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MARCH 2025

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Q
MAGAZINE

featuring:

QUEEN SirJET

the torture of consent



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q comment: THROWING APPLE OUT THE WINDOW



Recently, I made the challenging switch from primarily using Apple products to WINDOWS (which I will discuss in detail next month). The main motivation for this change was the introduction of smart technology in my home.

After dealing with several housemates who created unnecessary stress - especially one who believed my hard-earned possessions should be taken from me and given to the 'poor'. While I appreciate his 'robin hoodesque' philosophy, his behavior plunged me into a deep emotional downturn.

Fast forward to after he left—enter Google Home. Although I initially had many more devices, this is my current setup.

- 13 smart lights
- 2 hubs (one equipped with a camera)
- 2 outdoor security cameras
- 1 Google Nest doorbell (with a camera)
- 6 speakers (including in the bathroom and kitchen)
- 1 Google TV streamer

All of this is managed through my Google Pixel 8a and the Google Home App / Nest.

These additions to my home have allowed me to return to a relatively 'normal' life - at least one that offers a significant level of comfort, with trust in the system I have set up. Believe me, there is no way anyone can approach my home without me being aware of it (as one foolish individual discovered when they lied about making a delivery).

Now that everything is in place and I am 98% satisfied, the challenge of finding a suitable laptop that meets both my Google Home requirements and my design and business needs has caused me stress beyond belief.

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q feature: THE GENDER-BENDING QUEEN SIRJET

Queen SirJET Unleashes Bold New EP *The Torture of Consent* Including Electrifying Single 'Release Me'

Queen SirJET, the gender-bending and boundary-pushing artist celebrated for her raw lyricism and genre-blurring sound, returns with her highly anticipated EP, *The Torture of Consent*, releasing March 7, 2025. The EP's lead single, "Release Me", will debut alongside a visually stunning music video directed by Brad Hammer on March 14, 2025.

Inspired by a dream, *The Torture of Consent* dives deep into themes of self-acceptance and liberation, capturing Queen SirJET's signature blend of vulnerability and defiance. The EP's centerpiece, "Release Me", is a high-energy anthem produced by Velvet Code. Channeling the euphoric energy of Eurovision hits like Loreen's "Euphoria", the track fuses pulsating beats with introspective lyrics, crafting a dance floor-ready yet emotionally charged experience. "Release Me" is about coming to terms with one's feelings and releasing expectations," Queen SirJET explains. "It's about letting go of what you think your life is supposed to be and staying true to your 'why.' For me, that 'why' is fame and the dream of being remembered."



The accompanying music video

intensifies the song's core message through bold fashion and dynamic choreography. Featuring dancers Judas King and Rico TV, alongside adult film star Beau Butler, the video explores the contrast between constriction and freedom. Styled by Anthony Garza, the costumes amplify this emotional tug-of-war. "The costumes express the push and pull between feeling trapped and breaking free," adds Queen SirJET.

Queen SirJET's journey has been one of resilience and self-discovery. Raised in suburban Chicago and Scottsdale, Arizona, she struggled with gender dysmorphia from a young age. It wasn't until adulthood, after moving to Hollywood, that she embraced her true identity. Her musical evolution—from her 2012 debut EP *Shout-out to the Lonely* to her critically acclaimed 2020 album *Empowered*

Bottom—reflects her unwavering commitment to authenticity. The Torture of Consent marks her fourth collaboration with producer Velvet Code, following their celebrated single “Male Femininity”.

Her artistry often explores themes of loneliness and failure, channeled into deeply personal lyrics. “They say write what you know, and I know a lot about feeling like things didn’t work out and how hard it is to connect with other people,” she shares. “But in order to let go of your pain, you have to put it into something—and that’s why I write about such gloomy things. It’s my way of letting go.”

“Release Me” builds on the emotional narrative found in “Male Femininity”, pushing the theme of self-ownership. “This time, I’m taking responsibility for my decisions,” Queen SirJET says. “In ‘Male Femininity’, I was calling out others for letting me down. In ‘Release Me’, I’m owning my part.”

She hopes listeners find relatability and empowerment in the new single. “I want people to empathize with the idea of a failed pop star still hanging onto her ultimate dream of acceptance. And, of course, I made sure to include lots of booty in the video—because fans told me I didn’t show enough in the last one!”

Queen SirJET’s connection to the kink community has also influenced her self-expression. “I’ve been gender-blending and cross-dressing for decades,” she says. “But it wasn’t until I got involved in the adult industry that I realized there was a sexual side to it. That exploration helped me connect more deeply to my feminine side, especially in intimate moments.”



Beyond her music, Queen SirJET is a vocal advocate for LGBTQ+ rights and personal freedom. She uses her platform to challenge anti-queer legislation and amplify marginalized voices. “It’s madness,” she says of the current political climate. “Why is a president attacking his own citizens? We all deserve to live authentically and freely.”

The Torture of Consent will be available on all major platforms starting March 7. The “Release Me” music video will premiere on YouTube on March 14.

About Queen SirJET:

Queen SirJET is a genre-defying recording artist and gender-fluid icon. Since her 2012 debut with Shout-out to the Lonely, she has captivated audiences with her bold fashion, raw lyricism, and steadfast advocacy for LGBTQ+ rights. Her 2020 album Empowered Bottom cemented her status as a trailblazing voice in pop music, inspiring fans worldwide. This summer, fans can look forward to her nationwide tour, marking her long-awaited return to the stage after an eight-year hiatus.

About So Fierce Music:

The Torture of Consent is released under So Fierce Music, a pioneering music and entertainment company founded in 2020 by internationally renowned DJ/Producer Velvet Code. Dedicated to empowering artists marginalized by the mainstream music industry due to age, race, gender, disability, or sexual identity, So Fierce Music champions diversity and inclusion. Its roster includes celebrated artists like Icesis Couture, Gisele Lullaby, Oceane Aqua-Black, Scarlett BoBo from Canada’s Drag Race, and Queen of the Universe Season 2 winner, Taiga Brava.



q connect: CONNECTing FOR A CAUSE

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

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

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

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

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



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

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North Terrace Campus, The Hub, Level 3, Main Staircase

UniSA

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

Flinders University,

Student Hub, Bedford Park

TAFE SA

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Pulteney 431 Sauna

431 Pulteney Street



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hivconnect.org.au

q film & tv: BEYOND THE EXTERIORS

Beyond the Exteriors Getting Personal with Out actor Christian Gabriel By Shane Gallagher



Christian Gabriel grew up in Miami, Florida, as the youngest of three boys in a neighborhood with a strong immigrant population, known for its tough gangs and frequent fights. Navigating that environment meant always staying alert for the now out actor, but he never let it deter him from his love of performing. Whether on stage or staging impromptu backyard productions, Gabriel embraced every opportunity to entertain.

At 18, the Hollywood hopeful moved to Los Angeles, where he met director Mark Schwab, who cast him in the LGBTQ films, *Shadows in Mind* and *Brotherly Lies*. Now, the two are collaborating once again on Schwab's latest release, *Exteriors*, which begins streaming this month on GayBingeTV. We sat down with the young actor to learn more.

Wyatt faces a complex dilemma in *Exteriors*. How did you prepare for the emotional role?

Christian Gabriel: It was empowering to embody someone so determined to shape his narrative. In my mind, what Wyatt faces isn't so much an emotional dilemma as it is a conscious decision. Wyatt walks into a room with the mindset that Shane is his man. Even if Shane hasn't thought about him in years, he's going to make Shane think about him now. Wyatt's choices are deliberate and powerful, even when others don't understand them.

Did you find any personal parallels between Wyatt's experience and your own life?

CG: Definitely. I based part of Wyatt's character on someone in my life who's been through similar situations. I have a deep love for this person, even though their choices have created distance between us. Bringing that connection into Wyatt made me love the character, flaws and all.

Can you share any memorable moments or behind-the-scenes stories from working on *Exteriors*?

CG: On the first day of filming, Mathew Bridges, who plays Logan, and I were eating pizza for lunch when a swarm of wasps decided to join us. We tried to stay calm, but it was terrifying. Luckily, they didn't sting us— all they wanted was my chicken wings. But there were hundreds of them!

What do you hope viewers take away from Wyatt's story?

CG: I hope they look beyond Wyatt's actions and see his vulnerability. Deep down, I believe he truly deserves a sweet, beautiful man.

Someone like Logan?

CG: Oh yes! I hope viewers root for Wyatt and Logan to end up together. Working so closely with Mathew was incredible. Our chemistry was electric, and I hope audiences feel that.

As an out actor, how do you feel your identity has shaped the roles you take on?

CG: For me, acting is a passion and a craft. It's not necessarily shaped by my identity. I'm a thug with a heart of gold and a spine of steel. I haven't seen anyone on screen who fully represents my story. While I love the roles I've played and the subtlety I bring to them, I wouldn't call myself subtle in real life. I'm still waiting for a character who feels truly like me.



What excites you most about the increasing representation of LGBTQ+ stories in film and television?

CG: Honestly, I'm not entirely excited about the current state of LGBTQ+ representation. Too often, we're still treated as accessories, the punchline sidekick, or the overly sexualized character. There's potential for so much more. I'd love to see rom-coms with the energy of *How to Lose a Guy in 10 Days* or *The Proposal*. While there are amazing LGBTQ+ indie films being made, I don't think they're getting the attention they deserve.



How has playing Wyatt impacted you as an actor or personally?

CG: Playing Wyatt came at a time when I needed an escape. Filming *Exteriors* let me step out of my daily life and into a new headspace, which was exactly what I needed. I'll never forget the video call where Mark offered me the role. I had been crying for days before, but that call felt like a turning point. Since then, my life has blossomed, and I see that moment as a marker of growth.



If you could give one piece of advice to young LGBTQ+ actors just starting out, what would it be?

CG: Criticism is inevitable, whether it's about how you sound, look, or present yourself. While it's tempting to dismiss harsh feedback, take a moment to reflect on whether it might actually help you grow. Acting isn't about being yourself. It is about becoming someone else. Nobody's unfiltered personality translates perfectly on camera, which is why even reality TV has scriptwriters. Be adaptable, stay strong, and don't be afraid to evolve.



Exteriors is produced by Diamond in the Rough Films.
It is streaming on Gay Binge TV.
www.gaybingetv.com

EXTERIORS



3

STORIES

3

COINCIDENCES

3

CONSEQUENCES



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q comedy: WAGE AGAINST THE MACHINE

MELBOURNE INTERNATIONAL COMEDY FESTIVAL

Friday 11 April 2025

Chapel off Chapel - The Loft

SEX SHOPS! ROBODEBT & ROLLER COASTERS! THE WORKFORCE CAN BE ONE HELL OF A RIDE!

Everyone (possibly everyone) has had a job at least once that they have hated! A boss they thought there were smarter than (probably were) or just wished daily they could take a sickie and not turn up (reckon that's happened multiple times). Matt Harvey not only relates but has stories to tell aplenty; from sex shops, to robodebt to roller coasters and more! Sometimes having a job just sucks and you end up being screwed by the boss – literally and financially.

Fresh from a sell-out season in Edinburgh and Melbourne Fringe Festival 2024, Matt Harvey will bring his hilarious show Wage Against the Machine to Adelaide Fringe Festival this February. This is a feisty exploration of one man's journey through the joys of Robodebt, wage theft and breaking a 100-year-old roller coaster to save the lives of eighteen people.

Wage Against the Machine tackles issues like poverty-level jobs, class struggles, and corporate versus human rights. A darkly comic and pertinent comment on the day-to-day struggles of the working class, it's a fast-paced hour of stand-up and storytelling, set in the surprisingly angry world of customer service.

Award-winning comedian, and storyteller, Matt Harvey (The Shovel, The Shot) shares hilarious tales from jobs he no longer needs to worry about being fired from. Wage Against the Machine weaves a tapestry of comedic anecdotes that resonate with anyone who's ever clocked in at a less-than-perfect job. This is a tribute to the absurdity of our everyday work experiences and finding the humor in the chaos. From Robodebt, to wage theft, and breaking a 100-year-old roller coaster to save the lives of eighteen people – it's all in a day's work when you earn the minimum wage.

Matt Harvey invites you to punch your timecard and join him for Wage Against the Machine; where the daily grind is minimum wage, maximum grief... and the customer is always wrong.

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MELBOURNE

11 April, 2025

Chapel Off Chapel, The Loft

Full Price: \$25.00, Concession: \$20.00, Group (4+): \$17.00

60 minutes no interval - Strictly for audiences 16+ Warnings: Occasional coarse language, political themes, and depictions of capitalism and daily drudgery



q exhibition: THIS IS YOUR FAULT

EXHIBITION
THIS IS YOUR FAULT
With Artist
ANDY DREWITT

NO VACANCY GALLERY
March 11 - April 5, 2025



Corporate Penis Ladders, Cults, Ex-Communication and Chux Lingerie and Pop-Art Collide in the Healing Exhibition This Is Your Fault

Andy Drewitt, Artist and Walkley Award-winning journalist and photographer will present THIS IS YOUR FAULT this coming March and April at No Vacancy Gallery. The exhibition explores themes of toxic masculinity, gender equality and male mental health. Drewitt who grew up in a Church founded by excommunicated cult members of The Christadelphian church found healing through the process of creating the works.

"I was born into a Melbourne cult that was led by men who preached a doctrine of perfectionism and enforced it with oppression, control, bullying and fear." Said Andy Drewitt, Artist. "Self-expression was stifled, like in any system that is power-based. Be it patriarchal hierarchy, a toxic workplace, or fundamental religion."

The exhibition proves confronting acting as a mirror to a patriarchal society with works including a ladder with penises for rungs, entitled Corporate Ladder, and a series of pop-art inspired artworks with titles such as Why Men Smash Stuff (pictured). The work presents stereotypical whams and blams replaced with words including depression, narcissism and insecurity. Topics the Artist knows much about. THIS IS YOUR FAULT will show at No Vacancy Gallery, Melbourne, from March 11 to April 5, 2025.

Drewitt describes toxic masculinity as a pattern of thinking that adheres to rigid gender stereotypes, something that was instilled in him during his time in the Church. A primary belief of the institution

was that men should suppress emotions that are considered to be feminine in nature, such as vulnerability, grief, anxiety, disappointment and fear. The cult in which Drewitt matured into a young man was particularly oppressive of women, who were not permitted to speak or pray during services. During this time a family was excommunicated because the wife was considered to have 'too much power'.

"The greatest fear is losing control. And that stifling of self-expression caused me to lose a sense of myself. My identity." Said Drewitt. "I bought into what the cult peddled — it was all I knew — and in my introverted way I developed my own brand of toxicity, tragically ending relationships with anyone who didn't 'measure up. And then hating myself for it.'

Fearful of excommunication, Mr Drewitt said that as a young man he bought into 'what the cult peddled' until he left, aged 22. The creation of the exhibition has proven a cathartic process for Drewitt who admits that during his time in the Church he came frighteningly close to taking his own life. This was during a period of time where he would rather hurt himself than admit he was struggling.

"I thought that I'd healed decades ago, but when I began producing the work, all of these emotions rose in me and I felt a weight lift off, like I could finally breathe." Said Drewitt, 'I'd been living under a shadow, and it's taken a penis ladder and Chux lingerie for me to step out from it."

THIS IS YOUR FAULT will show at No Vacancy Gallery, Melbourne, from March 11 to April 5, 2025.

ARTIST



Andy Drewitt is a multi-award-winning writer, photographer and artist.

A former journalist and press photographer, his work has featured in publications including The Age, The Australian and the Herald Sun, and his photography has shown in galleries in Australia and overseas. He was born into a Melbourne cult, where his experiences drove and informed his work around themes of equality, diversity and social justice.

His photo essay, Man Unknown — featuring former patients of Victoria's mental health system — was recognised with a United Nations Media Peace Award and two Walkley Awards. His solo photography exhibition on asylum seekers, Freedom, showed at the Immigration Museum of Victoria and toured regional galleries.

His latest exhibition, THIS IS YOUR FAULT, explores themes of toxic masculinity and gender equality through mediums including photography, sculpture, drawing and fashion

design. His short story, Busking Hugs, was produced by Opera Australia as an operetta, and was credited with inspiring the Free Hugs movement.

He lives in Melbourne with his wife Beck. He is also ridiculously tall.

Follow Andy on Socials | Instagram: @andydrewitt

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q dance: FINDING FREEDOM AND CONNECTION THROUGH SALSA

By Wilson

Hi, I'm Wilson - originally from Taiwan and now proudly calling Melbourne home for the past 11 years. For me, dance isn't just a sequence of steps; it's a powerful language, a universal conversation that connects souls without the need for words. Through salsa, I discovered a way to overcome personal struggles, heal from isolation, and ultimately create a community where everyone is invited to be their true selves. Today, I'm excited to share my journey with you - a journey that transforms pain into joy, and challenges into opportunities for connection.

The Struggles That Led Me Here

I've spent many nights on dance floors, only to be met with discouraging remarks like, "Hey, you're on the wrong side again," or questions about why I always follow instead of leading. These comments stung deeply, reinforcing the feeling that I didn't quite belong in the conventional dance world. I know what it's like to feel constrained and misunderstood, to have your natural expression questioned at every turn.

I understand the pain of not being able to express yourself freely on the dance floor—of feeling that you're constantly battling expectations rather than celebrating who you are. This struggle isn't just about dance technique; it's about being seen, being understood, and having the freedom to move without judgment. It's this understanding of personal pain that fuels my passion for creating a space where every dancer, regardless of their role or style, can shine.



How Salsa Changed My Life

Not too long ago, I found myself facing a personal health challenge. I was in a period of waiting - waiting for my private insurance to kick in, and during that time, I wasn't 100% myself. The isolation crept in, and I began to withdraw from the world around me. Then, almost serendipitously, a friend invited me to try a salsa class. That invitation sparked a memory from 2019, during a summer in Berlin—a memory filled with warmth, freedom, and the vibrant energy of life.

In Berlin, the atmosphere was magical: people gathered outdoors, speakers filled the air with irresistible rhythms, and dance became a celebration of life itself. I vividly recall that summer vibe - friends laughing, drinks in hand, dancing on the grass under the open sky. And it was during that time I met a Bulgarian boy who, in his own unique way, introduced me to the beauty of salsa.

At first, I was intrigued by the idea that learning new moves might even help me flirt a little on the dance floor (yes, everything was, in a way, all about the boys!). But as I delved deeper, I realized salsa was much more than just an avenue for social play—it was a transformative art that revived my spirit and reconnected me with my inner self.

The Magic of Salsa: Connection, Joy, and Vibrancy

Salsa, at its heart, is a conversation between two souls. It's a language spoken without words, where every movement is an expression of emotion and every step a declaration of freedom. When you dance salsa, you're not just following a routine; you're engaging in a beautiful exchange of energy with your partner. The lead and follow roles, though distinct, are like two sides of the same coin—each essential in creating the dance's rhythm and magic.

But there's more. Salsa music itself is a celebration of life. Its vibrant, upbeat rhythms have the power to light up every aspect of your existence. For me, salsa music is like a daily dose of joy—it makes me healthier, gives me a mental boost, and injects a sense of pure happiness into even the most ordinary days. Dancing to salsa isn't just exercise; it's an energetic, fun way to keep fit that also nurtures your soul. Even on the hardest days, the infectious beats remind me that there's always a reason to smile and move, regardless of the challenges life throws at you.

Perhaps one of the most remarkable aspects of salsa is its universal appeal. This dance transcends language barriers, enabling you to connect with people from different cities—and even different countries—without needing to speak the same language. Whether you're in Melbourne, Berlin, or anywhere else in the world, salsa offers a common ground where emotions are shared, and connections are forged through movement and music.



Why I Started 'Sabor by Wilson'

After experiencing both the isolating pain of not being understood and the liberating joy of salsa, I knew I had to share this transformative power with others. That's why I started my dance group, 'Sabor by Wilson.' I wanted to create a space that not only teaches the art of salsa but also nurtures a supportive, inclusive community—a place where you're free to express yourself and feel truly seen.

I understand your pain because I've been there. I know what it feels like to struggle on the dance floor, to feel like you're constantly on the outside looking in. And I also know the incredible impact that a welcoming, energetic dance community can have on your well-being. My goal is to make your learning journey as smooth and enjoyable as possible, transforming every session into a celebration of life, movement, and connection.

At 'Sabor by Wilson,' we believe that every dancer has a unique story—a story that deserves to be told through movement. Here, we're not focused on perfection or rigid roles. Instead, we embrace the beautiful imperfections and the raw, authentic energy that each person brings to the dance floor. In our space, salsa becomes more than a series of steps; it becomes a way to express who you truly are, to build bridges with others, and to foster a sense of community that extends far beyond the dance studio.

An Invitation to Dance

I invite you to experience this magic for yourself. Join us for our weekly free introductory class every Sunday at 6 PM at the UBQ on Smith Street. Whether you're a seasoned dancer or a complete beginner, you'll find a warm, welcoming environment where the focus is on connection, joy, and mutual support.

Imagine stepping onto the dance floor, letting go of your worries, and simply moving to the infectious rhythms of salsa. Picture yourself surrounded by a community that not only understands your struggles but also celebrates every victory - no matter how small. With salsa, you have the power to break down barriers, to connect with others in a language that transcends words, and to discover parts of yourself you never knew existed.

Salsa has been my lifeline—it lifted me out of a dark period, restored my mental energy, and brought light into every corner of my life. I'm here to share that light with you. Every step we take together on the dance floor is a step toward healing, growth, and a deeper connection with the world around us. I'm committed to making your learning journey fun, fulfilling, and above all, authentic.

So, if you're ready to transform your life, to connect with others through a universal language that speaks directly to the heart, come dance with us. Let's create moments of joy, build lasting connections, and celebrate life together—one salsa beat at a time.

In a world where it's easy to feel isolated and misunderstood, salsa offers a beacon of hope and unity. I've walked through the pain and emerged into the light, and now I want to guide you on your own journey to freedom and connection. Remember, every dance is a conversation - a chance to share your story, to listen to someone else's, and to discover the magic that happens when souls connect.

I look forward to meeting you on the dance floor. Let's embrace the rhythm, let go of our inhibitions, and experience the transformative power of salsa together.

Join us this Sunday at UBQ on Smith Street, and let's dance our way to a happier, healthier, and more connected life.

For further information, contact details and more, please [click here](#).



q life: with GABRIEL TABASCO

The Greek Ambassador's Son Chapter 11: The Tyrannical Oligarch's Son

It was 8am on a Sunday morning and I was never as happy to be home. I ripped off all I was wearing, just trainers and jockstrap, and headed for the bathroom for a long shower. How did I end up making €3000 in four hours and then getting home practically naked?

The previous night I was dancing at a seedy gay bar and doing what I did best: shaking my little tight ass. As per the regulations I was only wearing only jockstraps. I danced at the bar a couple of times a month. It was a bar that catered to nasty men, and closeted drug dealers who came to gaze at the go go dancers which was the reason why I liked it: no one would know me there outside of my work at the law firm. I made some extra cash and I got to have fun.

Dancing alongside me was another stripper who had become a sort-of friend, called Sakis. He was from Corfu and wanted nothing more than a rich, old bear to pay for everything. In that bar he was honey to bears. Sakis caught my gaze as a bear from a small Greek island was stuffing dollar signs into my jockstrap and feeling my tanned buttocks.

As the night was not getting any younger, just like its clientele, in walked two Slavic-looking men. One of the men, the younger one, was expensively dressed. It was obvious that he had more money than taste. I know money. I come from money. Old money. I could easily tell a mile off who was from new money by their flashy jewellery and excessive designer clothes. I could also smell who was from new money by the buckets of cologne they doused themselves in.

Our Slavic friend was a walking designer advert, covered in cologne that had cultivated his bank account but not his etiquette. Unknown to us just then, the man who was called Sergey, was the son of an oligarch. The older man next to him, Lavrov, was not his daddy but his bodyguard. You can say the bodyguard was a daddy of sorts.

An hour later Sakis and I were sipping cocktails with the two eastern-bloc gentlemen. The bodyguard kept looking around the bar as if danger would spring out at them at any moment. The only thing that would spring out in that bar would be a stripper's erect penis from his g-string. Sergey was talking with us and asking us what we liked to do in bed.

'When I sleep with escort I want also escort to have fun in bed. Tell me your tastes and then I will choose winner. Understand?'

Not that I wanted the money and nor did I want to compete against my colleague (if you can call someone you gets naked with you in public a colleague), but I was in a jockstrap at a crummy bar sipping beer with two men who were potentially dangerous. I could do worse, in fact I have done worse. And when have I ever said no to a challenge?

Sakis and I went along with the game and we began listing our sexual tastes.

Sakis: 'I like hairy men.' At that Sergey grimaced.

Me: 'I like sex on the beach.' Sergey smiled.

Sakis: 'I like playing with dildos.' Sergey grimaced again.

Me: 'I like long hours of sipping champagne in a hot tub, giving my man a blow job then having hours of sex.' Sergey smiled.

Sakis: 'I am a top and he is a bottom.' Sakis was obviously trying to kick me out of the running.

'Ah well... we cannot have that. I like bottom boys,' said Sergey smiling. 'So I will have you' said Sergey pointing at me, 'the skinny one with the waxed ass. You wax your ass?'

'Yes!' I said.

'Smooth hole also? Fresh smell?'

'Yes'

'Good!' said Sergey.

'Hey... I also have a nice hole. And I also give a mean blowjob,' Sakis said in retaliation and perhaps as a last ditch attempt to salvage his chance. 'Unlike you Gabriel, who can't even control your gag reflex.'

'Boy. Boys. Boys...' began Sergey 'or should I say girls,' he joked 'since you fight little girls, there is no need to whine like a horny bitch. There are plenty of dicks to go around. My bodyguard here, who is very well endowed, will not want a blowjob, there is always... Dima Dmitriyev,' he said.

'Dima?' we both said.

'Surely, you know Dima Dmitriyev. Most popular singer in Eastern Europe. Understand?' Like two stupid go-go boys we nodded although we had no idea who he was. 'Fat top,' he said turning to Sakis, 'you can suck Dima's dick. Understand?'

Sakis nodded and smiled.

'What about me?' I said now wanting to taste the singer himself now.

'Ah... you... I will deal with personally' said Sergey sneering.

'Ok let us go put our clothes on' I said.

'No need. You come as you are. I want you naked and humiliated. For what you will be doing, you don't need clothes. Lavrov. Bring round the limo.'

We left the bar, walked out in the street only in our jockstraps, turning the heads of straight party-revellers who cheered and catcalled, and got into the limo. We were in a seedy area of Athens so no one was surprised at seeing men in jockstraps get into a limo. The biggest surprise was that a limo came to such a trashy area.

We were at Sergey's hotel 20 minutes later. Sergey took the lift for the guests while we, still in our jock-straps and trainers, made our way to the back entrance and took the staff lift to the penthouse suite with the bodyguard. The hotel staff, perhaps used to such shenanigans, pretended not to notice us while I noticed the side-glances they gave to each other and their suppressed laughter. Some older ladies pursed their lips and silently tutted.

When we entered Sergey's hotel room Lavrov handed us two documents in a leather-bound file and said 'you sign this.' With a pause he added 'it's a confidentiality agreement. You put your name here and sign here, and here, but not here.'

'But why?' asked Sakis.

'You don't know who I am,' said Sergey, 'but my father is rich and powerful. And the singer... well he can't be known as a gay man with his fan-base of girls. He'll go bankrupt. So sign this which does not allow you to talk to anyone about this.'

My first reaction was to get out. The whole thing felt odd. But then again I was so close to pop royalty, with a famous singer in the next room, with Sergey looking so tasty and with my lust for adventure that I decided to go ahead. I mean there I was in my jocks, could I really have declined? I looked over the agreement and deduced that it was regular stuff. For once my Law degree came in use. There was nothing I should have been concerned about. I signed.

'That's a good go-go boy' said Sergey. 'And you?' he said, speaking to Sakis.

Sakis, who usually dictated to his patrons his terms and conditions, and got his own way was not used to being told what to do and decided to make a fuss. What Sakis did not realise was that his patrons were ageing accountants and not influential billionaires.

'But we won't... I mean... we keep secrets,' said Sakis in protest.

'Boys like you, who dance naked on table, don't have secrets. There is nowhere to hide them. Not even up your little, well-fucked ass. The only thing that you will hide up there is my thick cock,' and then shouting Sergey said 'so shut the fuck up and sign'

Sakis, visibly unnerved, stared at him. He looked at me then looked at Sergey. The bodyguard seemed to have grown bigger as if ready to take a swipe at Sakis, and not the spanking type of swiping, which Sakis enjoyed. The bodyguard took a step forward but Sergey stopped him with a wave of his hand.

Sakis seeing that I had signed the document and not sure how we were going to get out of this situation, printed his name on the document and signed it. Lavrov checked the document and with a nod confirmed to Sergey that all was in order.

'Follow Lavrov,' said Sergey to Sakis. 'He will take you to the singer's room. Remember... do whatever you want with your mouth, except talk.' And then added, 'you whiny little bitch,' before giving Sakis a light kick on his ass that sent him toppling.

'Can I have a look at him?' I asked. 'I love pop singers'

'No. He is hiding and does not want to be seen by anyone. They might even fuck with the lights out. With a glow-in-the-dark condom naturally,' he chuckled. 'Plus he is probably getting stoned now... and why see him... when you can see me.' Sergey smiled. His thin lips stretched across his face. He wasn't exactly ugly. Not attractive either. Just plain and stocky. With wheat-white hair. He had a body made for the harsh winters for the steppes.

'Of course,' I said a little too cheerfully, trying to mask my disappointment.

'Don't be disappointed. I will make you howl with pleasure. Come here and get ready for me to fuck you.'

Like a goldfish with a memory of three seconds, I forgot about the singer and allowed Sergey to push me into the master bedroom where I was about to get the most brutal banging of my life so far. And Lavrov? He laid down on the sofa outside the room to relax with a cigar and whiskey, neat.

That night Sergey put me in every conceivable position possible. High on cocaine his energy was endless and his manners were violent. On drugs he seemed to have taken super-human strength, beating me as he fucked me, pulling my hair, he fucked me so hard that I had to ask him to stop, which only spurred him on forward. Finally at around 4:30am he fell asleep.

Not more than an hour later, just by the break of dawn, I heard the door creak open. As I laid in Sergey's arms I felt two heavy hands heave me out of bed. Shocked and struggling I tried to make sense of what was happening. It was Lavrov. I could tell from the stink of his cigar and the expensive whiskey. Instinctively I kicked and punched at the air as Lavrov held me tightly. He lifted me up and carried me violently across the room. As the bed quickly receded I saw Sergey sit up in bed, covered by the satin sheets, spitefully smile at me and wave. In the blurred lines of being half-awake I could not make sense of what was happening. Now more lucid I tried to fight only for Lavrov to drag me across the seating area of the suite. The carpet scratched at my back. With a tug he pulled the door open, picked me up once more and with force threw me out into the corridor. I fell hard on the floor. I saw that Sakis was there naked on the plush hotel carpet. The door slammed shut only for it to open again 20 seconds later for Lavrov to then throw at us a bunch of crumpled notes that far exceeded the price we agreed on for. Shut outside the door we banged on it so they could give us some clothes. We had nothing on.

Dazed and naked with the carpet grazing our bare bottoms we could hear Sergey and Dima talking together loudly and laughing at us.

'Oh, why did we not think about clothes last night when we were leaving the club?' I said to Sakis

'And what's worse, you have a spot on your ass,' laughed Sakis. He really was not the brightest light bulb on the Christmas tree, making jokes at such a moment.

'Please... can you give us some clothes?' I pleaded thinking it to be a better option than getting angry with rich hoodlums.

Nothing. We could still hear Sergey and Dima laughing from behind the door. Then we heard a pop of champagne and the clink of their flutes. Eventually Lavrov joined in the laughter. This was definitely a hazard of the job I did not plan for. No matter how loudly we banged at the door, they refused to open. It only increased their laughter. Eventually we stopped when some guests poked their heads from their hotel room doors to see what all the noise was about. Upon seeing us they told us to shut up. Knowing that security would be called we just had to leave the hotel naked.

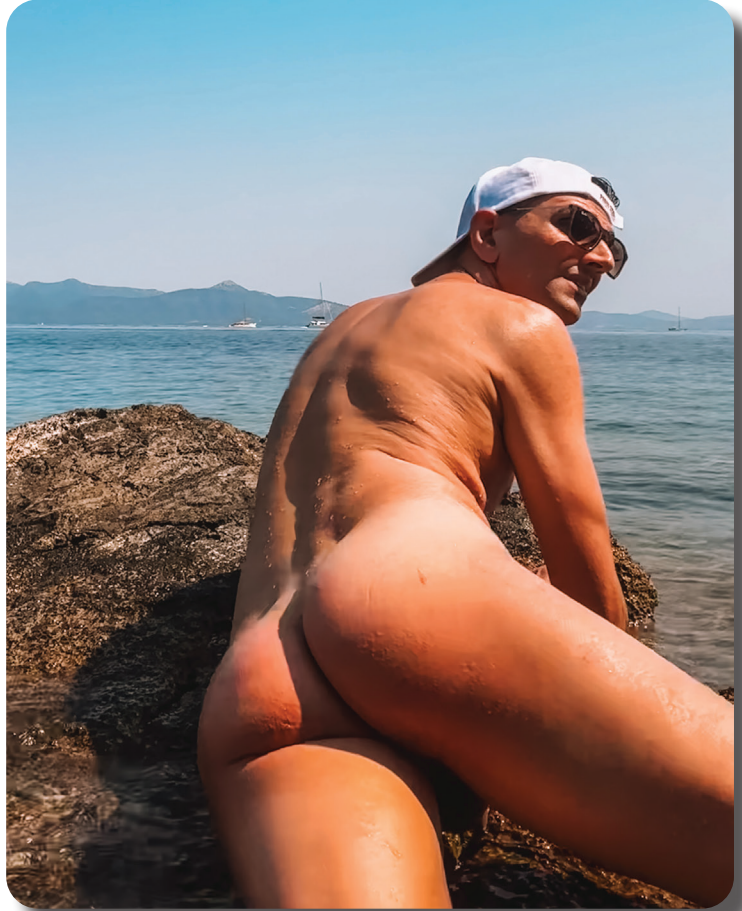
Sensing our defeat the door opened once more for our trainers and jockstraps to be thrown out. At least it was some sort of face-saving act of kindness from the nastiest men we had met.

Moments later, only in jockstraps, we were met by the hotel staff who with disapproving looks showed us to the back door. Thankfully the door. It was not even early morning so the alleyways of central Athens were devoid of people. After a number of attempts Sakis got through to one of his

bears, who arrived 20 minutes later in his car, and took us home, but not before breaking out in laughter and laughing all the way there as we sat in the back of his dented Volvo.

Sergey and Dima got their post-coital kicks from humiliating men they paid for by making them walk home naked or trying to find clothes. They went out the following night to find new toys to play with for the night. That was until they returned home of course, to their trashy girlfriends.

**You think you hit the jackpot with this nasty crackpot?
He gave you such a fright, at least you had a good night
You're getting paid so these men can get laid good
But remember dear Gabriel, it's your actions that debase and degrade you**



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q world: ELSKA SHOWCASES

BUENOS AIRES, ARGENTINA

NEW PHOTOGRAPHY AND TRAVEL PUBLICATION SHOWCASES

GAY BUENOS AIRES, ARGENTINA

Today marks the release of the fifty-first issue of *Elska*, a project dedicated to exploring the world through a gay lens. This latest edition focuses on Buenos Aires, the iconic Argentinian capital. Inside, readers can follow the *Elska* team's nine day journey to the city through a combination of personal storytelling and intimate photography of a range of ordinary local gay and queer men.

"I have wanted to visit Buenos Aires for years," says *Elska* editor, writer and chief photographer Liam Campbell. "but I just kept putting it off, probably due to the distance and high cost of flights, and maybe some political instability. However, last year we ran a vote amongst our annual subscribers to choose any city in the world where they'd like to see us make a future *Elska*, and Buenos Aires won. I had no excuse any longer, so I finally went."

"I immediately understood why so many people wanted us to feature Buenos Aires," continues Liam. "It's a truly wonderful place, absolutely in my top ten cities in the world, but the men there were the real highlight. They were gorgeous, easy-going, and incredibly warm. It is this warmth that because the theme for this book, especially in the text — how much warmth they gave, and how I struggled in my Britishness to give them the warmth they deserved in return. I suppose they say that Latin men are hot-blooded, and I can now say that it's pretty true!"

Elska Buenos Aires combines



male portraiture and travel writing. The photography includes images of around a dozen Porteño men who were shot in the city's streets and at home, dressed in their own style and very often nude, with an honest style that honours real, diverse beauty. The accompanying narrative is based on extensive diaries kept after meeting each Buenos Aires subject, bringing readers even closer to these men and their city.

Elska Buenos Aires is available in a collectible print format or in a downloadable e-version. In addition, the companion e-zine *Elska Ekstra Buenos Aires* is available, containing two more men and their stories, plus many hundreds of outtake images of each Porteño subject. Both are available for order online as well as from a select group of shops around the world.

The list of stockists and details of the subscription service can also be found on the Elska website: www.elskamagazine.com



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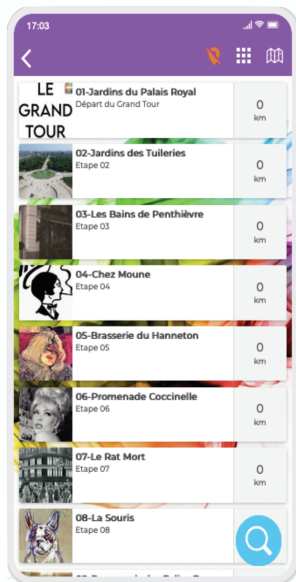
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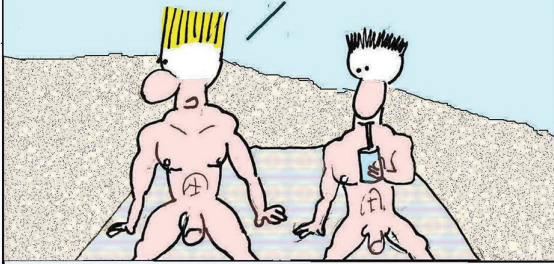


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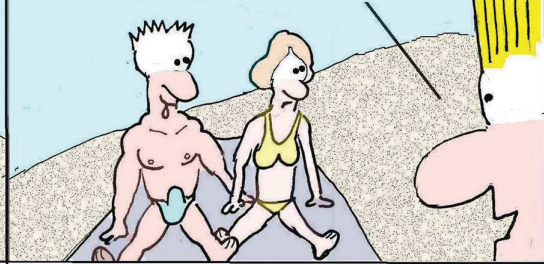
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GAYLORD BLADE

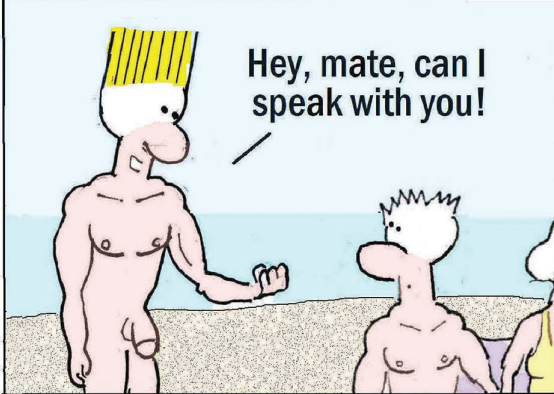
Look at that poor horny straight guy being ignored by a woman



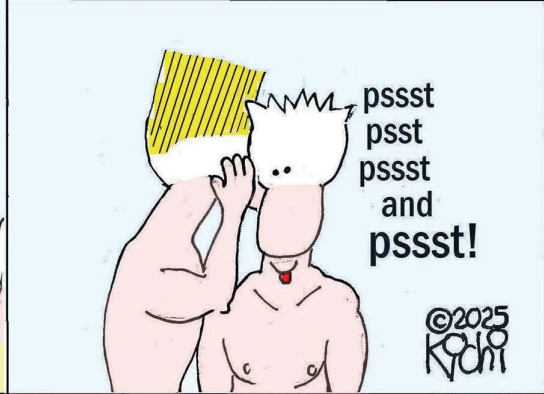
I'm going to do him a favor!



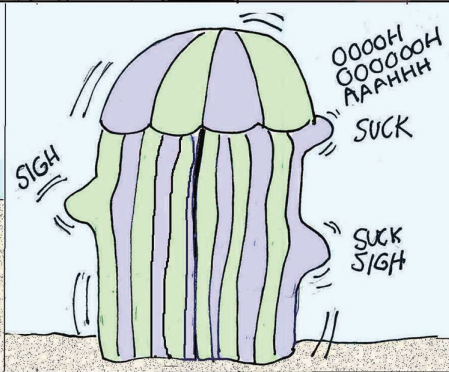
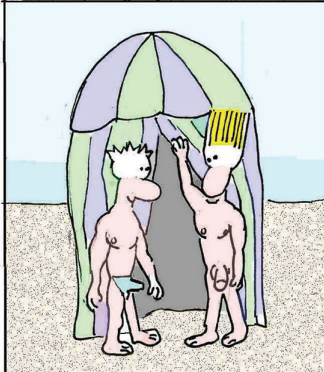
Hey, mate, can I speak with you!



psst
psst
psst
and
psst!

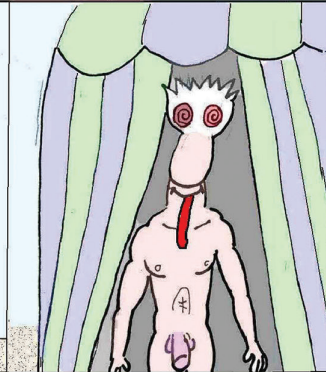


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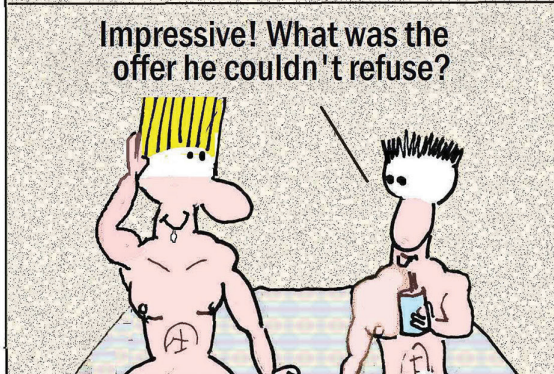


OOOOH
OOOOOH
AAAHH
SUCK

SUCK
SIGH

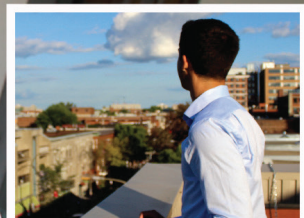


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