





A photograph of two women standing outdoors, smiling. They are both wearing vibrant rainbow tie-dye t-shirts. The woman on the left is holding a large umbrella with the AARP St. Louis logo on it. The background shows a brick wall and green foliage.

# WE'RE PROUD OF OUR COMMUNITY

AARP in St. Louis is proud to sponsor the 14<sup>th</sup> Annual QFest Film Festival. We understand the importance of celebrating LGBTQ stories in film, as well as supporting our community here in St. Louis.

Connect with us at [aarp.org/stlouis](https://aarp.org/stlouis)

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From writer and producer Jan Miller Corran  
who brought multi-award-winning "Snapshots" to St. Louis in 2019,  
comes her directorial debut film "Along Came Wanda", coming Summer 2021.

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[www.threewomeninabox.com](http://www.threewomeninabox.com)

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# 14th Annual QFest St. Louis April 16-25, 2021

QFEST  
ST. LOUIS

Pink Narcissus

QFest St. Louis uses the art of contemporary gay cinema to spotlight the lives of LGBTQ people and to celebrate queer culture. The event will excite, entertain, and enlighten audiences of all identities.

This year marks the 14th anniversary of QFest. The fest, which largely features films that would not otherwise screen in St. Louis, is presented by Cinema St. Louis (CSL), organizers of the St. Louis International Film Festival. This year's QFest features 24 films from eight countries (Czech Republic, France, Greece, Japan, India, Israel, South Korea, and U.S.), including six narrative features, four documentary features, 12 narrative shorts, and two documentary shorts.

Because of the Covid-19 health crisis, QFest will again be presented virtually in 2021. CSL is partnering with Eventive, which also handles our ticketing, to present the virtual festival.

## VIRTUAL FESTIVAL BASICS

- QFest's complete lineup of films and shorts programs will be available to view on demand anytime from April 16-25.
- Recorded Q&As with filmmakers will accompany many of the programs.
- Access to programs is limited to Missouri and Illinois.
- Once a ticket-holder begins watching a program, access to it remains available for 48 hours.
- Full information on access, including system requirements, is found in the [Virtual Fest FAQ](#).
- Help with playing films on your TV (through HDMI, casting/airplay, or apps) is found [here](#).

## TICKETS

Individual tickets are \$14 for general admission, \$12 for Cinema St. Louis members and students with valid and current photo IDs. To obtain a student discount code, contact Brian Spath ([brian@cinemastlouis.org](mailto:brian@cinemastlouis.org)) and provide an image of a currently valid student ID.

## PASSES

- [Five-Film Passes](#) are available for \$60, \$50 for CSL members.
- [All-Access Passes](#) are available for \$115, \$95 for CSL members.

Passes offer great value: A Five-Film Pass represents a savings of \$10, and an All-Access Pass provides a \$25 discount on the 10 paid film programs.

## FREE SCREENINGS

Both shorts programs are offered for free. If you'd like to "Gay It Forward," helping ensure that CSL can continue to offer free screenings during QFest in the future, you'll have the option of making a contribution when ordering tickets for the free screenings.

## CONTRIBUTIONS

CSL will gratefully accept contributions of any size to help with the challenges posed by the Covid-19 pandemic. Click [here](#) for ways to support the organization.

## MORE INFO

314-289-4152, [cinemastlouis.org](http://cinemastlouis.org)

## SOCIAL MEDIA @QFESTSTL



The Lonely Prince

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## Films

The Carnivores

Films in other languages will feature English subtitles.

### The Carnivores

**Caleb Michael Johnson, U.S., 2020, 77 min., narrative**

One of the oddest and darkest films screened at QFest to date, "The Carnivores" features a young lesbian couple, Alice and Bret, whose dog, Harvie, is slowly dying. The vet bills are adding up fast, Alice is quietly panicking, and high-strung Bret dotes on the dog and ignores the reality of the situation. When poor, innocent Harvie goes missing, the fragile status quo is finally shattered, and both women go off the deep end in their own way. What had been a bright and happy little family unit is undone by self-doubt, suspicion, and a disturbing amount of ground beef. The Hollywood Reporter writes: "(Director) Caleb Michael Johnson employs a dreamlike, David Lynchian aesthetic to the proceedings throughout the film. If you are a fan of abstract, surreal storytelling supported by strong central performances and a fascinating relationship dynamic, then 'The Carnivores' has more than enough meat for you to chew."

**Trailer:** <https://vimeo.com/388481118>



### Charlatan

**Agnieszka Holland, Czech Republic, 2020, 118 min., Czech & German, narrative**

In this richly drawn portrait, celebrated Polish filmmaker Agnieszka Holland ("Europa, Europa," "Spoor") explores the riveting life and work of Czech herbalist and faith healer Jan Mikolášek, a deeply closeted homosexual who cured hundreds with natural remedies. Magnanimous with his abilities, he treated the poor and wealthy alike, never turning away a patient, whether a representative of the occupying Nazis forces or the president of the country. In fact, it was this last relationship that led to Mikolášek's downfall, as he was prosecuted for charlatanry by the subsequent Communist government. In yet another incisive historical tale, Holland shines a light on a singular, extraordinary figure and reveals the complexity

of — and human susceptibility to — the political machinations of the times. Calling "Charlatan" a "handsome, intelligently questioning" biopic, Variety writes: "Caught between a respectful tribute to Mikolášek's medical achievements and a more salacious examination of his moral transgressions — with a tender if speculative gay romance propped somewhere in between — it's an ambitious portrait of human imperfection."

**Trailer:** <https://www.youtube.com/watch?v=tDzbHmk-33vA>



### Keyboard Fantasies: The Beverly Glenn-Copeland Story

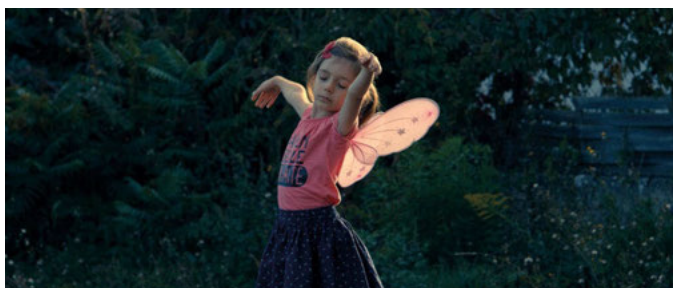
**Posy Dixon, U.S., 2019, 63 min., documentary**

As a sci-fi-obsessed woman living in near isolation, Beverly Glenn-Copeland wrote and self-released the album "Keyboard Fantasies" in Huntsville, Ontario, in 1986. Recorded in an Atari-powered home studio, the cassette featured seven tracks of a curious folk-electronica hybrid, a sound realized far before its time. Three decades on, the musician — now Glenn Copeland — began to receive emails from people across the world, thanking him for the music they'd recently discovered. Courtesy of a rare-record collector in Japan, a reissue of "Keyboard Fantasies," with support by such electronic musicians as Four Tet and Caribou, had finally found its audience two generations down the line. "Keyboard Fantasies: The Beverly Glenn-Copeland Story" tells an intimate coming-of-age story that transmutes the pain and suffering of prejudice into rhythm, hope, and joy. Half audiovisual history and half DIY tour video, the film provides a vehicle for this newly appointed queer elder to connect with youth across the globe and serves as a timely lullaby to soothe those souls struggling to make sense of the world.

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**Trailer:** <https://www.youtube.com/watch?v=5xLk-ZirOa4k>



## Little Girl

**Sébastien Lifshitz, France, 2020, 90 min., French, documentary**

"Little Girl" offers a touching portrait of 8-year-old Sasha, who insistently questions her gender, often eliciting disturbing reactions from those who remain invested in traditional definitions of who qualifies as a boy or a girl. Although born a boy, Sasha has always known she was a little girl, but society fails to acknowledge her as such: At school, for example, she's forced to wear gender-specific boys' clothes. Sasha's supportive family engages in a constant battle to make her difference understood and accepted, and the film depicts the family's tireless struggle against a hostile environment while chronicling their everyday lives. The Guardian writes: "In his tender observational documentary, filmmaker Sébastien Lifshitz ('Les Invisibles,' 'Bambi,' 'Adolescentes') spends a year following Sasha and her family as they struggle to navigate her gender dysphoria in their provincial French hometown. Cinematographer Paul Guilhaume captures Sasha in widescreen, his camera watchful as she pads delicately across the room in ballet class, growing in confidence and expressiveness with each purposeful step. Her teacher is less generous."

**Sponsored by Robert Pohrer & Donnie Engle**

**Trailer:** <https://www.youtube.com/watch?v=4lqDpDOX-jsQ>



## Ma Belle, My Beauty

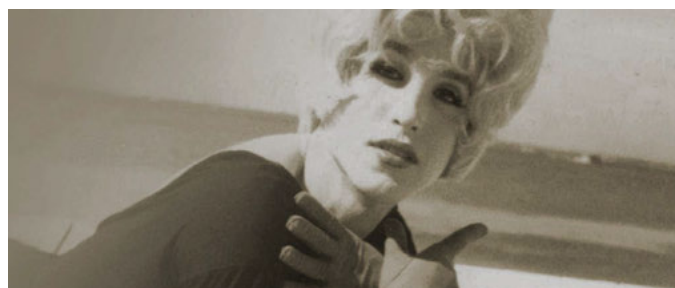
**Marion Hill, France/U.S., 2021, 93 min., English & French, narrative**

In "Ma Belle, My Beauty" — which premiered at Sundance — newlywed musicians Bertie and Fred are adjusting to their new life in the beautiful countryside of France. It's an easy transition for Fred, the son of French and Spanish parents, but New Orleans native Bertie grapples with a nagging depression that is affecting her singing. When Lane — the quirky ex who disappeared from their three-way relationship years ago — shows up for a surprise visit, she brings both new energy and baggage of

her own. A tipsy, moody dive into polyamory from first-time feature filmmaker Marion Hill, "Ma Belle, My Beauty" maintains the buoyant atmosphere of a summer adventure — replete with wine-drenched candlelit dinners, firelit vineyard parties, and sunny creekside hikes — as its principals grapple with their desires, passions, and life ambitions. The Hollywood Reporter writes: "Lauren Guiteras' sun-dappled cinematography has a jazzy ease that complements the film's overall laid-back vibe. And composer Mahmoud Chouki shows great versatility, blending French, Latin, New Orleans and North African rhythms into a musical melting pot that reflects how all these different characters are trying to come together in harmony."

**Sponsored by Deb Salls**

**Trailer:** <https://www.youtube.com/watch?v=3xZb3x-nYER>



## P.S. Burn This Letter Please

**Michael Seligman & Jennifer Tiexiera, U.S., 2020, 101 min., documentary**

A box of letters, held in secret for nearly 60 years, ignites a five-year exploration into a part of LGBTQ history that has never been told. The letters, written in the 1950s by a group of New York City drag queens, open a window into a forgotten world where being yourself meant breaking the law and where the penalties for "masquerading" as a woman were swift and severe. Using original interviews, never-before-seen archival footage and photographs, and stylized re-creations, "P.S. Burn This Letter Please" reconstructs this pre-Stonewall era as former drag queens now in their 80s and 90s — including James Bidgood, director of this year's Q Classic, "Pink Narcissus" — reveal how they survived and somehow flourished at a time when drag queens were both revered and reviled, even within the gay community. The government sought to destroy them and history tried to erase them, but now they get to tell their story for the first time. The Queer Review writes: "'P.S. Burn This Letter Please' is a moving and uplifting tribute to the beauty, bravery and defiant self-expression of these truly fierce, trailblazing queens."

**Trailer:** <https://www.youtube.com/watch?v=XqGRrA-Ygq4>





## Pink Narcissus

**James Bidgood (as Anonymous), U.S., 1971, 65 min., narrative**

This year's Q Classic, "Pink Narcissus" — which is celebrating its 50th anniversary — is a breathtaking and outrageous erotic poem focusing on the daydreams of a beautiful boy prostitute who, from the seclusion of his ultra-kitsch apartment, conceives a series of interlinked narcissistic fantasies populated by matadors, dancing boys, slaves, and leather-clad bikers. Amid the sumptuous pink satin, teenage beauty Bobby Kendall falls into a deep slumber of erotic reverie, entering the glorious realm of sexual fantasy — living in a dream world of fantastic colors, magnificent music, elaborate costumes, and strikingly handsome men. The film was shrouded in mystery following its 1971 release, its creator credited only as Anonymous. The film was falsely attributed to such filmmakers as Kenneth Anger and Andy Warhol before being rediscovered and revealed as the work of artist and photographer James Bidgood. It was shot in a haphazard, piecemeal fashion between 1964 and 1970 on 8mm, mainly in Bidgood's small apartment. Its cult status endures, as does adoration for its gorgeous and enigmatic star. With its highly charged hallucinogenic quality, atmosphere of lush decadence, and explicit erotic power, "Pink Narcissus" is a true landmark of gay cinema.

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**Trailer:** <https://www.youtube.com/watch?v=LdiV52By-FTI&list=PL4LoUkfG-4VCCwVbZ9aGUVSBwJV0PX7NS>



## Queer Japan

**Graham Kolbeins, Japan/U.S., 2019, U.S., English & Japanese, 99 min., documentary**

Trailblazing artists, activists, and everyday people from across the spectrum of gender and sexuality defy social norms and dare to live unconventional lives in this kaleidoscopic view of LGBTQ culture in contemporary Japan. From shiny Pride parades to playfully perverse underground parties, "Queer Japan" pictures people living brazenly unconventional lives in the sunlight, the shadows, and everywhere in between. Culled from more than 100 interviews conducted over three years in locations across the country, "Queer Japan" features dozens of individuals sharing their experiences in their own words. Among those featured: dazzling, iconoclastic drag queen Vivienne Sato; maverick manga artist Gengoroh Tagame; councilwoman Aya Kamikawa, who recounts her rocky path to becoming the first transgender elected official in Japan; and nonbinary performance artist Saeborg, who uses rubber to create a second skin at the legendary kink-positive hentai party Department H. Variety writes: "The people we meet in 'Queer Japan' represent a powerful cross-section of LGBTQ life, and they make a vivid case for how wrong it is to assume that members of that community are all in the same box, or five boxes, or 50 boxes. The movie is a cry for the absolute freedom of identity, one that I can imagine many non-LGBTQ people deeply relating to, since the demands for tolerance that are made here extend to the very essence of being and desire."

Sponsored by John Stroup

**Trailer:** <https://www.youtube.com/watch?v=CliOmMRL-beQ>



## Queer Shorts 1

107 minutes, Free

**Complicated** (Isak Kohaly, Israel, 2020, 22 min., Hebrew, narrative):

A chubby and depressed young man returns to his childhood home in the suburbs after a mental breakdown, but old tensions about his sexual orientation arise when he meets a handsome lifeguard.

**Eleven Weeks** (Anna Kuperberg, U.S., 2020, 15 min., documentary): Faced with a fast and aggressive cancer, Carla Jean Johnson accepts her diagnosis with clarity and grace, as photographer Anna Kuperberg, her long-time wife, documents their final days and weeks together.

**A Non-Binary Story: Reencuentro** (Max Masri & Chelsea Eng, U.S., 2019, 6 min., narrative): LGBTQ pride, liberated tango partnering, and transformation play out against the humid pulse of a New York City summer day, with Masri and his multi-award-winning electrotango band Tanghet-to providing the musical score.

**The Pageant** (Kasey O'Brien, U.S., 2020, 7 min., narrative): One person's questioning throws a young couple into a state of crisis.

**Sorry We Missed You** (Craig Bettendorf, U.S., 2020, 34 min., documentary): An exploration of the ways in which an underappreciated Yale professor — the late John Boswell — helped shape society's greater acceptance of LGBTQ people in profound ways.

**Sunday Dinner** (Kevin Mead, U.S., 2020, 14 min., narrative): After the recent death of their parents, a passionate Italian-American family reunites to enjoy their customary Sunday dinner, but one of them has a major confession that threatens to unravel their beloved tradition.

**Unlonely** (Natalia Lampropoulou, Greece, 2021, 9 min., Greek, narrative): During a general lockdown because of the pandemic, an unemployed actor is working at an online companionship service when a lonely middle-age gay man calls him seeking redemption.



## Queer Shorts 2

107 minutes, Free

**75 Cents** (Safi Jafri, U.S., 2021, 9 min., narrative):

On a midnight bus, a boy is just trying to catch some sleep, but the man who boards after him has more intimate ideas in mind.

**God's Daughter Dances** (Sungbin Byun, South Korea, 2020, 25 min., Korean, narrative): A transgender female dancer receives a call to report for a military-service examination.

**in(APP)licable** (Cam Owen, U.S., 2020, 11 min., narrative): After moving from small-town Louisiana to New Orleans, Ted navigates the city using a dating app.

**The Lonely Prince** (Shivin & Sunny, India, 2020, 15 min., narrative):

A lonely prince, drowning in melancholy, invites a sculptor to his court to create a piece of art just for him.

**More of Something** (Kevin Nettles, U.S., 2020, 18 min., narrative): Two guys meet for a hookup but find something more.

**Today** (Francis Chillet, France, 2021, 20 min., French, narrative): After three years abroad, Felix returns to his childhood village for Christmas, and memories come flooding back as he meets up with old friends.

**Vestirse** (John E. Kilberg, U.S., 2021, 9 min., narrative): Jacky is trying to get dressed to meet their mother one late afternoon.





## Summer of 85 (Été 85)

**François Ozon, France, 2020 90 min., French, narrative**

In the waters off a small seaside village in Normandy, a boat capsizes. Rescued from drowning, 16-year-old Alexis is subsequently seduced by his savior, the slightly older and much wilder David, who has an alluring, devil-may-care smile. David quickly becomes Alexis' obsession — and the boyfriend of his dreams — before a dark tragedy ends their relationship. Based on the 1982 YA novel "Dance on My Grave" by Aidan Chambers, the film proceeds along two parallel time tracks, requiring the audience to piece together the puzzle of what really transpired between the two boys. Variety writes: "Not since the summer of 2003, when François Ozon unveiled Sapphic sizzler 'Swimming Pool' at the Cannes Film Festival, has the French director seduced audiences quite as brazenly as he does in 'Summer of 85.' A breezy first-love flashback to more innocent times, (the film) feels like Ozon's response to 'Call Me by Your Name' — his own effervescent account of two souls who found one another for a single season, and how that shaped a young man's sexual identity going forward."

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Trailer: <https://www.youtube.com/watch?v=dJd-4BuS44Bk>



## Tahara

**Olivia Peace, U.S., 2020, 78 min., narrative**

In this queer coming-of-age dramedy, two girlfriends attend a "Teen Talk-back" after the funeral service of their former Hebrew-school classmate. Although the session is designed to help them understand grief through faith, it instead leads to other discoveries, with surprising sparks igniting when one of the girls is manipulated into a romantic encounter with her best friend. The Queer Review writes: "Filmed on location at the Rochester synagogue where (screenwriter Jess) Zeidman attended Hebrew school, there's a claustrophobic authenticity to the film's setting. Much of the success of 'Tahara' relies on her well-crafted, layered screenplay and the two rich, subtle lead performances by (Madeline Grey) DeFreece and (Rachel) Sennott (also wonderful in 'Shiva Baby') keeping things compelling and intriguing. Refreshingly it's a teen film that doesn't look down on or objectify its characters, examining our shared human foibles with humor and poignancy."

Trailer: [https://www.youtube.com/watch?v=Mk\\_cB8H-gDU0](https://www.youtube.com/watch?v=Mk_cB8H-gDU0)

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