

TQFF

TORONTO QUEER FILM FESTIVAL

agitate

resist

revolt

PWYC

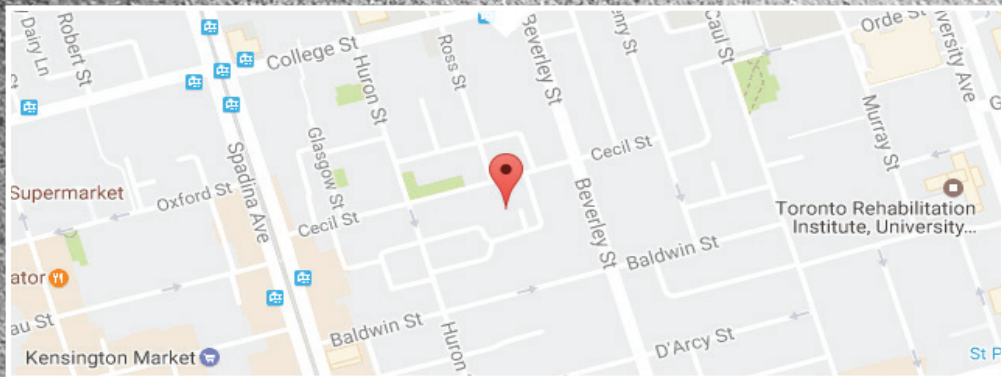
#TQFF2017

JUNE 14-17, 2017

torontoQUEERfilmfest.com



VENUE, ACCESSIBILITY, TICKETS



VENUE

United Steelworkers Hall
25 Cecil Street
Toronto, ON
M5T 1N1
Tel. 416-977-7274

TICKETS

PWYC.

Suggested donation \$5 – \$20
No one turned away for lack of funds.

ACCESSIBILITY

This space is wheelchair accessible. There is a ramp to access the main entrance to the building. At the main entrance, there are 5 steps down into the reception area, and an additional 4 steps into the main event space. There are 2 sets of chair lifts to help people navigate the staircases. Once in the event space, the bar, washrooms (gender neutral), and screening space are all on the same level. Films in this program will be captioned in English, and ASL interpretation will be available each evening. If you require ASL interpretation, please let us know when you arrive so we can seat you in the appropriate area. Finally, this is a scent free space.

Advance tickets for \$15 for the TQFF Closing Night Party only, or bundled together for a discount with the screenings earlier on Saturday. A limited number of advance tickets are also available for PWYC. Tickets at door are \$20. You can pay for tickets with cash or credit. Cash bar on site.

TORONTO QUEER FILM FESTIVAL

ABOUT

The Toronto Queer Film Festival showcases contemporary, innovative, queer and trans film and video art. We are especially interested in supporting formally experimental films and/or social justice themed projects that center the experiences of Indigenous people, people of color, people with disabilities, transgender people, sex workers, porn makers, and other communities often marginalized in contemporary LGBT cultural programming and spaces.

TQFF is a volunteer-run, artist-centered festival that is entirely supported by donations. There are no submission fees, and proceeds from the festival

will be prioritized to pay artists screening fees at or above the IMAA and CARFAC minimum rates.

At this point, TQFF has no institutional funding and is entirely reliant on community support to support our goals as well as to make the festival happen. Please help support the festival by making a donation today.

LAND ACKNOWLEDGMENT

TQFF would like to acknowledge the unceded indigenous territories that we gather on: this stolen land is the territory of the Huron-Wendat and Petun First Nations, the Seneca, and most recently, the Mississaugas of the

Credit River. The territory was the subject of the Dish With One Spoon Wampum Belt Covenant, an agreement between the Haudenosaunee Confederacy and Confederacy of the Ojibwe and allied nations to peaceably share and care for the resources around the Great Lakes.

We acknowledge ourselves as trespassers, and do so to show solidarity with Indigenous peoples of Turtle Island. We recognize that decolonization must be an active and ongoing process of reconciliation – TQFF is dedicated to creating a space in our programming to promote the creative and political work of indigenous queer and two-spirited voices.

CURATORIAL STATEMENT

Welcome to the second edition of the Toronto Queer Film Festival!

This program represents our best efforts, with the very limited resources available to us, to craft a political and artistic vision of what a queer film festival should be in 2017. To build this festival, we've drawn from the work of queer and trans artists, activists, and curators who have come before us, as most established LGBT film festivals, like contemporary big-budget pride events, actually began in modest, community-based, activist settings. We've also learned from contemporary activists, artists, curators, and scholars who are building programs and movements of resistance to the state and its agents – regardless of gender and sexuality – around issues such as migration and border imperialism, racial oppression and white supremacy, corporations, settler colonialism, and pinkwashing.

We organize this festival under the sign of “queer” out of respect for the word's activist origins as a mode of reclamation of power. For the purposes of organizing this festival, queer does not refer to any specific form of gender and/or sexual identity politics. Instead, we understand queer to be a site of organization against oppression – including restrictive and/or normative definitions of sex, gender, and sexual

orientations – as well as an aesthetics and politics of resistance, playfulness, experimentation, sex, and activism.

Most of the films you will see at the 2017 TQFF festival have never played in Canada. This is no accident, and stems from an intentional practice of rethinking models for organizing a festival based on what we've observed has worked well (or not, especially for audiences and filmmakers who are not white, wealthy, and/or cisgender) over several decades of participating in LGBT festivals.

Some examples of how we've organized our curatorial process include:

- a call for submissions that makes clear our festival mandate to prioritize social justice and/or experimental work, especially films that center disability, trans, decolonial, and anti-racist themes and methodologies;
- no entry fees for filmmakers, lowering the barriers to entry for submitting to TQFF as much as we can;
- a mandate that all films selected exhibit a political and/or formal practice of unsettling and experimentation, regardless of genre;
- a goal of building a festival that educates, challenges, engages, and supports our all of our communities through screenings, workshops, and social spaces;
- building a festival program drawn almost entirely through the labor of watching the

730 films submitted this year through our open call, rather than privileging films that have already been selected by gatekeepers such as distributors, galleries, or so-called “prestigious” LGBT film festivals that do not share our mandate.

In addition to continuing to think deeply and intentionally about the structure, practices, and organization of TQFF in some of the ways detailed above, we also continue to reflect on the overall obligations and commitments that we believe all festivals, but especially queer festivals, should take into consideration when planning their events.

First and foremost, we choose to support films that challenge homonormativity and homonationalism, which includes considering effects of settler colonialism, racism, white supremacy, ableism, cisgender normativity, and class. Second, and relatedly, we will not engage in pinkwashing as an organization, nor will we screen films funded by states or other institutions for the purpose of pinkwashing. As part of this policy, we unconditionally support the Palestinian Campaign for the Academic and Cultural Boycott of Israel (for more information see www.pacbi.org). We stand in solidarity with Palestinians and other Indigenous people around the world who continue to fight against genocide,

occupation, and settler colonialism.

However, our commitment to supporting the boycott, divestment, and sanctions movement (BDS) – a policy, unfortunately, that far too many LGBT Canadian and US cultural events fail to make even as they are routinely and deliberately targeted by pinkwashing campaigns – is not limited to concerns about the highly organized and well-funded practices of the Israeli state. We eschew pinkwashing and homonationalism in all its manifestations, especially as they arise here in Canada, and seek out work that challenges all forms of settler colonialism, nationalism, and border imperialism.

Third, we believe that festivals should be accessible to all audiences. As such, we seek to remove, or the very least minimize, barriers to entry by offering free and sliding-scale tickets, wheelchair accessible venues, closed-captioned films, and ASL interpretation. We recognize, however, that we have much more work to do on this front, and, as we grow, we will prioritize funding additional programs to address remaining barriers to entry.

Fourth, as we look at the contemporary landscape of LGBT festival and cultural programming, we have observed that organizations and events that rely on corporate sponsorships have been irreparably compromised and corrupted. Corporate sponsorships have an invariably mainstreaming impact on cultural

programming and is one of the core mechanisms through which LGBT events have shifted from their community-based, activist origins to becoming sites for the addressing and packaging of audiences as markets to businesses. This impacts every aspect of festivals, from the ways that spaces are activated to the content of programming itself, regardless of whether or not corporations directly intervene in the content of curation.

Corporate sponsorships are also another mode of pinkwashing, whereby festivals take money from multinationals and, in exchange, brandish the corporations' logos throughout their events. This in turn gives the corporations an aura of progressive respectability, even as these very same corporations continue their destructive, settler colonial projects (i.e. pipelines) elsewhere. Thus, for example, we frequently see LGBT organizations mouthing words of support for Indigenous communities here and abroad, while simultaneously taking large sums of money from, say, the very banks that fund resource extraction projects that are destroying (or will likely soon destroy) the land and water of Indigenous communities. This is not a practice of solidarity and support with First Nations; this is LGBT organizations' structural complicity with the pinkwashing efforts of corporations. For these reasons, TQFF does not and will not solicit or accept corporate donations. We will continue to rely solely on community and (hopefully) grant support, and, if it becomes impossible

to adequately fund the festival in the future, we will either scale down the event or cease operations.

Last but not least, we believe that festivals must pay filmmakers for their work, in addition to providing other supports and resources, so that they may continue to produce new films. This is especially important in today's cultural climate when queer and trans filmmakers who make non-commercial work that challenges matrices of homonormativity and homonationalism have such difficulties obtaining funding, as well as finding screen space, for their films.

The films we have selected for this year's festival are genre as well as gender bending, and thus defy easy categorization. For these reasons, we have organized programs via a variety of methodologies, preferring to group by association, praxis, themes, and other strategies. We believe the selection of films in this program are representative of the kinds of innovative and radical queer work being made today, and we hope you will enjoy them as much as we do.

Kami Chisholm
Aimée Mitchell

WEDNESDAY, JUNE 14 - 7:00 PM

6:30 PM DOORS

7:00 PM LEAVING THE NEST

Co-Sponsored by Cinema Politica.

Tom and Elizabeth live in a quaint suburb of Jacksonville, Florida, with two children and another on the way. Early on they notice a developmental delay in two of their sons, Mark and Tim. Medical investigations didn't lead to any successful treatments and soon they were both diagnosed as physically and mentally disabled, limited to walkers and wheelchairs for the rest of their lives.

At the age of fifty, Tom starts to break through the fog of depression and religious oppression, comes out as gay, and leaves for New York, throwing the family into turmoil. But despite all the obstacles, Tom and Elizabeth reunite as friends and manage to accumulate enough funding for Mark and Tim to eventually move into a permanent group home housing facility.

Preceded by the short films "Lessons for Polygamists" and "Ana."

PROGRAM

Lessons for Polygamists

b.h. Yael

2017 | 14:29 | Canada

Every teenager knows better than the adults in their lives. This beautifully animated short is a story of growing up in a polygamous household, encapsulated into six lessons.

Ana

Georges Hazim

2016 | 16:31 | Lebanon

Discovering old distorted footage made me revisit the past, childhood, confront my parents and question my gender identity. A journey of self-development wrapped up in this self-documentary.

Leaving the Nest

Aksel Stasny

2017 | 51:00 | Austria

Nominated for the Austrian Documentary Award (ADA), Leaving the Nest tells the story of a married couple struggling with their children's disabilities and the husband's coming

out as a gay man.

Total Running Time: 1hr 22mins

WEDNESDAY, JUNE 14 - 9:00 PM

8:45 PM DOORS

9:00 PM FREEDOM TO MOVE, FREEDOM TO STAY

Co-sponsored by No One Is Illegal – Toronto

Passages, bridges, and borders can be ambiguous spaces. They are slippery in-betweens where the rules seem to always be changing. There are those that are porous, and those that are closed. Some migrants cross with hope, while others do so reluctantly, or by force, with no access to return. These imagined (yet enforced) borders and boundaries in the real, the digital, or spiritual worlds mark those who make the voyage and transform them – for better or worse. The films in *Freedom to Move*, *Freedom to Stay* trace migratory queer stories and bring into question the concepts of borders, passages, and crossings.

PROGRAM

Right of Passage
Emma Wheeler

2016 | 14:35 | United Kingdom

Right of Passage is a personal look at three LGBT refugees resettling in Germany: Ibrahim, Hamid, and Ali. As they share details of the struggles they have faced, both in their countries of origin and now in Germany, we learn about the extraordinary circumstances behind why they decided to seek asylum and what their future holds for them.

Crossing Bridges
Rama Luksiarto

2016 | 19:02 | Canada

A man confronts his insecurities and internalized homophobia as he reflects on his experience as a gay Asian man and immigrant with the help of his family and friends.

Occidental Paradise
Bo Luengsurawat

2006 | 3:28 | United States

Exploring “self-reflections” in the empire of information and images, this film presents an unsettling assemblage of cultural texts on Thailand that often pass as common sense.

Two Snakes

Kristin Li

2015 | 9:30 | Canada

An experimental animation & documentary about diasporic foundational myths.

The Migrant Mixtape

Eli Jean Tahchi

2017 | 22:00 | Canada

Arab LGBT individuals send Helem Montreal the Migrant Mixtape, a series of recorded letters. They are asking for support to seek asylum in Canada in order to escape persecution and homophobic violence in their country of origin. One of them, Adib Mardini, having managed to become a refugee in Canada, tells us about the process that changed his life.

Total running time: 1hr 8mins

THURSDAY, JUNE 15 - 7:00 PM

6:30 PM DOORS

7:00 PM PORN IS *SO* BORING

Co-sponsored by Good For Her

Yawn. Porn is SO Boring. Queer porn included. It's prescriptive and predictable. We've come to just expect less from it as a cinematic genre. Why can't anyone get it right? This short program invites you to get off – and maybe rethink the artistic possibilities of the genre while doing so.

PROGRAM

Please Relax Now

Vika Kirchenbauer

2014 | 12:10 | Germany

PLEASE RELAX NOW uses the screen as a source of light and darkness drawing attention to the issue of art consumption as individual vs. collective experience and extending the video piece into physical space. Motivational language is interwoven with metaphysical gestures of salvation characteristic of economics as well as of what is considered "Political Art."

Danny Wylde

Matthew Kaundart

2015 | 2:56 | United States

Inspired by an essay by former porn star "Danny Wylde," this film explores the darker, less talked about side of the porn industry and the consequences of working in it.

MANDALAS ERÓTICAS (EROTIC MANDALAS)

Almir Correia

2016 | 11:30 | Brazil

Mandalas in movement. Images from porn movies transformed into erotic mandalas. Explicit sex wins here the abstract line and the viewer's mind reworks the meanings.

Lonely

Konstantinos Menelaou

2015 | 3:47 | UK

A confession of love to a recently departed boyfriend is the background of a decadent session of sex and drug taking between two gay men in a cheap hotel room.

I/XXI

Aida Jara

2015 | 5:00 | Spain

I/XXI is the first virtual tarot card of a series, featuring an intimate bondage session between two women.

#TwinkDreams

Finn Peaks

2016 | 5:25 | Germany

A twink undresses, masturbates and shares his deep longing for a Daddy in form of a narrated BDSM role play fantasy. #twinkdreams is an intimate account of gay desire from a transgender perspective.

Sodom's Cat

Huang Ting-Chun

2017 | 29:58 | Taiwan

A young boy named SUN attends a group sex orgy held by a dating app. He has sex with another four guys, but it seems not turn him on. The host finds out and begins to talk some fantastic sex illusion. When the Sodom's gate opens, to be or not to be, that is a "fucking hard" question.

Total Running Time: 1hr 10mins

THURSDAY, JUNE 15 - 9:00 PM

8:45 PM DOORS

9:00 PM FUCK THEM ALL

Maria Beatty has concocted an expansive experimental porn that blurs dreams and reality – disorienting and completely otherworldly. Its languid movements build to climactic and <<hot>> kinky episodes that play with the audience's patience, expectations, and desires.

PROGRAM

FUCK THEM ALL

Maria Beatty

2016 | 1:10:49 | France

As a chrysalis between dream and reality, to be another body, trans, be "another with others." An intimate deconstruction into the exploration of sexualit(ies).

Total Running Time: 1hr 10mins

FRIDAY, JUNE 16 - 6:30 PM

6:00 PM DOORS

6:30 PM HOOKERS ON DAVIE

Co-Sponsored by Queer Media
Database, Butterfly: Asian Migrant Sex
Worker's Network, & Canadian Lesbian
& Gay Archives

Filmed after eight months of research about sex work in large cities, the cheekily named *Hookers on Davie* paints a portrait rarely seen of the "prostitution capital of Canada." Exploring the streets of Vancouver, documentarians Janis Cole and Holly Dale turn their lens onto the culture and lives of the sex workers of Davie Street, located in the heart of the city's residential West End. Candid, one-on-one interviews mesh with scenes filmed on the job, in this burgeoning hot spot for women and trans sex workers. One of several Cole/Dale collaborations, this enduring classic has earned its canonical place in Canadian queer/feminist film history with the rare and inspiring focus on by-and-for sex work organizing.

PROGRAM

Prowling by Night
Gwendolyn + Co
1990 | 12:00 | Canada
A collaboratively made animated short
film directed by sex workers.

Hookers on Davie
Janis Cole + Holly Dale
1984 | 1:26:00 | Canada

Total Running Time: 1hr 38mins

**** NOTE:** The films in this program will be exhibited on 16mm film. As such, we will not be able to provide closed-captioning. We are working on alternatives and will update this page as soon as possible with more information.

This screening will be followed by a panel discussion with director Janis Cole and sex worker advocates Monica Forrester and Elene Lam, moderated by MediaQueer's Matt Hays.

FRIDAY, JUNE 16 - 9:00 PM

8:45 PM DOORS

9:00 PM QUEER

GEOGRAPHIES, RESISTANT HISTORIES

Co-Sponsored by Pleasure Dome
& CaribbeanTales International Film Festival

Queer Geographies maps the layered and resistant histories of liminal queer spaces: psychic spaces, ancient ruins, traveled cityscapes, and highways. These films intimately trace what it means for queer bodies to navigate inherently hetero spaces – the architecture and cultural structures. Through personal essay-style address, they traverse space and time – beyond points on a map – in their resistant retelling of personal and family histories that layer and push up against other ghosts.

PROGRAM

Reluctantly Queer

Akosua Adoma Owusu

2016 | 8:24 | United States

This epistolary short film invites us into the unsettling life of a young Ghanaian man struggling to reconcile his love for his mother with his love for same-sex desire amid the increased tensions incited by same-sex politics in Ghana. Focused on a letter that is ultimately filled with hesitation and uncertainty, Reluctantly Queer both disrobes and questions what it means to be queer for this man in this time and space.

Bateria

Damian Sainz

2016 | 15:00 | Cuba

The ruins of an ancient military fortress outside Havana have become a clandestine gay cruising spot. Cuban male homosexuals come here not only looking for sex, but also for a refuge behind the old walls and the rubble.

À Vancouver

Vincent Chevalier

2016 | 34:50 | Canada

À Vancouver is an experimental video essay staged within the genre of a father-son road trip movie. Blending documentary and fiction and switching between English and French subtitles, the video examines and expands upon parallel events in their lives, wherein each traveled across Canada to Vancouver and had formative (homo) sexual experiences at separate moments in time: the father as an 18-year-old traveling in the mid-60s and the son (filmmaker, Vincent Chevalier) as a young teen and then adult in the mid-90s and 2000s. Ultimately, À Vancouver explores individual and cultural histories as a story of what will have been.

Total Running Time: 1hr

SATURDAY, JUNE 17 - 7:00 PM

6:30 PM DOORS

7:00 PM TRANSFORM, TRANSCEND, TRANSPOSE, TRANSGRESS

This program celebrates queer resilience and strength in the way histories are honoured, thoughtfully re-read, and re-written. These films are about creating space within ourselves and in our communities to thrive, while also holding space to recognize the traumas we carry. The films tease out the different ways that queerness is phoenix-like: transforming, adapting, cycling-through experiences towards newer incarnations of ourselves and our relationships to the world.

PROGRAM

The Garden of Loved Ones
Janette López
2016 | 6:49 | Mexico

Blanca, a young woman searches far and wide for a beloved person in Mexico. She meets a little girl on her journey, who guides her in the right direction. The reunion turns out to be bittersweet and Blanca has a tough decision to make.

A Celebration of Darkness
Jaene Castrillion
2015 | 6:34 | Canada

A woman with a tortured past is triggered to take an unexpected walk down memory lane, giving her a chance to make peace with her past. Does she find a way to celebrate darkness or does she become engulfed forever by it? This project was made possible by the

LIFT/ImagineNATIVE 16 mm Film Mentorship.

Crooked
Briana Blades and Kristin Kent
2014 | 5:39 | Canada

A documentary about genderqueer journalist, poet and artist Jess Sachse who is living with a congenital disability.

Butch Coyolxauhqui
Karleen Pendleton Jiménez
2016 | 4:06 | Canada
In Aztec mythology, the goddess Coyolxauhqui was severed into pieces by her brother, the god of war. Through stop motion animation, this film recounts the lessons learned by a queer daughter from her round mother's body, framed by the story of Coyolxauhqui.

BLMTO: Black Pride
Michael Toledano
2016 | 4:22 | Canada
Black Lives Matter – Toronto activists stage a sit in at the 2016 Toronto Pride Parade to demand an end to anti-Blackness in addition to a list of specific changes at the Pride Toronto organization.

Continuous Resistance Remix
Fallon Simard
2015 | 5:00 | Canada
Continuous Resistance Remix is a 5 minute video that remixes 30 youtube videos that document state violence(s) perpetuated on indigenous bodies.

=
Wrik Mead |
2016 | 7:00 | Canada
Making use of a dizzying array of anti-gay protest

footage captured and posted on the internet, Mead's protagonist bears witness to the fractures, shifts and resistances that have brought us to this time in LGBTQ history.

GIMP GAIT
Pioneer Winter and Tabatha Mudra
2016 | 5:06 | United States

The title of this work discloses its origin: 'gimp', a slur meant to mark a weak or handicapped person and 'gait', the manner or style of a person's walk. The subjects do not hide these from you – do you have a good view? Can you notice every part of their bodies – both the similarities and differences? This is Marjorie, and she wants you to witness her. This is Pioneer, and he is performing Marjorie's power.

Man
Maja Borg
2016 | 12:26 | Sweden
MAN is a dramatisation of the biological and cultural body in transformation – a unique crossing of gender through the wilderness of pregnancy – echoed by the sole remaining recording of Virginia Woolf's voice.

Mi Familia 2: Class Order Family Tribe
Rob Fatal
2015 | 26:04 | United States
Mi Familia 2: Class Order Family Tribe is a silent, experimental documentary by Queer/Latino/Native American filmmaker Rob Fatal. The film is comprised entirely of 60 year old 8mm footage created by the filmmaker's matrilineal Native American family as they struggled to survive poverty, racism, and boredom in 1960s Central California.

Total Running Time: 1hr 23mins

SATURDAY, JUNE 17 - 9:00 PM

8:30 PM DOORS

**8:45 PM PLAY IS A 4-LETTER
WORD**

10:30 PM CLOSING NIGHT PARTY

Co-Sponsored by CFMDC & LIFT

Play is an integral part of queer resistance. The act of playing and being playful is a cornerstone of subversion: pushing, flipping, stomping on norms with language, satire, beautiful wigs, and gigantic stuffed penises (you'll see). Play is needed to lift us up and recharge ourselves as we push to agitate, resist, and revolt. This program celebrates queer playfulness in all its forms. Playful resistance keeps our hearts soft and helps to shield our resilient minds.

PROGRAM

Valentine's Day

Bella Giacottola

2017 | 1:30 | Canada

Short and sweet, Valentine's Day captures the process of getting ready for an exciting night through document- ing a rarely-seen yet somewhat common ritual.

You're a Guy!

Sylvain Certain

2017 | 2:14 | France

With the encouragement of his big brother, Willy be- comes a man...

I Have A Penis

Flora Bradwell

2016 | 3:09 | United Kingdom

This anarchic video sees artist alter-ego diva disco band Bella & The Lordwarfs explore the domination of the male voice in everyday life. Crude humour, charming animation and shameless music video rip offs combine to prove that feminism is in no way a PC affair.

GENDERID

Ashley Park & Leio Kirtley

2017 | 1:06 | Sweden

Abstract metaphors tell a story about gender in a non- traditional perspective in this animated short.

White Machine

Ted Kwo

2017 | 3:00 | United States

This is a paper cutout stop motion animation. Both abstract and meditative this non-narrative short experi- mental film subtly expresses themes of colonialism, identity, and technological advancement.

FLUIDS

Rob Fatal

2016 | 14:00 | United States

6 years ago two artists attempted to make a queer, sci-fi porno: it failed. What emerged 6 years later out of its campy/tragic/melodramatic ashes is this erotic experi- mental documentary; a meditation on the intersections of failure, queer identity, and fetish.

Welcome to David Wojnarowicz Week

Steve Reinke

2016 | 14:00 | Canada/United States

David Wojnarowicz Week and takes us through his seven days of celebration: plankton, Kafka, Bette Davis, Wednesday afternoon visits with friends, more plankton, burning villages, Hollis Frampton, Sammy Davis Jr. as a libidinal machine producing sadness, opera, disembow-

elment, and poetry.

A Doll's Eyes

Jonathan Wysocki

2016 | 12:10 | United States

Haunted by the movie Jaws since childhood, a film- maker discovers why the movie affected him so deeply.

Allice

Fernanda Carvalho

2016 | 11:39 | Brazil

Allice is a poetic documentary that approaches the exis- tential conflicts between the Drag Queen Allice Bomborn and her creator, Alexandre Loyola.

That Road (Aquele Estrada)

Rafael Ramos

2016 | 15:08 | Brazil

Omar gives up going to a job interview in Manaus and decides to embark on a road trip with strangers. On a day when all sounds tedious and pragmatic, the road is the only way for Omar to seek courage and escape from the city that no longer satisfies him.

Total Running Time: 1hr 15mins

CLOSING PARTY

Join us for this celebration of queer love, art, and activ- ism to close out the 2nd annual Toronto Queer Film Festival.

The closing night party will feature performances by Les Femmes Fatales, followed by music and dancing to the beats of DJ Vaughn and DJ Zehra!

SPONSORS

