourne and featured Dolby surround sound back in 1988. I broke down on stage the pressure was so great. Not only that but there was the pressure of image as well. I was trying to stay a size 7, a mere 47 kg, and had not eaten for 4 days. They called a doctor backstage and he made them get some lemonade into me to zap my energy levels. No-one ever saw this black side of Pokeys.

I strove for a Las Vegas format with a gay, science-fantasy genre. To me comedy routines become tedious. That is the trap many of today's shows fall into. The comperes run out of material and resort to vulgarisms and swearing. That's not comedy or entertainment. Most drag shows today annoy me, they still resort to 1980's material – why can't they find something new? It's been 35 years, I would be totally embarrassed to have to resort to that.

We will never see the likes of Pokeys again. The creative teams just don't exist to train performers to have the look. Believe me, the showgirl look doesn't just happen, it is devised by stage people. It takes hours working with special color gels in spotlights to match complexions.

Have I any regrets about the sex change? Never. For me it was the best thing. I often think thank god I'm growing old as a woman and not as a little bald old man. People keep talking about my face lifts. I'm not denying I've had enhancements. If I had an open cheque book I'd asked to be stretched four inches – I loathe being petite.

I feel better now than I have for ages. My own vanity brought it about. I caught sight of myself nude in the mirror one day and have gone from a size 16 back to a size 10, and feel much better for it. The Brett Willis Toon certainly helped my self esteem.

Looking back happiness for me was a show that works and a standing ovation. The audience were my lovers and I flew on their energy and their applause. It's just like a good bit of trade or a new lover. They fire you up.

I'd like to thank everyone for all your comments about my retirement, especially to Skye Brooks and Doug Lucas and to everybody else that said I should go out with a bang. But I've never had a big ego. Even at Pokeys I put myself in the background and just loved producing the shows. The reason I think it's time to retire now I'm nearing 60 is that I'm like a 1940's MGM movie star trying to make it in 2016 Hollywood. Generational differences are just too different. I might occasionally be dragged out as a tranny from the past for the new gays to see what the old performers look like. But it's time to go with a whimper, and bow out gracefully. If you want to see my last performances, go to Goroke and stay in Horsham overnight night on 14 May or with The Shield Sisters on Sunday 12 June at the Comics Lounge. Thank you all for caring so much, and I dare say you'll still see my comments on Facebook – even if they do take a while to decipher!



# q dance: SDC - UNTAMED

SYDNEY DANCE COMPANY  
UNTAMED

World premiere Rafael Bonachela ANIMA  
Gabrielle Nankivell WILDEBEEST



Following six months in the air and on the road, touring nationally and internationally, Sydney Dance Company returns to its home city with a stunning new double bill production, Untamed. For this special Sydney-exclusive season Sydney Dance Company Artistic Director Rafael Bonachela shares the bill with one of the country's most exciting young choreographers, Adelaide-based Gabrielle Nankivell, winner of the 2015 Tanja Liedtke Fellowship.

The title of Rafael Bonachela's new work, Anima, comes from the Latin for breath, vital force, spirit and soul. Set to an alluring and vibrant concerto for cello and strings by Grammy nominated British/Bulgarian contemporary classical composer Dobrinka Tabakova, the work will be an exploration of some of the mysteries of the inner self - the hidden and unrealised impulses, the unspoken thoughts and the unnoticed actions that inform and drive the persona.

For this piece Bonachela will also collaborate with Sydney and Paris based Australian director, designer and illustrator Clemens Habicht - known for his filmclips for Flume, The Presets and Tame Impala - to create a unique visual world where interactions between the human body and the moving image exist. Lighting design will be by Bonachela's long time collaborator, Benjamin Cisterne.

Originally commissioned as part of Sydney Dance Company and Carriageworks' New Breed 2014 program, and presented as part of a short sell-out season in December of that year, Gabrielle Nankivell's critically acclaimed Wildebeest will be reworked for its mainstage debut at the Roslyn Packer Theatre Walsh Bay.

Of the original Nankivell says, *'Cinematic in both visual aesthetic and sound, Wildebeest is an eerie little story assembled from the dancers' fascination for physicality - their power as individuals and strength en masse - their wild wildebeests within. With the head of an ox, the hindquarters of an antelope and the mane and tail of a horse, the wildebeest as image morphs easily between living animal and fanciful creature. Storms and predators gather as instinct stirs the herd and migration whirrs into action like an ancient machine.'*

**Don't miss these two stunning works in Sydney in October! Untamed opens  
at Roslyn Packer Theatre Walsh Bay, Sydney  
Tuesday October 18. Eleven shows only, until Saturday October 29.**

**Book now at [sydneydancecompany.com/untamed](http://sydneydancecompany.com/untamed)**

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# q concert: CAROL KING'S TAPESTRY

On the 45th anniversary of one of the best-selling albums of all time, Carole King's pop masterpiece Tapestry will be celebrated by two of Australia's most loved vocalists. Iconic performers Vika Bull and Debra Byrne, along with jazz chanteuse Monique diMattina and The Brill Band, will take to the Playhouse stage on 5 and 6 August to reimagine the songs of one of the most successful and revered female songwriters in pop music history.

Released in 1971, Tapestry was No. 1 on the Billboard 200 chart for 15 weeks with over 25 million copies sold worldwide. It is considered one of the most important pop albums of the 20th century, producing the mega hits I Feel the Earth Move, You've Got A Friend, (You Make Me Feel Like) A Natural Woman, It's Too Late and Will You Love Me Tomorrow. This album will form the centrepiece of the Tapestry concert created by the producer/director of the smash hit At Last: The Etta James Story. All three performers have been inspired by the work of Carole King and the Tapestry album.

*"A true singer songwriter, Carole King doesn't write to get on the radio - she writes because it is all coming from her heart. That is why I love her,"* says Debra Byrne.

For 25 years, the glorious voice of Vika Bull has comprised one of the most distinctive, versatile and emotionally charged sounds on the Australian music landscape. Since a multi-platinum conquest of pop radio with the Black Sorrows in the late 1980s, Vika Bull has forged a diverse pathway into soul, gospel, blues, country and the island music of her Tongan ancestry. Her rich solo vocals and instinctive harmonies have spawned eight albums with her sister Linda, as well as studio and concert performances by Paul Kelly, Renee Geyer, John Farnham, Hunters & Collectors, Tim Finn, Kasey Chambers, John Butler and Dan Sultan. Since 2013 Vika has been performing to packed houses in theatres around Australia in the smash hit concert, At Last – The Etta James Story. Like Vika, Debra Byrne is an Australian music icon. At age 14 she was chosen as one of six original team members of Young Talent Time. By the time Debra was 16 she had won a Logie and the Queen of Pop award and had a single at number one for seven weeks. In the 1980s she found her true home of musical theatre with roles in Cats, Jerry's Girls, Les Miserables, Hot Shoe Shuffle and Sunset Boulevard. She has recorded three solo albums and starred in many Australian television series, most recently as Judy Moran in Fat Tony and Co. Singer/songwriter, boogie-woogie barrelhouse basher radio personality and in-demand session pianist, Monique diMattina's performs regularly with Clare Bowditch, The Melbourne Tango Quintet and Doug de Vries.



Arts Centre Melbourne presents Grows on Trees Productions' Tapestry Arts Centre Melbourne, Playhouse  
5 - 6 August 5 August, 8pm 6 August, 2pm and 8pm  
[artscentremelbourne.com.au](http://artscentremelbourne.com.au)

For more information about Arts Centre Melbourne visit [artscentremelbourne.com.au](http://artscentremelbourne.com.au) or phone 1300 182 183.  
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# q stage: FAWLTY TOWERS LIVE

The first images of the World Premiere Cast of Fawlty Towers – Live on Stage have been recently released. Photographs of Blazey Best (Sybil), Syd Brisbane (Manuel), Stephen Hall (Basil) and Aimee Horne (Polly), who along with the entire company were “handpicked” by John Cleese, who has adapted Fawlty Towers for the stage, utilising some of his own personal all time favourite moments.

The full company of Fawlty Towers – Live on Stage are (in alphabetical order): Ana Maria Belo (Miss Tibbs/Ensemble), Paul Bertram (The Major), Blazey Best (Sybil), Syd Brisbane (Manuel), Paul Denny (Mr Hutchison/ Ensemble), Stephen Hall (Basil), Aimee Horne (Polly), Andrew Johnston (Mr Walt, German Guest, Ensemble), Sarah Jane Kelly (Onstage Swing), Deborah Kennedy (Mrs Richards), Anna Lee (Miss Gatsby, Nurse, Ensemble), John Shearman (Taxi Driver, Inspector, Ensemble), Emily Thomas (German Guest, Ensemble), John Voce (Mr. Thurston, Dr Finn, German Guest, Ensemble), David John Watton (Mr Firkins, Mr Kerr, Mr Sharp, Ensemble).

The original television series, was first broadcast on BBC Two in the UK in 1975 and is based on a real life hotel owner. John Cleese came up with the idea for the character of Basil Fawlty when the Monty Python team stayed at the Gleneagles Hotel in Torquay. The owner of the hotel, Donald Sinclair, fascinated Cleese with his incredibly rude behaviour.



Fawlty Towers – Live on Stage will be based on the hilarious and much loved BBC TV series written by John Cleese and Connie Booth. It will be adapted for the stage by John Cleese, with direction by Caroline J. Ranger and assisted by Ed Wightman. Set design will be by Liz Ascroft. Manic, snobbish, condescending, sycophantic and rude, Basil Fawlty is without doubt one of the funniest, most iconic and most memorable British comedy characters ever written. Cleese will bring his beloved characters to life on stage in an unmissable evening of hilarity.

Fawlty Towers – Live on Stage will be produced by Michael Coppel and Philip McIntyre in association with Louise Withers for strictly limited seasons on its Australian tour with no extensions possible.

## FAWLTY TOWERS World Premiere Season SYDNEY

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BRISBANE

The Playhouse, QPAC Southbank

December 28 – January 22 2016 – 2017

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To waitlist and for news and updates: [www.fawltytowerslive.com.au](http://www.fawltytowerslive.com.au)

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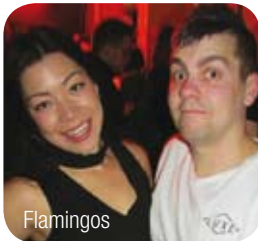


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# Gaylord Blade

by KICHI

What are you waiting for?



Nothing, it's just when you said come over to eat, I was expecting a "dinner," dinner



Dinner is served! Have at it!



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KICHI

Gladly. But I shoulda brought mouthwash instead of wine







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