

Pray We See These Again

Editor's Pick



Travel Queeries (Post-Gay Productions): The latest from queer media activist Elliat Graney-Sauccke, who collaborated with Margaritte Knezek and Sid Peterson, examines radical queer culture, art and activism in 21st century Europe. The film explores international fringe culture through personal interviews, animation, performance and other multi-media presentations, and it has a knockout sound track to boot.

Squatters, artists, drag performers and other rad queers, the subjects in this documentary tell of the idealistic values and the artistic fighting spirit of a forward movement for progressive change. Filmed in Berlin, Copenhagen, Warsaw, Barcelona, London and other European cities with active radical queer communities, *Travel Queeries* provides a stunning narrative by and about a unique segment of the social justice movement. Graney-Sauccke explains, "I see challenging people who don't view art as a serious vehicle for activism as a way to make it accessible and approachable."

(travelqueeries.com)

[Stephanie Schroeder]

We love this enterprising LGBT director. **By Candace Moore**



Gina Scoles, Michelle Wolff and Deborah Stewart in *The 6 Month Rule*

There's nothing more disappointing than seeing our festival faves disappear into obscurity, so this month we've decided to recommend media you may not be seeing on TV or at the multiplex by highlighting the short works of up-and-coming director Linda Andersson.

The 6 Month Rule (Making Dreams Reality Productions):

Matchmaking at a lesbian Luau-themed party goes awry when a Shane-like lothario, played by Michelle Wolff (*Dante's Cove*), dumps her girlfriend for an especially flirty attendee. Add an Internet dater who longs for "Pisces 69," a girl who broke her virtual heart, only to discover that the lone straight man at the party is her online beloved. Once the cat's out of the bag about their Internet affair, Pisces 69's "real" life girlfriend (a college has-bian), storms out of the party. Hoped-for connections get botched at this cocktail heavy event while

unforeseen love is certainly in the air (a fact underscored by Hallmark card cupids, who occasionally flutter about absurdly). All this chaos comically demonstrates the wisdom of what one partygoer dubs the six-month rule: Couples shouldn't move in together until they've stayed together half a year or more. Who knows what havoc fickle hearts might wreak? Director Linda Andersson's quick-paced, campy short, which recently screened at Frameline, offers a comic taste of dyke drama in search of a bigger budget.



Tomlinson and Stewart in *The Seer*

The Seer (Small Pond Productions):

Imagine if TV's *Mentalist* weren't Simon Baker, a smirking fake-psychic dude, but rather a Christine Cagney-styled ex-cop whose visions are legit, and you'll have the pilot of *The Seer*. Clairvoyant Guin Marcus (Deborah Stewart) quits the police force to open a detective agency that will draw on her supernatural powers. Meanwhile, she's nursing a recently broken

DEBI WITHERS (QUEERIES), TERI MAHER (SEER)

Q+A

Michelle Lawler

Lesbian filmmaker Michelle Lawler's directorial debut, *Forever's Gonna Start Tonight*, tells the tale of Vicki Marlane, the oldest transgender drag entertainer in the United States. Filmgoers enter an underworld of glitz and guise to witness Marlane conquering substance addiction, HIV and heartache, and emerge with an appreciation for this San Francisco legend, who is still performing to packed houses.

You first saw Vicki perform on her 68th birthday. Can you describe the experience?

I had never seen anything like that before. And I was really struck by this woman who's 68 and she's still doing drag. [Vicki's] just so expressive, and just has so much passion. I cried. I totally cried.

How would you describe Vicki?

Vicki's a firecracker! [Laughs] And she's also tough. I was blown away that she had been arrested as many times as she has for wearing women's clothing and that she broke out of prison twice. The first time she broke out of prison, there was this woman living in a shack set off from the jail...and Vicki snuck out of the work camp one day and she was like, "Hey, I'm a prisoner over there, can you help me?" So the woman got her a blouse, a skirt and some makeup. That's pretty amazing. When Vicki did that, she was in prison, so it's not like she was dressed like a woman or really presenting as a woman, and this woman gave her women's clothing so she could escape.

Why did you decide to tell her story?

heart with plenty of lesbian sex. The pilot for this unsold queer crime drama opens with a shot of a woman jogging through the wilderness, evoking (if not directly quoting) the credit sequence of *Silence of the Lambs*. This time, however, the jogger is the victim rather than the badass investigator. Cut to: our badass investigator, safe and sound inside her apartment, embroiled in steamy bedroom fun with her new lover. On the job the next day, as the afterglow fades, Guin helps the police by snuggling up in the suspect's bed and tuning into his "energy," hoping to catch an image of the



It more had to do with *her* and what she represents to the LGBT community. I mean, she's our, *the*, history. I just feel like if we, as younger people, don't talk to the older people—it's like their stories will essentially be lost.

What impact do you hope the film will have on the community?

I feel like LGBT people enjoy a lot more freedom now than we ever have, and I think that a lot of people coming up today don't get what LGBT people had to go through to enjoy the lives that we have today, even though we're not 100 percent equal.

The film industry can be an all-boys' club.

What kind of challenges have you faced?

So many. On a daily basis. It's a really male-dominated industry and I have battled sexism from day one. It's not even about me being a lesbian. It's about me being a woman. I feel like I had to work 10 times harder to prove that I could do it before I could get just the basic amount of respect. [Frances Yee]

murderer red-handed. Forget, for a moment, that Guin's visions can't "prove" anything. We take it on faith that when a guy creepily hisses at and taunts Guin in her dream state, he's the story's bad guy. The plot heats up further when Guin's lover becomes implicated in the case and we're left with a cliffhanger we'd like to see resolved. Series' like this "psychic procedural," which toy with genre or genre hybrids while foregrounding queer characters, present refreshing challenges to their host genres and to the LGBT media's status quo. (watchtheseer.com) ■

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