

Guinevere Turner and V.S. Brodie star in Go Fish.

Dykes on dates

Go Fish makes Claire of the Moon and Desert Hearts look like prim Victorian novels

by Steve Warren

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oung and hip, black and white, Go Fish is like the pilot for an MTV series about lesbian lives. Coming out is not an issue for these contemporary Chicago lesbians—except briefly for one; they're just getting on with their lives. If they're unhappy, it's not because of external pressures but because they're not getting enough nookie.

Max (Guinevere Turner) is getting the least of

all. She hasn't "slept with a woman in 10 months." Or maybe she's doing better than Ely (V.S. Brodie), who remains faithful to a "partner"

moved to Seattle years ago. Her friends think that's just her excuse for avoiding intimacy.

So everyone conspires to bring Max and Ely together. Not only that, but the other women act as

a Greek Chorus (Sapphic, course), periodically commenting on the progress, or lack thereof, of Danielle Cupid. First, the suspense is: Will they? Then it's: When will they?

Ely and Max are not a typical couple (if there is such a thing).

The generation gap is a problem at first. Max thinks the long-haired Ely has "a severe case of hippie-itis." After Max attacks and Ely defends a queer film they've just seen, Max concludes that Ely doesn't seem to be interested in her own

Max's roommate, Kia (T. Wendy McMillan), is a college professor. Kia's lover, Evy (Migadalia Melendez), seems to be part of the household.

Ely's roommate Darla (Anastasia Sharp) has a new girlfriend to introduce every time the women get together.

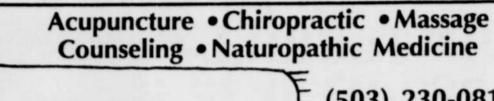
Written by producer Guinevere Turner (Max) and director-editor Rose Troche, the story is simple enough to allow time for digressions-a discussion of pet names for female genitalia; a classroom outing session that ranges from the serious (Lily Tomlin, Whitney Houston, Kristy McNichol, Agnes Moorehead) to the fanciful (Marilyn Quayle, Morgan Fairchild, Peppermint Patty, the entire cast of Roseanne); the fantasy trial of a lesbian accused by the PC police of sleeping with a man; and Max's dream of marrying a man and living a "normal" life, which concludes with the line "I'm not waiting for a man. I just hate this eerie feeling that a man is waiting for me."

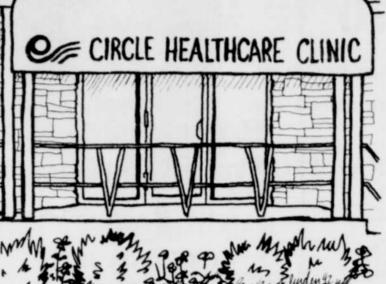
Troche's "experimental" style of directing and editing is well-matched to the frequent awkwardness of her largely nonprofessional cast. While a few line readings set my teeth on edge,

most seem natural enough, in context. I've seen similar offerings in festivals that were strictly amateur-night, but Troche knows how to make it work.

As for sex, Troche walks a fine line between coyness and exploitation, trying to compensate for the absence of hardcore with plenty of gratuitous shots of women kissing and being intimate in other ways.

When the "New Queer Cinema" broke two years ago at the Sundance Film Festival, there were three films to carry the banner. This year found Go Fish standing alone as the "New Dyke Cinema." Fortunately, it stands tall.





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