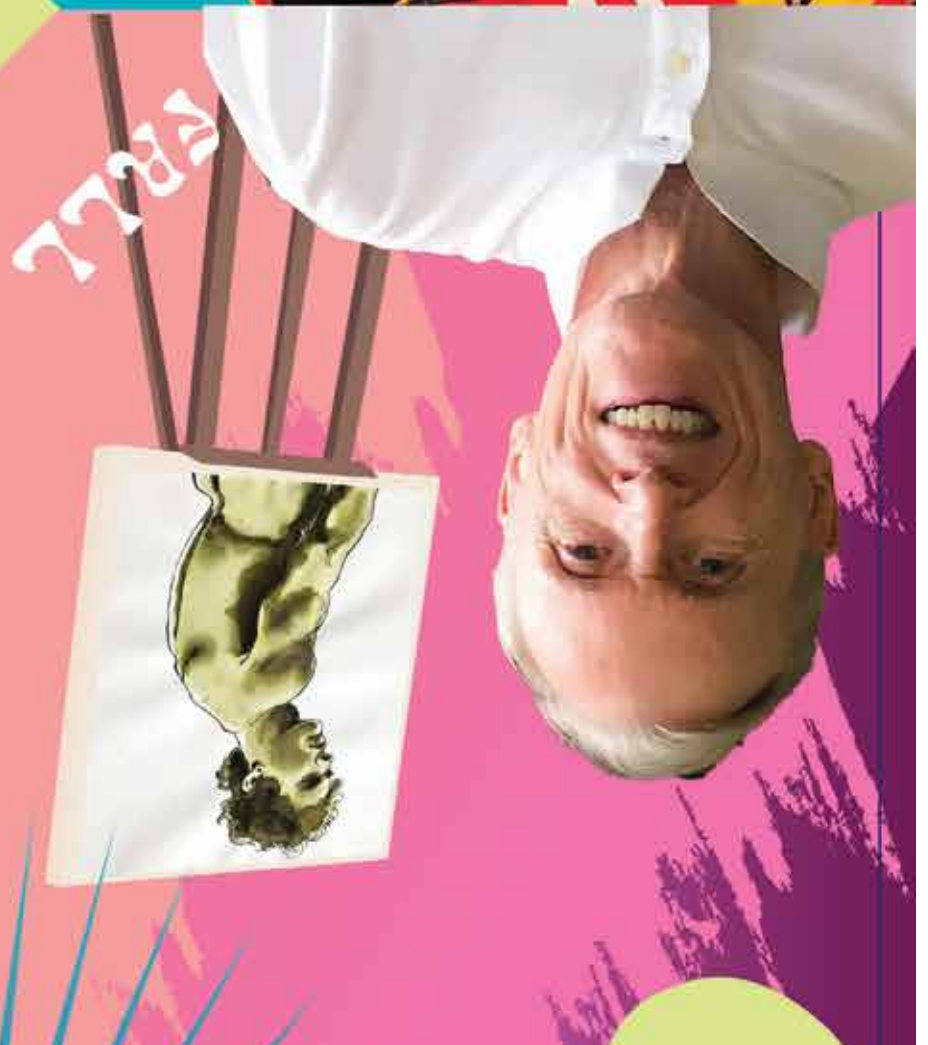
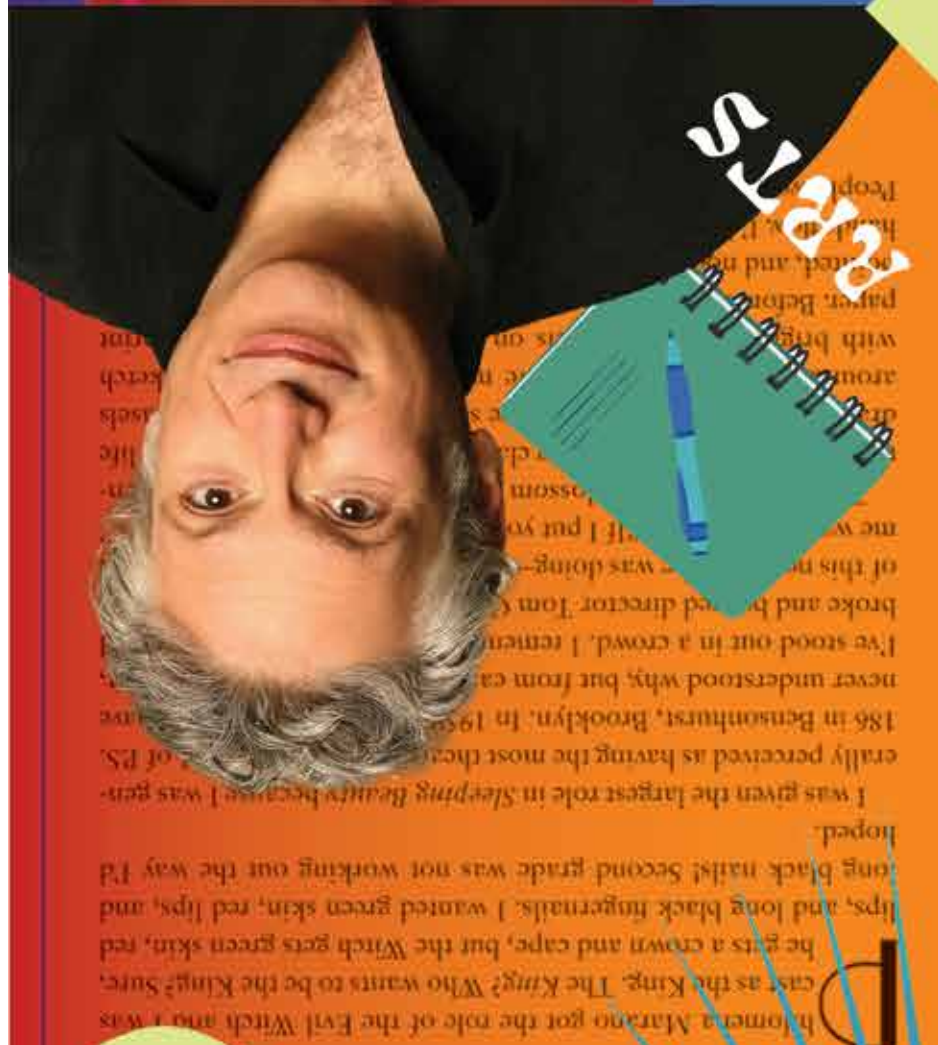


ENVI JORDAN
Pg. 8

PEARL MEI LAM
Pg. 11



HARVEY STERN
Pg. 19

RICHARD VUSE
Pg. 21



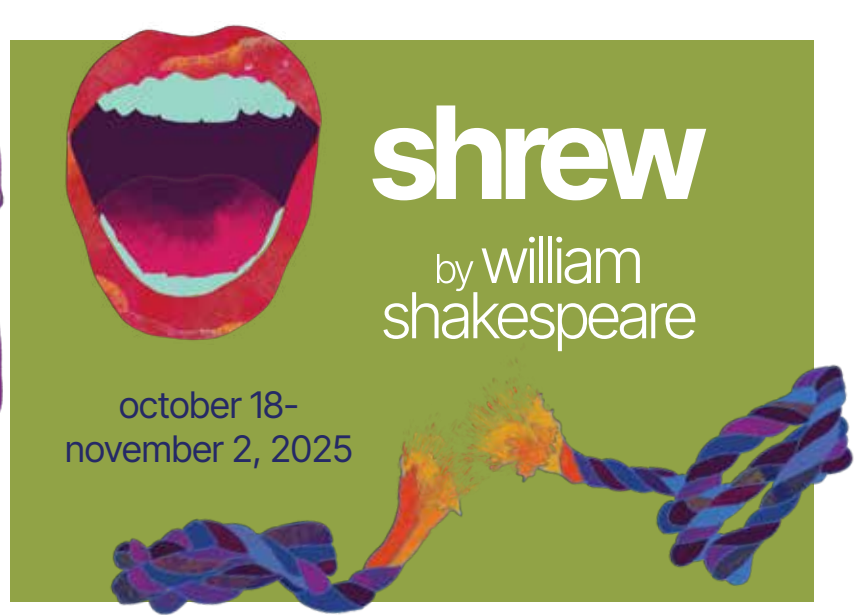
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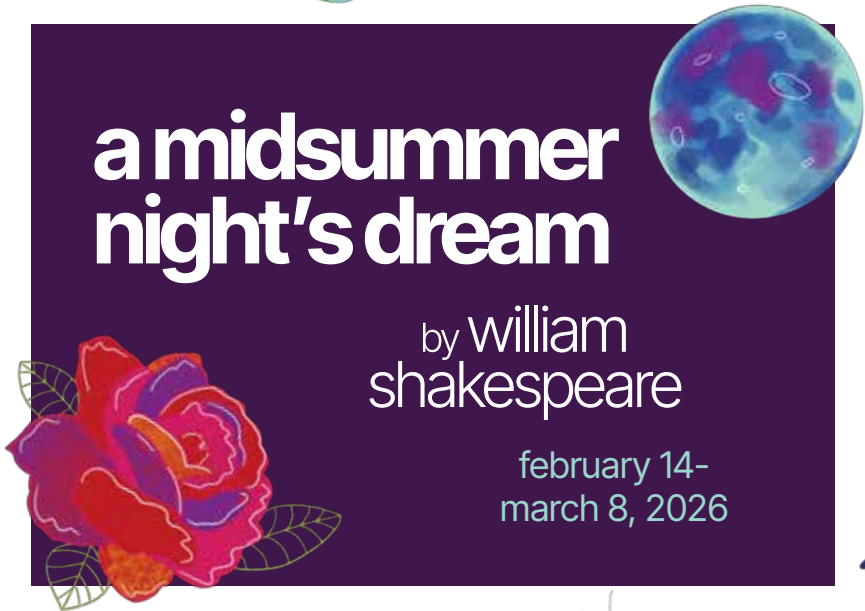
an enemy of the people
by henrik ibsen
adapted by amy herzog
september 20–
october 5, 2025



shrew
by william
shakespeare
october 18–
november 2, 2025



**a midsummer
night's dream**
by william
shakespeare
february 14–
march 8, 2026



the aves
by jiehae park
april 18–
may 3, 2026



**frida...
a self-portrait**
written & performed by
vanessa severo directed by
joanie schultz
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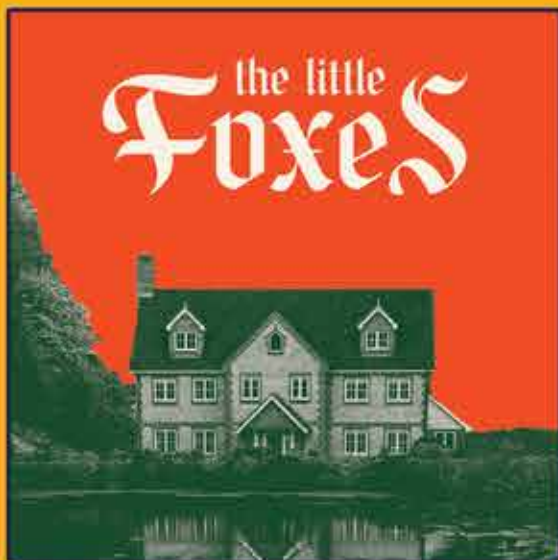
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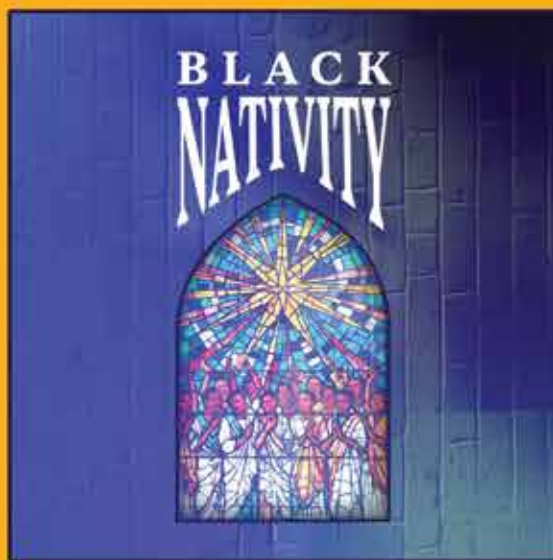
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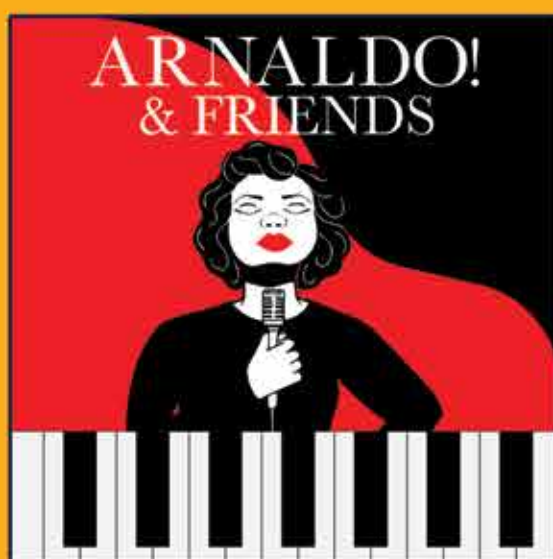
Jan 15 – Feb 1, 2026

Love Story / Musical / LGBTQ



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Drag / Camp / Rated R



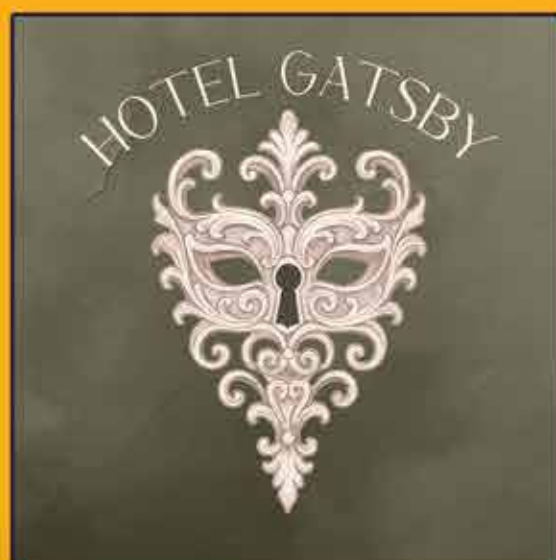
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April 2 – 5, 2026

Comedy / Concert / Rock & Roll



April 9 – 12, 2026

Dance / Masquerade / LGBTQ



April 16 – 19, 2026

Hilarious / Menopause / Science



April 23 – 26, 2026

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Distinctly Seattle

**2025-26 SEASON
INTIMAN.ORG**





Thespians, rejoice!: The SGN fall theater preview

BY MIRYAM GORDON

AMI (KARIS HO) BELTS IT OUT WITH EXOTIC DEADLY (PEARL MEI LAM) AS MATT (VAN LANG PHAM), BEN (JOSH KENJI) KENJI (JAMES LEE) AND MOM (KATHY HSIEH) CHEER. PHOTO BY GIAO NGUYEN.

Just like schools seem to herald the autumn breeze that rustles the leaves turning color, theaters too have a rhythm that picks up in the fall. An odd congruence has two new-to-us plays by Keiko Green, an ex-local playwright and national up-and-comer: *Hells Canyon* and *Exotic Deadly*. You might want to catch them both!

In addition, here are some of the exciting offerings on local stages to consider attending, in order of premiere date:



COURTESY HELLS CANYON

Hells Canyon
Sept. 5–21 (at 12th Avenue Arts)
Washington Ensemble Theatre,
www.washingtonensemble.org
 Seven-months-pregnant Ariel arrives at a remote cabin with some old friends. Resentments surface and buried histories claw their way into the light when the group hears something outside, trying to get in... or out? In this horror-thriller, there are some decisions you cannot outrun.

Exotic Deadly: Or the MSG Play
Sept. 6–20 (at Theatre Off Jackson)
Porkfilled Productions and
SiS Productions, www.porkfilled.com
 Ami, an awkward Japanese American

high school girl in 1999, wants to be invisible. But her world comes crashing down with a terrible discovery: her family is responsible for manufacturing MSG, the poison spice getting all the kids hooked. A mysterious new girl arrives from Japan, named Exotic Deadly. and she's not playing by the rules. This whimsical, time-traveling adventure is a riotous romp through teenage crushes, family secrets, and female power.

Yaga
Sept. 11–27 (at 12th Avenue Arts)
Dacha Theatre,
www.dachatheatre.com
 A genre-bending, darkly comedic fairy tale meets thrilling whodunit, giving voice to an antihero of epic proportions whose story has historically been told by men. An in-over-his-head detective finds himself in an isolated college town asking what the disappearance of a young heir to a yogurt empire has to do with a random folktale about an old witch. Involving an apprehensive local sheriff, a university professor with a taste for younger men, and a whole cast of curious characters, the Slavic myth of Baba Yaga twists into a new labyrinth of secret lives, ancient magic, and multiple suspects.

***Suffs* (national tour)**
Sept. 13–27
5th Avenue Theatre,
www.5thavenue.org
 The acclaimed, Tony Award-winning musical is about the brilliant, passionate, and funny American women who fought tirelessly for the right to vote. Created by Shaina Taub, this new musical boldly explores the triumphs and failures of a struggle for equality that's far from over.

The Importance of Being Earnest
Sept. 17–Oct. 18
Taproot Theatre,
www.taproot.org
 Friends Jack Worthing and Algernon Moncrieff adopt fictional identities to escape social obligations. Jack invents a

brother named Ernest, while Algernon creates an invalid friend named Bunbury. The plot unfolds with mistaken identities, clever wordplay, and humorous social commentary. Classic Oscar Wilde with a fresh touch.

***Chicka Chicka Boom Boom: The Musical* (world premiere)**
Sept. 18–Oct. 12
Seattle Children's Theatre,
www.sct.org
 This joyful, vibrant stage adaptation of the beloved children's book is packed with vibrant music, energetic dancing, and whimsical puppets. It follows the adventurous alphabet letters as they race up the coconut tree — only to come tumbling down in a riot of rhythm, color, and laughter.

***Fancy Dancer* (world premiere)**
Sept. 18–Nov. 2
Seattle Rep with
Seattle Children's Theatre,
www.seattlerep.org
 Growing up half Lakota and half white, Lara lives as an outsider until she discovers the story of Osage prima ballerina Maria Tallchief and is compelled to become a dancer. But with a body that doesn't quite conform, can she make her dream come true? This autobiographical coming-of-age play by renowned writer Larissa FastHorse (*The Thanksgiving Play*) celebrates the power of perseverance and finding your community.



LARISSA FASTHORSE
 PHOTO COURTESY SEATTLE REP

An Enemy of the People
Sept. 20–Oct. 5
Union Arts Center
(formerly ACT Theatre),
www.unionartscenter.org

Amy Herzog’s “smart, sharp, and relevant” adaptation of this Henrik Ibsen timeless classic entangles us in a web of truth, power, and complacency. Dr. Stockmann has it all, but when he uncovers a catastrophe that might threaten lives, he runs up against those in power. As tensions rise, Stockmann must choose: follow his conscience, and risk destruction? Or join the conspiracy?

The Roommate
Sept. 25–Oct. 19
ArtsWest,
www.artswest.org

Sharon, an empty-nester who has lost who she is, and Robyn, a recent divorcee who may be trying to escape who she’s become, start off as strangers. They form an unlikely bond, and things begin to spiral out of control. Secrets are revealed. Risks are taken. Their lives are forever changed.

The Story of Edgar Sawtelle
Sept. 27–Oct. 12 (at Broadway Performance Hall)
Book-It Repertory Theatre,
www.book-it.org

A young man speaks only with the dogs his family breeds in a kennel in the rural Midwest in the early 1970s. The story explores the deep connection Edgar has with his beloved Sawtelle dogs, and weaves a plot of sacrifice, betrayal, and ultimately murder.

Book-It has been on hiatus for a while. This unique company is newly revived by the originators!

Stage of Fools (world premiere)
Oct. 3–Nov. 2
Seattle Public Theater,
www.seattlepublictheater.org

A scrappy feminist theater company is about to go under when it receives an offer it can’t refuse: has-been ’80s action movie star Jake Stone will give it more money than ever dreamed of, if it will produce *King Lear*,

with him in the titular role. Never mind that he’s an entitled, egotistical blowhard. These women can survive anything for the sake of the theater they love...right?

The Little Foxes
Oct. 16–Nov. 2
The Feast and Intiman Theatre,
www.the-feast.org or www.intiman.org

Regina Hubbard Giddens will stop at nothing to get hers. In 1900 Alabama, threatened with losing her inheritance because she’s a woman, Regina manipulates, blackmails, and steals from her family and loved ones. A gripping drama full of twists and turns, *The Little Foxes* pulls apart the greed at the root of American life, and how it damages the souls of all involved.

Shrew
Oct. 18–Nov. 2
Union Arts Center
(formerly ACT Theatre),
www.unionartscenter.org

Girl meets boy. Girl hates boy. Girl agrees to marry boy against her will so her sister can get married too. Got it? *Shrew* uses the classic Shakespearian (*Taming of the Shew*) text — but inverted, upended, and overturned — to offer a modern-day perspective on how far we’ve come when it comes to love — and how far we still have to go.

Chicago (tour)
Oct. 22-Nov. 2
5th Avenue Theatre,
www.5thavenue.org

All that jazz, with one show-stopping song after another, and chock-full of dancing. In the whirlwind of Chicago’s Jazz Age, two of the Cook County Jail’s most notorious murderesses — vaudeville star Velma Kelly and chorus girl Roxie Hart — become fierce rivals as they compete for headlines amid a media frenzy.

The Humans
Oct. 30-Nov. 22 (at Center Theater in The Armory)
Sound Theatre Company,
www.soundtheatrecompany.org

In Stephen Karam’s award-winning play, Thanksgiving with the Blake family means laughter, tension, and unspoken fears converge. As secrets are revealed and hopes collide, the Blakes wrestle with what it means to face uncertainty together. *The Humans* is a profound exploration of love, resilience, and the ties that bind us, and reflects on the beauty and fragility of being human.

For more articles and reviews, go to www.facebook.com/SeattleTheaterWriters, and subscribe at <https://MiryamsTheaterMusings.blogspot.com> to get articles direct to your in-box.



DOGS AND EDGAR: CHRIS MORSON AND CAST
IN THE STORY OF EDGAR SAWTELLE
PHOTO BY MICHELLE BATES.

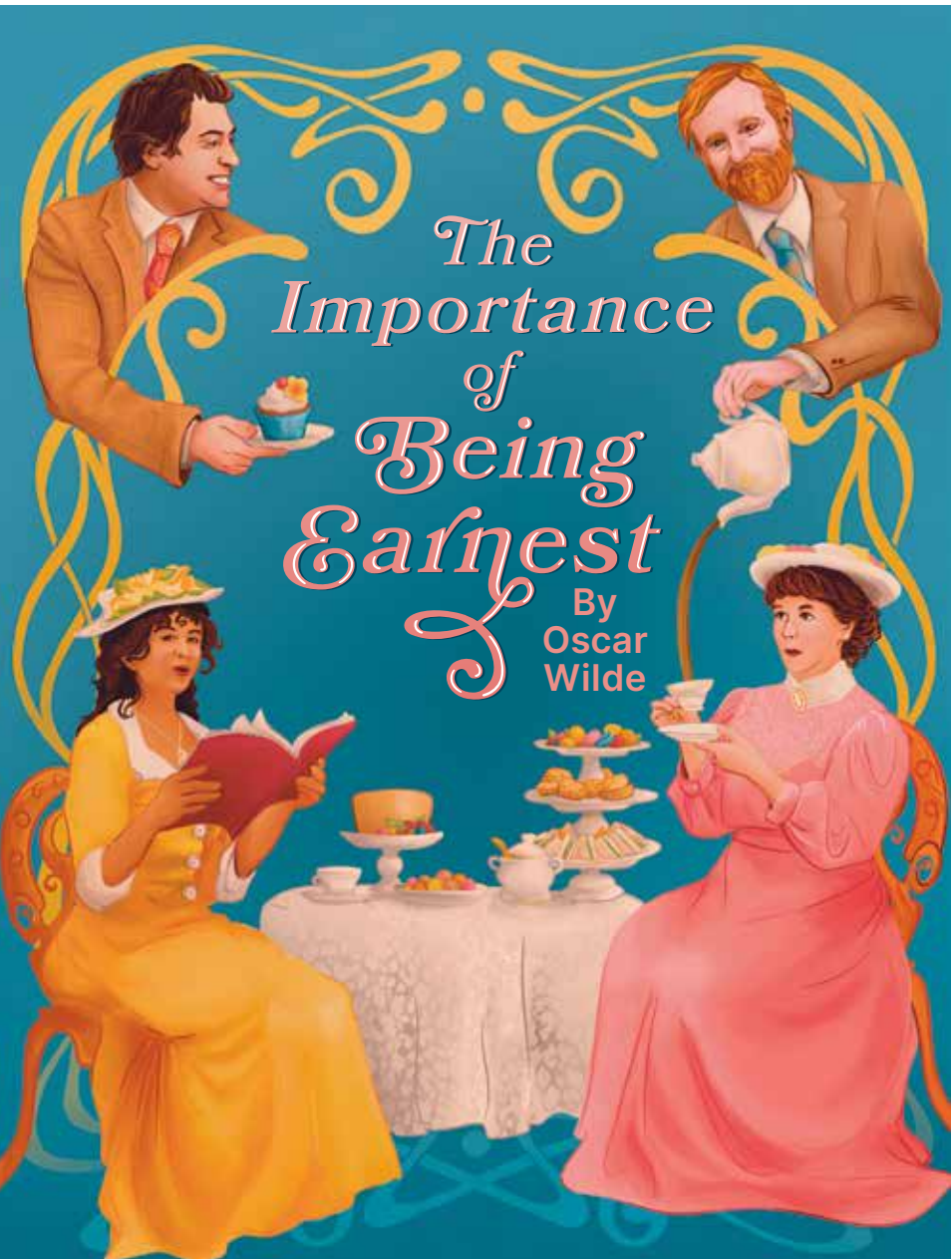
an
enemy
of the
people

by
henrik
ibsen

adapted by
amy
herzog

directed by
victor
pappas

september 20 -
october 5



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(Above) Jamar Jones in *Blues For An Alabama Sky* (2025). Photo by Nate Watters.



DashCon 2 or bust: A love letter to the chronically online Queer community

BY AUDREY OSCARSON
SGN STAFF WRITER

PHOTO BY AUDREY OSCARSON

If you’ve been around the internet long enough, you’ve probably seen a photo of a sad-looking kiddie pool filled with plastic balls in an even sadder-looking empty room. But what you might not know is that photo is from the original DashCon, a convention designed by and for Tumblr users. And while it was, by most standards, a failure, DashCon has finally seen redemption with this year’s event, DashCon 2. Held in Toronto on July 5, 2025, this small convention brought together nerds, Queers, and weirdos from multiple countries for one glorious day of panels, friendship, and duels.

The headlininer was self-proclaimed internet archeologist Strange Aeons, who has spent years documenting online fan-

dom culture, oddities, and of course, iconic Tumblr drama. Affectionately known as Father Strange, she has covered topics such as the Omegaverse and Chuck Tingle’s *Trans Wizard Harriet Porber* books.

DashCon 2 was nothing short of magical. I arrived bright and early in full cosplay, along with 500 other attendees, and immediately took my obligatory swim in the ball pit. Throughout the day, I spent time wandering the artists’ alley, meeting up with new friends for photoshoots, and attending panels. The highlight of the day was when Father Strange battled Tumblr icon The Muppet Joker in a giant inflatable dueling ring and ultimately defeated The Muppet Joker once and for all.

And yet, despite the absurdity of the cel-

ebrations that day, I was brought to tears during the closing ceremonies. I am well aware that Tumblr is not relevant to many and hasn’t been for years. But sitting there in the audience, surrounded by hundreds of other attendees, I couldn’t help but think about my middle school self, painfully shy and always deep in a book. Tumblr was the way I found people who were in the same fandoms as me, my first introduction to the Queer community, and a place where I could be unapologetically myself.

I haven’t been to many conventions, but I don’t know if any can top DashCon 2. While it was a pretty small one, there was still plenty to see and do. I was able to meet many different people and connect instantly over our love of some obscure

media, and someone was always ready to trade bracelets or trinkets. The energy in that building was simply incomparable.

As the world around us grows scarier day by day, it is gatherings like this that give me hope. DashCon 2 was truly a celebration for the weird kids, for those who never quite fit in among the general population, a feeling that is echoed in the stories of Queer people everywhere. The world might not understand why this small Toronto convention was a big deal, but for me, it’s proof that we can create the world we want to see.

Thank you so much to the DashCon 2 team for making this dream happen. Long live the Tumblrinas!

Experimental art gallery Cannonball Arts makes its grand debut

BY CALVIN JAY EMERSON
SGN ASSOCIATE EDITOR

Want to gawk at something you’ve never seen before? Consider checking out Cannonball Arts, an experimental music and arts venue that recently opened in the Belltown neighborhood, on the corner of Third Avenue and Virginia Street.

Built around the existing confines of an abandoned Bed Bath & Beyond, Cannonball Arts seemingly exists to challenge everything you’ve learned about how to interact with an art gallery. You’ll realize this as soon as you meet the lifeguard, who’s often busy by the front entrance barking commands at unruly patrons. Once you pass the guard’s perch, the line between art and individual begins to blur dramatically.

You’ll be encouraged to become an artist in a figure drawing class, a partygoer at an underground nightclub, or a passenger on a spooky dark ride. You can meditate in a cavernous capsule, listen to campfire stories told by a park ranger, or battle other visitors in a selfie competition.

Interactivity is at the core of what separates Cannonball Arts from its contemporaries, and the best example of this can be seen through its most popular attraction: a giant sea slug you can ride like a mechanical bull.

“When the Seattle Art Museum opened the Olympic Sculpture Park, the site was congested with signs reading DO NOT TOUCH THE ART, because sculptures are subject to injury from visitor engagement — even the oil on your fingertips could damage or change them,” reads the

description of the art piece.

“California-based artist Stephanie Metz has created a felted wool sculpture that merges high-craft with low-brow entertainment, resulting in a conceptually driven sculpture that challenges the viewer to reconsider their relationship with sculpture and to pay attention to the little things.”

One of the men most responsible for establishing Cannonball’s unique identity is Greg Lundgren, an energizing force on Seattle’s art scene. He’s known best for turning vacant spaces into new hubs for creative expression. That’s what he did on First Hill, transforming an abandoned Swedish medical building into “The Museum of Museums,” where fiercely independent artists like Jessica Marie Mercy, Orly Anan, and Tarika Waters would be given the space to create special, immersive experiences.

Unfortunately, the Museum of Museums closed just three years after opening, when the building’s plumbing fell into disrepair and became too expensive to fix. Rather than mourn its passing, however, Lundgren quickly started a new venture in its place. He cofounded Third Rising Sun with concert promoter Joe Paganelli and Neumos co-owner Steven Severin, and together, they brought Bumbershoot back from the dead in 2023. It’s been a success ever since, now into its third year, with performances by Weezer, Car Seat Headrest, and Janelle Monáe.

For as much as Lundgren has given to Seattle artistically, he’s also attracted



STEPHANIE METZ’S TOXIC BEAUTY, PHOTO COURTESY CANNONBALL ARTS

intense controversy. Eight anonymous people, via the Instagram profile @greglundgrenisacreep, have accused him of enabling discrimination against a Trans artist and a Black employee, as well as regularly coercing young women into predatory, sexually charged relationships. However, these stories are currently unconfirmed and unsupported by evidence.

Neither Greg Lundgren nor @greglundgrenisacreep responded by time of publication when asked for comment.

Most of the current exhibits are available to check out until later next year, when they’ll likely be rotated out for a new batch of experiences in 2027. In the long term, Cannonball Arts will host a variety of artist pop-ups and events, and if you’re looking for a one-of-a-kind job, the center currently has open listings for bartenders, safety ambassadors, and maintenance crew.



Sasha Colby’s new tour kicks off at Seattle’s Moore Theatre on Sept. 16

BY ARUL GNANASIVAM

PHOTO COURTESY OF PRESTON MENESES

If you missed it last year, then you’re in luck: Sasha Colby — best known as the second-ever Transgender woman to win *RuPaul’s Drag Race* and the first Native Hawaiian — is returning to Seattle on September 16 at the Moore Theatre for the first stop on her highly anticipated *Sasha Colby: Stripped II* world tour. This time it has expanded to 30 cities across North America, ending in Hawaii, where she grew up. “I actually love Seattle. My partner lives there, so I’m always there,” Colby told the *SGN*. “There’s so much space for different kinds of drag, but it’s great, because it feels like a second home. I get to have a lot of friends out in the audience.” “To come home [to Hawaii], it was really full circle,” Colby added. “It’s nice to do a

show about all the things I’ve learned and loved for the people that lived it with me.” Colby’s upbringing in the 50th state influences each performance, which are stories of her life, of getting into drag, growing up in Hawaii, and what makes her Sasha Colby. While last year’s tour was more grounded, this year’s is moving in a much broader direction. “We’re doing a lot more of going different worlds for each number this time around,” Colby said. “A lot of fantasy, a lot of magic — I think we need a little bit of that right now.” Alongside fantasy, Colby is exploring the entire spectrum of femininity. “I’ve been highlighting different feminine archetypes, like high glam, high femme,”

she said. “The siren or femme fatale or the goddess — all these characters you can embody in each number.” Colby isn’t just keeping the spotlight to herself — she’s having a drag contest in which up-and-coming drag artists can apply for a chance to be featured in her show. “I was given a lot of opportunities when I was younger, from people I looked up to,” Colby explained. The year’s contest is slightly different from last tour’s, open to legends and newcomers alike. The event is a great way to showcase drag talent from each state, and Colby has already received almost 700 submissions from each city. “It’s nice that I get to showcase even those

legends who may not be on a television show but are still incredible,” Colby said. “Plus I get to watch drag in my own drag show.” Despite being in tour mode, Colby is still looking forward to continuing her other gigs, including the launch of her own ponytail collection, a collaboration with Salon Xtensions. “I thought it would be perfect to give all my knowledge from trial and error of sewing my own ponytails throughout the years and making it affordable and easy to use,” she said. Along with her hairline, Colby will be making stops in Chicago, Chile, and even São Paulo.

Envi Jordan: A new single and embracing Queer identity through music

BY ARIN WALLER

Envi, a Queer pop artist based in Seattle, has a style that can be described as upbeat and provocative, as displayed in the two singles, “Dreamland” and “Tight,” that will be featured in his debut album. Regarding his creative process and the vision for his upcoming album, Envi explained that “Dreamland” took two years to complete. “I’m 22 years old on the rap verses of ‘Dreamland,’ I’m 24 on the extended rap verse, and then I think I’m 23 on the hook, so I’m like three different ages on that song,” Envi explained. Along with this dedication to each of his works, Envi also provided insight into his organic approach to writing and producing music. As for what fans can expect in terms of potential themes or the narrative of Envi’s debut album, he stated, “My music is pretty much always whatever is happening in my life or whatever is going on in my head. My first mixtape, *Secrets*, was darker because I started that when I was 21, when I struggled with depression. And then *Secrets Vol. 2* was happier, because that was made when I moved to Seattle and I was independent and was starting to actually love myself and understand myself. This current project is where

I am right now.” Regarding his identity as a gay man and how it shapes his music, he said, “I think being a Queer artist is a big part of what I do, because all the songs I have written are from my perspective as a Gay man, and it’s something I don’t even think about until... I hear other people’s reactions in my comments. Because I do get a lot of comments that I will delete from people that are homophobic. “I’ll forget that for some people it is so shocking to hear a male write a song about being in love with another male. It’s effortless for me because it’s just my life, and I think it is something that we need more of [so] people don’t have that shocked reaction.” Envi also reflected on Queer artists in the music industry. “Not to take away from a lot of Queer artists who came before,” he said, “but it’s a common trend for Queer artists is to come up [in their careers] with everyone thinking that you are straight and then come out of the closet and... be openly Gay. I think, because of that, people are used to getting music from Queer artists that is sort of ambiguous about what gender they are talking about. ... I think for some people that can make them



PHOTO BY FUEGO GATSBY

uncomfortable, and that’s why I think we need more of it, until they realize it’s just a love song — or even if it’s not about love, it shouldn’t be so taboo.” The provocative nature of Envi’s music mirrors many artists whose work can be classified as hypersexual, including Britney Spears, Nicki Minaj, or Rihanna, which many argue is done to appeal to a wider demographic of straight cisgender men. But Envi’s performance takes that

and spins it on its head to appeal to a more Queer audience. To that point, Envi said, “Yeah, because we need something to enjoy too. I think growing up Queer, a lot of times we love female pop stars, because it’s closest thing to the viewpoint [we] can relate to... It’s like how about having Queer artists who are talking about our lives — I definitely want to provide that for the community as well.”

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DIRECTED BY
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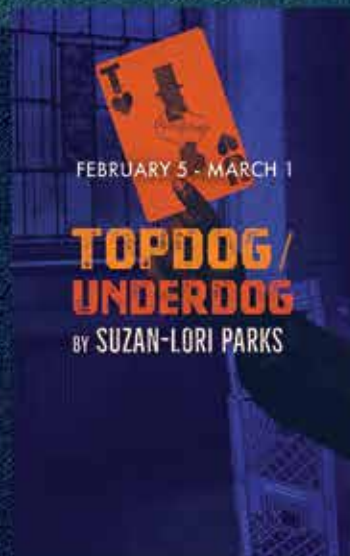
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Pearl Mei Lam: *Wild Ragerz* Preview

BY ARUL GNANASIVAM

PHOTO BY BRETT LOVE

Seattle native Pearl Mei Lam is doing what many people only dream of: she's directing and starring in her own, self-produced movie, titled *Wild Ragerz*, her biggest project yet, heralding the arrival of a new voice in Seattle's film scene.

Lam first got into acting in high school, before growing a following online by posting videos on her YouTube channel, which has over 30,000 subscribers. After a career in tech, she now works full-time as an actor, mainly in Seattle theater. Despite leaving YouTube behind, it's still a huge part of Lam's journey.

"I am glad I did it, because it really forces you to put content out there," Lam told the *SGN*. "You can only find your voice through quantity of creation. I just had to practice, got the reps in."

Lam went to school for business and film, and soon after pursued a career in market-

ing while doing theater at the same time. With the money she saved, she was able to quit her tech job in 2023.

"It was me listening to a lot of podcasts like 'quit your job,'" Lam said. "I felt like I wasn't putting in my best work."

The gap allowed Lam to put all her effort into acting.

"I was just doing community productions here and there," Lam said. "I just kept auditioning for things, and one thing led to another."

"A lot of it is really community based," Lam said of theater in Seattle. "I truly love the Seattle theater community — so many wonderfully talented people."

While Lam's passion originated in film and video, theater is what took gave her the opportunity to act.

"Theater is the training ground that you need," she said. "You can just dive in and

work so intimately with all your scene partners. It's just a really beautiful capsule in time."

Consuming identity

Lam's next big project is her debut film, *Wild Ragerz*, an absurd dark comedy most akin to *Wet Hot American Summer*. Lam describes it as campy, irreverent humor, with major themes of media and identity, while also being very Gay. The idea first came from Lam's obsession with reality TV.

"I love to nerd out about the film theory part," Lam said. "I was like there's got to be something here that I can make work in a meta way."

According to Lam, reality TV is a mode of media that is about consuming identity. Specifically, Lam wanted to highlight queerness and Asian characters, who are

often underrepresented, and even more so at the same time.

"I'm a Queer person of color, and everyone on the main cast is Queer," Lam said. "My goal is to redefine Queer Asian American representation."

To Lam, Queer identity is at the heart of the film's "crazy, unhinged" narrative.

"I think being Queer is about creating space for you and others unapologetically," Lam said. "I think I want to be more experimental and apply that to the art I do."

Lam and her team spent 11 days shooting the principal photography, and several more months in the writing and postproduction stages. All of the film was shot in Washington and utilizes local art grants, paying homage to Lam's upbringing.

Wild Ragerz will be released sometime in 2026. More information on the movie can be found on its Instagram page.

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SGN 11



"Punks Not Dead" Seattle's burgeoning Queer punk scene

BY LINDSEY ANDERSON
SGN STAFF WRITER

PUNK ROCK FLEA MARKET
PHOTO COURTESY JOSH OKRENT

A tragedy, there's nothing left
What still remains in broken glass?
A cloud of smoke to hide the sun
The city sings, what have you done?
"City of Rust" by Fox Cult

The last line of the lyrics to rising Seattle-based band Fox Cult's latest single, "City of Rust," echoes a sentiment often evoked by those who reflect on the history of the city's punk scene. Far from its heyday in the early 1990s, when Seattle itself seemed a center of counterculture, new-millennium punks, and moody grunge rockers, today's metropolis feels alien. Overrun with capitalist tech moguls, influencers transplanted from LA, and millennial hipsters just looking to capitalize on the latest trend (what even is a Labubu?), it can feel like the ethos that once dominated Seattle's alternative culture has evaporated into thin air, leading many to wonder the same thing: Is punk dead in Seattle?

According to JR Gast, a board member of Hollow Earth Radio and co-chair at Veracity Booking, Seattle's punk scene isn't dead — in fact, it's experiencing the start of a new renaissance. "I don't think it's dead, 'cause I kind of just found it again," Gast said. "I've been consuming a lot of not even super mainstream but more coming-up kind of music."

Though he's older than the typical punk, Gast said he's finally found his community after stumbling upon small house shows. "I met all those kids, and they allowed me to be the old dude in the back, like the punk dad. I loved it," he gushed.

According to Gast, modern Seattle punk is about more than just music. "You [make] art that talks. You can take photographs of things that matter, you can make zines. It can just be with your friends at home," he said. "There's a music component to it, sure, but it's really about, like, are you doing it for yourself, and are you doing it with others?"

To be punk, one needs to meet two basic criteria, according to Gast: "[Punk] is doing it yourself and doing it for yourself. And then, it's not about monetizing or optimiz-

ing it. It's about having a good time and having fun and building a community."

As co-chair at Veracity Booking, Gast helps provide up-and-coming punks with the tools they need to "do it themselves." This means putting smaller bands in touch with spaces where they can perform and using his skills to make DIY tapes for aspiring musicians. Often, the best spaces are accessible locations, like the skate park at Cal Anderson.

Gast's sentiment is echoed by Josh Okrent, fund developer for Seattle's Punk Rock Flea Market. "At its core, punk is about self-determination in the face of systems that try to make people passive, compliant, or dependent," he said. "Punk says that you don't need permission, credentials, or institutional support to make meaning, build community, or act politically. The DIY ethic is central to that. Instead of waiting for established structures like corporations, governments, or cultural gatekeepers to provide opportunities, punk insists on creating our own."

The Punk Rock Flea Market exemplifies this by providing a space for people to show up with the treasures they've created

or found and share them with others. It's where people can celebrate their talents and passions without relying on corporate permission. Aside from running a community bazaar, the flea market also hosts artists like Andy Iwancio, who recently performed at the latest Ghoul Party variety show hosted in the market's Capitol Hill location.

Punk isn't just about waxing philosophical. It's also about walking the walk, which Okrent did in 2006 when he helped found the Punk Rock Flea Market. "There was no venue when we began," he said. "So we made one. No one told us how to do it then, and no one is telling us how to do it now."

Evolution

Today's punk scene bears little resemblance to the early grunge days of Seattle. For one thing, the internet has provided people with instant connections and the potential to reach a wider audience. "It's old-school concepts but with a new twist," Gast said.

However, others, like Lotus Eater, a Lesbian artist and MC, think the internet has also worked to platform darker aspects of the culture. "When I started in 2023, I

would have said it's a lot closer to the grunge scene, and honestly, I think lots of aspects of it are still largely the same," they said. "But it's a lot more present, because a lot of people are very online."

The punk culture is fueled by passion, which can often lead to clashes among different factions — an aspect that has been amplified in internet chatrooms and on social media. "It's a very volatile space, and I don't doubt that the punk and grunge scenes of the '90s were like that," Lotus Eater said. "[However], everything's more personal now. People will insult you based on a random, very obscure fact about you as opposed to fighting with you over music. People are very adamant about learning everything about somebody to be an efficient hater."

Modern punk in Seattle isn't devoid of superficialities. While Gast has found acceptance despite his age, many still struggle. "People can be very choosy about whether or not you're worth being around based on things that will stop mattering when you hit 25," Lotus Eater said.

While they've since found their place in punk spaces explicitly created by and for Queer people, they also recognize that superficiality can be especially toxic for younger people entering the scene — a demographic that remains large.

"[The punk scene] is more fragmented into microscenes than it once was," reflected local punk comedian and DJ Andy Iwancio. "There's still the tenuous relationship with providing space for all-ages shows. Thankfully, there is something great like the Vera Project and Black Lodge, but the number of venues that younger people could go to now has slimmed down, especially outside of the city."

Having recalled the earlier days of Seattle's punk culture, Iwancio admits, "the scene here has grown quite a lot over time." She sees punk spaces of today evolving to unite over shared values and identities as opposed to finding camaraderie in like-minded opposition.

"I think punk as a whole has gotten a lot better and less obsessed with being 'edgy'



QUALITY FLEA CENTER
CURRENT HOME OF THE PUNK ROCK FLEA MARKET
PHOTO COURTESY JOSH OKRENT

or ‘contrarian’ as it once was,” she added. “The state scene has produced some great groups in the recent past. GLOSS was a Trans punk band from Olympia from the recent past that was nationally known and celebrated.”

“The parts of the music scene I take part in now are very focused on being Queer and in community,” Lotus Eater added. “My Queerness is very integral in my experience in any music scene. It’s very inviting to the Queer community as a whole. Of course, there are still the cis/het metalheads who I don’t go near.”

Queerness and tech

Queerness is innately punk. “It is not a coincidence that punk culture and the Queer rights movement grew up in tandem,” Okrent said. “Nor is it accidental that the loud, jagged sound of punk music mirrors the jaggedness of being Queer, poor, and young in a world that wants you to remain invisible.”

“Being Queer and being Punk can be seen as two sides of the same coin — a counter to mainstream culture. Punk is a mode of survival. Punk is a refusal of conformity, a way to make something beautiful out of anger, limited resources, and being markedly different in a hostile environment. Punk’s DIY ethos has given a lot of Queer people a language for both resistance and creation.”

The emergence of Queer culture as central to the new Seattle punk scene echoes the original ethos of punk as a movement to further counterculture and call out systems of oppression.

“I think the political climate is allowing that,” Gast said. “It gives some energy to it. They have something to react to again. You have this authoritarian, fascist sort of thing that’s happening; everything is getting very right-wing. It definitely spurs action where we’ve got to do it ourselves. We’ve got to do it small.”

For Seattle, the growth of the tech industry has only paved the way for the punk scene’s roots to grow. “What really works



QUALITY FLEA CENTER EXIT
PHOTO BY LINDSEY ANDERSON

for punk culture in Seattle is the boom-and-bust nature of the place,” Okrent said. “You’ll get a decade of overspeculation, with people investing money in new buildings and big structures that are totally inaccessible private spaces. But that’s inevitably followed by a stretch of failures and bankruptcies, which means that those big buildings sit there unused waiting for squatters or broke artists to do something with them.”

“Punk thrives on those kinds of opportunities. And this is also essential: underneath the new layers of glass and glitz, Seattle still has a huge heart and a scrappy spirit. It’s a frontier city built on new ideas and

new ways of doing things. There’s great art being made here, smart young people who resist the tech demons, and a belief that we can make a better world if the fools just get out of our way.”

Whether they’re moshing at weekend rock shows at the Cal Anderson skate park, packing in 400 sweaty fans for a house show, or showing up to the Punk Rock Flea Market to sell homemade art and found treasures, Seattle’s punks continue to show up despite the political climate working to erase them.

“Regular people, without big budgets or official backing, can create something

vibrant and real, even in a place like Seattle that can feel impossibly expensive and inaccessible,” Okrent said. “And honestly, it’s not just about nostalgia or rebellion — it’s about survival. Community-built spaces teach us how to rely on each other, how to share resources, and how to stay human in a messed-up world that often treats us like consumers first and people second.”

“We want to make art, we want to express ourselves,” Gast added. When you’ve got that kind of thing stirring around you, it gives you an engine that helps you create.”

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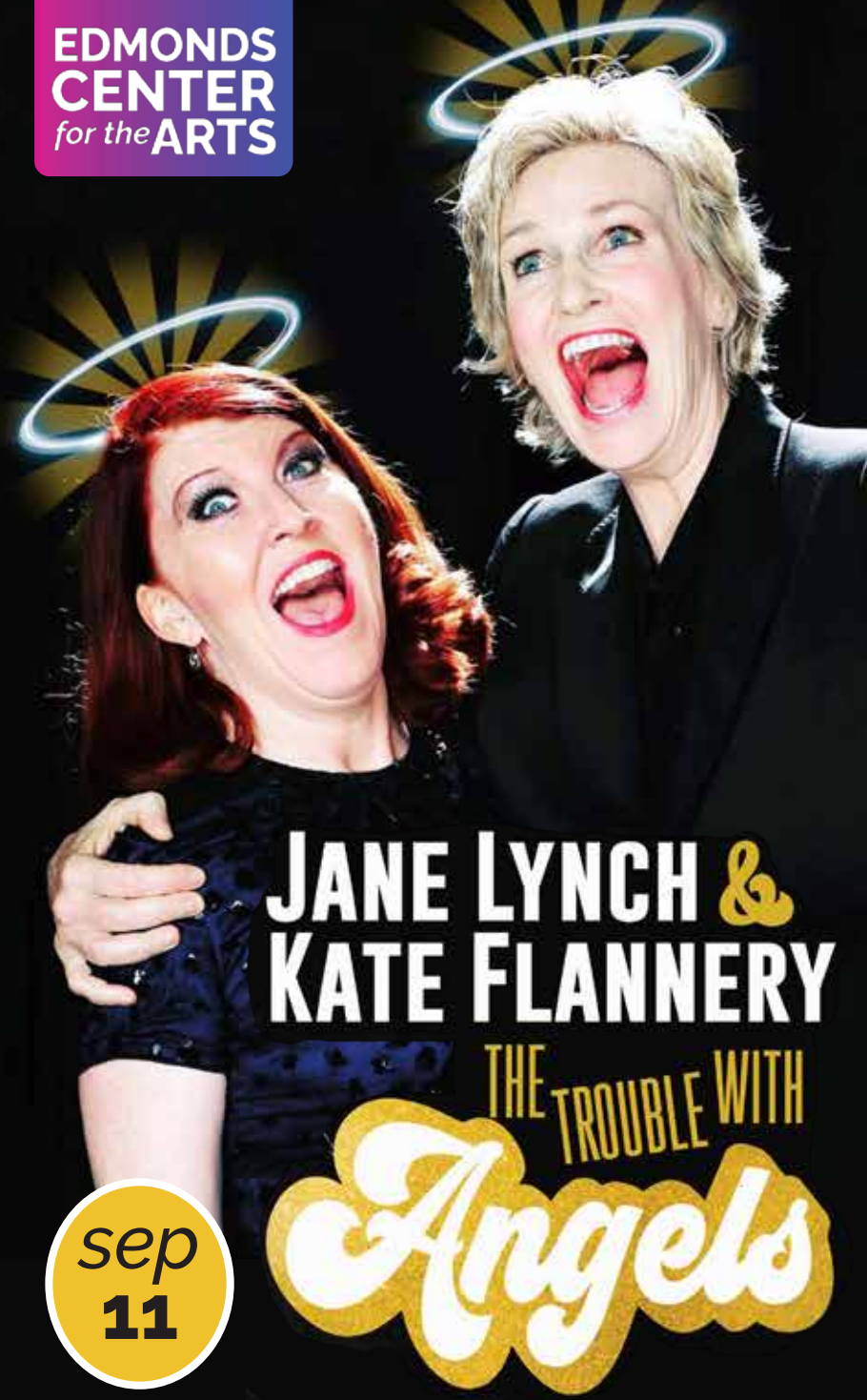


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Anetra headlines 22nd annual Leo Party benefiting Entre Hermanos

BY MK SCOTT

LEO PARTY XXII

AUGUST 10, 2025 • NEIGHBOURS NIGHTCLUB
PHOTO BY JOHN BEURSKEN

The 22nd annual Leo Party brought together community spirit and the glitz of Las Vegas on Sunday, August 10 at Neighbours Nightclub. The evening featured energetic performances, creating a memorable celebration for all who attended.

Hosted by Joe Torres, the fundraiser benefited Entre Hermanos, raising \$15,000 to support the organization's programs. Executive Director Edgar Mack-Longoria attended, connecting with supporters and celebrating the evening's successes.

Aleksa Manila served as emcee, introducing performances by Gaysha Starr, Fraya Love, Delyla Daliyte, Atasha Manila, and other featured artists. The headline performance came from Anetra of *RuPaul's Drag Race* season 15, deliver-

ing a show-stopping set that captivated the audience. Additional highlights included appearances by the Sisters of Perpetual Indulgence and a troupe of Las Vegas go-go dancers, including the eye-catching Urteen.



LEO PARTY XXII

PHOTO BY JOHN BEURSKEN



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LEO PARTY XXII

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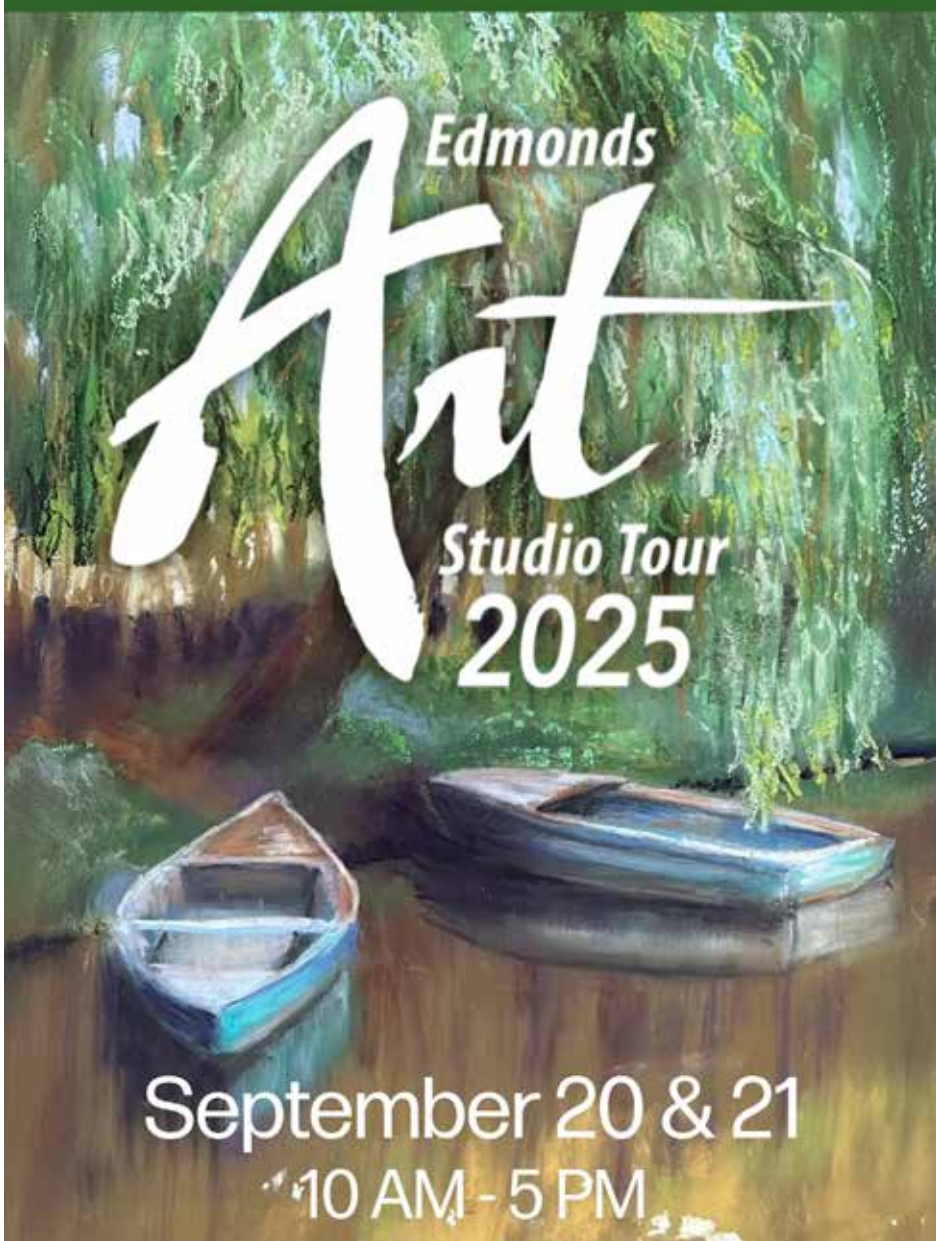
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PHOTO BY RYAN WELCH



PHOTO BY JOSEPH ADIVARI

David Archuleta: Embracing earthly delights and Queer joy in his second act

BY MK SCOTT

Reprinted with permission from Out NW.

In 2008, *American Idol* became a battleground of three Davids. One, David Hernandez, was voted off too soon, leaving fans in shock. But the real drama unfolded in the finale, where the “other Davids” — edgy rocker David Cook and the sweet, boyish David Archuleta — went head-to-head. It was a nail-biting showdown, with Cook ultimately taking the crown. But for Archuleta, that moment was only the beginning of a much deeper and more personal journey.

Years later, Archuleta is no longer just the charming, devout Mormon teen idol who captured America’s heart. Today, he is an artist who has fully embraced his Queer identity, transforming into an icon for those who’ve had to fight for their right to be seen and heard.

Now, with his upcoming EP *Earthly Delights* set for release on August 15, and a national tour on the horizon, Archuleta is ready to introduce the world to a new chapter of his artistry — one that’s far more open, vulnerable, and unafraid to explore the complexities of love, sensuality, and self-discovery.

Archuleta’s transformation is one of reinvention. When he talks about his new tour, there’s an excitement in his voice that reflects the creative leap he’s made.

“It’s going to be more intimate,” he explained. “But I’m also putting more effort into the production — choreography, dancers, lighting, all things I didn’t worry much about before. I’ve been inspired by underground raves, small warehouse shows. Those kinds of environments have this raw, electric energy, and I want to bring that feeling to my concerts, while still keeping it a vocalist-led show at heart.”

For Archuleta, his latest work isn’t just about making music — it’s about *being* music, feeling it in your soul, and sharing that with his fans in a way that allows for connection and freedom. *Earthly Delights*, the EP that’s poised to shift the narrative around him, is a celebration of vulnerability.

“It’s about being real,” he said, a smile creeping into his voice. “Allowing myself to explore vulnerability, sensuality, love, even heartbreak. I used to keep things super G-rated, but now I’m writing about love from the lens of being a Queer person. And that means showing tenderness, desire, flirtation.”

He points to two songs, “Dulce Amor” and “Home,” as examples of this new honesty in his writing. “‘Dulce Amor’ is about what it feels like to love someone fully and honestly for the first time,” he explains. “And ‘Home’ is about finally understanding what it feels like to love someone and feel safe with them.”

But even in this newfound space of emotional freedom, Archuleta acknowledges that vulnerability isn’t always easy. “They’re all vulnerable in different ways,” he admitted when asked which track on *Earthly Delights* feels the most exposing. “‘Dulce Amor’ is super sweet, almost to the point of being cringe-y, but it’s honest. ‘Home’ is about what it feels like to love someone and feel safe with them. Then there’s ‘Give You the World,’ which touches on how scary it is to stay open in love. Just because you come out doesn’t mean all your emotional walls come down overnight.”

In the music video for his track “Crème Brûlée,” Archuleta fully embraces this new side of himself. It’s playful, flirty, and bold — a far cry from the wholesome, somewhat

reserved image he once cultivated.

“It’s David 2.0,” he said proudly, reflecting on the moment. “The choreography and production from JAW Collective were incredible. It felt like a real turning point, a stepping into this new version of myself as an artist.”

For Archuleta, embracing his Honduran and Latin heritage has also been a part of his evolution. “I’ve been waiting to bring more of that into my work for so long,” he said, his voice laced with excitement. “I’ve done a few things in Spanish, but now I feel like I’m really owning it. I’ve recorded Spanish versions of some of the songs, and I even write in Spanglish. It’s natural for me — I speak that way with my family, and now it’s becoming a huge part of my artist identity.”

But the road to this point has not been without its challenges. When Archuleta came out, many of his conservative and Mormon fans felt alienated.

“I lost a lot of them,” he admitted, his tone softening. “But the LGBTQ+ community really stepped up and embraced me. That support means the world. Some Mormon and conservative fans still come to shows, and I’m grateful for that. But I’ve had to build a new community, and it’s been such a beautiful thing.”

This shift in his fanbase hasn’t just been about his sexuality — it’s also about his personal evolution. “I’ve described myself as a raver,” Archuleta said with a chuckle, sharing a side of himself people might not expect. “I grew up sheltered, and everything was about rules and structure. But raves are the opposite — they’re freeing, expressive, vibrant. I want to create that same energy at my shows. Even if it’s not a literal rave, I want people to feel like they’re in a space where they can let loose,

be themselves, and just vibe.”

Looking back, Archuleta knows that part of his growth has come from confronting deep emotional and psychological challenges — ones he’s been working through with therapy. “Therapy has been through different phases for me,” he explained thoughtfully. “It’s kind of like the Panama Canal — where the locks fill up with water so a ship can rise to the next level. That’s how therapy feels — it’s like I fill myself up to a certain point, and then I move forward. Then, it’s time to fill up again and go to the next level.”

Partnering with BetterHelp, he’s become a passionate advocate for mental health, sharing his own experience with therapy to help others. “When I first started, I was afraid to open up, but I found a therapist who truly understood me, someone who had been through similar experiences. It was fast, simple, and incredibly helpful.”

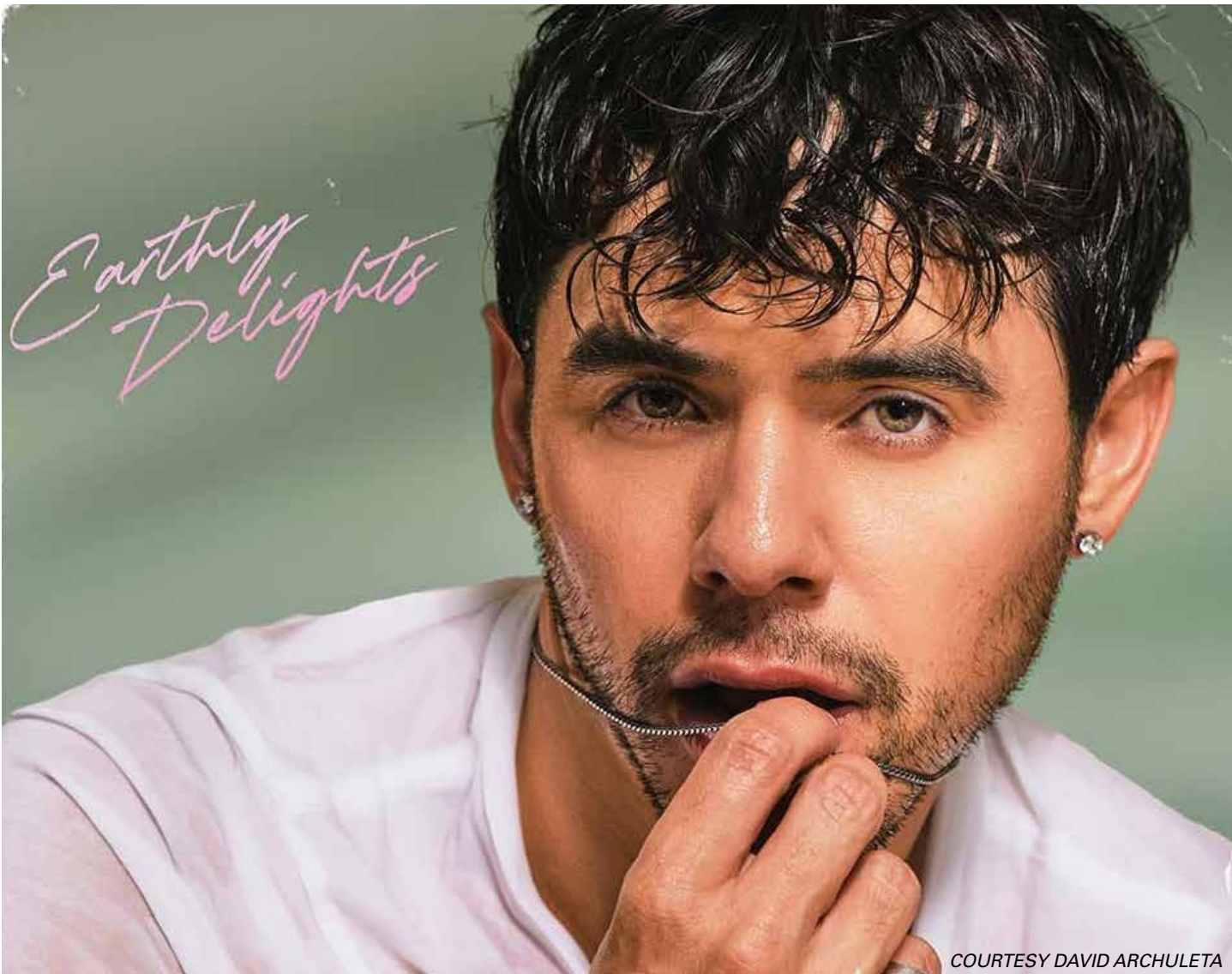
As Archuleta talked about his future — his upcoming memoir, his tour, his growth as an artist — one thing was clear: he is embracing the fullness of who he is. “Queer” is the word he uses to describe his identity, but it’s so much more than a label. “Queer allows for fluidity and space,” he said. “I’m mostly into guys, but I don’t want to box myself in. There’s strength in the rebellion of it. It’s colorful, complex — it’s about simply being who I am.”

With *Earthly Delights* and a national tour on the horizon, David Archuleta is taking ownership of his story, and inviting his fans to join him on this exhilarating new journey of self-expression, vulnerability, and music. His evolution is far from over, but one thing is certain: He is stepping fully into who he was always meant to be.

David Archuleta’s EP *Earthly Delights* drops August 15, followed by a North American tour. Expect honesty, joy, and a celebration of identity — delivered with a smile, a song, and maybe even some rave lights. Find more information at laylo.com/davidarchuleta/m/earthlydelightstour.

Tour dates in the PNW:
9/20 @ Treefort Music Hall in Boise, ID
9/22 @ Hollywood Theater in Vancouver, BC
9/23 @ The Tractor Tavern in Seattle, WA
9/24 @ Aladdin Theater in Portland, OR
9/27 @ The Independent in San Francisco, CA

Artist Bio: David Archuleta
Born: December 28, 1990, Miami, Florida
Raised: Murray, Utah
Background: Honduran-American, former Mormon
Breakout moment: Runner-up on *American Idol* Season 7 (2008) at age 17
Debut single: “Crush” (2008), certified double platinum
Notable releases:
David Archuleta (2008)
The Other Side of Down (2010)
Therapy Sessions (2020)
Winter in the Air (Holiday, 2018)
Earthly Delights (EP, 2025)
Known for: Soaring vocals, emotional honesty, recent LGBTQ+ advocacy
Fun fact: Archuleta served a two-year Mormon mission in Chile (2012–14) before fully returning to music.



The playwright, the legend, the man: Harvey Fierstein

BY FRANK GAIMARI

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**I WAS BETTER LAST NIGHT:
A MEMOIR
HARVEY FIERSTEIN
© 2022 Knopf
400 pages**

At the start of my writing journey, brimming with dreams and youthful naivety, I sent my screenplay to Harvey Fierstein. I didn’t expect a response — he was Harvey Fierstein, after all, a Broadway legend, a Tony-winning playwright, a voice that could shake the heavens.

But to my astonishment, he wrote me back. He kindly explained that he was too busy to read the manuscript but wished me luck. Then, with a thoughtful gesture, he signed it and returned it to me. That’s the kind of person Harvey is: generous, thoughtful, and deeply human.

Reading his memoir, *I Was Better Last Night*, brought all this rushing back. It’s not just a book; it’s a window into the life of a man who has shaped theater, challenged norms, and lived a life as bold and unapologetic as his work.

Harvey’s life is a tapestry of contradictions: glamorous and gritty, triumphant and tragic, larger-than-life yet achingly relatable. He takes us through his journey as a playwright, from the groundbreaking *Torch Song Trilogy* to his other iconic works, and you can feel the weight of his passion for storytelling. He doesn’t just write plays; he writes lives — messy, complicated, beautiful lives.

Torch Song Trilogy alone is a masterpiece that changed the landscape of theater. It was bold, unapologetic, and deeply personal, tackling themes of love, loss, and identity at a time when such topics were taboo. It earned him two Tony Awards: one for Best Play and another for his unforgettable performance as Arnold Beckoff. And that was just the beginning.

Harvey went on to create a remarkable body of work, solidifying his legacy as a theatrical powerhouse. Among his most iconic achievements is *La Cage aux Folles*, a dazzling and groundbreaking musical

that celebrates love and family in all their forms. The show earned six Tony Awards, including Best Musical, and remains a landmark in Broadway history.

His other works include *Newsies*, *Casa Valentina*, *A Catered Affair*, and *Bella Bella*, each showcasing his storytelling prowess. Notably, Harvey also cowrote the book for *Kinky Boots*, a vibrant, high-heeled celebration of individuality and acceptance. With music by Cyndi Lauper, the show became a global sensation, winning six Tony Awards, including Best Musical.

Harvey isn’t just a brilliant playwright — he’s also a remarkable actor, and his performances are as iconic as his scripts. He originated the role of Edna Turnblad in the Broadway production of *Hairspray*, a heartwarming and hilarious portrayal that earned him yet another Tony Award. His other credits are equally impressive, spanning productions like *Torch Song Trilogy*, *Fiddler on the Roof*, *La Cage Aux Folles*, *Gently Down the Stream*, and *A Catered Affair*.

On-screen, Harvey brought his charisma to memorable roles in films such as *Mrs. Doubtfire*, where he played the makeup artist who helped transform Robin Williams into the beloved nanny, as well as in *Independence Day* and *Cheers*.

Whether commanding the stage, stealing scenes on screen, or working behind the curtain, Harvey’s boundless talent continues to leave an indelible mark on every project he takes on.

And then there’s Andy Warhol. Harvey’s stories about rubbing elbows with Warhol and the Factory crowd are as surreal as they are hilarious. He paints a vivid picture of a world where art and chaos collided, where

everyone was trying to be someone, and where Harvey, somehow, was just Harvey.

What struck me most was his unflinching honesty about the darker facets of his life. He writes about living in Brooklyn and navigating intimate encounters with a rawness that is at once startling and profoundly moving. The early 1980s was a period when the Gay community was beginning to find its voice, freedom, and power. Yet it was also a time marked by the growing shadow of the AIDS epidemic. The trucks and piers of New York City became sanctuaries of liberation, offering a space for men to explore their desires in a world that largely rejected them. But these same spaces came with significant risks, and Harvey confronts that reality head-on.

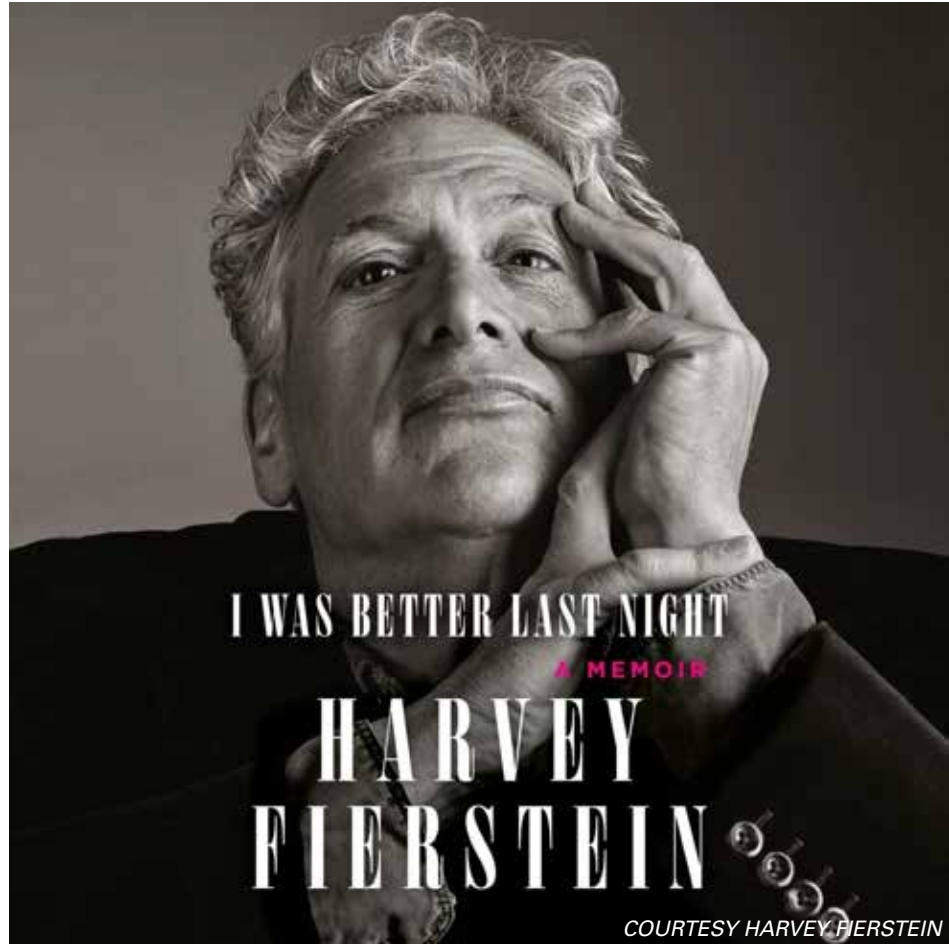
He masterfully captures the duality of the era: the exhilaration of newfound sexual freedom against the harrowing fear and grief wrought by the AIDS crisis. Through it all, his humanity shines through. He neither romanticizes his experiences nor condemns them. Instead, he presents them with unvarnished truth, as essential pieces of his story and identity.

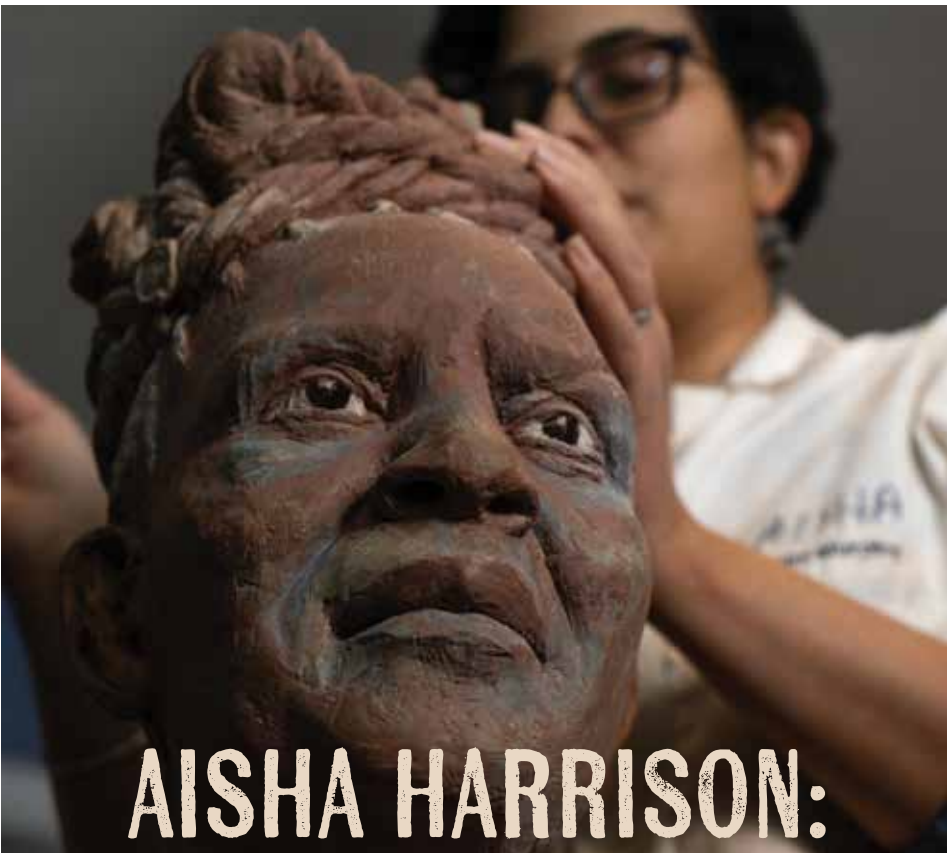
Harvey’s battle with alcohol is another thread in this rich tapestry. He doesn’t sugarcoat it. He lays it bare, showing us the pain, the struggle, and the eventual triumph. It’s a reminder that even the strongest among us have their demons, and that overcoming them is a lifelong journey.

If you’re a theater lover or someone fascinated by the lives of celebrities, this is the book for you. Harvey’s writing is sharp, funny, and deeply engaging. Not once was I bored. He has a way of pulling you into his world, keeping you hooked with every chapter, every confession, every laugh-out-loud moment. It’s the kind of book you don’t want to put down, and when you do, you feel like you’ve just spent time with an old friend.

I Was Better Last Night isn’t just a memoir; it’s a love letter to life in all its messy, beautiful glory. It’s a reminder that even legends like Harvey Fierstein are, at their core, just people — flawed, fabulous, and utterly unforgettable.

And Harvey, if you’re reading this, thank you for signing my screenplay all those years ago. It meant the world to me.





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Aisha Harrison (from Olympia) presents work from the past four years in clay, bronze, paper collage, and mixed media. *Porous Body*, Harrison's first solo museum exhibition, speaks to their focus on life cycles – both human and in nature, while experiencing the world through a mixed-race, queer, mothering lens. It is a confluence of a spiritual ancestral space and the land they inhabit, relate to, grow, and decay with. *Porous Body* explores wonder and joy, grief, connection, and growth, and how to stay grounded in times of upheaval.

Artist Talk & Reception on January 10, 2026, 3 PM – 5 PM

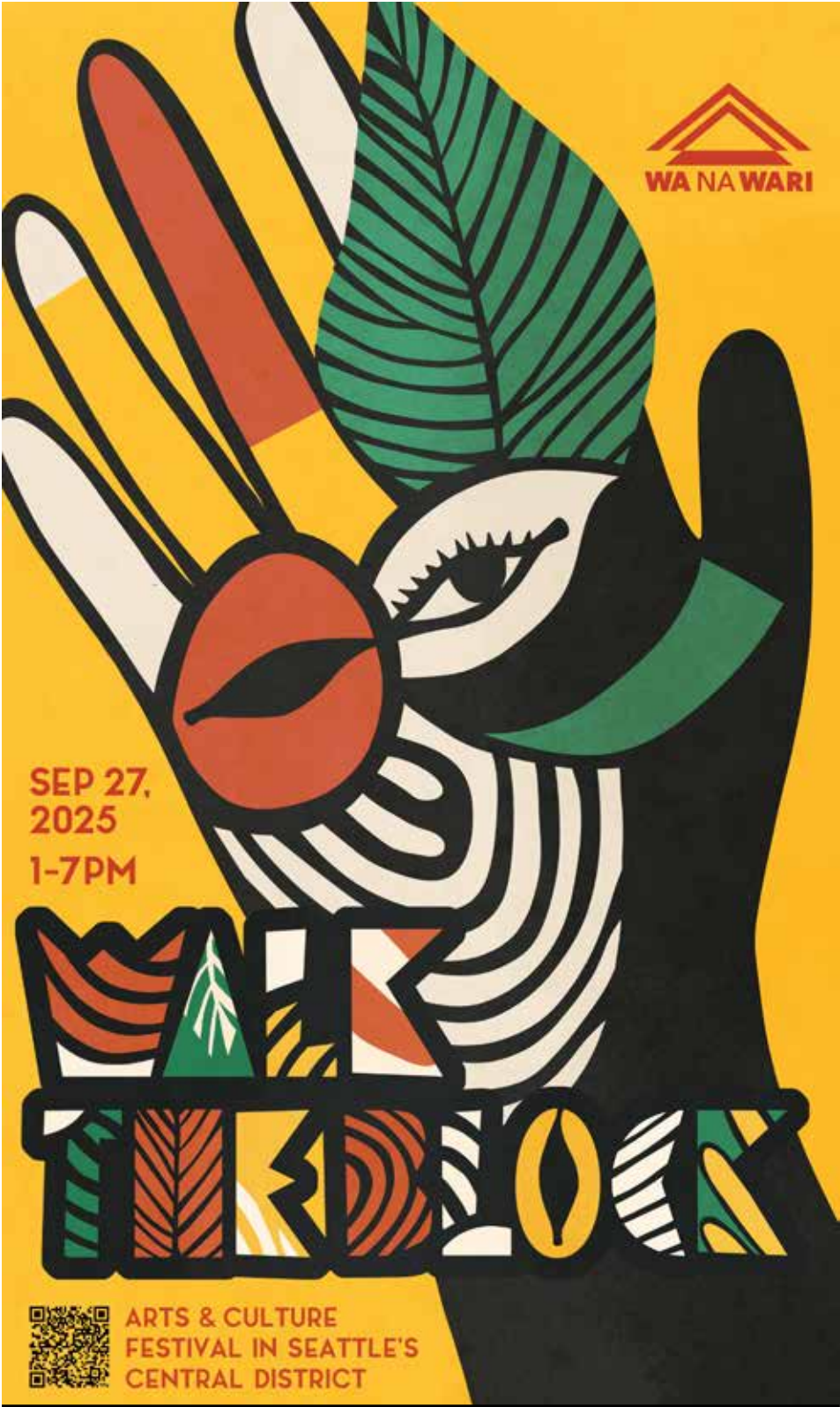


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Aisha Harrison at work, photo by Misael Martinez.



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Richard Vyse: A master of Gay erotica

BY FRANK GAIMARI

Reprinted with permission from Stone-wall News Northwest (<https://www.stone-wallnews.net>)

Richard Vyse is considered one of the most revered names in Gay erotica. His art delves into profound themes of identity and sexuality, offering viewers a raw and mesmerizing perspective on intimacy. With a distinctive style that blends traditional painting techniques with contemporary overtones, Vyse's works challenge societal norms and amplify masculinity. His unapologetic approach has solidified his status as an innovator in modern erotic art and established him as a significant voice in the LGBTQ+ art community.

Over the years, Vyse has created an impressive portfolio of exhibitions and features, earning widespread acclaim from critics and audiences alike. As an art collector, I take immense pride in owning several pieces by Vyse. Each has been framed and now occupies a place of honor in my den.

Considering Vyse's global recognition, this interview holds particular significance for me. In our conversation, we explored his artistic journey, the influence of his identity on his creations, and the enduring legacy he hopes his art will leave behind.

Frank Gaimari: Thank you for joining me today, Richard. Can you share how your identity as a Gay man has shaped your perspective and voice as an artist?

Richard Vyse: Absolutely. As a Gay man, celebrating masculinity through art is an intuitive and deeply emotional process for me. It fuels my passion for creating Gay erotic art and inspires me to bring my vision to life almost every day.

FG: Your focus on Gay erotica as your primary artistic medium is captivating. What drew you to this genre?

RV: After a successful career as a fash-

ion illustrator for a major department store, I needed to pivot when the industry shifted toward photography. Embracing this change, I honed my craft by attending numerous open-life drawing studios, refining my skills, and exploring different mediums. Ultimately, I developed a profound passion for male erotic art, which became the central focus of my creative journey.

FG: Can you recall a pivotal moment in your career when you felt your work began to make an impact?

RV: Certainly. I started creating a collection of male art and shared it on various Gay art websites, which led to my first sales and boosted my confidence. Encouraged by this success, I submitted my work to the Leslie Lohman Museum in New York City. They incorporated my pieces into their collection and allowed me to exhibit at their Prince Street Gallery in SoHo. Selling most of my artwork at that show was a defining moment. It was the first time I truly felt a sense of success.

FG: How would you describe the evolution of your artistic style over the years?

RV: Experimentation has been key. I've worked with various mediums — china marker, watercolor, pen, and acrylics — which have greatly influenced my style. I often incorporate unique figure cropping and unconventional poses to breathe life into my work. Today, my creations reflect multiple styles, depending on the medium I select.

FG: Your artwork is rich with emotion and energy. How do you channel intimacy and vulnerability into your pieces?

RV: When inspired by a model's presence or captivating pose, I feel a rush of passion and adrenaline. This motivates me to translate that moment onto paper using fluid



RICHARD VYSE, COURTESY STONEWALL NEWS NORTHWEST

lines and spontaneous brushstrokes, capturing the mood and essence of the scene.

FG: What was the most rewarding feedback you've received from critics about your work?

RV: The greatest reward comes when a collector includes my artwork in their collection. Seeing my beautifully framed and cherished pieces in someone's home is deeply fulfilling. Over the years, many collectors have returned to acquire more of my work, bringing me immense satisfaction and a profound sense of accomplishment.

FG: What legacy do you envision for your art within the LGBTQ+ community and contemporary art spaces?

RV: I'm grateful to have my artwork featured in several prominent international Gay art publications, including *Mascular Magazine* (UK), *Noisy Rain* (Mexico), *Character* (France), and *RFD Magazine* (US). I'm honored to have over a hundred pieces featured in a monograph for *Juturna* magazine (Germany). Additionally, my collection, *MANart*, beautifully produced by Pavel Cerny, will soon be available on Amazon.

FG: Could you share some insights from your educational background? Did your formal training impact your artistic work?

RV: Absolutely. My time at the School of Visual Arts in New York City and the Massachusetts College of Art in Boston, combined with my teaching experience at Pratt Institute in Brooklyn, encouraged me to explore new artistic styles and refine my craft.

FG: Were there teachers or mentors who significantly influenced your development as an artist?

RV: Yes, Jack Potter and Dora Mathieu at the School of Visual Arts were remarkable teachers who mastered the art of contour lines. Their teachings inspire me as I strive to convey stories through flowing, sensitive lines that capture form and emotion.

FG: What advice would you offer to young LGBTQ+ artists who are starting or struggling to find their voice?

RV: Every artist's journey is unique and requires patience alongside consistent practice. I encourage them to resist the urge to copy from a photo directly; instead, they should develop their own interpretation. This could involve cropping the image, adjusting colors, or creating black-and-white works from color photographs, among other techniques.

FG: As we wrap up this conversation, how do you define success as an artist and individual?

RV: Many people measure success by financial gain, but for me, it's about something much deeper. True success arises when your hard work, passion, persistence, and lessons learned from failure are recognized through the appreciation of your art. This acknowledgment brings incredible fulfillment. There's also an unparalleled sense of achievement when someone displays your art. That moment truly defines success.

FG: Richard, your insights are illuminating, and your journey is inspiring and moving. Thank you for sharing your thoughts with me today. Your legacy as an artist will endure, leaving an indelible mark on the art world and the LGBTQ+ community.

RV: It's been my pleasure. Thank you.



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