

Jas Sides

KADIJA:

You want something to drink?

JAS:

Just water for me right now.

KADIJA:

Word.

She leaves for a brief moment and returns with a glass of water.

KADIJA:

Here you go.

JAS:

Thanks. Also, quick question: Anais mentioned in the group chat that she's bringing someone with her, right? I didn't hallucinate that?

KADIJA:

Mhm. No, babes, you did not hallucinate that. She's bringing her new partner. I think their name is Erin?

JAS:

Oh nice! I didn't even know she was dating anyone.

KADIJA:

Me either. She only mentioned it when I sent the info for the party.

JAS:

Huh. Guess it must be going well. She's always been so private about her relationships.

KADIJA:

Must be. She's never introduced us to a partner before. I'm excited.

JAS:

Same! I can't wait.

Anais Sides

SAM:

Oh hell yeah, Erin. An Oscar winner with a discussion of transness and the female body in male dominated fields? Sign my ass up.

ANAIS:

It does such an amazing job of looking at the idea of gender as something complex, too. We have these subtle and not-so-subtle moments of sexism directed at Clarice and Ardelia by their classmates at Quantico, and then we have Buffalo Bill using this idea of transness to try and become something other than himself to escape his childhood trauma.

MARISOL:

Just gotta remember that it uses trauma as a factor in a person's need to transition. Which is bullshit.

ERIN:

Yup. Anais can give it more..gravitas than I can, though.

ANAIS:

Okay, so: you guys know that it was a really low budget indie movie. George A. Romero's crew was really small and they had a limited budget. They didn't have a distributor for the film when it was finished, actually, so he had to find one after the film was completely done and edited. But the day that he was driving the finished film from New Jersey - where they filmed the movie - to New York, he got the news that MLK had been assassinated.

KADIJA:

Oh shit. I didn't know that.