



Periodically Queer Episode – COLORLife!: No More Business As Usual – With Lissette Cheng, Mariana Romo-Carmona, Sheilah Mabry, and Vondora Wilson

Audio Transcript

Jaime Shearn Coan ([00:04](#)):

Hey there. I'm Jamie Shearn Coan. My pronouns are he/him. I'm the Mellon/ACLS public fellow and communications manager at ONE Archives Foundation, a nonprofit dedicated to telling histories and stories about LGBTQ+ communities.

Jaime Shearn Coan ([00:21](#)):

You're listening to Periodically Queer, a podcast that explores the stories about LGBTQ+ periodicals, such as magazines and organizational newsletters, as a way to learn about community building. This episode is the third and final episode of our pilot season with a focus on LGBTQ+ communities of color. This season is made possible by a grant from the City of Los Angeles Department of Cultural Affairs. Special thanks to ONE Archives at the USC Libraries for providing research materials for this podcast. In this Periodically Queer episode, we're going to look back at COLORLife!, the Lesbian, Gay, Two-spirit and Bisexual People of Color Magazine, which was published and distributed in New York City from 1992 to 1994.

Jaime Shearn Coan ([01:16](#)):

A little about me, I'm a white, queer, and trans writer and scholar in my early 40s. I live in Brooklyn, New York and write about queer performance. I first came across COLORLife! at the Schomburg Center for Research in Black Culture. I was there researching the poet and playwright, Assotto Saint. And while digging around in his papers, I came across a black and white issue of COLORLife! Assotto, also known as Yves Lubin, graced the cover wearing sunglasses, pearls, a leather jacket, and leather gloves, and holding a white flower. When I came out to ONE Archives, I was able to read more issues of the magazine. And was so impressed by its radical politics, its international and intersectional approach, and its bridging of news, testimonial, and creative writing.

Jaime Shearn Coan ([02:06](#)):

Back in New York, I reached out to the amazing dance critic, poet, curator, and connector Eva Yaa Asantewaa having seen her name in the masthead. Eva put me in touch with Lissette Cheng and things took off from there. All in all, I was able to speak with four people who helped bring COLORLife! into being. Mariana Romo-Carmona, Lissette Cheng, Sheilah Mabry, and Vondora Wilson. Sadly, I wasn't able to track down two of the other key players, Liddell Jackson and Myrna Morales. Liddell, if you're listening, everyone is looking for you. Mariana was the first person I spoke with.

Mariana Romo-Carmona ([02:46](#)):

I'm Mariana Romo-Carmona. And I'm here in New York City where I've been since 1983 when I came to join my partner, June Chan.



Mariana Romo-Carmona ([02:58](#)):

The way that I got involved with COLORLife! was by coming from a circle of activists, by Black, queer activists, kind of hard to name it now because the names were different back then in the early '80s, I had just been an editor with Kitchen Table Press while I was still in Boston. Through that, I ended up also eventually joining Conditions and doing a lot of different projects.

Jaime Shearn Coan ([03:25](#)):

Mariana went on to discuss the centrality of the Lesbian and Gay People of Color Steering Committee to the formation of COLORLife!

Mariana Romo-Carmona ([03:32](#)):

By forming that coalition that was the way that all of the friends, who were mostly artists, writers, activists, and some academics who became more academics later as time went on, that was the way that all of us were all gravitating around each other. And that was the way that we sort of got together because it was something that we created in the city of New York in order to make our communities visible. We were many communities and we were small, most of us, but when we got together we were actually able to support each other, and grow, and have some force with which to speak, and be heard. And that was what COLORLife! ended up being about.

Jaime Shearn Coan ([04:16](#)):

Vondora, who I was directed to by Mariana, described the path that brought her to COLORLife!

Vondora Wilson ([04:22](#)):

My name is Vondora Wilson. And I am an Associate Professor of Sociology at Nassau Community College. I think the reason that I went into education was just an alternative avenue for my activism.

Vondora Wilson ([04:35](#)):

In many ways I could credit COLORLife! into steering me in this direction. Three things came together. So it was like I was a feminist, so I was working on Womenews. I was a lesbian and I had a job at the Lesbian and Gay Community Services Center. And then, the third piece was, as a person of color, we had created this People of Color Steering Committee. At the same time, I was also part of the International Lesbian and Gay Association. Because I was in sort of like three different groups I was spreading the information to all three different groups. So we decided it would be really great if we could pull all of this together, not just what I was doing, but other people were overlapping by working with different groups at the same time.

Vondora Wilson ([05:16](#)):

A bunch of us were on what they called the Lesbian and Gay People of Color Steering Committee. And so, we met once a month where we were sharing information, exchanging stuff, socializing, whatever. That really partnered up well with the publication. And that's where we were trying to fit the pieces of our activism with the pieces of our life plan, with what else was happening in the environment. A lot of these organizations that I was active in were very great at organizing around aids, and organizing around



lesbian rights, but not necessarily organizing around the day-to-day issues that I and my other friends of color were facing.

Vondora Wilson ([05:55](#)):

So, for example, we still had problems getting into clubs. I would literally walk up to clubs and have people tell me, "Oh no, honey, you can't come in." We had a lot less access to resources than some of our other brothers and sisters did, but I felt that pushed us out on the fringe of the community. At the same time identity politics was going on. What was my identity as a Black lesbian in the '80s? What did that mean? Who did I hang out with? How does that fit in with everything else?

Vondora Wilson ([06:23](#)):

And there were a lot of fractures going on in the lesbian of color community, let alone the lesbian community in general where people were working on identity politics issues and said, "It's cool, I like hanging out with you, but I need to work with my people to work on X." Part of that was working with like Asian Lesbians of the East Coast, or Las Buenas Amigas, or African Ancestral Lesbians United for Societal Change, or Salsa Soul. So, all these different groups, it was the same identity politics that we were working on, where we were trying to live the political perspectives we were talking about, which actually is hard to do. People don't say that, but oh my God, it's hard.

Jaime Shearn Coan ([07:02](#)):

Lisette offered her version of the COLORLife! creation story.

Lisette Cheng ([07:06](#)):

My name is Lisette Cheng. I'm a multiracial Latinx dyke, I like to describe myself as a dyke. And I've been an activist in the LGBTQ community for about 35 years or so. And I became involved in COLORLife! as a result of conversations with community activists in 1991. I had the worked at Womenews, a feminist publication that might as well have been called a lesbian feminist newspaper because it was full of lesbians.

Lisette Cheng ([07:37](#)):

In 1991, after my leaving of that organization, I wanted to start another publication, but that was targeted to feminists, lesbians of color. The overwhelming interest was to create a people of color queer publication. I also was involved in the Lesbian, Gay People of Color Steering Committee, which was also pivotal. And Liddell Jackson, Vondora Orzin, who was involved in Womenews, the three of us decided to meet with the editors of what was then called QW. We later would call them queer whites. The people involved in QW were the same people that were involved in OutWeek. OutWeek was the seminal weekly publication that ran in the late '80s as a result of the AIDS crisis and AIDS activism. There were a lot of gay white men involved who had been involved at ACT UP who started OutWeek.

Lisette Cheng ([08:39](#)):

Getting back to 1991, my involvement with all these groups and organizations led to people saying, "We need to just practice self-determination, let's take control of our representation. Let's take control of



our voices." The communities represented were Asian and Pacific island community, the Latinx community, African American community...

Lissette Cheng ([09:03](#)):

... community, the Latinx community, African American community. And we also had connections with Arab American community as well. This is going to be a publication in honor of our ancestors, in honor of their survival in the Americas, despite genocide, despite rape, despite attempts to exterminate, despite slavery, despite all the things that the colonizers have tried in order to get rid of us. And we're still here.

Lissette Cheng ([09:29](#)):

So we met at the center. I remember my heart was pounding. Liddell, Vondora and I were talking about, we're tired of not being represented. We're tired of not having our voices heard. And after that meeting, the three of us basically became the midwives to COLORLife! and birthing COLORLife! And COLORLife! basically is a publication for people of color in the life, the Native American queer organization, WeWah & BarCheeAmpe, Two-Spirit organization whose members were staff at the American Indian Community House were hugely instrumental in helping launch COLORLife!

Lissette Cheng ([10:12](#)):

Curtis Harris-Davia, San Carlos Apache was his people. He and I would have conversations as well as with Ben Geboe who's also a member of WeWah & BarCheeAmpe, the Rodney King Riots. There was fear that what was happening on the West Coast was going to happen on the East Coast and Curtis and Ben, as part of WeWah & BarCheeAmpe were at the forefront of a coalition focused on reframing the princetonial of Christopher Columbus's arrival as a commemoration of 500 years of survival and resistance.

Lissette Cheng ([10:44](#)):

Curtis and WeWah & BarCheeAmpe provided us free space at the American Indian Community House to launch COLORLife! So there was a historic meeting of 13 activists. A number of those individuals are not with us anymore. They've passed away from AIDS complications or they've passed away from heart attacks. We met at the American Indian Community House around a conference table, there that we were, 13 of us. And we had the flow chart, we had the poster, the markers, American Indian Community House fed us and we created the prototype. I'll never forget this, as if it happened last week.

Jaime Shearn Coan ([11:23](#)):

At this point, I'd like to introduce Sheilah.

Sheilah Mabry ([11:26](#)):

I'm Sheilah Mabry. My pronoun's she/her/hers. I am a bisexual, Black, cisgender woman, and I am a therapist, a coach, and a consultant doing a lot of diversity, equity, inclusion work all over the city. My connection was through my cousin, Bertram Michael Hunter, otherwise known as B. Michael Hunter, who was a Black gay man. In around 1986, Joseph Beam had written an anthology, In the Life: A Black



Gay Anthology. My cousin reading that book is what had him come back to New York from Boston. It's where he met some of his greatest friends, writers, Black gay writers, like Colin Robinson, Donald Woods, Allen Wright, and on and on and on, just so many who were a part of other countries, Black gay men writing.

Sheilah Mabry ([12:16](#)):

My cousin is one of the people who died of AIDS, but he's also one of the people who would put his voice and his work and his passion into the community to help it blossom in the ways that it could. And what was interesting to me about joining the work of COLORLife! was just the building of relationships when you focus on certain values and care within community. I don't think bisexual or T for trans within the center yet at that point. I remember the article I wrote was about being bisexual. The challenge of me being very out about being bisexual and that people in the community would come to me and say that they actually were bi too, but they wouldn't say it in the community.

Jaime Shearn Coan ([13:01](#)):

Both Lissette and Mariana discuss the significance of the cover image of the first issue published in June, 1992.

Lissette Cheng ([13:09](#)):

We didn't want to be just the same old magazine with the pretty faces on the cover or the sexiest queer face. So the premier issue was John Dinglasan back, my back, Eva Yaa Asantewaa's back, Lavinia's back. So it was the back of four of us with the words, no more business as usual.

Mariana Romo-Carmona ([13:34](#)):

We have our backs to the camera for so many different reasons, but one of them was about no more business as usual. At that time, we were really exasperated with not being recognized, not being allowed to speak, not having a platform where we could speak, not even having meeting spaces that were parts of our communities, not having a space during the Pride march, et cetera.

Mariana Romo-Carmona ([13:57](#)):

We wanted to publish COLORLife!, to publish a magazine that would belong to our communities, that would be produced by our communities with our own ideas under our own rules. And that we didn't have to thank anybody else for, that we didn't have to answer to anyone else for. And that was hugely important. The publications that were published in the queer lands of New York City at that time did not represent us, did not have the whole canvas of all of us. All of us were not in there.

Mariana Romo-Carmona ([14:28](#)):

So if we wanted to say something, we had to go through a tremendous amount of work in order to be heard. So that was the idea behind no more business as usual. We raised the money ourselves. Interestingly, because we're so much a part of the city, of course, all of the different communities were supportive of what we were trying to do, and everybody wanted to give us money. We said, we want to publish COLORLife! and we're only going to raise money among our communities. Then everybody said,



"Oh no, here, here," you know, "Here." And we said, "No, that's just the point. We have to do this ourselves."

Jaime Shearn Coan ([15:09](#)):

The financial aspect of the magazine would prove to be a difficult and divisive one, but we'll get more into that in a bit. Vondora shows us how this idea of no more business as usual played out in the pages of the magazine.

Vondora Wilson ([15:23](#)):

The problem that I had with a lot of women's publications was that they were very, very white and they were very, very middle-class. And being a Black working-class girl, it wasn't working for me. I went to festivals and I got involved in that and that was great and I always had a good time, but I always felt like a part of me was being left behind. I didn't feel like the whole me could attend. Whereas COLORLife! was one of the first places where the whole me could attend.

Vondora Wilson ([15:50](#)):

Part of what COLORLife! did was we documented what was happening in our community. We started out by thinking we would have a very small readership for a very limited people who went through the West Village or whatever, right. And it turned out to be bigger than that. We were lucky because we were able to use the same setup that Womenews used to publish COLORLife! So the setup was there. We just had to come up with the content.

Vondora Wilson ([16:13](#)):

We were really lucky for the content because there were so many people who had stories and interesting things that they wanted to put out for other people. And we became the vehicle. It was like, "Okay, use us. Here we are."

Vondora Wilson ([16:25](#)):

What I also liked about COLORLife! was that it gave us perspectives on groups that we didn't necessarily hang out with, people we didn't necessarily see all the time. And that helped us to develop a much more holistic idea of what it was to be a lesbian or a gay person or bisexual, or even transgender back then. People didn't even have words for what they were doing and yet they were out there living this.

Vondora Wilson ([16:50](#)):

It was also a good place because some people talked about stuff that was going on with AIDS at the same time that some people talked about healthcare stuff, right? For example, the number of women who were suffering with different types of cancers, but in particular, breast cancer and ovarian cancer.

Vondora Wilson ([17:06](#)):

The other part of it was that we felt that it was institutionalized. We could count on that publication coming out and it was going to talk about what we were doing. And to have that level of access in the media, even though it wasn't the mainstream media, it was mainstream for us. It was really important



because we felt like we really took ownership of that. When it first started, it was like, "This is ours, about us, for us, by us." And FUBU was a really big thing back then.

Jaime Shearn Coan ([17:35](#)):

Listening to Vondora describe the collective process of producing the magazine, I was reminded of that expression, "Moving at the speed of trust."

Vondora Wilson ([17:43](#)):

One of the things that COLORLife! did in my life was, it helped introduce a structure where we could discuss these issues and we could work on what it really meant to be a coalition. Where we had people coming from different aspects of our community, different ways of life who were talking about things they wanted to do, things they wanted to change.

Vondora Wilson ([18:03](#)):

Of life, who were talking about things they wanted to do, things they wanted to change, and how they wanted this to happen. And these discussions happened where we trusted people enough to be honest, we could then strategize with them, and do things and count on each other and know that we were not out there by ourselves, we had other people who were going to be out there with us. Because of the people who cast a characters that were in the room putting together the publication, they had their politics together, they understood what intersectionality was. And they had been living these cultural conflicts or culture wars for a really long time, that allowed it to be as open and as honest, and as welcoming, as it possibly could be.

Jaime Shearn Coan ([18:45](#)):

Mariana also spoke of the somewhat unsustainable and precarious work that had to happen on the ground, to ensure that COLORLife! made it out to its readers.

Mariana Romo-Carmona ([18:54](#)):

We dealt with a lot of obstacles. We tried distributing the magazine in the mail by subscription. We also approached many magazine stands, and bookstores all over the city, and outside of the state, wherever we could, so that they could carry COLORLife!. So that took a huge amount of time, because it meant slepping around all over New York city, talking to vendors. We dealt with printers, we had to figure out which software we could use, and where we could all gather to actually put the magazine together. And then to bring the mockups. I know these words are so ancient, but, to actually bring the mockups to the printer, so that they could generate the plates and then actually offset, print the magazine. And then we had to go back and pick it up. All of these things were done, of course, by ourselves, unpaid labor.

Jaime Shearn Coan ([19:48](#)):

I was curious about how COLORLife! was able to get contributors involved, and how they built upon their community connections?



Vondora Wilson ([19:55](#)):

There was very little outreach. One person would say, "Hey, have you seen this ever. Seen what? Oh, stop." And then they would tell people. So the community basically informed itself that we were there, and then would show up at meetings. Actually, that part of it, I thought was really cool. We met, we had our editorial meetings and our other meetings at the lesbian and gay community center. We were in the calendar, people knew when we were meeting, they knew the center was there. It was more about, now we have the space, what do you want to do with it?

Jaime Shearn Coan ([20:25](#)):

And what they ended up producing was something really incredible. As I page through the issues, I was struck by how radical it was. In particular, the way it framed the US. Naming and exposing its position within the complex web of colonialism and imperialism. The personal narratives, the analysis, it all felt very seamlessly integrated.

Mariana Romo-Carmona ([20:47](#)):

There was an underlying political consciousness that naturally was left leaning. That was very class-conscious, so I think that we were very aware of that, having had the experience in the flesh. But also to recognize what happens when you pass that threshold of things getting comfortable. When you go then from the streets to the academy and you get some support, you get some backing, you get some respect, and then those radical ideas and those radical shouts get a little bit less radical.

Jaime Shearn Coan ([21:27](#)):

One place that the politics of the magazine played out was in the masthead.

Mariana Romo-Carmona ([21:32](#)):

Initially, we started with the idea that we were not going to sign our names to the articles that we were writing, that we wanted to recognize everybody's input. So at the beginning where you see the mastheads, you see the names of a lot of different people, different ages, different generations are represented there. But what was important there wasn't who was doing what so much. Yes, we were trying to say, okay, this person was writing, this person was doing technical work, this person was doing consulting, which probably meant driving around the city, taking stacks of COLORLife!, or trying to get advertisers, to put ads in new publication. So, all of that is important. We recognize that we couldn't have any of it, unless we recognized all of it, and everyone. Even if they just attend some of the meetings, because their voices are just as important, and the things that they say in those meetings that come from the heart, from the very lives, from the very families, from their own bodies, are very important. That is where the lifeblood is.

Mariana Romo-Carmona ([22:37](#)):

Little by little, we started to put names to the articles. It became important to also keep tracking, to be historically accurate about who was doing the writing. So, I remember thinking about that because I wrote several pieces, and I didn't put my name there. And then later on, I thought, it's important when you recognize your own ego and you think, why is it important? Because it's also part of the community.



If you want to leave the names because we lost so many people, you don't want to lose their names. You don't want to forget who they were. You also don't want to forget yourself. We went through all of those soul searchings in various different ways. It was deliberately being political about what COLORLife! was.

Jaime Shearn Coan ([23:23](#)):

Alongside the freedom of working together in coalition, outside of the white gaze, Mariana underscored the sense of responsibility and pressure that she felt to produce a really excellent publication.

Mariana Romo-Carmona ([23:35](#)):

We knew that the work that we were doing together, didn't have to be justified to each other. And the fact that we could accept each other in our own diversity, being all kinds of different features and colors and genders, without gathering all of that energy in a commonality of experience, that alone was so precious. For the first time, we were making the rules. When we read submissions, or when we were doing the writing, we were very aware of the excellence that had to be there of the political rigor that had to be there. The fact that we didn't have to explain that to someone else, that they came from our community, was a plus. But we also needed to keep track of those other little things that are just as important in the end. When you end up with a product that you can look at, and you can say, this is absolutely fantastic.

Mariana Romo-Carmona ([24:31](#)):

Many times the writing was fantastic, it was encouraging, it was inspiring, it brought tears to our eyes, because we were finally really saying what we needed to say. It also goes to the kind of love that we had for each other, that needs to extend beyond just working to understanding everybody's lives. Yes, we make mistakes. Yes, sometimes we're late with something. Yes, sometimes we forget something. But when there's only a few people working on something, tempers flare, people are tired, and we need to have more energy to love and to sustain our communities. All of that is part of producing a magazine, it's not just about the paper that its printed on.

Jaime Shearn Coan ([25:19](#)):

The set described an abundance of community wealth. And at the same time, a growing sense of unease around the issue of funding.

Lissette Cheng ([25:27](#)):

It was like a garden. We threw on the seeds, and the flowers just were blossom. All kinds of flowers, all kinds of gorgeous growths were growing from that garden. I was able to be in contact with some of the most gifted, powerful individuals at the time. It was a labor community love. They donated their poetry, they donated their time, they donated their gifts. I donated my money, other people donated their own money. Audre Lorde was in Berlin at the time, getting cancer treatment. And, she sent us a handwritten letter, celebrating the launch of COLORLife!. She also donated a poem with the permission of her publisher, before it was published. Sapphire, who became famous because of her book that was adapted to the award-winning precious film, also contributed a poem about racism in a Korean deli.



John Dinglasan, who was the designer of the Village Voice, contributed his gifts in helping us produce a very professional looking publication.

Lissette Cheng ([26:33](#)):

We did not have the hundreds of thousands, the millions with the investors, that Out magazine had at the time, who also launched in June of 1992. Unfortunately reality is, we live in a capitalist society, and getting donations from your community, or charging \$5 per publication, was not a sustainable way to finance the publication. And, one of the problems that COLORLife! had unfortunately, is we never agreed as to whether we were going to be a nonprofit organization...

Lissette Cheng ([27:03](#)):

... never agreed as to whether we were going to be a non-profit organization or for-profit organization. So I started selling ads to Womenews advertisers and said, "You got to get on the ground floor because this is a unique publication. Okay, it's very expensive, but you guys, it's going to be even more expensive." But it wasn't sustainable and that created a schism. There was a group of us saying, "Listen, you can't continue running an organization on bake sales. That's not how it works. You're either going to be a non-profit, have a non-profit business structure and then apply for grants, or you're going to have investors." So there was that split and I think ultimately that was what ended.

Jaime Shearn Coan ([27:41](#)):

After listening to these descriptions of the dissolution of COLORLife!, I wondered about the legacy of the publication and asked for reflections on the magazine's brief but powerful run.

Sheilah Mabry ([27:52](#)):

We benefit from knowing the things that happened before. We benefit from relationship. We benefit from creating new from what was old. We value our ancestors and we value what we've been through. And what was beautiful about COLORLife! is that the range of identity were people of color. People of color used to in experiencing the gaze of white people, but us gazing each other in a helpful way, valuing and encouraging in a space that was ours, so important.

Lissette Cheng ([28:26](#)):

I remember reading a letter that was written by one of the new readers saying, "Thank you, COLORLife! Thank you for not having to have cultural translation. My culture is being represented here." My family, my ancestry, who I am in all the ways that I am, my wholeness. We're not just queer. We're not just black. We're not just Chinese. We're not just able-bodied. We're disabled. We're many, many different things and we can't separate one from the other. We can't have a movement just for lesbian and gay rights. That's completely counter to who we are. It has to be about affordable housing, trying to eradicate poverty, finding healthcare, free healthcare for all. It has to be about all the aspects that help us survive and help us live across generations.



Sheilah Mabry ([29:21](#)):

I'm amazed that trans folks are still fighting for their rights and that trans folks of color, specifically trans women of color, are fighting and are vulnerable in their lives. It's just amazing how important everyone's voice is for our very survival, like everyone's.

Mariana Romo-Carmona ([29:42](#)):

It kept us going for the years that we were able to do it. We were right in the middle of aids and we were losing people. That was very sad. Yeah. The constant loss really impacted our lives. We lose members of our community through illness, poverty, violence, all of those things, and racism, and aids. In the end though, because we all were able to grow in different ways, that it was a short lived publication is actually okay because it needed to do what it did, but it also showed the sad aspect of it that at that moment, there was nothing else that could be done. There wasn't another option, not one that would be able to last longer with people being healthy and nourished for a longer period of time.

Mariana Romo-Carmona ([30:43](#)):

These publications that were so, well, I call them interstitial because that's where they fit in. What they accomplished was hugely important. It was precisely because they happened at a particular time. I don't think that it could have happened at other moments, other events. As Badiou would say, they caused all kinds of sparks, even though they got lost, just like COLORLife! just kind of got lost. Other publications did as well. And all of a sudden, they're reemerging now.

Jaime Shearn Coan ([31:21](#)):

I love this idea of the interstitial and I think it's a great antidote to a more nostalgic way of engaging with the past. COLORLife! maintained its integrity to the end, working within the constraints and resources that it had. We're so lucky to be able to access it now. I want to express my gratitude to Mariana, Lissette, Sheilah, and Vondora for taking the time to speak with me, as well as to the many individuals and communities who help to bring the magazine into being and sustained it. You can find COLORLife! Content, including the No More Business As Usual cover and the cover featuring a Soto Saint, as well as some excerpts from the magazine on our website at onearchives.org/periodicallyqueer. This episode of Periodically Queer, the final episode of our pilot series, is hosted by Jaime Shearn Coan, co-produced by Jaime Shearn Coan and Umi Hsu, and edited and engineered by Quincy Surasmith. Music by Analog Tara. Research support by Ambika Nuggihalli. Graphic design by Maxwell Fong. Production support by Shei Yu and Fati Zulaikha.

Umi Hsu ([32:45](#)):

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