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JULY/AUGUST 2016

Q MAGAZINE



featuring
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Victorian LGBTI community to hear major address from new Human Rights Commissioner

The Victorian Gay and Lesbian Rights Lobby (VGLRL) is excited to announce that new Human Rights Commissioner, Ed Santow, will be delivering a major address at their Annual General Meeting (AGM) on Tuesday 6 September.

Guests will have the opportunity to hear from the Commissioner firsthand about key human rights issues facing lesbian, gay, bisexual, transgender and intersex (LGBTI) Australians in a conversation hosted by VGLRL Co-Convenor Sean Mulcahy.

Mr Mulcahy said this was an important opportunity for the LGBTI community to get to know the new Commissioner.

"With the Government's recent announcements regarding a plebiscite on marriage equality, this is the perfect time to sit down with the Commissioner to reflect on the challenges and opportunities ahead," said Mr Mulcahy.

Ed Santow commenced his role at the Australian Human Rights Commission this month and has been tasked with protecting longstanding human rights including equality, freedom of expression and association, and procedural fairness. The new role comes as the Government plans to hold a marriage plebiscite and removes the exemption for state laws that discriminate on the grounds of sexual orientation, gender identity or intersex status from the Sex Discrimination Regulations.

"Promoting equality for LGBTI people in Australia is a vital part of protecting human rights and the 'fair go' in modern Australia. At the VGLRL's upcoming AGM, I look forward to discussing some of the human rights issues that are most pressing for this part of the community, including marriage equality, legal recognition of gender identity and the rights of intersex people to bodily autonomy," said Mr Santow.

Both the AGM and event are open to members and non-members of the VGLRL.

The AGM will be conducted at Hares & Hyenas, 63 Johnston Street Fitzroy, from 5:30pm-6:30pm, followed by a conversation with the Commissioner 6:30pm-7:30pm.

Further details are available at <http://tinyurl.com/jpr5qy4>



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

q feature: **WORLDPRIDE 2017** **MADRID, SPAIN**

Over a week at the end of June and into July this year various representatives of InterPride - the international association of Pride organisers - and EPOA - the European Pride Organisers Association - were hosted by Madrid Pride (with great assistance by the Madrid City Council, Madrid Tourism Bureau and the Regional Government) to perform a site inspection and participate in the highly popular Madrid Pride, in the lead-up to WorldPride 2017. InterPride's Co-Presidents, Sue Doster and Brett Hayhoe, InterPride's WorldPride Committee Co-Chairs, Alan Reiff and Dallas Barnes, EPOA President, Kristine Garina along were among the dignitaries.

It certainly was no holiday however. The schedule was grueling, having to fit in inspections of properties across the length and breadth of this stunning city as proposed venues for the opening ceremony, closing ceremony, the human rights conference and Pride Park - where businesses and community organisations will be able to display their wares.

This stunning building - which used to be a Post Office - is Madrid City Hall. We were very honoured to have been given a guided tour throughout the entire building, along with attending the Rainbow Flag Raising Ceremony - one of the oldest and longest flags of its kind in Europe.

Special thanks to Hesperia Madrid for hosting our amazing accommodations.



We were very honoured to have been invited to participate in two major Media Conferences: one in City Hall with the Mayor and the second with the Region's President in Government House. Following the latter, we were again extremely honoured to have been asked to accompany the President onto the balcony - an invitation usually reserved for dignitaries of much higher stature (see picture on the cover of this issue). This was in addition to functions at both the US Ambassador's and Italian Ambassador's residences.

To say Madrid Pride was massive would be equally a massive understatement. In excess of a million people marched and lined the streets, attended the various staged events and enjoyed what is one of the biggest celebrations on the Madrid annual calendar.

WorldPride is a brand owned by InterPride and licensed to member organisations on a special, non-annual basis. In recent times WorldPride has been hosted by London and Toronto with Madrid next up, followed by New York City (to coincide with the Stonewall 50 Anniversary) in 2019. If the welcome mat extended to us on this visit is any indication of what's in store for WorldPride 2017, then it is most certainly going to be the largest and best Human Rights and Pride's the world has seen thus far.

**In conclusion, there's only three things to say:
Viva Espana! Viva Madrid! Viva la vida!**

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q travel: with BARRIE MAHONEY

'Tweeters from the Atlantic'

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



Irish Monk Discovers New Canary Island - then loses it!

Most people recognise the Canary Islands archipelago as being a cluster of seven inhabited islands. Of course, there are many more islets and rocky outcrops, which few people mention or know anything about. Personally, I regard the archipelago as consisting of eight inhabited islands, and those who have visited the beautiful, yet small island of La Graciosa, just off Lanzarote, will know what I mean. However, this story is about the ninth island, the ghost island, which is still being looked for...

The mysterious island of San Borondón, which is the Canarian name for an Irish monk called Saint Brendan of Clonfert, the Irish patron saint of travellers who lived around 500AD. Brendan was a monk in Tralee, County Kerry, who sailed in a small boat with 14 fellow monks into the Atlantic Ocean, in search of the New World. In true Irish fashion, best retold with a glass or two of Guinness, the story goes that Brendan met with fire hurling demons, a variety of monstrous creatures, and floating crystal columns, which were possibly icebergs; they also rescued three other monks from the inhospitable waters of the Atlantic. Eventually, they landed on an island where they found trees and a great deal of vegetation; in many ways, it was a true Garden of Eden. The monks lived on the island for six years when one day, as they were celebrating mass,

the island began to move in the water, described as rather like a whale. After many trials and tribulations, Brendan eventually found his way back to Ireland with many a tale to tell over his glass of mead.

At the time, it was thought that the monks had reached the shores of North America, or possibly other Atlantic islands, such as the Canary Islands. Over time, it was thought that this new island, now named San Borondón, was an island within the Canaries archipelago, somewhere to the west of La Gomera, El Hierro and La Palma. Other sailors attempted to reach it, but when they got close to its shores, the island became covered with mist and vanished.

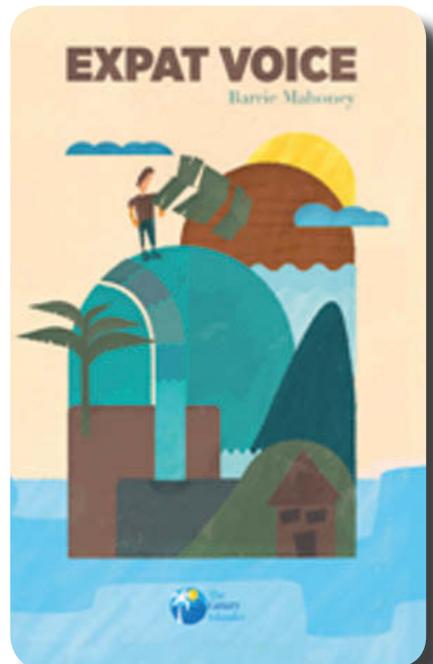
San Borondón existed in the minds of many people, with detailed accounts from sailors who claimed that they had landed and explored the island before it sank once again into the Atlantic Ocean. Indeed, in some early Atlantic treaties concerning the Canary Islands, there are references to "the islands of Canaria, already discovered or to be discovered", just in case. Indeed, the Island of San Borondón is clearly referred to on several maps of the period.

In the 18th Century, tens of thousands of witnesses declared to the authorities that they had seen the ghostly island from the mountains of El Hierro. Despite further expeditions, the island would not yield its secrets. The persistence of this legend of the voyage of Saint Brendan to the Promised Land of the Saints, the Islands of Happiness and Fortune, remains to this day. It is still possible to talk to some of the residents of El Hierro, La Gomera and La Palma who claim to have seen the island briefly before it sank once again into the brilliant blue waters of the Canary Islands.

"Let the Guanche drums resound and the conch shells blow, for the mysterious island is appearing in the midst of the waves: here comes San Borondón, showing up in the mist like a queen with the surf as suite..."

San Borondón – Cabrera/Santamaria

If you enjoyed this article, take a look at Barrie's websites: www.barriemahoney.com and 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 circus: **STEP RIGHT UP**

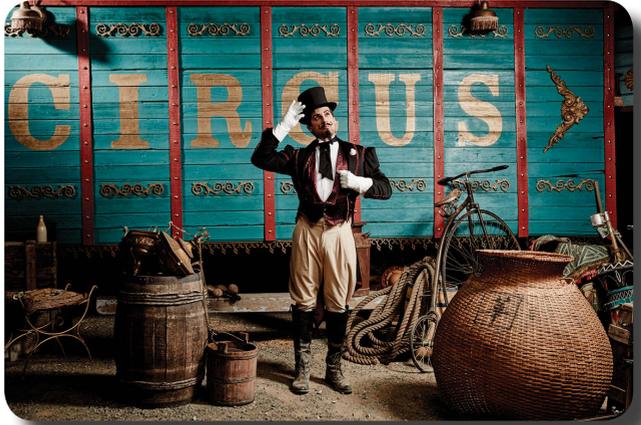
Step right up! The Elephants Are Back!

In a world premiere event, the producers of the biggest selling magic show in the world (The Illusionists) have teamed up with the award winning puppeteers of War Horse to present a thrilling turn of the century circus spectacular with all the thrill and daredevil entertainment one would expect from the circus, with an exciting new twist.

Boasting a huge cast of the most unique, amazing and dangerous acts from all four corners of the globe, from strong men to contortionists, acrobats to musicians, knife throwers, high wire and much more, CIRCUS 1903 –The Golden Age of Circus, promises to take audiences of all ages to the mesmerising golden age of circus.

Thanks to sensational puppetry on a never seen before scale, CIRCUS 1903 –The Golden Age of Circus puts Elephants back in the ring by introducing the largest ever performing African elephant and her baby to international stages.

CIRCUS 1903 – The Golden Age of Circus brings together the very best traditional circus performers from all around the world. Acts will include – a cycle artist from Germany; juggling from France; rola bola from Russia; hand to hand acrobatics from the Ukraine; an high wire act from Mexico; and a knife thrower from Brazil



The award-winning team of puppeteers and model makers who created the National Theatre's War Horse will design, build and bring to life two stunningly beautiful elephants for CIRCUS 1903 –The Golden Age of Circus. These puppets feature groundbreaking advances in design and expression - the giant mother and her calf will feature throughout the show as the mother teachers her baby to perform in the circus.

The producers, Simon Painter and Tim Lawson, have created Le Grand Cirque, Le Noir, Cirque Adrenaline and The Illusionists in over 250 cities from London to Sydney to Broadway, as well as presenting A Chorus Line, Chitty Chitty Bang Bang and Fiddler on the Roof through Australia. Following the world premiere season in Australia CIRCUS 1903 – The Golden Age of Circus transfers directly to Los Angeles and New York.

CIRCUS 1903 –The Golden Age of Circus is designed by scenic artist Todd Ivins and set in an extraordinary and decadent circus tent. Act 1 is set in front of the circus with trucks, props and rigging. Whilst Act 2 features the tent, flagpoles and rigging being raised into the roof of the theater.

The costumes for CIRCUS 1903 –The Golden Age of Circus are designed by Angela Aaron whose impeccable recreations of original turn of the century circus costumes are truly a work of art. These were inspired by authentic photographic collections, studying historical museum pieces and discussing with experts and historians.

No circus would be complete without its music and the soundtrack of CIRCUS 1903 –The Golden Age of Circus encapsulates the time period and accentuates the thrill and danger of the acts being composed by Evan Jolly, composer of many of Painter and Lawson's international hits, and played by local musicians.

This is a truly captivating circus extravaganza that is perfect for audiences of all ages.

For further information, go to www.circus1903.com

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Regent Theatre, 191 Collins Street, Melbourne - from January 3, 2017 - 1300 111 011 or www.ticketmaster.com.au

Q youth: with **TASMAN ANDERSON**

Tassie's Bucket List: #165 "Enjoy Being a Grown Up"

Why hello, strangers! Yes, I know. It's been a while. I hadn't planned to neglect my Q Youth column but a health scare and the decision to return to university took up far too much time for my liking.

Earlier this month, I made the decision to return to university to complete a Bachelor of Criminology and Criminal Justice. While I had already studied Criminology at UQ, I had only done an arts degree and it just wasn't enough. I've been trying for months to score a position with Queensland Corrective Services. Unfortunately, it hasn't been the easiest. I'd like to become a case manager for probation and parole but it just wasn't going to happen without going back to obtain a full degree. While it's a bummer to go back to school, it has taught me something about adulthood.

Let me just be upfront with you on this, I struggled hardcore with being a grown up. Honestly, I still do. I remember begging the universe to hurry up so that I could be an adult already. Everything was so much more exciting for me. I wanted to get out and start my dream job, meet the love of my life, travel the world, and die happy and wealthy. I grew more excited with each milestone. Everything was great until all of a sudden, it wasn't. There comes this moment in time where your education is over and your expected to go out and get that job. I wanted it so badly that I had neglected to enjoy being a teenager. Instead of partying it up and having sleepovers, I was agonising over university applications and resumes.

I didn't take a minute to just enjoy where I was. Now the cloak of adolescence is gone and I'm expected to join the real world. No one prepared me for this. There was no class on doing taxes, paying rent, or working to live and not for enjoyment.

I'm not trying to scare you, nor am I trying to gain sympathy. Growing up is one of the most normal things a person will do. We all have to join the 'big kid' world and take on responsibility that we never knew existed. I just don't think I was prepared. So many people had told me that there was going to be a time where the fun wouldn't be around all the time. I still remember one of my teachers telling me to enjoy my high school years because it was a moment I would never have back.

I think the problem with a lot of teenagers is that they just don't want to hear it. They don't want to be told that their way of life is going to be vastly different in the next few years. They want to think that their friendships will last forever and the party will never end. There's nothing wrong with wanting to live in the moment. I just ask you to remember that your high school years are fleeting. You need to enjoy the total disregard for anything but fun while you can.

All I can say is that I have more respect for my parents than I ever had before. There's a sadness that comes with leaving childhood behind but I think that's what makes it so beautiful. We only get a small period of time to be responsibility free. Try not to waste it.

QUICK NOTE: an email address has been set up for you guys to comment on the content covered in Q: Youth, ask me questions or just to let me know what you're thinking. If you want to get in touch, shoot an email to qmagyouth@gmail.com



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q drag: RITA'S SILVER JUBILEE

RITA Le COQUEATER maybe celebrating her golden jubilee but it's her silver jubilee for drag that she is best known. She has been one of the major faces of Melbourne drag for nearly 25 years. The Fab 3, PZR, Dinner Ladies, Big Bold & Bitter and the Classics all bore the mark of Rita's creativity. The days of tantrums and booze are legendary, but Rita comes from the pre-Priscilla era when drag was very much a hands-on sport. She told Alan Mayberry of some of its highlights.



My introduction to the world of drag came when I was taken to Pokeys at the Prince of Wales. I was 17 and got into visual merchandising at Myer; it was the old school of window dressing and I received the best training. But my creativity dates back to my childhood in Mortlake. I was always making things out of toilet roll holders and dish mops. Both my grandmothers were arty in that way too – very Country Womens' Association! Pokeys absolutely blew me away and I realised there was more to life than dressing dummies at Myer. People think I'm old as Methuselah, but in reality it only really began in the late 80s, not counting balls and warehouse parties where I really just went out partying. The shows came later. I just hate the idea of sitting at home on a Saturday doing nothing – 'at liberty'. So 5 years ago Candee and I put our heads together and came up with a small show for Bar 362 which then grew and became Candee's Bar at the Peel, then a season at the Greyhound and now weekly at DTs.

In the late 80s I started frocking up to go to parties, where I first met Paris. We hit it off immediately and have been fighting ever since! I can't believe it is over 25 years ago that we performed at Candy's Bar at the Cadillac Bar. Before I went on stage Candee asked, 'What's your surname?' I didn't have one and next thing I knew she was announcing 'Rita Le Coqueater' and it stuck! We had arrived with over-the-top theatrical make-up when everyone else was still in girlie make-up and taffeta dresses – very 80s. It was a different world then, before ebay and the internet. In hindsight we were VERY lucky as today's drags are so very polished. When I look at photos from that time I'm amazed we got anywhere. Our outfits were made of tinfoil and glitter. It was a real creative challenge. We had to make every thing from the ground up. You couldn't just log on and buy clear dance shoes, a fully sequined dress from Bangkok and a styled wig online. We literally had to style ourselves out of nothing, which actually brought about all kinds of creativity.

When I look back and calculate it, over the years it's been at least 2 shows a week since 1991 (minus the 5 years I took in hiatus when mum and dad died), plus all the accompanying costumes – at least 3-4 sets per show and always for at least 3 girls, sometimes more. The body of work is quite impressive even if I say so myself, there's probably bits of my work all over town.

In the 90s I was always a party girl, annoying my workmates at times. There were feuds and fights – all the backstage drama you'd expect in a drag show! But out of the turmoil came brilliance, and some of that was a determination to outdo one another. But I hope I've mellowed. Team spirit now is very important to me. If you are not getting along the audience senses it straight away – there's no hiding it. Candee always says 'if it's not workin' in the dressing room it's not gonna work onstage', and she's quite right. Luckily Sue, Candee and I get along – well most of the time – especially after several dozen schnapps and a keg for Candee. We do laugh a lot – mostly at ourselves!

Drag for me is about comedy and camp, and luckily not about looking beautiful. I'm inspired by a lot of US drags like Jackie Beat and Lady Bunny who are total comedy and into the whole huge make-up and scary look. It's never been about beauty for me. I'm not impersonating a woman, I'm presenting a cartoon image.



I'm adept at hiding my hands or wearing gloves. Nails are an annoyance – have any of you tried to manage a bathroom situation with a corset, 4 layers of supermarket tights and then nails?

I'm not into 'fishy realness', I leave that to my younger sisters and *RuPaul's Drag Race*. In fact I'm about as fishy as a chunk of old corned beef! These days show gals of my ilk prefer dinner or supper theatre, and I wouldn't have it any other way! To me drag should be fun. A lot of drags today are too serious – all desperate to get somewhere with the attitude 'You've got to love me!' I like to play around with gender a bit, looking fairly obviously male but with the whole drag angle happening. It's a nice alternative to the 'real' girls. Don't get me wrong. I'm a tad jealous when I look at the young girls these days. They are so polished and fabulous, and thank god are keeping the drag flame alive. They are the new generation and the torch has been passed on. However, don't for a moment count us old girls out. I'll probably still be struggling onstage with a walking frame and a pacemaker. That's how strong the lure of the greasepaint is for me. I

absolutely love drag and always will. I never dreamt at the age of 25 I would still be doing it at 60. Melbourne is a fabulous town – it takes care of its seniors – and, praise the lord, botox is a wonderful thing.

Design wise, I'm inspired by early Dior, Paco Rabanne and Thierry Mugler. And also heavily inspired by Leigh Bowery. But these days I have scaled down my costume work to just what we need for shows. I think years of spending hours and hours making sets and sets of costumes has acted like a form of aversion therapy. I absolutely detest it now. The sight of a glue gun or a sewing machine now fills me with dread! However, I am very proud of the work I've done over the years and continue to do. No more all night till 6 am caffeine-fueled crazy costume sessions – bliss! You can still catch us Saturdays and occasionally Friday at DTs and Circuit – as long as our hearts, knees, walkers and hearing aids hold up! We keep flying the flag for old-school high-camp drag. As the anthem in Sondheim's *Follies* goes – ***I'm still here*** and loving it!







q music: MICHAEL BUBLÉ

Michael Bublé has announced the release of his new album *Nobody But Me*, scheduled to be released on October 21st via Warner Music Australia/ Reprise Records. *Nobody But Me* is the multi-Grammy, multi-platinum award winning singer's first album in three years and is his ninth studio album. It follows the critically acclaimed *To Be Loved* album which was Bublé's fourth album to reach No. 1 on Billboard's Top 200 Charts and was #1 in Australia for five consecutive weeks.

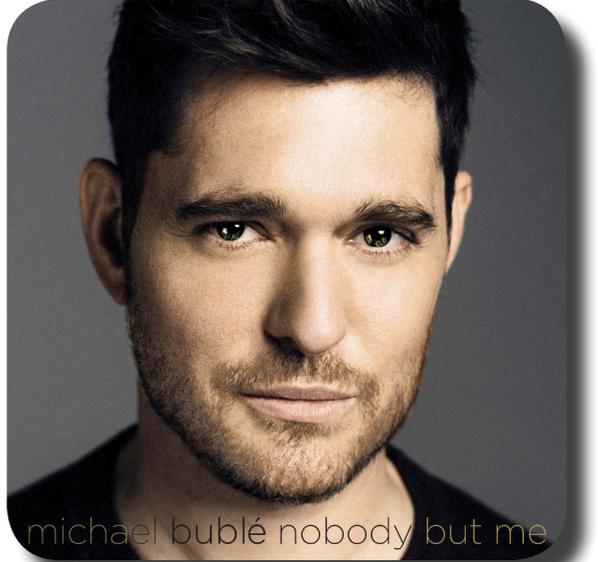
The exciting new collection of original pop tunes and beautiful standards highlight Bublé's talent as a profound interpreter of the American songbook as well as his gifted songwriting and producing style. *Nobody But Me* is available for pre-order now.

Nobody But Me was recorded in Los Angeles and Vancouver and includes three new Bublé-penned originals along with breathtaking reinventions of classics including *My Baby Just Cares For Me*, *The Very Thought of You*, Brian Wilson's *God Only Knows* and the Johnny Mercer classic *I Wanna Be Around*. Guest artists on the album are Meghan Trainor and Black Thought (of The Roots). The new album is co-produced by Bublé and Johan Carlsson for MXM Productions, Alan Chang, Jason "Spicy G" Goldman, The Monsters and Strangerz. The first single, title track *Nobody But Me*, is available now. The deluxe version of *Nobody But Me* includes three additional tracks.

"I don't know that I've ever had this much fun working on an album," said Bublé. *"It was especially thrilling to collaborate with my band who understand that I want to sound better than I've ever sounded. I'm also very proud of the new songs. Having the opportunity to co-produce was a joy for me personally."*

Bublé's talent will also be seen in cinemas this Spring when *Michael Bublé Tour Stop 148* is shown in theatres as a onetime event. The film includes not only dynamic performances by Bublé from his sold out *To Be Loved* Tour but a close-up view of the behind-the-scenes team that surrounded the singer along with their stories and sacrifices as the show moved from city to city. The *To Be Loved* Tour completed 173 shows in 39 countries and was seen by over two million fans.

For further information, please see www.warnermusic.com.au



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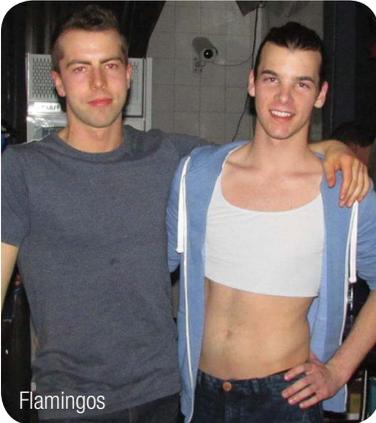
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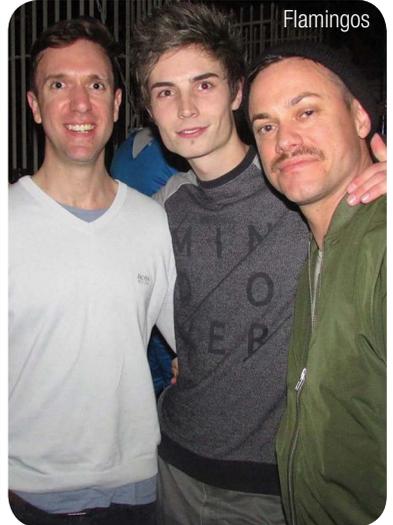
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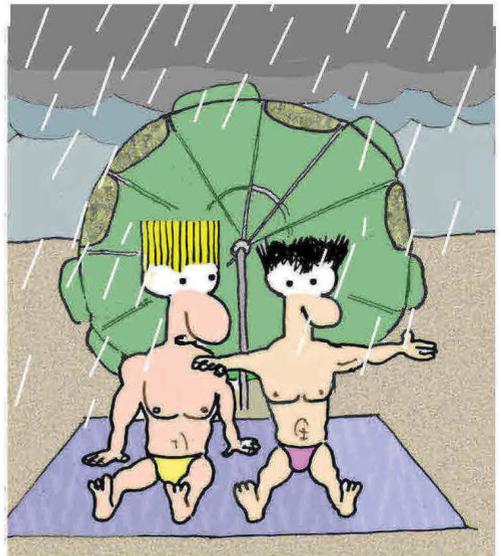


Flamingos

Gaylord Blade by KICHI



Uh oh, God's tears!



You went to some sad Catholic school, right?



How'd ya know? The nuns called rain "God's tears"



Well, at Gaylord Blade Academy, we joyfully call rain: "God's Cum"



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