

Baltic Spotlight on the South – Proposed Film Series

Queers of Color Coming to Power through Image



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The Fulbright Scholar Program for the Baltic
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Note from the Organizers

This catalog is a memorial for a film series that never launched, and a resource for future universities, NGOs, film festival curators and queer community groups who are interested in queer of color (QOC) cinema.

Dr. Smadar Lavie won a senior Fulbright scholarship at Vilnius University (VU) for Winter-Spring 2022. Even though Vilnius has a vibrant queer scene, their cinema festival program was very white.¹ On the whole, the queer communities of the Baltic distance themselves from the queer refugees and asylum seekers fleeing persecution in the Middle East and Sub-Saharan Africa. In late summer 2021, Smadar volunteered to curate and organize a queer of color film series in partnership with her hosts, the Institute of Asian and Transcultural Studies, to premiere during '22 Baltic Pride.² The Institute recommended Karolina Luneckienė as a student research assistant for the project. Karolina and Smadar sifted through decades of Frameline catalogs³ and Rotten Tomatoes reviews to come up with a list of possibilities out of hundreds of features, documentaries and shorts.

None of this could have happened without Bob Heyer-Gray, head of UC Davis's library collection strategies department. Bob, thrilled by the project, connected with filmmakers, directors, producers and distributors, to secure review copies and university screening rights. Karolina and Smadar ended up with a list of about 70 candidates for screening!

Sometime in December '21, while still in California, Smadar invited the 2021-22 Baltic Fulbright scholars to collaborate on the project. Kevin Snow, whose Fulbright project was to research LGBTQ+ activist spaces in Estonia, immediately volunteered to help. Smadar and Kevin spent long hours conferring and organizing on Zoom, and Smadar traveled to Tallinn to discuss the program. When Kevin and Smadar narrowed down the list to 37 films, Fulbright scholars Beatrice Alder, Kelly Melekis, Sarah Montoya and Kevin volunteered to compile this catalog – including the films' synopses, trailers, awards and rave reviews.

On February 24, '22, news broke of the Russian invasion of Ukraine. Fear crept into our joint excitement. But despite the war, and the tens of thousands of Ukrainian refugees seeking safety in Lithuania, the Baltic Pride festivities remained slated for June.

¹ <https://festivaliskreives.lt/en/festival/#aboutus>

² <https://www.fsf.vu.lt/en/institute-of-asian-and-transcultural-studies/about-institute>

³ <https://www.frameline.org/>

We submitted the program's final draft on March 30, '22, as promised, for a film series that was to start on May 27, '22. In mid-April, we were presented with a list of demands related to copyright law. The VU Institute told us that the Lithuanian LATGA, or Lithuania collective copyright organization, was the source of the problems. The US Embassy warned us about "copyright sharks" who threaten lawsuits on North American and West European organizations screening films in Lithuania, whether copyright infringements exist or not. The US copyright attorneys we consulted were quite surprised, given that in their decades of experience, such NGOs do not prey on free, non-profit university events open to the public. They suggested that VU offer a donation to LATGA, given that they are known for their greed rather than genuine copyright protection.

The Institute should have explained the possible challenges of the Lithuanian legal context in August '21, when Smadar and Bob began work on the film series. Unfortunately, these copyright problems were raised so late that it was impossible to solve them. The film origins and permissions document that we provided VU upon their request met US standards. Yet VU, perhaps getting cold feet, failed to act and succumbed to red tape, giving up an opportunity for a one-of-a-kind event.

The good news is that UCD now has a superb assemblage of queer of color cinema. Many thanks to Susan Zekiros, curator of the Copenhagen Aks Film Festival,⁴ for pushing us to memorialize the film series that didn't quite happen. We hope this catalog can serve as a resource for queer organizations and individuals alike—to inspire and launch other film series around the world, to further distribute stories by and about QOC, and to spread empathy and solidarity in the global queer community.

⁴ <http://www.aksfestival.com/>

Baltic Spotlight on the South: Proposed Film Series Catalog



Many Baltic people first encounter black, brown or Asian folks through TV. The queer culture now blossoming in Baltic cities is quite monochromatic – white-on-white. Yet the influx of asylum seekers and refugees from the Global South, including many queers fleeing persecution, demands that LGBTQ+ people in the North reorient themselves toward a more global understanding of their struggle. To shatter stereotypes, reveal the lived realities of racial inequity, and build community, our film series draws on an abundance of excellent cinema representing queer people of color in Asia, Africa, North and South America, the Middle East, and Europe.

Our Queers of Color (QOC) film series includes high-impact, prestigious, award-winning classics and new films that authentically depict the lives of people of color. In telling twenty-first century stories, we acknowledge that we stand on the shoulders of giants – the classic queer filmmakers who paved the way for the current, flourishing era of queer arts and culture. These films highlight a spectrum of gender and sexual identities, informed by a range of cultures and communities – queers from Latin America, South and Southeast Asia, Sub-Saharan Africa, and Indigenous communities in North America; those from Muslim, Christian, and Jewish backgrounds; Latinx, Black British, African-American, and mixed-race queers. It was to be a Baltic first.

Many of the films portray the clash of queers of color with their biological families on the one hand, and state bureaucracy and religious institutions on the other. As they fight for their rights to parenthood, employment, inheritance, love and marriage, these queers must grapple with both civil and “divine” authority. The film series also sheds light on the dangers, possibilities, oppressions, and joys of queers as they migrate from South to

North. All films create viable alternatives to the traditional patriarchy. Together, we make our families of choice.

Social justice queer cinema not only endeavors to bring communities of color to power through image. It is also characterized by humor, pleasure, abundant love and hot, unapologetic sex. These stories push our communities toward compassion, equality, and greater inclusivity.

“Los atravesados...the squint-eyed, the perverse, the queer, the troublesome, the mongrel, the mulato, the half-breed, the half dead; in short, those who cross over, pass over, or go through the confines of the ‘normal.’ ... Transgressors. Aliens ... Do not enter. Trespassers will be raped, maimed, strangled, gassed, shot. Only the ‘legitimate’ inhabitants are those in power, the whites and those who align themselves with whites... Ambivalence and unrest reside in the borderlands and death is no stranger.”

--Gloria Anzaldúa, *Borderlands/La Frontera*



Lithuanian soldiers install razor wire on the border with Belarus in Druskininkai (REUTERS).

Breaking Fast

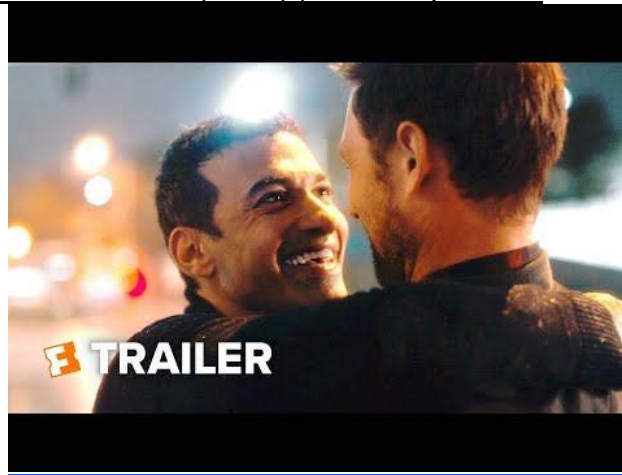
Content Rating: PG-13

DIRECTOR: Mike Mosallam

2020 | USA | 92m

GENRE: Comedy | Drama | Gay | Middle Eastern | Muslim/Islam | Romance | Family dynamics

Trailer: [Breaking Fast Trailer #1 \(2020\) | Movieclips Indie](#)



“Cultures clash and passion blooms in this lively and insightful romantic comedy. Mo (shorthand for Mohammad) is a gay Muslim living in West Hollywood — he’s a dedicated doctor who prioritizes his faith. When his long-term relationship takes an unexpected turn, leaving him suddenly single, he discovers that finding someone who enjoys quiet evenings of cooking and conversation is challenging in a sea of guys who are focused on partying and hook-ups. But when Mo meets Kal sparks fly, and the cute couple moves carefully into a romance that is sweet and complicated at once.

True-to-life dialogue and richly complex and relatable characters breathe naturalistic energy into writer-director Mike Mosallam’s gorgeously shot feature debut, which he expanded from his 2015 short of the same name. Funny and thoughtful, Breaking Fast tackles deep issues of faith, friendship and sexuality with upbeat energy and a big heart.”

—BRENDAN PETERSON

<https://www.frameline.org/festival-archive/pride-showcase-2020/film-guide/breaking-fast>

AWARDS AND NOMINATIONS

Audience Choice, Cambria Film Festival

Judge’s Award, Cambria Film Festival

Audience Award, Long Beach QFilm Festival

Jury Award, Long Beach 1 Film Festival

Jury Award, OUT at the Movies International LGBT Film Fest
Audience Award, Out Film CT
Audience Award, Out on Film, Atlanta, US
Audience Choice for Best Feature Film, Out On Screen/Out In Schools/Vancouver
Queer Film Festival
Achievement Award, qFLIX Philadelphia
Special Award, qFLIX Philadelphia
Audience Award, Reel Pride Film Festival
Queerty (Nominee), The Queerties

RAVE REVIEWS

“As in most rom-coms, it's not if the couple will get together but how. Still, Mosallam's incisive and heartfelt, if occasionally on-the-nose, approach to matters of love, religion, family and culture sets the film apart.” - Gary Goldstein, *Los Angeles Times*

“What's most significant about 'Breaking Fast' is that it's a film about Arab Americans made by Arab Americans, and that it tells a story we can all relate to — that of a man and his search for love.” - Diana Abouali, *The Arab American National Museum*

“‘Breaking Fast’ is a lovely antidote to the disharmony of these times, a soothing, comforting story about the importance of connection and understanding.” - Randy Myers, *San Jose Mercury News*

“[Breaking Fast] is a witty, beautifully observed and well-acted film that proves as engaging as it is boundary-shattering.” - Frank Scheck, *Hollywood Reporter*

The Half of It

Content Rating: PG-13

DIRECTOR: Alice Wu

2020 | United States | 105 Minutes

GENRE: Lesbian | Queer | Comedy, Drama, Romance, Asian-Americans | Immigration | Family Dynamics | Rural life | Coming of age

Trailer: [The Half of It | Official Trailer | Netflix](#)



“‘The Half of It’ is Wu’s second film to center on a Chinese American lesbian following her 2004 debut, ‘Saving Face.’ The pieces may seem familiar in ‘The Half of It,’ but the way Alice Wu assembles them results in a fresh and inspired whole. The writer/director’s queer take on ‘Cyrano de Bergerac’ features several of the kinds of characters we so often see in Young Adult films and novels: hyper-verbal teenagers given to expressing their anxieties and longings through witty, self-aware narration. It takes place in the sort of small town that may seem quaint to the outside viewer but feels like a prison to the restless kids trapped within it. And the fundamental premise—that teens on disparate rungs of the high-school social hierarchy can forge secret yet life-changing bonds—is perennial.” - Christy Lemire, *RogerEbert.com*

<https://www.rogerebert.com/reviews/the-half-of-it-movie-review-2020>

AWARDS AND NOMINATIONS

Golden Carp Film Award-International [Nominee], Faro Island Film Festival
Independent Spirit Award [Nominee], Film Independent Spirit Awards
GLAAD Media Award, GLAAD Media Awards
Gold List Award [Nominee], Gold List
GMS Award [Nominee], Guild of Music Supervisors Award
HCA Award [Nominee], Hollywood Critics Association Midseason Awards
IFJA Award [Nominee], Indiana Film Journalists Association, US

ReFrame Stamp, ReFrame
Queerty [Nominee], Queerties
Founders Award, Tribeca Film Festival

RAVE REVIEWS

“While the question of ‘fitting in’ has clichéd implications in many teen movies, Wu digs deeper, considering the lonely cost of assimilation for a girl whose outsider status is layered.” - Kyle Turner, *New York Times*

“[The Half of It] captures the tremendous growth that happens during adolescence when it feels like nothing is happening at all.” - Inkoo Kang, *The Hollywood Reporter*

“Wu’s unique take on teen angst hints at what else we’ve been missing by allowing studios to limit who can tell such stories.” - Peter Debruge, *Variety*

“The pieces may seem familiar in ‘The Half of it,’ but the way Alice Wu assembles them results in a fresh and inspired whole.” - Christy Lemire, *RogerEbert.com*

The Wound

Content Rating: 18+; sex and nudity; frightening and intense scenes

DIRECTOR: John Trengove

2017 | South Africa | 88m

GENRE: African | Drama | Gay | Homophobia | Sexuality | Coming of Age | Tradition-Modernity Clash

Trailer: [THE WOUND - Trailer - Peccadillo](#)



“In an annual ceremony, the men of a small Xhosa community in South Africa encamp in the mountains of the Eastern Cape to initiate a group of teenage boys into manhood. Following a painful ritual circumcision, the young initiates spend two weeks healing and laboring under the alternately aggressive and mentoring care of their male elders. Xolani, a factory worker by day and former initiate himself, returns to the mountain each year as one of those elders. This time, he is entrusted with a teenager named Kwanda, an arrogant and disinterested wealthy Johannesburg kid whom most of the other rural boys consider to be spoiled. This is an environment wholly dedicated to the traditional mores of patriarchal power and swaggering heterosexuality, where Xolani’s gentle and introverted nature is an aberration — and his attraction to men is a desperately held secret.

Xolani’s clandestine love affair with a fellow caregiver adds further dramatic tension and a swirl of competing emotions to this beautifully acted story in which an ancient and accepted culture collides with secret and sometimes dangerous passions. Director John Trengove, working with a Xhosa producer and co-writer, exposes more than one type of wound in his feature film debut. Kwanda actively defies the fraternal code forced upon him, and Xolani struggles to reconcile the traditions of his people with his own desires and identity. Every moment of ‘The Wound’ evokes the question, ‘What defines manhood?’”

— JOANNE PARSONT, *Frameline*

<https://www.frameline.org/festival-archive/festival2017/film-guide/the-wound>

AWARDS AND NOMINATIONS

Outstanding First Feature Award, Frameline San Francisco International LGBTQ Film Festival

Sutherland Award, London Film Festival

Best Film, World Cinema Amsterdam

Grand Jury Prize [Nominee], Sundance Film Festival

Jury Grand Prize, Mumbai Film Festival

Best Screenplay, Madrid International LGBT Film Festival

RAVE REVIEWS

“Mr. Trengove shoots the film in an intimate wide-screen, getting in close to the characters as they tamp down explosive feelings, often letting the spectacular landscapes break down into soft-focus abstractions. His direction is perfectly judged up to and including the shudder-inducing ending.” - Glenn Kenny, *New York Times*

“John Trengove's hard-edged but beautifully wrought study of clashing Xhosa models of masculinity will be an eye-opener to outsiders — and some South Africans too.” - Guy Lodge, *Variety*

“Trengove’s tough, beguiling debut looks at what happens when queerness throws a wrench in the rusty machinery of traditional masculinity.” - Simran Hans, *The Guardian*

“[The Wound] takes real chances, delivering a troubling portrait of the collision between communal and personal identity.” - Sheri Lindon, *The Hollywood Reporter*

Deborah Chasnoff Retrospective for *Oneg Shabbat* (“Joy of the Sabbath”)

The film series organizers planned to screen Deborah Chasnoff’s films on a Saturday, honoring her life’s work and her Jewishness by celebrating Shabbat with Chaz.



[https://www.frameline.org/festival-archive/festival2018/film-guide/frameline-award-debra-chasnoff-\(1957-2017\)](https://www.frameline.org/festival-archive/festival2018/film-guide/frameline-award-debra-chasnoff-(1957-2017))

“Academy Award-winning documentary filmmaker Debra Chasnoff was a nationally recognized champion of using film as an organizing tool for social justice campaigns, and a pioneering leader in the international movement working to create safe and welcoming schools and communities. Debra’s highly acclaimed documentaries addressing youth and bias issues are widely hailed by educators and advocates as among the best tools available today to help open up dialogue and activism around many of the most challenging issues affecting young people’s lives and school environments. Her award-winning films include ‘Straightlaced: How Gender’s Got Us All Tied Up,’ about the gender and sexuality pressures that teens and young adults face today, ‘It’s Elementary: Talking About Gay Issues in School,’ ‘Let’s Get Real’ (about bias and bullying), ‘That’s a Family!’ (supporting youth growing up in diverse family structures) and the Academy Award-winning ‘Deadly Deception: General Electric, Nuclear Weapons and Our Environment.’ Her first film, ‘Choosing Children,’ explored the once unheard of idea that lesbians and gay men could become parents after coming out.

In addition to dozens of film festival awards, Debra was the recipient of the Wallace A. Gerbode Foundation Fellowship for outstanding non-profit leadership, the Pathfinder Award from the Gay, Lesbian and Straight Education Network, and the first-ever alumnae achievement award in documentary filmmaking from Wellesley College. Debra has been a featured speaker at dozens of colleges and conferences, and was a Woodrow Wilson Visiting Fellow for the Council of Independent Colleges as well as a Visiting Scholar in Public Policy at Mills College. She was the founder of GroundSpark and co-creator of our renowned Respect For All Project. Debra served GroundSpark in a directing capacity from 1982 - 2017.

When Debra was diagnosed with stage-4 cancer, she and her wife Nancy Otto decided to turn the camera on themselves and their LGBTQ family to document their experiences with serious illness and questions about end of life. What emerges is 'Prognosis: Notes on Living,' an emotionally raw, funny and profoundly intimate memoir about embracing the unknown, end of life issues and what it means to live with intentionality up to the last breath. After her death, many obituaries were published to honor Debra's life." - *GroundSpark*, <https://groundspark.org/about>

It's Elementary: Talking about Gay Issues in School

On the Shoulders of Giants - Classic Documentary

Content Rating: None

DIRECTOR: Debra Chasnoff
1996 | United States | 78 Minutes
GENRE: Documentary

Trailer: [It's Elementary \(original version\)](#)



It's Elementary is the first film of its kind to address anti-gay prejudice by providing adults with practical lessons on how to talk with kids about gay people. Hailed as 'a model of intelligent directing,' *It's Elementary* shows that children are eager and able to wrestle with stereotypes and absorb new facts about what it means to be gay or lesbian.

Since it aired on more than 100 public television stations in 1999, *It's Elementary* has fueled a growing movement of educators and parents — gay and straight alike — who are committed to preventing pervasive homophobia and anti-gay violence. The film shows what happens when kids in kindergarten through eighth grade discuss lesbian- and gay-related topics in age-appropriate ways. Shot in six public and private schools, *It's Elementary* models excellent teaching about family diversity, name-calling, stereotypes, community building and more.

Since its release, the producers have run a remarkably successful grassroots distribution campaign, intended to make *It's Elementary* accessible to every conceivable type of institution working with children today. Through this effort, the film has had an unprecedented impact, creating a tidal wave of activism and public dialogue about addressing lesbian and gay issues in school.

The 136-page *It's Elementary* guide to community organizing, professional development, and K-8 curriculum is designed to serve as a clearinghouse of ideas and

resources for using *It's Elementary* to make change on many levels in the classroom, in schools of education, with school boards and within communities.” - *Groundspark*, <https://groundspark.org/its-elementary>

AWARDS AND NOMINATIONS

Best Documentary, San Francisco International Lesbian and Gay Film Festival
Best Documentary, Chicago Lesbian and Gay Film Festival
Best Documentary, Turin, Italy International Lesbian and Gay Film Festival
Best Documentary, Santa Barbara Lesbian and Gay Film Festival
Documentary of the Year, GLAAD Media Awards
Silver Spire, San Francisco International Film Festival
Silver Apple, National Educational Media Market
C.I.N.E. Golden Eagle Award
Audience Award, The Austin Gay and Lesbian Film Festival
Juror's Choice Award, Charlotte Film Festival
Best Educational Film, Northern Lights International Film Festival

RAVE REVIEWS

“Schools cannot be neutral when we're dealing with issues of human dignity and human rights.” – Bob Chase, Former President of the American National Education Association

“‘It's Elementary’ inspires educators to address homophobia and create classrooms where all youth are respected. Should be mandatory for all new teachers if we are serious about raising kids to be free of hate and prejudice.” - Judy Shepard, Executive Director of the Matthew Shepard Foundation

“‘It's Elementary’ serves as a model for educators who want to deal with the subject of lesbians and gays but don't know where to begin.” - Barry Walters, *San Francisco Examiner*

"[It's Elementary] is the most important film dealing with LGBT issues and safe schools ever made." – Kevin Jennings, Former US Assistant Secretary of Education

Prognosis: Notes on Living

Content Rating: R

DIRECTOR: Debra Chasnoff & Kate Stilley Steiner

2021 | USA | 79m

GENRE: Death/Dying | Health/Medicine | Jewish | Lesbian | Local Interest/Subjects | Parenting/Family | Religion/Spirituality

Trailer: [PROGNOSIS: NOTES ON LIVING - Trailer - Frameline45](#)



“In perhaps her bravest act as a filmmaker, Oscar-winning San Francisco documentarian, LGBTQ+ activist, and Frameline Award recipient Debra Chasnoff (*It’s Elementary*) responded to her diagnosis of stage-4 cancer by turning the camera on herself, her wife, and her sons to chronicle the journey that lay ahead of them. With customary candor and humor, she took on the assignment out of necessity: not wishing to be defined only as patient or victim, she adopted a role she could play with certainty—that of storyteller.

Completed according to her wishes by a circle of Bay Area peers and family, *Prognosis: Notes on Living* is not only a film about illness. Clear-eyed and unsentimental, intimate and honest, it is the unforgettable, present-tense diary of a life fiercely lived, and a love worth fighting for.”

— PETER L. STEIN, *Frameline*, <https://www.frameline.org/festival-archive/festival2021/film-guide/prognosis-notes-on-living>

AWARDS AND NOMINATIONS

San Francisco International LGBT+ Film Festival

San Francisco Jewish Festival

OutFest Los Angeles

Women’s Film Festival

Miami Jewish Film Festival
Wicked Queer: Boston's LGBTQ+ Film Festival
Atlanta Film Festival

RAVE REVIEWS

“But despite a career of socially conscious films, ‘Prognosis’ doesn’t crusade for cancer research, nor is it an exposé of the medical establishment. The film is simply, as the subtitle says, ‘Notes on Living.’” - G. Allen Johnson, *San Francisco Chronicle*

“Completed according to her wishes by a circle of Bay Area peers and family, *Prognosis: Notes on Living* is not only a film about illness. Clear-eyed, intimate, & honest, it is the unforgettable, present-tense diary of a life fiercely lived, and a love worth fighting for.” - Peter L. Stein, Senior Programmer, Frameline San Francisco International LGBTQ+ Film Festival

“Clear-eyed and unsentimental, intimate and honest, the film is an unforgettable, present-tense diary of a life fiercely lived.” - Angelique Jackson, *Variety*

“The film provides great insight into the ups & downs a person goes through as they face dying: the hope & fear, the moments of joy & despair, the tenderness & disconnect that can occur between the dying person & their partner.” - Henry Fersko-Weiss, Executive Director, INELDA (International End-of-Life Doula Association)

Private Desert

Content Rating: 18+

DIRECTOR: Aly Muritiba

2021 | Brazil | 120 Minutes

GENRE: Drama | Family Dynamics | Transgender | Violence | Masculinity | Gender Roles | Online Dating

Trailer: [PRIVATE DESERT \(2021\) - Giornate degli Autori - HD Trailer - English Subtitles](#)



“Forty years old Daniel is a conservative Brazilian man. He takes care of his father, a retired police officer suffering from dementia, and deals with his sister who has just come out as lesbian. He also gets suspended from his work in the police force and is under internal investigation for excessive use of power on a teen. Daniel is trying to make a living as a bouncer in a high-end club and the only good thing in his life is Sara, a young woman who he is having a virtual affair with on social media. When Sara stops answering his messages he starts fearing for her life. He decides to head north to her desert hometown to look for her, but nobody seems to know her, until a man shows up and says he can make the contact with Sara but on very specific and discreet conditions. Be prepared for a dramatic suspense with plenty of twists and surprises.” – The Tel Aviv International LGBTQ+ Film Festival, <http://tlvfest.com/tlv/he/2021/10/16/private-desert/>

AWARDS AND NOMINATIONS

Brazil's official nominee for the Academy Awards (Oscars) 2022
Camilo Award, Huelva Latin American Film Festival
Jury Prize, Melinka Festival
Calunga Trophy, Recife Cine PE Audiovisual Festival
Critics Award, Recife Cine PE Audiovisual Festival
BNL People's Choice Award, Venice Film Festival

Fanheart3 Award (nominee), Venice Film Festival
Giornate degli Autori Award (nominee), Venice Film Festival
Queer Lion (nominee), Venice Film Festival

RAVE REVIEWS

“Private Desert bewitchingly explores the story of who we all are through Daniel and Sara. You’ll learn plenty about them and you’ll likely learn a thing or two about yourself, as well.” - Amanda Sink, *The Hollywood Outsider*

“This Brazilian drama is a welcome and assured intervention into that country's calcified ideals about desire and masculinity.” - Manuel Betancourt, *Variety*

“A potent rejoinder to the hypermasculine, explicitly transphobic values of the Bolsonaro regime.” - Jennie Kermode, *Eye for Film*

Tongues Untied

On the Shoulders of Giants – Classic Documentary

Content Rating: 16+, sex, nudity, profanity

DIRECTOR: Marlon T. Riggs

1989 | USA | 55 minutes

AIDS/HIV / Black/African American / Coming Out / Documentary / Race and Culture / Racism / Social Issues

Trailer: [Tongues Untied Trailer](#)



“The seminal documentary on Black gay life, Emmy Award-winning director Marlon T. Riggs’ 1989 *Tongues Untied* uses poetry, personal testimony, rap and performance (featuring poet Essex Hemphill and others), to describe the homophobia and racism that confront Black gay men. The stories are fierce examples of homophobia and racism: the man refused entry to a gay bar because of his color; the college student left bleeding on the sidewalk after a gay-bashing; the loneliness and isolation of the drag queen. Yet they also affirm the black gay male experience: protest marches, smoky bars, ‘snap diva,’ humorous ‘musicology’ and Vogue dancers. A quarter of a century after its release, director Marlon T. Riggs’ documentary, winner of the Los Angeles Film Critics Award, and Best Documentary prize at the Berlin Film Festival, is as relevant as ever.” – *Frameline*, <https://www.frameline.org/distribution/films/tongues-untied>

At the time of its release, *Tongues Untied* generated moral panic due to its portrayal of two men kissing. The film was cited by Republican presidential candidate Pat Buchanan as an example of how President George H. W. Bush was using taxpayer dollars to support “pornographic art.” Scheduled to be aired on public television, it triggered national controversy about whether the federal government, via the National Endowment for the Arts, should fund artistic creations that offended some viewers.

AWARDS AND NOMINATIONS

Best Independent/Experimental Work, L.A. Film Critics Award
First Prize, New Visions, San Francisco International Film Festival
First Prize, Experimental, National Educational Film & Video Festival
Best Black Independent Production, National Black Programming Consortium
Achievement Award, Big Muddy Film Festival
Best Video, Documentary Festival, New York
Outstanding Merit Award, Black Filmmakers Hall of Fame
Honorable Mention, Black Maria Film Festival
Honorable Mention, Black American Cinema Society
New Works Premiere, American Film Institute of Video Festival
Video Viewpoints, Museum of Modern Art
Gay Lives '89, San Francisco Film Arts Festival
Best Performance Video, Atlanta Film & Video Festival
Special Jury Award, USA Film Festival
Special Jury Award, Newark Black Filmmakers Festival
Maya Deren Award, American Film Institute
Blue Ribbon, American Film & Video Festival
Best Documentary, San Francisco International LGBT Film Festival
Best Gay Documentary, Berlin International Film Festival

RAVE REVIEWS

“At heart, it's a celebratory film which buzzes with intelligence, unashamed emotion, adrenalin, and that strange tenderness forged in suffering.” - Wally Hammond, *Time Out*

“[Riggs] is anguish, passion, rage and defiance, using the camera to undermine prejudice and ignorance while boldly and eloquently celebrating diversity.” - Howard Rosenberg, *Los Angeles Times*

“Watching *Tongues Untied* is like walking through a locked door for the first time... The tongues untied here will never be silent again.” - Karl Soehnlein, *OutWeek*

“Usually, politically and socially admirable films fall short of the mark in the aesthetics department. They are praised more for their good intentions...Marlon Riggs has created that rarest of birds—a brilliant, innovative work of art that delivers a knock-out political punch.” - Vito Russo, *The Advocate*

Flee

Content Rating: 13+; language, disturbing images, thematic content, danger and sorrow

DIRECTOR: Jonas Poher Rasmussen

2021 | Denmark | 90 minutes

Animation / Gay / Documentary / Afghanistan | Asylum seekers, refugees and immigration | Islamic radicalism | human trafficking | marriage and family

Trailer: [FLEE - Official Trailer](#)



“For twenty years Amin Nwabi kept his story a secret – how he escaped Afghanistan as a child after the Soviet invasion and managed to get to Denmark after a harrowing journey. All this changes when his partner asks Amin to marry him. Only then he opens up to his best friend, the director Jonas Poher Rasmussen, who brings us Amin’s story through wonderful animation and touching soundtrack, and depicts how he handled the trauma of becoming a refugee and how he built his new home in Scandinavia.

‘Flee’ was first screened at Sundance Festival and was immediately crowned as one of the best documentaries of 2021 as well as one of its most beautiful animation films. As befitting its quality, emotional force and its visual richness, the film won the Grand Jury Prize for best Documentary at Sundance Festival and later won the Best Feature award at the prestigious animation festival of Annecy, France.” – The Tel Aviv International LGBTQ+ Film Festival, <http://tlvfest.com/tlv/he/2021/10/25/flee/>

AWARDS AND NOMINATIONS

Academy Awards (2022) Nominations - Best Documentary Feature, Best Animated Feature Film, Best International Feature Film

British Academy of Film and Television Arts (BAFTA) Awards (2022) Nominations - Best Documentary, Best Animated Feature Film

British Independent Film Award - Best International Independent Film
European University Film Award, 2021
European Animated Feature Film, 2021
European Documentary, 2021
European Film Awards, LUX Audience Award 2022
European Film Awards, Documentary Selection 2021
Sundance Film Festival - World Cinema Documentary Competition
Toronto International Film Festival - People's Choice Award for Documentaries, Runner-Up

RAVE REVIEWS

“As much as ‘Flee’ is a refugee’s tale of flight and eventual settling, it’s also a coming-out story, and as such a complex reflection on different forms of outsiderhood.”
- A.O. Scott, *New York Times*

“This is a triumph-of-the-human-spirit story as dramatic as the most finely wrought melodrama, with flashes of vintage newsreels reminding us that it is all ‘real.’”
- Mark Kermode, *Observer (UK)*

“The loss of his cultural roots, the discrimination and danger he faced on his journey west, the strange new culture and language he has to assimilate – all are part of the refugee experience vividly brought to screen...”
- David Stratton, *The Australian*

Signature Move

Content Rating: 16+

DIRECTOR: Jennifer Reeder

2017 | USA | 80 minutes

Comedy | Drama | Latino/a | Lesbian | Muslim/Islam | Parenting/Family | Romance | Religion/Spirituality | Sexuality | South Asian | Sports

Trailer: [Signature Move Official Trailer \(Final\)](#)



“In wrestling, the right signature move can take years to develop. And thirty-something Zaynab Qadir — a closeted, Muslim lawyer who takes up lucha libre-style wrestling — quickly learns that she lacks the right technique and experience...on and off the mat... As the pressure of keeping her sexuality a secret starts to wear on her, Zaynab meets Alma, a free-spirited Chicana and the daughter of a former wrestler — a woman who is more experienced in love and used to living her life out loud and unashamed. As their relationship progresses and they are confronted with their differences, these polar opposites are challenged to find cultural middle ground before realizing that there’s no one right way to live your own truth.” – *Frameline*, <https://www.frameline.org/festival-archive/festival2017/film-guide/signature-move>

AWARDS AND NOMINATIONS

Outfest Los Angeles, Grand Jury Prize, Best U.S. Narrative Feature
Indy Film Fest, Best Feature, American Spectrum Hoosier Lens
Columbus International Film + Video Festival, Best Feature
Connecticut LGBT Film Festival, Audience Award, Best Feature
Film Out San Diego LGBT Film Festival, Best Direction, Jennifer Reeder; Audience Award, Best Actress in a Feature, Fawzia Mirza

North Carolina Gay + Lesbian Film Festival, Jury Award Best Women’s Feature;
Audience Award Best Women’s Feature Film
Mosaic International South Asian Film Festival, Jury Award, Writer, Producer, Actor:
Fawzia Mirza
Q Cinema: Fort Worth LGBT International Film Festival, Best Comedy
Image+Nation Montreal LGBT Film Festival, Audience Award-Best Feature
Iris Prize Film Festival, Best Performance in a Female Role: Fawzia Mirza
Midwest Independent Film Festival’s Best of the Midwest Awards, Best Director,
Jennifer Reeder; Best Cinematography: Christopher Rejano

RAVE REVIEWS

“With its likable characters, local color and cross-cultural sparks, ‘Signature Move’ has unsentimental sweetness and pluck.” - Sheri Linden, *Los Angeles Times*

“While this likely will appeal strongly to LGBTQ audiences, I hope it finds a wider viewing, as the acting and the dialogue make for excellent drama.” - Bill Zwecker, *Chicago Sun-Times*

“*Signature Move* is—like its heroine—cautious when tackling its most contentious themes.” - Fionnuala Halligan, *Screen International*

Lingua Franca

Content Rating: 16+; language, nudity

DIRECTOR: Isabel Sandoval

2019 | USA/Philippines| 95 minutes

Discrimination | Drama | South East Asian | Transgender (MTF) | family dynamics | immigration

Trailer: [LINGUA FRANCA - Trailer - Frameline44 Pride Showcase](#)



“In this semi-autobiographical docudrama, Olivia, an undocumented trans woman from the Philippines, supports herself and her family back home by working as a caretaker in Brooklyn for an elderly Russian Jewish woman named Olga (an exceptional Lynn Cohen, best known as Magda from *Sex and the City*, in one of her final performances). Olivia’s frequent and at times overwhelming fear of deportation escalates dramatically when the man she has been paying for a green card gets cold feet; but her life takes an unexpected turn when a romantic connection starts to blossom with Olga’s black sheep grandson Alex (*The Witcher*’s Eamon Farren). With the threat of ICE raids always hovering in the background, *Lingua Franca* takes a sobering, timely, and eloquent look at the anxieties and fears that plague both immigrants and transgender people today, not just in the U.S., but across the globe.” – *Frameline*, <https://www.frameline.org/festival-archive/pride-showcase-2020/film-guide/lingua-franca>

AWARDS AND NOMINATIONS

Nominated for the 2021 GLAAD Media Award for Outstanding Film

Venice Film Festival Selection

Ten Best Movies about Queers of Color 2021

Galeca: The Society of LGBTQ Entertainment Critics' inaugural Trailblazer Award

Voted Filipino Film Eligible for the Oscars Best Picture 2021

International Cinephile Society 18th Annual Award nominee
Film Independent Spirit Award Nomination
Best International Narrative Feature Tel Aviv Queer Film Festival
Best Female Lead at the Pacific Meridian festival, Vladivostok

RAVE REVIEWS

“A gorgeous and delicate picture, an understated work that opens a window on an intimate world.” - Stephanie Zacharek, *Time*

“This story has never been told before, communicated in this way or created by such an astute and perceptive writer/director/actor like Isabel Sandoval.” - Dwight Brown, National Newspaper Publishers Association

“The expression here is one of shared humanity regardless of background, gender identity, race or creed. The common language being used here is cinema.” - David Fear, *Rolling Stone*

“Ms. Sandoval is a confident storyteller with a fondness for the quirks and surprises of character -- any character who comes into view.” - Joe Morgenstern, *Wall Street Journal*

A Litany for Survival: The Life and Work of Audre Lorde

On the Shoulders of Giants - Classic Documentary

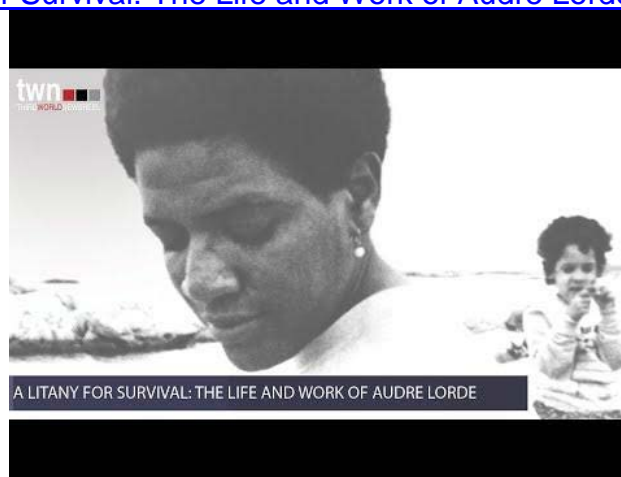
Content Rating: None

DIRECTORS: Ada Gay Griffin, Michelle Parkerson

1995 | USA | 80 minutes

GENRE: Documentary | biography | African American | African diaspora | lesbian | feminism of color | poetry | social movements | motherhood | LGBTQ+ history | human rights

Trailer: [A Litany For Survival: The Life and Work of Audre Lorde – Trailer](#)



“An epic portrait of the eloquent, award-winning Black, lesbian, poet, mother, teacher and activist, Audre Lorde, whose writings—spanning five decades—articulated some of the most important social and political visions of the century. From Lorde's childhood roots in NYC's Harlem to her battle with breast cancer, this moving film explores a life and a body of work that embodied the connections between the Civil Rights movement, the Women's movement, and the struggle for lesbian and gay rights. At the heart of this documentary is Lorde's own challenge to ‘envision what has not been and work with every fiber of who we are to make the reality and pursuit of that vision irresistible.’” –

Third World Newsreel,

<https://www.twn.org/catalog/pages/responsive/cpage.aspx?rec=1126&card=price>

Awards

Golden Gate Award for Best Biographical Documentary, San Francisco International Film Festival, 1995

Audience Award, San Francisco International Film Festival, 1995

Prix du Public, Creteil International Film Festival, 1995

OUTstanding Documentary Feature, Outfest: Los Angeles Gay & Lesbian Film & Video Festival, 1995

Best Feature Documentary, Philadelphia International Lesbian and Gay Film Festival, 1995
First Place, Documentary, Black Filmmakers Hall of Fame, 1995

RAVE REVIEWS

"A mesmerizing documentary tribute." - *Ms. Magazine*

"An inspirational testimony and powerful portrait of a remarkable woman who continues to inspire a whole new generation of women today." - Noelle Reilly, *QFest*, 2009

"*A Litany for Survival* exhibits the enchanting personality of an unusual woman, considered in some circles a counterpart to Malcolm X." - Emanuel Levy, *Variety*

"Ada Gay Griffin and Michelle Parkerson's *A Litany for Survival: The Life and Work of Audre Lorde*...has already proven a productive text in courses on feminist theory, queer studies, and black women's writing... The film imagines relationships, collaboration, and intimacy as the fuel for political and artistic labor." - Erica R. Edwards, *Films for the Feminist Classroom Journal*

"Fierce, fighting passion pervades *A Litany for Survival*, an affecting documentary...excellent both for those unfamiliar with Lorde's work, and for those who wish to hear Lorde's words read in her own rich, resonant voice." - *Seattle Times*

Sublet

Content Rating: PG 13+ Male and female nudity, gay sex scenes, marijuana, old-young men relationship

DIRECTOR: Eytan Fox

2020 | Israel | 89 minutes

GENRE: Rom-com | dating | surrogacy | LGBTQ+ families | AIDS | Israel | Mizrahi-Ashkenazi Jewish relations | gay men | gay generation gap | bisexuality | tourism and travel | gentrification

Trailer: [Sublet | Official Trailer](#)



“Michael is a journalist and an author. He is a 55 year old married gay man who writes about metropolitan tourism for the New York Times. He arrives in Tel Aviv for a five day visit, and sublets an apartment in the south part of town. Tomer, the landlord, is a young local Mizrahi cinema studies student who films erotic horror movies, with his friends, Daria and Guy, as the stars. When Michael discovers that Tomer sublets his apartment due to financial difficulties, he invites him to stay in the apartment and be his Tel Aviv tour guide. Shortly thereafter the two become friends and visit Malka, Tomer’s mom, who lives in the kibbutz where Tomer grew up. During their dinner Michael tells Tomer and his mom that six months prior to his Tel Aviv stint he started a process of surrogacy with his husband, David. It ended with the stillbirth of a baby girl and now he feels that David and him are too old to become parents. Tomer and Michael face a generational gap that puts their personal and clashing life philosophies into perspective, but at the end, the Israeli societal pressures for familial life with children engulf them both.” -

Wikipedia,

[https://he.wikipedia.org/wiki/%D7%A1%D7%90%D7%91%D7%9C%D7%98_\(%D7%A1%D7%A8%D7%98\)](https://he.wikipedia.org/wiki/%D7%A1%D7%90%D7%91%D7%9C%D7%98_(%D7%A1%D7%A8%D7%98))

AWARDS AND NOMINATIONS

Philadelphia Jewish Film Festival

British Film Institute LGBT Flare Festival
Tribeca Film Festival

RAVE REVIEWS

“It’s a gentle, often funny meditation on advancing age and the fragile joys of youth.” - *Wall Street Journal*

“Fox offers insights into two generations of gay men that at times can seem superficial. Nevertheless, he creates a pleurably low-key double character study.” - *New York Times*

“[T]he light and lightly-unsettling charms of "Sublet" win you over, even if you suspect that Fox has merely added a sexual edge to atone for the political and ethnic strife he's taken care to avoid.” - *Movie Nation*

“It’s an evocative film that creeps up on you in unpredictably tender ways, so prepare to shed a tear or two - or three.” - *Los Angeles Times*

Summerland

DIRECTOR: Jessica Swale

2020 | UK | 100m

GENRE: Arts & Literature | Black British | African | Drama | Lesbian | Parenting/Family | Race relations | Romance | Second World War

Content Rating: Rated PG for thematic content, some suggestive comments, language, and smoking

Trailer: [SUMMERLAND Official Trailer \(2020\) Gemma Arterton Movie](#)



“During the throes of the London Blitz, solitary writer Alice (Gemma Arterton, Vita & Virginia) is irritated to learn that a child evacuee is to be placed in her cliffside cottage. Upon his arrival, Frank innocently clings to Alice, knowing nothing of her reputation as the town’s eccentric, sharp-tongued witch. He’s curious about her research into the region’s pagan folklore; and his openness sends her ruminating on a passionate love story that Alice buried long ago. The more she excavates bittersweet memories, the more the bond between Alice and Frank strengthens; even as she tries to pawn him off to other families, their shared experiences of isolation and abandonment draw them inexorably together.

Gorgeously shot on the coast of Kent, Summerland is anchored by Arterton’s fierce performance, complemented by wonderful supporting turns from Tom Courtenay (The Dresser), Penelope Wilton (Downton Abbey), Gugu Mbatha-Raw as the beautiful long-ago lover, and a stunning debut by young Lucas Bond as Frank. The sweeping, romantic story from first-time writer/director Jessica Swale proves love just might come back around.”

—Dominique O’Neil

<https://www.frameline.org/festival-archive/pride-showcase-2020/film-guide/summerland>

Awards and Nominations

British Film Institute Film Fund for 10 Biggest Productions 2018
Ray of Sunshine Award, Norwegian International Film Festival

RAVE REVIEWS

“Made with great panache, this is a real gem of understated poignancy; about summers as lovely as they are fraught.” - John Doyle, *Globe and Mail*

“Summerland's lilting, soft-focus approach is part of its considerable appeal, but there is sharpness here too, where it counts.” - Robbie Collin, *Daily Telegraph (UK)*

Moneyboys

Content Rating: 18+ for sex and nudity, violence, intense scenes, and sex work

DIRECTOR: Yilin Bo Chen

2021 | Taiwan | 118 minutes

GENRE: Drama | Gay | Taiwan | China | sex work | poverty | village-city conflict | homophobia | tradition-modernity conflict | family relations

Trailer: [Moneyboys \(2021\) - Trailer \(English Subs\)](#)



“Wonderful debut film of Chinese director C.B. Yi, a disciple of Michael Haneke, and a graduate of the Vienna academy of film.

Fei is a handsome young Chinese man coming from the countryside to the big city. To support himself and his poor family he’s forced to sell his body, as does his lover who is a long time sex worker. When Fei is attacked by a violent client, his lover decides to get revenge, which brings the police to Fei’s door and he is forced to skip town. Five years later Fei is financially stable and runs a list of regular clients with a group of friends. A visit to his home village will evoke memories, conflicts with his family and doubts about his future.

The production couldn’t get permission to make the film in its native China and instead it was filmed in Taiwan.” – *The Tel Aviv International LGBTQ+ Film Festival*, <http://tlvfest.com/tlv/he/2021/10/19/moneyboys/>

“This melancholy tale revolves around gay sex workers in China and the unique challenges they face, especially regarding traditional expectations, including marriage, and the large-scale rural-to-urban migration of young people. This is an interesting topic, as it’s taboo in China and significantly different from the LGBTQ situation in Taiwan. Shooting it in Taiwan was probably a way for this story to be told, as Chinese authorities do not welcome films depicting overt homosexuality. And it’s quite explicit in

Moneyboys, especially the sex scenes.” - Han Cheung, *Taipei Times*,
<https://www.taipeitimes.com/News/feat/archives/2021/11/25/2003768460>

AWARDS AND NOMINATIONS:

Cannes Film Festival 2021
Brussels International Film Festival 2021
Busan International Film Festival, South Korea 2021
Vancouver International Film Festival 2021
Stockholm International Film Festival 2021
Chéries-Chéris LGBT Film Festival, Paris 2021
Viennale: Vienna International Film Festival, Austria 2021
Vilnius Film Festival 2022

RAVE REVIEWS

“*Moneyboys* is striking because it's a rare film that depicts homosexuality in China, and it does so with sensitivity and warmth for the turmoil that being an outsider can cause someone.” – Kaleem Aftab, *Cineuropa*

“This elegantly framed and affectingly played drama should receive sufficient international attention... *Moneyboys* has a strong global specialty for the art-house crowd.” – John Berra, *Screen International*

“Despite its bright color palette and bursts of energy, *Moneyboys* is more of a contemplative affair that dives deep into the psyche of a character stuck in a world that he struggles to thrive in... [and] provides an empathetic look at a subject seldom discussed in China.” – Han Cheung, *Taipei Times*

Young Soul Rebels

On the Shoulders of Giants - Queer Classic Thriller

Content Rating: 18+

DIRECTOR: Isaac Julien

1991 | United States | 105 Minutes

GENRE: Gay | Thriller | British West Indian | Black | Discrimination | bisexuality | Romance | alt-Right | Family Relations | Immigration

Trailer: [Young Soul Rebels - Trailer](#)



“When you look at the British film canon, it’s hard to find anything that exists outside of the conventional hegemony. Most of the output of British cinema is far whiter than the increasingly diverse country that these movies are made in, and stories about queer people are few and far between. ...Isaac Julien’s *Young Soul Rebels* is a thriller which flies in the face of that, creating a story that centres on Black and Queer people on their own terms.

Young Soul Rebels takes place in London in 1977 in the days leading up to the Queen’s Silver Jubilee (25th year on the throne), where the streets are filled with union jacks and racist skinheads are a constant threat. We follow a pair of young Black pirate radio DJs as they navigate this world after a Black gay man is killed at a local cruising spot. In the context of British cinema, that this film even exists feels radical.” - Oluwatayo Adewole, *The Spool*, <https://thespool.net/features/young-soul-rebels-black-queer-resistance/>

AWARDS AND NOMINATIONS

Semaine de la Critique Prize, Best Feature, Cannes Film Festival, 1991

Isaac Julien is a Turner Prize-nominated artist and filmmaker and a recipient of The Royal Academy of Arts Charles Wollaston Award.

RAVE REVIEWS

“High voltage! Isaac Julian celebrates the energies of his hip, young performers and he has just the camera moves and rhythms to do it.” - Jay Carr, *The Boston Globe*

“Brave and ambitious! Isaac Julian makes all the right moves.” - *Time Out Magazine*

“The film picks apart class and racial dynamics of the time, but the most interesting bit is the level of acceptance and fluidity of the main characters.” - Jas Keiming, *The Stranger*

“Isaac Julien’s ‘Young Soul Rebels’... embodied such a rich period for polemical and engaged filmmaking.” - Geoffrey Macnab, *The Independent*

Chavela

Content Rating: Unrated

Director: Catherine Gund & Daresha Kyi

2017 | USA | 90m

GENRE: Biography/History | Butch/Femme Issues | Drugs/Addiction | Latino/a | Lesbian | aging | Music/Music Videos

Trailer: [CHAVELA - Official Trailer](#)



“This vibrant crowd-pleaser, which premiered at the 2017 Berlin International Film Festival, re-discovers the legacy of iconic chanteuse and sexual outlaw Chavela Vargas, a pistol-packing, cigar-smoking, tequila-downing, woman-loving singer whose renditions of classic Mexican ranchera songs are definitive for many Latinos.

Chavela's love affairs with Ava Gardner and Frida Kahlo gave her a reputation as the ultimate seducer, and her frequent collaborations later in life with Pedro Almodóvar (who is featured prominently in the film) solidified her artistic influence throughout the world. But it was her voice, swagger, and hunger for the spotlight that made her one of the greatest of all live performers—a reputation the film resoundingly confirms.

This hunger lends *Chavela* a fiery momentum that makes essential a past that feels more relevant now than ever. Directors Catherine Gund (*Born to Fly*, Frameline38) and Daresha Kyi dive deep into archival interviews with Chavela during her later years, positioning her nostalgic—and quite frank—recollections as a starting point for what becomes a complex portrait of the artist as both a performer of indefatigable power as well as a fragile and tortured human being. Telling anecdotes teem with humor, as well as some outrage (especially regarding the rampant misogyny and homophobia she had to endure), while other revelations about her affairs and broken partnerships pack powerful emotional punches. The result is a larger-than-life portrait of one of the toughest, most talented singers of her generation, a macha lesbian who played by her own rules, baffling and transfixing an entire industry and countless audiences in the process.”

- HARRY VAUGHN, <https://www.frameline.org/festival-archive/festival2017/film-guide/chavela>

AWARDS AND NOMINATIONS

Music and Sound Award International
Pink Apple Festival Prize for Best Documentary
Los Angeles Outfest Audience Award, Grand Jury Award
International Cinephile Society Award Nominee
Inside-Out Toronto Audience Award
GLAAD Media Award Nominee
Frameline San Francisco Audience Award, Jury Honorable Mention
Berlin International Film Festival Panorama Audience Award Nominee, Teddy nominee
AARP Movies for Grownups Award

RAVE REVIEWS

“What a wonderful and worthy tribute to a woman who led such a fascinating life.” - Bruce DeMara, *Toronto Star*

“It is an uncompromising sense of self that elevates Chavela the woman from a milestone name in Latin American music to an icon on an international scale. And it's the filmmakers' access to her and the people most important to her (including, wonderfully, Pedro Almodóvar) that make *Chavela* the film an intimate, thoughtful portrait of a life well lived, a touching homage to a legend that can—and does—hold her own next to Piaf any day.” - Lisa Trifone, *Third Coast Review*

“Watching Chavela Vargas sing is like watching rain clouds gather against a hill. Despite the sexist and ageist regulations of the stage that dictate what an older woman's body should look like and do, Vargas staged a comeback at 72 following a long hiatus during which she overcame alcoholism and extreme poverty. Her rebellion was not just that of a queer woman, but that of an older queer woman of color—of an aging body kicking and punching against addiction, gender norms, and societal expectations. With an uncompromising will Vargas teaches us activism; by living the life of a proud, unabashed diva, she teaches us to live.” - Bedatri D. Choudhury, *Bitch Media*

Memories of My Body

Content Rating: Rated 17+ for themes of sex and violence

DIRECTOR: Garin Nugroho

2018 | Indonesia | 106m

GENRE: Drama | Dance | Genderqueer | Gay/queer | Masculinity | Religion and Ritual |

Trailer: [Memories of My Body - Trailer | IFFR 2019](#)



“At the beginning of this beautiful and poignant film from director Garin Nugroho (*Requiem from Java*), a dancer looks into the camera and announces, ‘My body is my home.’ What follows is the story of Juno, a young orphan living in rural Java who becomes a practitioner of *lengger*—a traditional Javanese dance in which men dress and perform as women. Alternately shunned and desired due to his feminine appearance, Juno is caught up in the social, cultural, and political upheavals of 1980s Indonesia, often witnessing brutal violence.

“Hounded from village to village, befriended by a handsome boxer, hailed as a magical *gemblak* (the young male lover of an older *warok*, or traditional dancer), and caught up in local political scheming, Juno searches for the love and acceptance he so desperately craves. Loosely based on the life of Indonesian dancer and choreographer Rianto, who punctuates each chapter of Juno’s story with powerfully emotional performances, *Memories of My Body* is a fascinating and moving window into a culture at war with itself.”

— VICTORIA JASCHOB

<https://www.frameline.org/festival-archive/festival2019/film-guide/memories-of-my-body>

Awards and Nominations

Best Film UNESCO Award, Film Festival Indonesia

Best Picture Not Released in 2018, International Cinephile Society Award
Best Film Nomination - Guadalajara International Film Festival, Venice Film Festival
Best International Feature Nomination, Adelaide Film Festival

RAVE REVIEWS

“A moving piece of physical and political drama.” - Clarence Tsui, *Hollywood Reporter*

“*Memories of my Body* is the rare film that has a fundamental, smart, understanding of gender, and how it reflects every aspect of our lives, even when we aren’t paying attention to such things.” - Willow Maclay, *The Film Stage*

Rafiki

Content Rating: 14+, for some violence, language

DIRECTOR: Wanuri Kahiu

2018 | Kenya | 82m

GENRE: Lesbian | Friendship | Teen romance | Family dynamics | Religion

Trailer: ['Rafiki' - Official Trailer \(Exclusive\)](#)



Kena (Samantha Mugatsia) is working for her father at a little corner store in Nairobi when a girl with colorful hair, the beautiful Ziki (Sheila Munyiva), catches her eye. Although their fathers are political rivals, the girls become close. As their friendship blossoms into romance, Kena and Ziki must decide who—if anyone—can be trusted with their secret. Homosexuality is illegal in Kenya, and even a kiss between girls can come at a steep price.

Because of its positive depiction of queer love, *Rafiki* was banned in Kenya, where gay sex is punishable by up to 14 years in jail. Director Wanuri Kahiu sued Kenya's government over the ban, and won a remarkable victory: *Rafiki* screened in Kenya for seven days to packed theaters, and then at film festivals around the world.

Awards and Nominations

Best Actress - 2019 [FESPACO](#) (Pan-African Film and Television Festival), 2018 Carthage Film Festival

Viewer's Choice Award, 2018 Bratislava International Film Festival

Silver Q-Hugo Award, 2018 Chicago International Film Festival

Young Programmers Choice Award, 2018 Dublin International Film Festival

"Outstanding Film - Limited Release," GLAAD Media Award

Best Feature Film - LesGaiCineMad, the Madrid International LGBT Film Festival,

NewFest: New York's LGBT Film Festival, the Seattle Queer Film Festival

Best Feature Film and Grand Jury Award, Milan International Lesbian and Gay Film Festival

RAVE REVIEWS

“For its formal simplicity and directness, ‘Rafiki’ is a small revelation, not least because it marks the breakthrough of a filmmaker of such exhilarating, cheerfully courageous vision.” - Ann Hornaday, *Washington Post*

“To merely describe what happens in ‘Rafiki’ would be to overlook its transporting sense of place, its striking visual pleasures and its credible and moving performances.” - Justin Chang, *Los Angeles Times*

“It's a film that is rushing with energy and life.” - Adam Graham, *Detroit News*

As We Like It

Content Rating: Unrated. No nudity, some suggestion of sex, mild violence.

DIRECTORS: Hung-i Chen and Muni Wei

2021 | Taiwan | 107m

GENRE: Queer | Transgender/FTM | Drama | Sci-fi | Romance

Trailer: [AS WE LIKE IT - Trailer - Frameline45](#)



“Cross-dressing, kidnapping, mysterious disappearances, family feuds: Shakespeare’s classic *As You Like It* covers a lot of ground, and this striking reworking only ups the ante. Boasting an all-female cast, this radical update of the Bard maintains the whimsical spirit of his original text with a twist, serving as a critique of the exclusion of women in traditional Shakespearean theater. Directors Chen Hung-i and Muni Wei paint this gender-bending new world with dazzling visuals and candy-colored animations, offering a truly unique, queer vision.

“Drawing inspiration from video games, manga, and Taiwanese opera, *As We Like It* takes place in the near-future, in a bustling internet-free district of Taipei. Young Rosalind has fled there in a desperate search for her missing father. With the aid of her cousin Celia, she aims to bring her father back to stop her uncle from seizing control of the family business. But matters get more complicated when Rosalind dons a disguise as a man and ends up falling for the charming Orlando.”

— CINDY LOU PEEPLES

<https://www.frameline.org/festival-archive/festival2021/film-guide/as-we-like-it>

Awards and Nominations

Screened at the International Film Festival Rotterdam, Frameline San Francisco, Lincoln Center New York, San Diego Asian Film Festival, and Seoul International Film Festival.

RAVE REVIEWS

“The marriage of William Shakespeare’s gender-bending pastoral comedies and the whimsical antics of Taiwanese dramas is a match made in *As We Like It*’s heaven-on-earth.” - Jamin Shih, *Cinema Escapist*

“*As We Like It* is a fun and splendid adaptation. I’m not sure if nuance would enhance the film’s sincerity or dampen the fun, but it’s totally one-of-a-kind, a queer utopia, a screwy gender-swapping spectacle of the madness caused by love.” - Alex Matraxia, *UK Film Review*

“An adaptation of Shakespeare’s *As You Like It*, set in an ultra-modern Taipei with an all-female cast...[transmutes] Shakespeare’s Edenic Forest of Arden into an internet-free zone of play and gender non-conformity.” - Sean Gilman, *In Review*

Kumu Hina

On the Shoulders of Giants - Classic Documentary

Content Rating: Unrated

DIRECTORS: Dean Hamer, Joe Wilson

2014 | USA | 74m

GENRE: Arts & Literature | Documentary | Race and Culture | Representation | Transgender | Indigenous Community traditions| Intergenerational cultural transmission

Trailer: [KUMU HINA Trailer](#)



“Kumu Hina is a powerful film about the struggle to maintain Pacific Islander culture and values within the westernized society of modern day Hawai’i. It is told through the lens of an extraordinary Native Hawaiian woman who is both a proud and confident mahu, or transgender person, and an honored and respected kumu, or teacher, cultural practitioner, and community leader.

Hinaleimoana Wong Kalu is the charismatic hula teacher of a public charter school dedicated to native Hawaiian culture. As she prepares her male high school students for a year-end dance and song performance, they’re lazy and uninspired—except for Ho’onani, a sixth-grade tomboy with an abundance of kû, or male energy, who insists on joining the boys. Like her teacher Kalu, Ho’onani is ‘in the middle,’ and her potential special status as a mahu endows her with healing, teaching, and leadership powers that have been suppressed by 200 years of colonization and violence. Kalu’s dedication as a cultural leader is sorely tested by her relationship with her younger husband, who loves to drink kava root, expresses his love through jealousy, and needs Hina’s advice simply when he misses his bus for work. At a time when gender-nonconforming people are marginalized and mistreated the world over, Kalu has devoted her life to helping everybody around her be the best they can be through native Hawaiian values. But while those values preach unconditional love, honor, and respect for all—the true

meaning of aloha, embodied in graceful dance and song—Kalu is challenged in all facets of her life.

Emmy™ Award–winning filmmakers Dean Hamer and Joe Wilson (*Out in the Silence*) paint an inspiring portrait of a beautifully strong and wise teacher who is shaping young hearts and minds to ensure that there is a place ‘in the middle’ for all.” – *Frameline*, <https://www.frameline.org/distribution/distribution-catalog/distribution-film-index/kumu-hina>

Awards and Nominations

Frameline38 Achievement in Documentary, San Francisco International LGBT Film Festival
Special Jury Selection, San Diego Asian Film Festival
Youth Jury Award, Rhode Island International Film Festival
Audience Choice Award, Asian American International Film Festival
2016 GLAAD Media Award for Outstanding Documentary
Special Jury Award, Honolulu Rainbow Film Festival
Independent Lens Audience Award

RAVE REVIEWS

“As we watch Hina in her community, revered for precisely who she is, teaching young men, women and mahu, it is impossible not to feel that the world needs more teachers like her, and that this film can’t get a bigger audience than it deserves.” - Alice Lytton, *IndieWire*

“...it's hard not to admire Hina, who embodies the native Hawaiian values of unconditional love, honor and respect for all.” - David Lewis, *San Francisco Chronicle*

“Ultimately, Kumu Hina is a thought-provoking exploration of aloha. Hina says the true meaning of aloha is unconditional understanding, respect, and love. She strives to live by these principles and share them with her students...and set[s] an important example of how we can bring that kind of love into reality.” - Dana Sayre

I Dream in Another Language

Content Rating: Unrated. Mild profanity and violence, nudity, and sex.

DIRECTOR: Ernesto Contreras

2017 | Mexico, Netherlands | 101m

GENRE: Drama | Gay | Latino/a | Native American/Indigenous | Relationships

Trailer: [Sueño en otro Idioma - Trailer](#)



“The mysterious circumstances surrounding a decades-long feud between the last two speakers of a dying Indigenous tongue are artfully intertwined with bittersweet remembrances of the past in this poetic meditation on life and lost love.

A handsome young university researcher named Martin arrives in a remote Mexican village, deep in the Veracruz rainforest, with the intention of recording the ancient Zikril language before it disappears. The remaining locals who speak the language are all elderly. They include a woman named Jacinta, as well as two men, Isauro and Evaristo, who, for unknown reasons, have not spoken to each other in over fifty years. As Martin patiently attempts to bring the two men together for a conversation, scenes from the distant past peel back the origins of their longstanding grudge. A mystical cave where Zikril speakers gather after they pass away provides as much wonder and surprise as the central love triangle, which proves far more raw and complicated than Martin could ever have anticipated. Martin also connects with Evaristo's granddaughter, Lluvia, who teaches English to village residents and yearns to start a new life in the United States.

Director Contreras (2007's award-winning *Blue Eyelids*), along with screenwriter Carlos Contreras (the two are brothers and frequent collaborators), have crafted an ambitious and spiritual film, suffused with the sounds and images of the rainforest. It's a thought-provoking, stirring, and technically accomplished achievement. The filmmakers' choice not to provide subtitles for much of the dialogue spoken in Zikril (a fictional dialect) is a bold one, and it adds a beautiful layer of mystery to this enchanting drama, winner of an

Audience Award in the World Cinema Dramatic category at the 2017 Sundance Film Festival.”

-CHRIS KEECH, <https://www.frameline.org/festival-archive/festival2017/film-guide/i-dream-in-another-language>

Awards and Nominations

Audience Award in the World Cinema Dramatic category, 2017 Sundance Film Festival
Best Picture, Ariel Awards, Mexico
Best International Feature, Florida Film Festival
Best Actor, Best Feature - Fiction, Guadalajara International Film Festival
Best Screenplay, Huelva Latin American Film Festival
Best Feature Film, Oslo/Fusion International Film Festival

RAVE REVIEWS

“It's delectably watchable.” - Glenn Kenny, *New York Times*

“Languages have magic - dead or dying ones most of all - and some of that sorcery has made it onto the screen in the evocatively titled Mexican feature ‘I Dream in Another Language.’” - Kenneth Turan, *Los Angeles Times*

“A relaxed pace and a gentle tone, allowing the themes of guilt and repressed longing to resonate, and his sympathy toward all the characters creates a winning sense of goodwill.” - Ben Sachs, *Chicago Reader*

The Old Guard

Content Rating: Rated R for sequences of graphic violence, and language.

DIRECTOR: Gina Prince-Bythewood

2020 | USA/Morocco | 125m

GENRE: Lesbian/gay/queer | Sci-fi | Adventure | Action | US Military | Race relations

Trailer: [The Old Guard | Official Trailer | Netflix](#)



“For centuries, a secret group of immortal mercenaries has protected the world from unimaginable terrors. Their leader, an ancient warrior named Andy (Charlize Theron), finds and recruits the newest of these mysterious immortals—a U.S. Marine named Nile (Kiki Layne). When Andy’s team takes on an urgent mission, and their extraordinary powers are exposed, Andy and Nile must protect the group from those who would steal and replicate their powers for profit. Brutal enemies, in hot pursuit of the immortals’ secrets, are closing in from all sides. And Andy’s found family is not nearly as invulnerable as it first appears. In this fast-paced, action-packed adventure, Andy, Nile, and their team fight for their survival.

Greg Rucka, the author of the comic book series on which *The Old Guard* is based, stipulated in his contract that the film would have to include a powerful scene from the original source: a character’s declaration of love for his male partner, followed by a passionate kiss. Exceptionally, *The Old Guard* features out gay and lesbian action heroes, whose sexuality is ‘matter-of-fact and inconsequential to their ability to kick total-and-complete ass.’”

- Kevin Fallon, *The Daily Beast*

Awards and Nominations

Best Superhero Movie, Critics Choice Super Awards
Best Science Fiction or Fantasy Movie, Dragon Awards
Best Dramatic Presentation - Long Form, Hugo Awards
Outstanding Directing in a Motion Picture, Image Awards (NAACP)
Top 100 Most Popular Narrative & Animated Feature, ReFrame Stamp Award

RAVE REVIEWS

“The immortals have a powerful female energy driving them forward, which is refreshing to see in a mainstream action film.” - Betsy Bozdech, *AWFJ Women on Film*

“It's a film that's rewarding to spend time with, with a substance-over-style approach that's entirely commendable, and all too rare in films of this type.” - Robbie Collin, *Daily Telegraph (UK)*

“Given a team of highly regarded actors in Charlize Theron, Chiwetel Ejiofor and Kiki Layne, Prince-Bythewood delivers both satisfying, high-octane fights and a proper storyline to stitch them together.” - Soraya Nadia McDonald, *Andscape*

Swan Song

Content Rating: R for language.

DIRECTOR: Todd Stephens

2021 | USA | 105m

GENRE: Aging/Elders | Camp | Comedy | Death/Dying | Drama | Gay | Diversity | Small town

Trailer: [Swan Song - Official Trailer](#)



“Get ready for the outlandish true story of the Liberace of Sandusky, Ohio! When retired hairdresser Pat Pitsenbarger is offered \$25,000 to style an estranged friend for her funeral, he does the only sensible thing: he escapes his nursing home and hitchhikes into town with a sign boasting ‘free beauty tips.’ As Pat makes his way through his now-alien hometown shoplifting beauty supplies, he finds himself reconnecting with friends, confronting old rivals, and facing the demons of his past.

In *Swan Song*, director Todd Stephens (who wrote Frameline22’s Audience Award winner *Edge of Seventeen*) has found the perfect showcase for German screen legend Udo Kier. As Pat, Kier is simultaneously sassy, tender, heartbreaking, and hilarious. His beautifully nuanced performance is complemented by a stunning supporting cast that includes the inimitable Jennifer Coolidge (*Best in Show*) as Pat’s former protégée, Linda Evans (*Dynasty*) in a wonderful ghostly cameo, and Michael Urie (*Ugly Betty*) as the deceased’s grandson. *Swan Song* is a heartfelt tribute to the real Pat, to the director’s own hometown, and to the ever-changing landscape of queer culture.”

— ELLIOTT BREEDEN, <https://www.frameline.org/festival-archive/festival2021/film-guide/swan-song>

Awards and Nominations

Narrative Feature Audience Award, NewFest: New York's LGBT Film Festival
Norwegian Film Critics Award, Norwegian International Film Festival
Best Film, and Best Actor for Udo Kier, at the Monte-Carlo Comedy Film Festival
Best Feature Film, Lovers Film Festival
Best Actor for Udo Kier at Dublin International Film Festival and Dublin Film Critics
Circle Awards

RAVE REVIEWS

“It's the 76-year-old Kier's tremendous performance that centers the movie.” - Alison
Willmore, *New York Magazine/Vulture*

“Swan Song finds Stephens moving into more mature territory, and with delightful
results: this is his best movie to date. That owes a great deal to Udo Kier's performance
in the lead, who brings a peculiar mix of camp and pathos to his role.” - David Reddish,
Queerty

“It's tempting to say this sweet, shaggy film isn't quite worthy of him, but let's not be so
hasty. Any film that invites the actor to do this much—and to do most of it clad in a
spearmint-colored women's safari suit—deserves his good grace.” - Guy Lodge, *Rolling
Stone*

Unsettled: Seeking Refuge in America

Content Rating: None

DIRECTOR: Tom Shepard

2019 | USA, Lebanon, Canada | 81m

GENRE: Documentary

Trailer: [Unsettled: Seeking Refuge in America | Official Trailer | Doc World](#)



“UNSETTLED is a feature-length documentary revealing the untold stories of LGBTQ refugees and asylum seekers who have fled intense persecution from their home countries and who are resettling in the U.S. The film follows four new arrivals, each of whom have escaped potential peril in their native countries for being different. They’ve landed in the purported ‘gay mecca’ of San Francisco, yet even there, building a new life in an adopted nation is a precarious undertaking. As new leadership in America continues to restrict immigrants and drastically cut the flow of refugees and asylum seekers, UNSETTLED sheds light on a group about which few people know. What are the costs persecuted immigrants pay for seeking refuge? And how are everyday Americans stepping forward to help those most in need?” - *Unsettled Website*, <https://www.unsettled.film/the-story/#:~:text=UNSETTLED%20is%20a%20feature%2Dlength,their%20native%20countries%20for%20being>

AWARDS AND NOMINATIONS

Best Documentaries of 2021, Video Librarian

Audience Award for Documentary Feature, TLVFEST: The Tel Aviv International LGBT Film Festival

Best LGBT Film, New York Cinematography Awards

Grand Jury Award for Best Documentary, Outfest

Award of Excellence Special Mention: Documentary Feature, Impact Docs Awards

Award of Merit Special Mention: Cinematography, Impact Docs Awards

Award of Excellence: LGBT, Impact Docs Awards

Audience Favorite Feature Film, Bent Film Festival
Honorable Mention Jury Award: Best Documentary Feature Film, Seattle Queer Film Festival
Runner-Up Jury Award Best Documentary Film, Tampa Bay International Gay and Lesbian Film Festival
Audience Choice Award, QCinema: Fort Worth LGBT International Film Festival
Best Documentary, Scottsdale International Film Festival
Audience Award-Best Feature Documentary, Alexander Valley Film Festival
Audience Award- Best Feature, Dayton LGBT Film Festival
Best Documentary Feature-Best Narrative Feature, Reelout Queer Film and Video Festival
Jury Prize Runner-Up, Out on Film
Best Documentary, QCinema: Fort Worth LGBT International Film Festival

RAVE REVIEWS

“In sharing these often harrowing stories, ‘Unsettled’ paints a sobering but ultimately hopeful portrait of possibility for those who are allowed to enter.” - Kevin Crust, *Los Angeles Times*

“Shepard always keeps things on track, and his well-paced, beautifully scored film makes us see San Francisco in an atypical light as welcoming and beautiful, yes, but also bewildering, lonely and intimidating. Indeed, though all the refugees make varying degrees of progress, we can’t help but feel that a rocky road still lies ahead for them.” - David Lewis, *San Francisco Chronicle*

“It does provide engrossing studies in human interest, as well as an empathetic look at the particular struggles of U.S. immigration in the new millennium.” - Dennis Harvey, *Variety*

“Instead of going for big and flashy, Shepard keeps the focus rather grounded, which makes it more intimate, thus more emotionally rewarding.” - Bobby LePire, *Film Threat*

And Breathe Normally

Content Rating: 14+

DIRECTOR: Ísold Uggadóttir

2018 | Iceland, Sweden, Belgium | 95m

GENRE: African | Black/African American | Discrimination | Drugs/Addiction | Human Rights | Immigration/Exile | Lesbian | Parenting/Family

Trailer: [And Breathe Normally \(2018\) | Trailer | Kristín Póra Haraldsdóttir | Babetida Sadio](#)



“Lara is a single mom with money troubles whose life unexpectedly collides with that of a female refugee, in this intensely moving Icelandic drama, which won a World Cinema Dramatic Directing Award at this year’s Sundance Film Festival. Lara is struggling to stay sober and retain custody of her young son when a new job as a border security trainee gives her a burst of badly needed optimism and some hope for financial stability. Eager to please on her first day, she’s seated alongside the passport officer she’s shadowing when she sees a yellow warning light go off as a woman’s documents pass through the computer.

Lara’s actions have immediate ramifications: the woman, a refugee from Guinea-Bissau named Adja, is separated from the others she’s traveling with and put into quarantine—and later transferred to a holding center to await a decision on her status. Meanwhile, Lara, unable to forestall eviction, is forced to find shelter in her car when other alternatives prove untenable. Though facing different hardships in an unwelcoming land—wintry Iceland has rarely looked so forbidding—these two women’s stories will link up once again as their isolation leads them to cling to one another.

With great compassion and bravura performances, *And Breathe Normally* presents a female-centered portrait of two vastly different people who find a human connection that unites them when the safety net of social and legal systems seems poised to fail them. As two vulnerable citizens of the world, Lara and Adja take it upon themselves to find a way out of their predicaments.”

— ROD ARMSTRONG, *Frameline*, <https://www.frameline.org/festival-archive/festival2018/film-guide/and-breathe-normally>

AWARDS AND NOMINATIONS

Audience Award: Best Film, Athens International Film Festival
Best Director, Chlotrudis Awards
LGBTQ Film Festival 2018
FIPRESCI Prize, Göteborg Film Festival
Brizzolara Family Foundation Award for a Film of Conflict and Resolution, Hamptons International Film Festival
Best Narrative Feature, Provincetown International Festival
Best Film, Queer Screen Mardi Gras Film Festival
Directing Award, Sundance Film Festival
Roger Ebert Prize, Traverse City Film Festival

RAVE REVIEWS

“‘And Breathe Normally’ doesn’t rely on the cinematic clichés that so often arise when two very different people develop an unlikely friendship. Rather, it engages the audience with a deeply resonant narrative that highlights the ways our sense of safe keeping can suddenly be ripped from our grasp. And it reminds us of the power we possess, even when we think we’re helpless.” - Candice Fredrick, *New York Times*

“Uggadóttir humanises issues such as poverty and immigration that are too often told through statistics, brilliantly laying bare the lack of accountability that exists in bureaucratic systems.” - George Fenwick, *The Guardian*

“Understated and confidently judged, [And Breathe Normally] becomes a testimony to the old-fashioned virtues of social-realist storytelling rooted in ordinary lives and timely concerns.” - Allan Hunter, *ScreenDaily*

“Through the prism of personality, the film tackles matters of poverty, addiction and sexual orientation while gazing head-on at the global refugee crisis.” - Sheri Linden, *Hollywood Reporter*

Walking with Shadows

Content Rating: 18+

Director: Aoife O'Kelly

2019 | UK/Nigeria | 93m

GENRE: African Diaspora | Black/African American | Coming Out | Discrimination | Drama | Gay | Parenting/Family | Religion/Spirituality

Trailer: [WALKING WITH SHADOWS - Trailer - Frameline45](#)



“By juxtaposing a coming-out story against the seldom-seen background of contemporary queer Nigeria, *Walking with Shadows* offers a fascinating glimpse into the inner workings of a family and the societal traditions that threaten their stability. Irish director Aoife O’Kelly makes her feature directing debut here with this exceptional adaptation of Nigerian author Jude Dibia’s groundbreaking novel of the same name.

On the outside, married couple Adrian and Ada Njoko appeared to have an ideal, or possibly even enviable, family life, but their world is instantly turned upside down after Ada received an anonymous phone call alleging that her husband is gay. As word begins to spread in their conservative hometown of Lagos, so do the consequences. The church, Adrian’s employer, and even friends and family begin to turn their back on him. Overnight he has gone from a respectable family man with a wife and daughter to a pariah. Forced to confront his hidden past, Adrian must weigh the cost of being true to himself. Aided by the heartfelt performances of Ozzy Agu and Zainab Balogun in the leads, *Walking with Shadows* is a sensitive exploration of the many facets of love.”

— CINDY LOU PEEPLES, *Frameline*, <https://www.frameline.org/festival-archive/festival2021/film-guide/walking-with-shadows>

AWARDS AND NOMINATIONS

Outstanding First Feature Award, Frameline San Francisco International LGBTQ Film Festival
OUTshine Film Festival
BFI London Film Festival

RAVE REVIEWS

“*Walking With Shadows*’ strength is the compassion it shows all of its characters. Simmering with repressed anger, the film reminds us that LGBTQ+ acceptance is a fight we have yet to win.” - Chad Armstrong, *The Queer Review*

“The most ambitious Nollywood production with an LGBTQ+ character at its centre.” - Funmi Iyanda, *The Republic*

“*Walking with Shadows*’ highlights salient issues with being gay in Nigeria... It is laudable and audacious.” - Gbenga Bada, *Pulse.ng*

“Every reaction to homosexuality seems to reflect the dangers of being openly gay in Nigeria. He becomes a heroic figure as he quietly resists all the pressure to head back into the closet...O’Kelly’s very polished production successfully works against the notion that this may seem dated to some audiences.” – Allan Hunter, *London’s Screen Daily*

Temblores

Content Rating: 18+

DIRECTOR: Jayro Bustamante

2019 | Guatemala, France, Luxembourg | 107m

GENRE: Gay | Family Dynamics | Religion | Drama | Conversion therapy

Trailer: [Tremors \(Temblores\) \(2019\) | Trailer | Juan Pablo Olyslager | Diane Bathen | Mauricio Armas Zebadúa](#)



“When confident, sophisticated Pablo (Juan Pablo Olyslager) announces that he intends to leave his wife and children to be with Francisco (Mauricio Armas), the man he has been secretly in love with for years, the revelation rips his affluent evangelical family in conservative Guatemala apart. Soon his parents, wife, employer, pastor, and, it seems, his whole world form a powerful coalition bent on reforming, ‘converting,’ or destroying the errant man. Convinced of his right to define himself both as a man and a father, Pablo escapes to the tender embrace of down-to-earth Francisco and their city’s gay bubble—but their refuge may not withstand the storm.

Jayro Bustamante’s extraordinary follow-up to his award-winning debut *Ixcanul*, *Temblores* (Tremors) is both one man’s wrenching story and also a dramatic commentary on the impact that religious and social prejudice can still wreak on queer lives. The moody, powerful sound design and atmospheric cinematography combine beautifully to create a chilling portrait, anchored by Olyslager’s harrowed, riveting central performance.”

— ELLIOTT BREEDEN, *Frameline*, [https://www.frameline.org/festival-archive/festival2019/film-guide/temblores-\(tremors\)](https://www.frameline.org/festival-archive/festival2019/film-guide/temblores-(tremors))

AWARDS AND NOMINATIONS

Grand Jury Prize, Narrative Feature, NewFest

Best Cinematography, Guadalajara Int'l. Film Festival
Best Performance in an International Narrative, Outfest LA
Teddy-Best Feature Film [Nominee], Berlin Int'l. Film Festival
Best Feature Film [Nominee], Guadalajara Int'l. Film Festival
Knight Competition Grand Jury Prize [Nominee], Miami Film Festival
Best Film [Nominee], Miami Film Festival
Emerging Filmmaker Award, Minneapolis St. Paul Int'l. Film Festival
Official Selection, Berlin Int'l. Film Festival
Official Selection, Panama Int'l Film Festival
Official Selection, Istanbul Film Festival

RAVE REVIEWS

“*Temblores* is a beautifully shot and well-executed film offering a fascinating insight into the structures that still stifle and stringently repress those who want to live and love outside of the traditional rules.” - Sarah Bradbury, *The Upcoming*

“[A] penetrating, mournful portrait of sexual identity...” - Michael Rechtshaffen, *Los Angeles Times*

“The second feature from *Ixcanul* writer/director (and Berlin Silver Bear winner) Jayro Bustamante offers a thoughtful, emotionally-charged exploration of a devoutly religious family man torn apart by the revelation of his love for another man.” - Allan Hunter, *Screen Daily*

“As the latest in a long line of films to examine the hypocrisy-laden clash between gay rights and evangelical Christian ethos ... this strong second feature from Guatemalan talent Jayro Bustamante doesn't ask new questions, but its sensuous, reverberating atmospherics find fresh, angry ways to answer them.” - Guy Lodge, *Variety*

TWO

Content Rating: PG 16+

DIRECTOR: Astar Elkayam

2021 | Israel | 75 Minutes

GENRE: Lesbian | Romance | Reproduction technologies | Family dynamics | Motherhood | Mizrahi-Ashkenazi relations

Trailer: [Two A Film by Astar Elkayam Official Trailer](#)



“Omer and Bar are deliriously in love and can't wait to start a family. On their first visit to the sperm bank, they are filled with hope and excitement for their future together. When one visit turns into five, however, emotions start to run high and things become tense. When Omer's ex, Yoni, enters the picture as a potential sperm donor, more questions arise as the pair determine the lengths they will go to attain motherhood. An assured directorial debut by Astar Elkayam, *Two* explores one couple's complex journey with style and nuance, asking along the way if love really conquers all. In her remarkable debut, director Astar Elkayam tackles the physical and emotional challenges two women face when they decide to start a family. Initially optimistic, Bar and Omer embrace the process, eagerly combing through a catalog of potential donors and facing the insemination process with humor. After Omer repeatedly fails to become pregnant, a sense of failure gnaws at them, threatening to undermine their relationship. Mor Polanuer and Agam Schuster (*Your Honour*) deliver outstanding performances, realistically capturing the toll that the process takes on the young couple.” – *Israel Film Fund*, https://www.imdb.com/title/tt13055958/plotsummary?ref=tt_ov_pl

AWARDS AND NOMINATIONS

Molodist: Kyiv International Film Festival 2021

Inside Out: Toronto LGBTQ Film Festival 2021

Toronto Jewish Film Festival 2021

Thessaloniki International LGBTQ Film Festival 2021
Boston Israeli Film Festival
UK Jewish Film Festival 2021
Melbourne Queer Film Festival 2021
Out On Film: Atlanta's LGBTQ Film Festival 2021
Philadelphia LGBTQ Film Festival 2021

RAVE REVIEWS

“Aside from the superb chemistry between the two actresses, *Two* is a film that normalizes same-sex unions and breakups when conception and pregnancy are at stake.” - Litan Lashiner, *EDB Israel*

La Leyenda Negra (The Black Legend)

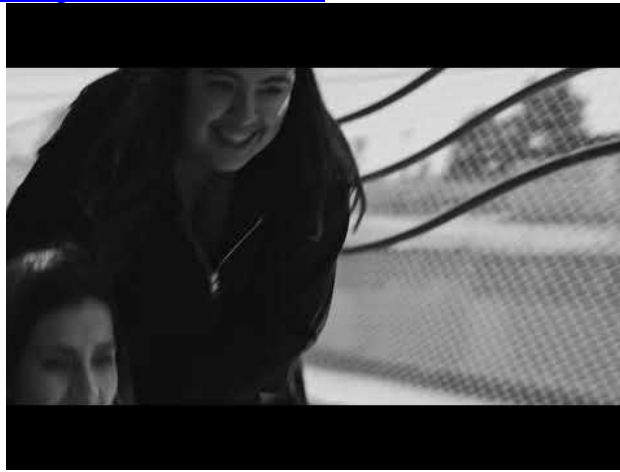
Content Rating: Mature Audiences

DIRECTOR: Patricia Vidal Delgado

2020 | USA | 84m

Latino/a | Immigration | Lesbian | Coming of Age | Drama | Political | Racism | Cineart

Trailer: [La Leyenda Negra - Official Trailer](#)



“Patricia Vidal Delgado’s first feature film follows senior Aleteia (Monica Betancourt), who’s just transferred to Compton High School. She’s more interested in continuing her underground activism than making friends, although she’s careful not to jeopardize her all-important scholarship to UCLA. When she’s paired up with the popular Rosarito (Kailei Lopez) for a school assignment, she’s surprised to be taken under the other girl’s wing. ...*La Leyenda Negra* captures the highs and lows of living in Los Angeles, as acted by teens who have never acted before. There’s a rare authenticity and energy to [*La Leyenda Negra*] about navigating your community, your relationships, and your future. *La Leyenda Negra* is set just before Trump announced that he was ending Temporary Protected Status for immigrants. Since Aleteia was born in El Salvador, she’s worried she’ll lose her scholarship or be deported—or both.

The film is Delgado’s UCLA thesis film, and it might not have come together if she hadn’t been introduced to Juan Gabriel Reynoso, who plays Aleteia’s stepfather. He starred in one of Delgado’s short films and then told her, ‘Why don’t you come and meet my kids?’—referring to the students of his TV and media production class at Compton High. ‘I just fell in love with them, I fell in love with their stories,’ Delgado shared. ‘And so that’s how the casting process began.’ ... She added that the film’s exploration of undocumented status is very real for some of the cast: ‘I can’t say who, but there are actors in the film who are undocumented and are actually going through this right now in their lives. You see the pain and the frustration in their faces when they talk about their immigration status. But I’m also inspired by how brave they are, despite it. They don’t let it defeat them. They don’t let it destroy them.’” – Sharon Knolle, *Sundance Institute*,

<https://www.sundance.org/blogs/festival/the-threat-of-deportation-looms-large-for-an-immigrant-teen-in-la-leyenda-negra/>

AWARDS AND NOMINATIONS

Special Mention – Best Feature Film – Festival Mix Milano 2020
Jury Award – Best Feature Film – Zinegoak 2021
Jury Award – Rising Star Award – Out Film CT 2021
Frameline Completion Fund – Frameline San Francisco International LGBTQ Film Festival 2019
Winner - Best Film - Milan International Lesbian and Gay Film Festival 2020
Grand Jury Award - Best Film - Milan International Lesbian and Gay Film Festival 2020
Nominee – International Feature Film, BFI Flare: London LGBT Film Festival 2020
Nominee – Best Narrative Feature, Boston LGBT Film Festival 2020
Nominee – Intervention, Coimbra Caminhos do Cinema Português 2020
Nominee – John Cassavetes Award, Film Independent Spirit Awards 2021
Nominee – GLAAD Media Award for Outstanding TV Movie, GLAAD Media Awards 2021
Nominee – Brand New Award, IndieLisboa International Independent Film Festival 2020
Nominee – Audience Award for Best Film, MIX Copenhagen LGBTQ Film Festival 2021
Nominee – Best Feature Film, OutShine Film Festival 2020
Nominee – Best Feature Film, Philadelphia Film Festival 2020
Nominee – Best Film, Queer Screen Mardi Gras Film Festival 2021
Nominee – Best Feature Film, Shockfest Film Festival, US 2021
Nominee – NEXT Innovator Award, Sundance Film festival 2021
Nominee – Narrative Feature, Wicked Queer: The Boston LGBT Film Festival 2021

RAVE REVIEWS

“In ‘La Leyenda Negra,’ a Latino-centric project with queer notes and major topical value, her fight (and that of those she represents) is communicated thunderously.” - Carlos Aguilar, *Los Angeles Times*

“Full of heart.” - Justin Lowe, *Hollywood Reporter*

“There’s a shaggy energy throughout that gives the movie a sense of urgency.” - Monica Castillo, *RogerEbert.com*

“Patricia Vidal Delgado's sharply etched debut feature is a deft blend of the intimate and the political that recalls the fire-in-the-belly feistiness of early Spike Lee joints.” - Allan Hunter, *Screen International*

Dear Tenant

Content Rating: PG-13

DIRECTOR: Cheng Yu-Chieh

2020 | Taiwan | 106m

Death/Dying | Discrimination | Drama | East Asian | Gay | Parenting | Mandarin Language | Family Law and Custody |

Trailer: [DEAR TENANT - Trailer - Frameline45](#)



“Winner of three awards at Taiwan’s prestigious Golden Horse Film Festival, *Dear Tenant* is a moving portrait of unconditional love, gay identity, and the ties that bind—centering around a trio of people who form their own chosen family within the confines of their apartment building. Over the past five years, kind-hearted gay man Mr. Lin (an extraordinary Mo Tzu-yi) has formed a rich, caring bond with the aging Mrs. Chou (Chen Shu-fang) and her young grandson—moving far beyond the expected tenant-landlord dynamics. When Mrs. Chou dies unexpectedly, complicated questions of inheritance and guardianship quickly arise. Facing a wave of outside judgment and suspicion, Mr. Lin soon realizes that small-minded prejudice can carry grave consequences.” – *Frameline*, <https://archive.frameline.org/festival-archive/festival2021/film-guide/dear-tenant>

AWARDS AND NOMINATIONS

Best Leading Actor, Best Supporting Actress, Best Original Film Score: Golden Horse Film Festival 2020

Nominee for Best Narrative Feature, Best Director, Best Original Screenplay, Best Supporting Actress, and Best Film Design: Golden Horse Film Festival

Best Actor: Taipei Film Festival 2020

Nominee for Best Leading Actor: Asian Film Awards 2021

RAVE REVIEWS

“Dear Tenant’ is eloquent, elegant and meaningful storytelling, and the final scene is marvelous.” - Randy Myers, *San Jose Mercury News*

“A superb drama exploring LGBTQ equality against traditional gender roles.” - Andrew Heskins, *EasternKicks.com*

Voices from the Front

On the Shoulders of Giants - Classic Documentary

Content Rating: None

DIRECTORS: Sandra Elgear, Robyn Hutt and David Meieran

1991 | USA | 90m

Abuse | Activism | AIDS/HIV | American Studies | Documentary | Health/Medicine | Media Studies | Social and Diversity Issues

“‘Voices from the Front’ is a powerful film that allows us to hear from key players of the ACT UP movement. It was the first feature-length documentary on AIDS activism ever made in America, a movement necessitated by the disregard of the American government for a public health crisis. In their own time, these activists fought to have their voices heard and for an end to violent discrimination. It is important for us today to remember our history and to hear it directly from these very same voices, which is precisely what this film makes possible.

In New York City, a distraught activist confronts the mayor with a story of a friend who languished on a cot in an emergency room hallway for nine days, only to die 48 hours after leaving the hospital. In 1988, thousands of activists hold the Food and Drug Administration under siege, demanding speedier drug approval. In 1990 AIDS activists converge on the National Institute of Health, calling for a more equitable clinical trial system and expanded research into new drugs and treatment. ‘Voices From the Front,’ the first feature-length documentary on AIDS activism in America, makes clear the emotional and political effects of community activism using the voices of those directly engaged. It is a powerful distillation of pictures and words from events organized to change public consciousness, expose the failure of the health care systems, and challenge government inaction and neglect concerning AIDS.” – *Frameline*, <https://cms.frameline.org/distribution/films/voices-from-the-front/>

AWARDS AND NOMINATIONS

Teddy Award Winner, Best Documentary Film, Berlin International Film Festival 1992
Sigma Award Shortlist

RAVE REVIEWS

“‘Voices From the Front is impatient, energetic, terrifically articulate...the film demonstrates that informed, committed citizens can indeed make a difference.” - Vincent Canby, *New York Times*

“A biting indictment of current medical conditions.” - Leslie Camhl, *Village Voice*

“When this feature appeared in 1991, it was an urgent portrait of a contemporary crisis; today it is an invaluable document of the stakes and strategies of AIDS activism in the late '80s and early '90s. Tightly edited with footage from demonstrations, press coverage and interviews, this video offers a complex but articulate analysis of such continuing issues as insufficient health care and discrimination. This is essential viewing for younger audiences who have grown up in a post-AIDS world and who likely have no recollection of the government’s unconscionable disregard for people with AIDS or of ACT UP’s incredible efforts.” - Lucas Hilderbrand, film and media scholar, University of Southern California

Hard Paint

Content Rating: PG-13 for sexually explicit content

DIRECTORS: Filipe Matzembacher & Marcio Reolon

2018 | Brazil | 118m

Drama | Gay | Homophobia | Latino/a | Mental Health | Relationships | Romance | Sex Work | Sexuality | Sexually Explicit

Trailer: [HARD PAINT // Official US Trailer](#)



“Alienation is the main theme of ‘Hard Paint,’ a brooding tale of isolation in the internet age set in Brazil’s southern city of Porto Alegre. Designed to be as much a mood piece as a dramatic narrative, the film focuses on a socially repressed young man who only comes out of his shell during chatroom performances, when he strips and smears neon paint on his lithe body. Co-directors Filipe Matzembacher and Marco Reolon (‘Seashore’) play with moments of eroticism but this isn’t a flesh-and-fantasy frolic; rather, it’s a melancholic look at how the consequences of bullying, the burden of being different, and the artificial construct of internet chats break down social bonds...

When first seen, Pedro (Shico Menegat) is a timid, emotionally shut down guy in his late teens accompanied by his older sister Luiza (Guega Peixoto) at a legal hearing to discuss a possible plea bargain on an assault charge. At this stage the details are murky, but it’s clear that Luiza, on the eve of moving north, is concerned about leaving her brother alone in Porto Alegre...

Pedro’s perturbed on learning there’s another webcam model in Porto Alegre using neon paint in his performances, so he arranges a meeting. Leo (Bruno Fernandes) is his opposite: Playful, outgoing and ambitious. ...Leo’s disarming sensuality ever so hesitantly brings Pedro out of his shell, but the withdrawn young man’s emotional investment is risky since Leo’s looking to leave the city just like Luiza and so many others.”

– Jay Weissberg, *Variety*, <https://variety.com/2018/film/reviews/hard-paint-review-1202712004/>

AWARDS AND NOMINATIONS

C.I.C.A.E Award for Panorama, Berlin International Film Festival 2018
Teddy Award for Best Feature Film, Berlin International Film Festival 2018
Q-Hugo Special Jury Prize, Chicago International Film Festival 2018
Jury Prize for Feature Film, Chéries-Chéris 2018
Best Screenplay, Best Editing, Best Cinematography, Best Sound, and Best Actor - For Rainbow; Festival de Cinema e Cultura da Diversidade Sexual e de Gênero 2018
Premio Maguey for Best Feature Film, Guadalajara International Film Festival 2018
Grand Jury Award for Outstanding International Narrative Feature, L.A. Outfest 2018
Jury Prize for Best Feature Film, Merlinka Festival 2018
Sunny Bunny Prize, Molodist International Film Festival 2018
Premio Guarani for Best Male Newcomer, Premio Guarani 2019
Jury Prize, Rainbow QC Competition, QCinema International Film Festival 2018
Première Brazil - Best Film, Best Actor, Best Supporting Actor, Best Screenplay - Rio de Janeiro International Film Festival 2018
APCA Trophy - Best Cinematography - São Paulo Association of Art Critics Awards 2019

RAVE REVIEWS

“*Hard Paint* explores what makes a true human connection in an era when emotional and sexual gratification can be obtained with a click.” - Jamie Ludwig, *Chicago Reader*

“Infused with a sense of yearning and melancholy as vivid as the body paints daubed on the bodies of the boys who dance for money, *Hard Paint* represents a complex character study and a distinctive voice in queer cinema.” - Wendy Ide, *Screen International*

“...An atmospheric, haunting portrait of disaffection, carried by the charismatic performances of Menegat and Fernandes as well as Glauco Firpo’s darkly impressionistic cinematography, which conveys a pall of paranoia cut by the erotically charged, highly cinematic scenes of Pedro and Leo cavorting with brightly glowing paint.” - Jay Weissberg, *Variety*

“Themes of abandonment, loneliness and yearning wash through *Hard Paint*, a hypnotically intimate character study examining a damaged young gay man’s double life as an online sex performer.”- David Rooney, *Hollywood Reporter*

No Straight Lines: The Rise of Queer Comics

Content Rating: None.

DIRECTOR: Vivian Kleiman

2021 | USA | 79m

Arts & Literature | Biography/History | Gay | Lesbian | Trans | Diversity and Race Relations

Trailer: [NO STRAIGHT LINES: THE RISE OF QUEER COMICS - Trailer - Frameline45](#)



“From *Tom of Finland* to *Dykes to Watch Out For*, comics and zines have been firmly embedded in queer culture since before Stonewall, through the AIDS epidemic, and continuing through today’s modern obsession with superheroes. But this deeply queer artform finally gets its true moment in the limelight thanks to Peabody Award winner Vivian Kleiman’s (*Families Are Forever*, Frameline37) extensive documentary that explores over 70 years of history.

Featuring interviews with trailblazers like Howard Cruse, Mary Wings, Rupert Kinnard, and Alison Bechdel, *No Straight Lines* explores how the once underground world of queer comics grew to encompass the many mediums, styles, and inspirations that make this artform what it is today. Even the most dedicated queer comic lover will be delighted to delve into the personal histories and inspirations behind Kinnard’s Brown Bomber, the first serialized queer Black character in comics, among others. This crisp film is rounded out with historical deep-dives and intimate interviews with young up-and-coming artists inspired by the vanguard and already influencing the next generation.” — ALEXIS WHITHAM, *Frameline*, <https://www.frameline.org/festival-archive/festival2021/film-guide/no-straight-lines-the-rise-of-queer-comics>

AWARDS AND NOMINATIONS

Grand Jury Award, Outstanding Documentary Feature, L.A. Outfest 2021

Nominee, Greg Gund Memorial Standing Up Award, Cleveland International Film Festival 2022

Official Selection: Tribeca Film Festival 2021

Official Selection: Sheffield DocFest 2021

Official Selection: AFI Docs 2021

US PBS (Public Broadcast Service) selection for Free Streaming Jan-Apr '23

RAVE REVIEWS

“But it’s when the documentary offers glimpses of context into the broader history of the queer community that it is also quietly powerful.” - Tracy Brown, *Los Angeles Times*

“*No Straight Lines* is a testament to how, with just ink and paper, LGBTQ+ artists can envision profoundly validating bodies, identities and relationships that often have no space in the cis-het world. Kleiman’s cornucopia of images from the strips themselves lets viewers experience first-hand the very idiosyncratic, forceful presences that these artworks conjure in the minds of readers.” - Veronica Esposito, *The Guardian*

“One of ‘6 Gripping Art Films to See at the 2021 Tribeca Film Festival.’” - Sarah Cascone, *ArtNet*

“An entertaining and enlightening documentary... Traces the evolution of comics as a social movement, and artistic expression as a vital channel of sexuality.” - David Morgan, *CBS News*

Nico

Content Rating: None, contains acts of xenophobic violence

DIRECTOR: Eline Gehring

2021 | Germany | 75m

Drama | Immigration/Exile | Lesbian | Muslim/Islam | Racism | Islamophobia

Trailer: [NICO by Eline Gehring \(Germany\) | 2021](#)



“When we first meet Nico—the easygoing, funny, and put-upon German-Persian young woman at the heart of this superb drama—she is spending her breezy Berlin summer tending patiently to the needs of her elderly clients as a home health aide and making gentle mischief with her best friend Rosa. But Nico’s carefree attitude is forever changed when she becomes the victim of a xenophobic attack. Though her physical recovery is swift, we soon see—in her isolation from Rosa and her growing despondency—the full spectrum of what it means to feel unsafe in one’s skin. Two things may spell Nico’s comeback: the self-confidence she begins to find with a karate coach; and the growing intimacy offered by a mysterious and flirtatious young carnival worker.

In the title role, co-writer Sara Fazilat anchors the film with a performance that is at once dynamic, complex, and endearing. Director Eline Gehring’s supremely assured feature debut tells an engrossing and timely tale of what it takes to overcome the prejudice of others.”

— CINDY LOU PEEPLES, *Frameline*, <https://www.frameline.org/festival-archive/festival2021/film-guide/nico>

AWARDS AND NOMINATIONS

Best Debut Feature Film, Biberach Film Festival 2021

Best Actress, Max Ophüls Festival 2021

Nominee, Outstanding First Feature Award, Frameline San Francisco International
LGBTQ Film Festival 2021
Nominee, Max Ophüls Award for Best Feature Film, Max Ophüls Festival 2021
QueerScope Debut Film Award
MIX Copenhagen
Sydney Film Festival
Roze Filmdagen, Amsterdam LGBTQ+ Film Festival
BFI Flare London LGBTQ+ Film Festival

RAVE REVIEWS

“Fazilat impresses in every scene as we see how the incident changes her. But her journey is not without hope, fortunately, and a few surprises.” - Randy Myers, *San Jose Mercury News*

Happy Together

On the Shoulders of Giants - Queer Classic

Content Rating: Unrated. Sex, brief/partial nudity, smoking, some blood and violence, and profanity.

DIRECTOR: Kar-Wai Wong

1997 | Hong Kong, South Korea, Argentina | 96m

GENRE: Queer | Gay | Drama | Romance

Trailer: [HAPPY TOGETHER 4K | Official Trailer \(English\)](#)



“One of the most searing romances of the 1990s, Wong Kar Wai’s emotionally raw, lushly stylized portrait of a relationship in breakdown casts Hong Kong superstars Tony Leung Chiu Wai and Leslie Cheung Kwok Wing as a couple traveling through Argentina and locked in a turbulent cycle of infatuation and destructive jealousy as they break up, make up, and fall apart again and again. Setting out to depict the dynamics of a queer relationship with empathy and complexity on the cusp of the 1997 handover of Hong Kong—when the country’s LGBTQ community suddenly faced an uncertain future—Wong crafts a feverish look at the life cycle of a love affair that is by turns devastating and deliriously romantic. Shot by ace cinematographer Christopher Doyle in both luminous monochrome and luscious saturated color, *Happy Together* is an intoxicating exploration of displacement and desire that swoons with the ache and exhilaration of love at its heart-tearing extremes.” – *The Criterion Collection*, <https://www.criterion.com/films/28843-happy-together>

Awards and Nominations

Best Director - Cannes Film Festival

Nomination for Palme d'Or - Cannes Film Festival

Film of Merit - Hong Kong Film Critics Society Awards
Best Picture, Best Actor, Best Director, and Best Supporting Actor - Hong Kong Film Awards
Most Popular Foreign Film - Arizona International Film Festival
Best Actor, Best Cinematography - Golden Bauhinia Awards
Best Actor, Best Film, Best Feature Film, and Main Competition Award - Faro Island Film Festival
Best Cinematography - Golden Horse Film Festival

RAVE REVIEWS

“For all the simplicity of the narrative, 'Happy Together' is anything but slight. It's a moody, contemplative piece of work, and a vividly tactile one as well, lingering on food, smoke, bodies, blood, and water.” - Jason Bailey, *Vice*

“A take-no-prisoners movie from one of Hong Kong's most idiosyncratic, shoot-from-the-hip filmmakers that's the very antithesis of sentimental gay love stories.” - Kevin Thomas, *Los Angeles Times*

“[S]exy, spiky love story.” - Richard Corliss, *TIME Magazine*

Being BeBe

Content Rating: Unrated.

DIRECTOR: Emily Branham

2021 | USA/Cameroon | 90m

GENRE: Drag | Documentary | Race and Culture | Representation

Trailer: [Being Bebe Trailer](#)



“For 15 years director Emily Branham followed the story of drag queen BeBe Zahara Benet, the first ever winner of the 24 Emmy awards reality show *RuPaul’s Drag Race*. As a Cameroonian-American immigrant, Marshall Kudi Ngwa had to deal with totally different problems than other LGBT youth. In his country of origin, homosexuality is a criminal offense punishable by jail. When he finds himself in the limelight, winning a televised competition, his family doesn’t even know the truth about him. He tries to fulfil his aspirations and create a musical drag act that will express his traditional and cultural world, but is met with discrimination in the American entertainment business.

Being BeBe is an unprecedented cinematic profile of an artist navigating inside the complexity of gender, sex and identity politics with one goal in mind – to live creative life against all odds.” - The Tel Aviv International LGBTQ+ Film Festival, <http://tlvfest.com/tlv/he/2021/10/18/being-bebe/>

Awards and Nominations

Jury Prize for Best Documentary, Sound Unseen

Tribeca Film Festival 2021 – World Premiere

Provincetown International Film Festival 2021 – Winner Audience Award for Best Documentary

Outfest Los Angeles LGBTQIA+ Film Festival 2021

Seattle LGBTQIA+ Film Festival 2021

RAVE REVIEWS

“As triumphant and entertaining as the legend herself.” - *Newfest*

“Bold storytelling... It is a gift for an audience, and particularly for fans, to be able to travel on the journey with Marshall for that many years.” - Billie Melissa, *Cinematic Faves*

“A wonderful, captivating portrait of an artist who has overcome a lot in her life.” - Mike Dougherty, *Queer Review*

The Divide / La Fracture

Content Rating: Unrated. Profanity, violence.

DIRECTOR: Catherine Corsini

2021 | France | 98m

GENRE: Drama | Romance | Lesbian/queer | Political satire

Trailer: [The Divide / La Fracture \(2021\) - Trailer \(English Subs\)](#)



“Raf (Valeria Bruni Tedeschi) and Julie (Marina Foïs) are on the verge of finally breaking up. Julie plans to move out while Raf merely wants to continue escalating tensions between the pair, spending entire evenings sending her partner endless melodramatic texts. When Raf breaks her elbow she’s taken to an understaffed, overpopulated emergency room waiting for an X-ray that will never materialize. Many of the staff are on strike, while the growing number of patients wounded from yellow vests protests are making it near impossible for those who are on shift to determine who should be treated first.

Into this chaos arrives Yann (Pio Marmaï), a trucker whose leg was damaged when he attended the protests. He urgently needs to be seen so he can go back to work the next day but spends most of his time in the waiting room coming into conflict with Raf, a middle-class liberal who mistakenly assumes all (predominantly working-class) protesters have far-right sympathies. Julie arrives to look after her soon-to-be separated partner, tension between them remaining at a high as the Kafkaesque waiting game to get checked up by a doctor continues all through the night.”

– Alistair Ryder, <https://thefilmstage.com/cannes-review-queer-palm-winner-the-divide-is-heavy-handed-look-at-recent-french-history/>

Awards and Nominations

Queer Palm D'or Award
Nominee, Palme d'Or, Cannes Film Festival
Best Supporting Actress, the César Awards, France
Best Film, Gijón International Film Festival
Be-TV Award and La Trois Award, Namur International Festival of French-Speaking Film

RAVE REVIEWS

“*The Divide* is a heady cocktail that mixes its effects with as much abandon as one character mixes her medication. Corsini makes it all cohere rivetingly, and at furious pace, with narrative drive to equal a full-on series finale of *ER*.” - Jonathan Romney, *ScreenDaily*

“The experience adds up to something unshakeable.” - Peter Debruge, *Variety*

“[*The Divide*] provides a welcome mix of drawing-room (or waiting room) comedy and communal catastrophe, like a play by Marivaux set in a hospital that makes the one from *M.A.S.H.* look like a 5-star boutique hotel.” - Jordan Mintzer, *The Hollywood Reporter*

“What Catherine Corsini has undeniably achieved is a film that foregrounds politics but functions primarily as entertainment. And as a construction of one situation, anxiously and inexorably cranked to a tipping point, *The Divide* is hugely impressive.” - Kevin Ibbotson-Wight, *The Wee Review*