

THE McGill Daily

Volume 116, Issue 6 | Monday, October 26, 2026 | mcgilldaily.com | Having a gay ol' time since 1911

Queer History Special Issue



30 & 31 OCTOBRE

CAFÉ CAMPUS

57 PRINCE-ARTHUR EST.MTL • SHERBROOKE • SAINT-LAURENT

21 H 00 -
3 H 00

The Martlet Minute



Zoé Sanguin
Staff Illustrator

annoying roommates?
romantic ailments?
crashing out over school?

Do you have a *problem*?
The *Daily* is here to help!

Submit to our brand-new advice column today and
watch your problems melt away! All questions are
100% anonymous.

send your qualms & queries to our Google form:



Join us
Wednesday,
October 28th
from 6-8 pm in
the SSMU
building **Room**
107

Learn how to
get involved,
what we do,
and who we
are

There will be
food and
games!

Editorial Board

3480 McTavish St, Room 107
Montreal, QC, H3A 0E7

phone 514.398.6790
fax 514.398.8318
mcgilldaily.com

The McGill Daily is located on
unceded Kanien'kehá:ka territory.

coordinating editor

Ingara Maidou

managing editor

Adair Nelson

news editors

Justin Friedberg

Mara Gibeau

Sonia Berman

commentary + compendium! editor

Noah Agne-Richerds

culture editor

Isabelle Lim

Kate Hansen

features editor

Elaine Yang

visuals editors

Eva Marriott-Fabre

Nikhila Shanker

copy editor

Charley Tamagno

design + production editor

Parker Russell

multimedia editor

Golnar Saegh

social media editor

Vacant

cover design

Golnar Saegh

Charley Tamagno

staff contributors

Zoé Sanguin, Jane Goodman, Enid

Kohler, Emilie Behrens

contributors

Kara Fan, Sophie Lamontagne,

Matei Alexandre, Luca McAndrew

Published by the Daily Publications
Society, a student society of McGill
University.

The views and opinions expressed
in the Daily are those of the authors
and do not reflect the official policy
or position of McGill University. The
McGill Daily is independent from
McGill University.

3480 McTavish St, Room 107
Montreal, QC H3A 0E7
phone 514.398.690
fax 514.398.8318

advertising & general manager

Letty Matteo

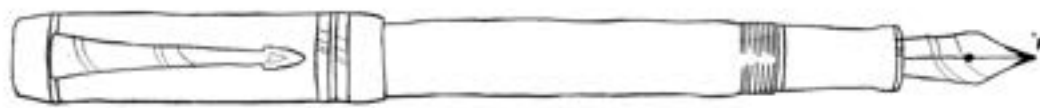
ad layout & design

Mathieu Menard

All contents © 2026 Daily Publications Society. All rights reserved. All submissions by any contributor for publication in any of the print or online newspapers, websites, blogs, vlogs, letters to the editor, or other publications of the Daily Publications Society ("DPS"), including photographs, artwork, multimedia content, and any other submitted materials, are the exclusive copyright of the DPS. By submitting such materials, every editor, reporter, contributor, and letter writer automatically transfers to the DPS all intellectual property rights therein.

The content of this newspaper is the responsibility of The McGill Daily and does not necessarily represent the views of McGill University. Products or companies advertised in this newspaper are not necessarily endorsed by Daily staff.

Printed by Imprimerie Transcontinental Transmag. Anjou, Quebec.
ISSN 1192-4608.



Queer Language is Queer Resistance

In late 2025, Quebec banned the use of gender-inclusive language in all government communications written in French. With the recent election of Paul St-Pierre Plamondon of the minority Parti Québécois (PQ) who has supported this exclusionary measure, it is now more important than ever to be conscious of how language serves LGBTQ+ communities.

Specific language has always allowed queer communities to avoid hostile attention and identify themselves to one another — in Montreal during the 1980s, for example, a group of lesbian women would picnic in the Plateau under a banner labelled the “spinsters’ circle” (*cercle des vieilles filles*) in order to escape unwanted scrutiny. The language used by queer people, often marked by double-entendres and subtle subversions, came to develop a tenacious ability to subvert harmful intentions. Even the term ‘queer’ itself, originally a derogatory label meaning ‘strange’ was eventually reclaimed and absorbed into the community’s lexicon.

Today, the topic of queer language (such as gender-neutral pronouns) sparks endless debate and culture-war skirmishes; however, what these ideological frays obscure is the significance of accurate representation to individual identity. Pronouns in particular have inherent personal meaning: they are increasingly being used to indicate not only how someone views themselves but also how they wish to be perceived by others. The growing importance of pronouns in describing queer identities makes Quebec’s exclusion of gender-inclusive language in government communications all the more distressing.

The use of ‘queer’ as an activist term began in the 1990s. Tyler D. Harvey, a PhD student at the Yale School of Public Health, calls the label a “political identity rooted in demands for equality and liberation for [the] community.” To be openly queer is to resist a system that suppresses your identity. The free expression of this identity, therefore, is itself an act of radical defiance. For many Gen-Z members of the LGBTQ+ community, queer appellatives are “not just a matter of communication [...] but also educate and influences society as a whole, despite pushback from those in power,” writes English undergraduate student

Kayci Resende-Abbott of Suffolk University.

Supposedly justified under the banner of ‘protecting the French language,’ Quebec’s ban of inclusive language in French government communications ultimately denies the identity of gender nonconforming members of Quebec’s queer community. According to Victoria Legault, the executive director of Aide aux Trans du Québec, this restriction excludes those who use the pronoun *iel* from participation in public life.

Even Jean-François Roberge — the former language minister responsible for this policy — accepts that “[p]eople are gender-fluid. They are who they are, they are who they want to be.” However, by instating this legislation, he has established a precedent of harming and invalidating the very community which he allegedly supports. Although Roberge claims that “we want people to be happy,” his actions tell a different story. In the realm of healthcare, for example, the lack of gender-inclusive language has been suggested to deter members of the LGBTQ+ community from seeking care when needed.

This Queer History Month, *The McGill Daily*’s editorial board reaffirms our commitment to using language that respects the identities of LGBTQ+ individuals and communities. Queer individuals deserve to be faithfully recognized and represented by the new PQ government. The following sources and organizations provide useful information on respectful terms and language:

University of Michigan Spectrum Center

McGill’s guide to gender-inclusive language

Glossary of Queer terms

Queer Speak en Français

LGBTIQA+ Multilingual Terminology

Aide aux Trans du Québec

READ US ONLINE!

WEBSITE WWW.MCGILLDAILY.COM
FACEBOOK [@THEMCGILLDAILY](http://WWW.FACEBOOK.COM/THEMCGILLDAILY)
INSTAGRAM

CONTACT US

COORDINATING COORDINATING@MCGILLDAILY.COM
NEWS NEWS@MCGILLDAILY.COM
COMMENTARY COMMENTARY@MCGILLDAILY.COM
CULTURE CULTURE@MCGILLDAILY.COM
FEATURES FEATURES@MCGILLDAILY.COM
SCI+TECH SCITECH@MCGILLDAILY.COM

MANAGING MANAGING@MCGILLDAILY.COM
PHOTOS VISUALS@MCGILLDAILY.COM
VISUALS VISUALS@MCGILLDAILY.COM
DESIGN DESIGN@MCGILLDAILY.COM
RADIO RADIO@DAILYPUBLICATIONS.ORG
COPY COPY@MCGILLDAILY.COM
VIDEO+SOCIALMEDIA SOCIALMEDIA@MCGILLDAILY.COM

Celebrating CAEO Québec's 50th Anniversary

From dancing to telephone help lines to testimonial school workshops

Justin Friedberg & Mara Gíbea
News Editors

Many are familiar with the Stonewall Uprising as a precedent for LGBTQ+ activism in North America, particularly on university campuses. But what about queer activism on our own campus? Gay McGill, now known as Queer McGill, was established in 1972 to create public queer spaces — like parties and seminars — in partnership with *The McGill Daily* and SSMU. While the dances were ultimately shut down, other services for the queer community opened up like Gay Line in 1976, an anonymous, volunteer-staffed phone helpline for questions pertaining to queer issues. In 2008, Gay Line evolved into what we know today as the Canadian Association for Education and Outreach (CAEO) Québec and the “testimonials-based LGBTQ+ safer spaces workshop,” Sexual Information Leads to Knowledge (SILK).

The *Daily* spoke with Kimberly Wong, current director general of SILK, and Gregg Blachford, former president of Gay Line (1993-1996) and director of McGill's Career and Placement Service (CaPS), about CAEO Québec and the SILK program. We discussed queer education and services for English-speaking schools, volunteering and outreach, allyship, and counteracting shame with queer joy.

This interview has been edited for clarity and conciseness.

Justin Friedberg and Mara Gíbea for *The McGill Daily* (MD): What facilitated the expansion of Gay Line to CAEO Québec and SILK? How did the shifting media landscape's impacts on the dissemination of information from the '90s to the 2000s affect Gay Line's mandate?

Kimberly Wong (KW): Gay Line served an important role from the '70s to the 2000s; however, there are plenty of resources on the internet now and not many people who love to talk on the phone anymore.

Gregg Blachford (GB): There weren't many comparable organizations that existed at the time. The original goal of what they were doing, giving information to a lot of people, has changed. Over the decades, many organizations have sprung up to deal with the police, health, and AIDS. The phone line in Montreal was no longer unique [...] eventually phones stopped ringing.

KW: The organization transitioned to new opportunities: [...] workshops to talk about queerness and sexuality, [and] collaborating with Queer McGill to get volunteers.

MD: The theme of CAEO Québec's

50th anniversary celebration is titled “Queer Joy.” What does queer joy mean to you?

GB: Queer joy is about pride, excitement, and fun. It's about lifting the shame and engaging more with the joy of being gay.

MD: How did shame manifest socially and politically in Montreal's queer community during Gay Line's operation?

GB: Near the beginning of Gay Line, in the '90s, Montreal's queer life was full of difficult conditions: unsolved murders which the police weren't taking seriously, raids on saunas and bars, and an AIDS crisis hanging over people's heads.

MD: In 1993 you, Gregg, delivered a testimony to the Quebec Human Rights Commission on the inquiry into “Violence and Discrimination against Gays and Lesbians in Quebec.” Have any of the issues in your testimony been addressed? What has remained consistent or shifted in terms of the needs of queer communities in Montreal?

GB: Quebec, to its credit, gave the opportunity for the queer community to talk about what was happening and what they think should be happening [with the referendum regarding police violence against queer peoples and spaces]. What's it like today? On one level, it's much better: laws have changed, and there are no more police raids — they've apologized for the raids in the 70s/80s. What is consistent is the shame that hangs over people's heads, despite the turn towards positivity in the queer community. Still, the expectation of having to come out and have some reconciliation with your mind is still there.

MD: How has the CAEO Québec facilitated this reconciliation?

KW: Reconciliation is about facilitating that education — making people more comfortable and making spaces to work towards educating different kinds of populations and adapting to the changes they need on the front lines.

MD: One way that CAEO Québec is creating these spaces is through the SILK program, of which you, Kimberly, are a director. Could you tell us a bit about that?

KW: The SILK program provides workshops that are testimonial-based. Queer volunteers go into schools and share about themselves. One of the main ways to connect to students is through storytelling: everyone loves stories, whether you're young or old.

The program is about getting students to think about other perspectives that they haven't thought about before. People may not

realize their values have come from parents or religion, and some haven't been exposed to the queer community. As a result, we strive for a safe learning environment where people can ask their questions, even if they're uncomfortable or antagonizing. It's a cool way to be able to enact social change through education and young people: if we can plant these seeds at a young age, they can carry that forward for the rest of their lives.

MD: Considering the organization is a non-profit, how vital is volunteering?

KW: CAEO Québec and the SILK program are all volunteer-run, which is very rare. Because we don't have a specific funding body, there are positives and negatives. We don't receive money (i.e. grants), but we're also not beholden to a governing body's priorities.

GB: The program is inter-generational too! We recently had a party at my house with past volunteers. Volunteering meant so much to them: it teaches active listening, which they've used in other areas of their life, making change. “New gay” volunteers get something out of it too... it's a two-way street. Often students come who are exploring their own gender, sexuality, and identity.

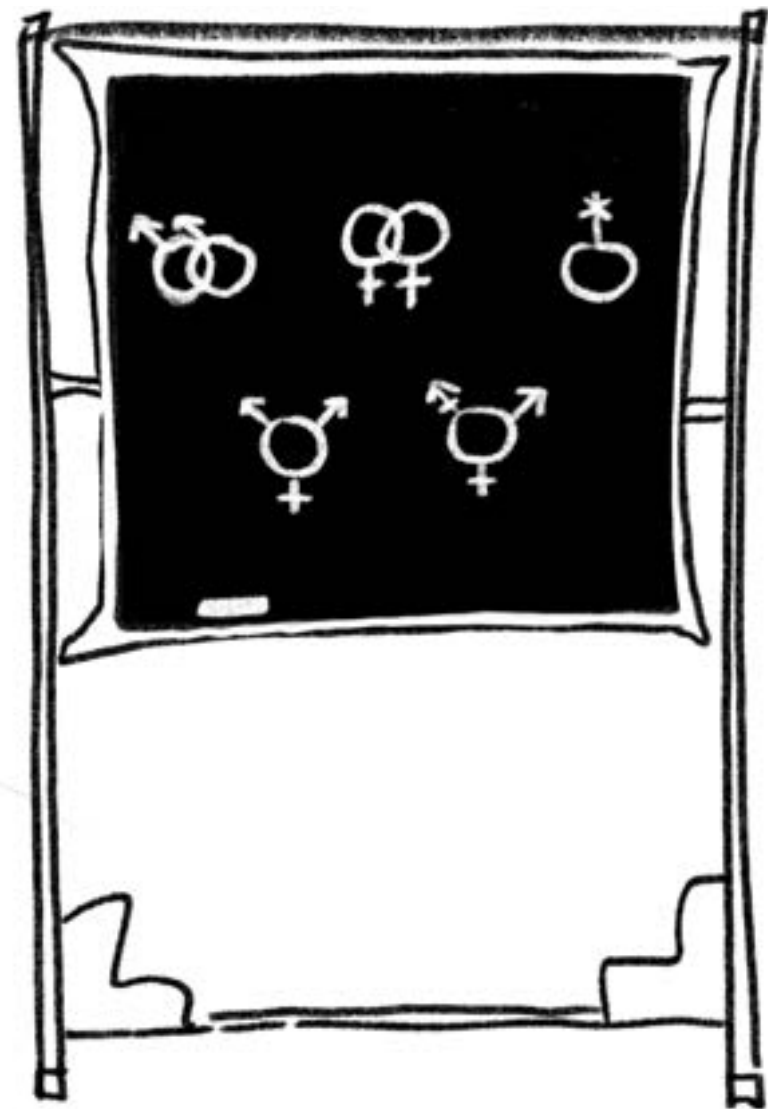
KW: Something nice about the program is that the CAEO Québec takes time to train people and make them more comfortable. It can be a one-time thing, low stakes. Many volunteers feel a lot of satisfaction after speaking to students. We poll anonymous feedback about the workshop, and 95 per cent of it is positive. It is so rewarding to see that, as the workshops are something we would've wanted when we were in high school. They can be life-saving in some contexts. The whole thing feels very special, making space for volunteers, community — magic comes from it.

MD: That's how both of you met working for Gay Line. Would you say these relationships foster lifelong contacts?

KW: Many people become long-time friends. You have Gregg, who volunteered from 1984 to 2007 — truly intergenerational. The program includes very passionate people who want to provide community support, using the privilege they have in their lives. It's free; it's volunteering.

MD: Considering Gay Line's historic ties to McGill, how can students and allies get involved?

GB: The dances run by Gay McGill in the SSMU building were not just for McGill students, but for the whole community. People talked



Golnar Saegh | Multimedia Editor

about how vibrant it was and how it made them feel. I was involved with admin to move the university towards better relationships with queer community, including starting the annual return of the Rainbow Reception.

KW: For volunteering, something notable about our organization is that we accept allies in our volunteer pool.

GB: Allies were important then, and allies are important now too.

KW: For SILK in particular, allies can

because of Kimberly. She held it together when it could've fallen apart, which shows how individuals can keep things going. Being so upbeat, positive, and cheerful really helps.

KW: We don't expect people to come in with perfect skills. Because we work with a marginalized group of people, there has to be more understanding and flexibility. The organization is as strong as the volunteers that make it up. We want the space to be an encouraging sandbox for people to learn, grow, and gain new skills.

“Queer joy is about pride, excitement, and fun. It's about lifting the shame and engaging more with the joy of being gay.”

— Gregg Blachford,
Former President of *Gay Line*

demonstrate why community [exposure is important for] students who may not be able to relate to having close ties to the community.

MD: Would you like to share any parting wisdom after 50 years?

GB: The reason it's lasted 50 years is

CAEO Québec is currently hiring volunteers and SILK workshop facilitators. The next training will take place on November 7, 8, and 14 from 10:00 AM to 6:30 PM in downtown Montreal. Students can follow @caeo.quebec on Instagram for more information.

Trans Law Collective Dismantles Legal Barriers for Montreal’s Queer Community

Volunteer-run organization born out of McGill’s Faculty of Law provides free legal information and support for trans and non-binary people in Quebec.

Enid Kohler
Staff Writer

Good People is a bi-weekly article series highlighting McGill students doing community-oriented work on and around campus. Because it’s important to celebrate good people doing good things.

Finn Jacobsen was in his first year of law school in the fall of 2025 when he and his colleagues formed a community of transgender students at McGill’s Faculty of Law. The Trans Law Collective — a volunteer-run organization that provides free legal information, education, and advocacy support for trans, non-binary, Two-Spirit peoples, and individuals questioning the gender binary in Quebec — was born out of this group of peers.

The Trans Law Collective offers monthly legal clinics, free of charge, on McGill’s downtown campus to help students and Montreal residents navigate the legal process for changing their legal name and sex designation. Beyond clinics, the collective also hosts social events, a pre-law mentorship program, and conducts legal research with an eye towards using the law as a tool of liberation.

The Daily spoke with Finn Jacobsen, second-year law student and the Trans Law Collective’s Vice President of Communications, about the organization. We talked about making legal information



Finn Jacobsen | Courtesy of Finn Jacobsen

accessible, building community, and their organization’s vision for growth and continuity.

This interview has been edited for clarity and conciseness.

Enid Kohler for The McGill Daily (MD): To get started, I want to learn more about you. How did you get involved in this organization? What drew you to it?

Finn Jacobsen (FJ): I’m a second year law student, and this club started up last year, when I was a freshman. A bunch of my first year colleagues and I reached out to the trans community in our first year law class. We were really lucky to have a ton of trans people in our 200 person class. We ended up with twelve people in first year and we made this club. We’re building it from the ground up.

MD: How would you pitch the Trans Law Collective to a student who has never heard about it before in 30 seconds?

FJ: We have three main arms. We do legal research, social events — connecting the trans community and students at McGill — and then we provide services as well. The main service we do is legal clinics, like for name and gender marker changes. But in general, we’re just trying to support any initiatives that involve the intersection of the trans community and the law.



Trans Law Collective executive team | Courtesy of Finn Jacobsen

MD: From your perspective, why is the Trans Law Collective important? Why is there a need for these kinds of services for the trans community in Montreal?

FJ: When it comes to legal transition issues, I find the process in Quebec is actually really great. It’s pretty open, but it’s so hard to understand, especially if you don’t have a legal background. It can just stump people when it really doesn’t need to; it can be really confusing. Our clinics get people to feel confident to make the changes that they really need. It’s nice to talk to someone who has done it all before and who can just get you sorted and connected.

Generally, trans people are facing a lot of struggles right now. There’s a lot of laws trying to be put into place that make it harder to be trans. So it’s important that we keep on top of that, stay aware, and take control of the rights that we do have as trans people and as people generally.

MD: Since you launched last year, what has the response been like, particularly to your legal clinics?

FJ: We’ve had some pretty great moments. It’s been really cool. We worked with one person who was non-binary and who didn’t always feel seen in their gender. And then they got to submit all these things [paperwork] to get an X marker on all their IDs and to have their chosen name reflected on all their legal documents. At the end of their time at the clinic, they were super emotional and just really excited to have this done. When you see stuff like that, it’s really moving.

MD: What do you have planned for this school year? What’s in the works for your team?

FJ: We’re having a clinic right now, actually. I just left it to come here. For this year, we’re running bi-weekly clinics off campus in Verdun, at the Centre des Femmes. And then we do monthly clinics on campus to try and be as accessible as possible to McGill students. We’re doing social events too. Trans Tuesdays will be starting up soon, just fun social events for people to hang out.

“Generally, trans people are facing a lot of struggles right now. There’s a lot of laws trying to be put into place that make it harder to be trans. So it’s important that we keep on top of that, stay aware, and take control of the rights that we do have”
— Finn Jacobsen, Trans Law Collective

MD: Imagine a student sees a post for Trans Tuesday but feels nervous about attending the event alone. What would you say to them?

FJ: I’d say it’s probably a lot less intimidating than you think. Everyone in the club is really nice. And everyone who’s ever been to these events is always friendly and happy to chat. Feel free to bring anyone, like a friend if that will make you feel more comfortable. We just want to give people an opportunity to meet other trans people, queer people, or supportive allies on campus.

MD: What is your vision for the future of the Trans Law Collective?

FJ: We’re just focused on continuity right now. We want to make sure the service stays available, especially on campus. Hopefully, the further we go, we can get more funding, provide more support, and do more legal research, too. The sky’s the limit.

MD: The tagline for this column is “good people doing good things.” In

the context of your work with the Trans Law Collective, what does being a “good person” mean to you?

FJ: I think for a lot of trans people, it’s just nice to be able to be seen and supported. I feel like the trans community often doesn’t ask for much, it’s just, “let people be who they are and then see them for who they are.” I think that’s what we’re trying to do. Let’s make sure people get access to that.

Learn more about the Trans Law Collective’s services, social events, and opportunities to get involved through their Instagram account, @translawcollective or via their website, translaw.info.

The Freedom to Be: The Enduring Legacies of Tim Curry and Dolly Parton Within the Queer Community

Between Tim Curry's theatrical defiance to Dolly Parton's enduring compassion, these two cultural icons have helped generations of LGBTQ+ people embrace their identities, find community, and live unapologetically

Sophie Lamontagne
Features Contributor

Tim Curry and Dolly Parton may seem like unlikely icons to place side by side, yet their legacies share a common thread: both have encouraged generations of people to embrace their individuality and challenge the expectations that smother their lived realities. Through their respective careers, Curry and Parton have helped make self-expression a source of pride rather than shame, leaving behind bodies of work that continue to resonate with LGBTQ+ audiences long after their first moments in the spotlight.

As Dr. Frank-N-Furter in *The Rocky Horror Picture Show*, Curry embodied a flamboyant, gender nonconforming character who defied conventional ideas of sexuality, masculinity, and self-respect. The film's enduring cult following and its famous participatory midnight screenings have transformed it into more than a purely cinematic phenomenon: it has become a space where audiences continue to experiment with identity, celebrate their differences, and find community.

Parton's influence, meanwhile, demonstrates how a mainstream icon can foster acceptance for the socially outcast through a different kind of cultural power. Rooted in country music and Southern traditions, she has time and time again chosen to use her wide-reaching appeal and gift for storytelling to bring LGBTQ+ experiences into the broader public consciousness. From writing and recording the original song "Travelin' Thru" for *Transamerica*, a film centred around the exploration of transgender identity, to her unwavering public support for LGBTQ+ rights, Parton showed repeatedly throughout her career that compassion need not be constrained by such arbitrary divisions as who one is capable to love.

These two public personalities reveal how utilizing their massive cultural influence with deliberation can create transformational possibilities for people who rarely got to see themselves reflected with dignity in mainstream culture. Curry's theatrical defiance makes space for experimentation, transformation, and the joy of refusing conventional labels; while Parton's warmth, humour,

and generosity demonstrate the power of extending that space through empathy and public advocacy. Neither legacy can be reduced to a single character, song, or statement — instead their significance lies in the ways their work continues to give audiences permission to envision lives and realities beyond any external expectation.

Tim Curry: The Power of Being Unapologetic

Few performances have become as inseparable from queer cultural history as Tim Curry's in *The Rocky Horror Picture Show*. With glittering eyeshadow, towering platform heels, fishnet stockings, and an unapologetic appetite for pleasure, Curry transformed an unconventional sci-fi musical into a celebration of sexual liberation. Decades later, audiences still gather in theatres worldwide to recreate its scenes and sing along to its musical numbers. For LGBTQ+ audiences, Frank-N-Furter represented something rarely afforded to queer characters in mainstream entertainment: the leisure of extravagance. Curry's legacy extends beyond a

Through their respective careers, Curry and Parton have [...] behind bodies of work that continue to resonate with LGBTQ+ audiences long after their first moments in the spotlight.

memorable performance — through Frank-N-Furter, he helped bring alternative expressions of gender and sexuality into the spotlight which challenged social norms.

Adapted from Richard O'Brien's 1973 stage musical, *The Rocky Horror Picture Show* follows wholesome American sweethearts Brad and Janet, whose encounter with the inhabitants of a mysterious mansion upends their conventional understanding of sexuality and desire. At the centre of their surreal experience is Frank-N-Furter, a flamboyant scientist from the planet Transsexual whose androgynous appearance and uninhibited behaviour disrupt the couple's carefully ordered world. The risk of taking on such

a role was considerable. Frank-N-Furter required a bold performance, that of someone utterly unaffected by society's traditional expectations of masculinity. Curry, however, was drawn to the challenge. Reflecting on the role, he explained being attracted to risk: "I would choose risky over anything. That's the best way to be." Although Brad and Janet technically occupy the roles of the protagonists, Frank-N-Furter commands the screen from the moment he first appears. His entrance and the ensuing performance of "Sweet Transvestite" establish a character who refuses to be diminished by convention. Curry plays him with a magnetic combination of theatricality, sensuality, humour, and a sense of danger making Frank-N-Furter simultaneously seductive and menacing. He does not merely challenge the rules — he makes breaking them look irresistible.

At the time of the film's release, and for a few of the decades that followed, LGBTQ+ people were frequently relegated to limited or stereotypical portrayals in mainstream entertainment. The

does not culminate in a celebration of any moral virtue, nor does his gender expression map neatly onto any single established LGBTQ+ identity. But that complexity is part of what makes Curry's performance so compelling.

Queer

These gatherings have transformed a cult film into a living theatrical experience. For LGBTQ+ viewers, they can offer an opportunity to experiment with appearance and identity in an environment where unconventional self-expression is part of the celebration. O'Brien, the creator of *Rocky Horror*, has acknowledged the production's impact on characters need not to be flawless in order to deserve representation. Allowing gender-nonconforming characters to be morally ambiguous — even outright villainous — challenges the expectation that marginalized people must demonstrate some sort of exceptional goodness to justify their place on the silver screen. Frank-N-Furter's outsize, monstrous exuberance can be read as a reflection of the historical association between queerness and deviance, but it can also be understood as a source of power. Rather than seeking acceptance by becoming "respectable," Frank only ever takes pleasure in his own excesses. His character invites audiences to consider whether being an outsider might be something more than a cause for shame. The film's mantra, "Don't dream it, be it," distills that philosophy into a simple invitation: stop treating self-expression as an impossible fantasy...and begin embracing the person you want to become.

One of the most remarkable aspects of *The Rocky Horror Picture Show*, however, is the unique showgoing tradition that has developed around it. Screenings of *Rocky Horror* are

rarely passive experiences: spectators often arrive in corsets, feather boas, leather jackets, formal gowns, and whatever else allows them to participate in the spectacle. They shout familiar lines, dance along, and watch live performers reenact the same scenes before the big screen.

These gatherings have transformed a cult film into a living theatrical experience. For LGBTQ+ viewers, they can offer an opportunity to experiment with appearance and identity in an environment where unconventional self-expression is part of the celebration. O'Brien, the creator of *Rocky Horror*, has acknowledged the production's impact on



Jane Goodman | Staff Illustrator

conversations about gender and sexuality. In an interview with *The Guardian*, he reflected on how the work had helped people feel less isolated, expressing gratitude for its wider social impact. More than five decades after its stage debut, *Rocky Horror* continues to demonstrate how a performance can challenge the most stringent of cultural expectations.

To reduce Curry's career to a single role, however, would be to overlook the extraordinary range of his work. His performances demonstrate a particular gift for combining theatrical extravagance with mischievous humour. In *Clue* (1985), he cultivated an impeccable sense of

comedic timing to the absurd and intrigue-driven murder mystery. As Pennywise in the 1990 television adaptation of Stephen King’s *It*, he brought to life a deeply unsettling villain whose lurking menace became unforgettable. He has also appeared as the Lord of Darkness in *Legend*, Long John Silver in *Muppet Treasure Island*, and the concierge in *Home Alone 2: Lost in New York*. Across these performances, Curry added a fantastical feeling of glee to characters who disrupt ordinary life, always making room for the strange, the excessive, and the unexpected. That same sensibility is what connects his broader career to the spirit of Rocky



Horror: a willingness to find delight in what convention tells us to reject. The world has changed considerably since *The Rocky Horror Picture Show* first reached audiences: LGBTQ+ representation in film has expanded, and conversations about gender identity and sexuality have become considerably more visible. Yet acceptance remains uneven across social and cultural fields, and the freedom for people to express themselves freely cannot be taken for granted. The film remains meaningful because it celebrates the refusal to be confined by expectations: Frank-N-Furter is excessive, and impossible to contain. He does not ask permission to occupy space — he simply arrives and commands all attention. Curry was the one who brought the character to life, with a

performance that was as mischievous as it was subversive. His portrayal helped turn what could’ve been a merely provocative stage creation into an enduring cultural icon, inspiring generations to question the boundaries around gender, sexuality, and self-expression. Yet what makes Curry’s performance so enduring is not simply that it challenged conventional ideas of gender and sexuality, but that it made defying those expectations look liberating. To me, that is part of what makes his legacy so meaningful to queer audiences.

Dolly Parton: A Voice for Belonging

Dolly Parton occupies an unusual place in North American pop culture. A country music superstar known for her rhinestone-studded outfits, towering blonde wigs, and unmistakable voice, she has long appealed to audiences even far outside her genre. Among her most devoted fans are

disproportionately many LGBTQ+ people, for whom the meaning of her work extends beyond her music. Parton’s appeal to queer audiences begins with her public persona: her exaggerated femininity and ‘camp’ have made her a favourite among drag performers, who frequently recreate her signature looks. Parton has largely embraced these impersonations —

that according to her have informed her empathy for groups who are treated as outsiders. Her 1971 song, “Coat of Many Colors,” recounts how children mocked her for wearing a coat sewn by her mother from scraps of fabric.

Parton has connected her appeal to queer audiences with her own experiences of feeling different, allowing listeners to find personal meaning in a story that was not explicitly written about queer identity.

Rather than presenting the coat as a source of shame, Parton celebrated the love behind it. For LGBTQ+ listeners, the song’s emotional logic can resonate with the experiences of bullying and rejection all too common in their childhoods. Parton has connected her appeal to queer audiences with her own experiences of feeling different, allowing listeners to find personal meaning in a story that was not explicitly written about queer identity. Others of her songs have acquired similar significance through reinterpretation — “Jolene,” with its intense focus on another woman’s beauty, has inspired numerous queer readings into its lyrics. Meanwhile her 1991 song “Family” more directly acknowledges differences that can occur among one’s relatives, including sexual orientation, while affirming that familial belonging should not be contingent on any sort of conformity on the part of the individual.

When Parton made her transition from country music into film and television, it only expanded her cultural reach into the queer community. Her move to Los Angeles brought her into partnership with Sandy Gallin, an influential talent manager who was openly gay. Their professional relationship helped expand her career into mainstream entertainment, including major film roles. Her 1980 debut role in *9 to 5*, in which she stars alongside Jane Fonda and Lily Tomlin, follows three women confronting

across the United States. The song received an Academy Award nomination, and Parton performed it at the 2006 Oscars, bringing a story centred on the transgender experience to one of the entertainment industry’s most visible stages. She also

explored queer family relationships in her 2019 Netflix anthology series, *Dolly Parton’s Heartstrings*. One episode follows a gay couple navigating family secrets and rejection around a New Year’s Eve wedding. Its recognition from the Gay & Lesbian Alliance Against Defamation (GLAAD) highlighted the value of incorporating LGBTQ+ relationships into mainstream storytelling. Above all, these projects demonstrate how Parton translated her cultural influence into opportunities to underline queer narratives, placing stories that might otherwise have remained at the margins before much wider audiences.

Parton’s support for the queer community became particularly evident during the HIV/AIDS epidemic in the 1980s, when gay men were faced with widespread stigma, discrimination, and public rejection. Her production company, Sandollar Productions, co-produced *Common Threads: Stories from the Quilt*, the landmark 1989 documentary about the NAMES Project AIDS Memorial Quilt. Her book editor, Elissa Altman, has also revealed that Parton privately covered the medical costs of a staff member’s gender transition in the 1990s. Her advocacy continued for decades: she spoke up in support of same-sex marriage in 2009 and voiced support for transgender people amid Tennessee’s passing of Bill 1, which banned gender-affirming medical care for minors as of July 1, 2023. Across the decades, her support for the LGBTQ+ community took on many different forms from public awareness campaigns to personal assistance. Her activism takes place within a broader philanthropic mission: in 1995, Parton established the Imagination Library, which distributes free books to young children in honour of her father who never learned to read. Following the devastating wildfires in Tennessee in 2016, she provided financial

assistance to families who had lost their homes, as well as later contributing to COVID-19 vaccine research. It is clear that, for this star, compassion extended beyond words and into meaningful projects that directly affected people’s lives.

Parton’s relationship with LGBTQ+ audiences is particularly significant in the American South. For some, she represents a connection to the music, humour, and cultural traditions of home without requiring them to accept the prejudice that can accompany those traditions. Her influence has surfaced in legal debates over queer expression: in a ruling striking down a Texas law restricting drag performances, federal judge David Hittner cited Parton as an example of a mainstream entertainer whose flamboyant clothing and suggestive performances could potentially be restricted under an overly broad interpretation of the law. His reference illustrated the difficulty of regulating drag without also raising questions about artistic expression in mainstream entertainment. This example is particularly fitting for an artist whose public image has long played with the boundaries of femininity and theatrical exaggeration. Parton’s appearance is not merely decorative; it has become part of a cultural language that drag performers can reinterpret and that queer audiences can claim for themselves.

Parton’s significance lies in her ability to challenge prejudice without distancing herself from the culture that made her famous. Her career demonstrates that advocating for LGBTQ+ acceptance does not have to mean abandoning one’s roots. Through songs that invite reinterpretation, films that foreground LGBTQ+ experiences, and advocacy spanning the HIV/AIDS epidemic to contemporary debates over transgender rights, Parton has made queer acceptance part of a broader cultural conversation. The rhinestones and wigs may make Parton instantly recognizable, but her enduring influence comes from what she has accomplished with her visibility for those who lack a voice. For LGBTQ+ audiences in particular, her legacy continues to represent the possibility of making compassion a principle that transcends differences in identity, background, or belief. Though the impact of both Curry and Parton’s lives and careers will eventually belong to history, their art continues to invite new generations to dream boldly, express themselves with freedom, and build communities where difference is celebrated.

“I would choose risky over anything. That’s the best way to be.”

— Tim Curry

in her appearance on the cover of *Out* magazine in 1997, she acknowledged her established place in the queer culture. However, the connection goes deeper than rhinestones and wigs. Parton has spoken about being judged for her appearance and background, experiences

workplace sexism and an exploitative boss, contributing to her appeal among audiences — often queer ones — drawn to narratives of resistance. In 2005, she wrote and performed “Travelin’ Thru” for *Transamerica*, a film about a transgender woman travelling

More Than a Game

The Martlets turn their home match into a Pride celebration

Emilie Behrens
Staff Writer

On Saturday, October 18, the McGill Martlets women's soccer team hosted a Pride Game at the Percival Molson Memorial Stadium. They used their home match to celebrate inclusion, making the case that sports should be a safe space for everyone. McGill has long presented itself as an open and inclusive institution, and in many ways it is. Nonetheless, institutional commitments only go so far. This Pride Game served as a reminder that the push for inclusion also comes from the students.

The Pride initiative originated from Poppy Honeybone, the forward midfielder of the team, who felt as though a Pride Game was essential for celebrating and welcoming everyone in sports. Her teammate, Norah Ripple, said the team mobilizes behind causes that matter to its players. In the past month alone, they have also hosted a Truth and Reconciliation Game, as well as a Pink Game to raise funds for breast cancer.

For the Pride Game on October 18, the Martlets also launched a campaign to support the GRIS-Montreal charity, which seeks to encourage other teams across Canada to form similar partnerships with queer ...advocacy is easier when it is shared across a team: players are more likely to speak up when they know they have their teammates' support.

The Pride initiative originated from Poppy Honeybone, the forward midfielder of the team, who felt as though a Pride Game was essential for celebrating and welcoming everyone in sports.

educate people on sexual and gender diversity in Montreal. Keeping the campaign local was a deliberate choice: the players wanted to make an impact that could be seen in their own community.

Poppy expresses hope that the initiative would

organizations in their areas.

This season, the Martlets were the only McGill varsity team to host a Pride



Canadian women's national team actively hosts annual Pride celebration matches, in which

players wear Pride-themed jerseys, an initiative that originates at the institutional level. Canada Soccer, the official governing body for Canadian soccer, initiated this tradition in 2023. In men's soccer, by contrast, Pride campaigns typically depend on individual clubs' choice to participate. Moreover, major international competitions such as the men's FIFA World Cup impose strict regulations on kit design and on-field displays, which limit the use of rainbow-coloured jerseys and similar symbols.

As members of the McGill Martlets noted, advocacy is easier when it is shared across a team: players are more willing to speak up when they know they have their teammates' support. The

Martlets have fostered such an inclusive environment in which players feel comfortable to be themselves, and the team has thus used its games to raise awareness of causes its players care about.

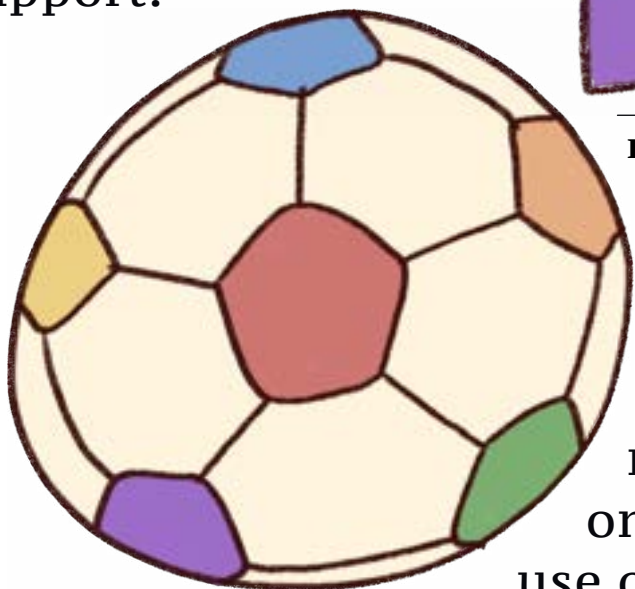
Eva Marriott-Fabre | Visuals Editor

match. The team encourages other McGill athletes to follow suit and overtly support causes that matter to them. As varsity athletes, players on the team have a public platform, which

they have used to support causes beyond the field.

The Martlets' initiative marks a parallel with Canadian soccer leagues as well. Unlike the men's national soccer team, the

...major international competitions such as the men's FIFA World Cup impose strict regulations on kit design and on-field displays, which limit the use of rainbow-coloured jerseys and similar symbols.



“This Was Missing in Montreal”

Queer Cinema Club Montreal founder Jeremie Romain on bringing queer history to the city’s big screens

Kate Hansen
Culture Editor

Montreal has no shortage of good cinemas, and certainly no shortage of good cinema programming. On any given weekend, you can expect at least one classic, one cult film, and one small-budget indie and/or one francophone gem on top of all the mainstream listings, beckoning you into one of the city’s many theatres. A lot of thought goes into this tempting programming, of course. Perhaps nowhere is this more true than at Queer Cinema Club (QCC) Montreal, who will celebrate two-and-a-half years of bringing LGBTQ+-focused screenings to the city’s audiences come November.

Inspired by his friend Peter Knecht of QCC Toronto, founder Jeremie Romain has been running QCC Montreal since May 2024. The club first screened at the one-room Cinema Moderne in the Mile End before moving to the bigger Cinema du Parc as of November 2025. “I wanted to start something...especially for queer cinema,” he explains in an interview with the *Daily*. “In Toronto, there’s a bunch of different organizations that do screenings, but here, it’s kinda just us.”

While programming has in the past included more contemporary titles, such as *Mysterious Skin* (2004) and *120 BPM* (2017), Romain’s main focus for QCC is the history of queerness on screen. “It’s kind of a queer history course, if you will,” he says, “it’s about showing the firsts. [For example,] the first time a character was a known lesbian in a movie, and [was labelled as such].” Although, not everything is about overt queerness as history has not always welcomed an openly queer character on screen, of course. Romain is therefore equally interested in screening films with what he calls queer “sensibilities.” “When you look into it, and you read about the history of the people making movies, you can find out who was queer... and how [that] impacted their work.”

Equally, Romain admits that some representation has not aged well. “In a lot of stuff from the eighties and nineties, the representation is kind of problematic... but it was the first [of its kind] and it was groundbreaking at that time.” It is still “very important,” Romain thus believes, in showing “the history throughout the decades, [and] how stuff changed.”

Genre and tone must also be considered. “I like dramas and intense stuff,” he says, but admits that he’s consciously trying to strike a balance for QCC’s 2027 programming. He has more

Romain seems to have a quota of sorts to keep his selections varied. “I love to program at least one documentary, at least one film in black and white...not, obviously, all American movies,”

of, and a choice of personal significance. “[Pee Wee Herman] is kind of the person who raised me,” he shares. “I watched those movies over and over again.” The film, he explains further, is an example of

It goes without saying that art and representation go, and have always gone, hand in hand, but Romain sees cinema as particularly well-suited to queer visibility and storytelling. “In terms of art and culture, I think cinema is kinda the thing where you can see yourself represented. For me, when I was growing up, [film] was my portal to culture. I’m from a really small town and that’s how... I saw that other types of people were out there.”

On the whole, Romain says that the reception to QCC has been positive. “When I started the club, I got so many messages, and everyone would [tell] me at the events, ‘Thank you so much for starting this, this was missing in Montreal.’” While the typical showing is a relatively low-key affair, QCC screenings have in the past featured live performances and Q&A sessions with the local queer community. A screening of *Paris Is Burning* (1990), for instance, included conversation with members of the Montreal ballroom scene. Romain also speaks highly of the audiences, who, apparently, sometimes hold discussions amongst themselves afterwards. “I always ask [if anyone] has seen this movie before, and it’s always fun when basically no one has seen it. That means they’re gonna be excited to talk about it after.”

Romain is also keen to highlight the posters present at all QCC screenings. Using his limited funding — a “small donation every month” from Festival Image+Nation — each film features an exclusive artist-commissioned, custom-made poster. “I try to pick artists [where] I see something [in their art] that could resonate with the movie I’m trying to book, and it always surprises me how well they turn out.” The posters are then sold at the screenings as a souvenir. “I like that there’s little pieces of this club that...live on elsewhere.”

This month, QCC is celebrating Halloween with a screening of the black-and-white horror cult classic *What Ever Happened to Baby Jane* (1962). At the time of writing, 41 of 133 seats remain available.

For now, Romain seems proud of the club, but is open to future growth. “I do still feel, even almost three years in, that there are a lot of people who don’t know about the Queer Cinema Club that would probably enjoy it. We’re not as known as we could be, slash should be.”

“*Whatever Happened to Baby Jane*” plays Thursday, October 29, 9pm at Cinema du Parc. You can find all of the upcoming QCC programming on their instagram, @qccmtl.



Poster for QCC Montreal’s October Screening of *What Ever Happened To Baby Jane?*
Courtesy of Niccolò Fioriti

comedies planned for the he explains. “But there’s only these aforementioned “sensibilities” upcoming year, for example. “I twelve months in the year. I can’t which queer artists lend to their

“ In terms of art and culture, I think cinema is kinda the thing where you can see yourself represented. For me, when I was growing up, [film] was my portal to culture.

— Jeremie Romain, QCC Montreal

think the community, at least in Montreal, responds more to [comedies], and it’s just more fun for people... but I still think we need some of the dark [stuff] once in a while, to show the history.”

hit everything, but I try to diversify [as much as] I can.” Next month’s screening of *Pee Wee’s Big Adventure* (1985) is both a nod to this comedy-loving audience Romain speaks

work. “The character [of Pee Wee Herman] isn’t queer,” explains Romain, “but the actor is... [and he has] a humour and a way of moving that I resonated with as a kid.”

Fine Print

I Love Her Like Breathing

S
Culture Contributor



I've never fallen in love
with a man.
I don't think I could even if I tried.
And I have tried,
many times before and never once
for me.

But loving her,
loving her is like breathing.

WHO IS YOUR QUEER ICON?

Nuala, Faculty of Arts

“ Frida Kahlo. She was a [...] feminist who challenged the gender binary at a time when it had rarely been done so publicly and she also made her queerness central to her art. ”

Coline, Faculty of Arts

“ Billie Eilish. She's famous and influential and using her influence in a way to actually make things good. She's fighting good battles even though a certain level of fame and wealth starts to change your ideology. ”

Justine, Faculty of Nursing

“ ER Fightmaster! They starred in *Grey's Anatomy* as the first non-binary character, and it was nice to see representation of a non-binary person in such a popular show. Ever since I've followed their work, they're always going on podcasts talking about visibility issues — normalizing being non-binary. ”

Interviews by Charley Tamagno, Copy Editor

The Price of Staying Home

A contrast between Residence and non-Residence student life

Matei Alexandru
Commentary Contributor

When thinking about the “McGill Experience,” a plethora of feelings and images spring into mind: seeing one’s dorm for the first time, meeting new friends at OAP, and walking down to campus on an early autumn morning. There is so much excitement in living on your own for the first time; everything feels so intimidating, yet so free. For many students, moving to university is the beginning of the most exciting chapter of their lives. But what about those who are from Montreal, and never move into residence? What about those that either can’t afford or don’t have a reason to move on campus? How much do their experiences differ from those of students living in residences?

There are, of course, little differences between students who live in residence first year compared to those who don’t. Most residences offered by McGill are a five to 15-minute walk from campus. This means that the average student in residence can afford to wake up about an hour or two before their lecture begins. In contrast, a person living off campus with the same morning class would probably have to wake up much earlier to accommodate a longer commute. Moreover, the time it takes to get to class increases exponentially the more they rely on public transportation. For example, a student living in Brossard must take the bus, then the REM, and then walk ten minutes before entering campus, meaning they have to wake up almost an hour earlier than a residence student. This factor also applies when returning home. Many extracurricular clubs and social activities don’t start until after 6 PM, and can drag on until as late as 9 PM. For students belonging to these clubs who don’t live downtown,

they have to repeat their morning commute reversed and arrive home as late as 10 PM. To make matters worse, certain forms of transport, like the metro and certain bus routes may feel less safe during later hours, especially for women traveling alone. These factors make it much less convenient for off-campus students to get involved in student life.

Nevertheless, the hours students wake up at and the hours they get home constitute only minor differences between residence and non-residence life. After all, some students may be morning people, for whom waking up early is not a challenge, regardless of how close they live to campus. One could additionally argue that students off-campus make up for the time they lose on public transportation by not having to do the same volume of chores such as cooking dinner or doing laundry, as they may still live with their parents. There is, however, an important distinction between the students living on and off of campus, the most important of which is the volume of social interaction one gets from living in a residence.

Indeed, dorm-life is filled with social interaction. Whether that be a positive factor or not often comes down to the sociability of individual students, but being in proximity to so many people of the same age definitely comes into play in how easy it is to make friends. After all, students living on campus have a wider range of social events they can attend, whether they are organized by the residence or independently by students. This greatly increases students’ chance of developing a sense of community, which may not always be the case for students who still live at home.

Most importantly, more social interaction means more chances to network. It may appear overly cynical to analyze social interaction solely based on its transactional

value, but there are simply too many examples of successful business ventures, partnerships, and creative projects that have emerged as the result of a dorm friendship. Websites like Facebook and Napster were created to facilitate socializing and sharing music between students living on campus. Bands like MGMT and The Pixies were formed as a result of dorm-friendships. For students living in residence, this form of networking happens much more naturally, through communal living. This does not mean that students living off campus cannot network, but they may find themselves as easily immersed into McGill’s community in order to develop useful connections.

Furthermore, while McGill’s Quebec-residency tuition brings more class diversity to campus due

to its low cost, in comparison to the international tuition, this class diversity becomes virtually obsolete when considering the demographics of residences, which mostly includes out-of-province and international students. While McGill as an institution may be open to class diversity, the university’s residence system still possesses the same flaws as other, less inclusive spaces. Networking, one of the most essential parts of the McGill experience, is ultimately facilitated for wealthier students who can afford to live in residences. While lower-class students may attend the same classes and go to the same events, they simply cannot compete, on a social level, with students who can afford to live on campus. The difference in experience between a student living at home and a student

living in residence is therefore not simply a matter of how much time one can sleep and how close one is to campus; it is a socio-economic issue. Living on campus indirectly advantages out-of-province and international students. Their increased ability to network and their constant social interaction in the residence community, allows for greater career and social opportunities. While this phenomenon is less prominent than in the United States where tuition costs even more, McGill’s student life is unfortunately not free of its own elitist bubbles.



Kara Fan | Visuals Contributor

The Daily

ANSWERS



You’ve sent in your pressing questions...blah blah the Daily’s Editorial Board is here to help! Two of the industry’s leading advice experts , Daylee and Daileigh, give their informed responses to your burning questions.

Q: Where should I break up with my partner on campus? I’m really busy rn with midterms and I need to it fit in between classes. Thx

Daylee: This time of year is especially stressful, and you don’t want to lash out as a result of that stress. Wait until midterm season is over and you’re both clear-headed, so that you can have a productive conversation.

Daileigh: Front row, Leacock 132. Make sure there’s enough witnesses so that they can’t escape or make a scene.

Q: My friend has been faking a british accent since first year and he thinks no one knows. I’ve heard him on the phone talking without the accent when he thinks no one is around. How do I confront him? It’s embarrassing at this point...like what would I even say? "I know you’re not british"?

Daylee: Confront your friend and let him know that his dishonesty makes you feel uneasy — perhaps ask him why he feels like he has to conceal his true self? If he reacts negatively, reflect on if this is a friendship worth pursuing. Do you want to be friends with someone who is so comfortable deceiving others?

Daileigh: Start pretending you can’t understand his accent. Open up

Google Translate on your phone every time he talks to you and throw teabags at him.

Q: My new roommate is from France and I am having a hard time adjusting to her European tendencies (especially humor, my god). Any advice for a North American navigating domestic culture shock? Thanks!

Daylee: Acclimating to a new cultural environment can be difficult! Keep an open mind about different cultural backgrounds.

Daileigh: Assimilate her. Blast the Canadian national anthem every morning until she can recite it by heart. Get the squirrels on your side.

Q: I hate my roommate’s situationship. He makes me physically ill. He brings his dirty laundry to our apartment (becuase we have a washing

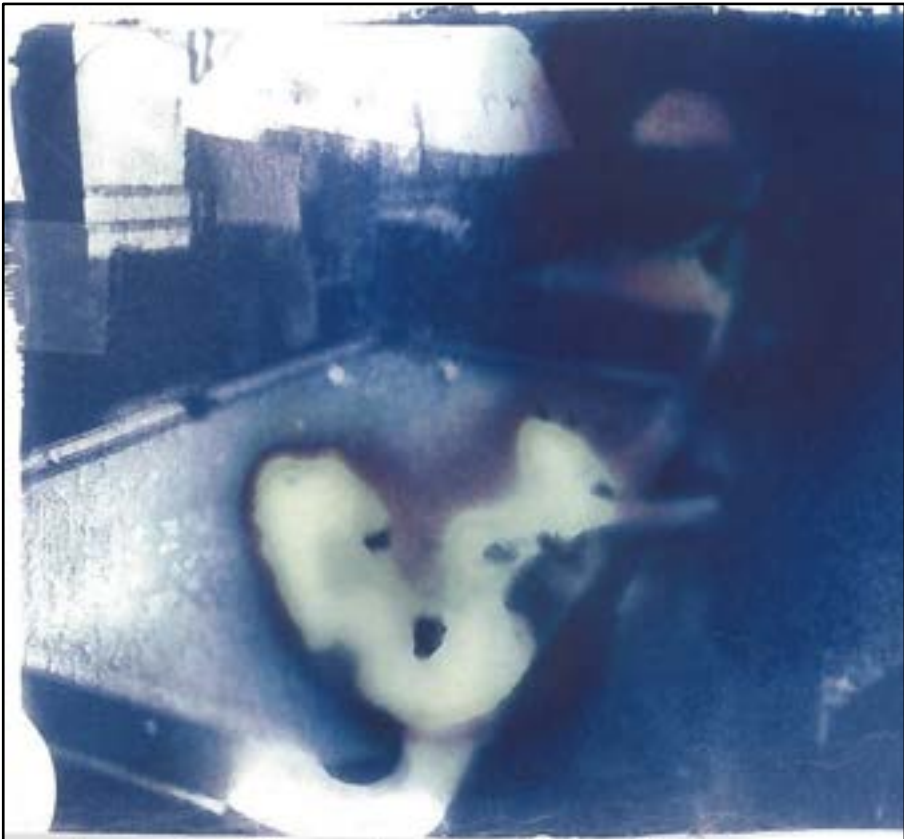
machine in unit) and leaves it in the machine for days. It gets moldy. I swear I see fuzz on his teeth. His fungal stench invades MY room. Help!!!

Daylee: Have an honest, open conversation with your friend. Don’t place blame on her, just express your concerns in a calm manner — that is most likely to get a positive response.

Daileigh: Put a curse on him. Keep a can of Febreze handy for the stench; we recommend jasmine & honeysuckle (perfect for the fall season.)

Need advice? Submit your qualms & queries to the Daily and watch your problems melt away!





The game of pool is a sacred and ancient lesbian art. While yes, many in all of society do enjoy a game of pool, there is something certainly carnal in the way it is played in a lesbian bar. The game itself is not concerned with winners or losers - that may be a side aspect of it - but overall, the point of the game is the performance. The sensual way one leans over the table, the focus required to perfect the angles, the small crowd lined up to watch you miss the shot. The point was never to win, but to be seen, leaning, bending, touching, there's something very intimate about watching someone dutifully line up a pool shot.

Azriel

What does Dyke night mean to you?
It's been a place where I can see people, my friends, community, when I'm busy all the time, so every Monday I allow myself to go out and stay up late and see queer people, its good for mental health

Why did you first start coming?
My friends, I heard about it and everyone came here, I moved nearby, so why not?

What keeps you coming back?
I always see the same people, its the moment where we can take care of each other and catch up, its good to see everyone



Rumpelstiltskin "Rumple"
(A pseudonym)

What does dyke night mean to you?
It means Guinness every Monday, and lovely people and queer friends environments

Why did you first start coming?
Introduction through friends, community, trans people are together.

What keeps you coming?
Guinness everyone Monday!



Finn

What does dyke night mean to you?
Dyke night is moment of community friends, beer, good times, meeting new people, seeing old people that I haven't seen in a long time, enjoying my peers.

How did you first learn about it?
Champs was kinda my go to bar, and I think I followed champs on instagram and they posted a flyer

"It's the moment where we can take care of each other"

Dive Bar? No Honey, That's a Dyke Bar

Excerpts from a larger zine on Champs' Dyke Night



for dyke night and I was like thats beautiful and that would be really fun to go to.

What keep you coming back?
I feel like as a trans man I wasn't always comfortable with the term dyke and I was like oh I'm ally to dykes, the more I come and the more research I did, specially reading Stone Butch Blues I feel like I know what the word means and I understand how it applies to me and I've seen all these beautiful people around me.

Aisha Stone

What does dyke night mean to you?
A safe space where I can truly flourish and be myself and its beautiful, as a trans butch to be here.

How did you first star coming?
My friends were coming, at first I was really terrified of going here as a trans woman, ever since I've been a regular.



A Note on the Images

The photos in this zine were taken on a digital camera, then processed into negatives and then used to create the final cyanotype images seen throughout. The process of taking the digital and making it into physical has removed some of the detail, adding in a layer of anonymity and mystery to the images. In this way they better portray memories, the images carry with them a sense of nostalgia. I wanted to grant Dyke Night some privacy to onlookers on the outside, if you weren't there, if you weren't part of the community you can never know exactly what the space is like, and processing the images in this way adds that layer obscuring the community.

-Luca

Luca McAndrew

Compendium! Contributor