

TORONTO'S PREMIER GAY LIFESTYLE DIGITAL MAGAZINE

# MGT

*We Know Gay*

MY GAY TORONTO

ISSUE #60 SEP - OCT 2018.



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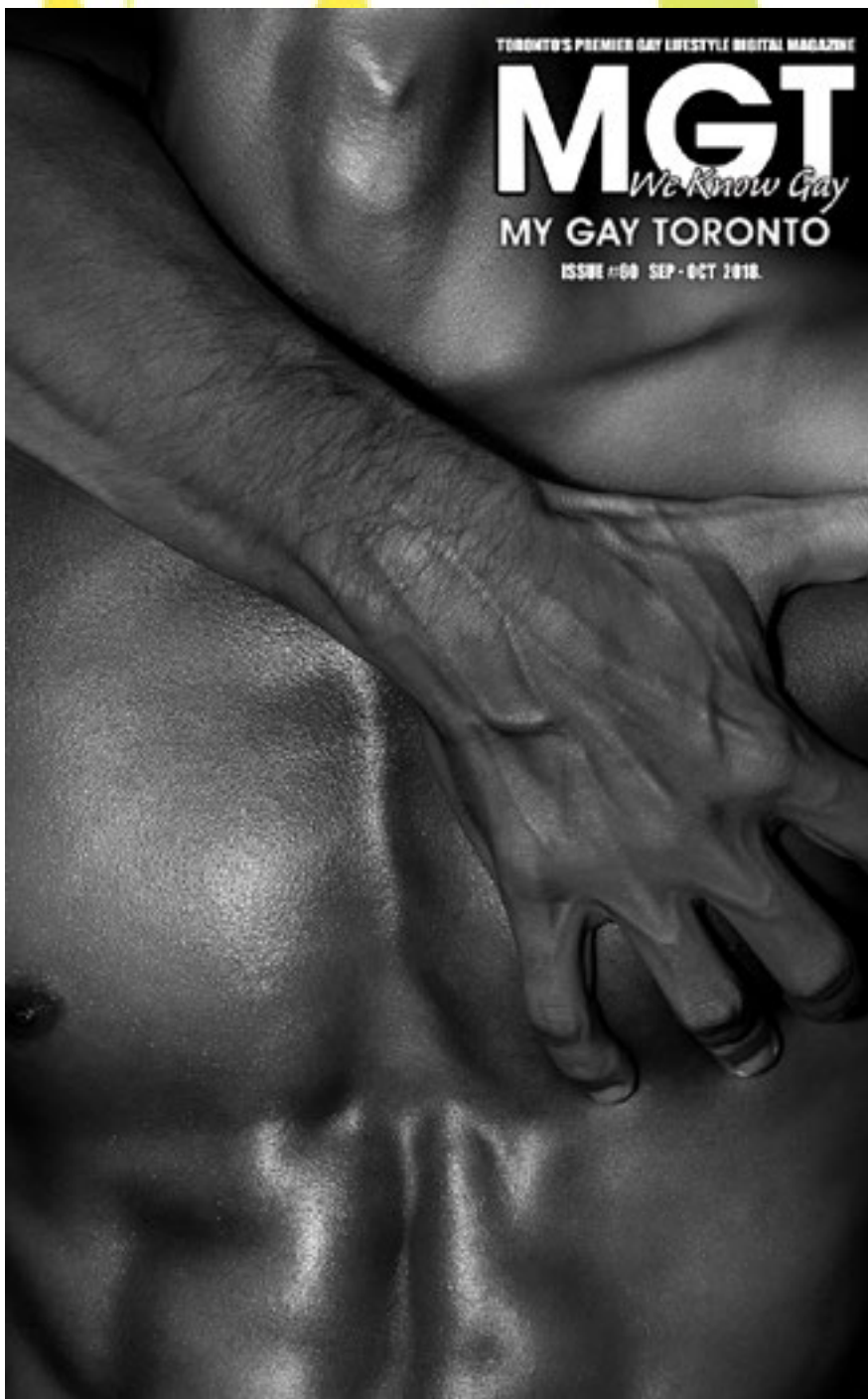
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**PLUS MUCH MORE!**



**MGT DIGITAL MAGAZINE**

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RAYMOND HELKIO

**Boy Erased**Joel Edgerton  
USA, 2018, STC**Ray's Gay TIFF Flick Pics (2018)**

**Boy Erased** - The teenaged son of a Baptist pastor is forced into a gay-conversion program by his parents, in actor-director Joel Edgerton's emotive drama starring Nicole Kidman, Russell Crowe, and Lucas Hedges. Starring Oscar nominee Lucas Hedges and Oscar winners Nicole Kidman and Russell Crowe, actor Joel Edgerton's second feature as writer-director plunges us into the cloistered world of conversion therapy and tracks a young man's uphill journey from ostracization toward self-acceptance. *Boy Erased*, which is based on Garrard Conley's eponymous memoir, doesn't take potshots at religious conservatives. Bolstered by uniformly superlative performances, including memorable supporting turns from Flea and Xavier Dolan, the film considers what it means to reconcile one's upbringing with one's own self-respect and moral truths. In so doing, Edgerton contributes to a larger conversation that might help heal us all.



**Rafiki** - The latest from Wanuri Kahiu charts a precarious love story between two young Kenyan women in a society where homosexuality is banned. A love story between two young women in a society that still bans homosexuality, *Rafiki* is saturated with joy, heartbreak, and a richly effervescent cinematography that showcases Kahiu's native Nairobi in all its vibrancy. The young women grow close, they are forced to sneak small moments in private. Together they create their own world, vividly evoked through Kahiu's filmic eye, where their love isn't anything other than an expression of their commitment to each other. The space they create however, isn't immune to the biases of the outside world.

**Where Hands Touch** - Amandla Stenberg stars in director Amma Asante's (A United Kingdom) disquieting coming-of-age romance about a Black German teenager who falls in love with a member of the Hitler Youth. This complex story transcends the most terrible divides conceivable and provides a different sort of Holocaust narrative, one that's been a long time coming. Asante has made an astonishingly bold and unnervingly timely film. *Where Hands Touch* foregrounds matters of the heart while prompting us to consider the slippery process of a nation's radicalization.

**Splinters** - Two decades after his inspired feature debut *The Hanging Garden* won best Canadian Feature at TIFF, Thom Fitzgerald again explores interconnections of sexual identity, family, and small-town Nova Scotia life, in this intimate drama about a young woman reassessing her relationship with her mother following the death of her father. Based on the stage play by Lee-Anne Poole, *Splinters* is anchored by the rich and layered performances of Sofia Banzhaf and Shelley Thompson as two strong-willed women whose lives are upended when their routine deadlock is disrupted. The constriction of small-town mores is offset by the spacious, rolling rural landscapes of Nova Scotia in this beautifully realized portrait of a young woman's complicated relationship with her family, her past, and her home.

To see the full 2018 line-up, click here. <https://www.tiff.net>

# Egadsby

What to make of Hannah Gadsby? I watched *Nanette*, her new stand-up comedy special, and was flummoxed. Maybe I missed something. This special received lavish praise from the critics, but I didn't laugh at anything. Her rabid rage destroys any hope of humour. So I watched it again. Then for perspective, I watched her earlier 2011 comedy special, *Kiss Me Quick I'm Full of Jubes*. It contains a lot less howling and blubbing, but again, it's basically soft material, one step up from dad jokes. So what are audiences and critics seeing that I'm not seeing?



Hannah Gadsby is a lesbian, from New Zealand, who survived some horrible beatings. She's fat and butch. In the earlier special, she leans on self-deprecating material, some of it actually great. As a fellow fat person, I particularly liked when she described her body as "I can't believe I'm not butter". But put-down comedy didn't suit her. Instead, she prefers to scream about being gang-raped.

Why are audiences rallying around such fury? Her contempt for Picasso is because he had a sexual relationship with a 17 year old girl, Marie-Thérèse Walter, when he was in his early 40s and it didn't end well. Gadsby can't separate the artist from the art. Why on earth do we need for our innovators to be morally good people? If Gadsby really can't deal with the fruits of a rapist's labour, then get off the stage, because chances are pretty good that one of the men who built it was a sexual abuser.

Maybe that's the point, that her anger is so great that she can no longer be funny. In fact, at the end of the hour-long tirade, she declares she has quit comedy. I breathed a sigh of relief. But the irony is that her denunciation of comedy has made her a more popular stand-up comedian than ever before. Gadsby, who has a BA in Art History, tells the story of a fan who approached her after a show. He told her to consider laying off the medication because suffering leads to great art, like with Van Gogh. Instead of just letting this stupid comment go, Gadsby berates the poor idiot, telling him that Van Gogh's mental illness was very real, and a huge liability. This is why he never sold any paintings while alive, because he was so visibly a crazy person. It's an interesting idea, but she spits and scowls and scolds with every word utilizing a twisted grimace and an Aussie accent. I found her hatred exhausting.

*Nanette* is on Netflix. It is interesting that my friend Lea de Laria, an out butch lesbian who has been doing stand-up professionally since the mid 80s, and who at the time was one of the stars of one of the network's biggest hits, *Orange Is the New Black*, asked them for a stand-up comedy special and they said no. They turned down Lea at a time when marketing her special would have been a slam-dunk. Instead, they offer us *Nanette*. We're in the midst of a cultural insanity, where there is some debate as to whether or not female comedians are funny. That's nonsense. Female comedians were always funny. Except, maybe, Hannah Gadsby.

**BAD BOY CLUB MONTREAL**



# CHROME

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*2018 Edition*

**SUNDAY OCTOBER 7TH**

**MAIN EVENT - PART 1**

**5 PM - 3 AM @ MTELUS**  
• 59 SAINTE-CATHERINE ST. EAST •



**ERIK VILAR**  
BRAZIL

**MAIN ROOM**

**DJ ULTRA NATÉ**  
BALTIMORE

**ROGER SANCHEZ**  
NEW YORK

**DJ CHAMPION**  
MONTREAL

**DAN YUL**  
MONTREAL

### SHOWS & ENTERTAINMENT

**TRIBUTE TO ARETHA FRANKLIN** JOHANNE BLOUIN

**DRAG QUEENS PERFORMANCE** JIMMY MOORE & HIS GUESTS

• ARTISTIC DIRECTION: YANICK DAIGLE •

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# CHROME

## BLACK & BLUE

*2018 Edition*

**SUNDAY OCTOBER 7TH**

**MAIN EVENT - PART 1**

5 PM - 3 AM @ MTELUS  
• 59 SAINTE-CATHERINE ST. EAST •

**M2 ROOM - BREAK FOR LOVE CLASSIC HOUSE**

**DJ JOJOFLORES**  
MONTREAL

**DJ DAVE CAMPBELL**  
TORONTO

**DJ YOGI**  
TORONTO

**DJ TREVOR WALKER**  
OTTAWA

**GIRL TAG TEAM**  
DJ MAUS  
DJ MIGHTYKAT  
MONTREAL

**ENTERTAINMENT**  
LEAH MCFLY & DANCERS  
QUICKSOUND  
PERCUSSIONIST

**MONDAY OCTOBER 8TH**

**MAIN EVENT - PART 2**

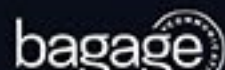
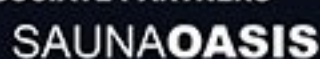
2 AM - 10 AM, @ CLUB SODA  
• 1225 SAINT-LAURENT BLVD •

**ABEL AGUILERA**  
MIAMI

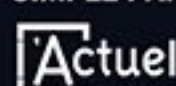
**ANGEL MORAES**  
BARCELONA

**ENTERTAINMENT + BBCM DANCERS**

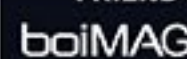
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SIMPLE PARTNERS



FRIEND PARTNERS



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**BAD BOY CLUB MONTREAL**

# CHROME

## BLACK & BLUE

*2018 Edition*

### EVENTS CALENDAR

#### WEDNESDAY OCTOBER 3

LAUNCH COCKTAIL @ LOUNGE L'UN ET L'AUTRE  
1641 Amherst St.

#### THURSDAY OCTOBER 4

FIERTÉ LITTÉRAIRE EVENT @ BAR LE COCKTAIL  
1669 Ste-Catherine St. East  
SPORTS PARTY JOCK BALL @ DISTRICT VIDEO LOUNGE  
1365 Ste-Catherine St. East

#### FRIDAY OCTOBER 5

VIP LAUNCH OF CARNAVAL DES COULEURS @ BAR LE COCKTAIL  
1669 Ste-Catherine St. East  
LEATHER BALL – SOLID GOLD EDITION @ LION D'OR  
1676 Ontario St. East  
TWINKLE PARTY 'NEON GLAM' @ SKY CLUB  
1478 Ste-Catherine St. East  
AFFILIATED AFTER-HOURS @ CIRCUS  
917 Ste-Catherine St. East

#### SATURDAY OCTOBER 6

BRUNCH @ RESTO LE SALOON  
1333 Ste-Catherine St. East  
PARTY KODE : CHROME @ CLUB ÖRIGN  
269 de la Commune St. East  
DISTRICT PARTY @ HANGAR  
500 Alphonse D. Roy St.  
AFFILIATED AFTER-HOURS @ CIRCUS  
917 Ste-Catherine St. East

#### SUNDAY OCTOBER 7

BRUNCH @ RESTO LE SALOON  
1333 Ste-Catherine St. East  
FUNDRAISING T-DANCE @ SKY CLUB  
1478 Ste-Catherine St. East  
MAIN EVENT PART 1 @ MTELUS  
59 Ste-Catherine St. East

#### MONDAY OCTOBER 8

MAIN EVENT - PART 2 @ CLUB SODA  
1225 Saint-Laurent blvd.  
OFFICIAL RECOVERY PARTY @ CLUB ÖRIGN  
269 de la Commune St. East

**TUESDAY OCTOBER 9 - CLOSING PARTY @ CABARET MADO - 1115 Ste-Catherine St. East**

#### GRANTING PARTNERS



#### GRAND PARTNERS



#### MAJOR PARTNERS



TICKETS + INFO > **BBCM.ORG**



RAYMOND HELKIO

# Just Because We're Queer Doesn't Mean We Want To Fuck You.



“I give this asshole five minutes before he shows his true colours” I say to my partner as we stand shoulder to shoulder at Indonesia’s gay tourist hot spot, Mixwell. If you’ve never been to Bali, picture Yorkville crossed with old Regent Park. Gay bars have come to represent the death of our safe spaces which are more often than not, profit-driven. I’m not saying there is anything wrong with making a quick buck, after all that’s why people go into business, but to make money at our expense without making any significant contribution to the queer community at large has become standard fare. And it’s not difficult to see how this impacts those of us who are queer. Case in point, the adorably cute but obviously heterosexual cis-gendered male who not only has taken up the centre of the dance floor with his band of merry drunk chicks, he’s decided that we, as a collective bar, should be blessed to provide him with even more space so he can show off his body to us in the usual way that “straight” guys like to do. So up on stage he jumps, wasting no time taking off his shirt. As expected, the gay boys got all fired up as flashed his pecks and biceps, but the real reason he got up on stage was about to become sickly apparent. Maybe he got up on stage because he wanted to prove to his girlfriend that’s not a homophobe. Perhaps he’s a closet gay. Or perhaps it’s both.

More and more, queer people get squeezed out of the very places meant to provide us with a sense of safety.

It was a hot night in Bali. So hot that my outfit for the evening consisted of a lovely one-piece cotton cocktail dress with a simple, yet gorgeous beaded neckline. My look, while stunning in my own eyes is not an attempt to cross genders by presenting as female but rather to exercise my right to wear sealable sneakers with an outfit designed for proper aeration. But what happened next may have been a surprise to the packed bar, but not not me.

The drag queen who had been performing on stage summoned up two other queens and they did what all queens have done, pretended to adore him as a way of escalating audience reaction. And then at exactly four minutes of him being on stage it all went down. Straight-boy kicked one of the queens and she fell over. He kicked her because she jokingly tugged at his belt buckle as if wanting him to pull out his tiny penis, but as most queer audiences know, it’s not an obligation to show your junk to the room, just a suggested course of action given that he had our full and undivided attention.

But this wasn’t the awful part. The awfulness came watching the drag queen get up without a word, smile as if nothing had just happened, and motion him off stage as if what just went down was somehow okay. Not one person in the bar said a thing, not the queer boys, ladyboys, bar manager or fellow drag queens. Instead, he jumped off the stage with all the bravado of a seven year old boy who had just been violated by a creepy uncle.

“Great, here he comes, straight in our direction” I say to my partner. As he pushes through the crowd, moving towards us, it was clear he felt victorious in putting that queen in her place. As queer people give him even more space so he could return to his gaggle of drunk white chicks, it was now our turn to move. “Go around” I said, having mustered up the most bored face I could and in a tone that suggested I was not having any of this. I’m not a tough guy so if he got angry I would have been done in but the one thing I can count on when I’m wearing a dress is it causes confusion for these boys and there’s tremendous power in that. Left with little options, he pushed around us hoping to reunite with his friends who would no doubt feel sorry for his horrendous violation. I don’t really know what the impact of my not moving was for him but I can tell you for certain he and his friends were now aware that it was time for them to leave.



This is the state of queer bars. We give casual observers who claim to be allies all we have, including our spaces while we collectively stand at the back of the room trying to peak over their heads. As queers parade ourselves into the mainstream we’ll no doubt see much more of this. One only need to go to Pride parade in any major city to witness our freedoms being curated by the very power structures we fought so hard against. Welcome to the new generation of gay spaces, like a turd wrapped in glitter, we turn a blind eye in favour of being liked and accepted. But is this really what we’ve been fighting so hard for?





**OVER**

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**DAILY**

**5PM-2AM**

**463**

**CHURCH**

 Flash on Church

 flashonchurch

MGT has featured Nick Mash in our January 2018 issue of MGT Magazine, to read interview with Nick [\[tap here\]](#)

nickmesh.com





These and other products by Nick Mesh photographer specializing in art celebrating the male form and sexuality [can be purchased here](#)



## ***MGT TORONTO NIGHT-LIFE CORRESPONDENT***

MyGayToronto.com and MGT Digital Magazine are looking for an independent young social journalist/photographer to cover Toronto's vibrant LGBT nightlife. You should have a way with words, a good eye for photos and video, be active on social media, and be able to work in a fast paced media world. You should be excited about the Toronto scene, the people who make it happen, and want to share that information in an exciting way. There will be very strict deadlines!

[Private message us on FB](#) Private message us on Facebook and tell us why you are a good candidate for this position. Please also include a sample - up to 200 words - event review or preview. Related photos are a big plus. Note: this is an internship position.



RAYMOND HELKIO

# Why We Should ALL Be Using Doug Ford's Snitch Line


 DITCH THE  
SNITCH

**A CALL TO ACTION:  
Put an end to the  
Snitch Line by  
using it for the  
public good.**

The Ontario government is not committed to doing better when it comes to your children's academic achievement. Under Doug Ford's direction, Ontarians are being urged to tattle-tale on the most influential people our children have, our teachers. We need our teachers to teach, think and help raise our children into a world free from impish behaviours such as this.

According to their new website, For The Parents, "All provincial education professionals, including teachers, are expected to abide by this curriculum guidance." In a nutshell, Doug Ford wants a consultation process but while that happens we're to use our children as pawns in a game designed to reinforce archaic gender ideals that simply do not reflect the reality of today's world.

I want my nieces and nephews to learn about the actual world around them, not some archaic heteronormative structure that has only served to make our youth more frustrated and disconnected than ever before.

Since this website is designed to "give parents a portal to provide feedback about concerns related to the curriculum being taught in the classroom" it only makes sense that everyone use it. And I mean EVERYONE. Instead of watching this baboon dismantle years of progressive thinking, we should all use this line to express our concerns. Bombard them with kindness and drown out the snitchers.

But before the snitch line goes into effect, they have already launched an email submission portal allowing concerned citizens to voice their opinions and I for one will be submitting a statement every single day. If the snitch line bothers you too,

there's no reason not to use it to send in your thoughts on this stupid, stupid, stupid idea. After all, this snitch service is being paid for by your tax dollars and so if it bothers you, let them know. Just imagine the poor sops that will have to sort through thousands of anti-snitch messages in order to get to the few idiotic ones that will support his claims. We do not need a consultation process because if he wants to know what our children need, why not just ask the teachers?

So while we wait for the snitch line to go into effect we have a choice. Sit back and watch him destroy what we have built OR we can use the service to demonstrate to the Ontario government that we will not take this laying down. Use their online form to voice your concerns. Use it everyday. Use it to tell them what you think. Use it to fill up as much space as you can.

Currently you can use their service ([click here](#)) to send a note to the Ontario Government about how you feel and as of the time of writing, you do not need to provide your email address or contact information. Just your feedback to help this jackass understand that our children's education is not a game.

To voice your concerns, just take a few moments each day and use their new service to drown out the petty minded opinions of Ford nation. I for one do not want to see another generation of closed-minded kids going into the world unprepared for the realities that exist.

Take back the snitch line: its not just for snitches anymore!

DREW ROWSOME



## Queer Fear tackles another camp horror classic

Ominous deep-voiced narration over newsreel footage:

In the beginning, God created the heaven and the earth. And the Earth was without form and void. This the planet Earth, newly born and and cooling rapidly from a temperature 6,000 degrees to a few hundred in less than 5 billion years. Heat rises, meets the atmosphere, the clouds form, and rain pours down upon the hardening surface for countless centuries. The restless seas rise, find boundaries, are contained. Now, in their warm depths, the miracle of life begins. In infinite variety, living things appear, and change, and reach the land, leaving a record of their coming, of their struggle to survive, and of their eventual end.

An Amazonian "native," clad only in a loincloth and wielding both a giant phallic machete and a pageboy haircut which appears to be endemic to the region, sprints into the frame and across. A giant fossilized claw of unknown provenance has been discovered. There is no more talk of God, all the babble from here on in is scientific and Darwinian.

On an expedition to discover more of the fossil or its origins, lovely Julia Adams becomes a corner of a love triangle with the other two points representing science and commerce. When the frequently emerging claw turns out to be at-

tached to the Creature from the Black Lagoon, it becomes a quadrangle. And though neither Richard Carlson or Richard Denning ever wear a shirt, unless it is unbuttoned to frame the hair and glistening sweat on their chests, the creature with its sinuous underwater grace and haunted eyes, becomes the audience's choice.

Adams, unlike the men, has packed an extensive wardrobe courtesy of costume designer Rosemary Odell who also provided the glamorous couture for Ma and Pa Kettle, Don Knotts, and Doris Day in *That Touch of Mink*. The white one-piece swimsuit with the provocative straps is a stunner and it, as well as Adams ever present bullet bra cleavage, certainly catches the creature's eye.

The pas de deux water ballet between Adams and the creature is erotically graceful, her oblivious, he fascinated, infatuated and then inflamed with lust. It is so well done that it has been cribbed or homaged - as well as much else - by *The Shape of Water*. When the two men, who are active participants in the equal-sided triangle but not the quadrangle, -

Come on, come on!  
You talking to me, Mark, or something out there?

Both, David



- enter the water, they carry, respectively a viciously phallic spear gun and a sweetly vaginal underwater camera. The camera is quickly replaced by an air bottle with a large extended nozzle that ejaculates thick plumes of the nerve agent Rotenone in order to neutralize the gill-man. (A previous poisoning of the lagoon has resulted in a carpet of stunned or dead fish. As well as causing apoplexy in PETAites, it is the most disturbing image in the film.) Salty sea captain/Amazon mystic Nestor Paiva, who supplied the paralyzing drug, had warned them,



I can tell you something about this place. The boys around here call it "The Black Lagoon" - a paradise. Only they say nobody has ever come back to prove it.

The boys scuba dive, together and in skimpy little shorts, while Julia Adams is left on board,

hat's it like down there?  
It's like another world.

I'd like to see it.

The creature will show her that world, the boys are too busy competing by thrusting out their chests and debating science versus commerce: "Without publicity, there is no research."



Creature From the Black Lagoon is so suffused with camp and tropes that one almost forgets just how delicious it is as a horror movie. And that it was the originator of many of those tropes. Director Jack Arnold, who has a sterling



résumé in scifi and beyond, never lets the pace slacken and has an affection for lingering jump scares.

The creature's point of view is often present, we see through his gaze and no-one else's. The humans are the intruders and, in the grand scheme of things, the villains. The creature just wants to have his way with Adams. If she was as sensible as Elisa Esposito, or if she had seen the hunky Ricou Browning who was under the mask and skintight but scaly bodysuit, she would have picked the creature.



Adding to the camp delight are the pauses that each actor takes before succumbing to the creature. They turn, pause, eyes widen, and then scream as a claw plants on their face. It is the double take of the horror genre.

There is also much motion towards the camera, if we don't see the creature's point of view, it is advancing towards us. Or something else is being thrust, thrown at, or dangling before the lens. Originally shot in 3D (a version I did see once decades ago and still marvel at), it is a shame that the next big screen screening is only in 2D. However, when drag queens and queer analysis are added to the mix, this classic film starring one of the classic and beloved Universal monsters, will entertain, titillate and even frighten a little.

**Queer Fear Presents: Creature From The Black Lagoon screens on Thurs, Oct 28 at The Royal Cinema, 608 College St. [theroyal.to](http://theroyal.to)**



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**TIFF**



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MAIN HEADLINERS (as of September 4th)

STÉPHANE MORAILLE • ÉLIZABETH BLOUIN-BRATHWAITE • KIZABA • CIRQUE CARPE DIEM  
FESTIVAL D'ÉTÉ BRÉSILIEN DE MONTRÉAL • JOHANNE BLOUIN and many more

Artistic Direction: Yanick Daigle

Volunteer artists  
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Carnaval Des Couleurs

info: [carnavaldescouleurs.org](http://carnavaldescouleurs.org)

# 30 LGBTQI Refugees Granted Visas For Canada



For LGBTQI refugees in Kenya waiting for resettlement in refugee camps, the situation is reaching a crisis point. The rise of homophobic and transphobic violence in Uganda in recent years has led hundreds of LGBTQI individuals to flee to neighbouring Kenya, despite Kenya having its own challenges for queer and trans people. As a result, there are many who openly identify as LGBTQI in Kenyan refugee camps — at great personal risk.

Are you interested in supporting Rainbow Railroad in helping to save LGBTQI lives from violence and state-sponsored persecution? Why not come out to their upcoming information session to find out more about how you can play a key role in helping LGBTQI refugees in Kenya.

At this session you'll learn how to form a settlement team and hear more about how you can take part in this unique opportunity to help bring people currently living in Kenyan refugee camps to safety. The Canadian Government has agreed to grant visas to approximately thirty LGBTQI individuals who are set to arrive as early as late 2018. The goal is to establish settlement teams and fundraise to assist five of these individuals, and our partners across the country will each support the remainder.

Watch the video above of Executive director Kimahli Powell and board member Karlene Williams-Clarke as they explain what you can expect and how you can help.

Visit <https://www.jacktracy.lgbt>

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RAYMOND HELKIO

# AGO Inagural Curated Fall Programme



**Art Gallery of Ontario (AGO)** just unveiled a new, ideas-led seasonal approach to public programs that are inspired by art, create space for diverse voices and connect to timely local and global conversations including queer favourites like the queen of R&B soul, **Jully Black**, book launch for artist **Vivek Shraya's**, *I'm Afraid of Men* and a live set by Nigerian born producer and songwriter **LA Timpa**.

For the first time, the AGO launched a fall season of curated public programs. Inspired by AGO exhibitions and global conversations and led by Canadian artists, curators and innovators, the fall season features a rich array of performances, readings and talks. All linked by a desire for dialogue, creativity and connection with the global community.

"The AGO's seasonal, ideas-led approach to programming will engage local, national and international artists, speakers, and thinkers," said Devyani Saltzman, the AGO's director of public programming.

It all starts September 5, 2018. Full schedule [here](#).



Please join us for the premiere screening of our feature film, shot entirely on a cell phone, with a budget of \$100Cdn, called ***Gone, with the Wind***.

Starring Gail Travers, Amy J. Lester, Brock Hessel, George Burgess, Kathorino Schlemmer, Linda Julia Paolucci, Rob Michaels, D.W. Martel, Ricar Giachini, Sam Sterrazza, Jennifer McAuliffe, Ron Mandelman, David Bateman, Jaskaran Gill, Warren Phillips, Desmond Ngai, and Paul Pogue. Written and directed by Paul Bellini.

Tuesday, Sept. 18, 2018 at 8 PM at The Social Capital Theatre  
154 Danforth Ave.  
2nd floor

Free.

BAD BOY CLUB MONTREAL

# KODE CHROME

## BLACK & BLUE

*2018 Edition*

KUIR  
LATEX  
SPORTS  
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DRESSKODE  
STRIKT

**OPEN / LAURA SCAVO**  
**BEATS / LECANTIN**

**SAM / SAT / 06.10.18**

**22h / 10PM** *OrigIn*

268, DE LA COMMUNE EST | METRO CHAMPS-DE-MARS

**30\$**

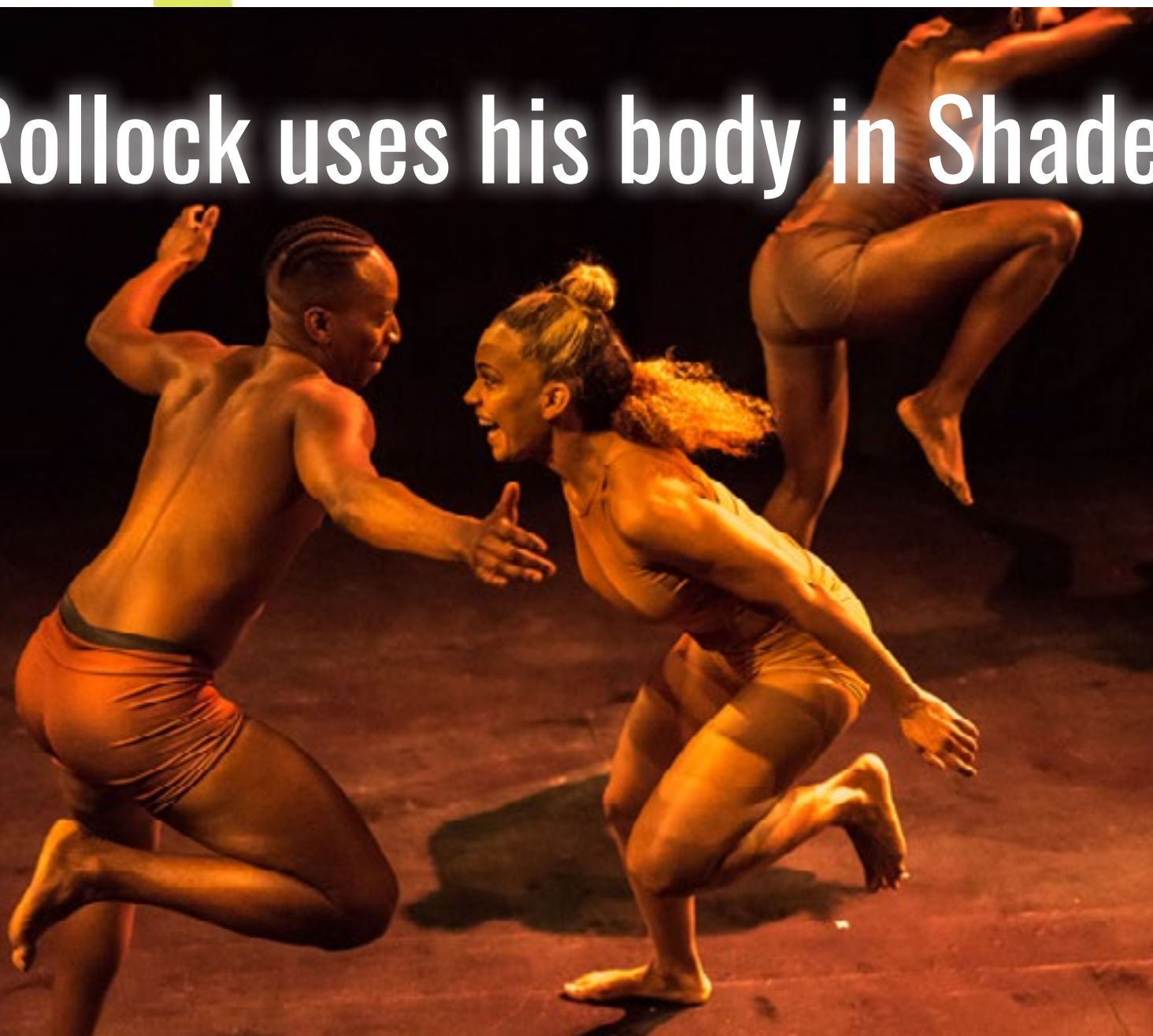
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DISPONIBLE | AVAILABLE @  
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GARCONS SCULPTEURS  
MOHAWK BARBIER  
SAUNA GIJOE

AU PROFIT DE LA FONDATION BBCM

PAUL BELLINI

# Shakeil Rollock uses his body in Shades



Usually, when we think 'racist', we think of idiots in white hoods carrying torches. But it's more complicated than that. In 2009, the comedian Chris Rock made a documentary called *Good Hair*, about how much money black women spend to straighten and dye their hair blonde. So even within races of colour, there exists a 'hierarchy' of skin tones.

As a kid growing up in Timmins, even Italians practiced this sort of discrimination. There were regular Italians, like us, and there were 'the Calabrese,' who were much darker and more hairy than us. They were generally scorned within the community (although blonde Italians from the north were not necessarily considered 'better'). So if it's an issue in the Italian community, it must be something black people and southwest Asians must deal with all the time.

Now comes *Shades*, a new dance piece that explores this subtle discrimination. The choreographer, Esie Mensah, was once told by a black director that she was "too dark" for television. Maybe use more lights? I spoke to dancer Shakeil Rollock of his role in the upcoming piece. Shakeil's voice was "hoarse from screaming, yelling and release," he told me. "Two days ago in rehearsal it got a little crazy as my character is brought to a breaking point."

Shadeism sounds crazy to white people. Rarely do we think of some as 'whiter.' Indeed, we celebrate the summer tan. But this 'racism within a race,' in which lighter skinned people hold more status than darker skinned people, is a thing. "Some people feel that lighter skinned blacks are more approachable," explained Shakeil. "And sometimes the darker you are the more desirable you are, especially in the gay community where there is sometimes a tendency to fetishize the black male."

Even choreography can reflect this attitude. "Western dance comes from ballet, which is a European dance form not exactly designed for black bodies," said Shakeil, who began his career with urban dance moves like hip hop and breaking. "One's dance training is always in the body, despite what you are doing. Choreography is cultural."

So what's the best thing about being a dancer? "I like to convey stories using my body," he said. "And I get paid to do it."



DREW ROWSOME

Pursuit of a sensually better world

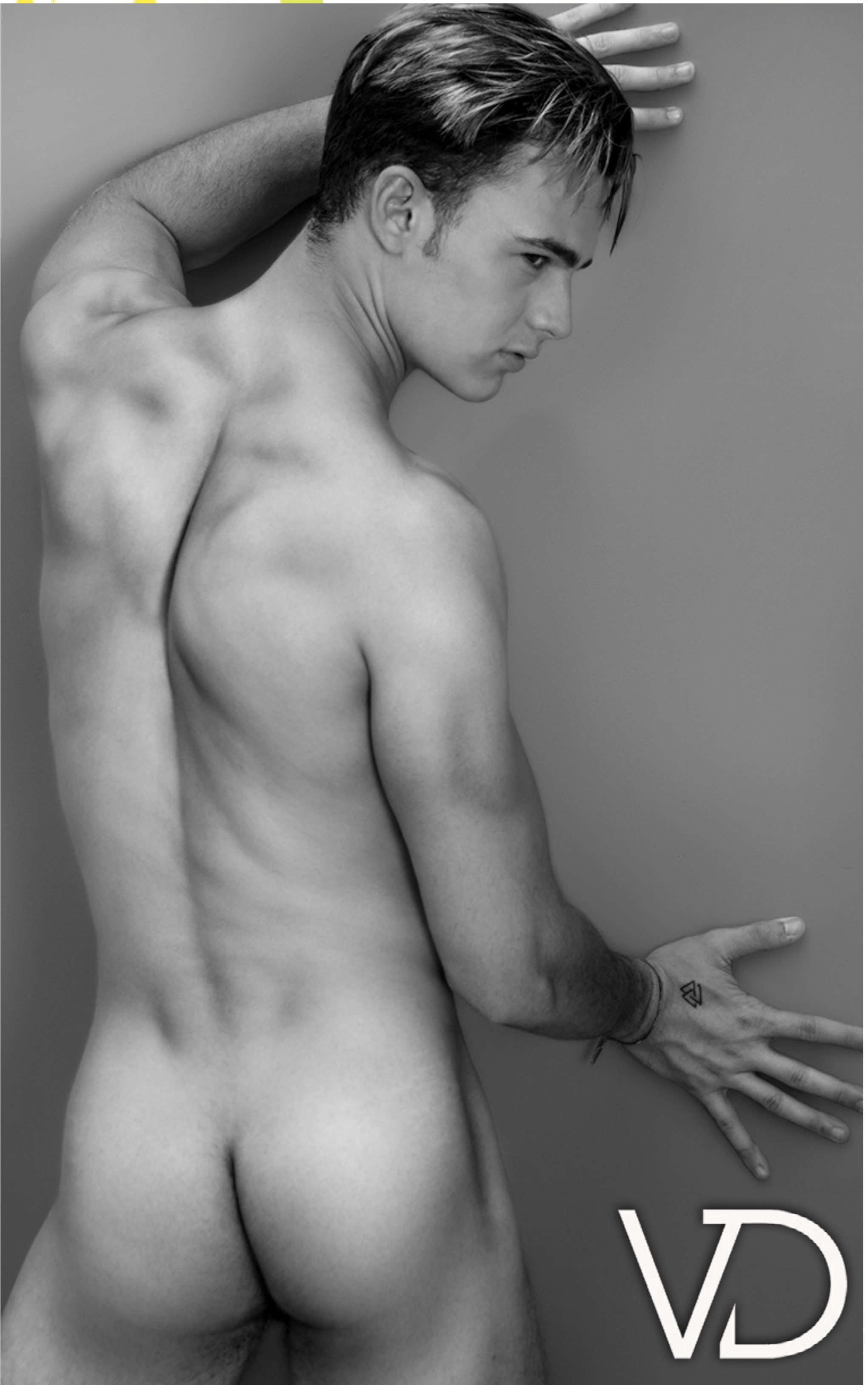


Verner Degray

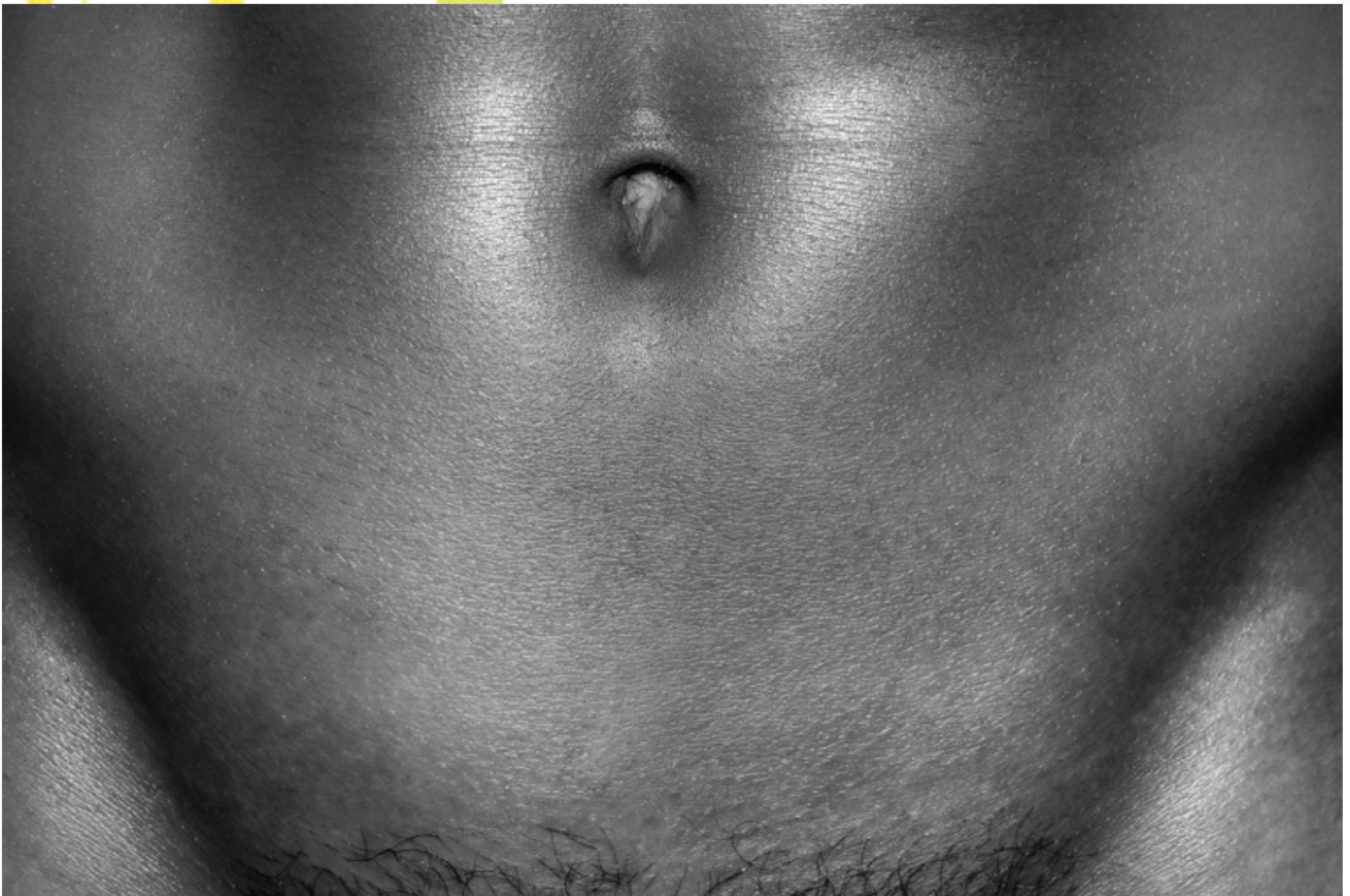
This issue's MGT Cover Photographer





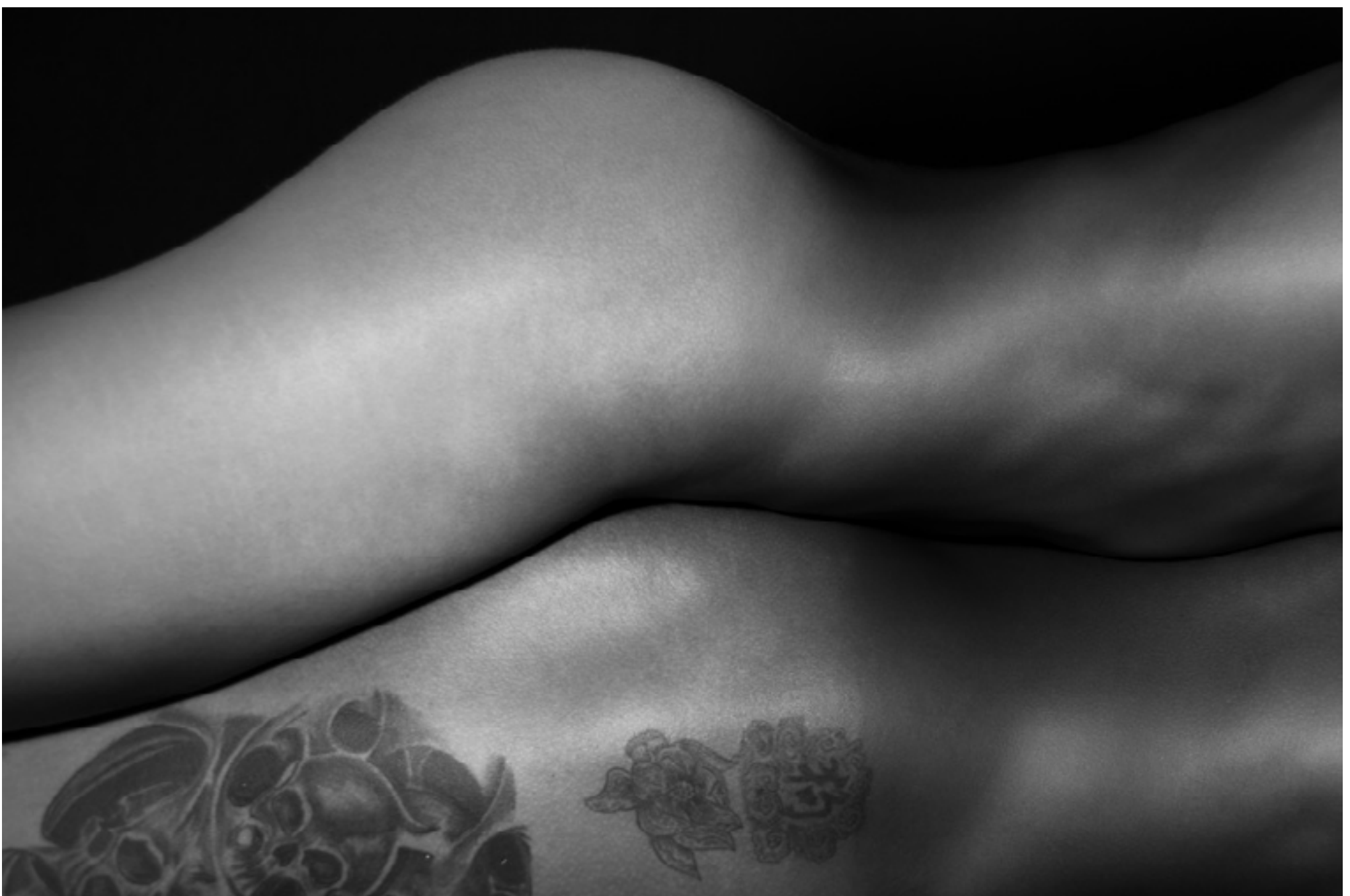


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*"I do not know if it is erotic or if it is sensual," says Verner Degray of his art. "Everything depends on the models. Sometimes a model is more erotic than sensual, and sometimes it's the opposite. For my part I stop when I find that it becomes vulgar."*

The men in Degray's photography stare into the camera, proud of the beauty that Degray is capturing in light. *"As a child, I already had access to the works of great photographers like David Hamilton, whom my parents loved," says Degray. "My mom was passionate about photography and an amateur photographer, so I had the chance to spend my youth in the dark room developing photos with her. I think that's what made me want to become a photographer."*





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Hamilton's penchant for soft-focus voyeurism is not visible in Degray's work, but the romanticism and seductive innocence and strength surfaces in more delineated clarity. *"I choose the models of course because I like them physically, but I think I give much more importance today to what I feel about them, the sympathy they give off, the human side,"* says Degray. *"I admit I am not insensible to the models, but with experience I have learned to detach myself from the sexual aspect and the fantasy. I leave the fantasy to the spectators of my work."*

Armed with degrees in design, theatre and art, Degray quickly made a name for himself as a fashion photographer but after four years gave it up to, like Gauguin and Matisse, settle in the French Polynesian islands. *"When I work in fashion, I am more focused on what the customer is looking for, his story, his brand, the story he wants to tell. I have the good fortune to work very often for a great French designer Joel Da Silva, who has an overflowing creativity which I take inspiration from during my shoots for him."*

But Degray began finding his own inspiration among the handsome, muscular and athletic Tahitian men. *"When I work on an artistic nude with a boy, I bring the fantasy side into play. I try to put myself in the place of the viewer and ask me what he or she would like to see, or how I can bring out the sensual side of the model. Fashion and the artistic nude are very different, but I think that shooting nudes, taught me precisely to know to strategically target a good photo and to be able to bring out sensuality."*

# VD





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Degray's photos portray a broad interpretation of masculine beauty. *"What inspires me the most is the kindness, the inner beauty, the story of the model,"* he says. *"The physical is not everything. A model can be muscular and not be sensual and in that case, I do not want to work with them."* But there is more to it than that. *"I also like to feel that the model is motivated to work with me,"* says Degray. *"Most often it is the models that choose me. But when I have to choose, I am particularly attracted to the human side. I have sometimes refused some physically perfect, some beautiful, models who are horrible inside."*

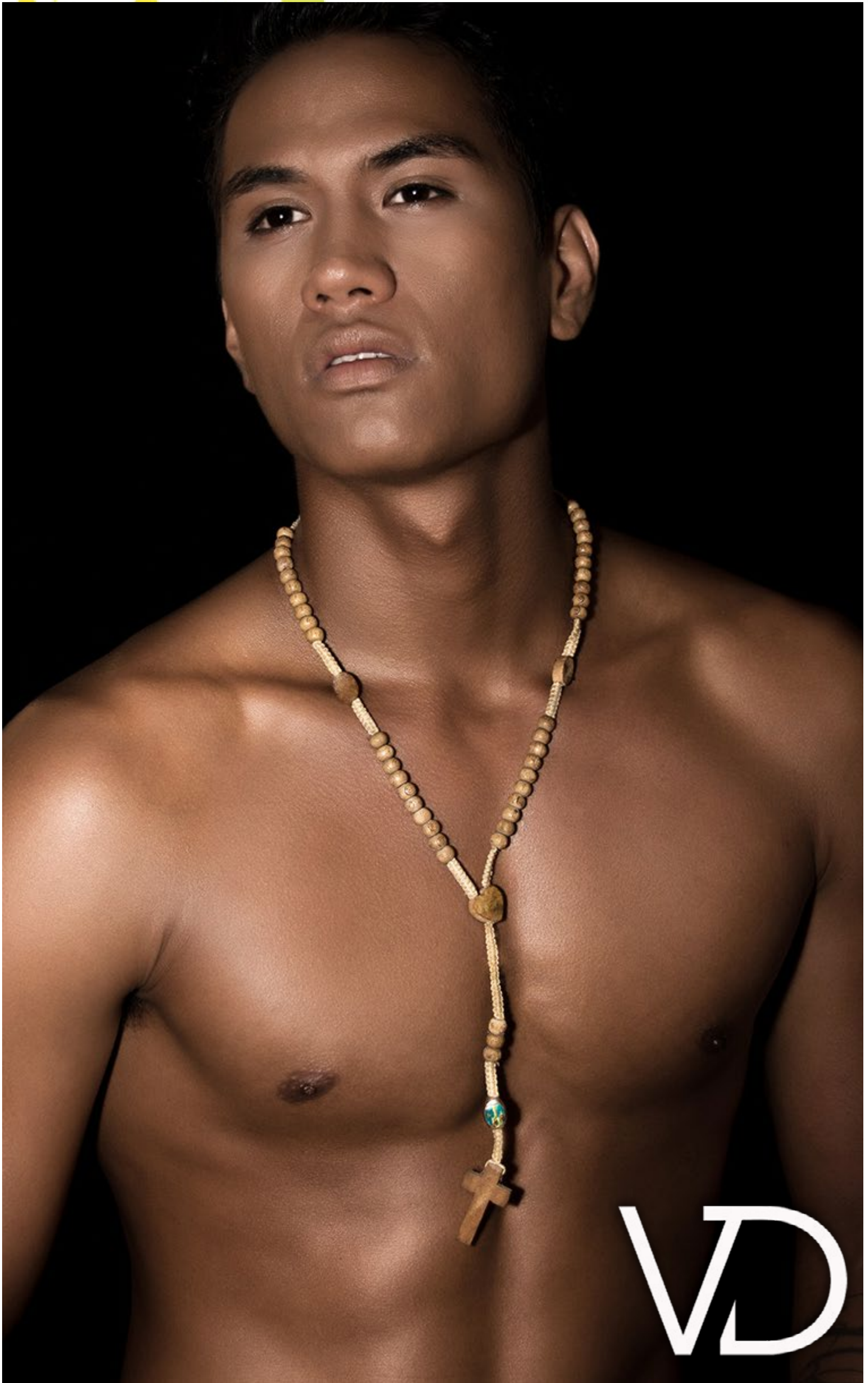


In pursuit of his art, Degray has travelled from small town France to French Polynesia to Los Angeles and most recently the Cote D'Azure. *"Indeed, I am a citizen of the world,"* he says. *"I would like to tear down all borders to allow us to live where we wish. Wherever I lived, I found fabulous boys, all beautiful differently, but I admit that the most sensual are Polynesians and blacks who just have something more. Blacks have an exceptional beauty, a remarkable sensuality that I adore. If I could I would only work with blacks."*





VD





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The sensuality of Degray's art has earned him shows at the Erotic Heritage Museum in Las Vegas and inspired *The Advocate* to title a profile "Across the Pacific in search of the erotic." But sensuality can be misinterpreted. *"I must be in my sixth month of being blocked on Facebook in three years,"* says Degray. *"And each time, they are absolutely sexless pictures. The last censorship was a photo from the 'Adam & Adam' series where we see the boys kissing. While wearing blue jeans."*

The "Adam & Adam" series was inspired by Degray's social activism.

*"I am currently working on bioethics and in particular on surrogacy and assisted procreation,"* he says. *"I imagined what the world would be like if religion had not forced us to believe for centuries in this story of Adam and Eve. It is a series of photo of two boys, who are not gay but who seem to love each other. The love between two heterosexual men is possible in the world that I imagined. It is up to each of us now to continue the story and to show that love between two boys, or two girls, is beautiful, it exists and it is natural. No apology to religions."*







VD





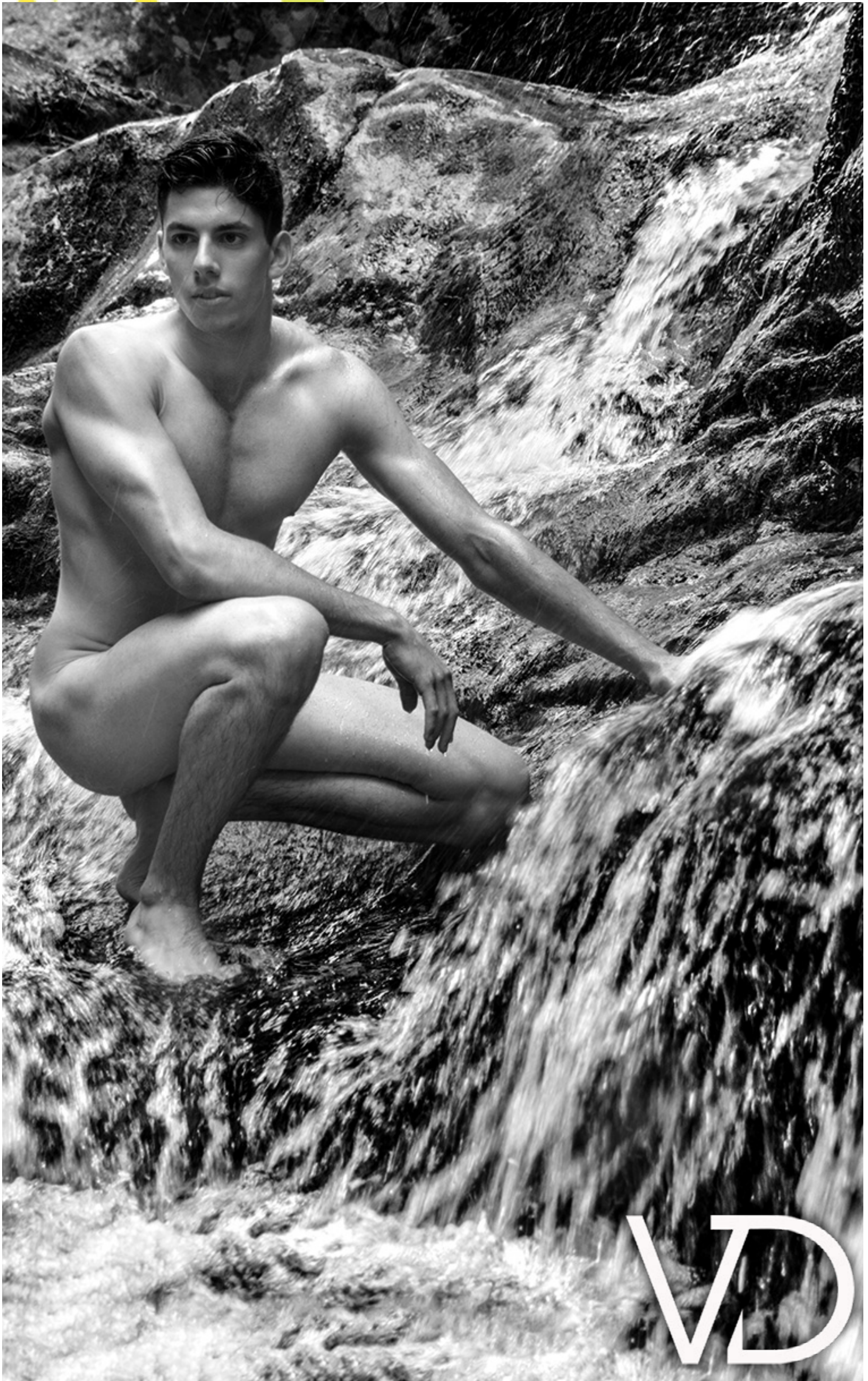
Degray is still angry about being banned. *“We cannot have this social media censorship, as if in a dictatorship, under the pretext of protecting the young. I wonder what kind of world we will leave to future generations. A world where art would exist only without bodies? Facebook does not censor the atrocities of wars, the deaths, the blood, the combats, the atrocities towards animals. I was told that it is a robot that scans the photos and calculates the percentage of skin. I find it pitiful. It’s time for Mark Zuckerberg to look at himself in a mirror, he may discover that his body has a little extra stuff between his legs ...”*

Refusing to self-censor, Degray does do work that is explicit. *“I made a photo where a beautiful boy’s erection is seen. The photo is beautiful and not pornographic in my eyes. Others may find it too sexual. I believe that what matters is the treatment of the photo, the way in which the photo was taken makes a lot of difference. I show on my OnlyFans page what I could not show elsewhere. There are a lot of photos that are on OnlyFans and not on my website. OnlyFans is a real source of revenue for photographers and models. I think it’s very important to have this source of revenue so that we can work in a totally independent way.”*



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Degray is enthused about the new business model OnlyFans has created. *“Each of my subscribers is very important to me, because it’s a real way to support my work, to help me and to make sure that I can continue my work. I often suggest that models create an account because they also need to live from their work. From each shoot, I try to release some photos and backstage videos exclusively for my OnlyFans page. However, if a model did not give me permission to show everything, I respect that and their privacy.”*

On his website, Degray writes, *“My eyes eat photos and pictures all day long. Then comes a story, feeling, emotions. I write them.”* But his work also flows from his political work with the Human Rights League of France and CalComMen among many other political associations. *“I’m preparing a series of photos with a message against racism, against pollution, for humanism,”* he says. *“I would like so much that we live in harmony on this earth, that we accept our neighbors as they are, that we no longer judge people on their origins or their sexuality. I would like us to help each other a lot more. That’s what inspires me today.”*

Degray is finishing a book of his work entitled *Apollons* and has several ideas for his bucket list of photo shoots. *“I would like to shoot in Africa,”* he says, *“but also I would like to shoot a dozen boys at the same time, in a fairy universe. There are others that are already in preparation but I’ll keep you in suspense. My ultimate fantasy would be that for a big star to ask me to shoot an artistic nude. It would mean that my work is appreciated by everyone.”*



Those who already appreciate Degray’s work can find more of it on his Instagram, [instagram.com/verner\\_degray](https://www.instagram.com/verner_degray), website [verner-degray.com](http://verner-degray.com), and of course his OnlyFans page [onlyfans.com/vernerdegray](https://www.onlyfans.com/vernerdegray).

***“All my photos are for sale on my site, just contact me for rates. They are of course prints limited to three copies. I am also looking for new places to exhibit all over the world and why not for the first time in Canada? I would love to visit.”***

# VD





VD

RAYMOND HELKIO

# Catching Up With Ran and Jaden



“So I was at Christie Station last night and I was literally so horny I sat on a cone.” -From Ran and Jaden’s *I’m More Sex Positive Than You*

Ran and Jaden is a YouTube video series that is as smart as it is hysterical. On the surface it views like many over-the-top campy takes on gay life. But these are over-the-top funny because the stereotypes they play off of are very often true. Gay men often use humour as a way to deflect the often harsh realities of living in opposition to a culture that would prefer we don’t exist. It’s a way to protect ourselves as well as define an existence that is as unapologetic as it gets.

Campy sarcasm is not easy. To be effective (read: funny) it also has to be true. Okay, maybe not true for everyone, but truth is always a bit relative anyway. At it’s core, Ran and Jaden is an honest slice of life that embraces the very things that make us different and as a result the often self deprecating humour highlights the fact that often the very act of presenting ourselves to the world as catty and shallow can be a source of significant power. It can be much easier for a homophobic world to accept gay men as long as we are not face or confrontational in any way. But when we choose to fulfill these roles, embellishing them to the point of absurdity we become our own free agent making ourselves visible as we unapologetically take up space, granting us visibility over conformity.

For a taste of Ran and Jaden, watch their new teasers, [Catching Up With](#) and [Sex Positive](#). Make sure not to miss future episodes by subscribing to their [YouTube channel](#).





DREW ROWSOME

# Brad Puddin'

## in High Society Cabaret's Portrait of a Scandal

September 5th, 6th, 12th & 13th

# Portrait of a Scandal

REVIVAL  
BAR & BISTRO • 783 COLLEGE STREET

Revival Bar, 783 College Street  
Doors 7:00pm, Show 8:00pm  
Tickets and info at [highsocietycabaret.com](http://highsocietycabaret.com)



"It's appeal comes from the exploration of seduction along with balancing our desires and social decorum," says Brad Puddin' of High Society Cabaret's *Portrait of a Scandal*, a loose burlesque adaptation/explosion of *Les Liaisons Dangereuses*. "Society tells us we must do and what our specific roles within its fabric are, while our hearts, and our psyche, think differently. Although much has changed since 1780 in terms of what roles we must play, I think many can still identify with having to deal with obligations while trying to be their true selves. This can bring about the revenge, love, passion, tomfoolery, and discovery that is all tied up this dramatic package that we're presenting."

Puddin' plays Comte Von Gruner who he describes as "The catalyst to some of the drama that happens in the show. The Count is quite innocent while his sister, the Countess played by Rachelle Bain, is much less so. They cause a lot of commotion. His marriage to the Duke's daughter will strengthen the bonds between France and Austria. It's a pretty big deal that this arrangement goes well."



Puddin' is relishing playing his first "leading supporting role" for High Society Cabaret, previously he toiled joyfully in the ensemble. "My favourite moment is trying to seduce the Duke's daughter Mademoiselle Isabelle played by Genevieve Fullerton. We had such an instant love from the moment we met. The scene we have is so ridiculous and fun. It is very hard to not just break down into a fit of loving giggles. It's such a joy to work with her and to feel so comfortable with someone onstage."

Fortunately *Portrait of a Scandal* is not all heterosexual seduction. "My sexiest moment will have to be my duet with the Duke played by Adam Martino [[Joseph and the Amazing Technicolor Dreamcoat](#), [Legally Blonde](#)]," says Puddin' "We have quite different natural energies and it works extremely well. The characters are also quite different so that creates a sex appeal. Adam is a fantastic dancer and actor and is a great acting/dance partner to have on stage. With this duet, you're definitely gonna get some smouldering high drama. And lots of comedy."

Being burlesque, it is no surprise that the cast is "smouldering." "I think it's because we are all very

different types of sexy,” says Puddin’. “Bash is a chiseled ninja, Matt is petit, strong and muscular, Adam has his cool bro charm, Matteo Galindo Torres seems suave and elegant, at least from videos since I’ve yet to meet him, and then I’m this messy but delicious weirdo that I guess people find sexy. Everyone supports one another so strongly. As far as backstage dirt goes, if you see what we do onstage, you can only image the things we do offstage . . .”

One performer will be familiar to MyGayToronto.com and MGT readers from a [steamy video profile](#). “[Matt Eldracher](#), or Tucker as he is referred to in the burlesque community, is wickedly talented. He is such a sweetheart but also has this alluring presence. We clicked quite quickly back in High Society Cabaret’s *The Silent Goodbye* and since then a lot of trust and care has been built. He is very professional, a complete joy, and obviously sexy. I would work with him again and again in a heartbeat. But I’d say that with Sebastian ‘Bash’ Hirtenstein in the picture, there is no contest in the sexy department. He is chiseled by the gods and in his ability too.”

That all this male pulchritude will be stripping to the bare minimum or beyond in a literary context is quite enticing. “The one thing that stands out with High Society Cabaret is definitely the high level of technique in the dancing,” says Puddin’. “A lot of rehearsal goes into our work and we work extremely hard. We don’t play games. We show up to slay, and I’d like to think we do. Whether people have seen our work before or not, the audience seems absolutely enthralled with what we do. One of the most common things people say is, ‘Wow, I didn’t know burlesque could be like that.’”

And Puddin’ knows his burlesque. Mentored by [James and the Giant Pasty](#) of [BoylesqueTO](#) and Knox Hunter of High Society Cabaret, Puddin’ found himself doing quadruple duty “performing in the Toronto Burlesque Festival in four acts: High Society Cabaret’s *Portrait of a Scandal* group act, my Mad Hatter solo act, BoylesqueTO, and the FierceTO group act.” It is here that Puddin’s not-so-secret identity should be revealed. Triple-threat Daniel Bowen, who churned up a sexy storm in [Circus Shop of Horrors](#), is the talent behind the Puddin’ juggernaut.

With burlesque’s delightfully sordid connotations, one wonders how a classically trained thespian feels about stripping. “My career, to put it bluntly, is focused on me and what I want to do,” says Bowen. “The biggest hurdle getting out of Sheridan College was being the weird one everywhere I went. It was quite discouraging to be rejected because of it. Burlesque brought my life back. All of a sudden my bizarre and odd impulses were not only allowed but also at times celebrated. I think my current focus on my burlesque career, which allows me to act and dance in both full scale productions and solo work, will bring about a much more rounded performer once I begin auditioning again. Burlesque is also the focus because it’s what’s giving me lots of performing work at the moment”





There is also a philosophical angle to Bowen's love of being Puddin'. "The appeal to queerness and the acceptance of my impulses and expression are huge factors," he says. "And it validates me as an artist. It takes all my musical theatre training and allows me to express and use it in however I see fit. When I first started burlesque, I said it's like musical theatre but with all the freedom. I get to be the characters I want to be, I get to create whatever I want, I get to make the costumes, to splice the music, to choreograph, to perform, etc. It allows me to own all my creative work from all aspects and also own who I am. You don't get that with most other performative art forms, save maybe drag. I think no matter what direction my career takes me, Burlesque will always be a place of home where I get to express myself in whichever way I choose. It constantly expands my creative boundaries."

Bowen and/or Puddin' has back-up danced for drag performers and has performed on the Pride burlesque stage. "I think burlesque appeals to a gay and queer audience because burlesque still exists, and maybe a part of it always will, in the taboo and the underground. There's freedom of expression, freedom of body, and freedom of voice without the boundaries of the gentrified queer/gay expression that you see in the village. Being sexual and having strong sexual expression has always seemed an important aspect of being queer and I think burlesque allows one to perform that in whatever way one pleases. It's an art form, a protest, a revolution, a discussion, expression, and entertainment all rolled into one giant package. And who doesn't like a giant package?"

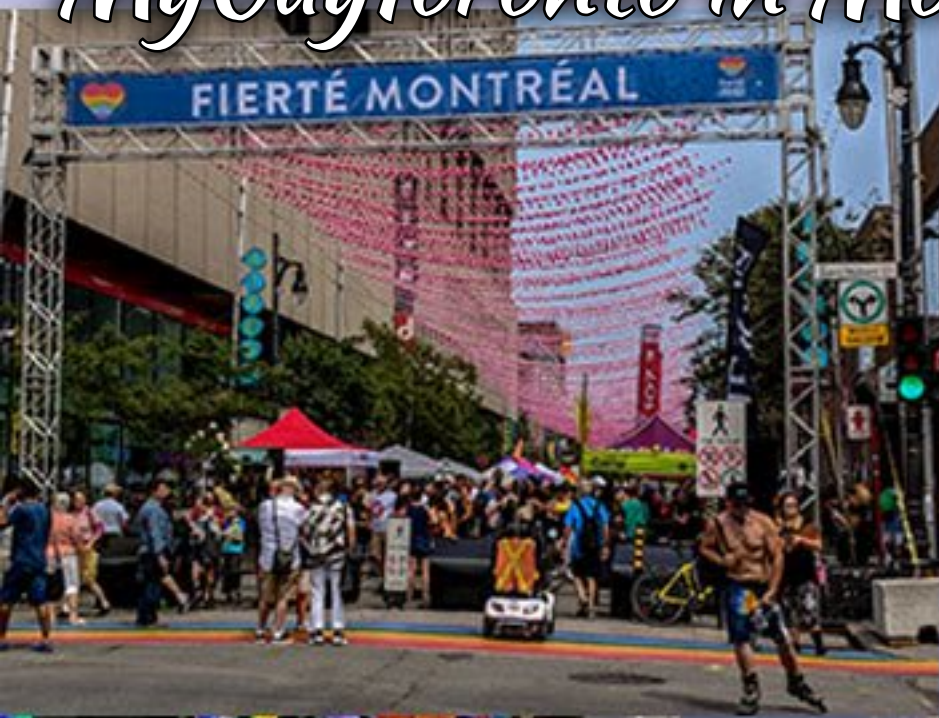
And Puddin'/Bowen has already come out. "My parents flew down from Edmonton where I was born and raised and got to see me perform at the Toronto Burlesque Festival. It was really special to see how excited and proud they were of me finding my niche as a performer. I know at first the idea of stripping seemed iffy to them but any reservations they had seem to have disappeared." How could they resist the madcap mind who has created so many memorable and near naked characters. Up next, hopefully in time for Halloween, is a leather clown. Just one more undressing delight from Brad Puddin', "Canada's Pillsbury Ho' Boy, messy but delicious. He is a recipe of debauchery, foolery, sex, character, and body all mixed together to have you licking your lips and wanting more. Always remember: You can never stick it too deep into the Puddin'!"



Portrait of a Scandal runs for four performances only on Wed, Sept 5, Thurs, Sept 6, Wed, Sept 12 and Thurs, Sept 13 at Revival Bar, 783 College St. [highsocietycabaret.com](http://highsocietycabaret.com)

PHOTOS BY SEAN LEBER

# MyGayToronto in Montreal





**R**EMINGTONS™



DREW ROWSOME

# Howard J Davis expands his artistic and personal identities thanks to *I Call Myself Princess*

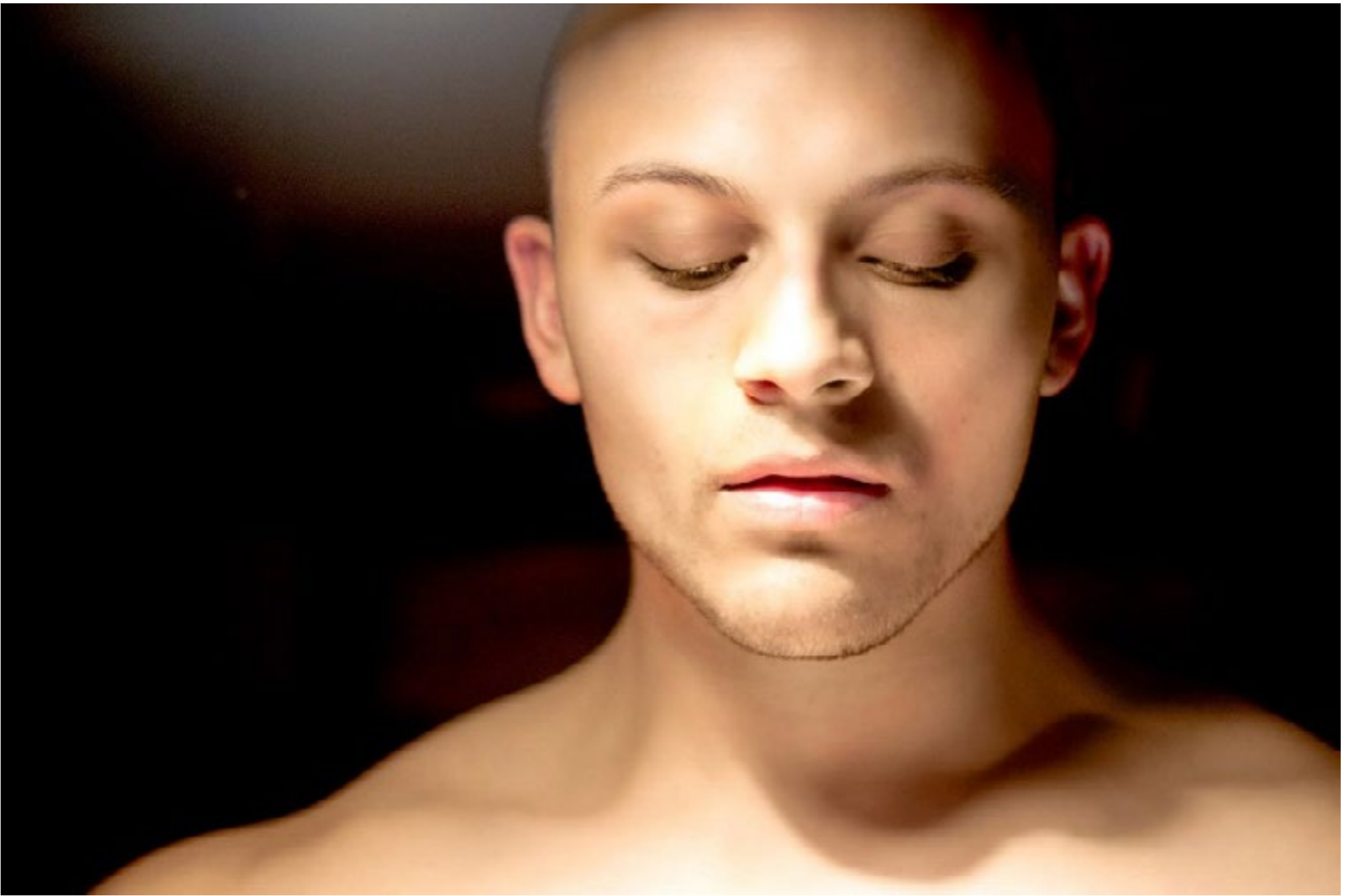


“As a company we’ve been saying, ‘How do we define this show?’,” says Howard J Davis of his role in *I Call Myself Princess*. “It’s a play, but there’s opera. One could say that’s a musical, or a play with music, so we’ve dubbed it ‘a play with opera,’ which I love saying. This show is so radical. Jani’s redefining what theatre is.”

*I Call Myself Princess*’s playwright Jani Lauzon ([The Monument](#), [Blood Weddings](#)) is not just exploding genre, there are many ideas and issues at work. “I play Alex Park who is the partner of a young man named William Morin, played by Aaron M Wells, who is studying opera and in the process he comes to study an opera about the life of indigenous mezzo-soprano Tsianina Redfeather,” says Davis. “The opera is called *Shanewis: The Robin Woman* and was written by Charles Wakefield Cadman who was a queer composer.”

Opera, theatre and gay history collide. “In the story that Jani has written, the Metis artist Morin goes to the *Shanewis: The Robin Woman* opera and I find it really interesting because with Charles Wakefield Coleman being queer, it’s a nice representation of a contemporary queer story and a period queer story. Coleman couldn’t necessarily be open so all of those social and class divisions are also exposed in the show. That Aaron and I play boyfriends in the show, though it isn’t focussed on their queerness because they just are. The show isn’t just about that, but the show certainly talks about their relationship.”

Davis explains that the play digs even deeper. “It’s also about them being diverse. This is the first time I’ve play African-Canadian, and that’s huge. So often I feel my blackness is negated because I look pale. It’s very convoluted because I walk through the world with privilege and I recognize that, but there’s a complexity to being neither one or the other. Jani even goes into that with dialogue about what it means to be black in Canada, as well as what it means to be indigenous in Canada. There’s actually a point in their relationship where they start measuring between themselves as to who is more oppressed in our culture.”



But Davis emphasizes that *I Call Myself Princess* is not a political screed, “Jani is not pointing to how racist we are, it’s how connected we are. What Jani is encompassing in this show is the cyclical nature of the circle of what it means to be indigenous, that we are connected. It’s an incredible way that she exposes difficult subjects to mend those wounds a step at a time. It’s scary to go there but we need to start talking about it. Not that we’ve ever all been homogeneous by any stretch, but we are all mixed, we all come from various backgrounds.”

First time playing bi-racial and also the first time, discounting the deliberate ambiguity of his study turn in [Bombay Black](#), gay. “It’s really exciting,” says Davis. “For myself, as an artist I would have shied away from that even four or five years ago. I’ve realized in this creative process that what it means to be queer is to be culture, to be queer is to be diverse. To be queer is to be artistic. It encompasses so many things.”

As well as exploring his personal identity, Davis also gets to revisit his song and dance roots. “I started in musical theatre and then I figured I should go to theatre school because that’s what real actors do. I did put musical theatre aside to study classical work, I went to Ryerson, and then right out of Ryerson I just booked musicals. I did [The Wedding Singer](#) and then transferred from there to the Shaw Festival for *Sweet Charity*. I’ve been broadening my definition of who I am as an artist. I’ve been moving into filmmaking with [C’est Moi](#). I don’t want to be defined by one thing. That’s what makes artists an anomaly, they find the things that speak to them. And right now a lot of things speak to me. I don’t want to say ‘no’ to anything and when an opportunity arises, I would rather say, ‘yes.’”

Of course singing, particularly opera, is strenuous. “They’re all muscles that you need to keep oiled,” he says of artistic disciplines. “I don’t know if that’s the right analogy . . . I haven’t sung opera before, I did when I was younger, I trained as a boy





soprano and it's funny that some of that I can still play around with. But my voice and what I learning from Marion Newman who plays Tsianina in the show, is realizing that you have to keep it going or it gets rusty. So I'm singing every day now just preparing for the show. And I don't sing nearly as much as the leads do."

It's a busy time for Davis. "I do a preview of *I Call Myself Princess* on the 12th and then I go to a Q&A for *C'est Moi* at the Caribbean Film Festival, and TIFF is happening to so I have a few events I've been invited to. It's very fun to be doing as much as I'm doing and I'm very grateful for it. It's exciting to be part of this show which is redefining every day for me what it means to be an artist."

Before he rushes back to rehearsal, Davis has one more theme that *I Call Myself Princess* has caused him to wrestle with. "Charles Wakefield Coleman was sort of coined as an 'Indianist,' and a lot of those people would go to the reserves and idealize some of the culture. Essentially they were stealing songs from the tribes and I find it so incredible that Jani is bringing it up. It's contentious. There was an American photographer who felt that he needed to photograph subjects in order to remember what

it is to be Indian. Because of him we have those photos but because of him, we also have antiquated notions of what it means to be indigenous. The old stereotype is what western culture knows, but what I've learned from this show is that everyone deserves to have their authentic voices heard. That's a good part of why I did this show. We need to become allies, we need to come together. I know it sounds cliché but there's a reason clichés exist, because they're true. It's been eye-opening for me. It's ambitious."

*I Call Myself Princess* runs from Sun, Sept 9 to Sun, Sept 30 at Daniels Spectrum, 585 Dundas St E. [cahoots.ca](http://cahoots.ca), [papercanoeprojects.com](http://papercanoeprojects.com), [nativeearth.ca](http://nativeearth.ca)



**I Call  
myself  
Princess**  
by Jani Lauzon

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DREW ROWSOME



# Heavens to Murgatroyd! Exit Stage Left: The Snagglepuss Chronicles is genius

Heavens to Murgatroyd! The reimagining (reboot?) of beloved pink feline cartoon character Snagglepuss as a gay playwright in the 1950s is sheer genius. *Exit Stage Left: The Snagglepuss Chronicles* is one of the best novels, graphic or literary, of the year. It may be the elusive comic book - it is published by DC Comics as part of their Hanna-Barbera Universe series - that once and forever proves to any naysayers that comics are an art form.

DC, Hanna-Barbera and author Mark Russell showed with [The Flintstones](#) that iconic cartoon characters can be repurposed for sharp social and political satire. With *Exit Stage Left: The Snagglepuss Chronicles*, Russell digs deeper and constructs not only a compelling narrative with broad implications, but also creates an entire universe that intersects with reality while biting that reality on the ass. And all gloriously brought to life by the artwork of Mike Feehan.

A world where animals and humans co-exist and interact as equals is a given in these pages and the details are subtle and damning. The actors in Snagglepuss's play are often humans wearing partial masks to make them animals. But inter-species relationships are apparently common. Gay relationships are not. Snagglepuss leaves his small southern town - the character is loosely inspired by Tennessee Williams





- for fame and success in New York.

Snagglepuss's semi-closeted life includes a wife, a lion actress, and a human Cuban refugee lover named Pablo. The depictions of their lives are some of the most poignant moments in *Exit Stage Left*. Pablo recounts life under Batista and why he fled to the US and it is horrifying in its immediacy. But even here there are almost subliminal cues embedded in the text and illustrations. Cruising men are inter-species but the police officers who attack them refer to them collectively as "animals," threatening to lock them in a zoo. The layers are delicately dizzying.

Snagglepuss's childhood friend, the novelist Huckleberry Hound (loosely inspired by Truman Capote), follows him and his discovery of the gay underworld of New York is pure magic. With illustrations and sparse words, Russell and Feehan conjure a symphony of emotions as Huckleberry Hound enters The Stonewall for the first time. The homophobic hypocrisy of the '50s comes into play and it is not a spoiler to say that, despite a romance with an equine police officer, all does not end well. For Huckleberry Hound, for the reader the gay romance leads to a denouement that is so cleverly and organically done that it takes one's breath away.

If the gay storyline were the only one in *Exit Stage Left: The Snagglepuss Chronicles* (and I hope that the Stonewall riots will figure in the next set of *The Snagglepuss Chronicles* almost as fervently as I hope there is a next set, at this point I am content to let Russell's restless brilliance venture wherever it leads him), I would have been completely satisfied. But there is much more. Snagglepuss is also tangled up with the House Un-American Activities Committee and loyalty, guilt, nuclear capability, and the validity of art all come into question.

Yes, it all ties together and packs a powerful wallop. That odious chapter in history has been explored before but never, to my knowledge, by a gay pink and very witty feline. Russell does provide a historical glossary at the end but it should be saved for the end. I misread one crucial character - if I hadn't been so engrossed in the book, I would have googled the pseudonym because I was convinced it was a real historical figure I just was unaware of - and the delight of finding out who it was inspired by, and the extra dollop of nastiness that Russell added, was a delicious extra that more than made up for my ignorance. And didn't affect my comprehension of the plot or themes in the least.



Of course Snagglepuss and his catchphrases have always read as gay. But what is more entertaining than a queen with a one-liner? Snagglepuss is irresistible as he is harassed by his histrionic and hilarious hippopotamus directed his new play, dealing with his disappointed father, helping out a down on his luck squid, and facing down the worst of rabid politicians with smooth elan. He is sophisticated, erudite and, a novelty except for Fritz, a sexual and emotional being, though, oddly but probably practically, he appears to be genital free in the grand Disney and Warner Brothers pantless tradition.

There are many celebrity cameos including Dorothy Parker with whom Snagglepuss trades quips, Marlon Brando who Williams was associated with, Marilyn Monroe, Arthur Miller who famously reviled the HUAC, and many others. Disconcertingly, the celebrities are not drawn as caricatures and without the textual cues would not be recognizable. But the conceptual framework of *Exit Stage Left: The Snagglepuss Chronicles* is so strong and tightly created, that one assumes that was a deliberate choice and is a metaphor that I, personally, am still mulling to discover.

As a kid, I devoured comics and cartoons but saw them as disposable, cheap entertainment. On many levels, despite masterpieces like *Maus*, *Kevin Keller*, *SpongeBob SquarePants* and [Bob's Burgers](#), I still do. Perhaps it is the literary depth - in characterization, plotting and thematic elements - of *Exit Stage Left: The Snagglepuss Chronicles*, that makes it so compelling and unselfconsciously important. In reaching for a comparison, I lean more towards Doctorow's *Ragtime* or Kent Monkman's canvases, examples that are indisputably fine art with an urgent message. Yes, *Exit Stage Left: The Snagglepuss Chronicles* is that good.

*The six issues of Exit Stage Left: The Snagglepuss Chronicles series are collected in a volume published by DC Comics and available everywhere including Glad Day Bookshop, 499 Church St.*

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PAUL BELLINI

# My Life with James Dean



My Life with James Dean is a French film from France. It's about a young filmmaker, a bit of a dork, actually, who is invited to a film festival on the coast. When he arrives, everyone seems a bit weird, including the film festival programmer, who completely forgot about his screening as she is a heartbroken lesbian. The person who runs the theatre's box office is a tall gangly kid who develops a mad crush on the filmmaker. We are told later that the kid is 15, but if he's 15, then so am I.

On the second night of the sparsely attended festival, a guy with a busload of seniors arrive to save the day. What do the old ladies think of this weird gay movie? We never find out. Instead, the lead actor, a standoffish German guy, shows up to break up with the filmmaker. So there are a lot of complications d'amour. Not much else happens. At one point, the poster of James Dean winks, and in the end the parents of the 15-year-old happily let him trail off to the big city with the ennui-laden filmmaker.

The whole movie is a bit lightweight, but I'll admit I watched it without fast-forwarding or too many beverage breaks.

The boys are cute, but the whole James Dean angle feels pointless, although I'm just remembering a bizarre scene where the filmmaker makes out with a guy dressed as a James Dean-like zombie. Hey, it's a French art film.

So I'm not really recommending it, but it would be a lie to say I hated it or even thought it was bad. It's ... a different way of looking at things. Maybe you will enjoy it. But more likely, if it was on Netflix, you wouldn't last more than 20 minutes.



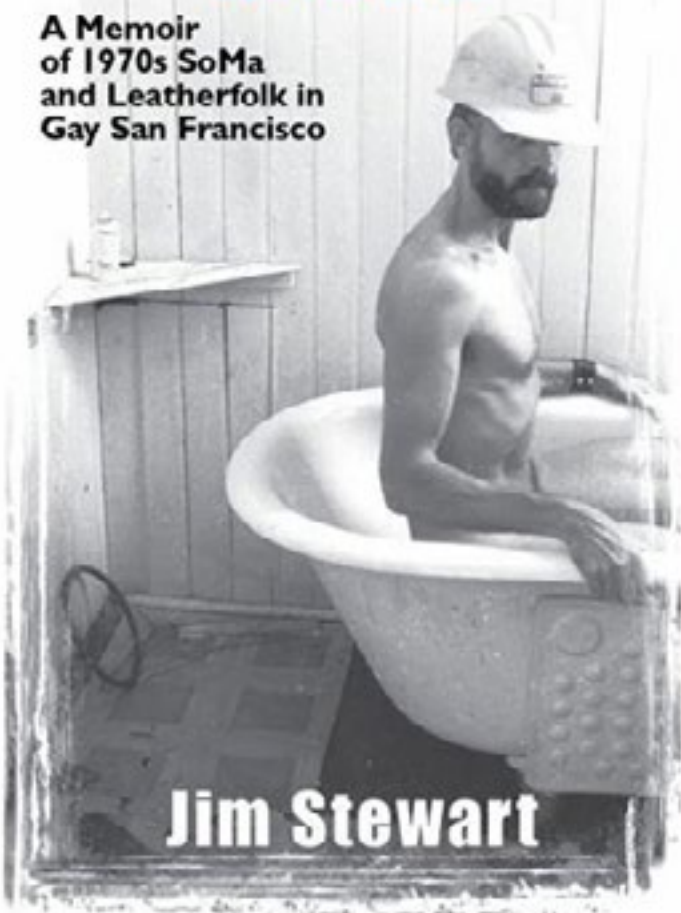


# Folsom Street Blues

## Jim Stewart's "Memoir of 1970s SoMa and Leatherfolk in Gay San Francisco"

### FOLSOM STREET BLUES

A Memoir  
of 1970s SoMa  
and Leatherfolk in  
Gay San Francisco



Jim Stewart



What a Dump

May 1976: auto-photograph by Jim Stewart,  
a "before" shot of 766 Clementina Street



JIM STEWART - PHOTOS  
MARCH 3-25, 1979  
AMBUSH 1351 Harrison, San Francisco

Jim Stewart - Photos

1979: announcement for photo exhibit at the Ambush bar,  
1351 Harrison St., photo by Jim Stewart of Douglas Tilden sculpture  
Baseball Player (1889) in Golden Gate Park

Because gay life was so secretive and hidden, gay history is full of gaps. We know a lot about celebrities or the notorious, but everyday life is mostly shrouded in mystery or speculation. San Francisco in the 1970s was, along with New York City, the epicenter of what we now know as the LGBT community. With the 'L' being more for leather than lesbian. Jim Stewart was one of the pioneers, moving into the now trendy area SoMa (South of Market) when it was dilapidated and dangerous. And bordering Folsom Street which is now famous for the Folsom Street Fair and [Up Your Alley](#).

At the time, Stewart was a jack of all trades. As a carpenter he specialized in creating dungeon playrooms, renovations and designing leather bars. As a photographer he documented the burgeoning gay leather underground and ran Keyhole Studios, a mail order porn business. As a bartender and bar manager, he worked in the leather bars that opened and closed with considerable speed. As a writer he began with a short story about the joys of fisting. As a cineaste he arranged film festivals and sought out the best and most obscure of world cinema. As a sex worker he staged what he called theatre or ceremonies that were as much ecstatic ritual and fantasy as fucking.

*Folsom Street Blues: A Memoir of 1970s SoMa and Leatherfolk in Gay San Francisco* is a loosely structured memoir. Stewart picks moment or incidents or partners and tells a story that expands and shifts in time. Some vignettes are extraordinary, some (like "The Naked Wine Thief") are stretched beyond their intrigue factor. But *Folsom Street Blues*, in its ramshackle way, creates a vivid portrait of a point in time, a place, and of our forefathers. Cocaine was the drug of choice and all permutations of BDSM the many, many sexual activities of choice. Frequently Stewart metaphorically shrugs by saying, "It was San Francisco in the '70s."

Stewart crosses paths, and beds, with many famous, and many who should be famous, figures in gay history. Through his work with *Drummer* magazine, he met [Robert Mapplethorpe](#). One of the editors of *Drummer*, Jack Fritscher (the prolific author of *Leather Blues*, *Some Dance to Remember*, *Robert Mapplethorpe: Assault with a Deadly Camera* as well as reams of pornography and academic articles),





Dancer David Studach

1978: photo by Jim Stewart at 766 Clementina Street



Bill Essex

June 1976: Mount Tamalpais, photograph by Jim Stewart



Geno The Greek

1982: photo by Jim Stewart

was the original impetus for Stewart's move to San Francisco. He also met Harvey Milk, George Moscone and a city supervisor whose actual, despite a long relationship and many trips to the opera, name is never discovered.

Stewart worked with or knew the artists Chuck Arnett, Greg Coates, Camille O'Grady, [Wakefield Poole](#), David Hurler, Rex, Tom Hinde, Robert Opel who gained fame by streaking at the Oscars, Tom of Finland, and many others who were moulding the gay experience and sexuality into artistic representation. His many tricks, models and encounters were busy moulding life and sexuality into the gay culture we have now. Stewart is casually explicit, never prurient but an expert at depicting the sexual appeal of men - a blunt quality that his photography (amply reproduced in the book though one craves seeing more) shares.

Chapters are interspersed with poems, often riffing on or amplifying the preceding events. It is a questionable device but helps explain why the prose is so polished and evocative. He has a poet's way with language, simple but sensual whether describing food, facial hair, tattoos or decor. Stewart attends a Catholic mass, another form of theatre and ceremony, and writes,

***There were scores of handsome young men dressed in their Sunday best. Most came in pairs, accompanied by a well-groomed matronly woman. Mothers, I thought. Mothers here to visit their gay sons for Christmas. Were they the ghosts of musical comedies past?***

It is a very masculine gay voice filtered through the precision of an academic. There is a fire, a Santeria ritual, a meeting with a US president, lots and lots of happy perverse promiscuous sex, and then, inevitably, the plague. Stewart doesn't dwell on the demise of this period of hedonism and spiritual growth, but he mourns it deeply. He admits that he is only offering snapshots of one man's experience. *Folsom Street Blues* may only partially document a brief period of time but it is a crucial time, a time when gay, specifically gay leather, was beginning to coalesce to become a lifestyle and movement.

*Folsom Street Blues* is not only an irresistible read, but it makes one hunger for more. I have the urge to re-read Fritscher (a visit to his website [jackfritscher.com](http://jackfritscher.com) is akin to perching on the edge of a Carrollian rabbit hole), [Armistead Maupin](#) who lived in and wrote about San Francisco in a similarly magical manner, and to google every name in *Folsom Street Blues* in an attempt to bond with and identify my ancestors and comrades. It is an incomplete history - not even a complete autobiography even though the epilogue is powerful and astounding - but a very important and fascinating piece of our past that reads like a fever or wet dream.

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DREW ROWSOME



# Sisters

a charming adaptation  
of a grim tragedy



**That's tempo. Like the organ grinder told me, it's the sound of time being measured. Like a heartbeat.**

The sisters in *Sisters* share a small sewing and preserves shop with a single bed. The sisters in Soulpepper's *Sisters* share a square box centrestage that is a cross between a cage and a cuckoo clock. The clock ticks relentlessly as the sisters' tragic fates move ever forward. Ann, a prim repressed Laura Condlin ([Fun Home](#), [An Enemy of the People](#), [Sextet](#)), believes in the sanctity of their home and business, at least until she meets the clockmaker Mr Ramy (Kevin Bundy). Suddenly there is a possibility of romance and life beyond the squalid street they are trapped in.





But the other sister Evelina, a feisty and exuberant Nicole Power ([The Importance of Being Earnest](#)), also meets Mr Ramy and actively dreams of escaping their current situation. Despite Ann's best efforts, and Evelina's dexterity with fine sewing, her life is already, to her, one long, boring tragedy. Though Mr Ramy has his eye on Ann, she goes full-on *Mildred Pierce*, and sacrifices all for her sister. And as this is a tragedy instead of a romance, Mr Ramy is not the savior of either sister and it becomes very grim for all.

For all except for the upstairs dressmaker/hypochondriac Mrs Mellins. Karen Robinson ([Bang Bang](#), [Prince Hamlet](#), [Schitt's Creek](#)) applies her considerable comic chops to conjure a woman salaciously obsessed with conspiracy theories, sordid crimes and other prurient horrors. She is hilarious and waltzes away with every scene she is in. When Mrs Mellins is the only character with an even vaguely happy ending, she is forgiven for having brightened the proceedings and done much to keep what could have been a depressing kitchen sink drama effervescent.



The performances and interactions are impeccable, and director Peter Pasyk (*The Circle*, *Late Company*) and set designer Michelle Tracey keep the action moving with, pun intended, clockwork precision. Transitions in time and space are achieved with a naturalistic balletic grace (and a sliding cuckoo clock door), while the space outside the cage is used as a similar containment. It is a clever riff on black box design with an additional metaphorical heft. When Evelina runs circles around the stage it is a horrific representation of the endless loop a cuckoo clock figure travels. All of these characters are trapped.

I am not familiar with the Edith Wharton source material but Rosamund Small's adaptation is light, witty and narrowly escapes camp as the tribulations begin to escalate. I can only speculate that the final moments are an addition to Wharton's tale, a brief ray of hope and plucky opposition to the climactic downward trajectory. By the time the curtain arrives, we care too much about Conklin's Ann to accept her complete annihilation.

With great subtlety, *Sisters* gives a glimpse into life towards the end of the 19th century. Of when the world was changing in mysterious ways. When a trip to Central Park or the symphony (a particularly magical scene) was an extraordinary adventure. When a woman's lot in life was precarious at best, marriage as a transaction was the only hope. The echoes resonate because they are so quietly presented: Mrs Mellins is an enthusiastic consumer of fake news and the opioid crisis is as underground and hidden as any possibility of sexuality. This production of *Sisters* is able to keep the tragedy light and entertaining but that just makes the contemporary, continuing, tragedy that much more devastating.



*Photos by Cylla von Tiedemann*

*Sisters continues until Sun, Sept 16 at the Young Centre for the Performing Arts, 50 Tank House Lane, Distillery District. [soulpepper.ca](http://soulpepper.ca)*



# Bed and Breakfast

## a delirious gay farce with purpose

Photos by Cylla von Tiedemann



In one of those weird coincidences that haunt the zeitgeist, I missed the opening night performance of *Bed and Breakfast* because I was attending a family reunion in a small northern Ontario town. That experience tainted/enhanced my experience of *Bed and Breakfast* in three ways:

One: The reviews, pretty consistently deserved raves, are in and *Bed and Breakfast* has already been extended for an extra two weeks. It is already a hit, so all I can do is add my praise and urge everyone to try to get tickets while there are still some available. In a [preview interview](#), Paolo Santalucia stated that the play is very funny, “an exciting thing for an audience to participate in,” and an unusual and important treatment of gay characters. He is absolutely right on all counts.

On the surface, *Bed and Breakfast* recounts the saga of Brett and Drew as they open a bed and breakfast in a small town. There are the wacky small town characters, the wacky guests, and the moments leading up to the climax escalates deliriously into farce of the frothiest and funniest sort. I had expected to laugh - and many of the lines, situations and physical gags are hilarious - but I had not expected to tear up, not just once, but three times.

Playwright Mark Crawford employs a clever technique of exploiting stereotypes for misdirection, upending them, and earning big laughs and emotional payoff by doing so. Like life, nothing is quite what it is expected to be. The entire play is highly schematic, with clues and important plot points embedded from the beginning to pay off, occasionally patly, later on. Many of them are obvious but the way they



pay off almost never is. Veering with whiplash speed from comedy to tragedy to political anger to flat-out farce keeps the entire proceedings off balance, giving it a depth that keeps the audience from being comfortable or able to predict just what comes next.

Two: The audience is drawn into *Bed and Breakfast* by Gregory Prest ([La Bete](#)) and Santalucia ([The Taming of the Shrew](#), [The Goat, or Who is Sylvia?](#), [Mustard](#), [Animal Farm](#), [La Bete](#)) who begin narrating the tale. And then begin subsuming themselves into the various encounters the two main characters interact with. It is great fun to watch Santalucia become a small town real estate agent by quickly adding earrings and walking on his toes in an approximation of high heels. And then he dons a baseball cap to become a small town contractor, glasses to become a mother, etc, etc. Prest does the same with a string of beads, a hoodie, more glasses, etc, etc.

Between them they play 20 characters as well as the main protagonists Brett and Drew. Each character is defined by, as well as a small prop, mannerisms and vocal inflections. By the time the tour de force farcical finale is reached, where the props and costume changes are abandoned but the characters continue to live, morph and interact at lightning - and most importantly easily identifiable - speed, the stage is inhabited by a full cast created by a remarkable duo. Not only is it an acting feat and contagiously exuberant, it drives home the play's theme in a conceptual way that is subtle, succinct and breathtaking.

Three: Small towns are unique experiences as is family and relationships. Most of the characters in *Bed and Breakfast* are doing their best, struggling with the differences between acceptance, tolerance, xenophobia and the most effective way to shatter closet doors. One of the funniest lines in the play is verbatim an exchange I had at my family reunion. *Bed and Breakfast* is so comic because it is so true. A gay couple, realistically loving and complicated, shouldn't be an oddity on stage. Or in life. But it is, alas, in both. *Bed and Breakfast* nicely mainstreams that political statement without ever being strident or saccharine.

Prest, Santalucia and director Ann-Marie Kerr are careful to never completely let the actors behind the characters disappear. After all they are narrating the story meta-theatrically, not dazzling us (although they do) with their thespian and clowning skills. They are finding the common humanity in us all and focussing it through the prism of two gay men who discover not only their own, but also a whole small-town-full-of-secret's humanity. We are all interconnected in ways we may not have ever expected. That sincere expression, wrapped in riotous laughter, makes *Bed and Breakfast* surprisingly moving and gently, urgently powerful.

*Bed and Breakfast* runs Sat, Aug 11 to Sun, Sept 18 at the Young Centre for the Performing Arts, 50 Tank House Lane, Distillery District. [soulpepper.ca](http://soulpepper.ca)



# Life in the Doghouse

## two gay man upstaged by chihuahua



Anyone who has ever loved a dog will melt watching *Life in the Doghouse*. Particularly anyone who has known the unique joy of adopting and loving a rescue dog. But anyone who has ever had a pet, dreamed of having a pet, or is susceptible to the big loving eyes of a beautiful animal will also be utterly absorbed. And shaken. Bring Kleenex.

[Living with a rescue dog was one of my more transformative experiences](#), and while I do not regret it for a second there are still open wounds, so I approached *Life in the Doghouse* with trepidation. Documentaries about animals and the people who care for them often have an agenda, and *Life in the Doghouse* certainly does. Fortunately the filmmaker Ron Davis is a pro, and the story unfolds in a compelling and entertaining manner with the politics and pleas integrated so seamlessly that one finds oneself outraged, or stifling sobs, at the appropriate times, completely charmed the rest of the time.

*Life in the Doghouse* should come with an advisory to the effect that each audience member will immediately want to adopt a rescue dog.

Danny Robertshaw and Ron Danta live on a ranch in South Carolina. They raise horses and coach equestrians, Danta having been a champion on the horse show circuit. They also run Danny & Ron's Rescue an organization spurred to life by Hurricane Katrina and the hundreds of canines in desperate need. Since then they have found homes for over 11,000 dogs in need.

Danny & Ron's Rescue is unique in that the dogs live with the two men in their house. At the time of filming there were 71 dogs in residence. And during the course of the filming they are seen acquiring





more in scenes that range from heartwarming to heartbreaking. The scenes chronicling the amount of work that goes into feeding and caring for that sheer number of dogs are inspiring and quietly comic, particularly Danta's endless poop collection duties.

Not only do the dogs live with them, they casually upstage them, wandering into the camera or using those eyes to demand attention their close-ups. The diva of *Life in the Doghouse* is Amelia, a tiny white chihuahua with a bum leg and a big attitude. While she has claimed the living room fireplace as her personal bedchamber, it is obvious that she rules the entire household.



Robertshaw and Danta are partners in life as well as in Danny & Ron's Rescue. Their love story and how it evolved into a love being amplified, is delightful. It doesn't hurt that archival photographs of the two reveal two beefcake specimens with leading man looks as well as compelling back stories. *Life in the Doghouse* is also a fascinating slice of gay history and how being one's self, however difficult that process, can help change the world. Or at least your own life.

Long before the duo began rescuing dogs, they rescued each other. Of course they have paid a price for their good works, the before and after shots of the house and the influence the dogs have had, is an HGTV horror show that will give some gays nightmares and reduce others of us to knowing laughter. But even the most judgmental or minimalist heart will crack over some revelations and at how dedicated these men are to their rescue and to each other.



There is an overarching narrative plotline as Robertshaw struggles to get a personal loan to keep the rescue operation functioning during a dry donation period. Yes, there is a propaganda element to *Life in the Doghouse* but it is gentle one and if this film finds the audience it deserves, Danny & Ron's Rescue should receive the resources to rescue another 11,000 or more dogs. Regardless, Robertshaw and Danta have no intention of slowing down or giving up, despite sometimes daunting odds. Their quiet determination and gigantic souls are truly inspiring and unique.

*Life in the Doghouse* runs Fri, Sept 14 to Thurs, Sept 20 at the Hot Docs Ted Rogers Cinema, 506 Bloor St W. [hotdocscinema.ca](http://hotdocscinema.ca), [dannyransrescue.org](http://dannyransrescue.org), [lifeinthedoghousemovie.com](http://lifeinthedoghousemovie.com)



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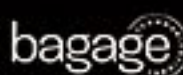
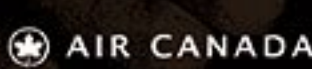
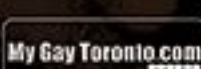
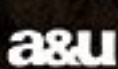
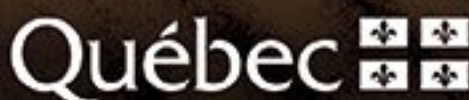
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# social media - Tidbits



Joanne Hill is with Gairy Brown and 8 others. Yesterday at 3:52 PM · Thunder Bay

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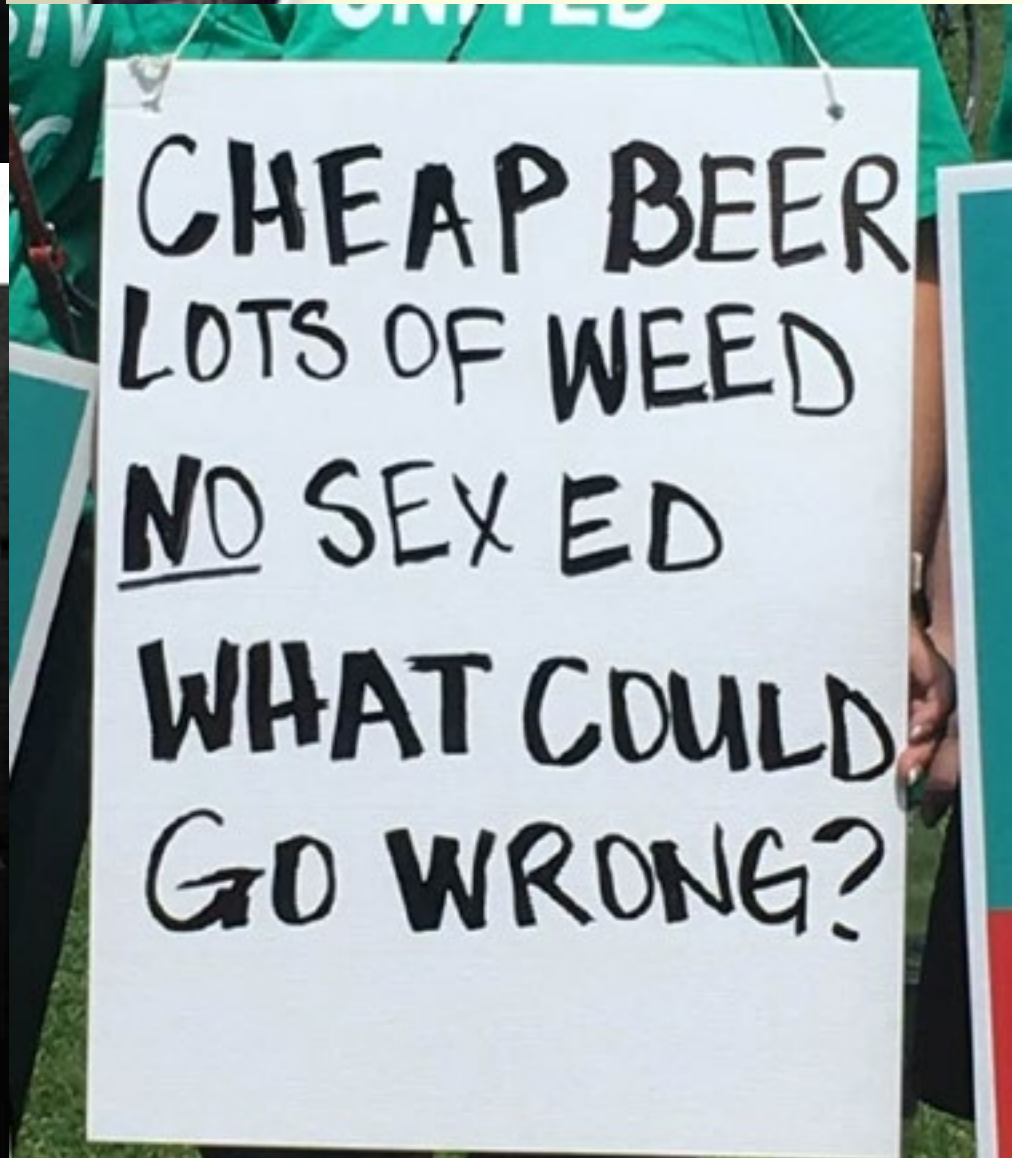
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**India's top court decriminalizes gay sex in landmark ruling**  
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Sean Leber shared JC's Grill House Wellesley's post. August 31 at 5:04 PM · 🧑🏻🧑🏻🧑🏻



**THURSDAY**  
\$6 Signature  
Cocktails



## ***MGT TORONTO NIGHT-LIFE CORRESPONDENT***

MyGayToronto.com and MGT Digital Magazine are looking for an independent young social journalist/photographer to cover Toronto's vibrant LGBT nightlife. You should have a way with words, a good eye for photos and video, be active on social media, and be able to work in a fast paced media world. You should be excited about the Toronto scene, the people who make it happen, and want to share that information in an exciting way. There will be very strict deadlines!

*Private message us on FB* Private message us on Facebook and tell us why you are a good candidate for this position. Please also include a sample - up to 200 words - event review or preview. Related photos are a big plus. Note: this is an internship position

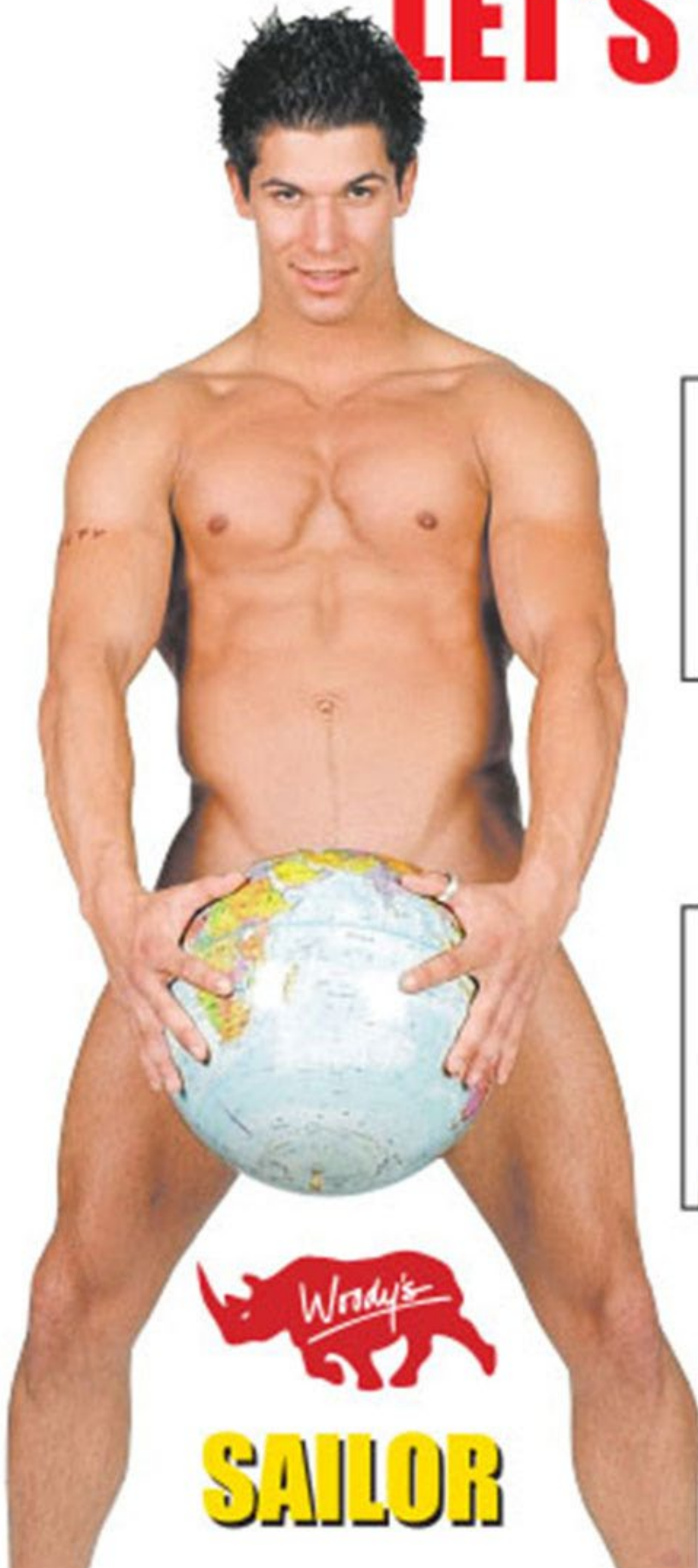


A full-body photograph of a very muscular man with a dark beard and mustache. He is shirtless, showing his well-defined chest and abdominal muscles. He has a large tattoo on his chest that reads 'REMINGTONS' in a stylized font, with a large 'R' in a separate box to the left. He is wearing olive green cargo pants with a dark blue belt. The background is a dark, textured wall with some water droplets. The lighting is dramatic, highlighting his physique.

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# THURSDAYS



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# LGBT Upcoming Hot Events

[http://www.mygaytoronto.com/events\\_hot/](http://www.mygaytoronto.com/events_hot/)

<p><b>MURSDA</b> ABSOLUTE MAY 23-24</p>	<p><b>Crows</b> SHOW US YOUR INNER DIVA <b>VOCAL REHAB KARAOKE</b> THURSDAYS 10PM - 2AM WITH YOUR FEARLESS KARAOKE LEADER <b>FIVE</b></p>	<p><b>BEAR NIGHT</b> Every Friday Night 10 to 12 PM No Cover <b>THE LODGE</b> The Lodge thelodgetoronto.com</p>	<p><b>Striker Sports Bar</b> <b>FRIDAY NIGHT VIDEO</b> TORONTO'S FRIDAY NIGHT VIDEO</p>	<p><b>Crows</b> <b>CLUB LITE FRIDAYS</b> DJ RELENTLESS MIXCLOUD.COM/DJRELENTLESS</p>	<p><b>FRIDAYS</b> BEST ASS CONTEST/SHOW</p>
<p>▼ SATURDAYS</p> <p><b>COLLEGE Night</b> MAY 2018 MAY 2 DJ CALMERE WRAY MAY 9 DJ SUMATION MAY 16 DJ CALMERE WRAY MAY 23 DJ BLACKCAT MAY 30 DJ CRAIG DOMING</p>	<p>▼ SATURDAYS</p> <p><b>SWEET ASS SATURDAYS</b> SQUIRT MEN'S ASS CONTEST &amp; SHOW \$300 CASH PRIZES HOST SOPHONA COX DJ CHRIS STENBECH</p>	<p>▼ LAST SATURDAY OF MONTH</p> <p><b>TNT</b> EVERYONE LOOKS GOOD NAKED AT TNT 1200 CHURCH STREET</p>	<p>▼ SUNDAYS</p> <p><b>SIPPIN' T WITH ERIN B</b> GLAD DAY PRESENTS DRAG BRUNCH EVERY SUNDAY • NOON SPECIAL GUESTS AND GAMES EVERY WEEK GLAD DAY BOOKSHOP 499 CHURCH STREET 416-961-4161</p>	<p>▼ SUNDAYS</p> <p><b>MASCARA MONDAYS</b> EVERY MONDAY NIGHT 10PM GARAGE 477 CHURCH ST 647 352 5508</p>	<p>▼ SUNDAYS</p> <p><b>SULTRY SUNDAY O'KARAOKE</b> HOSTED BY YOUR FEARLESS KARAOKE LEADER ELYSE DOUGLAS D'GRADY'S UPSTAIRS IN THE LODGE 18 CHURCH STREET TORONTO M5E 2E8 (16) 323-2822 10PM TILL 2AM DATE OUT &amp; ENJOY A NIGHT OF SONG! MEET HOSE WHO SHARE YOUR LOVE OF MUSIC! LOTS OF GREAT FOOD &amp; DRINKS!!! DING LISTINGS: www.southpeak.com ENTER CODE: GF428 (ALL CASH)</p>
<p>▼ OCT 7</p> <p><b>CHROME BLACK &amp; BLUE 2018 Edition</b> CANADIAN THANKSGIVING &amp; COLUMBUS DAY WEEKEND MAIN EVENT: OCT - 07 - 2018 @ METEOR CLUB METROPOLIS Quebec Montreal SHOWS @ 11 PM &amp; 1 AM No Cover, Always A Good Time #featsleepcrewsrepeat</p>	<p>▼ MONDAYS</p> <p><b>Crows</b> MONDAY NIGHT MADNESS DONNARAMA BOA WITH MUSIC BY DJ RELENTLESS SHOWS @ 11 PM &amp; 1 AM No Cover, Always A Good Time #featsleepcrewsrepeat</p>	<p>▼ MONDAYS</p> <p><b>Magic MONDAYS</b> AN INDUSTRY NIGHT EVERY WEEK \$5 REMINGTONS</p>	<p>▼ MONDAYS</p> <p><b>Ghetto Glam</b> DYMNDIA TENSION tuesday</p>	<p>▼ TUESDAYS</p> <p><b>TUNEFUL TUESDAY</b> WEEKLY 9:30P.M. - 12:30A.M.</p>	
<p>▼ TUESDAYS</p> <p><b>RELENTLESS WITH REWIND</b> 90s RETRO EVERY TUESDAY NIGHT 10PM boutique</p>	<p>▼ WEDNESDAYS</p> <p><b>BoBo</b> WEEKLY DRAG AND VARIETY SHOW WITH FANTASTIC GUESTS. EVERY WEDNESDAY   11PM-2AM \$4.50 FIREBALL   487 CHURCH ST. TORONTO   416-982-0487</p>	<p>▼ WEDNESDAYS</p> <p><b>WEDNESDAYS WEDGE WEDNESDAYS</b> DRINK SPECIALS ALL NIGHT LONG!</p>	<p>▼ WEDNESDAYS</p> <p><b>Crows</b> <b>Corona Wednesdays</b> SOUL SISTAS</p>	<p>▼ THURSDAYS</p> <p><b>Open Mic</b> EVERY F***ING! THURSDAY! HOSTED BY DONAVON LENABAT &amp; JAMIE BIRD Thursdays   10PM Statters 487 Church St. / No Cover</p>	<p>▼ THURSDAYS</p> <p><b>MEN'S BEST CHEST CONTEST AND SHOW</b> \$100 CASH PRIZES STILL THE BOO DADDY!</p>
<p>▼ SEP</p> <p><b>Flash</b> OVER 30 HOT DANCERS PRIVATE VIP ROOMS DANCERS DAILY 5PM-2AM 463 CHURCH</p>	<p>▼ OCT 5-8</p> <p><b>carnaval des couleurs</b> 4 days &amp; nights of free activities Quebec Montreal</p>	<p>▼ SEP 5-13</p> <p><b>Portrait of a Scandal</b> September 5th, 6th, 12th &amp; 13th High Society Cabaret presents</p>	<p>▼ SEP 6</p> <p><b>MEN OF STEEL WELCOMES STIFF</b> THURS. SEPT. 6TH, 2018 Shangela</p>	<p>▼ SEP 6-16</p> <p><b>MEN OF STEEL WELCOMES TIFF</b> SEPTEMBER 6 - 16, 2018</p>	<p>▼ SEP 8</p> <p><b>WE'RE FUNNY THAT WAY Cabaret</b> Saturday, Sept. 8 7:30pm Stand-up, Music, Monologues Cherly Marostica Ryan Graham Hinds Brandon Ash Mohammed Ann Paula Boufista Katie Ford Yong Show Hosted by Maggie Cassella The 805 Studio - 805 Dovercourt Tix @ brownpaperickets.com the805studio.com</p>
<p>▼ SEP 18</p> <p><b>THE FINAL</b></p>	<p>▼ SEP 28</p> <p><b>THE FINAL</b></p>	<p>▼ Sep 22</p> <p><b>THE FINAL</b></p>	<p>▼ OCT 3</p> <p><b>Ginger Me!</b> <b>SHADY</b></p>	<p>▼ OCT 5-8</p> <p><b>carnaval des couleurs</b> OCTOBER 5-8 Quebec Montreal</p>	<p>▼ OCT 3-9</p> <p><b>CHROME BLACK &amp; BLUE</b></p>

# We Know Gay



**Drew Rowsome** - MGT Editor, a writer, reviewer, musician and the lead singer of Crackpuppy. [drewrowsome.blogspot.ca](http://drewrowsome.blogspot.ca).



**Sean Leber** - Founder, MGT Creative Director.



**Raymond Helkio** - is an author, director and award-winning filmmaker. He cofounded [TheReadingSalon.ca](http://TheReadingSalon.ca)



**Paul Bellini** was a writer for The Kids in the Hall and a producer for This Hour Has 22 Minutes, and columnist at Fab Magazine...



**Bil Antoniou** - is an actor and play writer. He is also movie reviewer who has been writing for [myoldaddiction.com](http://myoldaddiction.com)



**Sky Gilbert** - Canadian writer, actor, academic and drag performer. [skygilbert.blogspot.ca](http://skygilbert.blogspot.ca)



**Mark Tara** radio host 'Rainbow Country' CIUT 85.9 FM and personality. [marktara.com](http://marktara.com)



**Rolyn Chabers** was a fab columnist and currently social columnist for Daily Xtra!



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