

A photograph of two drag queens. The queen on the left has voluminous, curly blonde hair and is wearing a dark green, sequined dress with a large pearl necklace. The queen on the right has voluminous, curly red hair and is wearing a red strapless top with a large, ornate necklace. In the background, several playing cards are pinned to the wall, including one that says 'HUNKS'. The title 'Betty St. Clair' is written in a large, stylized, pink cursive font across the center of the image.

Betty St. Clair

Directed by Syra McCarthy & Kyle Casey Chu



CAST & CREW

Director Syra McCarthy
& Kyle Casey Chu

Writers Kyle Casey Chu
& Róisín Isner

Starring Edric Young
Kay BeBe Queue

Producer Matty Lynn Barnes

Executive Producers Nick D'Angiolillo
Wesley Adams
Sophia Dilley
Bob Valentine
Matty Lynn Barnes
Kyle Casey Chu
Róisín Isner

Cinematographer Joshua Pausanos

Editor Dominic Mercurio

TECHNICAL INFO

Runtime 11 min 31 sec

Color Full color

Language English

Aspect Ratio 16:9 (1.78)

Exhibition Formats DCP

ProRes HQ

Resolution 3840 x 2160 (4k)

1920 x 1080 (HD)

Audio Format Dolby Digital 5.1

Surround

Stereo

Shooting Format Arri Alexa 35

Subtitles/Captions English



LOGLINE

A fledgling Chinese American drag queen prepares a high-stakes performance that will change her family forever.

Featuring the music of REO Speedwagon and performances from the the longest-running all AAPI drag family in the USA, the Rice Rockettes!

ABOUT

"Betty St. Clair" is a dizzy comedy about queer hysteria and subversive joy. This short is the second collaboration between Kyle Casey Chu, Syra McCarthy, and Róisín Isner following 2025's "After What Happened at the Library" about Chu's true-life experience of surviving a viral hate crime. After being tasked with defending drag from accusations of hypersexuality, the team are back with "Betty St. Clair" to present an unapologetically chaotic, and ultimately heartwarming, love letter to "inappropriate" drag.

The short explores the complexities of Asian American identity and draws tension from intergenerational differences between younger AAPI queers and their Immigrant elders. In the end, the film makes a case for hope, and leaving room for our loved ones to surprise us.





SYNOPSIS

Betty St. Clair is in over her head. In the dressing room of an all-AAPI drag show, she struggles to keep her messy troupe of queens on task with the help of bestie, Candace Dikfit.

When Betty takes the stage to begin hosting, we realize the event is being held at an Asian American senior center. And to her shock and horror, Betty's own Yeh Yeh (grandfather) is in attendance!

Terrified of being recognized and rejected, Betty spirals at Candace. But green room shenanigans escalate, threatening to derail the whole show! Just as Betty works up the courage to perform with Candace, a series of chaotic events lead to a catastrophic wardrobe crisis.

A little worse for wear, Betty and Candace finally begin their number. Yeh Yeh seems to recognize Betty and leaves the audience. Candace sees Betty jilted by the apparent rejection, and offers her support through lip-sync.

Betty's spirits lift and she expresses her emotions through performance. Yeh Yeh soon returns! Reaching across barriers of language and generation, Betty and Yeh Yeh share a profound moment of seeing, and being seen by the other.

KYLE'S STORY

In 2010, I won a pageant performing in drag, which made local news. And who would discover the headlines but my no-nonsense WWII veteran grandpa. "We need to talk. In person..." he told me.

He drove me up to San Francisco's Twin Peaks and parked right next to the cliff. *Was he going to push me off?!* He told me: "Kyle, I want you to know that if you want to become a woman... I want to help you."

I realized that, because of the dearth of representation of accepting Chinese American elders, I'd braced myself for the worst. But my Grandpa proved me wrong.

Years later my all-AAPI drag family, San Francisco's Rice Rockettes, performed at a Senior Center for Cantonese-speaking elders. We were thrilled that our 80s power ballad lip synchs electrified the senior citizens present.

Together, these experiences inspired us to write Betty St. Clair (a drag name borrowed from a *Joy Luck Club* character).

At a time when legislative attacks against queer, trans and QTBIPOC people are reaching their apex, "Betty St. Clair" seeks to counterpoint the tragedy we see far too often, because these are not the only stories we have.

We also have stories of hope, reconciliation and acceptance that also deserve our attention. And at a time like this, I think it's a story we could all use.

THE EDUCATION OF KYLE CHU

Mr. Hyphen 2010 is a savvy scholar of media, sexuality and glam rock.

Writer Cathlin Goulding Photographer Patrick Rafanan

FOR KYLE CHU, Queen's "Don't Stop Me Now" was the music of choice. In November's fifth annual Mr. Hyphen contest, Chu strutted triumphantly on stage, the gold fringes on his short black dress whirling with each spry turn and bounce to Freddie Mercury's exhalant lyrics.

Chu halted his routine only twice to adjust a black bobbed wig and after the tennis balls that had served as breasts bounded

in which Asian men bolster the masculinity and rationality of white male characters.

Because of the appearance of such stereotypes in current Hol-





BETTY ST CLAIR

Edric Young is a Bay Area-based actor and Stanford graduate, originally from Indiana. Recent theater credits include the roles of Joe in *Angels in America: A Gay Fantasia on National Themes* (Oakland Theater Project) and Alan in *Torch Song* (Marin Theatre). He speaks English, Spanish, Korean, and sometimes Mandarin.



CANDACE DIKFIT

Kay Bebe Queue (aka **Tim J. Lim**) is a LA-based filmmaker, drag performer, and actor. Her short films have screened at film festivals all over the world, including Cannes Short Film Corner, OutFest Fusion, Out on Film in Georgia, Reeling International in Chicago, Seoul Pride International Film Festival, Cardiff Mini Film Festival, and Oxford International Film Festival.



SYRA MCCARTHY (co-director)

Syra McCarthy (*sigh-ruh*) is a 5'2 half Filipino, half New Zealander first generation American. She has been professionally active for 10+ years as a director and actor (*Grey's Anatomy*, *The Dropout*) and has directed countless narrative shorts and commercials across verticals. Syra is also the co-creator or *Soft Hold Collective*, a Bay Area film directory highlighting female & non-binary talent behind the camera.



KYLE CASEY CHU (co-director, co-writer)

Kyle Casey Chu (aka Panda Dulce) is a filmmaker, author (HarperCollins 2025), and co-founder of Drag Story Hour. She is an alum of the Sundance Uprise Fellowship, Sundance Trans Possibilities Initiative, Lambda Literary Retreat, Film Fatales "Fatales Forward" fellowship, and SFFILM FilmHouse residency. Her debut short film with Syra and Roisin was an official selection at nine Oscar-qualifying film festivals, won the special jury award at the Florida Film Festival, and best short film at the Charlotte Film Festival and Vancouver Asian Film Festival.



ROISIN ISNER (co-writer)

Róisín Isner (*roh-sheen*) is a filmmaker, amputee, and drummer. She is a current SFFILM FilmHouse fellow, and winner of the SFFILM Rainin Filmmakers with Disabilities grant. Her short and feature scripts with Kyle Casey Chu have won Best Script awards at Inspired Screenwriting and the Titan Awards, finalist in the Shore Scripts and ScreenCraft Short Script competitions.

CONTACT

KyleCaseyChu@gmail.com

(415) 420-5595

IG: @bettystclairfilm