

HUGE 'BEST OF' DOUBLE ISSUE

Gay Youth Fight Back • Breast Cancer • Why We ♥ Martha Stewart

The #1 Lesbian Monthly

Dec/Jan
2005

Girlfriends

'The L Word' Returneth

On Set with the Cast

**PAM
GRIER**

"Who says Kit
is straight?"

**MELISSA
FERRICK'S**
Rabid Fan

k.d. lang
Sings Her
'Hymns'

PLUS:

Alice Walker

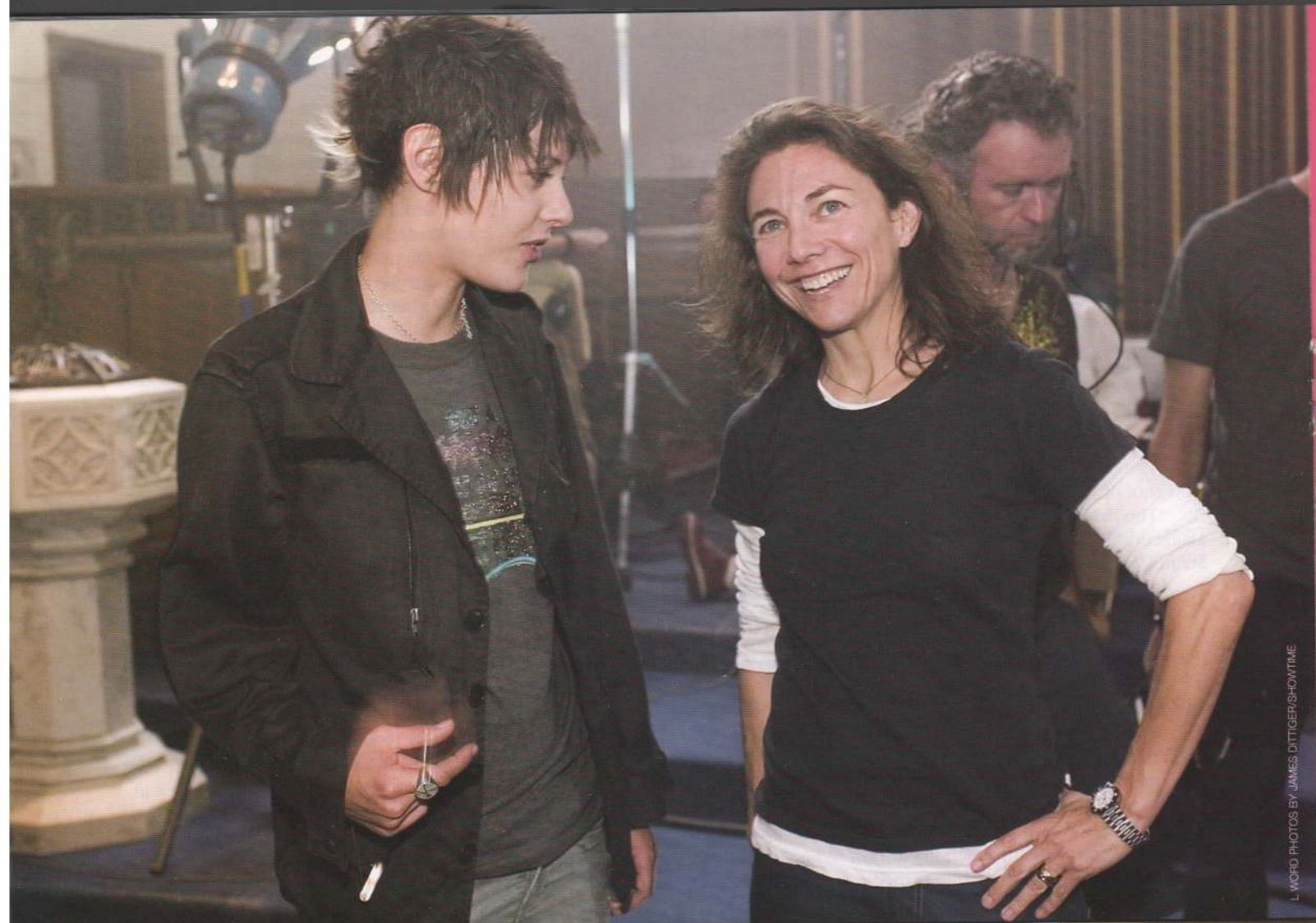
Audre Lorde

**Rosie's
Family Cruise**

\$4.95 US \$7.95 Canada



www.girlfriendsmag.com



L. WORD PHOTOS BY JAMES DITIGER/SHOWTIME



Actress Kate Moennig (top left) consults with executive producer Ilene Chaiken; Mia Kirshner, Laurel Holloman, Pam Grier, Leisha Hailey, and Erin Daniels promise more dyke drama in 2005.

On the Set of The **L**Word

Since I last visited the Vancouver set of the lesbian super-series *The L Word* in August of 2003, a lot has changed for the then yet-to-be-released Showtime serial drama, including major developments in the fictive lives of its hip West Hollywood ladies.

A breakout hit, *The L Word* was renewed for a second season just twelve days after its January 18th, 2004 release, a cable television first. This was a smart move on Showtime's part, given that the network's president, Robert Greenblatt, credited the show with quadrupling the channel's average primetime ratings draw during its first two episodes. *The Advocate's* Anne Stockwell declared that *The L Word* garnered "the kind of national buzz TV is just not supposed to get anymore." *The L Word's* stars struck poses with cast members from *Queer as Folk*, *Queer Eye for the Straight Guy*, and *Will & Grace* poses for a major *Vanity Fair* photo spread and cover story titled "TV's Gay Heat Wave!" in December 2003.

While the history of lesbian television is still quite tiny, *The L Word*, the only lesbian ensemble drama to date, has become a lovable and popular forerunner. In fact, the show draws a wide variety of viewers, straight and gay, male and female, and the femme-heavy drama initially took heat in the LGBTQ media for having *too much* mainstream appeal (i.e., using traditionally-beautiful women to lure in a voyeuristic, straight male audience). *L Word* creator Ilene Chaiken hoped from the get-go that a crossover audience would tune in, and encouraged everyone to watch. Says Chaiken, "These are not just lesbian issues. These are the questions of all of our lives."

Queers and straights alike have become absorbed in the lesbian soap opera qualities of *The L Word*. Its captivating season finale made plenty of us cry, chuckle, gasp, and hang off that proverbial cliff. Here's a quick recap: Violent breakup sex ensues when housewife Tina (Laurel Holloman) discovers that her partner of seven years, art museum director Bette (Jennifer Beals), is lusty for a construction contractor. Bette's straight sister Kit (Pam Grier) gets courted "old-school-style" by a swank, genderqueer drag king named Ivan (Kelly Lynch). Moody writer Jenny (Mia Kirshner) agrees to divorce husband Tim (Eric Mabius) after her initiation into lesbian sex and ensuing heartbreak via the sultry Marina (Karina Lombard). The group's "player," androgynously sexy Shane (Kate Moennig), finally gets played. Last but not least, cutie-pie Alice (Leisha Hailey) cools her wisecracking to deliver a very serious middle-of-the-night doorstep kiss to her engaged best friend, tennis star Dana (Erin Daniels).

DAY ONE: UGG-BOOTED PEAS IN A POD

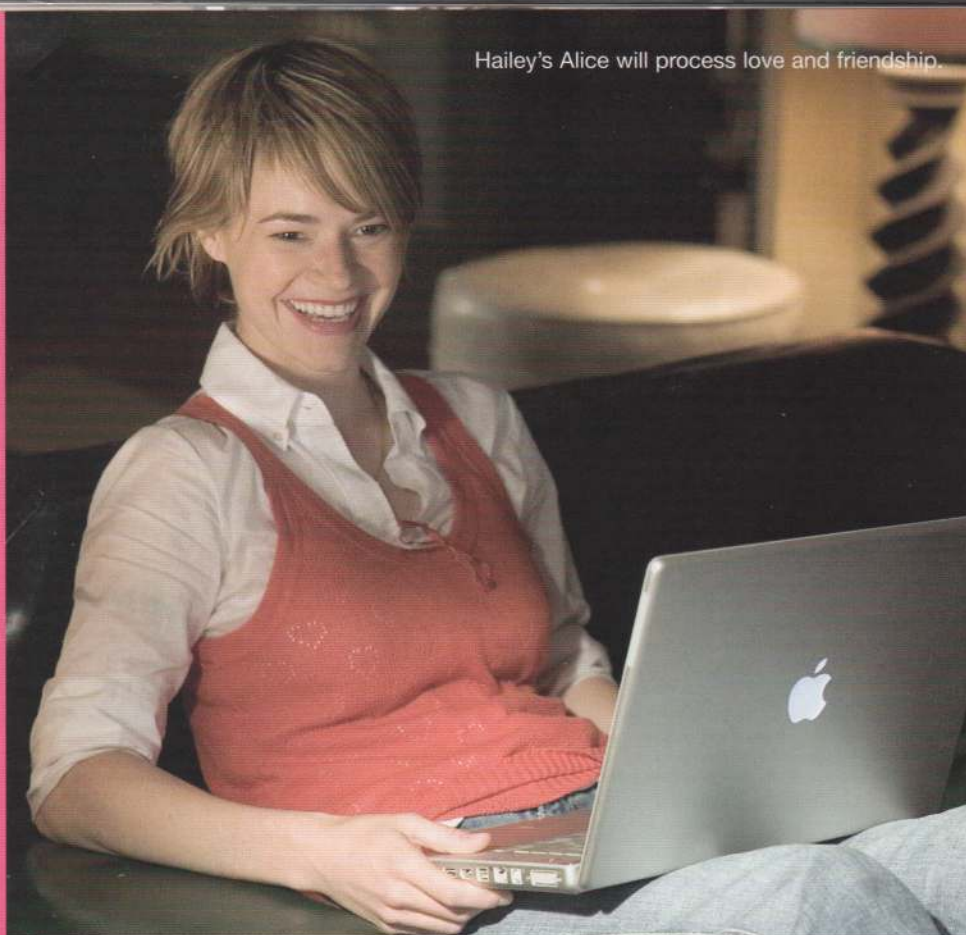
After three shots of espresso, I venture onto the freezing cold downtown Vancouver set, determined to get the scoop on *The L Word's* second season without, mind you, documenting too many spoilers. Uh, did I mention that the set was *freezing* cold, which I did not anticipate? Thus, the Yoplait-loving ex-Murmur Leisha Hailey and her crackup co-star Erin Daniels spy me with arms crossed over my thinly-covered chest (and not in order to mask excitement). I'm sitting awkwardly in The Odyssey, the real-life gay bar that *The L Word* set designers have transformed into a dimly-lit, seedy

Another queer year for the boob tube

by **Candace Moore**

Season Two

Hailey's Alice will process love and friendship.



dungeon. I must have looked defanged, as Leisha, who was originally planning on doing a phone interview, decides to join Erin and me for an in-person chat between takes.

We sink into soft-cushion couches in the dark middle of the bar and speak in hushed voices every now and then because rehearsals are taking place off to the side. I can't help noticing that both actresses wear Uggs boots, and worry for a quick minute that *The L Word's* cutting-edge style has gone retrograde (no offense to any fuzzy slipper-wearers out there). "I'm going to give us more credit than that!" says Erin. "They give us these on the set," explains Leisha. "These are for Vancouver, to keep warm."

Together, Erin and Leisha are a one-two punch, finishing sentences for each other with a comic twist. We play "Which cast member is which Spice Girl?" and then "Who's which *Gilligan's Island* character?" Leisha, the one out cast member on the show (famously k.d. lang's ex), grins incessantly; these games are her cup of tea. Here's the Spice Girl rundown: Leisha=Baby, Kate=Sporty (although Erin play-whines that she should be Sporty and Kate should be relegated to the role of band manager).

Erin=Scary, and Mia=Posh. On *Gilligan's Island*: Leisha=Ginger, Erin=Maryann, Kate=Gilligan, Laurel=The Skipper (because she's pregnant), Jennifer= the Professor. "And Mia's Mrs. Howell," Erin finishes, as Leisha belly-laughs.

"You gals seem really close," I point out. "Has that been helpful when you do intimate scenes like last-season's kiss?"

Erin Daniels: Yes, but it can also make things awkward.

Leisha Hailey: Sometimes someone will just bust out laughing.

Daniels: Or turn red, and then it's like "Okay, roll please!" You have to step back and say: Now I'm with my friend. Now I'm making out with my friend. And, now she's my friend again—who I just made out with...

Hailey: I'd rather make out with my friend than a stranger.

Daniels: It's safer.

We lapse into whispers as background moaning means rehearsals are underway. Leisha and I try to maintain the semblance of an interview in hushed tones, when Erin starts sputtering, unable to hold back laughter as a woman's voice begs "Fuck me!"

Hailey: (whispering) You came on a good day.

Girlfriends: (whispering) I've only ever been in one dungeon.

Hailey: (whispering) I've never been in one. I have to admit.

Daniels: (whispering, points to herself) How ironic is this? Straight girl's been there.

Hailey: I want to go!

Daniels: I've never locked myself into anything. I was just watching.

Girlfriends: Voyeur!

Daniels: It was in New York. I lived down the street from one.

I shift to more serious matters, trying to fish for the implications of that passion-flushed kiss between Alice and Dana, although they can't tell me much. They'd like to, but they absolutely *can't*.

Girlfriends: Assuming your characters' friendship becomes something more, what are the complexities involved in that?

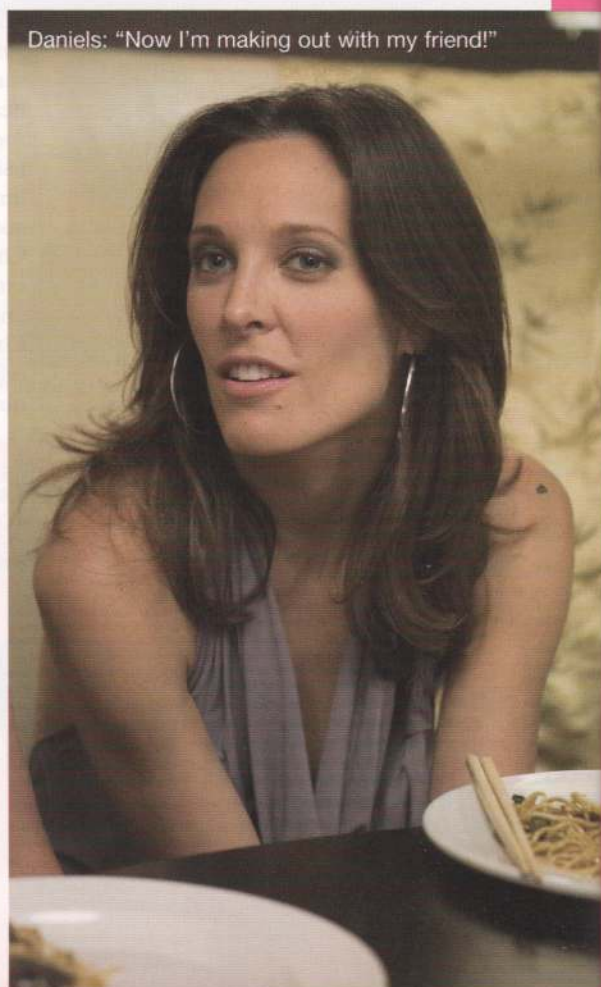
Hailey: Who knows what will happen? They've been friends up until now ...

Daniels: Clearly, they kiss at the end of the season.

Girlfriends: Have either of you fallen in love with a friend?

Hailey: Big time. I have.

Daniels: "Now I'm making out with my friend!"



High Grier

Her open-minded character out-queers the queer girls in season two.

Girlfriends: Kit's evolving relationship with Ivan (Kelly Lynch) was an especially intriguing development towards the end of the first season.

Grier: Very real.

Girlfriends: In one scene Kit uses the male pronoun *he* and Bette uses the female pronoun *she* to describe the genderqueer character in the same conversation. The two sisters have very different ideas of Ivan's gender and he himself is "happy either way."

Grier: The struggle is trying to accept someone's definition of who they are. Kit knows what it's like to be not accepted. Her attitude is, yes, *I'm a woman of color, but that doesn't make me less of a woman.* So she's accepted Ivan, when maybe some of the others haven't. Kit's [potential relationship with Ivan] represents the reality of the neo-relationships that are emerging. We're moving on, we're getting more educated about the fact that there are people whose identities do not fall into categories of absolute genders and sexualities.

Girlfriends: Can we expect to see Ivan and Kit start a love affair?

Grier: Well, I'll leave that up to the imagination; however, there is room for a profound relationship to unfold.

Girlfriends: So far, Ivan treats Kit with great care and thoughtfulness. But what do you think the implications are of a more masculine-identified character who basically says, "I'll order for you, I know what you want"?

Grier: That's meant as a positive thing, though I know what you're saying—the man being dominant. It works to a point, but I think Ivan realizes that even though Kit might come from the old school, her tastes are wide. So he'll never be able to know exactly what she wants. Kit is old school, new school, and after-school.

Girlfriends: One of Showtime's teasers for the second season features a clip where Bette says "This is not a good idea. You're straight." and Kit retorts, "Who says?"

Grier: Who knows who is [queer]? It's no one's business who you want to

sleep with; it's about free choice.

When Bette says that Kit can't have a relationship with this person because she's not queer, well, what does that mean, exactly?

Girlfriends: Bette tries to define Ivan as female and therefore a lesbian, but Kit sees through that rigid kind of thinking [about identity].

Grier: If Ivan says no, I'm not a lesbian. I'm a man and I like women. Who are any of us to say who's what?

Girlfriends: You have to honor the intimacy of the relationship.

Grier: Intimacy is something only the people involved will know—the attraction and the reality of how two people can be close. When I hear people say that the word "marriage" means only a union between a man and a woman, I go, "Are you serious?" How can a government tell people how to live their lives and that they can only be married under God in a way that the government or the English, Christian language can control? That is personal, private, and intimate. Who people devote their lives to is no one else's business.

Girlfriends: Has this show opened your mind up in any way?

Grier: I was open before the show. I've seen and lived and felt. If I ever met a man who felt he was a woman and I absolutely fell in love with him, and he was wonderful and wanted to change [into a woman], but stay with me, fine. I would go down that road.

Girlfriends: Compared to five years ago, where do you think this country is in terms of its social acceptance of lesbian identities?

Grier: It's much better, but Ilene has been trying to get this show produced for years. Maybe four or five years ago, the idea wasn't accepted because we're still in a society where men rule and people were much more curious about seeing gay men.

Girlfriends: You're a symbol of breakout strength for women. How did you become so strong?

Grier: What helped me is that I had no one else to do it for me. I couldn't join



Grier's character may fall off the wagon of heterosexuality.

Girl Scouts because of the color of my skin. White families would pull their girls out if I went. I couldn't join dance classes. They would close the doors. This was during the sixties. In Denver. I experienced this for a long time. I just had my family and *National Geographic*. My piano teacher had to come to my house. We found her through an ad, and told her that they wouldn't accept me at a school because of race, and she said, "I'll take the bus to your house!" She was this German lady, a brilliant pianist, but her husband and the other men in her life had kept her from becoming a great classical musician. She gave me that push. She said, "Find it, do it, be it! There's always a way if we have to teach you in the garage or in the attic." She gave me that spirit to go out and not be afraid or shy. Speak up! If you never do it you will never live that day again. So I've always had an "in your face" attitude. —CM



Kirshner's Jenny models some of the new *L Word*'s updated fashion.

Girlfriends: How'd you negotiate it? Was it difficult making that leap or did it just come naturally?

Hailey: You know what was harder than making that leap was coming out of it, remaining friends. That was really hard.

Daniels: It's happened to me but I didn't end up falling in love with this person because he wouldn't let me. There were mutual feelings, but he had feelings for somebody else too.

Girlfriends: I think that's interesting, being friends with someone and having mutual feelings and deciding not to go there, precisely because you have such a strong friendship.

Daniels: Well, that could be explored too! Hmmm. That's always an interesting question. When you have a friend and it crosses the line, do you say, okay, let's go for it because we're such good friends it could be amazing, or do you say, I don't want to lose you as a friend, let's not do it?

Hailey: Or will I get to know you better?

Daniels: Or will I get to know you better and not like it?

Hailey: Or will I get to know you better, it'll be amazing, and then you'll break my heart?

Daniels: You'll break my heart, or you'll freak out, or I'll freak out.

Hailey: Then you'll go away as a friend.

Daniels: Right, exactly. Is it worth all that?

Hailey: (mock-excited) Great story line!

I watch a brief scene that displays Erin and Leisha's great comic timing in action (and what do you know, red high heels have replaced the Uggs), before sitting down with 1970s film star Pam Grier (*Jackie Brown*). Her sassy, ostensibly straight character Kit seems destined for some on-screen romance next season (see sidebar). Pam spends a good hour with me; we discuss politics, history, science, and fishing as well as season two, which Pam assures me "is fifty times more exciting."

OLIVES, FREUD, ZED

Famished, I visit the craft service cart, zeroing in on a jar of olives. In my haste, I almost trip and fall on Mia Kirshner in the process. Instead I grab a coffee and shiver in the little ray of sun that is Kirshner. Here's some backstory: Last year I reported on how smitten I was with Mia, due to her lovely eccentricity and smarts. When I later ran into her at a LA event, she not only remembered me, but, to my chagrin, admitted she had read the article wherein I shamelessly outlined my crush. I've worn a permanent blush since, and now try to muster up some conversation. She's small, pale, and customarily striking. We visit the costumer, who she tries to trick into giving me a jacket. No dice, but I get nifty hand warmers.

Mia allows me to watch her scenes even though it's a closed set, but doesn't have time for a sit-down interview. She's obviously bracing herself for the tough material she must play out today. I try to distract her by

showing her the Freud book I'm reading (she's an avid reader and ex-Literature major), asking about her upcoming vacation to Japan, and inquiring about sushi in Vancouver. "The Gyoza House," she smiles, spelling it out as, "G, Y, O, Zed, A." "It's so cute that you just said Zed," I gush. "Why?" says the bewildered Canadian native speaker.

Mia has an ability to squeeze every drop of feeling out of herself for the sake of her character that seems reminiscent of the great Method actors. Witnessing multiple takes of an extremely difficult scene, I'm sincerely moved, and tell her as much as we smoke rushed cigarettes in the rain, waiting for her driver. "Bye," I say shyly, "read something funny tonight!"

DAY TWO: ILENE'S BIG PICTURE

Before heading to the set for day two, I visit creator Ilene Chaiken at a sound studio and she graciously outlines the big picture she has in mind for *The L Word*. Chaiken has a calming effect on those around her; never in a rush, she picks her words carefully. We sit in swivel chairs next to the sound board and I ask the writer and producer how season two differs, in general, from season one. Here's her short list:

1. Better filmmaking
2. Hotter fashion
3. Actresses Rachel Shelley and Sarah Shahi join the cast
4. New (outstanding!) soundtrack composer, Betty Ziff
5. Award-winning fiction writer A.M. Homes joins the writing team
6. Depth, depth, and more depth

Girlfriends: What will we, the audience, notice about the second season right off the bat?

Chaiken: When you do something this intensely, you get better at it. We're working with great filmmakers [episode directors include *High Art*'s Lisa Cholodenko and *Go Fish*'s Rose Troche]. And the actors have gotten so much deeper into their characters, they know them intuitively. Deeper is definitely going to be the theme.

Girlfriends: Will you still balance that depth out with humor?

Chaiken: I think it's a similar balance to last season. Life is funny, and I would hate to not find humor in all of

this Sturm und Drang. Another thing is the fashion. The fashion is hot!

Girlfriends: Has it gone past *Sex and the City*?

Chaiken: (nods) But we always remember that these are lesbians. The fashion can be femmie, but even when they're dressed in strappy dresses and high heels, they're dykes. There's something about the way they're wearing it that will always be true to that.

Girlfriends: Judging by the preview clips on Showtime, there seem to be more butch representations mixed in than there were last year.

Chaiken: I think there's more of a dykey-ness. You'll see it in the surroundings. Our characters also explore themselves and their sexualities more. We're talking about lesbian sexuality in different ways and we're telling thirteen more stories. We're getting a chance to delve into new themes and areas of discussion; so we are talking about issues of female masculinity, of role-playing, of gender, of sex roles.

I eat sushi with Chaiken and her post-production crew, envying the

playful dialogue they exchange as they sneak tempura rolls and tuna sashimi past one another with chopsticks. One easily notes that the people who work on *The L Word* are both proud of what they do and having fun.

A GIFT OF A PLOT DEVICE

After lunch, I meet Laurel Holloman in her trailer. She's resting between scenes, and this is the first moment she's been able to sit down for awhile. Not only is she extremely pregnant, as *People* magazine made public, but it looks as if her character Tina will be carrying a baby as well. (Tina spent the majority of last season attempting pregnancy but, heart-wrenchingly, suffered a miscarriage.)

Girlfriends: Were you comfortable sharing your pregnancy with the show's producers at Showtime?

Holloman: I felt really comfortable. Ilene was the first person to know. Then, after the three-month mark, it passed through the network and took a while for it to get to Bob Greenblatt. At first we were going to hide the pregnancy, but Bob felt like the pregnancy was a kind of gift, another

layer. We found a creative way to tie it into the story line.

Girlfriends: Tina's pregnancy and her sexuality are being dealt with in a groundbreaking way for primetime TV. Tell me about that.

Holloman: I said "I'm open to exploring this, to lots of different things," meaning that I was open to nudity while I was pregnant. The [show's producers] were like, "We're 'No Limits.'" So we really explored what pregnancy does to a woman, to your hormonal makeup. There are times when you feel really beautiful, womanly, sexual, and times where you feel terrible. It's a roller coaster. How does Tina feel pregnant? This is a person who really wanted to have a baby and a lot of her identity is "Earth Mother." I think that she feels beautiful. To explore [sexuality] while she's pregnant adds tons of layers. I had to really let go of any ounce of vanity, because my body was totally different. A lot of people thought I was crazy, but I thought of it more as a blessing. I'm on a show I really like, about women. I'm having a girl. What a great gift! I can show her this show, something I'm really proud of, and if she ends up being gay, even better.

VISIBILITY IS THE WORD

Sprawled out over the airport seats after two more-than-full days on the set of *The L Word*, I consider just how far this one show has advanced queer representation. Waiting for my flight back to the real West Hollywood, tired out from Lick (a bar at the center of Vancouver's girl scene), I reflect on the critiques I've read, heard, or, admittedly, written about the show. The fact that *The L Word* exists and continues to thrive, and that it has already offered so many never-before-televized depictions of a once-invisible group—lesbians—dwarfs any of its shortcomings. Indeed, *The L Word* will be instrumental in paving a path for the real lesbian identities it may currently overlook. Given what I've seen of the second season, that may not be many.

Laurel Holloman was able to integrate her real pregnancy into season two's plot.



Four Lesbians and a Funeral

Every dysfunctional family needs a lesbian; *Eulogy* provides a handful.

by Candace Moore

This dark-humored indie rests

peacefully in the dysfunctional family genre, among films depicting begrudgingly close relatives who are comically forced by circumstance to come together. First-time writer and director Michael Clancy's dialogue is not on a par with that of the snappy *Home for the Holidays*, nor does his film's ample physical humor reach the slapstick heights of *Meet the Family*. But the middling *Eulogy* does bring one thing to the dinner table that others of its ilk lack: lesbian characters (four of them!).

When their dad bites the dust, the Collins siblings—now four crabby adults—reunite at their Rhode Island childhood home. Bibs on, they tear at lobster and each other, mostly ignoring mom (Piper Laurie), who keeps attempting suicides that send her to the same pre-occupied nurse, Samantha (Glenne Headly).

College-aged Kate, played by the wide-eyed Zooey Deschanel, seems to be the only sane, sober Collins, and thus she's entrusted to deliver her grandpa's eulogy. In flashbacks we learn the rosy-cheeked, guffawing family patriarch (Rip Torn) was a continually absent husband and father who called his children by the wrong names. Kate, who futilely bugs her stoned dad, uncle, and aunts for fond memories of gramps, soon finds there's not much nice to report.

The film boasts a first-rate cast. Hank Azaria plays Kate's dad, Daniel, a former child star in commercials,

famous for lisping, "thomthing is thuck to my thongue," with his mouth full of peanut butter. Ray Romano is actually perfect as Skip, the testosterone-fueled brother who politely mumbles perverted commentary. Skip's equally depraved twin sons are his sidekicks when he

that "rebellious teenage lesbian box that you're still stuck in at thirty-five" and her "sex toy" (a.k.a. her life partner).

But Alice doth protest too much. Later she shares a steamy, much-spied-upon car sex scene with mom's nurse Samantha. It's hard, however, to buy that Winger's homophobic and bitter character is really a pent-up lesbian. Even though Alice shows up on-screen (in army fatigue pants) coded as dyke, the concept is just too textbook.

Any film in which four out of ten characters (one prostrate in a coffin) are lesbians is worth a viewing. However, Lucy and Judy lack real on-screen chemistry. Janssen, as always, is simply delectable, but here she's just luscious window dressing. Loopy Alice gets all the real lesbian action, and she

Eulogy
Dir. Michael Clancy
(Lion's Gate Films)
85 min.



Preston (center) cracks some shells as lover Judy looks on.

spies on sister Lucy (Kelly Preston) getting it on with her lesbian lover Judy (Famke Janssen). Skip and his spawn also orchestrate a send-off for Grandpa Collins's body on an explosives-filled river raft, which they ignite from the bank with flaming arrows. Oldest sis Alice (Debra Winger) is a bitter bitch whose brood includes a stuttering husband and three silent children, all of whom she presumably stressed into aphasia. Alice constantly tortures Lucy about

hilariously serenades (or "fuck-sings," as one character puts it) Samantha, post-car tryst, at the funeral. This is one of the few deliriously funny moments in a film made up of good bits caught in less-than-stellar filmmaking taffy. *Eulogy* is worth watching, though, if only to laugh at Winger's crazy Alice and, of course, for another celluloid peek at Ms. Janssen. Grade: **B**

Candace Moore is pursuing her doctorate in Film and Television at UCLA.

Driven by the Best

It was more than our usual pleasure to put this

issue together for you, dear readers. After a three month pause in our publishing schedule to work on next year's redesign—debuting in April 2005—we delighted in the gratifying day-to-day labor of assigning and editing stories. (You have our new graphic designer Linda Hsu, to thank for the snappy look of this issue.)

This is our first "Best Of" issue in over ten years of publishing. It was a perfect opportunity to showcase some of our prestigious

coverage, such as contributing editor Ann Rostow's "Hostile Hallways," which won a Vice Versa Award in 2000 for its news analysis. Ann's story about Alana Flores, one of the first to sue her school for its see-no-evil attitude to anti-gay harassment, pointed to the major impact this brave new wave of youth activism would make on twenty-first century gay politics.

Another Vice Versa triumph was our June 1998 special issue on lesbians and breast cancer; that issue was a daring move—

advertisers and some newsstand buyers consider cancer coverage an unnecessary downer. But our commitment to this problematic issue in lesbian health paid off, and you can sample three stories from the line-up here. Finally, we've been longing to reprint Erin O'Brian's award-winning humorous essay, "Marry Me, Martha," ever since Ms. Stewart's decision to serve her prison sentence early. Very butch of her, we think.

As I write this, contributing editor Candace Moore is returning from Vancouver, Canada, where she spent two days on the set of *The L Word*, interviewing cast and crew of one of TV's most ground-breaking shows. Candace claims season two of the series will drop your jaw even further. Expect butt-kicking icon (dykon?) Pam Grier to get some major queer action.

Thank General Motors for the photo above. They hired professional racecar drivers to take the gay press for a spin in their new models. I love that the doors open with the push of a button—a necessary feature after all that fun.

Enjoy! We're glad to be back,

Heather Findlay, Editor in Chief

Sign up for our online newsletter at www.girlfriendsmag.com

girlfriends

Heather Findlay
EDITOR IN CHIEF

Stefani Barber
ASSISTANT EDITOR

Laurie Koh
COPY CHIEF

Kylie Johnston, Karina Kinik,
Erin O'Brian
PROOFREADERS

Beth Brown, Patrick Califia,
Jessica Lanyadoo, Candace Moore,
Ann Rostow, Lori Selke,
Michelle Tea
CONTRIBUTING EDITORS

Lynn Breedlove, Rebecca Chalker,
Bethany Scheider, Kimberly Jean
Smith, Carson Hunter, Erin O'Brian
CONTRIBUTING WRITERS

Girlfriends Magazine
Volume 11, Issue 3

H.A.F. PUBLISHING
publisher of Girlfriends,
On Our Backs, and
Inside Pride guides
3415 César Chavez, Ste. 101
San Francisco, CA 94110
415-648-9464 (phone)
415-648-4705 (fax)
staff@girlfriendsmag.com

Reproduction in whole or in part
without permission is prohibited.
Publication of the name or
photograph of any persons or
organizations appearing,
advertising, or listing in
Girlfriends may not be taken
as an indication of the sexual
orientation of that individual or
group unless specifically stated.

Send letters to the editor to the
above address, or e-mail to
editorial@girlfriendsmag.com.
Obtain writer's guidelines from
www.girlfriendsmag.com.

Girlfriends (ISSN 1078-8875)
is published monthly by
H.A.F. Publishing,
3415 César Chavez, Ste. 101,
San Francisco, CA 94110.
One-year subscriptions are \$21.95.
(Canadian subscribers add \$10;
other foreign subscribers add \$15.)
Periodicals Postage Paid at
San Francisco, CA and at additional
mailing offices. POSTMASTER:
Send address changes to:
Girlfriends, P.O. Box 500
Missouri City, TX 77459-9904.

SUBSCRIPTION
QUESTIONS?
Call 800-GRL-FRND

www.girlfriendsmag.com

For advertising rates
call 415-648-9464
sales@girlfriendsmag.com

PRINTED IN CANADA

Linda Hsu
GRAPHIC DESIGNER

Beverly Paet, Kristine Mendoza
CONTRIBUTING PHOTOGRAPHERS

Kirsten D. Hammer,
Robyn Head, Jennifer Mazzucco
CONTRIBUTING ARTISTS

Erin Findlay
PUBLISHER

Ralph Hyman
ADVERTISING SALES DIRECTOR

Sid Mahnke
SENIOR ACCOUNT MANAGER

Lu Read
ACCOUNT MANAGER

Heather Catalinich
SALES COORDINATOR

Kina Casey
SALES INTERN

