



JUNE 2012

Q MAGAZINE

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q comment: **FROM THE GROUND UP**

With a spring-loaded love of the absurd, Circus Oz sky dives back to Melbourne with the premiere of a brand-spanking new show, **FROM THE GROUND UP** – the latest ridiculous debacle for audiences of all ages performed under the heated Circus Oz Big Top at Birrarung Marr in Melbourne from 20 June – 15 July 2012.

Circus Oz is currently touring the USA with the popular show *Steampowered* in Salt Lake City (Utah), Davis (California), Fayetteville (Arzonian) and Princeton (New Jersey); and the ensemble will return to Melbourne to work with some fresh new performers where they will gleefully bolt together, developing and creating exciting acts for **FROM THE GROUND UP**.

As Circus Oz continue to embrace a fantastical new future in a glorious rebellion against the generic, **FROM THE GROUND UP** is comedy engineering at its best and this diverse home-grown Melbourne mob of quickwitted stunt jumpers comes fully charged and ready to go.

Friends and families will be entertained by power-packed aerialists, knockabout jugglers, live wire musicians – all acrobatically suspended in disbelief under the Circus Oz Big Top.

Circus Oz Big Top, Birrarung Marr, between Federation Square and Batman Avenue, Melbourne. Booking ticketmaster.com.au and 136 100



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



q feature: **PRODUCTION COMPANY**



Jeanne Pratt and the Production Company Team are very pleased to announced the three musicals in the company's new season. They are *The Producers* (July 10 to 15), *CHESSE, The Musical* (August 21 to 26) and *Promises, Promises* (October 3 to 7).

Jeanne said, 'In planning our 2012 season we have kept our thinking light and bright! We're focussed on comedy and great music. The season opens with probably the funniest musical ever to grace the stage, it's Mel Brooks' The Producers. Our second show is the rock classic, CHESSE, The Musical which has a brilliant score from ABBA's Benny Andersson and Bjorn Ulvaeus and a book by the legendary Tim Rice. Promises, Promises is a delicious romantic comedy with the brilliant pedigree of songs by Burt Bacharach, script by Neil Simon and based on the Oscar winning Billy Wilder film, The Apartment.'

Breaking Broadway Box Office records and taking more than \$3 million in a single day, *The Producers* stars Christie Whelan (Anything Goes, The Importance of Being Ernest and Britney Spears: The Cabaret), Wayne Scott Kermond (Anything Goes and Singin' in the Rain), Trevor Ashley (Hairspray), Mitchell Butel (Kismet, Little Me and Sugar), Rohan Browne (Anything Goes and A Chorus Line) and Brent Hill (Rock of Ages).

Andrew Hallsworth and Dean Bryant, the Directors who staged Anything Goes so brilliantly last season return to direct and choreograph. Kellie Dickerson (Grey Gardens), conducts all performances.

Silvie Paladino (The King and I, Mamma Mia), Martin Crewes (Doctor Zhivago), Simon Gleeson (Love Never Dies) and Bobby Fox (Jersey

Boys) will star in *CHESSE, The Musical*. The multi-award winning Australian director, Gale Edwards directs a new staging of this extraordinary musical with choreography by Tony Bartuccio and David Piper conducting all performances.

Marina Prior (Mary Poppins, Dirty Rotten Scoundrels) and Matt Hetherington (Dirty Rotten Scoundrels, Sugar) star in *Promises, Promises*, a smart and sexy musical. Film and stage director, Nadia Tass directs her first show for The Production Company and Musical Director, Guy Simpson returns from international commitments to conduct all performances.

All performances feature Orchestra Victoria, and are in the Arts Centre Melbourne, State Theatre. For full details go to www.theproductioncompany.com.au

**THE
PRODUCERS**
A NEW
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MUSICAL

THE PRODUCERS

Tues 10 July at 6.30pm
Wed 11 July at 7.30pm
Thu 12 July at 7.30pm
Fri 13 July at 7.30pm
Sat 14 July at 2pm (Matinee)
Sat 14 July at 7.30pm
Sun 15 July at 3pm (Matinee)

CHESSE
THE MUSICAL

CHESSE, THE MUSICAL

Tues 21 August at 6.30pm
Wed 22 August at 7.30pm
Thu 23 August at 7.30pm
Fri 24 August at 7.30pm
Sat 25 August at 2pm (Matinee)
Sat 25 August at 7.30pm
Sun 26 August at 3pm (Matinee)

**PROMISES.
PROMISES**

PROMISES, PROMISES

Wed 3 October at 7.30pm
Thu 4 October at 7.30pm
Fri 5 October at 7.30pm
Sat 6 October at 2pm (Matinee)
Sat 6 October at 7.30pm
Sun 7 October at 3pm (Matinee)

q fashion: **FREEDOM REIGNS**

By Ben Coleman



Freedom Reigns celebrates the summer Olympics this season with its all-new World Champion Collection. Inspired by the flags of leading nations, the line features an assortment of briefs, tanks, tees, jackets and shorts, all coordinating with uniquely bold color combinations set against its patented multi-stripe red, white and blue elastic waist band.

"Like the athletes we design for, Freedom Reigns is a leader in its playing field", says Curtis Stallard, who runs the label with his husband Sael Castro. "Our use of asymmetrical color combinations, unique construction and trim is what sets us apart from our competitors. It has become something of an identifying brand in itself."

Sael Castro and Curtis Stallard launched Freedom Reigns in 2010 as a tee-shirt shop in California. On a whim, they tested a playful graphic brief on the sales floor. It was a hit with customers and within a few months, Freedom Reigns began unveiling several styles of briefs, trunks, and jockstraps.

Seeing potential to expand their briefs internationally – and with the guidance of Nir Zilberman of the US-based Man Trends Agency - the pair closed their shop and began distributing their collections (which now included an entire sports range) through boutiques around the world.



The idea of freedom holds unique significance to both Castro and Stallard. Sael Castro grew up in Mexico where citizens are not free to live or love freely. He became a legal resident of the United States in 2006. During the short period when gay marriage was legal in California, he and Stallard married.

In July, they will celebrate their fourth year anniversary.

They say their collection reflects the Freedom Reigns customer: gear is playful and sports minded with a variety of sport stripes, woven stripes and intricate insets on underwear, tee's, tanks, shorts, long johns and jackets.

Red, white and blue were a main theme for this Olympic season but the designers also incorporated many of the colors seen on the summer fashion runways including bright canary yellow, fuchsia pink, Ferrari red and charcoal grey.

"When designing our summer collections, we felt it was important to remember the spirit of the games," concludes Stallard. "It's a spirit that aligns perfectly with our own brand ideology. Freedom Reigns represents freedom in every aspect of life. We encourage men to live, love and play freely and let freedom reign wherever they are."



Freedom Reigns' World Champion Collection and the entire Summer 2012 line are available now at select retail stores and online at LAJock.com.

q lifestyle: with PETE DILLON

THE ETHICS OF FOOD

Food makes philosophers of us all. Death does the same . . . but death comes only once . . . and choices about food come many times each day.

We make choices every time we make a purchase in a café, a restaurant or at the supermarket. How much are we informed about these choices or indeed how many of us think about the choices we make and the impact these choices have.

The ethics of genetically modified food is among the most pressing societal questions of our time and encompasses a broad range of subjects, including the meaning of food, moral analyses of vegetarianism and starvation, the safety and environmental risks of genetically modified food, issues of global food politics and the food industry, and the relationships among food, evolution, and human history.

There are questions that have to be asked. Will genetically modified food feed the poor or destroy the environment? Is it a threat to our health? Is the assumed healthfulness of organic food a myth or a reality?

The only way to find the answers to these questions is research and a personal analysis of the arguments on either side. It's a tough question to ask whether we should genetically modify food to feed the worlds poor, and if we do, at what risk to those who will rely on it, or the effect it will have on the earth.

There are countless arguments on either side but all genetically modified foods intended for sale in Australia and New Zealand must undergo a safety evaluation by Food Standards Australia New Zealand (FSANZ). FSANZ will not approve a GM food unless it is safe to eat.

People have been manipulating the genetic make-up of plants and animals for countless generations using traditional cross breeding. This involves selecting plants and animals with the most desirable characteristics (e.g. disease resistance, high yield, good meat quality) for breeding the next generation. These desirable characteristics arose from naturally occurring variations in the genetic composition of individual plants or animals. But is the same as selecting cells to manipulate the ability of the organism to grow quicker or more robustly.

Questions have to be asked not just about GM foods but all foods we buy. Don't be scared to ask your supplier about where the food you purchase comes from, how it is grown and why they have chosen to sell it.

It is only after asking questions that we can truly understand what it is we eat.

For more ramblings on food, wine and all things tasty, tune in to Cravings on JOY 94.9 each Saturday from 1pm.



q cuisine: with NATHAN MILLER

Since I started food blogging in late last year, I have discovered a great passion for discovering new places, amazing tastes and foremost a love for the 'New Thing'. It has also opened doors to amazing events, quirky restaurant openings and seasonal menu launches.

Although my waistline has grown slightly, my attitude and love towards those within the industry has grown immensely; it takes courage, determination and being slight insane can be a benefit to having a great food place in this amazing city.

The one place in Melbourne which I normally reserve for out-of-towners, The Crown, recently launched their new gastro pub, 'The Merrywell'. Gastro pubs are certainly not new in Melbourne; in fact, many of our great local chefs have gained momentum in gastro pubs, which a few return to this style of establishment that combine great boutique beer and excellent food options.

Throwing on a brightly coloured shirt, I was off to sample the array of food, beer and heavily dosed cocktails. Upon entry it certainly had the 'crown' feel where total opulence and over indulgence is the name of the game here. The well fitted floor spaces, great drinking areas, the down stairs sports bar, the well heated outside decking with views of the city, and most importantly a bar stocking great liqueurs and spirits from local and overseas.

The food was flowing very fast, the cocktails were delightful and the ambiance was electric. Mingling within the crowd with my white sangria I was having trouble getting a feel for who would actually frequent this venue. I mean, the sports people who were there are that highly monitored within the community and cannot go out and relax, our rich and famous have their bars, and the 'B' grade celeb's wouldn't venture to the crown unless for an event.

So I was down to thinking that the crown have aimed at a market for the higher respectable punter who enjoy spending some good money on food, wine and drinks with friends. It has a great pub feel, not to expensive, and would be a great place to have a beer before or after the football/theatre/event.



q money: with EVAN DAVIS

A Greek, a Portuguese and a Spaniard ask God when their countries' debts will be paid off. God says, "In 100 years for Portugal and in 150 years for Spain." Disappointed, they say: "But, we'll be dead by then." When the Greek asks, God replies, "I don't know — I'll be dead by then."

My partner and I were in Greece on holiday three years ago. We delighted in the beaches, nightlife and food, though were horrified with their economic practices. While dining with our Greek friends conversation turned to finance. Of particular amusement to our Greek mates was the amount of tax we Aussies pay and our work life balance.

"Malaka! (I'm told it means friend), we Greeks pay no tax and we work when we want to" One café owner told me. He'd opened his shop 2 hours late on this particular occasion. It seems to me the Greek 'work to live' mentality may have some befits for us hard working Australians.



Due to foreign jitters, money is getting cheaper. This is good news for those of us that have debts to pay off!

Sure, getting a loan has never been harder, but if you can get it money hasn't looked so good in ages. Loads of lenders are trying to tempt us with fixed rates well under 6%.

Do your homework on a fixed rate before you commit. Fixed rates are good if you pick your mark and get in at the right point. Though if you select to fix and interest rates drop to below what you have selected expect a hefty break fee.

Generally you'll also forfeit some flexible loan features too. Almost no fixed rate home loans offer an offset account. Most cap the maximum additional repayments allowed under the fixed rate term. This may not sound like a problem but be warned if you need to sell the property or refinance to another lender this cost could quickly mount.

If you are tempted by a low fixed rate consider splitting your mortgage. Work out what is manageable for you and your budget. Consider taking a variable rate split alongside the fixed rate loan. This will allow you to make additional repayments into the variable split on your mortgage while still retaining some certainty of repayment amounts on the fixed split.

Think what you might be able to pay off during the fixed rate term. Say you borrowed \$300,000 you might think that you can reasonably expect to clear \$60,000 during the three year fixed rate term. So why not have the rest fixed for the best of both worlds?

Always be careful when applying for a fixed rate as they can change without warning. An advertised fixed rate can change very quickly and there is no guarantee you'll get the one that was discussed during a loan interview. Most lenders offer a 'Rate Lock', which can be purchased for a fee. This is generally 0.15%, which is \$150 per \$100,000 locked so it can be expensive.



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q law: with MATTHEW BAKER-JOHNSON

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Estates Litigation

There are several ways in which a person may contest a will.

A challenge may be made where:

- (a) it is alleged the will was incorrectly executed or tampered with;**
- (b) the will was executed under pressure from others or the will maker was**

incapable of making a will;

(c) insufficient provision has been made in the will for a spouse, domestic partner, children or others to whom the will maker has an obligation; or

(d) the will has been incorrectly administered.

As a general rule, a person can give their estate to anyone. However this was seen as being unjust when the will maker's close family were disinherited and suffered hardship. In Victoria, this was remedied by legislation under Part IV of the Administration and Probate Act 1958 (Act). Other states have enacted similar legislation, but there may be important differences.

The object of the Testator's Family Maintenance (TFM) legislation in Victoria is to allow the court to award to an eligible applicant a portion of the deceased's estate. However, not all applicants who feel that the deceased has inadequately provided for them may receive an order from the court. The test is whether the deceased had a moral responsibility to, and failed to observe their legal obligation to make "adequate provision for the proper maintenance and support of the person".

In Victoria, for deaths after 20 July 1998, the will maker must now make provision for any person for whom the deceased had a responsibility which may include a spouse, child, de facto spouse and same sex partner. It is vital that an applicant show an economic need for support. As such, close family members are more likely to have provision made for them.

The Act sets out the principles to be applied by the court to determine what amounts to "adequate provision for proper maintenance and support". The Act also set out various criteria that the court must consider in evaluating a proceeding brought under the Act.

Some of these include:

- the net value of the estate
- the age, sex and health of the applicant
- If the applicant received any gift, transfer or other provision made by the deceased during their life
- How close the relationship was between the applicant and the deceased
- The financial resources of the applicant
- Any physical, mental or intellectual disability of any applicant
- The character and conduct of the applicant

The purpose of an order under Part IV of the Act is only to ensure that the will maker's legal obligation to support the applicant is observed in the distribution of the Will; it is not to bring about any fairness or any equity, or to redress any wrongs, or to reward any members as against the other. In other words, a right to support does not necessarily amount to a right to equal treatment.

The court has power to refuse the application if, in its opinion, the applicant's character and conduct disinherits them from benefiting under the Act. Grounds for refusing relief might include violence towards the will maker, dishonestly dealing with the will maker, or serious abandonment of obligations owed to the will maker.

Lastly, strict time limits apply to making a TFM claim which must be brought within six months after the date of the grant of probate of the will or of letters of administration (as the case may be). As always, consult with your lawyer at an early stage to assess what your options might be.



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q broadway: IN A TWISTED WAY

Twisted Broadway launches return season in Melbourne and debut in Sydney

Following the acclaimed success of its 2010 and 2011 seasons in Melbourne, Twisted Broadway returns in 2012 for its largest concert series yet. Remounting in Melbourne and making its Sydney debut, Twisted Broadway features Australia's premiere music theatre performers singing songs originally written for the opposite gender. With all proceeds going to Oz Showbiz Cares/Equity Fights AIDS, Twisted Broadway re-imagines contemporary and classic musical numbers in a night of twisted, show-stopping entertainment.

Modeled on the success of New York's Broadway Backwards, Twisted Broadway is an annual charity concert that is fast becoming a stalwart of Australia's music theatre calendar. In 2012, Twisted Broadway will once again be held in Melbourne at BMW Edge, Federation Square and NIDA's Parade Theatre will house the Sydney premiere. Hosted by the talented Melissa Bergland (Winners and Losers, 2012 Logie winner), audiences will be entertained by cast members from Australia's hit musical productions, including Love Never Dies, A Chorus Line, Annie, Moonshadow, Jersey Boys, Legally Blonde, Mary Poppins, South Pacific and more.

The Sydney line-up at NIDA's Parade Theatre will include: Host Melissa Bergland Co-host Rob Mills featuring Rachel Beck, Ian Stenlake, Josh Piterman, John O'May, Alex Rathgeber, Bert LaBonte, Shaun Rennie, Turanga Merito, Michael Falzon, Queenie Van De Zandt and Tim Maddren. The dazzling Burchmore will co-host the Melbourne proceedings with Bergland, but full cast details will be announced at a later date.

Twisted Broadway proudly supports Oz Showbiz Cares/Equity Fights AIDS. On average, 20 people are diagnosed with HIV every week in Australia and over 50 per cent of those living with HIV/AIDS live under the poverty line. Oz Showbiz Cares/Equity Fights AIDS is the result of the Australian entertainment industry's dedication to those living with and those touched by HIV/AIDS. To donate or find out how you can help, visit oscefa.org.au.

Kate Macdonald and Daniel Benge present Twisted Broadway
8pm, Monday July 2, Parade Theatre NIDA, Sydney
8pm, Monday July 23, BMW Edge, Federation Square, Melbourne
Tickets \$55

www.twistedbroadway.com.au

For Sydney bookings visit ticketek.com.au or phone 132 849.
For Melbourne bookings visit ticketmaster.com.au or phone 136 100.



q cabaret: RHONDA BURCHMORE

RHONDA BURCHMORE SIZZLES IN CRY ME A RIVER: THE WORLD OF JULIE LONDON

After rave reviews and sell-out shows at the Adelaide Cabaret Festival and Brisbane's Powerhouse, Australia's sexiest chanteuse Rhonda Burchmore brings Cry Me A River: The World of Julie London to Melbourne.



Throughout her career Rhonda Burchmore has made a distinctive impression on audiences with her dazzling dance steps, superb comic timing, effervescent personality and impressive voice.

Backed by a ten-piece band, Rhonda dims the lights as she slinks into the world of one of America's most mysterious sirens, Julie London. Taking audiences to the West Coast Cool jazz scene of the 1950s and 1960s, she tells London's story through a mix of sensuality and humour. With a song list that includes some of the great tunes of the era, Rhonda teases the audience and captures London's effortless style while showcasing some of her biggest hits. Her timeless songbook includes Cry Me A River, Let There Be Love, Saturday Night (is the Loneliest Night in the Week), 'S Wonderful, You'd Be So Nice to Come Home To, Daddy, Black Coffee, Hello Dolly and The Party's Over; written by legendary composers Cole Porter, Jules Styne and George & Ira Gershwin among others.

"Burchmore had the crowd in her hands"

Julie London's smooth and smokey voice evokes an intimate and sultry sound epitomized throughout her career. With her trademark pin-up girl sex appeal, London's posters were a prized possessions of GI's during World War II. Her long career spanned from the 1950s, where she was named Billboard's most popular female vocalist from 1955 – '57, featured as Cover girl on LIFE Magazine, and had a starring role through the '70s on the popular medical drama Emergency! Appearing in twenty films and TV series, she has released over thirty albums while her enduring songbook continues to thrive on.

Cry Me A River: The World of Julie London is proudly presented by Dennis Smith. Written by Rhonda Burchmore & Gary Young and based on an original treatment by Frank Howson

CRY ME A RIVER: THE WORLD OF JULIE LONDON

Melbourne's Comedy Theatre

From Thursday 16 to Sunday 19 August

1300 111 011 and www.ticketmaster.com.au

q sing-a-long: SOUND OF MUSIC



Arts Centre Melbourne Welcomes Home Sing-A-Long-A Sound of Music

Back by popular demand, the hugely popular Sing-A-Long-A Sound of Music returns to Arts Centre Melbourne, State Theatre.

The very talented and effervescent Chelsea Plumley returns to hosting duties to guide the audience through what is an unforgettable interactive experience and tribute to the very unique film The Sound of Music.

See the classic movie on the big screen, re-mastered to its original cinematic glory. Admit it, you know the words – and if you don't there are song-sub-titles so EVERYONE can sing a-long! Sing-A-Long –A Sound of Music is an audience participation event where the host Chelsea Plumley leads a vocal warm-up, gives a guide to the use of the interactive fun pack and accompanying actions and (with a little help from the audience) judges the Costume Parade - a highlight of the night that separates the die-hards from the dabblers!

So what are you waiting for? Round up your favourite friends, take your vows, and tear down the curtains, clear your throats, fill your lungs and take your seats to become stars of the world's favourite musical.

Arts Centre Melbourne, State Theatre

Friday 20th & Saturday 21st July 2012 at 7.30pm and Saturday 21st July MATINEE at 1.00pm

7:30pm / 1.00pm – runs 4 hours approx. (including 20 Minute Interval)

www.artscentremelbourne.com.au P: 1300 182 183; www.ticketmaster.com.au 136 100

q music: D.A. - HIS WAY

By Brett McDougal. Go to www.dalexanderonline.com for more information



Daniel Alexander has noticed a big change in the music industry since he began recording four years ago. In the beginning of his career, producers tried to force him into being a mainstream cookie cutter pop artist. Fearing his music would lose its identity and essence, Alexander resolved to remain true to his artistry even if it meant he would not achieve high record sales. "I said to the producers, you can keep your money, cars, and chicks, just give me a mic and some glitter."

He says he is grateful to be coming out (literally) at a time that allows an unconventional artist like him to exist. *"Today's youth are the first to realize that music doesn't have to be black and white. I sing songs that might be considered more appropriate for female singers but my ability to show a different side of masculinity is what sets me apart from other male artists. I pull off the femininity the songs demand, so why shouldn't I sing them?"*

Daniel Alexander's first single, "Beautiful", released last summer and remains a club favorite. This month, he releases "Touch Me", about a one-night stand on the dance floor.

"My music stems from the deepest and most personal melodies of my untamed mind," he continues. "As an artist I infuse pop and dance music with infectious drum lines and sexually driven lyrics that we can all relate to once we let down our guards."

You recently changed your name from D. Alexander to Daniel Alexander.

I started using the name "D. Alexander" when I was 15 and recording urban music. I have evolved since then. My music is maturing and my views have changed. It feels more fitting to go by my whole name instead of the abbreviation. Daniel Alexander represents me as a whole.

So D Alexander is growing up.

Yes, I guess you can say that.

Does the music industry make artists grow up quickly?

Most certainly. The spotlight and the criticism bring out your deepest insecurities. Once you get over the initial hurdle, you begin to develop a thick skin that helps you walk all aspects of life.

How long have you been singing?

Since I was 9 years old.

What have you learned in the ten years?

I have learned to believe in myself and never give up. Also, not to care about what people say. Kandi Burruss said it best, "You ain't doin' nothin' if you don't have haters."

When did you come out?

About a year ago.

Has being gay and open about it helped or hurt your career?

Not only has it helped my career; it has helped me grow as a person. When I was recording urban music, I always felt like I was disrespecting my artistry. I would work with these hip-hop producers, always feeling that I had to tone myself down so they wouldn't think I was gay. I would write lyrics that said "girl" instead of "boy" and I tried desperately to win approval. I decided enough was enough. I spent a couple of years working on myself, losing weight and going to school. Then, I came out with flying colors! I finally felt like a true artist.

Do you worry the gay label may limit you to being a club artist?

I consider myself a pop artist trying to make it in music. Oh and I happen to be gay. I have made it a point to sell my talent, not my body. I don't flash my bulge and dance around in my tighty whities. We need to represent gay men as more than just horny sex machines. We are people too. I always want to ask those guys, 'what will you sing about when the six-pack fades?'



Would you date another gay artist?
Maybe.

What message are you hoping to spread in your music?

We, as a generation, need to liberate ourselves. Stop playing it safe and start living on the edge. Chase your dreams and be beautiful.

What does the world need to know about gay people? What are they not getting?

We are more than just the stereotype.

Do you want the American dream? The husband, the kids, the white picket fence...

I'd like an Australian husband. That would really make me smile. (Laughs) I think everybody has there own definition of what the American Dream means to them. For me, it's being successful, pushing boundaries, making music and feeling like I have fulfilled my purpose.

Is that what TOUCH ME is all about?

"Touch Me" is about life, love and sex. It's that fatal attraction that we have all experienced on the dance floor. Whether it's with a special someone or even dancing alone, life is rich with lust.

What inspired the song?

I have always been in love with the vintage disco sounds of the 70's and 80's. I wanted to record a track that paid tribute to the classic synths and catchy dance hooks of those eras. If Lady Gaga and Debbie Gibson had a baby, it would be "Touch Me."

When will you know you have made it and what are you doing to make sure it happens??

When I have started a revolution. I put every ounce of blood, sweat and tears into my work. I don't care what I have to do, it will happen. I control my destiny.

Have any Aussie fans reached out to you?

Yes! I have actually had a couple of Australian guys write me via Youtube.

Any plans to perform here?

Australia is at the top of my list of places I want to play! I hope some club bookers are reading this! (Laughs) When I think of Australia, I think of sexy accents, beautiful scenery and kangaroos. Oh, and those great white sharks. I don't know if I'll be doing any swimming when I come out.



If you could choose one person to rule the world, who would it be?

Lady Gaga. She is a true representation of what an artist should aspire to be. Despite her success, she has not stopped fighting for what she believes in. At times, artists get caught in the glitz and glamour and forget what got them there. Lady Gaga makes me feel like I'm her best friend when I've never met her. When you stop making hits and start speaking to people, that's when you have truly broken ground.

www.rushpoppershop.com.au

q youth: with TASMAN ANDERSON

I don't think we ever truly know what danger feels like until we are face to face with it. When the moment your heart begins to race and your stomach drops, you know something isn't right. This month, I want to talk about one issue that doesn't discriminate against sexuality, gender, race or belief and can happen to anyone at any time – and of course I'm talking about stranger danger.



Last month, I felt real fear for the first time. I had been putting all my energy into creating a bucket list and wanted to tick off '#67: Have a picnic in a graveyard'. I know it sounds strange to want to have a picnic in a graveyard but my bucket list was all about doing things that I would never do normally, so when the opportunity presented itself, my best friend Kal and I jumped in my car and went on our way. As if some sort of karma wanted to punish us, my car broke down on the side of the road. We couldn't help but laugh about the entire thing since we had predicted something like this was going to happen. I called my dad and we arranged for a tow truck to come within a couple of hours. It seemed like it was just a small inconvenience and that we'd be home by dinner.

However, as things got darker, the place lit up with crime. Several police cars drove by, a drug deal happened several metres from my car and an ambulance with its flashing lights pulled up across the road from us to help a lady who had alcohol poisoning. I was absolutely amused; I had never seen such excitement in one night. Unfortunately, the longer we spent waiting for the tow truck, the more predominate the danger became when the people in the adjacent house noticed us there, alone.

We were unaware that they had been spending the whole afternoon drinking heavily so when the two men came over to my car, I thought they were going to help us. I grew up hearing about stranger danger but it seems like the moment you become an adult, you instantly forget the important lessons that were taught to you as a child. I foolishly opened the door for the men who instantly bent down and blocked me in. They started asking us questions like why we were there and why we were watching them, thinking that we were undercover cops. One of the men began to stroke my leg and inch closer to my vagina. He asked us whether we had boyfriends and whether he could pay me to take my top off. He then proceeded to tell me that he wanted to "fuck my pussy" ...I was terrified. These two men had me trapped in my seat and became hostile when they saw Kal with her phone.

Thankfully, the men left for a reason that I'm still unsure of. We continued to sit in that car with them watching us for another half an hour before the tow truck man finally arrived. They waited and watched us for over two hours. It may seem dramatic but they had us in a position to either rape or attack us and we were powerless to defend ourselves.

There is no way to possibly describe the feeling of utter powerlessness or fear without having gone through it yourself. I didn't believe in stranger danger because I didn't think something like that could happen to me. I know it sounds foolish but when you hear stories about rape and murder victims, you tend to think that it can't happen to you because you are not like those unfortunate people. You don't live like them, talk like them or think like them. You are completely different. However, in reality you are exactly like them and bad things can happen to you. You need to be careful who you open yourself up too and you need to remember those old lessons that we were once taught as kids. More importantly, you need to listen to your instincts and that little voice inside your head because they are almost always right.

q fundraiser: 3CR COMMUNITY RADIO

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q sport: with EDWARD DAVIES

Rugby League, AFL, Rugby Union. Or, as the sporting core of Australia sometimes refer to them, the 'Big Three'. For years and years, they have taken precedent and have dominated the sporting scene in Australia, on a grassroots, professional, local, national and international frontier. They have managed to capture the hearts of the locals, sell out stadiums on a regular basis, make massive revenue and profits and take a religious place in the heart of all sport loving Australians.

So why, then, does football, or as it is known down under, 'soccer', not get nearly the same amount of recognition, attention and love that these other sports get? Why has soccer not become a national symbol of passion in Australia as it has fiercely across the rest of the world, especially in Europe and South America? Why is it considered an almost non-existent sport by some?



Two arguments can be constructed at this point; from the side of soccer itself, and the factors which have contributed to its unpopularity, and from the viewpoint of these other highly adored 'Big Three' sports, and why these sports are so much more appreciated and have more followers.

Firstly, it must be emphasized that, legitimately, soccer has never been considered a big sport in Australia at any point in time. Fox Sports Australia does make a concerted effort to make it a larger sport, by offering full coverage of the English Premier League; however, during news bulletins and sport updates, soccer is constantly taking the back seat. It is shocking to think that, even when the soccer team of Brisbane wins a major national title, below par AFL matches take precedent. So what are the underlying factors of this lack of attention to perhaps the world's most popular sport.

The obvious lack of interest by children and teenagers in the sport is clearly stemming onto a professional level, with the standard of soccer players in the national leagues nowhere close to the standard of soccer overseas. The position of soccer being a 'secondary sport' in Australia can be illustrated and further reflected by the passion of the sport overseas, especially in Europe, where rugby plays second fiddle to it, and it is a religion for the vast majority of fans.

It is safe to conclude then, that, although soccer may not have the illustrious history and culture that Aussie Rules, Rugby League and Rugby Union have, it is slowly growing from a grassroots level, which will surely result in a higher quality of play on a professional level, and a steady growth in national popularity for the beloved sport known all over the rest of the world as 'the beautiful game'.



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q business: DREAMT UP BEDS



About.

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This gradually expanded, Paul's imagination took hold and what started as a simple project, became the workshop that 'Dreamt Up' is today.

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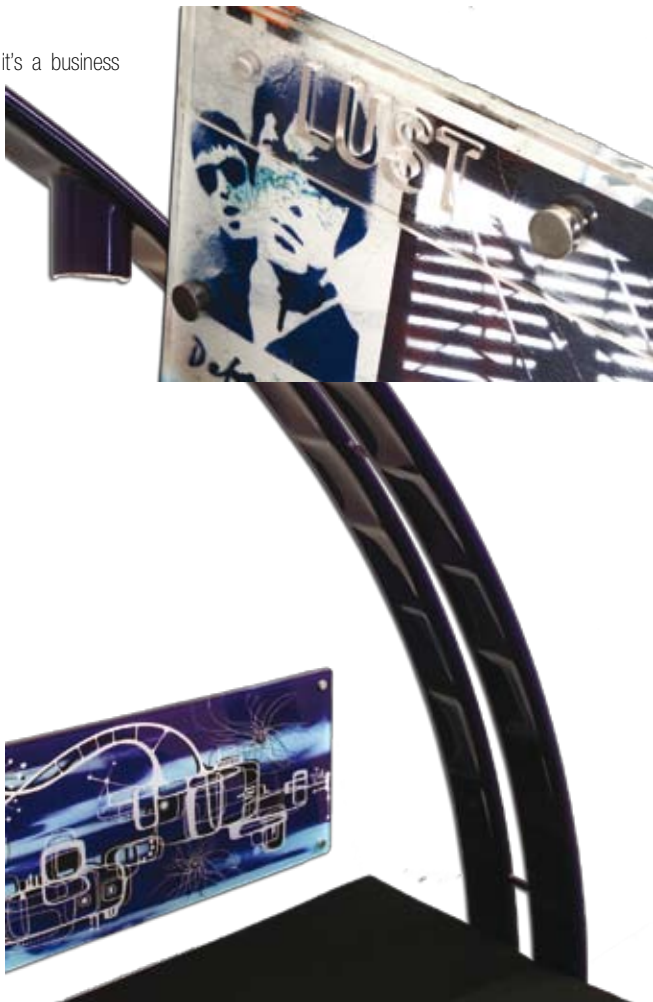
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q drag: SKYE BROOKS



SKYE BROOKS, the legendary director/performer has been a charismatic part of the Australian gay scene since the 1980s. His unique and groundbreaking shows have won every award and accolade in Sydney, Adelaide and Melbourne, making Skye one of the most respected in the business. His shows were always visionary, cutting edge and way ahead of the times. His technical genius has grown over the decades. Sadly his performances on stage are few and far between since retiring in 2000, but his magical touch had never been more evident than in his sensational video work, seen most recently in Renée Scott's amazing funeral tribute. Alan Mayberry has known Skye since they worked together on the first Rainbow Awards in 1993. He caught up to talk about Skye's brilliant career.

My career as Skye first started in 1980 in Sydney. A group of friends and I decided to enter the talent quest at THE nightclub of the time 'Patches', in Oxford St.

There are two moments in my youth that stand out in my memory. One was being 14 and seeing my teenage idols ABBA in concert, the other was winning the Patches' talent quest. Everyone who was anyone was in the audience for the grand final, it was so intimidating!

Well not only did our group win, we got a standing ovation! And not one, but three, as the cheering crowds made us do two encores! I was 17 at the time and still at high school. By the time I was 18 I had my own production show, with a cast of 8 and *Skye Brooks and Company* was born.

Honestly I could write a book about my 10 years in Sydney, it really was the golden age of Oxford St. The 80s produced some of the most diverse shows in Sydney's history. No two show groups were alike. Each show group had its own niche. There was just so much creativity and diversity.

Being a drag queen then wasn't something that you could just do: being a drag performer was a respected position and you had to earn your stripes. That's why, to me, today's drag scene is so different to then.

It was always an honour to be chosen to perform in the main shows at Mardi Gras and Sleaze Ball and the many dance parties that dominated the 80s. It was a sign that you had made it. The obvious thrill of performing in front of 20000 is something hard to put in words.

Even after I moved to Melbourne it was such an honor to be asked to return as one of the leads in the reunion *I Am What I Am* number in 1998 for the Mardi Gras 20th Birthday and again to perform at the 2003 Gay Games Opening Ceremony which was just so awesome!

In Sydney, I was lucky and extremely fortunate to be taken under the wing by two of the giants of Oxford Street: Tim Berry and Dawn O'Donnell. I owe them both a great deal. We worked in so many venues over the decade but the stand-outs were Flo's Palace, The Unicorn, Patches, the Balmain Town Hall Hotel and the Erskinvile Hotel (of Priscilla fame), where we played to packed houses for many years.

By the end of the decade *Skye Brooks and Co* had won 3 prestigious CAPS awards but to me, Sydney now was a very different place. Sydney had become like a ghost town.

Everywhere I looked there was a good memory of time spent with a good friend who was no longer with us. We all lost so many people to AIDS and not acquaintances, really dear friends and people that we had loved and grown up with. I felt I really couldn't stay there anymore.

I had a friend in Melbourne who suggested I come for a visit. Well I instantly fell in love with the city and moved to Melbourne permanently and have never looked back! Professionally my decade working on the scene in Melbourne would produce some of my fondest memories from the early days at Chasers, performing at the Run dance parties, The Red Raw /Winter Daze dance parties, working with the great talents of Tony DiDio and Simon Vowles. One of my favorite dance party memories was the year we all did the Prisoner Extravaganza and the year I rode into the pavilion as Pauline Hanson on a 20 foot high horse and ended the number being blown up in a boiling pot!

Then there was 3 Faces which was, without a doubt, the highlight of my drag career. Ken Payne and Kerrie Le Gore created such an amazing creative environment to work in. 3 Faces was all about the shows and they had created a factory that provided all the tools to create some of the best drag groups and shows in Melbourne's history.

Just look at all the amazing shows that were there. The resident cult groups: The Lipstix and New Wigs on the Block which performed for years to packed houses. And the Fab 3, PZR, and *Infidelity* with Caresse. Then the hybrid shows, *Femme Fatale* which brought Tabitha into the family with Caresse, myself and the boys. *Drags Inc*, *Drag Squad* and who can forget the panto *Snow White and the Seven Drag Queens* with Denise Drysdale and Jane Clifton (from *Prisoner* fame) under the leadership of GM Richard Martin!

Those really were the magical years working with the best performers, technicians, DJs and managers (including the best dresser ever, Connie Lingus)!

Melbourne further rewarded me with 3 Rainbows awards for best show for *New Wigs on the Block* and a DIVA award for best show producer. What an amazing decade!

But as they say all good things must come to an end and 3 Faces came crashing down in 1999. I remember everyone saying how amazing the last night of 3 Faces was. Not for me! For me it wasn't just the end of 3 Faces, I knew in my heart, it was the end of the era of big drag shows and time for me to think about moving on.



Some 12 years later, on the last night of The Market, long after everyone else had gone, Candee, Rita and myself stayed on (for many hours) reminiscing. That venue in its different forms had been a part of our lives for 2 decades. We laughed a lot, cried a little. It was just so fitting that we were the last 3 still standing. Great memories.

People often asked me why I quit performing. I had been performing for 20 years. I don't regret one minute of it but there were other things that I wanted to achieve and to do this I had to let go of Skye. Skye had been my youth. I needed to create a future for Davyd.

Even when producing shows all the way back in the 80s when all I had was a 4-track tape deck, the biggest joy for me was always putting the shows together, creating the soundtracks and the videos that made up the show. I always enjoyed the technical side of creativity. It seemed natural for me to move into multimedia design.

The following years were all about studying and learning all aspects of multimedia design: web design, coding, animation, sound design and graphic design. I threw myself into it with everything I had.

I started my own company Promedia Design Studios as well as sustaining a full-time job working for the Publicis Groupe which gave me exposure to further advance my new skills, working within the many companies under the Publicis banner including Publicis Mojo, the famous advertising agency. It was an amazing 5 years of growth. When I wasn't working for Publicis I was building up my own business Promedia which is now my full-time focus.

The success of Promedia allowed me the opportunity to pursue a life-long dream and study film production at VCA. I had finally found my calling.

I now have a new voice, in a new medium, FILM, and I realise I have an awful lot to say. I like to think that, creatively, my best years are in front of me – so with a little bit of luck, and a lot of hard work hopefully you will see – ***Coming to a theatre near you soon!***

q people: with MARC J PORTER

Miss Pin Up Australia has begun, I recently chatted with the lovely Lovita Harlow, an entrant this year, read below for her wonderful outlook on life and what it takes to become Miss Pin Up Australia.

Where did you come up with name Lovita Harlow?

It was a very long process to come up with the name! My sister and I were chattering away at 3am (because that is when she finishes work, the poor girl) the morning of my Miss Pin Up Australia photo shoot with Helen Mclean, when I realized that I needed a better name that truly represents who I am. My birth name is Jeda Cira Cacioli, it is a mixture of Australia and Italian origins. I am proud of my beginnings but as I matured it felt out dated.



My sister and I began the process of going through the people I admire, the glamorous, the beautiful and the infamous. I was playing around with the name Vita because in Italian it means life and at the same time my sister said Harlow, then presto it all came cosmically together. Jean Harlow is one of the original bombshell blondes who oozed a sexual magnetic energy which enhanced her performances and elevated her to stardom. With Vita Harlow in my mind I finally managed to drift off to sleep.

On the day of the photoshoot, I met with Helen Mclean and Candice DeVille. Ms. DeVille was masterfully applying my makeup, as I explained the name and how I felt there was something missing. She said to me "You need to add something to Vita, perhaps add Lo to it, Lovita Harlow." To me the name translates to Love Life Harlow. I knew that this is the perfect name, the embodiment of my philosophy of life.

Tell us the background of Miss Pin Up Australia and how did you get involved?

Miss Pin Up Australia is a national competition to find the "Perfect Pin Up Gal!" It represents real women with fantastic curves and exquisite style. The competition is judged on personality and your ability to stay in your pin up character.

There are 5 categories in which you can compete:

- Miss Perfect Pin Up - For girls who love vintage glamour
- Miss Illustrated Pin Up- For gals who have exposed tattoos
- Miss Va Va Voom - For our delicious curvy ladies
- Miss Classic - For women over 30
- Miss Prestige- for women over 40

You then have 5 sub categories where you have to have vintage or reproduction vintage outfits/styles. The five subcategories are: Day wear, Evening wear, Lingerie/Sleepwear, Swimwear and Talent.

There is also the Miss Popular Pin Up who gets voted into the competition by the general public through their website.

I am competing in the Miss Perfect Pin Up category! I first heard about the competition from a friend. I checked out the website and thought 'YES! This is for me!' I had my professional photos done by glamour photographer extraordinaire Helen Mclean and entered in February through the website.

How hard is it to create a 40's/50's pin up look?

The look of the 1940's and the look of the 1950s are actually quite different. The look is not hard to recreate but the demeanor, poise and overall grace is hard to recreate. Women in the 1940s had to go to work due to the men being at war so we see the fashion and the make-up is pretty but practical for the workplace. Obviously the actresses which we love would of been glamorous but the everyday woman had to go to work, still look presentable and have dinner on the table by 5.

By the 1950s, the look became absolutely beautiful and timeless. This is where we see the extravagant winged eyeliner and luscious red lips on every woman not just in the movies. Women once again saw their place as homemakers, caring for their husbands and families in the most elegant way.

In short, to create a 40's/50's pin up look is a beauty marathon.

Why do you think so many gay men are attracted to a pin up dame?

Because it's not pedestrian, it's the true embodiment of absolute confidence, beauty and sexual energy. I also believe the attraction is because the original painted pin ups always looked like they were having an amazing time!

How hard is the competition going to be?

I know this is going to be one of the most challenging and exciting experience I am ever going to have.

Firstly, the girls against whom I am competing are some of the most beautiful women I have ever seen!

Secondly, once selected, you have to practice your routine in your selected vintage clothes (there are about 15 poses in each category and you have to hold each pose for four seconds).

And thirdly, you also have to wow the judges with your personality as well as your wardrobe selection. It will be hard, but it will be challenging and a whole heap of fun! It speaks to my personality and ambitions.

Where did you draw inspiration from?

I draw my inspiration from the old musicals and movies. 'Singing in the Rain', 'Gone with The Wind' and 'Some Like it Hot' although of different genres, have been the most influential. I love the colour, the storyline and the drama.

Every time I watch 'Gone With The Wind' I always hope for a different ending but am so in love with Vivien Leigh's character 'Scarlet' as the stubborn and determined woman. That resolute look when she says "Even if I have to lie, steal, cheat or kill, I will never go hungry again." strengthens my own resolve.

I love going to the Opportunity Shops and finding old pattern books and magazines from the 1950s to get an understanding of the make up and fashion of the time. This has given me a more authentic look but also an original style.

Tell us where we can vote and when the competition ends?

The Miss Pin Up Australia website on the Victorian contestant page.

You will see Miss Lovita Harlow at the top just click details/votes and then your done!

<http://www.misspinupaustralia.com.au/index.php?page=vic>.

Entry into Miss Pin Up Australia Closes in September.

I have my own facebook page and twitter account, www.facebook.com/lovitaharlow and @Lovita Harlow so feel free to 'like', 'tweet' and 'share'!

Where do you see yourself heading with this?

I have several things I would really love to do. The first is to get my cabaret act together and get into the scene. I am in the process of starting a lifestyle blog which will show you the secrets and tricks to throwing a great dinner party.

I will also share some authentic Italian recipes from my grandmothers. I would also like to do some modelling and share my unique style. I hope to be a house hold name and make my mark on the world.

Finally, do you feel you are gay man trapped in a woman body?

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q fitness: with CHRIS GREGORIOU

Why diets don't work.

Spend a couple of weeks eating healthily and exercising, and you'll start to feel good. If you're lucky you'll lose a bit of body fat (it's generally fluid), but then the pendulum will swing and you'll go back to your old ways. In the long term, you'll probably put on more weight.

Have you noticed a pattern?

I'm against dieting for weight loss. It's not natural. It's a form of starvation and it puts your body under unnecessary stress.

Diets also slow your metabolism as your body reacts to fewer calories while maintaining your normal body functions. If you don't exercise and eat balanced meals, you can lose lean muscle mass as well as fat and water. It also takes more of an effort to exercise.

If you don't exercise and then neglect your diet, the weight will return even more quickly. Even worse, it will come back as fat rather than as the muscle you lost, with drastic results on your body shape.

I urge you to lose the diet and the diet mindset.

Instead, put the focus on lifestyle. Think back to when you were eighteen. Were you more active? Did you eat more fresh and natural foods and less processed food?

We now have a lot more processed food readily available, and what might look natural has been altered to extend its shelf life. Be wary of added sugar and check the nutritional label on food. Pasta sauce can have 12 grams of sugar, a healthy sounding bottle of tea up to 50 grams.

Keeping sugar to less than 10 per cent of your total calories will go a long way towards managing your weight and health in the long term. An informative website is www.sugarstacks.com. It shows at a glance just how much sugar is in various foods.

We also need to be more active. These days we are increasingly sedentary, while at the same time eating more calorie-dense foods. No wonder we put on weight.

To move more, we simply need to get out and go for a walk. Our activity needn't be intense — walking, biking or swimming is a great start. Get your body moving most days of the week.

Combine activity with a healthy, fresh, balanced and calorie-controlled diet and you are well on your way. And do this for the rest of your life. The results will be life long! Go for a walk or do something strenuous for an hour tonight. What's stopping you?



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q film: DUMBASS FILMMAKERS

"DUMBASS FILMMAKERS!"

"TRUE BLOOD" STAR DALE RAOUL JOINS CAST OF COMEDY WEBSERIES EXPLORING BISEXUALITY AND THE CREATIVE PROCESS.



In "Dumbass Filmmakers!" Dale Raoul ("True Blood") plays disgusted mom Brenda Winters, whose "bisexual" son creates art installations and performance pieces she despises. So Harrison DeWinter (Hunter Lee Hughes, "Winner Takes All") assembles a group of losers to make a transition from wacky installation artist to filmmaker despite his mother's castrating indifference. The show premieres at DumbassFilmmakers.com on Tuesday, July 10th.

The naive Harrison truly believes his movie will inspire others to save the environment, protest injustice and embrace bisexuality. But when it comes to actually making the movie, Harrison can't depend on his quixotic imagination alone. He turns to Vicki Moretti (Elizabeth Gordon, "Astral Projection Can Kill You"), an organized but lonely young woman who only wants to produce the movie to fill a void in her love life. Harrison feels confident that with Vicki in place, his artistic vision will soon materialize. But unexpected obstacles arise when Vicki fights to block vulnerable rising star Bobby Tulane (Justin Schwan, "Cutback") from securing the lead role he so earnestly deserves. Unlike Vicki, Bobby actually understands Harrison's movie, making Bobby very appealing to Harrison, but very threatening to Vicki's insecurities. Caught in the middle is mischievous casting director Scott Fleischman (Jimmy Dinh, "America's Got Talent"), who hopes to somehow profit from the experience.

"Dumbass Filmmakers!" explores the irony of an unimportant man's drive to produce something "important." Although the character of Harrison is profoundly incompetent at storytelling and filmmaking, his odd genius of inspiring others to believe in his vision creates comedic tension. While Harrison strives – with some success – to connect to an unconscious creative energy, he lacks an ability to process his imagination and is both innocently and tragically clueless at navigating the interpersonal politics of materializing a project in the real world.

"Dumbass Filmmakers!" was created by producing partners Hunter Lee Hughes and Elizabeth Gordon. The series' first season was written and directed by Mr. Hughes. Dale Raoul ("Brenda Winters") is best known for her role as Maxine Fortenberry on HBO's vampire series "True Blood." She's a veteran character actress who has worked in a myriad of stage, film and television productions.

Hunter Lee Hughes ("Harrison DeWinter," Writer/Director) makes his directorial debut with "Dumbass Filmmakers!" He previously wrote "Fate of the Monarchs," which garnered a Critic's Pick from Backstage West and "The Sermons of John Bradley," for which he was named Best Actor by StageSceneLa.com in the 2008-2009 "Best of Stage" list. In addition to acting in dozens of stage productions in Los Angeles, Hughes also wrote, produced and starred in "Winner Takes All", which premiered at the 35th annual Atlanta Film Festival before screening at ten international film festivals and landing a distribution deal through Guest House Films.

Elizabeth Gordon ("Vicki Moretti," Producer) has produced a number of theatrical productions, including "The Sermons of John Bradley" with Fatelink. She also produced the short film "Winner Takes All." Ms. Gordon created her own original series called "Untitled Word Project," which premiered in 2008 and she has performed in shows throughout L.A. and Orange County to rave reviews in Backstage West and StageSceneLA.

Jimmy Dinh ("Scott Fleischman") made Howie Mandel and Sharon Osbourne take notice on last season's "America's Got Talent." Although they didn't clear Mr. Dinh to the next round, Mandel and Osbourne complimented him for his comedic instincts. Justin Schwan ("Bobby Tulane") played the lead role in "Cutback," which recently was honored at the San Diego Christian Film Festival. Other notable talent includes Adrian Quinonez ("Eating Out 2") as Marco Lorenzo, an actor suffering from a panic disorder, and Barbara Costa ("Beyond Words") as Amalia Sousa, whose improvisations require an understanding of Portuguese.

For more information, go to www.dumbassfilmmakers.com or YouTube (www.youtube.com/fatelinkproductions).





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q win: END OF YEAR PRIZE POOL



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Freedom Reigns celebrates the summer Olympics this season with its all-new World Champion Collection. Inspired by the flags of leading nations, the line features an assortment of briefs, tanks, tees, jackets and shorts, all coordinating with uniquely bold color combinations set against its patented multi-stripe red, white and blue elastic waist band.

"Like the athletes we design for, Freedom Reigns is a leader in its playing field", says Curtis Stallard, who runs the label with his husband Sael Castro. "Our use of asymmetrical color combinations, unique construction and trim is what sets us apart from our competitors. It has become something of an identifying brand in itself."

Freedom Reigns' World Champion Collection and the entire Summer 2012 line are available now at select retail stores and online at www.LAJock.com

To celebrate the 2012 Summer Games we have five pairs of Freedom Reign's World Champion briefs to give away. Prizes in size medium only. Email getfree@qmagazine.com.au with **Freedom** in the subject line to see if you will add a pair to your wardrobe.

Warner Music

Electra Heart is a huge leap forward for Marina and promises to be one of the most exciting pop releases of 2012, underlining that she is amongst the most talented young British artists around. A ground-to-air missile of ambitious and confident songs, the record was written and recorded in London and LA over the last 18 months whilst on tour. Featuring 12 brand new self-written tracks, Marina handpicked a close group of collaborators to write and produce with including Dr Luke (Katy Perry), Rick Nowels (Madonna), Liam Howe (Sneaker Pimps) and Greg Kurstin (Lily Allen).

Electra Heart is a blisteringly honest story of identity, love, rejection, doomed romance and hope all tinged with humour and British eccentricity.

Marina says, "It's an Ode to dysfunctional love. I based the project around character types commonly found in love stories, film and theatre, usually ones associated with power and control in love, as opposed to weakness or defeat. I guess it was a way of dealing with the embarrassment that, for the first time in my life, I got 'played'. Rejection is a universally embarrassing topic and Electra Heart is my response to that. It is a frank album".



Electra Heart is out now in all the best music stores through our good friends at Warner Music. We have five cds to give away. Email getfree@qmagazine.com.au with **Marina** in the subject line to test your luck.



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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.

q scene: **OUT & ABOUT**





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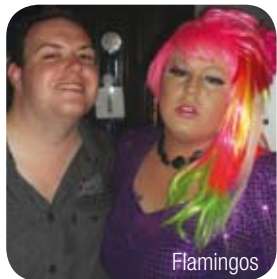
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q personal story: THE F-WORD

My name is Michael Winn and I am gay. Those last three words don't look particularly special when they are written in my same old handwriting in the same old Moleskin I have been writing in for years. But those three words are the words that, at times, made my childhood unbearable. Those words can alienate you from your community, kick you out of the army, stop you from donating blood, diminish your chance of having a child of your own, disallow you to marry the one you love, change your place in society, and even make you a different human being in the eyes of the law.

Those three words made me hate myself, made me a person I didn't want to be in high school, and were a constant weight on my shoulders, a burden that I dealt with every single day of my life, and in some ways, a burden I still deal with.

There's also another word that was a constant during my youth, an 'f-word' of a different variety that I cannot even fathom writing, a word that still makes me crumble internally. A word I despise more than any other. A word that, once heard cannot be unheard. In high school, people could sniff out that I was different, and it made me an easy target in some people's eyes. This word was spat at me every once in a while, and those two syllables were enough to reduce me to a shaking mess and want nothing more than to go to sleep and wake up in a different body.

These words were enough for me to want to make a change, every single day of my life. To change everything about who I was as a person, a task that you can never achieve. Every once in a while I would snap. I would go through my iPod and delete any song that a teenage boy shouldn't have, any song that could be deemed 'gay' was disposed of. I'd want to stop hanging out with my best friends at high school, because they were girls. And every single day of my existence I wanted to stop, and prayed to God to help me stop, being attracted to men.

When this all didn't work, I'd spiral into my own personal darkness, a place full of hatred and loathing, and a place where my future was nothing. I just couldn't imagine myself with a wife and kids and a picket fence, and so, in society's eyes, I had no future. Life was a bleak road where I kept my head down and worked through it, all whilst expecting nothing from my life, just passing through the checkpoints to my destination of nothingness.

My life was full of uncertainty, but back then there was one definite, that I would never 'come out'. The thought of being an openly gay teenager in high school was unfathomable. I couldn't imagine anything worse than my friends and family knowing what I really was. I couldn't bear what awful things would be said behind my back or to my face. I couldn't stand the label. And with that mindset, I sentenced myself to years of secret unhappiness.

It took me almost 20 years to come to terms with who I was, and that is even considered a young age to come out when compared to others I know. And while an internet campaign (a great campaign full of hope and love) reassures every closeted member of society that "it gets better", I feel I can say that I speak on behalf of every single person that has dealt with these issues, that it shouldn't GET better, it should BE better from day one. Sexuality should be explored and accepted from the get go, it shouldn't have to be announced when one is ready and courageous enough. No one from the straight community has to sit his or her mother and father down, hands shaking and knees weak, and tell them that they are straight.

It took 20 years, but once it was done, it was done.

I sit here now, penning these thoughts, listening to Lady Gaga - unfazed by the stigma associated with herself and her music - feeling so full of happiness and hope, a frame of mind better than I have had since I can't even remember. The three words are out there, and I'm proud beyond belief to have that label firmly pinned to my chest.

But there is still that one word that still haunts me to this day. When I began writing this, I remembered back to high school and the first time that that one word was ever spat at me, full of disgust and hatred. Thinking back, my heart sinks and I immediately become the insecure boy I was all through high school. I realise that I can remember that exact moment in such perfectly intense clarity, and it occurs to me that I have not once thought about that moment since it happened over six years ago.

It was such a defining moment in my life, a moment of such humility and despair, that it was repressed and almost lost forever in my psyche, but still felt in some way every day since. Even today, after recalling this memory, I felt helpless and hurt and had to text my closest friend and tell him what was going on. As usual, he helped put perspective back on what has happened in the past, and what kind of place I am in now.

He came and visited me shortly after I told him how uncomfortable it was reliving those memories to write this piece (a piece he too has his own version of). He walked in, carrying a gift for me, the gift came with a card he had made from a torn off bit of paper bag, it simply read: 'Don't be a drag, just be a queen'.



q travel: with BARRIE MAHONEY

'Twitters from the Atlantic'

Barrie Mahoney was a teacher, head teacher and school inspector in the UK, as well as a reporter in Spain, before moving to the Canary Islands as a newspaper editor. He is still enjoying life in the sun as a writer and author.



Extreme sport or natural selection?

There have been a number of very sad cases recently of mostly British tourists falling off hotel balconies to their deaths in Spain, the Balearic and the Canary Islands. A recent tragic case of a 22-year-old British man plunging 50ft to his death from the balcony of a holiday apartment in Gran Canaria spurred me on to ask a few more questions about what appears to be a growing phenomena in holiday resorts.

I began to wonder if hotel balconies in Spain, the Balearic and Canary Islands were somehow more dangerous than others. I have stayed in quite a few hotels with balconies in Spain over the years and thought they were no worse than those in Greece, Italy, Portugal or, indeed, the UK. Maybe ancient hotel and apartment buildings, poorly converted in previous years, were to blame? Maybe they are poorly maintained or lack basic safety features? It seemed strange that so many of these lethal falls from balconies related to older teenagers and young people in their twenties, yet thankfully very rarely to unsupervised toddlers and very young children, which would be easier to understand in some ways.

Surely, if balconies were so dangerous, there would have been more accidents relating to this younger age group? Yet, I can hardly remember the last time such an accident involving young children occurred in any Spanish resort. Maybe I was missing something and there were other reasons to be considered, which I had overlooked.

The answer to my questions came in the form of a conversation with a friendly police officer whom I was talking to recently. He drew my attention to another factor that I had not previously considered. It seems that young, mainly British, holidaymakers when staying in hotels with a swimming pool, have invented a new and dangerous 'sport'. This game is referred to as 'balconing' by the Spanish, and is the name given to a relatively new and dangerous activity.

This new game is usually played by young holidaymakers, who have left their brains behind at Gatwick Airport, encouraged by their friends, and often high on alcohol and drugs, who decide to scramble up the sides of high buildings and then proceed to jump from one balcony to another at hotels and apartments. Some of the successful attempts are even filmed and proudly displayed on YouTube and other social media sites. Some even deliberately jump from very high hotel balconies in attempts to land in the swimming pool below, rather in the style of Batman, but with much less purpose. This temporary euphoria often ends in disaster, as the youngsters forget all sense of reality, and as they realise too late that they are not Batman, usually fail to hit the intended spot, and lose their lives, or are permanently injured, as a result.



Young Swedes, Irish and Germans are now also getting in on the act, but it is the Brits who, so far, hold the dubious gold medal in foolishness. In the good old days, it used to be young British men, affectionately referred to worldwide as 'lager louts'. These lovingly named young people were famed for their binge drinking, colourful language and challenging behaviour. Their charming lack of social awareness and lack of academic prowess made such a fascinating, yet unforgettable impression on holidaymakers in the past. Now it seems that we have merely moved on to a more modern phase, where some young holidaymakers merely leave holidaymakers with memories of a nasty mess in and around the swimming pool. How very inconsiderate.

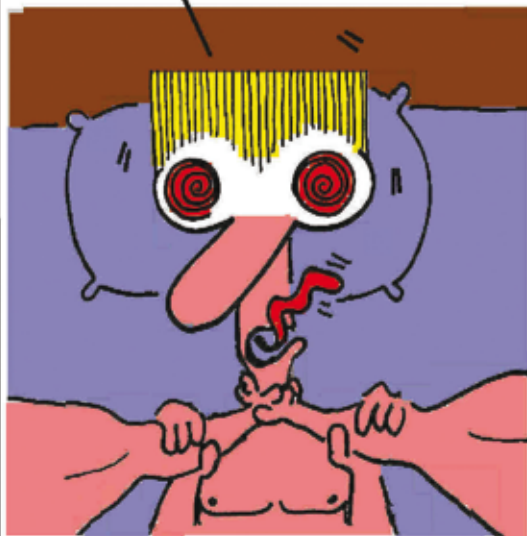
Some cultures have rituals and traditions for their young men before they pass into adulthood. These 'rights of passage' are often dangerous, life threatening activities designed to test the strength and 'gene worthiness' of members of the species. It is a process by which the weakest and more intellectually challenged members of the species are weeded out. So is 'balconing' an extreme sport or just a basic form of natural selection?

If you enjoyed this article, take a look at Barrie's websites: www.bariemahoney.com and www.thecanaryislander.com or read his latest book, 'Threads and Threats' (ISBN: 9781843866466)

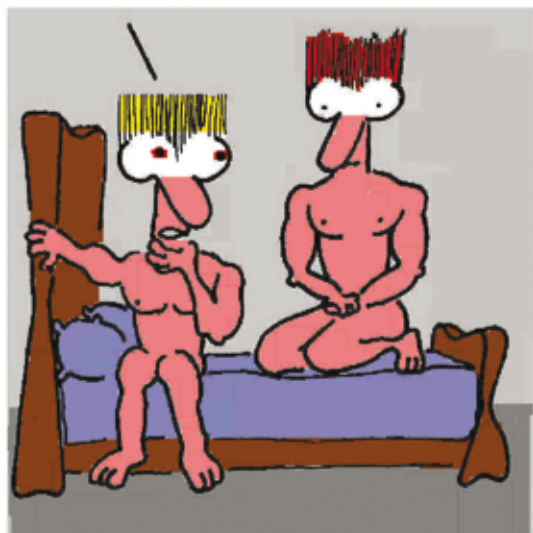
Gaylord Blade

Young, Gay & Hot-to-trot

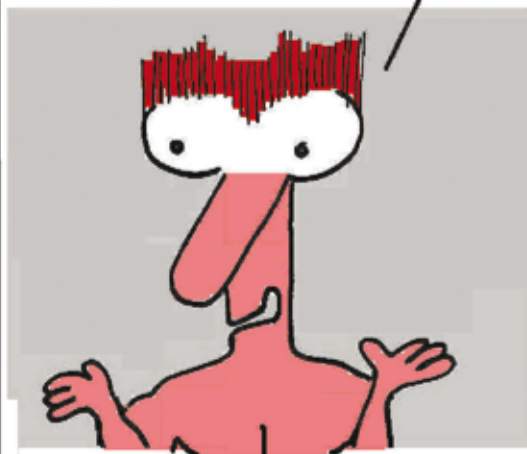
Arrrgh! You're killing me!
I'm too young, and **HOT**, to die!



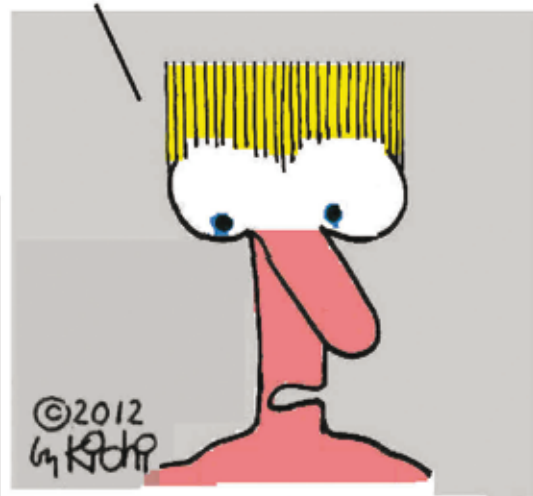
That's **SERIOUS** choking, mate!
I was losing consciousness!



Gaylord, I told you I'd be
heightening your arousal
by restricting the flow of
blood to your brain!



When I saw that in your ad,
I thought you meant the
brain **BETWEEN MY LEGS!**





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