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Queen of the Capital

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Queen of the Capital

Abstract

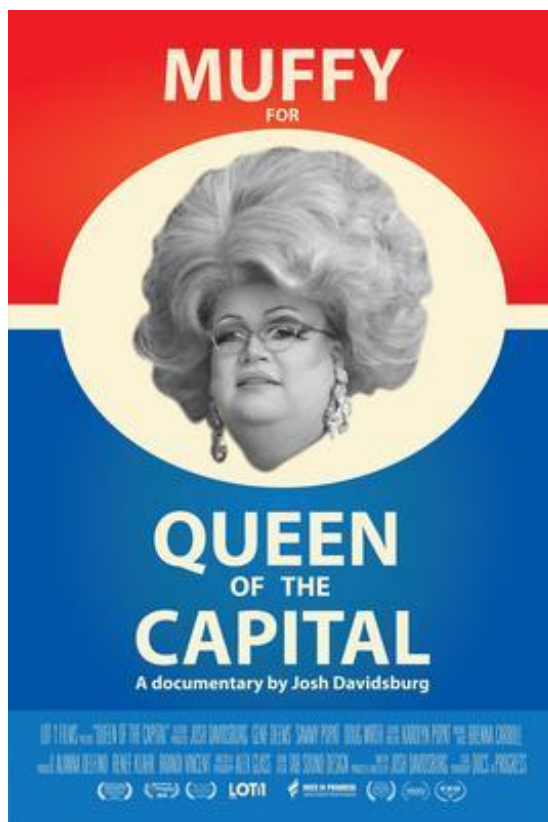
This is a film review of *Queen of the Capital* (2020) directed by Josh Davidsburg.

Keywords

LGBTQ, Gay rights

Author Notes

William Blizek is the Founding Editor of the Journal of Religion and Film, and is Professor of Philosophy and Religion at the University of Nebraska at Omaha. He is also the editor of the Continuum Companion to Religion and Film (2009).



Queen of the Capital (2019), dir. Josh Davidsburg

Queen of the Capitol is the story of drag queen Muffy Blake Stephyns. Muffy is a man who does not want to be a woman, but who loves performing as a woman. Muffy belongs to the Imperial Court of Washington, D.C., one of many imperial courts across the country. The Imperial Court is an organization that includes various rituals and functions. While the Imperial Court includes drag queens, it seems very much like other social organizations that hold events where members dress up, follow various rules pertaining to participation, and raise money for charity.

The Imperial Court annually selects a new Empress and Emperor. The task of the Empress and Emperor is to raise money which is then distributed to various charities. We meet Muffy at the coronation of the new Empress and Emperor and follow her through the ensuing year as she

campaigns to become the next Empress of the Imperial Court. At the end of the movie, Muffy has been crowned the next Empress of the Imperial Court.

Along the way, as we might expect, Muffy encounters the usual religious rejection of her interest in being a drag queen. In this, the film raises the fundamental question of why religion focuses so much attention on the LGBTQ community. Why would God hate the very children he has created and encourage human beings to do the same? As presidential candidate Pete Buttigieg said to Vice President Mike Pence: “If you have a problem with who I am, your quarrel is with my creator.”