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THIS ISSUE:
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SHORT RUN COMIX
CHAS REDMOND
Robert L Butler Jr

AKA TALENT SHOWCASE







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AKA Talent Management (Artist Roster)
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BACK COVER
Short-Run Comics

INSIDE this ISSUE

THE ART OF CHAS REDMOND pg5
Beloved community leader and local artist Chas Redmond tries a new medium!

SHORT RUN COMIX pg6
10 years of Independent comic book artists and publishers!

AKA TALENT SHOWCASE pg12
Seattle's premier talent management company showcases their top artists!

WASHINGTON HALL RUCKUS! pg 18
Crash! Boom! Bang! Defy Wrestling takes over the historic venue!

HARBOR ISLAND HOLLYWOOD pg22
Seattle is poised for big things, as Harbor Island is transformed into the Northwest's biggest sound stage!

HUNTING FOR SUCCESS pg26
Robert L. Butler, Jr., follows his 2019 success with the release of The Alliance 2: The Hunt for Breeze.

BOOK REVIEWS pg28
Patrice looks at local writers.

EDITOLEDO pg30
Editor's page wrap up.

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oil, acrylic, pastel, pen & ink, crayon lava, and more...

The Art of Chas Redmond









The Art of Chas Redmond



Charles “Chas” Redmond has lived an interesting and truly multidimensional life. A former military man, who spent nearly 30 years with NASA. As part of his duties and responsibilities with NASA, he was often involved directly with artists or museums and various art and culture groups. Bob Schulman, at the time NASA’s Art Program Director, and Chas once curated a special gallery-quality exhibition of the different photos taken by Voyager 1 in its encounters with Jupiter and Saturn. These were on display at the National Academies of Sciences building on the Mall. On the Viking missions to Mars, 1 and 2, Chas was one of the public affairs staff who coordinated access and results with artists, philosophers, science fiction writers, clergy, et al.

Eventually, Chas found his way to the Northwest and landed a position as an editor for the Seattle Post-Intelligencer. Originally a resident of Capitol Hill, Chas found the hills of West Seattle to be a better fit, where he has since become a much beloved community leader and celebrated artist.

Chas has been drawing, making mobiles, and painting since grade school. If one looks at his entire production for all media, the style would probably be described as post-Impressionism with Surrealistic elements executed seemingly in Minimalist fashion. Chas considers himself to primarily be a painter or illustrator, but he admits to having an eye for and an appreciation of mobiles, so he’s made many mobiles using different themes. He’s also been a photographer and darkroom artist since he was in high school, and has an extensive history and collection of both color slides, black and white, prints and color prints.

How did his love of the arts begin? In his youth, Chas used colored pencils and rulers to do technical drawings of buildings, cars, and refrigerators. At the same time, he was carving balsa wood into buildings and using colored ink to distinguish them. From junior high through college Chas became more and more involved in both visual and 3D mobile art. He took classes in high school and again in college to better develop these skills. During this time, he was beginning to develop his eye through photography, and would often look through the lens and imagine what that view would look like as a drawing. Not to be confined to a single medium, Chas also experimented with oil paint on large (4’x4’, 5’x5’) canvasses, which he would often give away as gifts to his friends. After college, Chas was drafted and sent to Korea for his tour of duty. At his station in Korea, Chas found that there were several darkrooms and photo clubs already existing and he dove into that, experimenting with the process of making posters for TV.

“... that afternoon, about a dozen grown-ups and their children had fun exploring a new way to make art... “

When asked what inspires Chas to create, he responded, “I’ve personally seen a wondrously huge portion of the Earth, over a million miles in North America alone. I think the most inspiring thing which moves me to create art is the beauty and stunning diversity of land, sky, water, plants, and animals on Earth here with me. Overall most of his work - even the mobiles - is an expression of some element of Earth that I can capture. The mobiles move with the slightest movement of air - a gauge in a true sense.”

And when asked what piece of art or artistic event Chas is most proud of, he said, “I’m most proud that my art - of all manner and kind - have brought pleasure to my family, my friends and fellow workers and that I’ve been successful in opening others’ eyes and spirits to art, be it visual, aural or physical acting. I think of art, my own included, as something to be shared and enjoyed mutually with others.” He followed by saying, “I don’t want to be snarky or pedantic here - but the most fulfilling aspect of my art - be it painting, mobile, photograph, drawing or pastel - is that I like it. If I like what I’ve done, I’m completely happy. I did what I wanted to do and there is a permanent copy of his thought and vision. The next most fulfilling thing is sharing with others.”

Currently, Chas has found revitalization in Crayon Lava art, and shares a story of how his son, daughter-in-law, and their two girls (his grandkids) were so stoked about the medium that they invited several neighbors, also with kids, over for a “let’s make crayon lava art in aluminum pie pans inside a toaster-oven”, and for the rest of that afternoon, about a dozen grown-ups and their children had fun exploring a new way to make art.

His current art project is the molten Crayon wax lava series, which he’s advanced for the past year, since falling into this completely new use of Crayola crayons black hole. Facebook page has a large proportion of his art over many periods. The URL for his Facebook page is https://www.facebook.com/chas.redmond. From time to time, you can see Chas’s art in a physical public display at the Seattle Southwest Library during their annual 30-day exhibition of local artists’ work. His art has also been on public display for the past half-year during Second Tuesday Art Walks in his local village center - Alaska Junction, where you can purchase pieces directly from the artist.

SHORT RUN COMIX

by Darrian Hamrick

Seattle has always been recognized for its independent artists. From indie movies to music publishing, Seattle has a history of celebrating the up-and-coming creatives. And one area that we are seeing a renewed interest is in cartooning and comic book production. “Short Run” means limited pressing.

The festival focuses on small press, self-published, and handmade books of all kinds. The majority are comics, specifically mini-comics, but also more long-form comic works, plus zines, art books, etc... They differ from a comic con in that many of the exhibitors are working on their comics and books on a much smaller scale, and many do it just for the love of it.

One of the more established platforms for Seattle cartoonists is the Short Run Comix Festival. The first Short Run was held in 2011 at The Vera Project, conceived of by Martine Workman, Eroyn Franklin, Jenny Gialenes, and Kelly Froh. They wanted to celebrate the local, alternative comics scene with a festival just for them. The festival was originally modeled after the best parts of other smaller fests they’d traveled to, such as the Stumptown Comics Festival in Portland, the Olympia Comics Festival, and The Brooklyn Comics and Graphics Festival in Brooklyn.



That first year the team invited comic artists they knew from Portland, Bellingham, Olympia, and Seattle, and ended up packing 63 artists into the space. 800 people attended the event, which was incredible for an unknown event in its first year. In 2019, the event welcomed about 280 artists and 4,200 attendees. They’re excited to announce that they will finally be putting on the 10th-anniversary festival on Nov. 5, 2022 at the venue of the past 5 festivals, Fisher Pavilion at Seattle Center. They’re excited but also planning very cautiously because they are still very much in a pandemic, and they want to execute the festival with added safety procedures, and up the level of comfort for everyone. They’ll welcome almost 300 artists from all over the PNW and the world. They’ll have hands-on activities and experiences like zine-making, screen printing, and animation tent with Seattle Experimental Animation Team (SEAT), youth groups making comics & zines The Northwest School and foundry10, plus workshops, readings, and parties before and after the festival. Keep up with them at shortrun.org and on social media.

The festival is kept affordable for participating artists, as the Short Run team will fundraise and apply for local, state, and federal grants to assure that they can keep the table prices as low as possible, usually ($35/$65) for artists with only a few titles. They also have an annual grant for self-publishers who agree to finish and premiere their new comic at the festival, and (2) $200 travel grants made possible by longtime supporter and world traveler, Katie Kelso. Team Short Run communicates with all the accepted exhibitors and attempts to work with them to get them here and give them the best experience.

SHORT RUN

COMIX & ARTS FESTIVAL



SATURDAY NOV 5, 2022 | FISHER PAVILION @ SEATTLE CENTER | shortrun.org | shortrunseattle

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SHORT RUN COMIX (continued...)

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Short Run Team

Short Run always designates a small group of "Special Guests" but that doesn't necessarily mean they are "big names", instead, they've highlighted early-career artists, international artists, and even local artists that they haven't seen in a while. Because not everyone will check out the work of all 280 artists beforehand, viewing the work of the Special Guests will give you an idea of the kind of work you might expect to see.

Saying that, there's a huge range of styles that you will find there, so it's best to just attend and be surprised. In previous years they've welcomed the late artist & animator Bruce Bickford (Prometheus' Garden), Jim Woodring (Frank, Congress of the Animals), Mimi Pond (Over Easy), Carol Tyler (Soldier's Heart), the French illustrator team Kerascoët, and really, too many incredible artists to name. This year the Special Guests are Claudia Chinyere Akole (Australia), Anna Haifisch (Germany), Natalia Novia (Argentina), Gareth Brookes (UK), Lale Theystvind, Shary Flenniken, and Megan Kelso.

As for the Short Run team themselves, one arm of Short Run is the micro-press. Where they've produced 13 anthologies, almost all risoprinted (similar to a mimeograph) or screen printed, assembled, and bound by hand, in small, limited edition batches. They feature unique artist team pairings, selections from special guests, or stories based on a prompt or theme. They sell these at smaller events, at the festival merchandise table, and in some local bookstores such as Elliott Bay Book Company and Fantagraphics Bookstore & Gallery in the Georgetown area of Seattle. 90% of the organizing team are working artists who make books of their own. They believe this is the real strength behind the festival, they are artists, so they know what kind of experience they'd like to have presenting the work to the public in a festival setting.

The great thing about comics, as a medium, offers storytellers the opportunity to create a beautiful dance of words and images that has the potential to be incredibly transforming, moving, personal, dynamic, freaky, and radical.

Still, making comics is not easy, it's laborious, solitary, and frustrating. There is no guaranteed reward (monetary or attention-wise) at the end of the process. You can literally work on a book for 10 years and have one day of attention for it online. You really have to do the work for yourself, you have to love it.

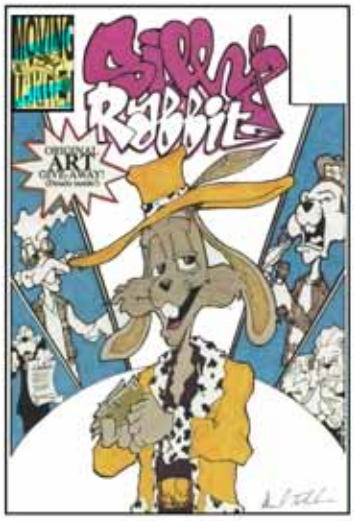
Short Run Comix co-founder, Kelly Froh, is a comic artist herself, her books include "Walking Up Hill", "Senior Time", "The Downed Deer" and many other mini-comics, zines, collaborations and anthologies. She has performed her comic stories at the Hugo House's acclaimed literary series, Lit Crawl, Pecha Kucha, On the Boards, APRIL, and Bumbershoot. Check out her work!



**Design tips from David Toledo's 2017 book, "Cartooning for Comic Books & Animation"*

LAYOUT TIPS for COMIC BOOKS - FRAME COUNT PER PAGE

The average comic book usually places 1-6 frames on a comic book page; anything more than that will result in you having to sacrifice valuable space that could otherwise be used for artwork. It's also recommended that the dialogue bubbles be limited to no more than 4 per frame. Too many dialogue balloons or thought bubbles make the story hard to process and drag on; especially for younger readers. However, don't be afraid to mix things up with different frame counts, sizes, and even shapes!













comic book publications, Silly Rabbit Chronicles, the Power Brigade, and Urban. (next page: Meet the Mascots)

DEVELOPING YOUR CHARACTERS COMMUNITY

A fun and quirky supporting cast allows you to keep your stories fresh and entertaining. Having a diverse collection of characters opens up your cartoon or comic book to a wide range of storylines. However, your story should have a few main characters that appear in every story and that play a major part of every plot. Within this small group it is also good to have a extreme range of personalities; allowing the viewer to find a character that they can also identify with.



TELL THE STORY WITH EXPRESSIONS

Facial expressions are an important part of storytelling. The use of raised eyebrows, widening eyes or blinking, and various movements of the mouth will make for entertaining cartoons and keep the viewer engaged. Slight movements of the head; including squashing and stretching will also help to give a more realistic feel to your animation.



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AKA
TALENT MANAGEMENT

Alexi Angelino and AKA Talent Management

Story by Ed Dumas, Photography by Ian Phares

Traditionally, talent agents and talent managers serve different purposes; with agents spending their time seeking roles and sending headshots to casting directors. An agent's goal is to get their clients to auditions, and then negotiate contracts if and when a client books work. And it is not unusual for an actor to have multiple agents if they are a hot commodity. Managers, on the other hand, help with the day-to-day, acting as assistants in booking hotels, making sure clients make it to appointments on time, coordinating with agents, and hand-holding as needed.

Alexi Angelino, the founder and CEO of AKA Talent Management, brings a hybrid approach to serving her clients; acting as agent, manager, and promotional expert, focusing on a more personal approach to managing, marketing, developing, submitting and casting talent. Her company assists clients with headshots, demo reels, special photoshoots, interviews, write-ups, media campaigns, and more.

The talent, consisting of actors, models, and musicians, is provided an expansive reach into many industry-friendly, social media platforms, direct to producers, directors, casting firms, and agents. AKA's vast resources include collaboration with professional make-up artists, photographers, videographers, writers, publishers, and more.

Many times, AKA artists are also cast in film projects that Alexi is producing herself. An established filmmaker, Alexi has received accolades for feature films including Beloved Beast, Friday the 13th Vengeance 2: Bloodlines, Cross Hollow, and 2022's Dead River.

Here are a few of the artists on the AKA Talent roster:



Sanae Loutsis

Sanae Loutsis started acting and modeling when she was 4 years old. At age 6 she did her first film Next (2015). Since then she has been in print ads, commercials, music videos and an episode on Discovery ID - Evil in Law (2013). Sanae was cast as Isabella in the Feature Film The Black String (2018) starring Frankie Muniz. Sanae starred as Nina in the Horror Feature Film Beloved Beast (2018) Which Sanae won an award for her performance, Best Young Actress. Sanae also plays a lead role in The Parish (2019) where she plays alongside Bill Oberst Jr. (2020) Sanae was cast as Ashley Jarvis (lead) in the film Vengeance (2019) also starring Steve Dash and C.J. Graham was released in 2019. In 2021 Sanae was cast as Rose (lead) in the Friday The 13 Film, Rose Blood that Premiered October 1st, and that same year she was cast to reprise her role as Ashley Jarvis (lead) in Vengeance 2 Bloodlines opening late 2021. Sanae also stars in Jason Hawkins films The Last Slay Ride, Cross Hollow, in post and Ouija: A New Beginning, in pre-production. Recently, Sanae just wrapped her lead role in Jerry G. Angelos, Dead River, a Western Feature. In addition, Sanae will be starring in Kill Craft, a Mark Savage feature action thriller, filming in August.

Raymond Power



Actor, Writer, and Producer, Raymond Power is a Tacoma native whose father hails from Puerto Rico, and his mother was born on a naval base in Virginia. He is known for Give Me shelter (2020), Armed Betties (2020), and Steven Soderbergh's latest film, KIMI (2021).

Power was raised in a single-parent home filled with abuse, drug addiction, and violence. He joined a gang in his younger years as a way of escape, and even struggled with homelessness. Power then had his first child, and the experience changed his life. He was motivated to do better and enrolled in college where he found a new outlook on life, with new passions to push him forward. He went on to win several awards for his outstanding achievements in higher education and spoke at colleges around the nation on changing your circumstance through hard work and dedication.

Power found a love for drama when he trained in theatre at Pierce College and is a graduate of The Film School; an intensive screenwriting program founded by actor Tom Skerritt, where he was mentored by WGA screenwriter Jonathan Keasey and famed story editor Christopher Lockhart. He began his acting career in community theatre before transitioning to film, where starred in more than 15 productions in his rookie year.

Ready to bring awareness and change through artistic pursuits, Power's dedication is driven by the adversity he has faced in life. He believes if you never stop learning you can overcome anything through hard work and dedication, which is evident when you see him perform.



Larry Hawkins

Larry Hawkins is an actor, producer, director, screenwriter, FX artist, cinematographer and photographer living in the Seattle area. In 2006 he starred in his first film, 'Living the Weekend' by Future Past Productions as a homeless street musician and then in 2012 he played a pivotal and haunting supporting role as the father in the horror film, 'Affliction' by Familiar Features. Over the past several years he has acted in hundreds of live performances with The Murder Mystery Company (American Immersion Theatre) as well as taking mugshot photos of customers at their public shows and he also has numerous film credits to his name; both in front of as well as behind the camera. You can see him in the upcoming film 'Staycation' by Russ Emmanuel and 'Park Dead The Awakening' by Rogue Raven Productions. His company Infernus Noctuam Features co-produced 'Park Dead' with RRP as well as the tv series 'Wizards Aren't Real' and 'Althea' (all coming soon to Amazon).

Angela Faro



Angela Faro is an award-winning actress, published model, director, producer, screenwriter, makeup artist, singer, songwriter, and published author living in the Pacific Northwest. She began her creative journey early in life, a born storyteller always eager to entertain, playing evil stepsister, Looda Grimm in "A Modern Cinderella" a stage play adapted and written by her 5th-grade teacher, Mr. McKay when she was just 11 years old. Since then she has performed in over 800 live performances, many with The Murder Mystery Company (American Immersion Theatre) and has many film credits to her name in a variety of departments, both on and off camera. You can see her in upcoming films The Alliance 2: The Hunt for Breeze, by Robert L. Butler, Jr., and in Staycation by Russ Emmanuel. Angela enjoys modeling as a member of the Mizfit Dolls as well as leading the modeling group she recently started, the Rogue Ravens and is also known by her modeling persona, Miss Bebe LeStrange. She is always hard at work as head of Rogue Raven Productions and is currently working on the company's first feature film *Park Dead: The Awakening,* coming soon!



Jessica Noel Thompson

From a featured *Zombie kill* on *Z-nation*, to leading roles as a mother, wife, police officer, therapist, and more; Jessica's work spans independent projects to major productions in television and film. Her most memorable was playing 3 different lead characters in the series Althea. Her lead role in *The Harvest* won her Best Actress(2021), and *Assassinators: Retribution* won Best Supporting Actress(2021) in the Indo French International film festival.

Jessica earned her degree in broadcast journalism at the University of Washington to be on-air personality and learn behind-scenes skills required for radio/television. She continues training with coaching sessions and courses covering dramatic, comedic, and commercial acting, advanced scene study, improv, monologues, and self-taping academy. Jessica has worked with some of the best in the business including Michael Madsen and Anushka Shetty in *Nishabdham* (2020), and Dominic Monaghan and Will Patton in *Radioflash* (2019).

Her most recent work includes leading roles in *No Good Deed*, and *A Room by The Road*, plus commercial lead roles for CTIA 5g-wireless broadband and Seeking Health Supplements. Jessica is a modern mother of three in a recent episode of "Some Assembly Required," a popular comedic YouTube Series. Featured in eight publications as a model, Lady of the Lake (https://parachutedress.com) is one of the most memorable. Jessica designed the famous dress herself and crafted it from a WWII parachute. As a ski instructor for many years, Jessica's love of the slopes passed to her daughters, now all ski racers. For several summers, she competed in waterskiing tournaments and triathlons. Her love of gardening and construction shines in the greenhouse she built to grow produce year-round. Jessica is an avid photographer, loves the outdoors, and has a great love for music as an accomplished vocalist. She looks forward to future award-winning films and is willing to take on any role in *Ozark* or *The Handmaid's Tale*.

Kathryn Miranda Pope



Kathryn Pope's most recent booking is a speaking role in Dead River, a Jerry G. Angelo feature western film. Also, Kathryn played Young June in "Sitting with It"; about a young woman who works through her anxiety as she prepares herself for an important day. There are other tv and film projects that she can't mention yet. Kathryn has also played in several community and school plays. Kathryn has been working with well-known acting coach John Jacobson for almost a year. Kathryn has extensive training including a class offered by casting director Jodi Rothfield and several classes from New York-based *The Barrow Group*. Finally, she took voice-over classes with Scott Burns and singing lessons at Harbor Voice. Kathryn has many abilities including hula hooping, singing, and horseback riding. In her spare time Kathryn is working on writing a novel called the Last Angel. She volunteers at the Discovery Shop (a thrift store for the American Cancer Society). Kathryn frequently travels with her family and will be visiting Europe for the first time this summer.



Amy Dilorenzo

AKA Talent featuring versatile Actor/Model Amy DiLorenzo has been igniting sets with her positive energy and unique skills since entering the entertainment scene.

Amongst her recent projects, she is excited for the release of Friday the 13th: Vengeance 2-Bloodlines, filmed right here in the PNW, and two international films, Werewolf Cabal and Demons at Dawn by Black Coppice Films, produced in the UK and Los Angeles. As a model, she has recently been published in numerous multiple page pictorials in international magazines, including the cover of DeSir Coup De Foudre.

Amy stars in the music video, Whiskey Woman and is the brand ambassador for Heart of the Blues Whiskey, branded by Roger and Michael Fisher, of the rock band Heart. She also enjoys staring in other music videos and can even be spotted in Guns and Roses, November Rain video.

Currently, she is involved with the web series The Shape, a Michael Myers fan film from CCC Entertainment Group which has been recently released on Youtube. When not on set, Amy recalibrates herself by gardening and tending to her mini-farm. She is always up for an adventure, rather it be exploring a new hiking trail, kayaking in the Puget Sound, climbing in the Cascades, or simply taking in the views of nature while camping under the stars. Please check out her IMdB page and stay tuned!

Bryley Michael Bell



Bryley grew up in a household of actors, with both parents being active in Hollywood. But according to Bryley, he wasn't always attracted to the cameras and the lights, he was an athlete with a talent for baseball. "I believe in fate, and that we all have a path written out for us at Birth. We have choices to make and things to decide of course, but I truly believe we are meant for something from the very start of Life. Before we even know it. And as life progresses, it molds into our destiny." He says.

Bryley is an actor and producer, known for Naughty (2017), Manifest (2018), A Visit in the Night (2018), Friday the 13th Vengeance 2:Bloodlines (2022), The Sawyer Masacer (2022), and 11:11 (2022).



Joy Curtis

Joy Curtis is an actress and writer, known for The Survivalist (1987), Bigfoot(2012), F13 Vengeance (2018), Silent Threads (2019), Masked Monologues (2020), The Oracle (2021), and much more.

Joy has been in the entertainment industry and has been acting in theater and in film for over 37 years. Joy also was a ballerina dancer for many years on stage. Joy is one class act!

Carl Covington



Carl L. Covington Jr. is an actor and assistant director, known for Friday the13th Vengeance (2018), Retribution (2021), Runaway (2021), Armed Betties (2021), and Assassinators: Unbreakable (2022), and Rose Blood (2022).

Carl works behind the camera as well as in front of it. He is a team player and is always willing to pitch in where needed.



Starr Marie Loutsis

Actress and model, Starr Marie Loutsis ventures into the writer's realm with her first publication titled "The Purpose of Anger." In *The Purpose of Anger*, she invites you along on her journey through processing anger, in hopes that you would choose to participate as well in finding healing and connection, rather than destruction when anger shows up in your life. The Purpose of Anger is available at Amazon.com.

Other notable artists in the AKA Talent Management stable include G. Larry Butler, Jason Reynolds, Bill Read Jr., Tamar Glynn, Anthony Espina, and the legendary Richie Ramone.

Prospective talent can reach Alexi and AKA Talent Management at akatalentmanagement@gmail.com.


AKA
TALENT MANAGEMENT





DEFY WRESTLING!

Washington Hall Ruckus!

By Micah Shapiro

Once described as an irrelevant "black hole" within the complex ecosystem of various independent wrestling leagues spread throughout North America, the Pacific Northwest has finally evolved into a hotspot for some of the most cutting edge athleticism the industry has to offer, earning a reputation well beyond its regional vicinity. While a few prominent wrestling organizations have established themselves in the northwest locale over the last few years, it is Seattle-based DEFY wrestling which has largely stood out overwhelmingly, and helped establish this region on the map as one of the most cutting-edge and relevant territories in the business at large.

On the shows' cards, DEFY utilizes a mix of some of the best talent and biggest names from around the wrestling world who are flown in, most often to take on an array of the Northwest's top local talent, many of them up-and-coming stars themselves, or already stars. With online streaming services showcasing DEFY's jaw-dropping matchups of uniquely different styles, often seemingly defying physics themselves, the promotion consistently earns praise and buzz on social media from around North America among die-hard wrestling fans, and for good reasons.

Many of these fans prefer wrestling's underground scenes and territories first and foremost, as opposed to more mainstream products on cable television, such as billionaire Vince McMahon's WWE. While the reasons are many, a perceived lack in creativity in style and storytelling, and a product that is too family-oriented, are some of the more common themes to which wrestling fans focus on alternative leagues, including DEFY.

With the advent of social media and streaming services for live broadcast feeds, such as FiteTV and Youtube, independent leagues such as DEFY are more accessible than ever to fans who live far beyond their vicinity. For many fans and wrestlers, they view the industry's current paradigm as a new golden era to flourish in currently, with innovative companies such as DEFY helping to innovate the new status quo. It has also allowed a higher number of talent to earn much fame, and make a comfortable income as free agents touring with multiple smaller leagues around the world. This means talent no longer needs to get lucky and sign with one of the industry's "big leagues", namely the WWE, in order to have a sustainable career and income.

In further standing out among the wrestling world, DEFY's high production quality and aesthetics do well in capturing the entire paradigm of its shows, most of which are available to watch on Youtube and its online streaming service: DefyOnDemand.com. With professional lighting that highlights the squared circle and talent, subtle clouds of steam rising in the air and background resonate a darker and more seriously intimidating tone when stepping into Washington Hall's dimly lit venue to watch DEFY. It makes for a more mature aesthetic that fans want to feel, as opposed to the more family-oriented presentation of mainstream wrestling.



DEFY's wrestlers are showcased in their very best as athletes seemingly

(*continued next page...*)

(Left) Defy Wrestling at Washington Hall

DEFY WRESTLING! (continued...)

demonstrating beyond-human capabilities in showdowns of epic proportions at times. And the electricity that resonates in Washington Hall's atmosphere comes to life when arguably the loudest fans in the wrestling world begin to roar with a ferocity that shakes the venue, and has earned a reputation in and of itself in the industry, literally. Since the company's fruition, its zealous fan base has proudly taken on the collective title of the Defyance.

This energy and reputation to some degree may be fueled by the Defyance's strong beliefs in that their local promotion truly is among the 'top dawgs' in the larger wrestling industry's many promotions. Much of the core fan base of the Defyance had thirsted long and patiently for the northwest to finally have a wrestling scene to write home about. During the "black hole" era prior to 2017, the Northwest's wrestling scene was mostly non-existent due to strict laws enforced by the Washington State Athletic Commission that made it costly and logistically complex to operate, such as requiring Washington State licenses for all individual talent, which can be difficult if desiring to bring in wrestlers from other states or countries. This made it very hard for entrepreneurs to create or operate local wrestling leagues due to the high start-up and operational costs enforced by the Commission.



While there has been a number of small leagues that have come to fruition or continued to operate over the decades in this territory, they were never profitable enough to create a stand-out product that can compete or grow. Most fans who attended these small scale family-oriented shows only did so because it was the only option in town and a recognized promotion such as WWE was not in town instead. On the other hand, one could argue that DEFY could still potentially pack Washington Hall full of die-hard fans even if WWE were in town the same day.

In 2017, House Bill 1420 was signed in Washington, largely pushed by the help of activist wrestlers from a smaller local promotion known as Lucha Libre Volcánica, which specializes in a style of fast-paced high-flying wrestling originating in Mexico. The effects and results were immediate, with prior promotions such as Lucha Libre Volcánica more easily operating shows regularly and earning profits, as well as the birth of additional leagues such as DEFY, Without a Cause based in Everett, and Bellingham-based 5CC, which utilizes a unique 5-sided ring.

While the COVID era caused much disruption to the wrestling industry all over, and some of the Northwest's leagues did not survive its turbulence or are still struggling to start back up, DEFY is on its feet again and seemingly looking to grow further. It recently surpassed another milestone recently, when its April 30 event at Washington Hall, entitled 'Wild Ones', was broadcast live for free for the first time ever. It was broadcast on Pluto TV, a completely free streaming platform that presents itself as an alternative to traditional cable or satellite television by organizing its content into live channels. Its channel 732 is dedicated entirely to the world of professional wrestling, with DEFY and other prominent leagues reserving allocated time slots on their programming and being able to earn additional income through commercial ads.



With the northwest wrestling scene finally in full throttle, DEFY has also become a platform for new talent in the area to showcase their skills and have opportunities to build a name for themselves by entering the squared circle with superstars brought in from afar. Opportunities such as these would have been nearly impossible for most northwest talent prior to 2017, and it was a common pattern that for the most determined, they had to completely move to other states if they wanted to wrestle in territories capable of fostering their rise in the industry, and getting their name out.

With the advent of DEFY, local talent trained by the late Pacific Northwest legend Buddy Wayne, have finally seen the fruits of their efforts begin to pay off, including his teenage son Nick Wayne, who has been training with his father since he was 8 years old and recently was offered a development contract with Tony Khan's All Elite Wrestling (AEW). AEW is the latest "big league" in the business and a direct competitor to WWE. Other local talent has also earned various types of contracts with AEW to wrestle on a full or part-time basis, such as Iranian-born King Khash, and the first Cambodian professional wrestler, "Classic" Cody Chhun. Chhun has earned bookings with some of the best the business has to offer and demonstrated adaptability to a diverse array of wrestling styles, including recently taking on famed grappler Jonathan Gresham for the prestigious Ring of Honor Championship in a DEFY ring.

The late Buddy Wayne has helped cultivate an impressive track record of talent he both trained and mentored, with diverse backgrounds. Many are among the latest batch of up and coming superstars in the industry, like those mentioned above. But some have already achieved superstar status, such as former AEW TNT Champion Darby Allin, another native of Seattle. But without such forces as DEFY existing, there would be little to showcase the skills that Buddy Wayne trained his students in.

With the advent of DEFY, and other promotions to varying degrees, the heightened relevance of the Pacific Northwest's territory in the wrestling world has turned it into a major proving ground for the top local talent to utilize as a launchpad for their own careers, and trying to spread beyond the locale. But it is also a strong desire among outside stars, who make the journey to the northwest with the objective of enhancing their own careers in recognizing a DEFY matchup as an additional stepping stone in their careers.

With social media, evolving streaming services, and a fan base of wrestling die-hards who more than ever crave the diversity of different styles and products to choose from in the various wrestling leagues, DEFY is on the forefront of this innovation. As the wrestling industry is quickly evolving, especially as WWE is no longer the only main attraction, DEFY appears ready to make its product more accessible to the outside world, while also remaining a product unique to the Pacific Northwest populace, and the Defyance.

Hollywood on the Harbor

By Margo Vansynghel , Crosscut

WA courts Hollywood with new movie studio and film tax incentive

For years, Seattle film industry insiders have said they need two things to have a fighting chance against thriving movie production centers like Portland and Vancouver, British Columbia: a decent tax incentive and a major indoor film studio. Now, in a stroke of auspicious timing, the local sector is getting both.

On March 10, the Washington Legislature passed a bill that increases funding for Washington's Motion Picture Competitiveness Program, from the current $3.5 million a year cap up to $15 million in funding assistance for production companies. Some of that funding will be set aside to train the next generation of movie crews and make the sector more accessible to people from underrepresented communities. (The bill now awaits the governor's signature.) Update: On March 31, the governor signed the bill, which is slated to take effect in June.

In addition, after a trial run last year, Harbor Island Studios — a sprawling warehouse that King County revamped into a professional film and TV studio and future soundstage — is gearing up for its grand opening this spring. Both are hailed as game changers for local film and TV production.

"It's a new chapter in Washington film history," says Amy Lillard of Washington Filmworks, which operates the Motion Picture Competitive Program and has been advocating for an expanded incentive for more than a decade. "We are once again competitive…. We now have the tools in our toolbox, whether it be the incentive, or the workforce development, or the soundstage, to really draw work here."



Kate Becker, Creative Economy and Recovery Director for King County Executive Dow Constantine (photo by Lindsey Wasson for Crosscut)

While upping the incentive cap has been many years in the making, King County's $3 million warehouse conversion was a more recent development. But both address long-standing deficits, says Seattle filmmaker Megan Griffiths, who is currently wrapping up post-production of a Washington state-produced film and working on a TV show in upstate New York. "We have been needing a large-scale production stage in this region for a long time," she says. A "stage" of the caliber Griffiths is referring to allows production companies to come in, build or bring in sets and shoot all the necessary indoor scenes at once, and often also houses prop and costume shops, as well as offices.

Take television work, Griffiths says: "This has been something we have struggled to attract because of the limitations of our incentive program and the lack of stage space, so the fact that both of those issues are seeing such major improvements concurrently is huge. This could attract long-term television productions to the area, bringing union jobs and sustainable work."

An example, says local producer Kim Schwarzkopf, is Station 19, a Grey's Anatomy spinoff set in Seattle but shot (largely) in Los Angeles. Schwarzkopf helped shoot some of the show's local scenery. Perhaps, with Harbor Island, a Seattle-set series like this could be filmed here in its entirety, she says. "You could shoot [both] the outdoor stuff and the indoor stuff here…. You don't have to break the production apart into multiple cities," she says. "Makes it a lot easier."

TV productions also tend to require a great deal of space to build and contain sets that anchor a series (like Monica and Rachel's living room in Friends, say). At 117,000 square feet, Harbor Island Studios could be a good fit for this kind of work, Griffiths says. "It has all the qualities that I have seen in other converted stage spaces in cities like Austin and New Orleans," she adds. "It has enormous potential."

That was also the message that Kate Becker, creative economy and recovery director of King County's Executive Office, was promoting during a February industry tour of Harbor Island Studios. The building, part of a former flour mill complex, sits on Seattle's Harbor Island, an artificial island in the Duwamish River nestled between Seattle's industrial district, West Seattle and Elliott Bay.

On a sunny winter day, a group of local producers, filmmakers, videographers and other industry insiders had gathered near the concrete loading dock of an inconspicuous building dwarfed by the giant concrete silos of the former flour mill. A mammoth container ship plodded along the Duwamish. In the distance, the West Seattle and Spokane Street bridges sliced across the view of Mount Rainier like concrete electrical wires. White shipyard cranes and multicolored Rubik's cubes of stacked shipping containers stood out against the blue sky. The Fisher Flour Mill's grain silo and milling complex were among the first structures to be built here after the creation of Harbor Island in the early 1900s. A warehouse was added in the 1980s. After King County purchased the complex nearly two decades ago, the property remained largely vacant and became a graffiti-clad, steampunk "ghost town" — until 2020.

"This could attract long-term television productions to the area, bringing union jobs and sustainable work."

That's when King County's Kate Becker got word that Three Busy Debras, a Warner Bros/Adult Swim TV series produced by Amy Poehler, needed a place to shoot indoors. "How can we say no to that?" Becker said to the assembled group at Harbor Island. King County had been eyeing the location for a while, but the pandemic had put the need to employ local crews into stark relief. "So we scrambled to get this place ready to have big crews in here," she said.

King County crews and contractors rewired and built interior soundproof walls, installed fire protection, upgraded the electrical system, created new exits, repaired docks and painted the interior of the four-hall complex. Workers also installed a carpentry shop, so Three Busy Debras producers could build their own sets — 70 in total — in the building (the shop will remain a feature of the complex). The crew needed only to wheel the sets a few feet down the hallway for filming.

Three Busy Debras' production wrapped up last year (Season 2 of the series is set to premiere on April 24) after filming in the building with a temporary permit. Since then, King County has made improvements to the sprinklers, washer/dryer hookups, ventilation system, soundproofing and other elements. Now it's just a question of waiting for the permanent permit to come through, Becker said.

During the tour, the colossal hallways and rooms felt empty and expectant. As Becker walked the group toward the second soundstage, her heels clicked on the finished concrete floor and her voice echoed up to the high ceilings. "We [think] it is the biggest soundstage to be in the region since Northern Exposure in 1995," she said.

Becker likes to point this out: Northern Exposure filmed six seasons in Redmond until production ended in the mid-1990s, when it became one of the last TV shows to film in Washington. It's Becker's nod to the state's now-bygone golden age of film and tv production in the 1980s and '90s (think: Sleepless in Seattle, 10 Things I Hate About You and Singles). The goal is to bring back these types of long-term productions. "That's always the golden goose for film, right?" Becker said to the group. "An episodic [or] big feature, that kind of thing. Wouldn't we allow commercials and short shoots? Of course, if they didn't impose upon bigger productions that can keep people solidly employed."

Becker led us into a 11,000+ square foot room, completely empty (except for a slightly elevated plywood floor) and asked us to look at the "Elephant Door": a large, acoustical sliding door sometimes called a stage door. It slowly rolled down and enclosed us in the room at the push of a button. Brand new, it should eliminate exterior sound.

Seattle-based film producer Ashley Genevieve still had some doubts. "Are the sound — I want to say 'complaints' but in the nicest way — still the same, in the sense of birds?" she asked.

"Every single tour someone asked this question. Our seagulls are famous," Becker responded. The squawking seagulls circling above the building — protected migratory birds — have made the rooftop their breeding ground. That's an issue, particularly for long, drawn-out and emotional shots (where silence can be key); you need the "stage" to be soundproof.

"They attempted [installing] big plastic owls, and the seagulls quickly befriended [them]," Becker said. "They attempted pinwheels. That didn't work." The latest — promising — strategy, developed with a migratory bird expert, Becker explained later, is a gel to keep the seagulls from nesting and returning here. Before the grand opening, the team also plans to add sound-absorbing material to the ceiling. That, Becker said, should make it a true, (mostly) soundproof "soundstage."

Hollywood on the Harbor (continued...)



Property of Museum of History & Industry, Seattle

***A 1913 aerial photo** of the Fisher Flouring Mills Co. on Harbor Island, now the site of the new Harbor Island Studios. (Courtesy of MOHAI, 1983.10.9430.1)*

During a phone call a few weeks after the tour, Genevieve said she thought the sound (and some other, minor details) still needed some improvement, but that it's otherwise a great stage option with plenty of opportunity. "First off, the space is massive," she said. "And that is amazing in the urban area, especially Seattle, where real estate is so prized…. It was so cool to see a giant space where you could drive a truck through," Genevieve said.

Plus, the sound can be mitigated by building a room inside that room, creating a double layer. "You just need some fabric and some foam," Genevieve said. "I've already pitched the space to a Netflix series and a [major] film," she added.

Producers are generally a scrappy bunch. If they can make the financials pencil out, they can make it work. If the rent on the space is less than a Los Angeles soundstage, it's OK to have to add more insulation or get your own catering, several producers said.

Partly to that end, Harbor Island's pricing is designed to be flexible. The price is based on a sliding scale with a few factors: "Do you have folks on your sets in your production who are new to it, that you're helping to acquire the skills to work in the film industry?" Becker said. How diverse is your crew? Are sets employing green and sustainable filmmaking practices to minimize food and other waste? Are you employing a local crew?

"If you can hit all four of those values, then the price is adjusted accordingly," Becker said. "But if you want to blow in from Hollywood or Atlanta or somewhere, and you're not hiring our local crews, and you don't have time or interest in worrying about those values, then the price will be a whole different scale."

"Over the years, many film industry workers haven't been able to stick around Seattle because of the lack of employment opportunities."

Still at a decent price, maybe even a good deal, and a film incentive enough to lure Hollywood filmmakers to Seattle when they could easily go to Atlanta or Vancouver, places with stronger tax incentives and infrastructure? Those cities don't merely have robust tax incentives — they also have an established filmmaking reputation.

"It is plenty to get people to want to come here," said Peter Barnes, a longtime film and media production professional and a member of King County's Film Advisory Board. "I've heard about the phone calls and inquiries," he said. "There's momentum, it's just a question of keeping it rolling."

Another question, posits local filmmaker Matthew J. Clark: do we have the labor force to support a steady stream of large productions? When Three Busy Debras landed in town, the production hired 130 local crew members, 51 cast members and 253 extras — great for the local economy. But during that time, it proved challenging to find available local crew members for other, smaller jobs, multiple producers told Crosscut.

Over the years, many film industry workers haven't been able to stick around in Seattle because of the lack of opportunities and longer-term employment that TV and major movies bring. "It's kind of a chicken and the egg sort of thing," Clark said. Now, it's just a question of getting the first jobs to come here. "Once you have one production … then you have another one and another one," he said.

The workforce development aspect of Harbor Island's pricing structure, as well as a provision in the recent Motion Picture Competitiveness Program bill is supposed to tackle this problem. "We'll finally have the legislative authority to do workforce development, business development and career connected learning," said Washington Filmworks' Lillard. "So between the soundstage, the increased incentive and us being able to work on the cast and crew side, [that adds up] to a complete ecosystem," she said. "You're talking about … us being able to collectively, literally change and transform the film industry in Washington state. It's an incredible moment in time."

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THE ALLIANCE 2



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ROBERT L. BUTLER, JR. ~ HUNTING FOR SUCCESS

THE ALLIANCE 2

In 2019, we introduced you to The Alliance, a 120-minute action & suspense thriller that had debuted to VIP audiences in Seattle, Washington, garnering praise for its storyline, casting, directing, and acting. Based on Robert L. Butler's award-winning screenplay, The Alliance, the film featured 54 local actors in an ensemble cast that kept the audience engaged from start to finish.

The one-man production company known as Robert L. Butler, Jr. says that his favorite accomplishment of the film was his ability to work one-on-one with individual talent to customize each actor's role, a decision Butler believes allowed each character to come across as more genuine and believable. During our 2019 interview, Butler pointed to actor Ben Leiataua as a great example of character development. Leiataua, a Samoan-American actor with numerous screen roles as Hispanic and African-American's, had never been offered a role true to his heritage. For his character in The Alliance, Butler specifically allowed Leiataua screen-time dialogue to be delivered in Samoan, which gave authenticity to the role. Leiataua's character was one of many well-written personalities that helped to make The Alliance a success in the indie film market.

The independent film went on to win dozens of awards from numerous film festivals across the country, and has now spawned a much anticipated sequel, The Alliance 2: the Hunt for Breeze.

Robert L. Butler, Jr. wrote, directed, and stars in both The Alliance, and the sequel, the Hunt for Breeze; and once again brings this charisma and swagger to the main character, Breeze, who is once again caught in the middle of a violent plot of revenge after settling old scores with extreme prejudice in the first installment of the series.

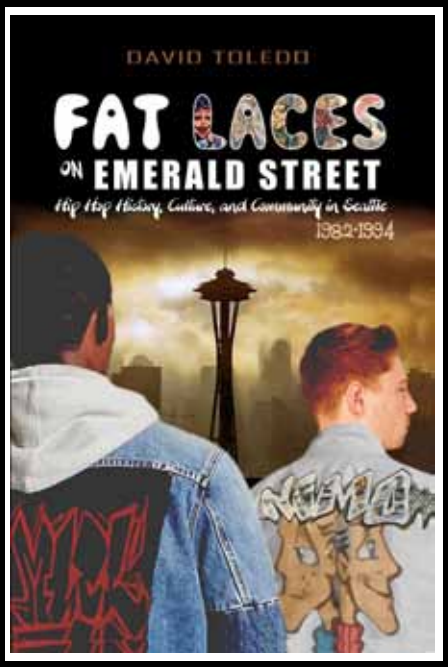
For this return to the screen, Butler is joined by several stars from the original production, along with a bevy of new faces who bring a brand new intensity to the project. As with the initial release, Butler's ability to bring together the perfect mix of both established and up & coming artists is a testimony to his vision and talent.

The Alliance screenplay and video download is available at www.Amazon.com.

IG: @robertlbutlerjr @the_alliance_2019 @thealliance2_2021

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FAT LACES ON EMERALD STREET



Breakdancer, DJ, MC, Graff Artist, Historian.

A look back at the golden era of Northwest Hip Hop through the eyes of Seattle's freshest five-element B-Boy, David Toledo.

FAT LACES on EMERALD STREET - Hip Hop History, Culture, and Community in Seattle 1982-1994, is an eye-witness account of the who-what-where that happened on the Northwest Hip Hop scene from 1982-1994. The historic Dance Clubs, iconic Breakdance Crews, seminal Graffiti Artists, legendary Dj's, and platinum-selling Rappers are all waiting inside.

Seattle's very first Bboy? Sir Mixalot's early job as an arcade vendor? The New York City Breakers defeat at the hands of Seattle's High Performance crew? The stories are finally being told in the extremely detailed book about the golden age of Seattle hip hop by acclaimed Seattle artisan David Toledo.

"I crouched down and tried to make myself as small as possible. Through the leaves, I could see the patrol car with its spotlight centered on my mural, framing my piece in such a way that it appeared to be breaking through the wall itself. Across the field, a second cruiser crept slowly down the street. Its spotlight panning left and right across the grass. I put my hand over my mouth to mute my heavy breathing, and waited nervously for what would happen next."

David Toledo's writing embodies the genius of hip hop in all its chaotic beauty. The raw emotion of teen angst and first loves with the wisdom of an old soul. The hunger, passion, and wide-eyed optimism of youth tempered with a lifetime of loss and disappointment. His first-person writings of Seattle's hip hop history, iconic characters, and historic events take readers to a place of wonder and excitement as he jumps quickly from past to present and back again, from happening to happening, introducing multiple characters and conversations. Providing an emotional potpourri that perfectly fits the subject he is writing about. Hip Hop at its roots is contained-chaos; a whirlwind of emotion and art that somehow fit together like a hand in a fingerless glove.

Available at Amazon.com and BarnesAndNoble.com

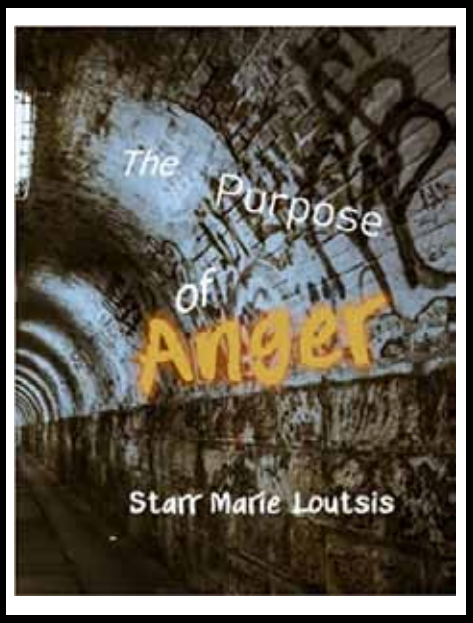


The Purpose Of Anger (book)

written by Starr Marie Loutsis

Patrice at the Club ADMIT ONE

by Patrice Toston



Mental health and how to navigate through a healthy day is very important in making it in the world today. We grow up being told that we must stay disciplined, keep our cool, and not let our emotions get out of control. What a breath of fresh air to have someone finally say it's okay to be angry! Isn't it though? When the time is right? The righteous anger of a mother protecting her child? The hero standing up to the bully? Thank you Starr Marie Loutsis for finally saying YES to anger in the right situation, while also recognizing what might cause us to get angry for the wrong reasons.

As Starr tells us, "n*o one is just angry without reason. Underneath that thick prickly shield of protection that anger provides, lies sadness, fear and anxiety. In many ways anger keeps us safe as it notifies our bodies that something is wrong. The benefits to anger come when we sit, listen and ask it questions. Anger can tell us where to heal and how we feel safe. Anger often gets the bad rap as being a "negative" emotion. That we stuff deep down inside our bodies, pushing out the inevitable blow out. Anger doesn't have to lead to destruction and disconnection. It can lead us towards healing and provide us with avenues on how to allow ourselves to be treated better.*"

A great read with some wonderful insight into what drives us and how to recognize good anger from bad.

**For every copy of The Purpose of Anger sold on Amazon, one will be donated to Change Your Algorithm. A mental wellness program that offers free 1-hour mental health classes online.*

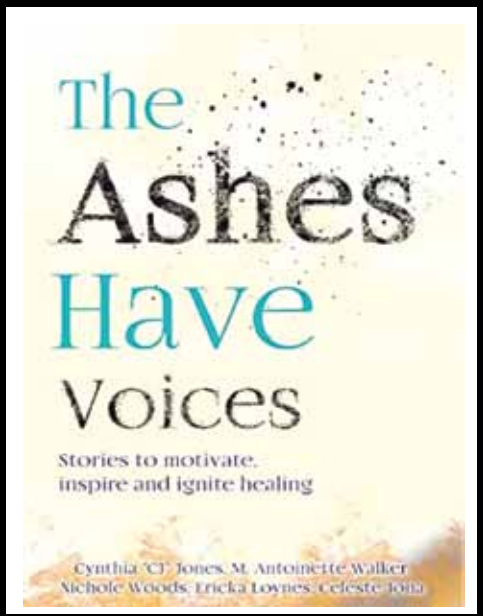
The Ashes Have Voices (book)

Five black women. Women who initially came together to share life's lessons of their personal experiences with younger women, but what began as collaboration quickly shifted into a journey filled with bumps and bruises. Each woman choosing to put her life on paper caused a disruption externally and even more so, internally. Each woman was faced with unresolved pains of the past yet chose to continue the process of healing and self-discovery. Along the journey, each woman traded in her pains of the past and chose beauty for ashes.

THE ASHES HAVE VOICES is for those who feel their voices have been silenced, those who seek rest and peace, and those who want to heal from shame and guilt. This is a story filled with change and growth, failures and successes, and valley low and mountaintop experiences. One or all of their stories may resonate with you. Join these five women on a journey of healing and victory. And remember:

Our Ashes Have voices
Your Ashes Have volces
Our Voices Lead to Victory

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Taking time to thank the organizations who have helped support the Unified Outreach youth arts program over the years!

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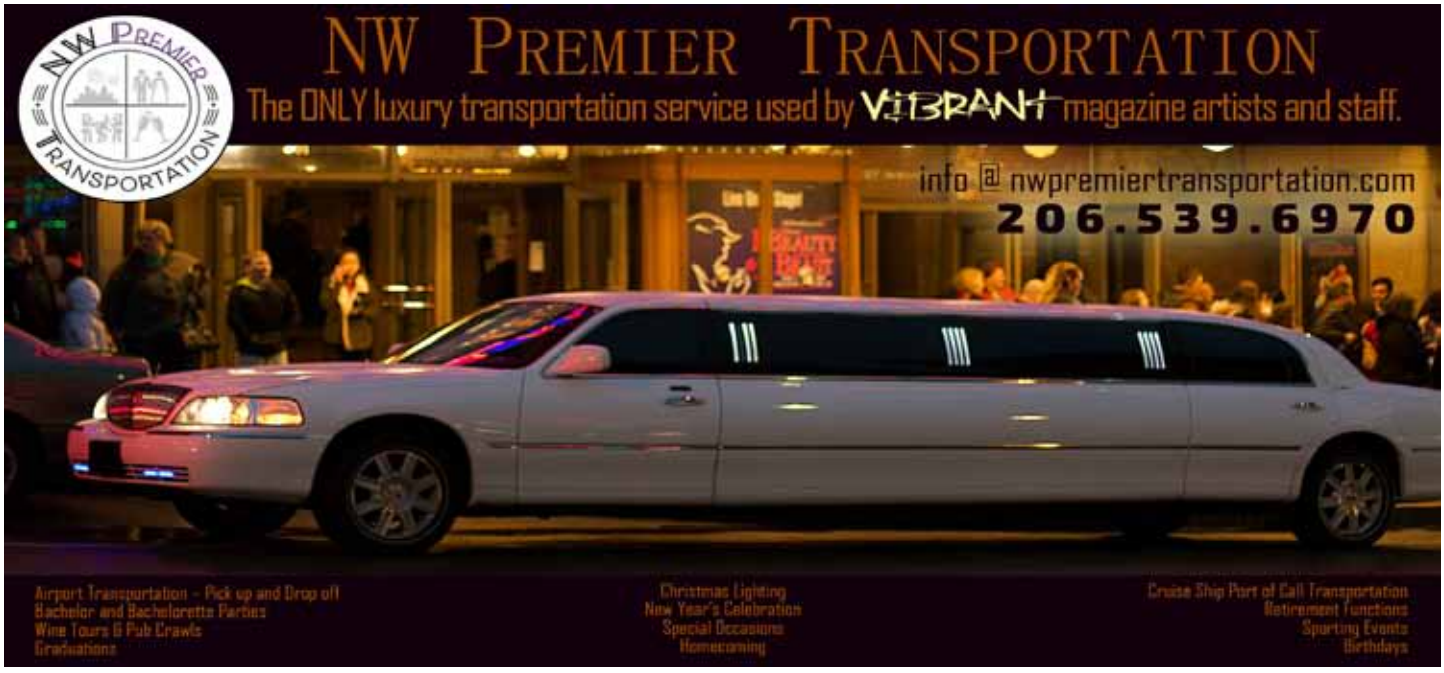
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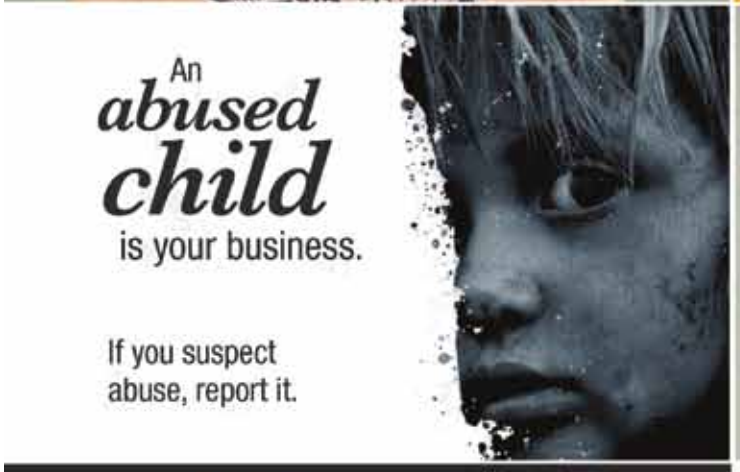






The way we talk to our children becomes their inner voice.

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