

Michelle Wolff | Gay MySpace Stars | Paula Cole

curve

THE BEST-SELLING LESBIAN MAGAZINE

117
**Amazing
Gifts**

Melissa Etheridge

Can't keep a good woman down
Exclusive Interview

CURVEMAG.COM



\$4.95 USA/\$5.95 CANADA

DECEMBER 2007 VOLUME 17#10


INTERN'S PICK
The Golden Compass

(New Line): After this month's release of *The Golden Compass*, the nation will finally believe that a 12-year-old girl could save the world. In *Compass*, which hits theaters Dec. 7, Lyra (played by Dakota Blue Richards) sets out to save her kidnapped best friend, but along the journey discovers she's destined to save not only her world—in which humans have animal alter egos and witches, bears and Gyptians roam—but also ours. The epic, which also stars Nicole Kidman and Daniel Craig, is based on the first novel of the *His Dark Materials* book trilogy by Philip Pullman, famous for having criticized C.S. Lewis for his misogyny, racism and sadomasochistic relish for violence. We get to see how Pullman's series—considered a direct rebuttal to Lewis' propagandist work—plays in Peoria. And, to watch a 12-year-old prove girls got game. (goldencompassmovie.com) — *Mea Chavez*

Worlds for Two

Love is about shared perspective. | **By Candace Moore**



Spider Lilies

These new imports don't tell girl-meets-girl tales from the outside looking in. They evocatively enter the inter-subjective spaces of lesbian romance.

Spider Lilies (Wolfe): This visually lush Taiwanese lesbian love story vividly portrays the worlds of performance, internal landscape, online connection, artistry, memory and desire. Two women who fooled around as young neighbors meet again years later in a tattoo parlor. Jade (Rainie Yang) is a chipper webcam girl in a green wig who confesses childhood secrets instead of disrobing and plays with a doll rather than a G-string. Plus, her grandmother keeps stumbling in front of the digital camera. While her goofy show is not attracting one-on-one customers, the stammering cop (Jian-hung Shen) who's supposed to bust her is enamored. In search of a sexy tattoo to drum up business, Jade ends up face-to-face with her first love Takeko (Isabella Leong) behind the needle. Trying to unlock stone-faced Takeko's acknowledgment of their adolescent romance, Jade commissions her to ink a design of "love" onto her body, only to find that Takeko's tattoos aren't decorative, they're talismans that cause real and surreal things to happen. The winner of the Berlin Film Festival's Teddy Award, Zero Chou's second feature imaginatively captures how experiencing others and

fantasizing about ourselves sometimes leads to missed connections, and occasionally to beautiful overlaps. (wolfevideo.com)

Love Sick (Cinequest): In Romanian, the title of this film (and the novel it's adapted from) means "sickly relationships," and it is to director Tudor Giurgiu and novelist Cecilia Stefanescu's great discredit that the love between two Bucharest college girls is equated with incest between brother and sister. That said, the film version of the relationship between Alex (Ioana Barbu), a book-smart country mouse, and Kiki (Maria Popistasu), the jaded party girl who becomes her confidante, best friend and lover, is portrayed as anything but sick. The camera dotes on the deepening bond between the two girls during the year Alex boards upstairs from Kiki's family home, and the lovers are depicted as two people who fall in love by meeting each other halfway—physically, mentally and emotionally. Kiki's abusive relationship with her brother Sandu, on the other hand, wreaks havoc wherever it touches down. But troubling parallels aren't the only problem here; scenes in real time that have scarcely been cut or edited cause this picture, with its hyper-dramatic incest subplot and overwrought narrative, to drag. While she doesn't singlehandedly save the show,

Worlds for Two continued on page 62

Q+A

Mia Michaels



Mia Michaels started taking dance classes at the age of three and began choreographing at 11. In addition to being one of the most popular choreographers on Fox's hit show *So You Think You Can Dance*, she is also the founder of a New York-based dance company called RAW. Michaels talks with *CURVE* about her amazing choreography, a possible guest spot on *The L Word*, and the artist she'd love to work with most. — Lyndsey D'Arcangelo

How does it feel to be in the spotlight?

You know, I don't think much about it because I'm kind of an internal person. It's a little strange when I go out and people are like, "Ahhhh!" because I don't understand it. I'm just doing what I love to do.

The dance you choreographed for *So You Think You Can Dance* about meeting your father in heaven was very powerful and incredibly personal.

It was personal. When we were in rehearsal, I couldn't ... to this day I can't even get into it about my dad because it's such a touchy thing for me and so emotional. We had an amazing relationship, so when I was in rehearsal I couldn't even talk about it. I would write notes to the dancers about what I wanted them to do because I didn't want to be that vulnerable on camera.

Was it hard to put so much of yourself out there?

I wasn't really thinking about it. I was just thinking about the idea of meeting my dad in heaven and how cool it would be. My dad was a smoker and died of lung cancer. I had been a smoker since I was 14. The day of rehearsal I had just come in from having a smoke and it hit me ... why am I creating a dance about meeting my dad in heaven? It freaked me out because I was thinking, I don't want to meet him right now. I want to live my life. I quit smoking that day.

Tell me a little bit about Reality at Work, aka RAW, and what it means.

RAW was a dance company I created in New York. It lasted for two years. It was at a time when I really found myself and understood my movement. The response was amazing, and it kind of put my name on the map. That's when everything started happening commercially, and one thing led to another, so I had to let the company go. RAW is about me not conforming to commercialism. I stay true to what my vision and instincts are. I am very proud of that.

You've worked with Madonna and Prince; who else would you like to work with?

I'd love to work with Björk. I love artists who aren't afraid to be different and be who they are.

How about other projects? Would you be open to a guest spot on *The L Word*?

Yes. [Laughs.]

With such a lesbian following, there's been some speculation about your sexuality.

Well, I've always been with men. But I am also a very free spirit and I believe that who we fall for is more about the human spirit and not sexuality. I've been with men because that's who I have connected to at this point in my life. But who's to say? I have no idea what tomorrow will bring or who I'm going to meet. That's just how I look at it.

What's up next for Mia?

I'm creating a clothing line called RAW. It should be in stores by spring or summer of 2008. It's unisex lifestyle-wear made from natural fabrics like hems and cottons. It's amazing, really raw. It's like Jesus meets Lenny Kravitz. I have a couple of stage projects floating around. I love doing stage. Other than that, I'm going to just be Mia for a while. ■

Worlds for Two continued from page 60

Popistasu is irresistibly watchable, and renders her character skillfully. (*cinequestionline.org*)

Looking for Cheyenne (Regent Releasing):

This off-the-map, zany French drama about a high school science teacher's reunion with her ex-girlfriend on the outskirts of capitalistic society explores alternatives to "the system" that might sustain life, love and the longing to be social. Director Valérie Minetto's poetic and theoretical—if abstract—film offers philosophical and radical notions to those who are hungry for dissension. But it proceeds too intellectually at times and its use of magical realism feels stretched. While we buy Cheyenne's (Mila Dekker) telepathic visits to Sonia (Aurélia Petit) and understand that their love suffers the taint of the real, the film takes a too-theatrical turn when Sonia's past lovers materialize and offer dueling monologues while she's in bed with someone new. It's hard to distinguish what's really happening from what Sonia is working through internally, aided by fantasy, though this is equally the pleasure of the film. Sonia's journey to the caravan where Cheyenne lives among exiles leaves her sure that living by candlelight and skinning rabbits for dinner doesn't solve anything, but on her return to Paris, she doubts the widespread need for Prozac, too. Cheyenne sees Sonia's struggle with leaving material things as a lack of creativity: "To live together," she says, "you need lots of imagination." This film is certainly not lacking in that department; it's as much an allegorical love story as a manifesto, suggesting that we can still find sustenance in the realities we construct with others. (*regentreleasing.com*) ■



Looking for Cheyenne