1.- A queer teen and his ailing father board the Devotion, a 1960s San Francisco cruise filled with artists and gay couples. Across skating, sea-talk, wigs, and an Angel Island excursion, the father urges “devotion” (abstinence) while modeling dignity, play, and survival. The son’s crush fades into a larger education in selfhood. In an opulent final party, father and son share an easier, second dance; the voyage doesn’t enforce chastity so much as transmit love, history, and a nuanced ethic for living—altering the son’s understanding of himself and his father.

2.- Queer sanctuary versus repression; performance and authenticity; intergenerational transmission of love, survival, and ethics. The ship is a liminal ark where desire, danger, and community co-exist. Wigs, safes, and underwater treadmills figure the labor of passing as well as suspended longing. The story charts a tender coming-of-age under the shadow of mortality, reframing “devotion” from abstinence to devotion to truth, care, and chosen kin—holding complexity without shame.

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4.- Allegory of passage: the Devotion as ark/threshold; Angel Island as limen; dance as benediction. Wigs and the black safe emblemize queer performativity and guarded memory; the treadmill enacts motion without departure—desire constrained by risk. “Devotion” shifts from moral restraint to a creed of relational responsibility. The father serves as psychopomp, ferrying his son from innocence to a capacious ethic of selfhood. The voyage becomes a rite, transforming repression into an inherited practice of love, discretion, and pride.