

*Amazing Spider-Man* next. “They’re going to try to give me some ‘meaningful’ character drama. I would like a shot at *Wonder Woman* or *Spider-Man*. Hollywood will be looking for the ‘chick’ movie for me.”

Her producer in the biz told her she would get three shots, even if they didn’t do well, but she saw it differently. “No, I’m a girl. I get one, and if that works I’ll get another one.” In the end, her friend agreed.

Perhaps because of that gender disparity, Wexler also laments the dearth of strong women characters on the screen. “When I came out of college it was 1992. Within a couple of years, we had *Aliens*, *The Accused*, *The Silence of the Lambs*, *Terminator 2*, *Madonna’s Blond Ambition tour*, *Thelma & Louise*...sexy, smart women out there kicking ass, which is even better than talking—although it is the lesbian way to talk something to death. Then all of a sudden, it evaporated. If you wanted a strong woman, you got Angelina Jolie with a gun, or the occasional movie. Where did it all go?” Just now, we’re starting to see strong teens or 20-somethings, she notes, citing Rooney Mara in *The Girl With the Dragon Tattoo* and Jennifer Lawrence in *The Hunger Games*. She would like to see similarly strong characters in their 30s or older, and she’d like to make a thriller herself.

In Hollywood, Wexler confesses, she accidentally saw a list of directors under consideration for an upcoming picture about a wedding. Of the 25 directors on the list, she was the only woman. “Are you kidding me? You couldn’t find a couple of women [to consider]... I had already said I didn’t want to do anything with a wedding dress in it. There’s enough movies about the idea that every girl wants to get married—unless it’s so funny and brilliant, like *Bridesmaids*.”

Next up, she can’t yet reveal the project but will say that it’s a biopic about a well-known lesbian.

“It’s about the lesbian relationship... I love this character,” she says. She does

promise her lesbian fans she’ll make sure it includes some girl-on-girl action this time. “It’s sexy. Everyone likes to see girls kiss. I really do.” Watch for that announcement from Hollywood. ■

DVD Picks By Rachel Shatto



**The Fat Body (In)Visible (Women Make Movies)**

This documentary short by Margitte Kristjansson explores fat acceptance—the radical idea that all bodies are deserving of equal respect—through interviews with fat activist Keena Bowden and openly queer fat activist Jessica Jarchow. Bowden and Jarchow share their stories of discovering body acceptance, how fashion is a powerful political tool, their experiences of discrimination, harassment and judgment by society and how through their visibility and online presence they are working to change the way fat people are viewed by others as well and how they feel about themselves. The film also opens and closes with powerful images from the Adipositivity Project of nude fat bodies that are both beautiful and inspiring.



**Mary Marie (TLA Releasing)**

This lesbian adjacent film is all about the intimacy between two women, Mary and Marie who live in their own bubble, spending summer days swimming, picnicking and bathing together. Here’s the catch: Mary and Marie are sisters whose intimacy comes living in suspended childhood. The film picks up as the two have returned home following the death of their mother. They bounce around their family home, which is still filled with furniture and familial belongings but their mildly erotic symbiosis is upset when a handyman takes interest in one of the sisters, leaving the other to feel like a third wheel. Beautifully shot in a stunning, idyllic location, the film has a dreamlike quality and will appeal to those who enjoyed the taboo eroticism of *Sister My Sister* and the artistry of *The Virgin Suicides*.



**So Hard to Forget (Peccadillo Pictures)**

Most lesbian romance films deal with finding love: first love, late blooming love, and of course the ubiquitous plucky, down-on-your-luck thirty-something finally finding the one. But *So Hard to Forget* deals with a different stage of the romantic cycle—the heartbreak of love lost, to the very earliest stirrings of healing and moving on. This Brazilian film opens with the heroine, Julia, devastated following a breakup. In order to heal she moves to a beach home with two friends. But when her roommate’s cousin Helena arrives there is an instant, undeniable chemistry, which proves to be just the motivation Julia needs to find the strength to finally move on. It’s a fresh take on matters of the heart that we all can identify with.



**Joe + Belle (Wolfe Video)**

In this Sapphic caper movie from Israel, Belle, having just been released from a mental institution, decides to break into a stranger’s apartment to commit suicide. However, when the home’s resident Joe returns it just takes one look before Belle realizes she has one very cute, blue-haired reason to live. Things between the two are quickly complicated by an accidental murder, which forces the two to go into hiding. Along the way, the formerly lonely cynics find romance on the run. Darkly humorous, *Joe + Belle* is a surprisingly heartwarming little romantic comedy. So if you like your onscreen lesbian romances with a little bit of crime, a whole lot of crazy and—dare we say it—the possibility of a happy ending, then put this film on your must-watch list.