

AHEAD OF THE CURVE

Press Kit

TRT: 97 minutes



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LOGLINE

With a lucky run at the track and chutzpah for days, Franco Stevens launched *Curve* in 1990, the best-selling lesbian magazine ever published. When Franco learns that *Curve* is failing in 2019, she turns to today's queer activists to help determine the path forward.

SHORT SYNOPSIS

In 1990, with a fist full of credit cards, a lucky run at the horse track and chutzpah for days, Franco Stevens launched *Curve*, the best-selling lesbian lifestyle magazine ever published. *AHEAD OF THE CURVE* traces the power of lesbian visibility and community from the early '90s to present day through the story of Franco's founding of *Curve* magazine. Decades later, as her legacy faces extinction and she reassesses her life after a disabling injury, she sets out to understand visibility work being led by an intersection of queer women today. Featuring Andrea Pino-Silva, Kim Katrin, Denice Frohman, Amber Hikes, Jewelle Gomez, Melissa Etheridge, and Lea DeLaria, and a score composed by the legendary Meshell Ndegeocello, *AHEAD OF THE CURVE* celebrates the legacy of a movement while considering the agenda of its future.

LONG SYNOPSIS

AHEAD OF THE CURVE is the story of one of the most influential women in lesbian history most people have never heard of and the impact her work continues to have today. The film opens with the revelation that Franco Stevens' life's work is in peril. Franco's story unfolds through intimate interviews with magazine staff, celebrities, cultural critics, and Franco herself intertwined with extraordinary footage from Franco's personal collection and LGBTQ+ archives to situate the story in its historical context. Franco's present-day struggle is told through verité encounters with queer women leading today's intersectional work.

Franco Stevens realized she was gay and left her marriage in the late '80s, when many women lost their families and sometimes their lives for coming out. She was 20 years old, alone, working three jobs, and living out of her car. Driven to connect with the beautiful range of her new community, she conceived of a glossy magazine for and by lesbian women. Unable to find funding, Franco took out 12 credit cards in one day, cashed them out and went to the track. She won three races back to back and invested every penny into her new magazine. Keeping the magazine afloat was a constant battle, but Franco understood the importance of representing the entirety of lesbian diversity and she strived to help all lesbians connect with community. After a disabling injury which she largely kept secret, Franco sold the magazine and nearly 30 years later, it continues to make lesbians more visible to one another and to the general public.

When the current publisher reaches out to inform Franco of the magazine's impending financial collapse she's faced with a crisis. She's been away from the helm for nearly 10 years. Should she - and can she - rally the community to keep the magazine going? Is it the magazine or the mission that matters most at this point in the evolving fight for lesbian visibility?

Franco turns to her wife (AHEAD OF THE CURVE director Jen Rainin) to process her feelings. In a deeply personal bid to find the answers she needs, Franco reaches out to some of the young women leading in today's queer spaces, including National Center for Lesbian Rights Communications Director Andrea Pino-Silva, educator Kim Katrin, slam poet Denice Frohman, cultural leader Amber Hikes, and a host of young queer people to learn about where lesbian community is today and where it is headed with an eye towards greater intersectional representation and even deeper amplification of queer women's voices.

DIRECTOR'S STATEMENT

I consider myself a late bloomer. I knew I was queer at 14, but I was alone and didn't feel safe to come out. It wasn't until my late 30's and a difficult divorce that I found my community. If I had found *Deneuve* and connected with community earlier, I could have started living more authentically so much sooner. But I might not have found my way to marry Franco Stevens, which has become the foundational relationship of my life.

Franco's contribution to the lesbian community inspires me, and it vexes me that like so many stories of influential queer women, her story is largely unknown. I feel a deep responsibility to tell Franco's story as completely and honestly as possible to honor my community and our rich history, and to tell the story of a strong female role model who, in manifesting her own dream, made space for hundreds of thousands of others to have a chance at theirs. I want young women seeing this film to find a model for how to meet the needs of the community by meeting their own needs. I want these audiences, who are hungry to know our movement's history and lineage, to be inspired to look within themselves to understand their own value and what they need, then to use their voices and act, just as Franco did.

I am worried that our society is becoming increasingly fractured. After a remarkable decade of progress under Obama, our current administration has stirred conflict and division, and has taken steps to roll back protections for LGBTQ+ people. Many believe that LGBTQ+ people have full rights since we got marriage equality. That couldn't be further from the truth. There is deep societal change work that we need to be doing now. Discrimination in the workplace, in the military, and even in the bathroom is being legislated. Under the Trump administration, the Justice Department has gone out of its way to say the law should not evolve further in the direction of gay rights. This matters because the quality of our lives — and even our lives themselves — depend both on our civil rights and on the perception by broader society of the value of our lives.

Within the gay community, I see that many people — mostly younger generations — are chafing against the words we use to describe ourselves. The label LGBT calls out only lesbian, gay, bisexual and transgender people, and does not perfectly reflect genderqueer people, intersex people, asexual people, pansexual people, polyamorous people and those questioning their sexuality or gender, to name just a few. Acronyms such as LGBTQ+QIP2SAA are so unwieldy that they further fracture, rather than unite the community. The current conversations stress our differences and leave many people feeling unheard and disconnected. I want young queer women to better understand the history of the words we use and open to conversations with their elders.

The people who live the spectrum of these identities everyday are the experts, and yet they are often systematically excluded from decision making about how their lives and communities are addressed or represented. Engaging with an all female / female-identified crew across a spectrum of identities, races, and ages to craft this film was a joyful step toward healing and reuniting our community.

Franco's magazine was born in a time when writing the word "lesbian" on the cover of a publication was a triumph. The film is an uplifting story of the triumph of an underdog, and a reminder of a time, less than 30 years ago, when simply having a publication that reflects at least some part of a queer woman's life in a positive and affirming light was deeply powerful and empowering. In a world where visibility does not yet equal safety, the need for positive stories about queer women has never been stronger. Representing a spectrum of our stories, both to ourselves and to dominant culture, is one of our most powerful tools to forge a world that is safer and more equitable for all.

- **Jen Rainin**, director & co-producer

FRANCO'S STORY

What made *Curve* magazine (first published in 1991 as *Deneuve*) ahead of its time wasn't just the radical choice to boldly print "lesbian" on the cover next to out and proud figureheads such as Melissa Etheridge, Wanda Sykes and k.d. lang. *Curve* was filled with diverse, unapologetic images and stories that radiated community and dignity from cover to cover, quickly becoming a cornerstone of lesbian culture. So in 2019 when founder Franco Stevens heard that the magazine might go out of print, she was left with two questions: Was a lesbian magazine still important for lesbian visibility? And, how had visibility changed over three decades?

In *AHEAD OF THE CURVE*, filmmakers Jen Rainin and Rivkah Beth Medow craft a personal journey that follows Stevens' process of grappling with questions of community and legacy. Linking lesbian histories with contemporary viewpoints, the film moves between interviews with LGBTQ+ activists and tastemakers, "celesbians" (including Jewelle Gomez, Kate Kendall, and Lea DeLaria) and rich archival footage. Rainin and Medow lovingly uplift the personal and political struggles, adventure, and community that birthed an institution, honoring its visionary legacy while exploring whether a groundbreaking print publication remains relevant in a digital age.

—*Sophia Lanza-Weil Frameline44 Curator*

SUBJECT BACKGROUND

Our culture is in the midst of significant cultural shifts around women, immigrant stories, the Black Lives Matter movement, and the disability community. Queer women, Women of Color, and non-binary folk are leading — as they always have — and the recent Supreme Court ruling around our employment protections notwithstanding, conservative forces have unleashed a barrage of anti-LGBTQ+ legislation aimed at rolling back our hard-won gains and erasing recognition and protection of LGBTQ+ people entirely. Visibility and representation are the most powerful tools in existence to protect LGBTQ+ folk, and Franco Stevens knew this 30 years ago. Her work helped move the nation forward socially and politically by creating space, visibility, and empathy for anyone who identified as lesbian.

Lesbian culture evolved from strict butch/femme identity in the '50s, to the '70s/'80s when it became taboo to express femininity, to the '90s when women began to embrace the full range of what lesbians could look like. Franco's magazine, originally named *Deneuve*, both propelled and charted this growth. From the get-go the magazine created a radically inclusive atmosphere for change.

Despite this evolution within the community, the '90s were an extraordinarily difficult time to be queer. Not only did lesbians face discrimination at work and at home throughout the US, it was dangerous to be out in many places. The politics at the time were "don't ask don't tell," and many

women lost their jobs, their homes, their children, and in some cases their lives. Rebecca Wight was killed in 1988, when she and her partner, Claudia Brenner, were shot by a man while camping along the Appalachian Trail who claimed he was enraged by lesbians. Jewelle Gomez recalls, “It was nothing to walk down the street holding hands with another woman and have somebody smack you.”

Mainstream films like PHILADELPHIA, IN AND OUT, and HIGH ART helped make LGBTQ+ lives and relationships more visible to the general public. Ellen Degeneres came out on a grand scale in 1997, enduring the loss of her network show, years of being ostracized in Hollywood, and even death threats. Many celebrities have since come out and been lauded for their courage. While this is indeed progress, the attention given to these revelations underscores that homosexuality is still considered abnormal. The gains queer folk made came out of the effort to present LGBTQ+ lives to the heterosexual population. As the only mainstream magazine that was for and about lesbians, *Deneuve* crucially made lesbians more visible both to each other as well as the mainstream.

Society has come a long way since Franco launched her magazine, but queer people are facing strong backlash. The current administration eliminated all content relating to LGBTQ+ people from the White House website and removed data collection plans regarding sexual orientation and gender identity from the National Census. The president signed into law an Executive Order which provides a license-to-discriminate against queer people based on religious beliefs, which are privileged above individual human rights. The Department of Justice now asserts that our nation’s civil rights laws do not apply to LGBTQ+ people, and government workers are combing through landmark civil rights laws to remove protections for LGBTQ+ people wherever possible. Murders of transgender women, and particularly transgender Women of Color are on the rise. The number of anti-LGBTQ+ appointments to both our courts and cabinet positions is chilling.

In the face of these accelerating threats, today’s young activists are picking up where Franco left off. Modern visibility work such as that being done by Kim Katrin, Denice Frohman, Andrea Pino-Silva, and Amber Hikes, flourishes when queer women gather in community groups and through conferences like Lesbians Who Tech and Clexacon. At the heart of this visibility work are the twin truths of radical self-love and the idea that you must be able to “see it to be it.” These stories weave through the film to connect the intersectional visibility that Franco fought for through her magazine nearly 30 years ago with the creative, provocative incarnations of visibility work today.

FEATURED CAST BIOS & HEADSHOTS



FRANCO STEVENS

Franco Stevens founded the most successful lesbian magazine in the world, raising lesbian visibility in a way that connected the lesbian community, created the lesbian market for advertisers, helped the lesbian community accept femme-identifying lesbians, changed the way lesbians are seen by the mainstream, highlighted the transgender experience, brought attention to lesbian families, raised awareness of attacks on LGBT rights, and amplified the work of lesbian activists.



KIM KATRIN

Kim Katrin is an award winning internationally acclaimed educator, writer, and artist. She has been recognized as one of The Root's "Young Feminists to Watch," and celebrated in Canada as 2016's National Youth Role Model and nationally as one of the 50 Most Loved Gay Canadians. Kim speaks at universities and contributes to the press throughout Canada and the US about human rights and equity issues.



DENICE FROHMAN

Denice Frohman is an award-winning poet, educator, performer and speaker. She has been commissioned by The Met, ESPN and Twitter. She has been a featured speaker at over 200 colleges and universities; and hundreds of K-12 schools, community arts spaces, nonprofits, detention centers, and conferences, and The White House. As a queer, mixed Latina woman, her work explores the tension between the stories we tell about ourselves, the ones told about us, and the ones we tell about each other.



ANDREA PINO-SILVA

Author, speaker, digital strategy expert, unapologetic storyteller, and fearless advocate for survivors of sexual assault and LGBTQ+ People of Color, Andrea Pino-Silva is committed to bringing together grassroots organizing and radical storytelling to build intersectional and accessible social movements from the National Center for Lesbian Rights to End Rape on Campus. The daughter of Cuban refugees, Andrea's activism and advocacy have been featured in the New York Times, Vogue, CNN, Good Morning America,

Huffpost, and Bill Maher. Her work and personal journey is featured in the Emmy-award winning THE HUNTING GROUND (Sundance 2015).



AMBER HIKES

Amber Hikes is a social justice advocate, community organizer, and unapologetic queer Black woman. As the ACLU's first Chief Equity and Inclusion Officer, she provides vision, leadership, and direction for the ACLU's nationwide strategy to support equity, diversity, and inclusion (EDI) across all aspects of the organization's work and efforts. Amber serves as both the internal and external ambassador on the importance of EDI as a crucial cornerstone of the ACLU's

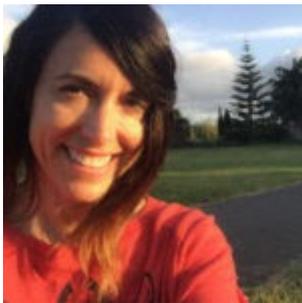
culture of belonging.

FILMMAKER BIOS & HEADSHOTS



JEN RAININ — director & co-producer

Jen Rainin's work in film is focused on building community, deepening understanding of social justice issues, and telling great stories. Her EP credits include STAGE LEFT (2011), TWO SPIRITS (2009), SHIT & CHAMPAGNE (2020, SFIFF), and HOMEROOM (in production). AHEAD OF THE CURVE is her directorial debut, and the inaugural film for Frankly Speaking Films.



RIVKAH BETH MEDOW — producer & co-director

Rivkah Beth Medow produces and directs character-driven films around social and ecological themes that build community. Her credits include SONS OF A GUN (2009; PBS); BEING GEORGE CLOONEY (2016; Netflix); and THE NINE by Katy Grannan (2016, Festivals). Rivkah and Jen formed Frankly Speaking Films to create films that center strong queer women's stories to increase visibility and positive change.



MESHELL NDEGEOCELLO — composer

Meshell Ndegeocello is an authentic musical thinker and an uncompromising artist. A bass player above all else, Meshell brings her warm, fat, and melodic groove to everything she does and has appeared alongside the Rolling Stones, Madonna, Alanis Morissette, James Blood Ulmer, The Blind Boys of Alabama, Tony Allen, John Medeski, Billy Preston, and Chaka Khan. Meshell's composing credits include QUEEN SUGAR and THE HOUSE ON COCO ROAD.



LINDSEY DRYDEN — executive producer

Lindsey Dryden is an Emmy®-winning filmmaker, a proud founding member of Queer Producers Collective and FWD-DOC, and a fellow of BAFTA/BFI Flare, Guiding Lights, Good Pitch and HotDocs Forum. She produced UNREST (2017; PBS, Netflix) and TRANS IN AMERICA (2018; SXSW, Conde Nast), and her directing credits include LOST AND SOUND (2012; SXSW) and JACKIE KAY: ONE PERSON, TWO NAMES (2017, Tate Queer British Art).

JESSICA CONGDON — editor

Jessica Congdon's credits include the award-winning feature-length documentary DOLORES (Sundance 2017). She produced, wrote and edited the documentary films THE MASK YOU LIVE IN (Sundance 2015) and MISS REPRESENTATION (Sundance 2011) with Jennifer Siebel Newsom.

SVETLANA CVETKO — cinematographer

Svetlana Cvetko is an award-winning cinematographer with a dual focus in documentary and fiction. Her credits include INSIDE JOB, which received the 2011 Academy Award for Best Documentary, INEQUALITY FOR ALL (Sundance 2013), and RED ARMY (Cannes 2014).

IMPACT CAMPAIGN

We want to equip LGBTQ+ people with knowledge of their own history, culture, and progress through the *Curve* magazine story and the future work of the Curve Foundation.

Our goals are to ensure that every lesbian and queer-identified woman:

- knows this story and better understands their history and lineage [to strengthen and unite our community];
- knows what's at stake in the upcoming election [to help the community recognize that we do not have equal rights, and those we do have are vulnerable, so they are motivated to vote]; and
- knows about the new Curve Foundation, launching concurrently with the debut of the film. The Curve Foundation will empower queer women to connect with each other, share our stories, and raise visibility through grant support and mentorships.

In partnership with GLAAD, the Impact Campaign will employ a groundbreaking conversation series: ***Beyond the Rainbow: Queer Womanhood and the Power of our Diverse Voices***, first in celebration of Pride 2020 and then in concert with the film's screenings. The online community conversation series will focus on gender and queer womanhood, race, ability, and activism of yesterday and today. The panelists will include leaders in community organizations, academia, media, political office, and on the frontlines across movements. We are honored to celebrate the differences that make up our community with lesbian / queer women and our allies across generations.

Q&A WITH FILMMAKERS Jen Rainin & Rivkah Beth Medow

1. Why did you begin filming?

J - When I married Franco, I knew she had started *Curve* but I didn't know the whole history. Over the first years of our marriage, she would drop little nuggets in my lap about cashing out 12 credit cards in one day and betting everything at the racetrack to fund the magazine, or going to loan sharks to make payroll, or being sued by Catherine Deneuve. I realized this was a fantastic story that would make a terrific narrative film, so I set about writing a screenplay. But as I researched, I quickly realized how little of queer women's history has been documented and saw the importance of documenting this piece of lesbian history accurately. So I began filming the historical story.

R - When I joined the film Jen had already been thinking deeply about this story and done a ton of pre-interviews with all the women who helped start *Curve*. The Trump administration had recently been voted into office and begun dismantling the progress made over the past 30 years which led to several conversations about why this story needed to be told now. We talked about our core values around community, how Franco built community to meet her own needs, and in doing so met the needs of her community; and this story could be critical to building community power that can continue to cultivate extraordinary change.

2. How were you changed by the process of making AHEAD OF THE CURVE?

J - In the middle of filming, Franco got a call from the current owner of *Curve* letting her know that the magazine was in trouble. It sent Franco down a new path to learn what today's queer women need. That really opened my eyes to the activism happening today, and awakened a desire to carry on the work that Franco started, but through a philanthropic structure. As a result, Franco and I are now committed to building the Curve Foundation to lift up queer women's voices and tell their stories.

The other big awakening for both Franco and me during the filming process was realizing that since we got marriage equality, most folks assume that we have equal rights across the board. WE DO NOT. The anti-LGBTQ+ movement has never let up. Although the Supreme Court has just ruled on employment protections, in more than half the country you can *still* be evicted, or denied public services just for being gay. And in the last two years, more than 350 anti-LGBTQ+ bills have been introduced at the state level across the nation, and there are more in the pipeline.

3. What were the values imbued in making this film, and where do those values come from?

J - The film is infused with the values that called Franco to start, and to fight for her magazine. Our core values of community, visibility, and justice shape our work. It was important to us to work with an all female-identified crew, just as Franco did. It was important for us to lift up and celebrate all the different ways that queer women present in the world, just as Franco did. It was important for us to tell a story that brings different generations together to continue the fight for our rights.

R - Like Kim Katrin says in our film, we believe in "being the authors of our own experiences". People who live the spectrum of these experiences are the experts even as they're often excluded from decisions around how their lives and communities are represented. As filmmakers we have both agency and responsibility around representation - in this film that meant being part of the community we highlight, contextualizing this story within a history that connected to movements and relevance today, and building a diverse team of advisors who could help us see around our blind spots. We believe that the *way* we tell stories is as meaningful as the stories we tell, so telling this story and following Franco's model around inclusivity offered a huge opportunity for us to contribute to an even more expansive and intersectional vision of the community.

4. Why did you choose to center the women in your featured cast?

J & R - When Franco got word that the magazine she started was in trouble, she looked for who was doing the most exciting work in the queer women's community to help her understand what the community needs now. The film takes a deep dive into who is currently leading in queer spaces, and we connected with Kim, Denice, Amber, and Andrea. They are magnetic and passionate with incredibly compelling personal stories. Each woman has a different approach to

making cultural change, a different background, gender presentation, and focus in her work. We became huge fan girls, seeing them as the modern incarnation of the kind of work Franco was doing in the '90s. By centering these women, Franco was able to see the trajectory of queer visibility today, and understand that the path forward for *Curve* is to evolve into a foundation to champion this work into the future.

5. What challenges did you face during the making of AHEAD OF THE CURVE?

R - You mean besides the challenges around finding good gluten-free craft service or managing crew feelings around the Kavanaugh appointment? For real though - we had committed to working with an all female-identified crew which meant booking crews earlier and occasionally having to fly them to places where we couldn't find local female crew. It also meant really investing in mentoring younger women and taking a genuine interest in helping them along their own path as filmmakers, which I don't think of as a challenge so much as just the way all sets should be but usually weren't in my experience as a younger filmmaker.

The biggest challenges were around providing a thorough, entertaining, and nuanced history of *Curve* while expanding the space in the film to tell current, pressing stories about queer and lesbian women so that more women could see themselves reflected in the story. Lesbians and queer women are not a monolithic community, and we wanted to listen to and amplify community voices and help grow the grassroots power that are core parts of both Franco's work and ours as filmmakers. Fortunately we have an Impact Campaign around the film that will help us engage in a collaborative process with partners, community, leaders, and organizations so the film can join conversations that help increase power for queer and lesbian women everywhere.

6. What do you hope audiences will take away from the film?

J & R - We want people to walk away from the film feeling indignant about the struggle lesbians have faced over the years, angry that we are under attack today, connected to the community, heartened by the strength and size of the community, and inspired to support the community. We want the LGBTQ+ community to stop working in a siloed way and to embrace intersectional work on a core level. We want them to be curious enough about the Curve Foundation to look it up and engage with it. We want them to feel empowered and excited by the realization that in meeting your own needs, with the support of your community you can make extraordinary change. We also want straight audiences to recognize the ways in which for years lesbians and queer women have been marginalized and endangered and feel compelled to ally now and in the future.

FULL CREDITS

Director

Jen Rainin

Co-Director + Producer

Rivkah Beth Medow

Executive Producer

Lindsey Dryden

Editor

Jessica Congdon

Original Music Composed By

Meshell Ndegeocello

Cinematographer

Svetlana Cvetko

Verité Cinematographer

Clare Major

Executive Producers

Marga Gomez

Tracy Lords

Kiyomi McCloskey

CAST

Franco Stevens

Melissa Etheridge

Anita Lofton

Lea DeLaria

Mariah Hanson

Suzanne Westenhofer

Cal Joy

Merryn Johns

Jewelle Gomez

B. Ruby Rich

Kim Katrin

Amber Hikes

Denice Frohman

Page Hodel

Kate Kendell

Jen Rainin

Silke Bader

Andrea Pino-Silva

robin goldberg

Gloria Postal

Sandi Wilbur

Rachel Pepper

Vicki Turner

Katie Sanborn

Bernadette Capozzoli

Deb St. John

Tiq Milan

Lynne Dubuc

Leanne Pittsford

Danielle Moodie-Mills

Tammy Baldwin

Cristi Delgado

Laura Spanjian

Judea Eden

Diane Anderson Minshall

Kara Swisher

Emma McDevitt

Delaney Hiegert

Emily Merel

Ria Tabacco Mar

Writers

Jen Rainin

Jess Congdon

Rivkah Beth Medow

Sara St. Martin Lynne

Assistant Editors

Julie Hwang

Molly Stuart

Associate Producers

Sam Davis-Boyd

Karina Ryan

Consulting Producers

Chanelle Elaine

Lauren McBride
Johnny Symons

Additional Cinematography

Mariam Dwedar
Rivkah Beth Medow
Avery Hudson
Tatiana Petrovic
Jes Gallegos
Sonya Mwambu
David Merino
Peter Ruocco

Camera Operator

Clare Major
Kristina Willemse
Laura Landry

1st AC

Melanie Amano
Kate Ketcham
Alyson Landry Larson

Sound

Luiza Sa-Davis
Emily Strong
Claudia Katayanagi
Lauretta Molitor
Paige Goedkoop
Iryna Kucherenko
Avantika Nimbalkar
Mary Wong
Harley O'Neill
Kip Wilkin

Production Designer

Jeska Lapin

Art Swing

Sara Beck
Sara Duarte

Gaffer

Deirdre Locklear

Mila Puccini

Key / Dolly Grip

Alyssa Moran

Grip

Ben Goldberg
Joseph Matarrese
Grace Wiebenga-Sanford

Swing

Vanessa Woo

Lighting Consultant

Alan Steinheimer

Hair & Makeup

Paul Castro / Aim Artists
Shannon White

Archival Producers

Jen Petrucelli
Rachel Antell

Archival Photographer

Ericka McConnell

Archival Photo Technician

Kurt Lundquist

Production Coordinators

Melissa Bueno-Woerner
Ammara Khalid
Lori Halloran Lewis
Sara St. Martin Lynne
Ashton Melendez
Ariella Powers

Production Assistants

Leah Abramson
Hayley Gilchrist
Sarah May
Nina Moore
Dashiell Patterson

Lena Reibstein
Elly Westberg

Color Grade
Caitlin Díaz

Sound Design & Mix
Danielle Dupre

Motion Graphics
Susan Brennan

Final Mastering
Ashley Pagán
ZAP Zoetrope Productions - San Francisco

Illustrator
Francesca Bautista
Laurenn McCubbin

Intern
Haley Gilchrist
Candy Guinea

Original Music
Meshell Ndegeocello

Guitar
Chris Bruce

Mix Engineer
Charles Myers

Additional Music
Nikky French

Music Supervisor
Brooke Wentz / The Rights Workshop
Maryam Battaglia / The Rights Workshop

Songs

“Untouched” (Instrumental Version)

Written by Tobias Gad; Lisa Marie Origliasso;
Jessica Louise Origliasso
Published by BMG Ruby Songs (ASCAP) obo
itself and Liedela Music (ASCAP) and Gad
Songs LLC (ASCAP); EMI Music Publishing
Australia Pty Ltd. (APRA)
Performed by The Veronicas
Courtesy of Warner Records
By arrangement with Warner Music Group
Film & TV Licensing

“Jessie’s Girl”
Written by Richard Springthorpe (BMI)
Published by Rick Springfield Music (BMI)
admin. by Songs of Kobalt Music Publishing;
Universal Music Publishing Group
Performed by Rick Springfield
Courtesy of Kobalt Music

“Man and Nature”
Written and Performed by H. Scott Salinas
and Emmanuel Vaughan-Lee
Originally composed for the film *Elemental*

“32 Flavors”
Written and Performed by Angela DiFranco
Published by Righteous Babe Music (BMI)
Courtesy of Sugaroo!

“Come To My Window”
Written and Performed by Melissa Etheridge
Published by BMG Gold Songs (ASCAP) obo
Primary Wave Anthems (ASCAP) obo M L E
Music (ASCAP)
Courtesy of Island Records, Inc. under license
from Universal Music Enterprises

“I Love It” (feat. Charli XCX)
Written by Patrik Berger [ASCAP]; Linus
Eklow; Charlotte Emma Aitchison
Published by Indiscipline AB [ASCAP] admin.
by Kobalt Songs Music Publishing; Universal
PolyGram Int. Publishing, Inc. on behalf of

Universal Music Publishing AB; SonyATV
Music Publishing
Performed by Icona Pop
Courtesy of Record Company TEN, under
license to Atlantic Recording Corp (US)

“Everybody Everybody”
Written by Valerio Semplici; Mirko Limoni;
Daniele Davoli
Published by Gli Gnomi Ed. Musicali Srl. (SIAE)
all rights on behalf of Gli Gnomi Ed. Musicali
Srl. administered by WC Music Corp.; Shapiro,
Bernstein & Co., Inc. (ASCAP) o/b/o Edizioni
ZYX
Performed by Black Box
Courtesy of Groove Groove Melody Ltd.

“All That I Want” (Instrumental Version)
“Freedom” (Instrumental Version)
“Got the Feeling” (Instrumental Version)
“Rise Above” (Instrumental Version)
Written and Performed by Juliet Roberts
100% clearance through Musicbed

Voice Over

Finneas Patterson
Alan Bernales

Additional Photography

Barry Muniz
Chloe Atkins
Liza Cowan
Diana Berry

Digital Media Strategist

Shannon Wentworth

Design

Francesca Bautista

Web Master

Andy Vennell / Burning House

Behind the Scenes Photographer

Erin Turney

Social Media

Danielle Holke
Makeda Sandford

Celebrity Executive Producer Engagement

Lori Levine / Flying Television

Captioner / Audio Describer

Cheryl Green

Original and Archival Footage

Frances Stevens
Avalon Media, LLC, dba Curve magazine
Page Hodel
Lesbians Who Tech
ClexaCon

Additional Archival Footage

ABC “Soap”
Advocate
Alison Frost
Brian Flaherty for NYT
Button Poetry
CBS
CBS News
CCTV News
Celluloid Video
CNN
Condé Nast “Vanity Fair”
CONUS Archive
C-Span
Daily Xtra
Dan Nicoletta
Desilef
Donal Mountain
Eric Slade Films
F.I.L.M. Archives
Francophone Film Festival of Athens
Gap
Getty Images
GLBT Historical Society
HBO - Real Time with Bill Maher

Here TV
K. Kendell
KQED
KTVU
Lesbian Avengers Documentary Project
Lesbian Herstory Archives
Lindsay Eyink
Lionsgate Films / Visual Icon
Matthew Peddie, WMFE
Mazzoni Center
National Center For Lesbian Rights
NBC News Archives
NBC "The Tonight Show"
NBC "The Facts of Life"
Network Q
NewsHour Productions
New York Times
NPC
Oddball Films
On Our Backs
Out
Paris Film Production & Five Films Rome
"Belle De Jour"
Phil Zwickler Foundation
Randi Rader
SF Dyke March Photo Project
Showtime - The L Word
TED
Travel Video Store
Tribune Entertainment "Geraldo"
Twitter
Vox Media Network "New York Magazine"
Warner Brothers "The Hunger"

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