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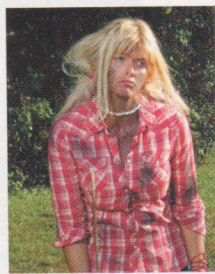
Bette and Tina Together Again?

Jennifer Beals and
Laurel Holloman
The L Word Exclusives

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WE MISS ANNA NICOLE

Illegal Aliens

(Edgewood): Things get blown up in this movie.

Many, many things. And Anna Nicole Smith turns into a helicopter.

And that's even *before* a mind-control suppository turns her into the power supply for a machine that the bad guy (a woman named Rex with boobs even bigger than Anna Nicole's, played by Chyna Doll) uses to turn the moon into a mega-asteroid on a collision course with Earth.

This film, which Smith produced, is also her last. Some critics called the posthumously released flick a metaphor for her life, and if that means campy, mindless, blow-the-suppository-out-of-your-behind fun, then they are certainly right. It's hard to decide

whether *Illegal Aliens* is pure nonsense or a piece of comedic genius. For the first time, it made me mourn the loss of Anna Nicole and the kind of artistic energy she embodied. (edgewoodstudios.com)

— Ursula Steck

Cable's Guilty Pleasures

Delightfully, bombastically naughty TV is here. | By Candace Moore



Dante's Cove

Thoroughly “bad” TV is a naughty, guilty pleasure and one that is made more irresistibly watchable lately by the folks at here! TV. If you haven't DVR'd these queer shows, you need to host a DVD party to enjoy some of this fare. It's simply too good and “bad” to miss.

Dante's Cove, Season Three (here!): For those uninitiated (or nonaspirant) to the bizarre world that occupies this fictional inlet (somewhere in magical/geographical relation to Laguna Beach), how can mere words describe the witch blasts, oiled chests, *Twin Peaks*-esque musical underscores, sudden queerific sex and deliciously wooden (or hyper-melodramatic) line deliveries? Perhaps the producers of *Dante's Cove* have created a whole new homo genre or form of beyond-the-Sontag camp: a soft-core/soap opera/fantasy/horror mélange. We could call it campsoapfanhorror or something unintelligible like that. But unintelligibility is *Dante's Cove's* strong suit, along with butt shots, and most recently, more tattoo-revealing, bump-and-grind, strokey-strokey, kissy-kissy hott! (with two t's and an exclamation point) lesbian sex between Michelle Wolff and *Dante's Cove* newbie Jenny Shimizu (yes, the former CK model). Jensen Atwood (*Noah's Arc*) also appears as a Tresum Council member who knows a load about sex magic.

You might catch a glimpse this third season of beautiful and out actress Jill Bennett as a post-typhoon bush-, tree- and people-eating monster, but who really knows what comes of that? Tune in to find out who's on the giving and receiving end at *Dante's Cove*. It's worth renting the back episodes, not in any kind of “quality,” or spiritual, sense, but because John Waters would likely also eat popcorn and believe. (heretv.com)

Lesbian Sex and Sexuality (here!): Director Katherine Linton's six-part documentary miniseries on dyke sex and sexual expression goes behind the scenes of the lesbian erotic film industry and between the sheets of queer women and boys who configure their love and sex in a variety of ways: embodied experience, gender performance, public sex, nonmonogamy, BDSM practices and more. While not comprehensive, the series makes a dent in a subject sorely in need of further filmic (and personal) exploration. Framed by informative, contextualizing interviews with lesbian sexpert Diana Cage (former editor of *On Our Backs*), *Lesbian Sex and Sexuality* takes a localized approach, visiting two or three groups of interviewees, who are in their element for each specific topic. Audiences get to know each episode's subjects and their takes on fucking and filming fucking intimately; however, as if contemporary TV

Q+A

Guinevere Turner

Screenwriter Guinevere Turner has won awards for *The Notorious Bettie Page* and worked on mainstream films like *American Psycho* and *BloodRayne*. We got the skinny on her new projects. — Sara Schieron

You've worked with many of the same people repeatedly, like Mary Harron, Christine Vachon and Rose Troche. Can you tell me about the bonds you have?

Obviously, my bond with Rose was what got me into *Go Fish* and that was the way I met Christine, and through Christine I met Mary. I'm lucky enough now, in L.A., to have a large support system of women filmmakers. We all work on each other's films and read each other's scripts, so there's even more relationships developing.

I was surprised a bigger rumor wasn't started after Kristanna Loken, the star of *BloodRayne*—a film you wrote—came out as bi after the film wrapped.

Did you expect a bigger rumor because she was gay?

She came out after working on a picture you wrote and maybe you two...

God, I wish! You're always invited to go but I hate being on sets as a writer. I just hate being on sets if I don't have anything to do. I should have been on that set. Romania sounded lonely to me, only now I realize I could have been making out with Kristanna Loken. At the time I didn't know about her "gayness."

Is bringing fringe issues into the mainstream a goal of your work?

It's not only what I'm drawn to but also what is drawn to me. *American Psycho* wasn't my idea. It was a book, and then Mary Harron brought it to me and said, "Do you want to write this together?" The same thing happened with *Bettie Page*. Someone brought it to us. What interests me is the stuff in the margins, and all the different ways that those things manifest themselves: as gay or serial killers or as bondage queens. The *Bettie Page* thing is special to me. The thing that really underlies that is feminism and I know that's sort of antiquated and old school but really, how people fetishize her, the iconic look of her, and who she was are such different things. What she did—all the bondage stuff and nude posing—and what she was—a religious and kind of proper girl—and how she reconciled those two things, that's what fascinated me about [her].

You've directed three shorts. Tell me about your plans for the fourth.

With the fourth short that I am making, I tried to challenge myself. So the next film I'm doing [*One Week Later*] there's one actor and she's dead and the only dialogue is the messages people are leaving her as she lies dead in her apartment. So it's one location, one actor ... to show all the ways that life is going on around her, because you realize she died ... suddenly and in the middle of her life.

What's the down low on *POWER UP*? Have you been involved with them for long?

They've helped me out with my films. They helped me get insurance when I did one of my shorts and they're part of the whole L.A., indie film, lesbian community that I'm a part of.

Their first film is in theaters, *Itty Bitty Titty Committe*.

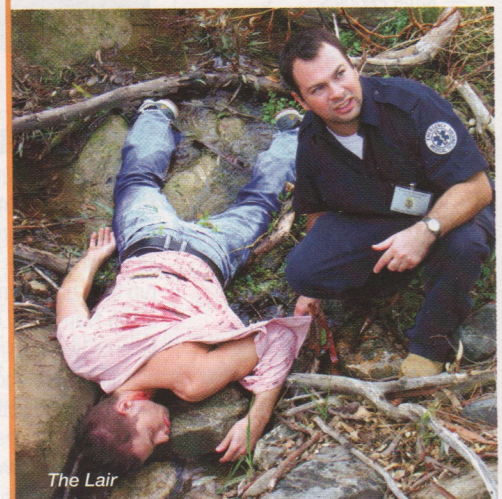
I haven't seen it yet, but ... I feel like we need a fresh, spunky little dyke movie. It's been a while.

➤ For more from Guin and *Itty Bitty* visit curvemag.com.

documentary is starting, in reverse formation, to emulate reality-show aesthetics, we do see that fast-and-loose look played out here. Definitely worth catching on the here! Network or on DVD, the series features interviews with important artists and auteurs of lesbian sex, including Shar Rednour, Jackie Strano, Nan Kinney, Debbie Sundahl, Tristan Taormino, Shine Houston, Mistress Leda and Phyllis Christopher, among others. (heretv.com)

***The Lair*, season one (here!):** If the *Lost Boys* were muscle queens who lured their bait to an exclusive sex club to service them with vampiric mouths and fangs, Thom (David Moretti) would be the Corey Haim character on their trail of perforated, naked John Does: fairly clueless, curious and cute. The thing is, Thom, whose flash-forward jump-starts *The Lair's* first season—a monologue taped from behind bars, where he awaits sure doom—is an adult journalist after a scoop, not a pre-teen Bop model. Handed all his clues about the bathhouse blood- ('n cock-) suckers by supporting characters, he succeeds best at lathering himself at home in elongated shower scenes. But when his boyfriend Jonathan falls into head vamp Damien's clutches, Thom finally gets his clothes on (well, temporarily). Birthday-suited soft core that might've made a befanged Kiefer Sutherland blush is this show's bread and butter. Luckily, there are enough *Dante's Cove*-style interludes in this gay horror-soap to play out master-servant scenarios and provide scenes aplenty of BJ's, rimming and leather-clad, wrestling, full-boy orgies. There's certainly enough cheesy fantasy fodder, as well as cheeky laugh fodder, here to go around. (heretv.com) ■

➤ For *Dante's Cove* interviews, visit curvemag.com.



The Lair