

FILM WORLD

AND ADULT VIDEO GUIDE

TRACI'S RETURN

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GROWS UP



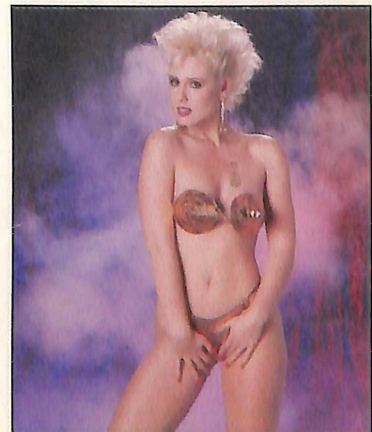
*Legal at Last,
Traci Makes a
Porno in Paris.
AFW Reviews
TRACI I LOVE
YOU.*

- **PIONEER PORN:** New Pix Seek Punch of the Past
- **MILE HIGH SEX:** Blue Movies Reach For the Sky
- **THE WILD SIDE:** SexVids For Erotic Tastes
- **TRACEY TALKS:** Back From Europe and Mad As Hell

THE CHAMPS: Four Great Girls of the Golden Age

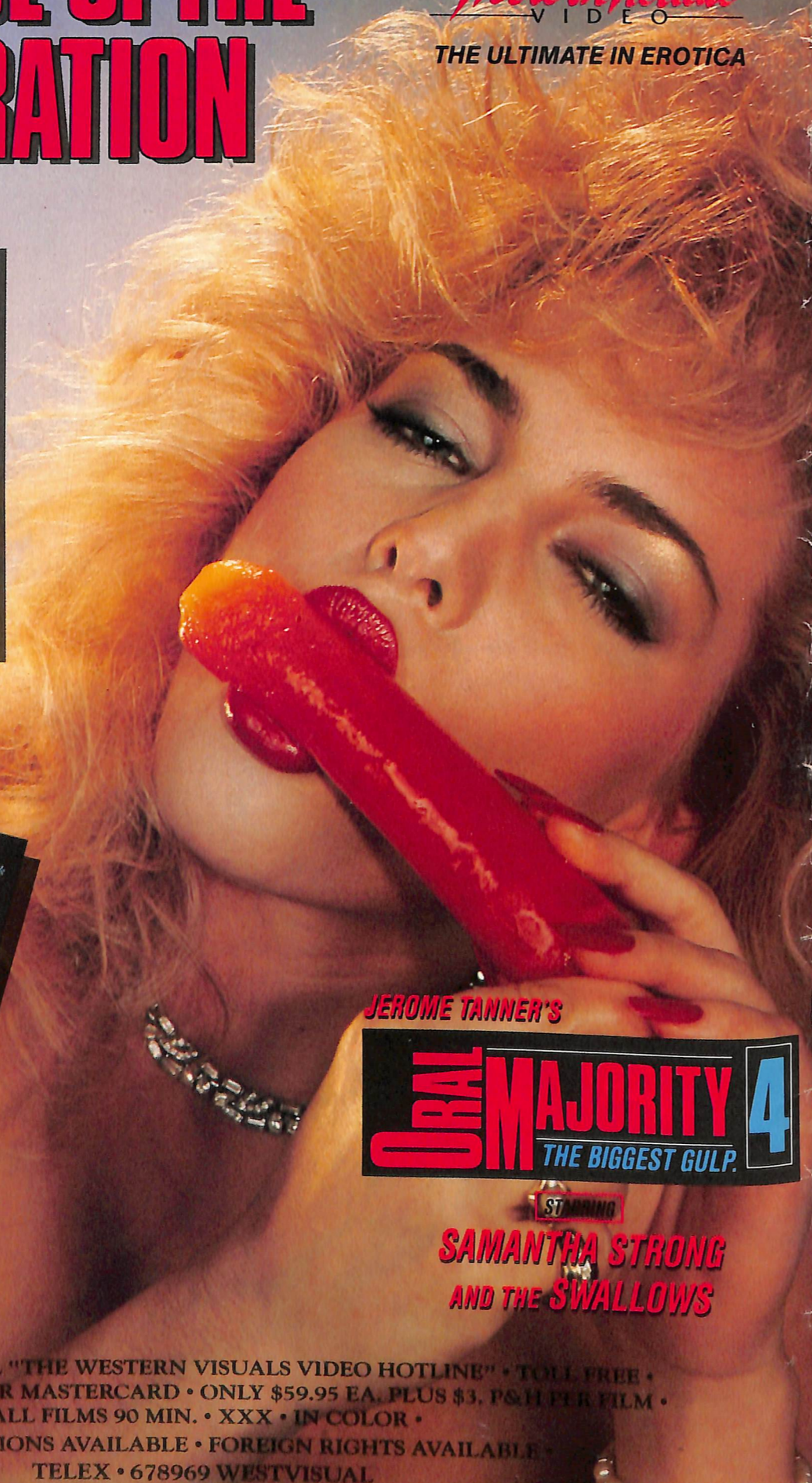
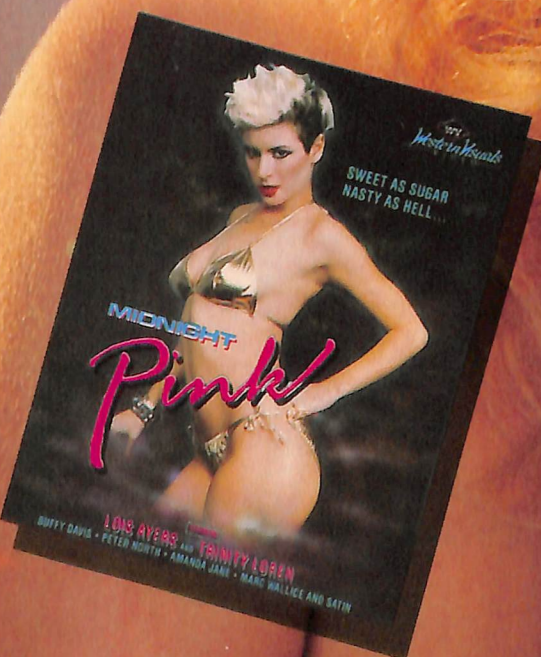
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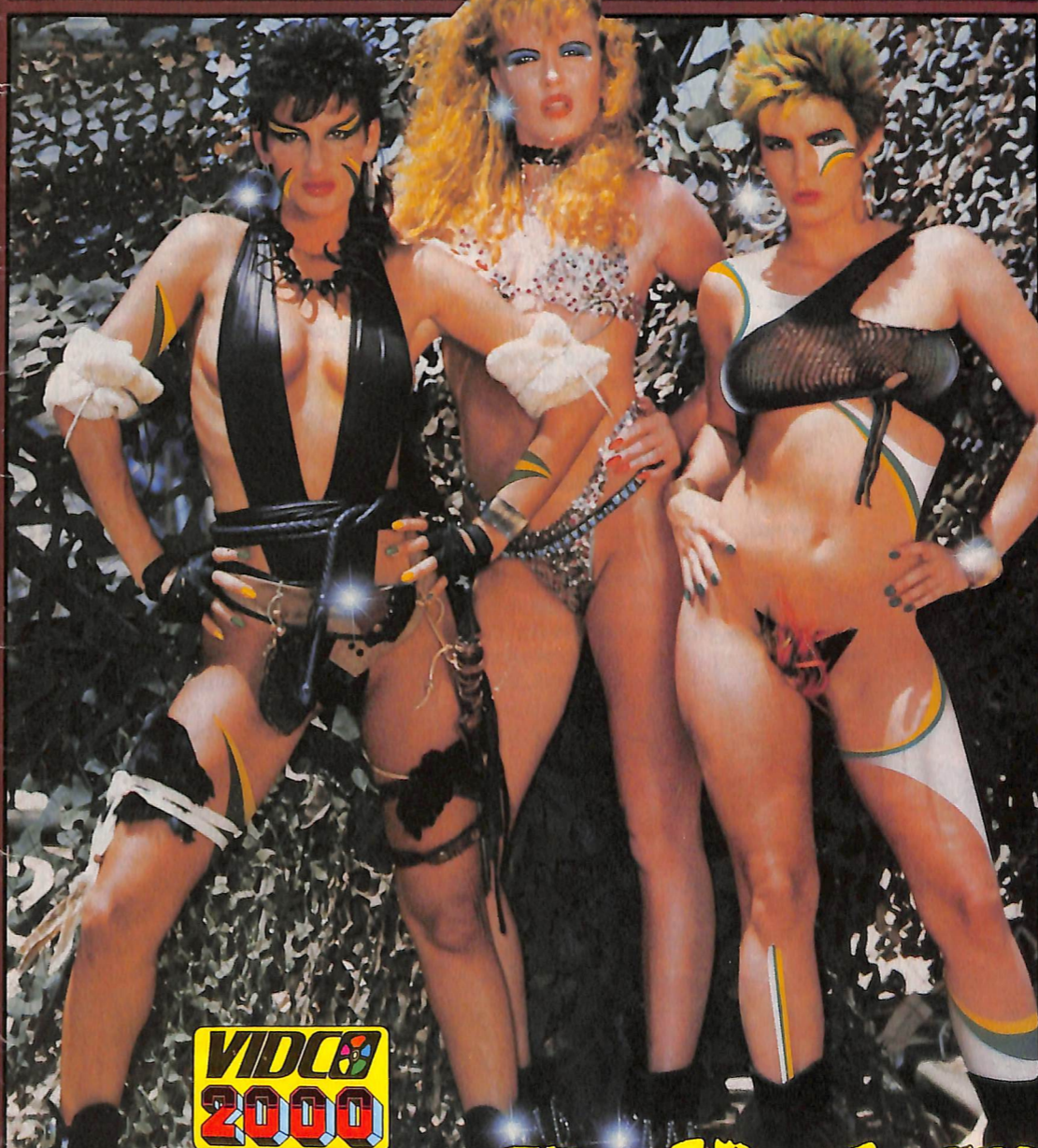
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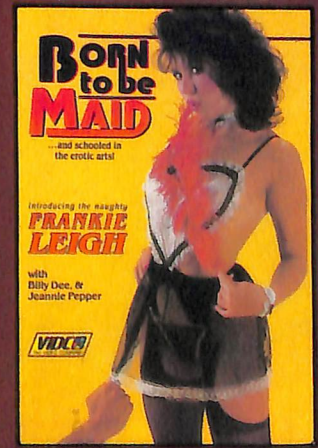
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IN THIS ISSUE



Aiming high, this issue of ADAM FILM WORLD surveys the past for nuggets of pure porn gold, assays the worth of current releases, and looks to the future for new riches. It may seem presumptuous to treat historically a *genre* that came 'out of the closet' little more than a decade-and-a-half ago, but the media have telescoped time by making possible vast cultural changes virtually overnight. Who in 1970 could have predicted that by the late 80's millions would be watching hardcore at home on TV?

The VCR has made that fantasy a reality, and the mere fact that porn can now be watched in the privacy of the home has changed everything. With more companies bringing out their older shot-on-film pictures in video cassette form, the entire body of extant screen porn becomes a giant orchard through which we may browse, picking 'fruit' with deliberate, prurient interest.

AFW helps you pick the prime porn movies of the past in the section we call PIONEER PORN, which salutes the salty souls of the 70's who braved the calumny of their detractors to explore the uncharted wilds of sex fantasy and bring back movies of their fabulous trips.

History is made every day, of course, and when Caballero Home Video an-

nounced the release of the first legal Traci Lords sexvid, it was clearly an historic occasion. TRACI I LOVE YOU was shot in France under the supervision of the boyfriend/manager of the actress, Stuart Dell (professional name, Cartier), and director Jean Charles. Within days of the film's release, sales had climbed to record highs, and this co-production starring last year's scandal queen seems destined to nudge DEEP THROAT from the top money spot . . . provided, we must add, word of mouth on the tape is good.

Does this video, the first made by the sex star after her eighteenth birthday, present Traci at the top of her form? Has she been served well by the 'screenplay,' such as it is, and by the post-production work, which includes narration by someone speaking for Traci who sounds nothing like her? These and other questions are addressed in our review on p. 22

AFW salutes the stars of past present and future in this issue. Share our fond remembrances of four champs: Rene Bond, Desiree Cousteau, Rhonda Jo Petty, and Lisa Leleuw. Join in a toast to the Yearlings, seven super sexy actresses who are celebrating their first anniversary as porn performers with a spate of sizzling new sexvids. And watch out for the Go-Getters, girls who never fail to ignite the sex scenes in which they appear, because they are driven by high-octane hormones and a mania for frenzied fucking. AFW profiles four of these fiery foxes and reviews their latest efforts.

There is so much information, so much entertainment in this issue. Kick back now, and lose yourself in dreams of love.

—Ed.

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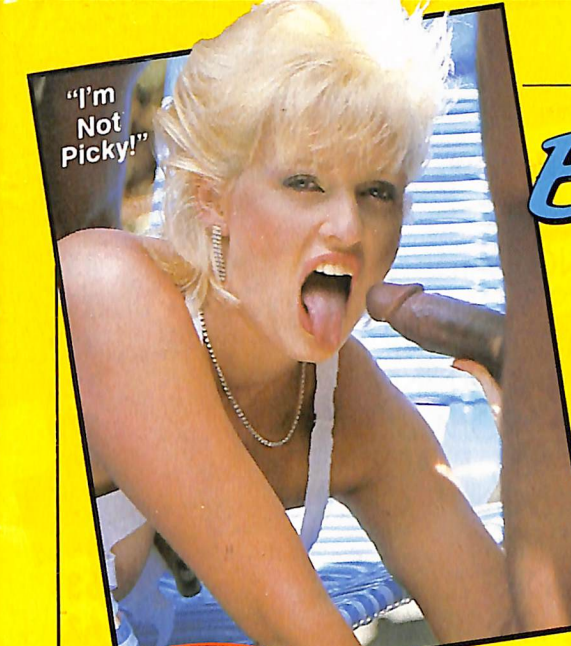
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An Adult Video Review



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MILE HIGH SEX

Report by Ed Sullivan

Ever since Cleopatra seduced Marc Antony while barging down the Nile; since Queen Elizabeth rolled with Raleigh (or was it Essex?) while punting on the Thames; since the inflato-doll in AIRPLANE gave new meaning to the phrase 'flying high,' the idea of sex in transit has tickled the imagination of creative fuckers everywhere. Horse-drawn carriages were often seen rocking to the beat of merry copulating behind closed curtains. The travelling salesman, when he took the farmer's daughter for a buggy ride, left upside-down footprints on the dashboard of 'genuine leather.' We can assume there was plenty of lust aboard the Orient Express, and how about all those honeymooners chugging off to Niagara on the overnight train?

The advent of the automobile gave rise to a whole new form of vehicular fornication. After Kitty Hawk (the place, not the stripper), sex-in-motion really took off. In 1933, Busby Berkeley exploited the idea in his lavish musical, FLYING DOWN TO RIO, with Astair, Rogers, and Dolores del Rio. A long, complex sequence involving lots of luscious girls strapped attractively to the wings of a squadron of planes gave us the sexiest air show in history. Their muscular thighs braced, hair streaming in the wind, the girls sing and sway high above the crowd, their see-through clothing adding to the spectacle of airborne eroticism.

Perhaps the appeal of mile-high sex is in the thrill of speed and motion, of bodies flying through the air entwined in ecstasy. Maybe it has something to do with vertigo, the dizziness that affects some people who look down from great heights. There are the ups and downs and bumps and rolls of the plane in turbulent air, not to mention the vibration of the engines.

But airborne sex has a lot more going for it than the mere thrill of fucking in a strange or unusual semi-public place. Sigmund Freud long ago equated flying with



THE MILE HIGH GIRLS (Caballero)



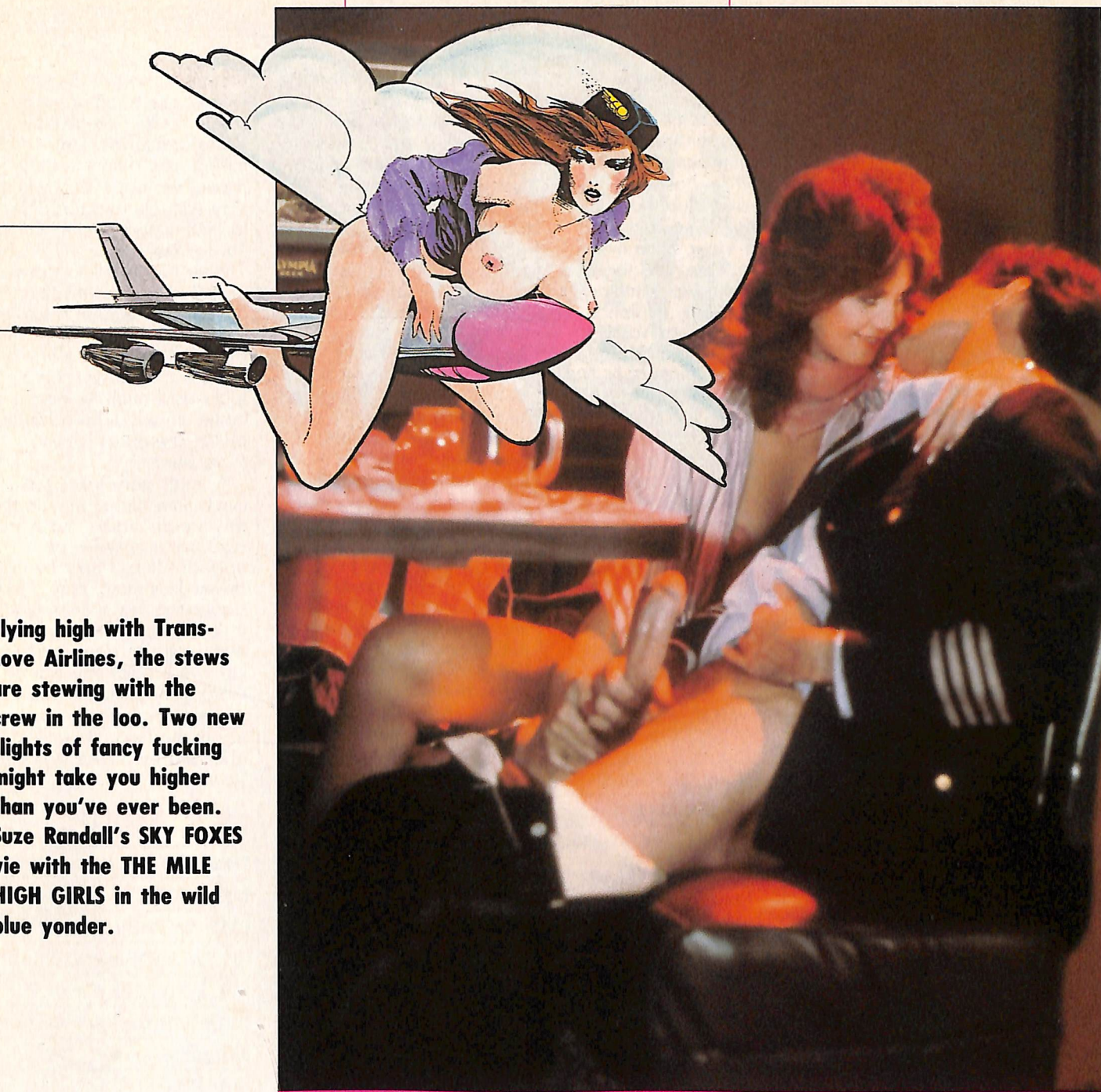
SKY FOXES (VCA)

sexuality, tracing the connection back to the baby who feels a tingling in his tiny balls whenever his daddy playfully tosses him in the air. The Freudian notion was illustrated in Erica Jong's bestseller, *Fear Of Flying*, in 1973, which may have added impetus to the stewardess theme that began appearing about the same time. Remember Jerry Lewis in BOEING-BOEING?

One of the first and best of the aerosex films on the hardcore side of the runway was released by Essex in '75, but may be obtained through Caballero, as well. LOVE AIRLINES, a French picture in which Georgina Spelvin and John Leslie appear and also narrate, has some very hot moments. Other early air sex pix include Cal-Vista's MILE-HI CLUB, AIRLINE

COCKPIT, CARGO LOAD, NIGHT FLIGHT, and—in 3-D—THE STEWARDESSES. We should mention the airborne sex scenes in the first EMMANUELLE and BLACK EMMANUELLE. The fucking was simulated, but both scenes constituted the hottest parts of all the Emmanuelle movies.

More recently, there was UP, UP AND AWAY, the third of the 'All-American Girls' series from Caballero. A classic is COFFEE, TEA, OR ME? (Cal-Vista, '84), directed by Bob Vosse, who seems to enjoy making airplane movies—perhaps because he has an airplane set on his sound stage in San Francisco. The movie features rousing, high-rise performances by Tara Aire (how would you like to be up in *that* Aire?), Juliet Anderson, Paul Thomas, and



Flying high with Trans-Love Airlines, the stews are stewing with the crew in the loo. Two new flights of fancy fucking might take you higher than you've ever been. Suze Randall's SKY FOXES vie with the THE MILE HIGH GIRLS in the wild blue yonder.

Angel does Rod Grant: DEBBIE DOES 'EM ALL (Cal-Vista)

Jamie Gillis. You will also see some fine sucking and fucking by Rose-Linda Kimball, Janey Robbins, and Erica Boyer.

COFFEE, TEA, OR ME? moves right along, despite its complex plot, and offers a solid sense of reality. Much of the action is grounded, but there's plenty of sex aloft. An eager co-ed has been urging her stewardess sister to get her a job with the airlines so she can meet some handsome pilots. Juliet screws the manager to help her sister get the job, then discovers that her pilot boyfriend is having an affair with a stripper, and things get tricky.

The movie is memorable for some great sex scenes. There's one stupendous cumshot, which the camera fortunately caught

in mid-squirt. Jon Martin has just pulled out of his writhing, moaning partner, when he shoots a powerful spurt that flies several feet for a perfect bulls-eye. There is also some world-class deep throat on the Gillis pecker, performed by Anderson.

MARDI GRAS, last year's Essex offering, includes a mix-and-match air crew, and this year's TAILSPIN, though it only flirts with the form, shows some sexy stews in action.

One of the best all-around examples of the genre is Cal-Vista's DEBBIE DOES 'EM ALL. Directed by Vosse on his airplane set, it stars the lissome actress, Angel, a red-hot sex performer and one of the industry's great beauties. There is a lot of bedroom action, in addition to the mile-high varie-

ty, and an intriguing story with plenty of wild, rollicking sex. When Debbie becomes an airline hostess, she is duped into a dangerous scheme by fellow attendant and former college chum, Shanna McCullough.

Much of the sex, which includes some great threesomes, is notable for the slow disrobing, the tantalizing teasing. A kinky party brings Annie Sprinkle into play, and there's a vigorous cocksucking scene when Cori Marjon takes on the pilot.

Two of the best are very recent releases, both hotter and in some ways better looking than any previous films about stewardesses. These are first-class flights that not only get off the ground, they take you so high you may need oxygen.



Clean and dirty a MILE HIGH.

Reviews by Carl Esser
THE MILE HIGH GIRLS

If the visual style of SKY FOXES is akin to the water colors of Raoul Dufy, Bob Vosse's MILE HIGH GIRLS is closer in appearance to the surreal whimsy of Rene Magritte. We are in a dreamscape on this flight, where anything can happen, including sex in the cockpit while the plane flies itself.

Erica is the new stew whom it is Porsche's pleasure to 'break in.' They are on their way to Asia, if the new girl doesn't get them all killed. Nervous on this her first trip East, Erica trips over her own feet, spilling coffee on passengers and crew. She is quick to lick it up, though, so everyone forgives her, and all want to join the 'mile-high club.'

The captain puts the plane on 'automatic pilot,' while he remains on 'manual' for hands-on cockpit capers. Porsche and John Leslie eavesdrop, and by the time they land both are hotter than the plane's engines. They get busy right away.

Director Vosse takes Erica windowshopping in what appears to be Gowloon. On a single trip to the Orient last year, he shot filler footage of Erica strolling the streets of several cities, and for the past year has been dropping bits of 'location background' into many of his pictures. Far from 'opening up' his movies, this self-conscious footage interrupts the sex scenes and wastes our time with banal travelogue shots.

In a taxi she shares with a male flight attendant, Erica pulls some admirable sex stunts, bracketed by scenic intrusions. Porsche, meanwhile, has found Tom Byron at a club that features live sex acts by the likes of Viper. Erica meets Porsche there, and together they watch Viper interact with her horny audience.

The movie has Vosse's camera skill to make it lovely, and the talent of its fine cast to get it off the ground. At first, it seems the lumbering structure won't fly, but it barely clears the trees at the end of the runway and begins to climb. With Porsche and Erica on the crew, we needn't worry. Once we are a mile high, we can all join the club.

THE MILE HIGH GIRLS

PROD: JIM BOB JAMES

DIR: BOB VOSSE

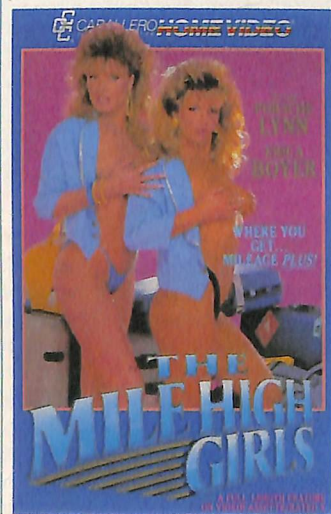
CAST: ERICA BOYER, PORSCHE

LYNN, VIPER, JOHN LESLIE, TOM

BYRON, JOEY SILVERA, JON MARTIN.

RATING: ★★ ★ HOT

FROM CABALLERO



SKY FOXES

Although Suze Randall is listed as producer and her husband Victor Nye gets the credit for writing and directing, the look of the movie is pure Suze. Her

years as a glamour model and centerfold photographer have given Randall a fine eye for erotic imagery. No one lights porn players better, and no one can equal her talent with background color. Using affordable props, settings, and lights, Randall and Nye make a few throws of decorative fabric seem like a sultan's tent. The bold, gem-like colors punch up the sex, stimulating our eyes at the same time the action warms our loins.

Shot on film for sheer beauty of image, the movie looks more expensive than it is, a trick so taxing that Randall has announced she is retiring from porn, now that low-budget videos have made the slower, costlier method of filming impractical. If she never makes another, this feature is a swan song.

The three stewardesses who exchange sexy stories are gorgeous and full of fire. First to suck-and-tell is Magan Bradley, who hails from Randall's homeland, and flew back to Blighty after filming to marry and retire from porn soon after her auspicious debut. Magan's triad with Horner and Johnny 19 is dazzling, and photographed matchlessly. We would have preferred fewer extreme closeups, which depersonalize and demystify the sex; and we longed for more full-figure shots, which are used here primarily as an opportunity for changing fucking positions. But these are quibbles when measured against the overall attractiveness of the images.

Next to recount a tale of layover-lust is Paula Harlow, who agrees to some test shots by photographer Tom Byron, only to discover that his camera has no film, while his balls are loaded. They quickly leave the session behind, and move on to less abstract pleasures. Harlow is as heavenly as her Hollywood namesake, and Byron is our best young leading stud.

A handsome surfer type

dreams of hostess Sheena Horne, and soon enough she is hooked on his horn. There are several very promising new actors in the movie; we hope they will stay with us, and not defect to Hollywood or start doing TV commercials.

Peter North tells his buddy Billy Dee about seeing Stryker and Lane in a lesbian tryst and joining them. Brittany's mouth as she sucks him is so wet that it looks as though he already came, so when he does explode, the effect is even more stunning.

A 'real' story takes too much time and money in today's porn market, so what we have is a series of episodes linked only by the stewardess motif, plus a few staggering sex scenes aloft. If you're not looking for heavy plot or deep meaning, we predict you will be thoroughly satisfied with this red-eye flight, so far above the field, so well-attended by Suze's shapely stews.

SKY FOXES

PROD: SUZE RANDALL

DIR: VICTOR NYE

CAST: MAGAN BRADLEY, PAULA

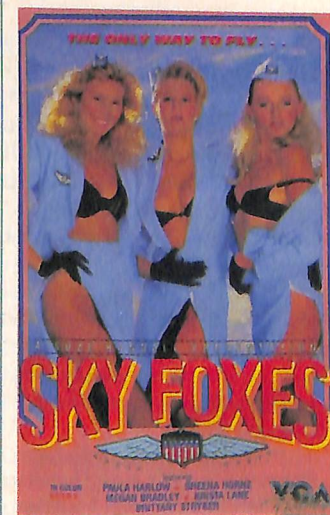
HARLOW, SHEENA HORNE, PETER

NORTH, BILLY DEE, JOHNNY 19,

BRITTANY STRYKER, TOM BYRON,

RATING: ★★ ★ ★ HOT

FROM VCA



TRACEY ADAMS

After a porn apprenticeship that included the requisite supporting roles and cameo parts (fucky-sucky, not much talky), the tall, poised beauty with the wry smile at last convinced the industry that she deserved leads. After all, Tracey can handle characters that few porn actresses dare attempt: she is convincing as a woman of education, culture, breeding; she can play a successful author (LUST ON THE ORIENT EXPRESS); a rich socialite (SINS OF THE WEALTHY, part 2) an Indian princess (SOFT, WARM RAIN), mother to a college-age lad (2002: A SEX ODYSSEY), a slick hooker (JACQUELINE), even a GODDESS OF LOVE.

Apart from the versatility such range suggests, Tracey's credibility as a woman of acute mind, as well as a cute body, assures her continued employment, if she wishes to remain in porn. The fact is, she nearly quit the business not long ago, when a producer tried to make her pay for her own ticket after flying her to the location for a film that shot right up till Christmas Eve.

After a sabbatical to sort things out, Tracey came back with clearer priorities, feeling better than ever about her career choice. A bit restrained in her first appearances, her sexual confidence has grown along with her ability as an actress.

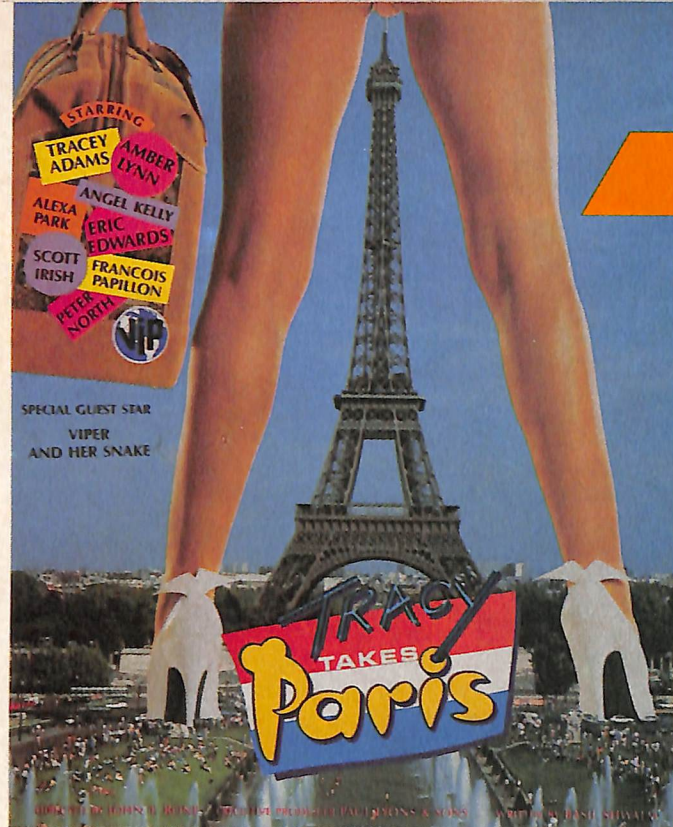
The lady has a perfect 35-24-36 figure on a 5'7" frame. Her eyes are a blue

so deep that to some she appears to be wearing tinted contact lenses. Fitness is a primary concern, and Tracey employs a personal trainer to keep her world-class body in shape. She maintains a year-round all-over tan that, contrasted with ultra-white teeth, gives her smile the power to dazzle.

Among her movies are quite a few you ought to see: DANGEROUS DESIRE for the dramatic erotic tension she and Paul Thomas sustain throughout this excellent adaptation of "Les Liaisons Dangereuses"; JACQUELINE, for the touching story and honest characterizations; GODDESS OF LOVE, for Bob Chin's pretty pictures; LUCKY IN LOVE, for Tracey's prime-time performance; SHADES OF PASSION and BACKDOOR CLUB, for a look at how well she adapts to the European style; LUST ON THE ORIENT EXPRESS, THE ULTIMATE LOVER, and MOONLUSTING, for her sly comic style; THE GRAFENBERG GIRLS GO FISHING, for full-tilt frenzy; PEEPING TOM, REARS, WEIRD FANTASY, DIRTY DREAMS, MAKE MY NIGHT, CHERRY TRICKS, and lots of others, just for fun.

I had wanted to interview her for some time, so it was with surprise and pleasure that I took her call when she phoned me. My questions were answered with friendly candor, as we ranged broadly over topics as diverse as Europorn and rebuilding automobiles.

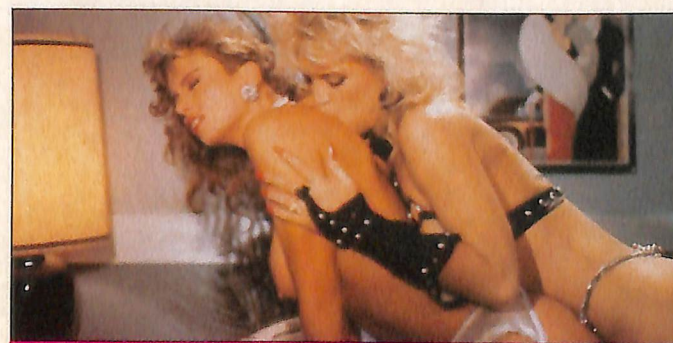
Tracey teaches swimming in WET STROKES (M.D. Distributing)



Tracey takes France and Germany, shakes 'em, and puts them in their place. The porn star closes the door on the BACKDOOR CLUB OF MUNICH, says there's no place like home.



TRACEY TAKES PARIS



Amber takes Tracey

TRACEY TALKS

Interview by Randy Paugh

We have heard porn performers say they are only in it for the money and will do whatever they are asked to do. But you have certain ground rules, don't you?

Yes, otherwise people take advantage of you. I will only do one sex scene a day. I don't want to be sore or exhausted. I insist my partner be healthy and clean. When you put it simply but firmly, producers abide by your conditions. They are not uncaring, just busy.

Did you find European producers equally understanding?

They do things differently over there. The Europeans approach to shooting a porno is not very erotic or appealing. Filmmakers there don't make much effort to put the players in a sexy mood. One producer kept telling us we weren't being hot enough. Finally, I said to him, "Why don't you drop your pants and show us what hot really is?" He said, "Honey, if I did that, you'd all want to give up and go home."

Are they all like that?

No, but some of them can be pretty obnoxious. There's a man in Germany who calls himself "The Pope Of Porn." And he's serious! The man is disgusting, despicable, yet he's getting rich off his wife, who is a big porn star over there. She is a hideous creature who, if you are in a sex scene with her and fail to make her cum, will see to it that you never work in Europe again! Personally, I think he's just kinky and likes to see his wife get fucked by other men.

What about European actors, are they good lovers?

Not especially. Sometimes ego gets in the way. Gabriel Pontello, who co-stars with Olinka in most of her movies, is one of the best-known over there. I guess he thinks of himself as the continental John Leslie, but to me there's no comparison. And when the Europeans have to do dialog in English there's a big problem. Nobody speaks it very well and their accents are hard to understand. They learn their lines by rote, phonetically, so the words come out with no feeling, no sense behind them.

I take it you would rather not work there again?

Funny you should ask. Only this morning my phone started ringing at 5 AM. My answer machine took about eight messages from some people in Italy who are trying desperately to get me to drop everything and fly there immediately for a picture. Of course, they want me to work for half my normal rate and pay for my own plane ticket, which they promise to reimburse me for when I get there. Uh-huh. They also want me to pay for my hotel and food. The last time I worked there, I was expected to pay for my own phone calls, and I did. Even so, they were upset at the number of calls I made!

Maybe the language barrier is responsible for some of the friction.

The last time I was there, they provided an interpreter, a girl whose sole function was to help the communication between the producers and us. She reported to me in confidence that some of the things they wanted her to say to me were unfair, and that she had told them she would not be a party to their scam.



What about your trip to Munich for THE BACKDOOR CLUB and SHADES OF PASSION?

That was my first time in Europe. Taija Rae and Herschel Savage and I joined some other people for a project that was supposed to be in Munich. We were taken to a small town called Krattel-something-or-other, and deposited in a tiny room. No telephone, no form of entertainment in this purely German town where nobody spoke English. We were left there without contact for two or three days, so we were not in the best or most frustrating mood when they finally came to take us to the set.

Were all your European experiences so grim?

No, the next time I went back was for a party, and we were treated wonderfully. They had a little awards ceremony, and gave commemorative plaques to Danielle and me. It was very nice. My third trip was with John Holmes and Amber Lynn. John is a really nice guy and I like him, but neither of us wanted to work with him. He was not looking well at all. The Italian doctor that was brought in wouldn't even see him. Apart from the health issue, John is just too big. I don't work with the huge ones. Call it self-preservation.

What do you do to preserve your peace of mind in a business so demanding and stressful?

Well, first I stand up for my rights and what I believe in. I won't be coerced or pushed around. Also, I care about my work and prefer sex scenes that grow out of two people being attracted to each other. I

don't like to perform cold, unfeeling sex. My favorite kind is with one person, preferably a man. In my private life I enjoy women about as much as men, but on screen the girl/girl scenes don't always come off. Often, an actress will say she really isn't into lesbian sex—sometimes right before we shoot the scene! It makes it very difficult to get anything exciting happening.

Do you have a hobby or two to take your mind off business?

Yes, cars and music. I'm a pretty good guitar player, and fantasize sometimes about playing in a club somewhere, just soft, jazzy stuff that people could nod their heads to. And I like to restore automobiles. I'm working on a couple right now: a thirteen-year-old 'Z' that I'm putting a 280 ZX Turbo engine into. I've modified it to the point where it is sometimes mistaken for a Ferrari. The other car is a Jaguar XJS that I had equipped with a Chevy 350 engine.

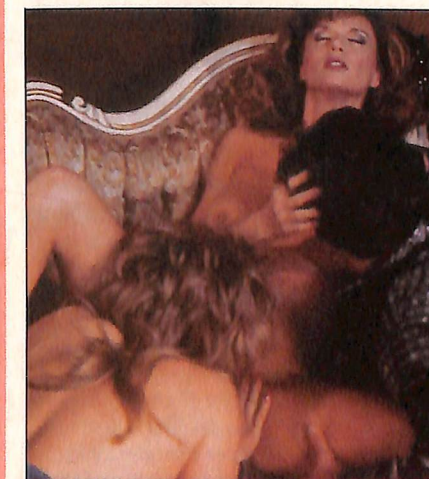
All this doesn't sound like the glamorous sex queen we see in the movies.

I guess I'm the Great Pretender. Between pictures I go around in jeans with my hair pulled back. It's the real me. But I have a lot of fun as Tracey Adams, especially now that they seem to be casting me more in romantic roles, where I get to fuck because I really like the person, not because I need a job or something. I hope to do more comedy, because I have a sense of humor and would like to show it more often. But I won't abandon the glamor that Tracey Adams fans have come to expect. My fans are loyal, and I do like keeping them happy.



The squaws poke a hontis in Vidco's SOFT WARM RAIN

So soft and sensual that she is rapidly becoming Queen of Romance Videos, Tracey is wet and warm in her latest pix. She takes Paris—and gives it right back.



MOONLUSTING (Western Visuals)

TRACEY ADAMS



The quality of Tracey falleth like the SOFT . . .

Latest in the series is nasty and nice. John Leslie still talks dirty, but now he says please.

TALK DIRTY TO ME pt. 5

There is something about Tracey's calm, measured delivery that makes her perfect in roles calling for authoritative advice. In *SEXLINE* she was throaty and supportive as she dispensed wisdom on her radio show. And in this latest in a line of dirty-talk tapes, Tracey makes us believe her as a concerned analyst trying to help our loose-lipped hero unlock his mind.

Jack is back. Like Rocky, he refuses to stay down for the count. But this time around he appears a little punch-drunk. Jack doesn't know who he is, and we don't mean that figuratively: he has amnesia, checks into a private sanitarium, and with his gorgeous doctor's

assistance, tries to recover his lost identity. The malady has made a new man of him, one who seems to care about people, and even selflessly helps another patient to overcome her problem. Jack the Prick has become Mr. Nice Guy.

The movie follows his lead. For all the dirty talk and fucky-sucky, this is a rather sweet, wholesome, couples movie (!) You will have to decide whether the two objectives are mutually exclusive; all we can say is that the combination is a rare one. Now that Henri Pachard is working closely with his bride (she produced), we can expect more of these odd amalgams of heart and groin. His pictures have always had a lewd core, fleshed out with interesting, believable characters and a fresh story. Now there's a bit of icing on the cake.

For the first time in the series we can like Jack without reservation. In fact, the only unlikely character is a minor one, and he gets

properly set straight at the end. Jack's sidekick (Joey Silvera) remains endearing in his loyalty to his absent friend, and Ona Z gives a wonderful performance as the barmaid who feels sorry for Joey and gives him some much needed affection.

Shanna McCullough is lovely as the nurse with her own intimate cure for what ails Jack. Alex Greco plays an emotionally weakened lesbian, whom Jack 'talks' to partial recovery. And get this—he respects her sexual preference and is a perfect gentleman, never even making a pass at the lady!

This movie is full of surprises. Don't expect the leering tone of previous entries. Watch it with someone you love; then turn off the TV and get as filthy as you like.

TALK DIRTY TO ME Part 5

PROD: L.F. PACHARD

DIR: HENRI PACHARD

CAST: TRACEY ADAMS, JOHN

LESLIE, JOEY SILVERA, ONA Z,

SHANNA MCCULLOUGH, ALEX

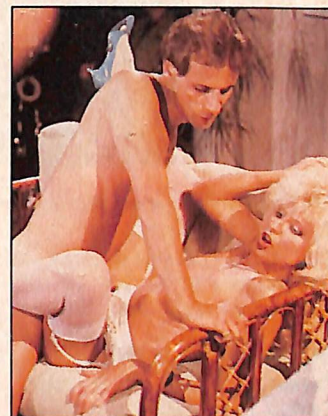
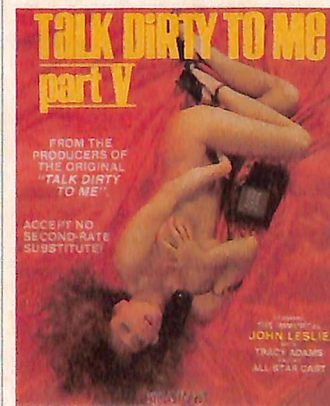
GRECO, SHARON KANE, NIKKI

KNIGHTS, ROBERT BULLOCK, JON

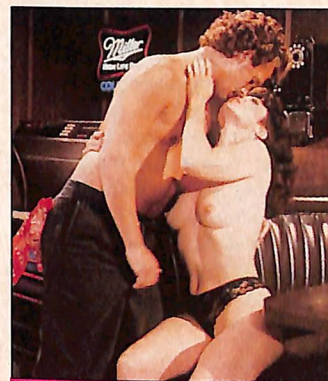
MARTIN.

RATING: ★★★★★ HOT

FROM DREAMLAND



WARM . . .



RAIN

SOFT WARM RAIN

PROD: ERIC EDWARDS

DIR: ERIC EDWARDS/RENE SUMMERS

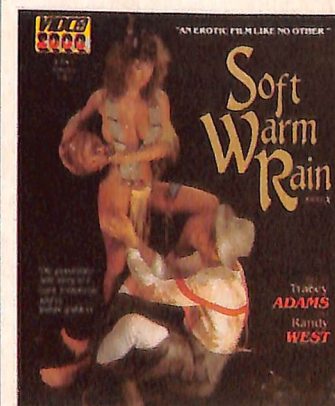
CAST: TRACEY ADAMS, RANDY

WEST, SHERI ST. CLAIR, KEISHA,

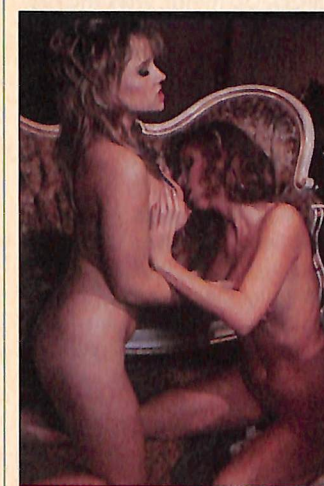
SIOBHAN HUNTER, BUDDY LOVE.

RATING: ★★★★★ HOT

A 'VIDEO ROMANCE' FROM VIDCO



Randy, right as RAIN, while Tracey goes West, young man



With Taija in MOONLUSTING

MOONLUSTING

PROD: JEROME TANNER

DIR: HENRI PACHARD

CAST: TRACEY ADAMS, JERRY

BUTLER, SIOBHAN HUNTER, JOHN

LESLIE, SHANNA MCCULLOUGH,

KEISHA, JOEY SILVERA.

RATING: ★★★ HOT

FROM WESTERN VISUALS

SOFT WARM RAIN
Review by Speed

Many fuck films are made with only the male audience in mind. Rugged, raw sex by demanding, macho studs, cheap sets, stark lights, and few shots of people, just segments of them in motion, organs squeezing in and out like fleshy accordians. *SOFT WARM RAIN* is the perfect couples movie: slow and relaxed, with calm, peaceful settings. Moreover, the partners are matched perfectly, and really enjoy each other.

Randy West stars as an old desert rat reminiscing about the times he was rescued by a beautiful Indian princess (Tracey Adams). She revives the weary traveler, and takes him to a fortress where her people live. After a drink from the tribe's magic waters, the prospector is suddenly rejuvenated. Randy then takes on Siobhan Hunter and Keisha, who thrive on the regenerative effects of his own 'fountain



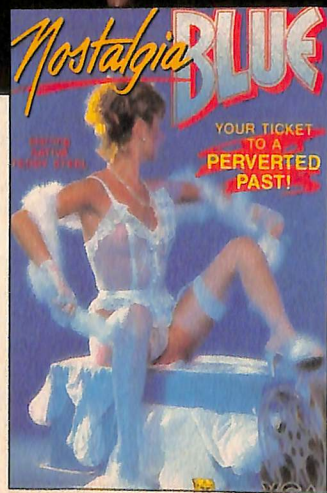
Maidens making RAIN (Vidco)

wonders, too, and the director explains that it would spoil the plot. David screams, "This is a porno! Who gives a fuck about plot?!" Yes. My point exactly.

But this is good stuff. Tracey Adams stars as a jealous wife who hires the detectives to see if her husband (John Leslie) is two-timing her. David sends Maddie (Taija Rae) on a stake-out, while he goes over the fine details of the case with the distressed wife. A little kindness, and Tracey perks right up, her grace and beauty shining as brightly as ever. She's got it all: piercing eyes, soft skin, velvet voice . . . and man, this lady moves her hips like nobody else. It is fucking *great* the way her long hair brushes against her nipples, as she rocks out on Jerry Butler's investigative tool.

Maddie takes her assignment seriously, getting in some intense undercover work with the client's husband, and sniffing out every clue. In the end, Tracey goes back to her husband for a grand and romantic reunion fuck. But just as on TV, David and Maddie tease and flirt, but never get it on. Instead, Taija and the secretary bump pussies on company time, while rejected Jerry watches dejectedly.

PIONEER PORN



Last year may have been The Year Of The Couples Movie, but producers in 1987 switched styles so dramatically and in such numbers as to indicate a backlash forming. While romantic porn, strong on story and gentle in bed, continues to find an audience among couples, beginners, and timid souls, 1987 seemed to offer fewer sweet fireside fumbblings and far more nitty-gritty. Producers, noting an increase in sales of pornos made several years ago, began to wonder why some of their customers might prefer sex movies shot a decade or more ago to the slick, high-tech product available today.

Admittedly, much of the early stuff was crude, to put it kindly, often poorly lit and photographed, with performers who were seldom as good looking or extroverted as today's porn stars. So what was the appeal? Was there something in those primitive efforts that was missing in the newer releases? In our quest for glossier images, greater refinement, 'couples appeal,' and 'real story,' had we lost some quality that pioneer porn offered in abundance?

Adam Film World believes the new wave of down-and-dirty, no-frills porn is a sign that moviemakers are trying to recapture, not the lost innocence of earlier sex films, but some of their honesty, boldness, and sheer animal energy. Few desire the return of images so stark they often resembled captured German newsreels; few long for the return of performers wearing false mustaches to hide their identities, or the bored, staring faces of performers only in it for the money. Many of the early 'stags' are visually ugly and emotionally empty. But some of them have a kind of verve that makes the tackier couples movies of today seem smarmy, treacly and tepid.



Clockwise from far left: Victorian vamp; DeMille's SIGN OF THE CROSS; low-budget decadence; Essy Persson in I, A WOMAN; the 70's: porn goes legal; Ric Lutze grins at Rene Bond; satyr and nymphs; odalisk dorsal; odalisk ventral.

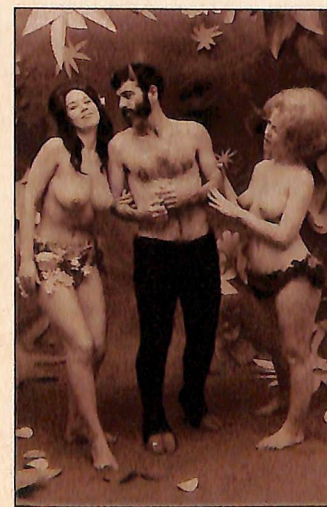
True, there was seldom much plot or character in the cheaper movies of the past. We had to suffer through a lot of plumbers and pizza boys. We had to put up with burlesk-style 'comedy' so corny it would choke a chicken. Because only a small fraction of our culture condoned pornography in the early days, performers were, for the most part, outlaws or rejects, not the ambitious, beautiful people drawn to porn in the late 80's. Yet, they had something—call it passion, or guts, or sincerity—they had a quality that caused some of their movies to catch fire in the sex scenes and ignite the lurid imaginations of millions of fans.

Maybe it was something as simple as lack of affectation. Players arriving for work on a cheap, quick-and-dirty porn picture a dozen years ago had no illusions. They knew who they were and what they were doing, so there was no pretense, no 'putting on airs.' And there was very little restraint shown in the sex scenes. They were not trying to show us how gentle, delicate or considerate they could be; they were not pretending to be polite or reserved; they were not underscored by music such as "Manilow Plays

Mozart," nor required to match their moves to the blandness of the music; in short, they were encouraged to have at it in a balls-out, Devil-take-the-hindmost style of hard fucking and sucking.

Wet shots were gooey, and the best porno queens seemed to love to smear the stuff on their faces and savor it on their tongues. These days, many actresses seem reluctant to muss their hair or smudge their makeup, and cum-dodging has become a refined, if irritating, practice. We need not dwell on the reasons for these changes, nor lament the passing of the old style, for the best of Pioneer Porn survives in recent transfers of film catalogs to video by several old line companies. And a growing number of producers and directors are learning to distill the essence of early porn and recreate the look and attitude in their latest releases.

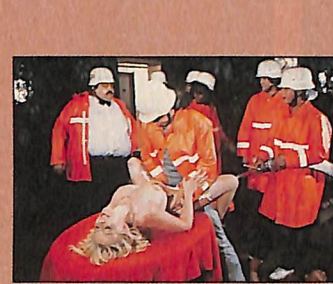
AFW salutes both approaches to satisfying the public with stronger, purer porn in this special issue. You will learn in these pages where to find the best of the vintage material, and which of the new releases may be said to have the lean, frenzied feel and funky look of the flaming flicks of the past.



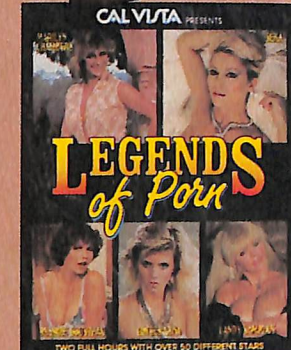
70's CLASSICS

Stag movies is what we called them when they were silent, black and white, under-the-counter reels of dim, grainy 8mm film. A few of the players had names—Candy Barr was the star of SMART ALEC, a stag that is widely known. It is also widely known that Candy did jail time in those bad old days when a porn performer was considered by many to be an evil emissary of the devil. These ancient film artifacts, if you are curious blue, may be seen in various collections, such as NOSTALGIA BLUE (VCX). The same title is used by Caballero for their cassette of different oldies. Cal-Vista has a two-hour tape called LEGENDS OF PORN, a must for serious collectors. And don't overlook the Swedish COLLECTION series.

For many of our readers, an awareness of the pleasures of porn did not arrive until the legitimization of the form in 1970. Over the next decade, quite a few features and numberless short loops presented adult entertainment in either the lush, expensive package of the 'big' theatrical feature, or the modestly unassuming 'one-day wonder' that has long been the backbone of the business. Both types gave us a good time the first time around, and now with so much of the earlier product re-cycled as home video, we can go back in our imaginations to a greener time, before 'couples movies,' before greeting-card sex and coffee-table porn. Back to



This page, clockwise from top left: FIREWORKS (Caballero); THE OTHER SIDE OF JULIE (Cal-Vista); SHOPPE OF TEMPTATIONS (Arrow); BLONDE AMBITION; NEON NIGHTS (Command); MARRIAGE AND OTHER 4-LETTER WORDS; TAKE OFF.

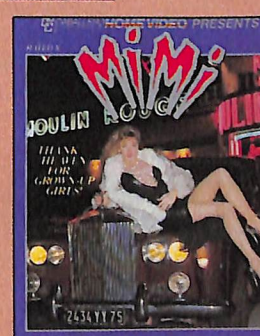
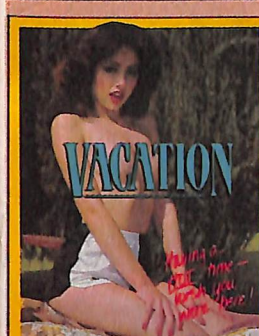


the days when women had plenty of pubic hair, and facial cumshots were wet and wonderful. Here are some titles to take you there:
 THE OTHER SIDE OF JULIE
 MARRIAGE AND OTHER 4-LETTER WORDS
 A DAY IN THE LIFE OF AN AMERICAN PROSTITUTE
 PRETTY PEACHES
 PEACH FUZZ
 HEAVENLY DESIRES
 TAXI GIRLS
 FIONA ON FIRE
 LITTLE BLUE BOX
 3 A.M.
 THE PINK LADIES
 HONEYPIE
 ERUPTION
 SENSATIONS
 EASY
 THE SEDUCTION OF LYN CARTER

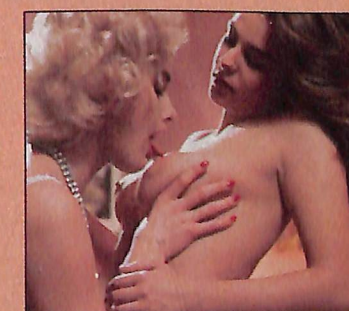
BABY FACE
 FEMMES DE SADE
 BEHIND THE GREEN DOOR
 DEEP THROAT
 THE SECOND COMING OF EVE
 I, A WOMAN
 MONA
 MONICA
 THE STORY OF JOANNA
 EASY
 ODYSSEY
 MEMORIES WITHIN MISS AGGIE
 TAKE OFF
 EXPOSED

EXPOSE ME LOVELY
 AMANDA BY NIGHT
 THE BUDDING OF BRIE
 BARBARA BROADCAST
 FIREWORKS
 INSATIABLE
 PORTRAIT OF SEDUCTION
 NANCI BLUE
 SWEET PUNKIN
 SYLVIA
 SEX WORLD
 THE TAKING OF CHRISTINA
 SENSATIONAL JANINE
 TEMPTATIONS
 WHITE FIRE
 THE OPENING OF MISTY BEETHOVEN

EUROPORN Just Like OLD PORN



This page, top to bottom, Marilyn Jess and Porsche Lynn, MIMI; Euro-vixens, INSIDE MARILYN; and, same film, Olinka can lick 'em all. (Both movies from Caballero)



Fans of early hardcore must sometimes range far afield to find the frankness they prefer. Europe has long disdained the complex stories and soft-focus sentiments of mainstream American porn. Continentals like simple setups with variations on a theme. In LUSTY BUSINESS, for example, a man runs a ladies' boutique. Each new customer steps into a change room and is soon joined by the boss and/or his female assistant. This is

porn in its bare bones form, a style still popular in Europe, while in this country the trend has been toward story and character. A number of recent releases from France and Germany use the structures of Pioneer Porn, to which has been added the visual sophistication of the 80's. No longer does hardcore have to look like combat footage or a police raid.

New porn makers know how to make the images appealing, while keeping the action raw and urgent. Smooth stud Gabriel Pontello apparently spent some time on the Riviera with a bevy of Europorn beauties, and came home with enough good footage to assemble a fistful of fine sexvids. They all tend to resemble each other, as the casts and locations are largely interchangeable, but each has plenty of steaming sex served up attractively.

VACATION, TRASHY TOURIST, and EROTIC INTRUDERS all feature Pontello with his constant screen companion, Olinka. The people look good, despite a camera that bobs and weaves like Sugar Ray Leonard. Usually, it stays still enough and wide enough to catch the fabulous fuckers in full flight. These folks are gorgeous, yet they can get thoroughly lewd. There isn't much smiling in these pictures, but that is because the players have all pushed far beyond the simpering-and-smiling stage, and are well into the hissing-and-growling groove.

The best all-round production from Europe this year is a collaborative effort involving an international cast and crew. MIMI (Caballero) is an appealing story from the word processor of Marc Weiss, directed by an American woman, Patti Rhodes (ROCKEY X, MARINA VICE). Paul Thomas and Porsche Lynn join Briton Lisa Berenger and a fine bunch of Frenchies for a delightful cunty comedy about a madam who hosts a visit to France by her American niece (Porsche). She tries to keep from the girl the true nature of her business, and makes sure Mimi spends her time in 'worthwhile' cultural pursuits. She asks her friend, a wealthy roue' (Paul Thomas), to escort the girl to some nice safe tourist attractions.

But Porsche is no timid American; she wants to see Pigalle, the Crazy Horse Saloon, and all the hot spots of nasty notoriety. Eventually, the roue' and everyone else around has succumbed to Mimi's engaging manner, and with the help of the horny maid (Marilyn Jess), she takes on most of the people who pass through her aunt's establishment. The sex is feverish and photographed handsomely by Jack Remy. Porsche acquires herself admirably, proving herself one of the best porn stars in world competition.

MIMI
 PROD: DINO FERRARA
 DIR: PATTI RHODES
 CAST: PORSCHE LYNN, MARILYN JESS, LISA BERENGER, GABRIEL PONTELLO, BARBRA BRAUN, TANJA RATTER, DANY VERNEUILLE.
 RATING: ★★★★★ VOLCANIC
 FROM CABALLERO



Buck Adams, Nikki Charm, in *SMOOTH OPERATOR* (Arrow)

NEW PORN JUST LIKE THE OLD PORN

Are producers consciously making new sexvids in the old stark style? Some may be trying to recapture the raw urgency and austerity; but for most, current strictures of money and time are simply forcing them to crank out videos in the same quick, dirty way that characterized the 8mm loops of the 70's. Porn pioneers were not actually *trying* for that 'garage' look, it was all they could manage with their meager means. The same holds true today in a market where a cheap tape with great sex can outsell an expensive film that is more concerned with surface gloss than true grit.

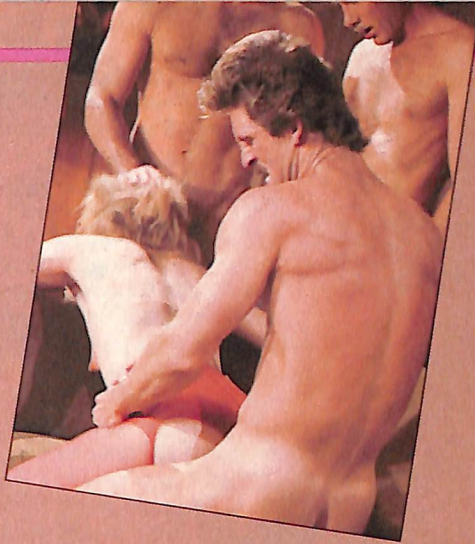
A decade ago, after a few years of increasing public demand for feature films that *deserved* to be seen in a theatre, producers started pouring more and more money into story and production values. This trend pushed budgets for the more ambitious projects into the six-figure range, and such large investments could only be recouped through widespread, successful theatrical distribution. Moreover, the theatres showing these expensive features needed sizeable audiences to make them worth the exhibitor's increased costs.

The home video revolution of the 80's rendered porn theatres obsolescent. If ever there were a *kind* of movie that people preferred to see at home, it is porn. As VCR prices came down, the boom in home video signaled the end of an era. Big-budget 'story' porn became a show business dinosaur doomed, if not to extinction, at least to wait its turn while the public shifted its allegiance to the more

modest (and less pretentious) efforts of the shot-on-video producers. Retailers and rental outlets found the public cared less for lavish production and elaborate plot when watching at home. The fast-forward button and remote control switch have transferred power to the people. Now the home viewer can skip the chit-chat and get straight to the sex. Porn fans in private tend to be impatient with plodding plots—especially as tape is often viewed repeatedly. Sex, like music, holds up under frequent scrutiny, but story points can become tiresome the second and third time around.

AFW has picked a few recent video

releases for mention as part of the trend toward sex tapes that resemble the sometimes stark, often raunchy porn films of the past. If you liked the old ones, but thought they sometimes made the performers look ugly, rest assured that today's directors and camera operators usually know how to light and photograph the players so they can look appealing. Still, there is an honest candor to these images that is more convincing than the careful gauzy prettiness that had begun to make some of the more lavish productions look like *Dynasty* as viewed through cotton candy. Fans of frankness may appreciate these cheap but effective sexvids.



Several companies have re-issued old porn in special series. Le Salon, in San Francisco, has an extensive line of 70's features under the comprehensive title *ENDLESS ORGIES*. It's a grab-bag situation, as some are hopelessly dated, while others are surprisingly fresh. You may have fun discovering the stars of today as they appeared a decade or more ago. You may also get a kick out of finding a few faces that flashed briefly on the scene and then vanished, or have a chuckle at the quaint clothes and the long shaggy hair with plunging sideburns. But a stroll down this particular lane is sure to stir more than memories, as the fucking is usually full-tilt and furious. (La Salon's premier line of oldies is called *SAN FRANCISCO ORIGINAL 200 VIDEO*.)

Check out Swedish Erotica's Classics, a re-release of their earliest loops, featuring Desiree Cousteau, Seka, Vanessa Del Rio, Laura Lazarre, and a host of San Francisco's hardcore cadre of the last decade.

Or, if you are looking for brand new tapes that resemble the older kind in their raw, no-frills approach, try any one of these: *SMOOTH OPERATOR*, *TYPECAST*, *BIONIC BABES*, *PORNOCCIO*, *EXTREME HEAT*, *THE RISING*, *HOUSE OF THE RISING MOON*, *PRIVATE ENCOUNTERS*, *FANNIE'S FANTAIL*, *THE COLOR OF HONEY*, *BAD ATTITUDE*.



Left, *DREAM JEANS* (Caballero); Right and top right, *SMOOTH OPERATOR* (Arrow); Below, *PLAYPEN* (VCA)





Scandal! Lords, don't we love it. When word got out last year that porn's top star was underage, the media jumped on the story with both feet. Papers and TV news chattered for weeks about the case, even though there wasn't one, at first. No one seemed to know who to blame, as the girl had arrived in town looking full grown and sure of herself. Having been told she would need proof of age, she came up with a birth certificate and driver's license. These she later presented to the passport office, who declared them in order and gave Traci her travelling papers.

The adult film industry also had no reason to doubt the authenticity of her documents, especially after watching the girl demonstrate how 'adult' she was in a string of very successful videos. A classic irony was beginning to form that would one day fluster the feds and threaten porn's very existence: the performer who in two years had risen to the pinnacle of porn by virtue of her beauty and extraordinary sexual power was lying about her age! The documents were legit but they referred, not to Traci, but to another girl, from whom they had probably been stolen at some time. The fabulous Traci Lords was 'just a kid.'

Many foes of porn were quick to charge exploitation of a minor, but prosecutors hung back, perhaps because they too were a bit embarrassed to refer to the larger-than-life sex goddess as a poor little put-upon kid. When finally the law did come down, it was on the head of her agent and the producers of her pictures. Traci herself was in seclusion somewhere, planning her future.

That future is upon us, and now that she is legally an adult, Traci is gradually emerging from the shadows. Some footage shot just after her 18th birthday and supervised by Traci's boyfriend, Stuart Dell, was brought to Caballero, who added a soundtrack and released it as a feature.

A few months ago we praised in these pages a new movie about the actress, a fascinating picture called TRACI'S BIG TRICK. It was made without Traci Lords'



involvement by some of the people who were left holding the bag when the twit hit the fan. They had been concluding a deal with the industry's number one star, when somewhere out there a whistle blew, and suddenly the entire industry was up to its ass in Trouble. From those burned by the scandal, one might expect bitterness and a sharply slanted angle on the story, but it is to the great credit of Valley Star Productions, writer Atom Shock and director Jane Waters that TRACI'S BIG TRICK is astonishingly objective and fair in its assessment of the girl's motives.

Last year's scandal is this year's bonanza. Make the pilgrimage to Lords and feel your limp dick harden. It's a miracle!

Nothing is presumed that cannot be verified, and the central character at film's end remains something of an enigma. It is one of the more interesting sex movies of the year (maybe of any year), and we recommend it not only to those interested in the Lords case, but to anyone who likes good movies. Jacqueline Lorians achieves an extraordinary replication of Traci, complete with details of manner and expression that are perfectly on target.

We wish we could as heartily endorse the Caballero tape, which boasts the real Traci as its star and brackets the film with lengthy disclaimers declaring the actress was legally of age when she made it. And they have the documents to prove it.

Although the movie is seriously flawed, its weakness probably will not keep it from setting sales records. A few days after its release, Caballero reported it had already outsold every other tape in the company's history.

Certainly, our observations will in no way affect the tape's success, nor allay the curiosity of the viewing public. There is enough gorgeous footage of Traci in action to satisfy the crowd, and even if she appears to be running at only half throttle, that is more screen power than faint hearts can bear. We predict the public will rush the stores, boosting tape sales to some sort of record, and if we retain a few reservations about the tape's intrinsic merit, what matter? It's a snowball that even hell can't melt.

Traci went to France to work with some of the top European stars. She is teamed with Gabriel Pontello, #1 stud in the French stable, and Marilyn Jess, a vivacious young blond with great sexual energy, who looks a little like the 50's star, Mylene Demongeot. The 'story,' which is so fragmented as to suggest that it was re-structured in the editing bay, has Traci led by Jess through a ritual rather like an initiation into the reptile-eyed, cellar sex that has long been a staple of Europorn. No smiles here, just sober, almost grave, stares from those gathered to watch the American star in her first international production.

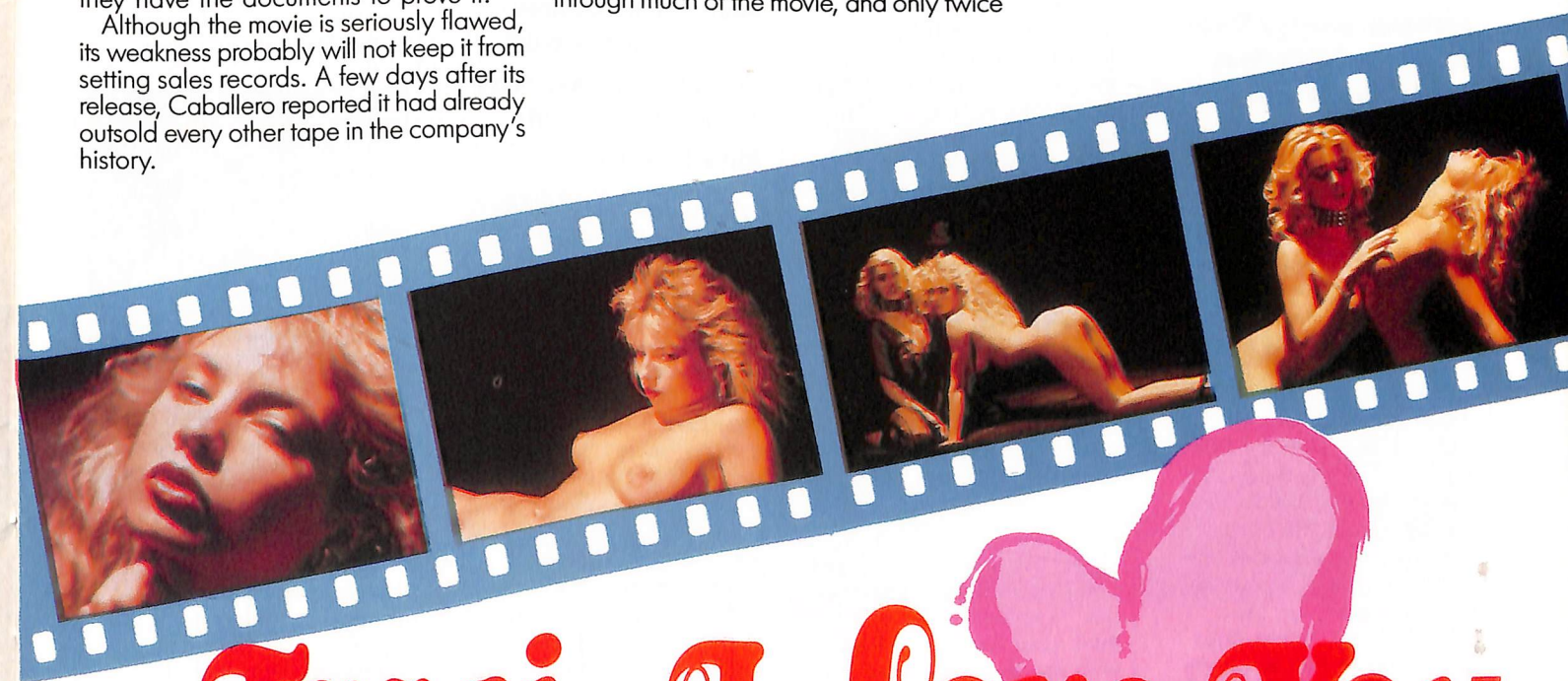
Traci looks wonderful as a grownup; she is lit dramatically and photographed well. The French stars hold their own, and Marilyn Jess at times galvanizes the players with her bristling energy; but it's Traci's vehicle, and she drives it with skill, if not with evident enthusiasm. The actress appears either bored, hostile, or fatigued through much of the movie, and only twice

does she show much excitement.

Fortunately, those two instances are part of the reason why the picture is worth seeing. A three-way and a lesbian number with Jess seem to stir Traci enough to make her hiss through her teeth and writhe a little. But don't look for the wild, extravagant behavior she exhibited when she was underage. The adult Traci, at least in this picture, is rather more reserved.

Still, she is one of the sexiest dames ever. When Jess puts one end of a dildo in Lords, the other in her own mouth, and begins fucking Traci with it . . . then the star shines with high magnitude. The ten minutes or so of great porn makes the rest, which is more ordinary, quite acceptable, and we don't think you will be entirely disappointed in TRACI I LOVE YOU. The sound track is an abomination of rotten music, corny writing, and awful narration. The voice-over actor who tells the story has a truly terrible phony French accent, and the woman who is supposed to be Traci doesn't sound like her at all. In fact, both narrators are so annoying, that enjoyment of the movie almost demands you turn the sound off. Once that is done the viewer may watch and be turned on by Traci's first film as an adult actress, legal and tender.

Opposite page: The large photo is Traci as she looks today: legal. The small one is Jacqueline Lorians, who plays la Lords in TRACI'S BIG TRICK. Below, four blowups of frames from Traci's first film as a grownup.



Traci, I Love You

THE CHAMPS

RENE BOND



Early Bond, when you could buy it by the ream

The word Bond is synonymous with premium quality. When she retired, her fans cried, "Don't walk away, Rene!"

By William Rotsler

When she began nude modeling for magazines in the 60's, Rene Bond was neither the tallest nor the slimmest in the talent pool. By conventional standards, she was short, a touch plump, and far from worldly, but she had something that made her more popular than many of her contemporaries. It was a kind of innocence, and for many men, an approachability. Some guys are afraid to talk to movie queens, but with Rene you felt you could walk right up and talk to her as though you had known her for years.

She was one of the first to appear in porn films

when they were legitimized, and with some of her first fees Rene had her breasts enlarged. When the new tits were seen in her early features, she gathered even more fans to her... um, bosom. I know one man who still lusts for her and continues to collect photos of the dimpled darling whenever he can find them.

Fun-loving Rene was linked romantically with pioneer porn stud Ric Lutze for a few years. She danced off and on in one of L.A.'s two Burlesk theatres for a while, entertaining her fans between numbers with good natured tales of her times on porno sets.

She once said to me, "I'm glad I was a born a girl." I replied, "Rene, I think your fans would agree with me that you were born a Woman."

Among her better films: CONVICT WOMEN BUST OUT; PLEASE DON'T EAT MY MOTHER; COUNTRY COUSINS; THE SNOW BUNNIES.

DESIREE COUSTEAU



Swedish Erotica

Wide, innocent eyes and a cartoon-perfect body placed Desiree squarely in the tradition of gorgeous, dizzy dames. She was Ms. MAGNIFICENT.

By Conrad Templeton

One of the first double-barreled blasts of passion and fun to grace the screen with dizzy delights was a saucer-eyed, baby-pout beauty named Desiree. She gave it the French spelling, to go along with her *nomme de sex*, borrowed from another personality who was also good at going down. If Jacques was in his element at thirty fathoms, Desiree in an orgy could go deeper and hold her breath longer. On screen she was as beautiful of body as she was light of head. Her character in PRETTY PEACHES (Mitchell Brothers), a classic dingy bimbo, was close enough

to the real Desiree that actress and role merged, resulting in a performance that won her the AFAA's Best Actress Award for 1978.

Producers began lining up to sign her for their films. She was every porn fan's dream: sweet, cherubic face, tits, ass, and legs all perfectly proportioned, lovely. She could have had the intellect of a fern and no one would have cared, because Desiree could—and would—do almost anything for the camera.

One scene for Alex deRenzy's PRETTY PEACHES was so shocking that it has been removed from the version currently available on videotape. The pioneer days of porn were rougher than today, and Cousteau was in the thick of the fray, always game



RANDY THE ELECTRIC LADY

for a new way of doing it, always keeping her end up—and wagging it happily.

Desiree's films include: MS. MAGNIFICENT, ECSTASY GIRLS, HOT RACKETS, TELEFANTASY, DELICIOUS, INSIDE DESIREE COUSTEAU, RANDY THE ELECTRIC LADY, EASY.

RHONDA JO PETTY



ORPHAN DUSTY II

Don't let the cruel curve of her lip fool you, Rhonda Jo is not mean. She is, in the best sense of the word, bad.

By Speed

Watching any of the dozens of films Rhonda Jo has made over the years, it's easy to see why she has been such a lasting figure in the industry. Her beauty is a blend of innocence and depravity. She looks a little like the girl we all wanted to fuck in our youth, even though we knew there wasn't a chance in hell of it ever happening.

Like Scarlet O'Hara, she seems willing to go to any lengths to land the man of her choice; yet, having hooked him, she is soon gone with the wind. The angel/devil duality is at the heart of her public persona, ambivalence her stock in trade. There is something enticingly bitchy about Rhonda Jo's appearance. She might be bossy in bed, judging from the cruel curl of her lip when she leers, yet those ice blue eyes and that silky voice make her irresistible.

It would take pages to list all the films she has been in, but PRETTY IN BLACK (Wet Video) and MOMENTS OF LOVE (Caballero) are good examples of her special qualities. In the former, Rhonda Jo gives her servant a wet tongue lashing. She is then boned till she's blue. Who done it? The butler, of course. Rhonda wears a huge 'picture hat' for this scene and an anti-bellum ball gown. Scoot over, Scarlet! In *Moments Of Love* we see her applying her talented tongue to the clit of a fellow employee.

As *Orphan Sammy* in '76 and *Orphan Dusty* in '76 and '79, Rhonda Jo made us all want to adopt her. In '82, her scene in *Satisfactions* with a construction crew stimulated sales of Erector sets, as she kept the hardhats hard with her high-energy humping.

CANDY GOES TO HOLLYWOOD (VCX) "F" (Collectors Video) MEMPHIS CATHOUSE BLUES (Cal Vista) I KNOW WHAT GIRLS LIKE (Wet Video)



ORPHAN DUSTY II

LISA DELEEUW

Red hair and freckles adorn the chesty figure that has given us so much fun. Lisa is back now, and better than ever.

By Conrad Templeton

Lisa and I were neighbors a few years back in a seedy part of Venice not far from the beach. Locals refer to the neighborhood as

like Carol Lombard, or—to use a more recent name—Jessica Lange: direct, yet deft, acerbic at times, but never malicious, and always imbued with an earthy sexuality I find irresistible. At the time of our meeting I admired, as I say, all these qualities, and especially I appreciated her big smile and even bigger tits.

Lisa had won my heart and warmed my loins in several excellent features.



Lisa licks her assets in TOO NAUGHTY TO SAY NO

"where the debris meets the sea." I admired her open, easy manner, her warm sense of humor, full of the wisdom born of experience, yet never bitter or cynical. She plays comedy

including AMANDA BY NIGHT, PLATO'S, THE SEDUCTRESS, PINK CHAMPAGNE, and MASCARA. Lisa was a star ascendant at the time, yet still a bit bemused by the

sudden notoriety. She told me of a time when she was in New York and still, she believed, relatively unknown. She was on 42nd Street, standing by one of the many theatres just off Times Square, when a flotilla of sailors on shore leave hove to for a look at the chesty redhead in the skimpy tank top. One yelled, "Hey, you're that porn star!" Embarrassed, Lisa denied it, but they insisted. After they were gone, she turned around and saw that she was standing in front of an eight-foot high poster advertising her movie playing inside. It was a blowup of Lisa herself!

Although Lisa was a good team player in such pictures as PRO BALL CHEERLEADERS, BALLGAME, AUNT PEG GOES HOLLYWOOD, COED FEVER, 800 FANTASY LANE, GARAGE GIRLS, MEMPHIS CATHOUSE BLUES, OCTOBER SILK, DOWNSTAIRS/UPSTAIRS, SKINTIGHT, and ULTRA FLESH, it was apparent early on that this actress had what it takes to 'carry' a picture. Soon enough, DeLeeuw was drawing leads in movies tailored to her talents.

MASCARA was one of the best of these, a subtle and intuitive exploration of loneliness in which Lisa and Lee Carroll played opposites who were attracted to each other. Lisa was the straight, shy secretary, longing for a little adventure; Lee, the hardened hooker hoping for a friend. The late Paul Vatelili brought out the best in both actresses, and their performances are quite touching.

PINK CHAMPAGNE bubbled around Lisa as the centerpiece in a 20's Hollywood whorehouse that specialized in personnel who were lookalikes to the famous stars of that era. In SORORITY SWEETHEARTS, she was, despite her youth, cast as the house mother—perhaps

because she had the biggest tits—who finally finds true love at the very moment she gets good sex.

A career high was achieved in Anthony Spinelli's DIXIE RAY, HOLLYWOOD STAR, a nostalgic recreation of the hard-boiled detective movies in the 1940's. Lisa again demonstrated her remarkable gifts, both as a vertical actress and a horizontal sex queen. She held her own against heavy competition in RAW TALENT and UP 'N' COMING, demonstrating a knack for playing ruthless bitches as well as winsome wenches.

A few years ago, after close to a hundred movies and videos, Lisa withdrew from the arena. She had found a kind and loving man and sought some quiet anonymity. They moved back to the midwestern state from which she had ventured on her odyssey, and settled down for a year or two of well-earned peace.

Now, Lisa is back in Hollywood and starting, gingerly, to accept the occasional offer. You'll be seeing her again on screen, but only in carefully selected projects. She's in no hurry to jump back into the ratrace of two-a-week feature filmmaking and one-day video wonders. After a lengthy hiatus, she is still on top, still one of the best, and wants to keep it that way by maintaining strict quality control over her work. It's the mark of a true professional, one who cares.

A final footnote: Lisa told me how she came up with the name she uses in films. When she was just starting out as a nude model in San Francisco, she was told she would have to invent a screen name for porn. Alluding to her Dutch ancestry, she chose a play on words: DeLeeuw is pronounced "De-Lay-You."



INSPIRATIONS
Review by Rick Swann

Ron Jeremy, the hardest working man in the business, brings his usual enthusiasm and energy to the lead role of a down-on-his-luck doctor reminiscing about his glory days spent spying on his horny patients. And what patients!

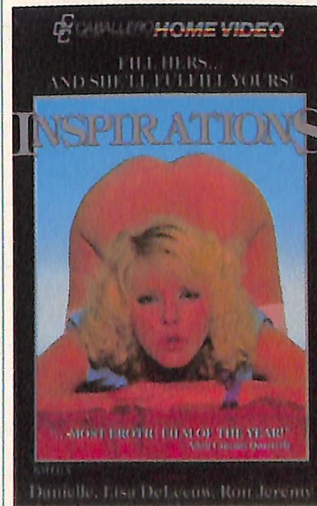
For starters, there's the luscious Lisa DeLeeuw in a particularly animated performance bound to please freckle-lovers everywhere. There's the silky and sensual Serena, who takes part in a frenzied threesome in which two of the participants turn out to be transvestites. Rounding out the cast are delicious Danielle and outrageous Mai Lin, who gives a fiery

demonstration of her oral artistry and virtually steals the show.

The story isn't much by today's standards, but the outstanding cast makes it a start-to-finish classic. Those who have seen it before will find it as fresh as the first time. Others should note that many of these stars are seldom seen these days; all the more reason to let INSPIRATIONS inspire you.

INSPIRATIONS

PROD: MUTT
DIR: JOE SHERMAN
CAST: RON JEREMY, SERENA, DANIELLE, LISA DELEEUEW, MAI LIN
RATING: ★★ ★ VOLCANIC
FROM CABALLERO



INSPIRATIONS is a good example of Lisa at the journeyman stage of her career. When she quit a couple years ago, she was a true star, and her comeback shows she has even more fire than before. Hollywood Video presents the latest DeLeeuw in CAUGHT FROM BEHIND VII, which may be Hal Freeman's best offering to date. Photographed exquisitely, the tape is an odd amalgam of two disparate forms: raincoat raunch and couples corn. If you can't reconcile those styles, see the picture; somehow they pull it off.

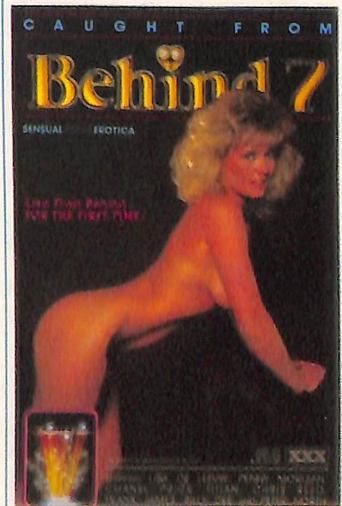
The pictures are pretty and the men are strong without being rough. At the same time, the theme of this release remains the same as in the first six of the series: hard, exotic sex. It might be imagined that divergent approaches would cancel each other out, but the movie works surprisingly well.

Chris Reed is the lucky fellow who partners Lisa in her blazing return to the screen. She spurs him to special effort, showing even more erotic energy and gusto than in her early 80's films. Chris also gets a turn with Penny Morgan, who is more beautiful than ever. She demonstrates in this picture a fine flair for dialog, as well as a flam-

boyant sex style. As her competitive mother, Titian proves once again that an older and wiser woman knows what a young man needs. She is sensational with Peter North, trapping his rod between her massive tits for a spectacular ejaculation.

CAUGHT FROM BEHIND VII

PROD: HAL FREEMAN
DIR: HAL FREEMAN
CAST: LISA DE LEEUW, PENNY MORGAN, CHANEL, TITIAN, CHRIS REED, PETER NORTH, FRANK JAMES, BILLY DEE
RATING: ★★ ★ ★ HOT
FROM HOLLYWOOD VIDEO





Above: **WHEN SHE WAS BAD** (Caballero)
Below: **NEVER SLEEP ALONE** (Caballero)

Filmmakers whose best work was in the "Golden Age of Porn" faced a dilemma: when VCRs began dominating the market. No longer able to compete with the flood of cheap videos, they could jump in and swim with the others, turning out quick and often shoddy work; or they could sit back and wait for their turn to come again.

Those who waited have found that a substantial number of viewers have grown

weary of the weak broth of shot-on-video porn and sorely miss the lavish, shot-on-film productions with 'real stories', interesting characters, and genuine production values. A few of the best features from the 'good old days' are being transferred to video for release to a viewing public that may not have seen them the first time around. Some of porn's audience weren't even watching sex movies during those years when they were shown primarily in theatres. Now they can sample the careful, expensive pictures assembled by genuine filmmakers who took the time needed to make their movies thoughtful and complex, as well as beautiful and hot.

One such director is Kemal Horulu, whose big-budget features in the 1970's surrounded stars such as Jennifer Welles and Leslie Bovee with stories and characters that engaged our minds while they engorged our loins. The gold mine that produced porn's dazzling decade is far from played out. There are still rich veins to be worked, if a filmmaker wants to go back down in the mine and bring the gold to the surface. Kemal decided he had a nugget or two worth the trip. Recently, he reissued a few of his prime features. We asked our New York correspondent for reviews, along with a profile of the director.

GOING DOWN FOR GOLD

As a new arrival in America, Horulu brought with him a European tradition of story-telling. Applied to his films, it makes them deep, complex, interesting. For Kemal, the story is paramount.



KEMAL HORULU

Profile and reviews by Dan Bottestein

When all those tough, self-taught immigrants arrived on our shores at the turn of the century, they brought with them a story-telling tradition rich in narrative and characterization. When, decades later, some came here to make movies, the influence of their European background was apparent from the outset.

Inevitably, this story-telling tradition had an impact on porn in America. An heir to that tradition is Kemal Horulu, from Istanbul by way of Russia. We asked him about his method, and he had this to say:

"I concentrate on the story and I try to make things pretty. I focus on the dialog, while sex becomes simply a part of the story. I write an outline before shooting, and the story moves continuously. In order of importance are story, character, and the relationship between the characters."

Right: **WOMEN IN LOVE** and **BLUE ECSTASY** Below: **WHEN SHE WAS BAD**. All three from Caballero.



A recent release of one of his better films is a case in point. **WOMEN IN LOVE** is galvanized by a driving narrative and crackling dialog. Based on *Madam Bovary*, it bears the imprint of that literary figure's loneliness.

The title role is played by the late Laurien Dominique, who brings a fey touch to the character of Christine, mired in an unhappy marriage to Alex (R. Bolla). Christine vents her frustrations in masturbation and a fantasy boff with the handyman (Jerry Butler). Like a fugitive from an Ibsen play, Christine's problem seems to be that she can't get out of the house. So she takes a job at a boutique owned by Simone (Vanessa Del Rio). There, she is the focus of attention from Simone and Georgio (Paul Thomas), a wealthy roue who loves the ladies and lays them all.

Interwoven throughout the film are scenes of urgent, pulsating sex. The insatiable Simone convinces a young woman that men are superfluous, as she liquidly licks the girl's lap. When Simone's playmate becomes restless, a stud is summoned.

Unable to cope with loneliness and ennui, Christine is consumed by the rampant sexuality around her. The boutique owner plies Christine with her special brand of carnality, but a more significant figure to the girl is Georgio, who presents her with gowns and offers her a new life in Europe, before he unceremoniously dumps her.

WOMEN IN LOVE contains a romantic love story. Eric (Ron Jeremy), a soulful, sincere painter meets Christine at a party, and the two immediately click. First he seduces her with his paintings, then with his massive cock. All this is complicated by the fact that Eric has a fiancée (Veronica Hart) with whom he practices more inventive sexual positions than he does with Christine. That love affair is shattered.

While Alex remains monogamous, the neglectful husband comes to his senses and takes Christine away with him to revivify their marriage.

WOMEN IN LOVE meets Kamal's standards for story, character, and lovely images. It's a good example of his style.



BLUE ECSTASY

PROD: KEMAL HORULU

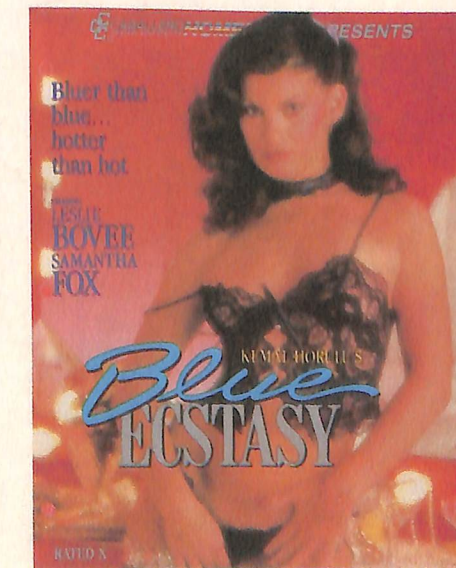
DIR: KEMAL HORULU

CAST: LESLIE BOVEE, SAMANTHA FOX, JAMIE GILLIS, CANDIDA ROYALE, ERIC EDWARDS, VERI

KNOTTY, R. BOLLA, BOBBY ASTYR

RATING: ★★★★★ HOT

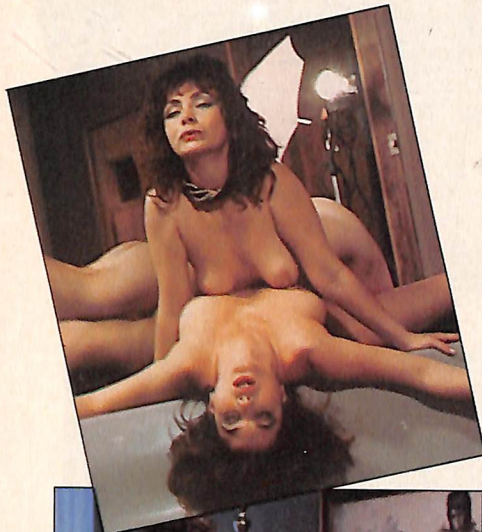
FROM CABALLERO



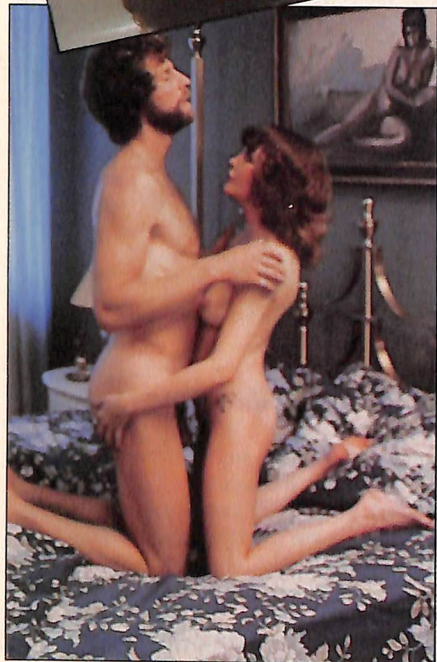
BLUE ECSTASY IN NEW YORK is suffused with modern, surreal aspects borrowed from European filmmaking, adding more aesthetic weapons to Kamal's artistic arsenal. This film is pure fantasy, presenting Leslie Bovee as a repressed virgin with a supercharged libido. She imagines herself in all sorts of sexual tangles, none of which the character would actually attempt. At first, she pictures herself in the avid embrace of a delivery boy. Although she finds this fantasy gratifying, she soon moves on to Jamie Gillis, who screws her to satiety. Finally, in fantasy, Bovee recalls the delivery boy for a reprise.

The logic of **BLUE ECSTASY** does not bear scrutiny; it is the filmmaker's technique that is arresting. Horulu employs sophisticated methods to project a series of haunting impressions. The hallucinatory style of Fellini is an apparent influence, as well as the disjointed montage of Luis Bunuel, particularly in his *THE DISCREET CHARM OF THE BOURGEOISIE*. Kamal's versatility is at times breathtaking.

LUSTFUL FEELINGS may be the director's darkest offering. The story touches on drugs, murder, and prostitution, yet somehow manages to be sexy. Tony (Jamie Gillis) is falling behind in his payments to the syndicate that supplies him with cocaine. The danger increases as the film unfolds. Tony needs cash quick, so he gets the mob to find work for his woman, Joanna (Leslie Bovee), as a nude model.



Above: **WHEN SHE WAS BAD** Left: **WOMEN IN LOVE** Below: **Orgy at the swing club. NEVER SLEEP ALONE**



Subtlety is Kemal's strong suit, and subtlety takes time. Thus, he prefers film to video.

LUSTFULL FEELINGS

PROD: KEMAL HORULU

DIR: KEMAL HORULU

CAST: LESLIE BOVEE, JAMIE GILLIS, LAURIEN DOMINIQUE, R. BOLLA, BOBBY ASTYR.

RATING: ★★★ HOT

FROM CABALLERO

She takes to her new career with enthusiasm, and is soon engaged with her mentor, Claudette, in a series of simmering lesbian scenes. Claudette puts a voyeur through changes while Joanna sucks and fucks him. Claudette also offers him her own muff to mull over.

Betrayal everywhere: Joanna beds down with a syndicate boss, while Tony tumbles a nubile neighbor. Throughout **LUSTFUL FEELINGS**, sex is used by Tony as an anodyne to his problems. As the vise tightens, Tony becomes more tumescent.

Ultimately, Joanna gets hers at a sex and drugs party, and Tony is offed by the mob for non-payment of dues. He is the typical European anti-hero, stifling his life force with dark urges. The only way Tony can break out of his isolation is through sex, and that is not enough to save him.

LUSTFUL FEELINGS has a pounding narrative line and sharply defined characters who speak pungent dialog. Kemal has thoroughly absorbed the European tradition and transposed it to the American screen. Viewers searching for quality porn will find it in the distinctive works of this talented director.

WOMEN IN LOVE

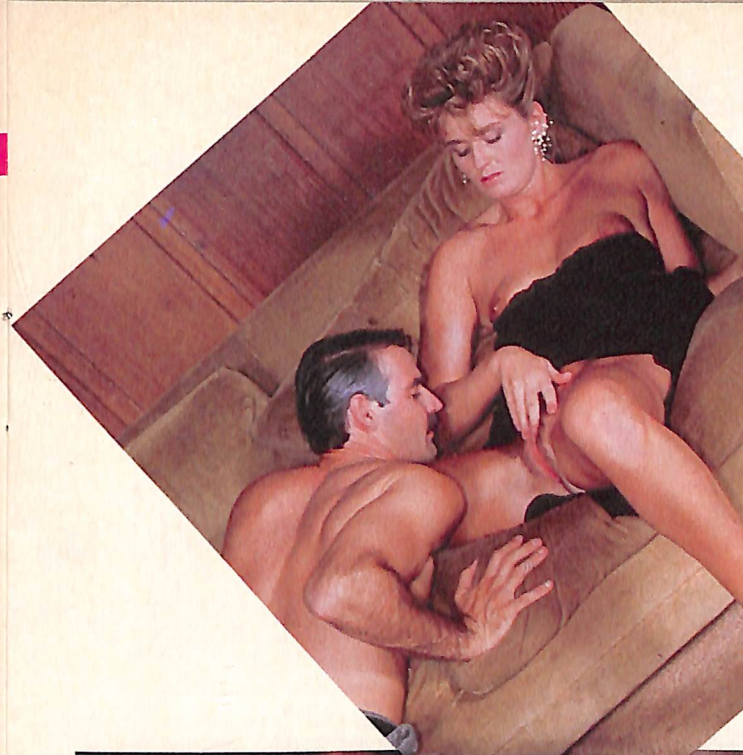
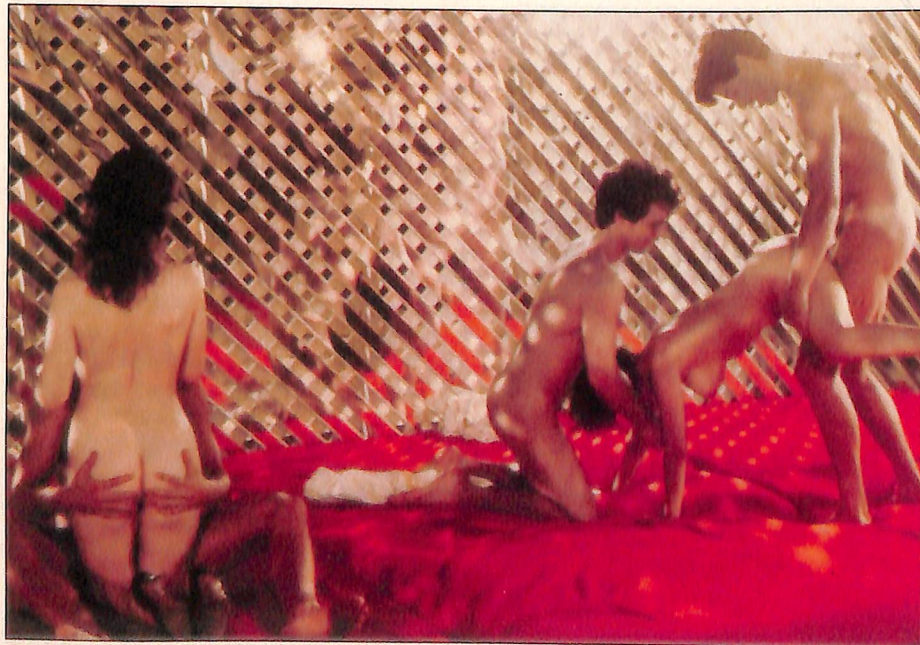
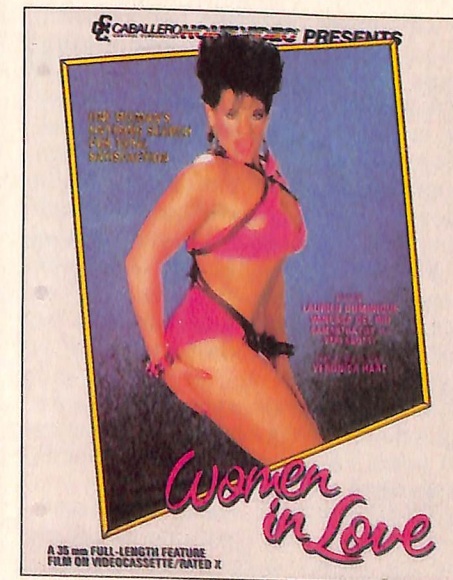
PROD: KEMAL HORULU

DIR: KEMAL HORULU

CAST: LAURIEN DOMINIQUE, SAMANTHA FOX, VENESSA DEL RIO, VERONICA HART, VERI KNOTTY, JERRY BUTLER, R. BOLLA, BOBBY ASTYR, PAUL THOMAS, RON JEREMY.

RATING: ★★★ HOT

FROM CABALLERO



Top: **BROADWAY FANNY ROSE** (Caballero) Bottom: **THE BOTTOM LINE** (M.D. Distributing) Sex as barter can be a bummer.

PUTTING IT ON THE LINE



Sex for profit, favor, or advancement is a staple of porn. Where would we be without it? Better off. Such sex tends to be passionless at best, repulsive at times. Perhaps a man who in his heart distrusts and dislikes women will be aroused by a sex scene with venal motives, but porn tends to attract viewers who basically like women. We watch affectionately as they move smoothly into a sex scene, and when they are under full sail we marvel at their power and grace.

If they are fucking for fun, or love, or lust, we empathize: their joy is ours, we feel their bursts of ecstasy. But if they are forced, coerced, bought and paid for, we often feel the poor gals are not really

fucking—they are getting screwed. These are the women who put their ass on the line, quite literally. They trade sex for a job or an opportunity. Such sex is likely to leave the viewer feeling uncomfortable, if not ashamed.

Fortunately, all this can be mitigated by a story that suggests the fuckee is really having the time of her life, and that she would have wanted sex with this person regardless of her present predicament. Of the two movies reviewed here, one takes the trouble to do that; the other doesn't. One movie is warm and engaging; the other bleak and depressing. For some of us, consent is nothing without desire. And that is the bottom line.

PUTTING IT ON THE LINE

Sex sells, to be sure; but in one the girls don't sell out.

BROADWAY FANNY ROSE works her fanny off for her clients. Like the theatrical manager played by Woody Allen in BROADWAY DANNY ROSE, she'll go to any lengths to gain and maintain employment for the 'talent' in her tiny 'stable'. She'll go further than Danny, she'll get down on her knees—or any other position. At one point, her stripper is drunk



FANNY fills in

and can't perform. Fanny fills in, while the dancer, who was only pretending, fucks the club owner in the dressing room. Jerry Butler gets a bit carried away with jokey ad libs in this scene, taking the edge off the sex somewhat.

The edge is further dulled by a succession of scenes that are examples of sex as a medium of barter. Fucking with a motive isn't as much fun to watch as fucking with a *motivation*, because the fucker may feel disdain, while the fuckee feels resentment. Either way, it doesn't feel as good as when they both want it and like it.

The story includes a mafia boss who threatens his daughter's lover. Fanny mollifies him with sex, while the guy she's doing it for is getting a blowjob from another girl. Penny Morgan in the title role looks great

and fucks like John Henry laying rail, but she can't beat the steel-driving machine that keeps this train on track. It's a hard movie, even if Fanny is all heart and the photography is pretty. A couple of the guys have a little trouble with their dicks, which tends to create uneasiness on the set. Whatever the reasons, the resulting movie may best be enjoyed by those with a cynical view of human nature and material uses for manipulative sex.

BROADWAY FANNY ROSE

PROD: PAUL VATELLI

DIR: PAUL VATELLI

CAST: PENNY MORGAN, LOUISE

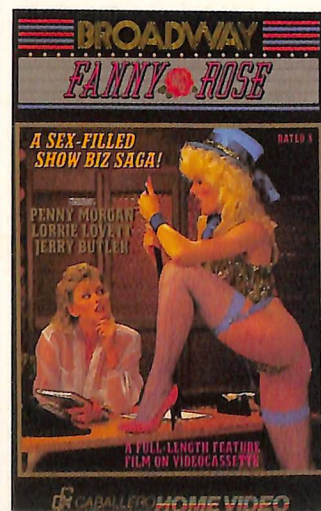
LABELLE, BARBIE, JERRY BUTLER,

ANGELICA, MIKE HORNER

JOHNNY 19.

RATING: ★★ WARM

FROM CABALLERO



HOWEVER . . .

THE BOTTOM LINE for a salesman is, Close The Deal. So says real estate boss Peter North to new sales person Blondi. With the help of his faithful assistant, Sheena, he demonstrates the best



Candie Evens finds THE BOTTOM LINE



Blondi's BOTTOM LINE

method: open slot A, insert tab A, move vigorously in and out, close deal. Blondi gets the idea right away, and demonstrates both her willingness and her skills by running right out and closing a few deals.

If you read the review of BROADWAY FANNY ROSE, you might expect us to come down on this movie as well. After all, most of the sex in THE BOTTOM LINE is commercially inspired and therefore hardly inspiring. But attitude is all, and this one shines with good natured humor, while the director's touch is light and affectionate. So the sex scenes work, because we sense that everyone engages freely in the fucking and for mutual pleasure. Business is forgotten when the bottom line points straight to Blondi's bottom.

Excellent pictures of energetic sex keep the eyes happy and the hormones flowing. Danielle has something on the back burner for you in a sensational stovetop assarole that is only one of the tasty dishes served at Blondi's buffet. Wait till you see what Candie cooks up!

THE BOTTOM LINE

PROD: ALBERT BERRY

DIR: ALBERT BERRY

CAST: BLONDI, PETER NORTH,

DANIELLE, CANDIE EVENS, SHEENA

HORNE, TONY MONTANA, JERRY

BUTLER.

RATING: ★★★★★ VOLCANIC

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YEARLINGS

Thoroughbreds at one year are no longer awkward or coltish; they are ready to run, but still a little green and in need of a close rein. Sometimes, in their eagerness, they try too hard and burn out early, or trip themselves. But the yearling fillies surveyed in this issue are sure of foot and fleet as the front-runners. After a year as porn actresses, they have their moves down, but they haven't been around long enough to break down or lose heart for the race.

These are the women who, through the power and beauty of their screen performances, are moving up through the field to challenge the leaders. Starting with cameos and supporting roles, they have proved themselves in countless pictures over the past year. Each has unique gifts that shine in the spotlight, both in the way they handle words and the way they make love. Audiences have been voting with their dollars at retail stores and rental outlets, for these yearlings are quick out of the gate. They are hard-chargers who show fire in the far turn and true grit in the homestretch.

SAMANTHA STRONG started easy, with a subtlety that some mistook for lethargy. In her early appearances last year, this world class beauty seemed restrained, even inhibited at times. Dialog was recited with the animation of a POW giving his name, rank and serial number. But gradually, the busty blonde grew comfortable before the cameras, and in recent pictures she has blossomed. No longer does she show



Video's \$50 MILLION CHERRY is a bright new star

the sullen insouciance of Moonbeam McSwine; in her latest sexvids, she shines like Sparkle Plenty.

You watched Strong's development through a series of features including TRES RICHE, PHONE SEX GIRLS, THE OUT OF TOWNERS, STARSHIP INTERCOURSE, MERRY X-MISS, DEEP THROAT II, and THE FIFTY MILLION DOLLAR CHERRY. Now you can see Samantha in full flower; no longer restrain-



With Taija Rae in JEWELS OF THE NITE (Western Visuals)

ed, she bucks as she sucks and fucks her way to the pinnacle of passion in PEGGY SUE, the new John T. Bone video, as well as in the two reviewed below.

SATIN ANGLES drops Samantha into a coven of kooks, as she pays a visit to cousin Sparkle's ranch, where John Leslie is wandering daffy and starkers through the house, offering his cock to assorted ladies. Taija is enjoying a fabulous power ride atop a rigid dick, when Sam steps in, looking for the shampoo. Taija pulls her head down to her lap, for a quick nip, not a quick nap. Later, Samantha and the gardner play out a variation on "Lady Chatterly's Lover," and the handy man uses what is at hand to bring her off.

Diversions include a fine fuck between Peter North and Jane Deville, who are undaunted by the intrusion of bitchy Sparkle and scheming Sam. Strong says she won't tell on the pair, if she is invited to join them. It ends with Sam taking a beautiful bullseye from porn's fountain man, North, followed by a fabulous fuck on the kitchen table with Shone Taylor. He is evidently beside himself with pleasure while boffing the star, and together they bring off one of the year's best couplings.

They leave together, after Sam learns that she is heir to the ranch and the fortune, so the good girl gets the money and the guy, while the baddies get the gate.

John T. Bone has directed with style and skill, making sure his camera catches all of the humor, as well as the heat.

JEWELS OF THE NITE must have been made about the same time as SATIN ANGLES. Again, Bone directed, and the cast is



SATIN ANGLES

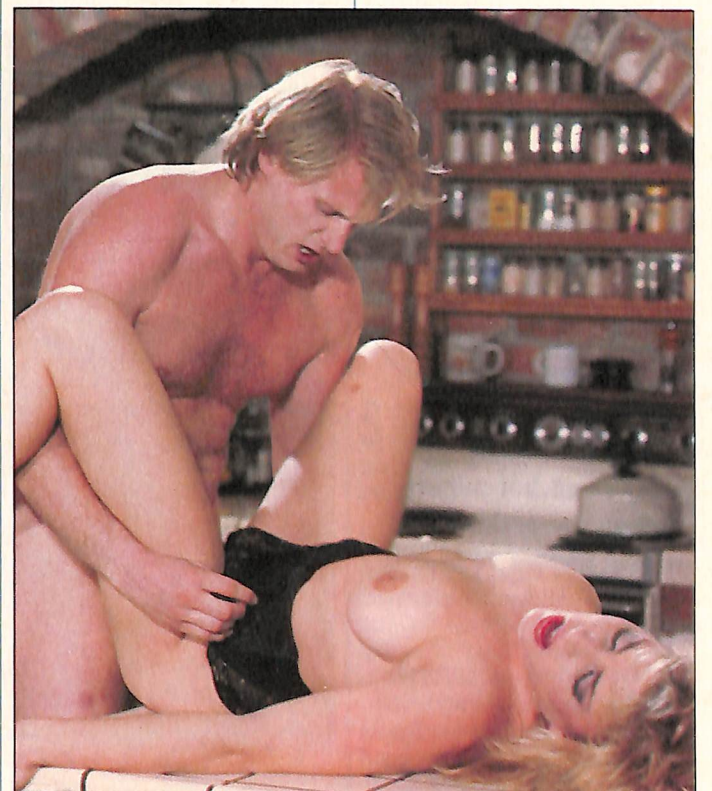


PEGGY SUE (Video Team)

pretty much the same. It starts with Taija and Samantha teasing chauffeur Mike Horner as he drives them to their destination. In the back of the limo, the girls get lewd. Aware they are being outrageous and that the driver is watching in his mirror, the girls giggle and grope their way through a feisty first sex scene.

Housesitting is on the agenda, as busy exec Jose Duval is leaving on business. Before departing, he directs his meek secretary in a sequence of nasty acts, made hotter by the girl's blushing acquiescence. They cast the right people for the parts, as both seem genuinely excited by their scene.

Taija and Sam find two guys doing their laundry downstairs. They tell the fellows they are housesitting, and ask what is going on. Peter and Shone explain that their buddy, Jose, always lets them use his washing machine when he goes out of town. Not true,



With Shone Taylor in SATIN ANGLES (West Visuals)

but it's a ploy that has worked before, and it doesn't fail them now. All present are fucking frantically before the first rinse cycle.

Excellent music underscores the scene, which includes some championship cocksucking by Sam, followed by a muff-eating bit that soon has her eyes showing lots of white. Fabulous! Were it not for

the frequent use of a macro lens for closeups no human eye could duplicate, this sequence would be virtually unimprovable.

The movie has no message, no ending, really—but we don't think you'll care once the clothes come off, and the girls get down. It's a good-looking sexvid, the best example to date of Samantha under full sail.

SATIN ANGLES

PROD: JEROME TANNER

DIR: JOHN T. BONE

CAST: SAMANTHA STRONG, TAIJA

RAE, SHONE TAYLOR, PETER

NORTH, JOHN LESLIE, SPARKLE

DENSMORE, HONEY WILDER, NINA

DEPONCA (JANE DEVILLE)

RATING: ★★★★★ VOLCANIC

FROM WESTERN VISUALS

JEWELS OF THE NITE

PROD: JERRY TANNER

DIR: JOHN T. BONE

CAST: SAMANTHA STRONG,

TAIJA RAE, SPARKLE DENSMORE,

NINA DEPONCA (JANE DEVILLE),

HONEY WILDER, SHONE TAYLOR,

MIKE HORNER, JOSE DUVAL

RATING: ★★★★★ HOT

FROM WESTERN VISUALS

No relation to Brigitte, but Regine is a soul sister of seething passion. Small but mighty, she sparks each of her fellow players to blazing excess.

Also known as Brittany Bardot and Regina Bardot, this diminutive package of sexual *plastique* can be attached to nearly any porno production and yield a devastating explosion of lust within the first reel. The resemblance to Brigitte Bardot is slight—something about the full, pouty lips and the sloe eyes—but the effect is similar. The viewer's gaze is drawn to her immediately, and it is hard to look away.

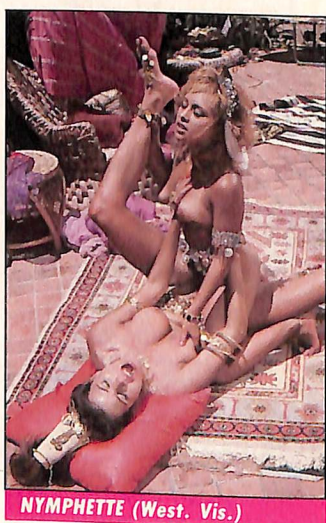
She began turning up in the supporting casts of last year's *DICKMAN AND THROBBIN*, *LOVE LESSONS*, and *HOOTERS*. She appeared in the first Jane Bond picture, *DRESSED TO THRILL*, and because of her petite stature, was cast as a student in *CRAM SESSION*. *NYMPHETTE* presented her as a harem girl in a lesbian lark; she was elegant in *SOPHISTICATED WOMEN*, and suitably wild in *WILD THINGS II*. She heals broken libidos in *GENITAL HOSPITAL*, and finds herself in a *STICKY SITUATION* in the film of that name. One of her sexiest scenes occurs in the Tom Byron vehicle, *SEXSCAPE*, as the cast gathers for a stunning orgy at the end.



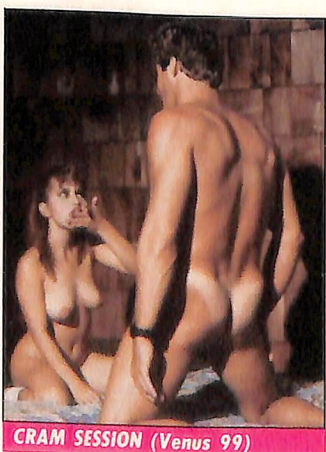
Petite and personable in *SEXSCAPE* (Caballero)



Bedside manner in *GENITAL HOSPITAL* (Essex)



NYMPHETTE (West. Vis.)



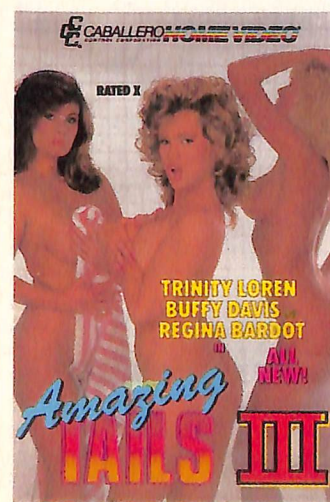
CRAM SESSION (Venus 99)



AMAZING TAILS III (Caballero)

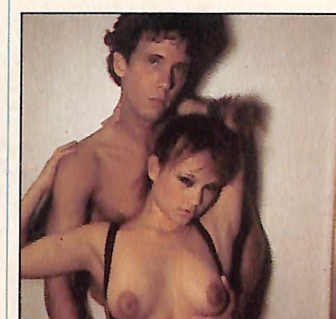
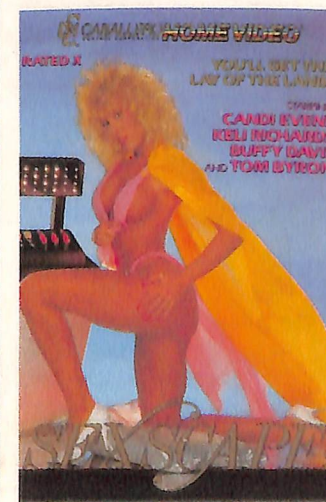
AMAZING TAILS III

PROD: RICHARD NORMAN
DIR: SAM FRANCISCO
CAST: REGINE BARDOT, BUFFY DAVIS, NATASHA SKYLER, CHRIS REED, TAMI WHITE, TOM BYRON, TONY MONTANA, MARC WALLICE, TRINITY LOREN.
RATING: ★★☆☆ HOT
 FROM CABALLERO



SEXSCAPE

PROD: TVFF PRODS.
DIR: SONNY MAX
CAST: TOM BYRON, BRITTANY (REGINE) BARDOT, KELI RICHARDS, CANDIE EVENS, BUFFY DAVIS, BLAKE PALMER, SCOTT IRISH.
RATING: ★★★★★ VOLCANIC
 FROM CABALLERO



SEXSCAPE with Tom Byron



SEXSCAPE

AMAZING TAILS III
 Review by Speed

Priapus, god of raging hard-ons, has smiled on this project, and blessed it with the amazing grace of Regine Bardot. Though only a collection of unrelated vignettes, this third release in the series is a well-rounded entertainment with a particular charm all its own. Each segment is fairly brief, so the pace is maintained, while Buffy Davis and Natasha Skyler spark the cast to achievements well beyond our expectations for anthology movies. In a tale called *Passion*, Buffy and Natasha burn with desire beside the fire. A terrific helicopter shot is followed by closeups that show more pink than you'd find in Liberace's bedroom or Jayne Mansfield's pool. In *Hot Tub Ladies*, the girls are joined by Chris Reed and the formidable Regine Bardot. When this shady little lady arches in ecstasy, her perfect tits reach for the sky as if to

penetrate heaven. She needs no phony moans or groans to communicate the pleasure she feels. The way she slides a cock between her lips is so stirring, that Chris Reed's dick gets stiffer than we've ever seen it. Mine too.

SEXSCAPE

Some of the *AMAZING TAILS* cast and crew are back for a demonstration of pure Pioneer Porn structure, shot with 80's knowhow. The simplest of setups: Tom Byron sees a shrink about his problem, which is rejection by girls and repeated failure in bed. The doc, played burlesk style, has invented a helmet that he hopes will cure the problem, and tries it on Tom.

The hat trick takes our hero back to the scenes of his defeat, and re-stages the events as he would have wanted them to turn out. Keli Richards, demure before, is aggressive now. So are Buffy and Bardot in their scenes, and Tom rises to each occasion nobly. In true Pioneer tradition, the cast all gather for the orgy at the end, and while there is nothing in the description above to indicate it, what we have here is a thoroughly satisfying little porno.

To a score by Cooltoons, Inc. that is a big asset, the go-getters charge through *SEXSCAPE* like maniacs on a rampage. The simple sets are done in warm hues that massage one's retina, and Tony Valentino's camera angles, framing and light are all exemplary. The images are visually appealing and the performances outstanding. Buffy's wild ride will do dangerous things to your blood pressure, but otherwise, taking this video to bed with you is the safest—and maybe the best—sex you can find these days.



NIKKI AND THE POM POM GIRLS (Video Exclusives)

Profile by J.R. Rastus

Vegas is a gambler's town, but Jane was taking a big risk when she followed the advice of the Dark Brothers and left her job as a showgirl there to try for stardom in porn pictures. Jane Deville first exploded onto the sexvid scene little more than a year ago as the scintillating sex-kitten who called herself "Nina DePonca." After a few pictures, the name changed to Jane Deville, but the rose smelled just as sweet. Lurking below the calm surface of Jane Deville is the same sex-hungry tigress that stalked through her early pornos for Wet Video.

Lithe and animated when the sex starts, the olive-skinned beauty candidly revealed in *Players Magazine* (August '87) that she made the switch from modeling for still pictures to working in porn "for greater exposure and more money."

Jane's move from Vegas to Hollywood is their loss and our gain. The lady is

seductive, even coquettish in dialog scenes, and when she gets down to serious sex she is lusciously lustful.

In *JEWELS OF THE NIGHT* (Western Visuals), billed as Nina DePonca, Jane has a brief, scorching turn as the mistress of a rich man. While her sugar daddy is away, she spends a hot two-on-one afternoon with two of his neighbors.

Jane delivers a memorable performance in the orgy scene of *CHARMED FORCES* (Vivid Video). Energetically, she works herself and the host into a sweet, sweaty froth for the all-seeing eye of the video camera.

Jane dazzles in *THE ADVENTURES OF DICK BLACK, BLACK DICK*. Her role as a high-class prostitute in a threeway sex scene is far too brief, considering its volcanic nature.

Jane's greatest exposure is in the Bill Blackman movie, *TASTE OF BLACK*. The plot is simple enough. A pride of sex kittens (Jane, Amber, Nikki Randall, and Caroline Chambers) explore the question, "Do black

guys have bigger dicks?"

Vera (Jane) decides to find out for herself by bedding Brad, invited by her girlfriend as proof that black dicks are bigger and better. Vera takes all that Brad can give in a hot-and-heavy session that proves to her own satisfaction that the girlfriend was right.

TASTE OF BLACK, though not without flaws, provides an explosive look at Jane in high gear, doing things that would straighten the short hairs of a sophisticated Vegas audience.

Jane Deville is a quiet fire that flares to a flaming inferno when stoked. Pull your chair close to the home screen and feel the heat.



JEWELS OF THE NITE (Western Visuals)

HARLEM CANDY

Review by J.R. Rastus

Genie Bingo Rastafan sets the stage, or more aptly, spreads the sheets for this outrageously funny and intensely erotic tale of a magical formula that stimulates a taste for more than chocolate. "In the realm of possibility, anything can happen," quips the Chocolate Genie.

Henri Pachard directed this amusing tale of two families, the Jeffersons, owners of the Harlem Candy Company, and the Kramdens, white owners of a huge chocolate company which is duking it out in the marketplace with the smaller Harlem company. The sudden rise in sales of the Harlem product is due to a secret ingredient in their recipe that triggers "instant sexual frenzy."

The focus of much of this breeding frenzy is Nina DePonca (aka Jane Deville), who is a chocolate delight as the over-sexed daughter of the Harlem chocolate king. Hot-bodied Nina complicates life for her father, because she is involved with both the son and the daughter of his chief rival. She is at her sexual best in this video, especially in the sizzling threesome that includes Angel Kelly, she of the seductive smile. Hot sex flows thick and sweet in this interracial free-for-all, as well as in a sizzling solo by Nina.

A shrink-wrapped 'Goddess of Good Stuff' (Amber Lynn) appears magically to spur on the sex and to aide Kramden against the genie, who was "banned from the cocoa kingdom and kicked out of the foothills of Mount Nestle to spend eternity in an L.A. ghetto."

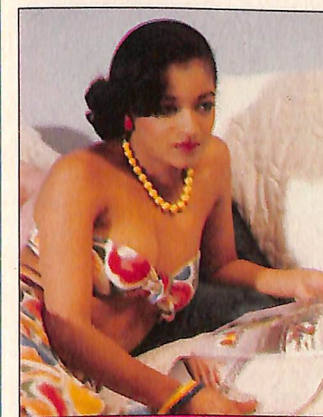
The remarkable performances of Nina and Amber produce a state of excitement as euphoric as the



HARLEM CANDY (Wet Video)



TASTE OF BLACK



JEWELS OF THE NITE

formula itself, which is passed from hand to mouth, leaving many spent and sweaty fuckers limp from their chocolate-induced frenzies.

The final encounter is a gymnastic marvel, as the genie and the Harlem chocolate king introduce their rival's vanilla daughter to some hard facts about chocolate.



TASTE OF BLACK (Wet Video)

TASTE OF BLACK

PROD: MARK CURTIS

DIR: BILL BLACKMAN

CAST: AMBER LYNN, NIKKI RANDALL, JANE DEVILLE, CAROLINE CHAMBERS, F.M. BRADLEY, JEREMY HARPER, DON FERNANDO, BILLY DEE, RAY VICTORY.

RATING: ★★★ HOT FROM WET VIDEO



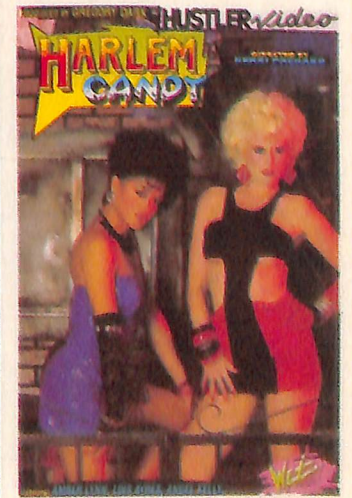
HARLEM CANDY

PROD: GREG DARK/HUSTLER VIDEO

DIR: HENRI PACHARD

CAST: NINA DEPONCA, AMBER LYNN, SHANNA MCCULLOUGH, ANGEL KELLY, TIFFANIE STORM, HONEY MALONE, HERSCHEL SAVAGE, F.M. BRADLEY, RAY VICTORY, BLAKE PALMER.

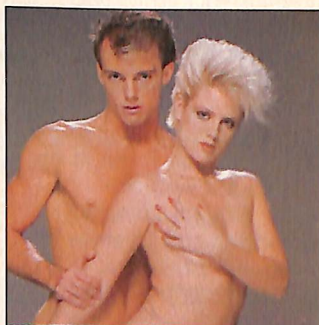
RATING: ★★★★★ HOT FROM WET VIDEO





HEATWAVES (Catalina)

a THUNDERSTORM she opened her AMBERELLA to reveal true talent and a great future in porn. Lately, she has been moving into leading roles, and shows a flair for acting, as well as fucking to a fair-theewell. When Jeanna finishes a sex scene the crew applauds, and someone is sure to yell, PLAY IT AGAIN, SAMANTHA. Perhaps her Fine-est performance to date is in the recent John T. Bone release, THE ADVENTURES OF DICK BLACK, BLACK DICK, in which Jeanna plays a shy and inexperienced girl who gradually is coaxed out of her shell by detective F.M. Bradley. The scene is extended, subtle and convincing. When Jeanna at last achieves orbital speed, the effect is all the more powerful because of the long buildup. Here are a couple of opinions on the movie:



Two from HEATWAVES



THE TOUCHABLES (Caballero)

As the detective, Dick Black. I can't fault the splendid video quality or the talented cast, but the picture was disappointing on a fundamental level. Although writer Hugh Jordan on occasion provides Bradley with some snappy dialog, the mood is spoiled by putting the hero in some pretty silly and demeaning situations, making him appear anything but the smooth, macho detective he is supposed to be. To make matters worse, just when I thought we had a video that allows black characters to rise above the usual stereotypes, we meet Jack Baker as the detective's sidekick, Steppin Suckit, who spouts the profane jive that some people think is funny when spoken by a black man. It isn't. F.M. Bradley and Jack Baker have proven their talent in countless movies.

Why is the industry afraid to let them be their own dynamic selves? Bone started with a good idea that could have been a milestone production: the first sex adventure starring black performers. Instead, the concept has been adulterated to produce an unfunny, racially demeaning low comedy. It must be said that the sex scenes are good. The one between Billy Dee and Melba Cruz is better than good. And newcomer Tiffany Lane is a real discovery; so there is much of merit in the picture. If there are to be sequels, may I suggest to the writer and director that they take advantage of stud-of-the-year Bradley's strong masculine image, rather than undermining it with material that makes him appear childish and naive. RATING: ★★★ HOT

Classic features, intelligence, heat . . . a heady mix for any actress. Jeanna handles it just Fine.

She seems to have snuck up on us, this excellent actress with the smooth face and refined features of landed gentry. Quietly proficient in her early pictures, Jeanna was relegated to the tiny roles newcomers usually draw the first year. She appeared in a number of a movies that came and went as quickly as a john with an early morning call. Perhaps you caught her CHEATING or BREAKIN' IN when she was DOWN AND OUT IN NEW YORK CITY. THE HOT TIP was in the FIREBOX, and Jeanna



DICK BLACK, BLACK DICK (Dreamland)

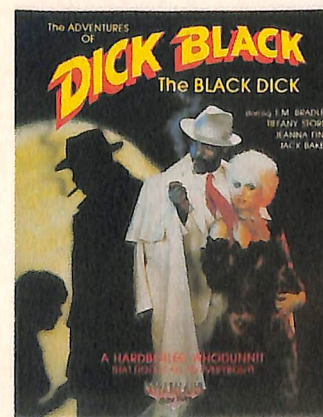
was PORKED in PRIVATE ENCOUNTERS for SEVEN MINTUES IN HEAVEN, where she received LESSONS IN LUST from a group of SEXAHOLICS. She was a startling recreation of Marilyn Monroe in WET DREAMS 2001, and during

DICK BLACK, BLACK DICK John T. Bone, one of three directors from England who have been showing our boys how to shoot porn so it's burning hot and achingly beautiful at the same time, has made

of this picture an example. Beauty and heat are not mutually exclusive but go hand-in-hand, like tequila and salt. DICK BLACK proves it, as the smooth private eye stirs dames with his mighty swizzle and Bone makes it all look lovely. The director seems to enjoy scenes in which a shy young woman is gradually coaxed out of her shell by a patient lover, to bloom as a passion flower—or explode like a cracked cannon, as the case may be. In PEGGY SUE, new talent Dina Deville is the girl whose rite of passage Bone meticulously depicts. In DICK BLACK, he takes Jeanna Fine through the changes that lead her to ecstasy. With Bradley as the tour guide, she gets one of the longest, most effective buildups to a sex scene we have witnessed, and the result is stunning. By the time Jeanna peaks, we have been wound to the

DICK BLACK, BLACK DICK

PROD: SONNY FRANCIS
DIR: JOHN T. BONE
CAST: F.M. BRADLEY, JEANNA FINE, JACK BAKER, MELBA CRUZ, TIFFANY STORM, HERSCHEL SAVAGE, TIFFANY LANE.
RATING: ★★★★★ VOLCANIC
FROM DREAMLAND



breaking point by the carefully orchestrated action. It is only one magic scene in a many splendored movie. To be honest, much of the plot escaped my attention as the power and beauty of the sex scenes swept other critical considerations from my mind. Several of the players are relatively new to the game, and all are worthy. Don't pass this one by, it's a beaut!

HOWEVER . . . PLAYERS editor H.L. Sorrell's opinion was at variance with ours, so in the interest of balanced criticism, here is a different angle. H.L. SORRELL'S P.O.V. From my point of view, the picture seems to begin well enough, with its moody jazz score and the worldly narration of F.M. Bradley



DREAM JEANS (Caballero)



PRIVATE ENCOUNTERS (Essex)

DANA DYLAN



NIKKI AND THE POM POM GIRLS (Video Exclusives)

Skin as clear and translucent as alabaster, breasts as round and firm as Botticelli's "Venus From The Foam."

Billed in her early appearance as Sheri Sloane, Dana quickly attracted attention with her aggressive style. In 10½ WEEKS, she played a predatory punker who, with her two friends, showed Jerry Butler how it feels to be used. While Jerry watched helplessly, Dana and her pals put his sweetheart through some clenched-teeth changes that would the tension even tauter in that high-strung movie. Dylan's pale, Gainsborough skin contrasts with her brazen, brassy hair, as she leads the group into the sex frenzy that caps the picture. She is particularly adept at the blowjob, adopting a slow, lewd, lubricious dick-licking technique that looks as though she sucks, not so much to please the guy, but for the sensations she experiences while savoring his cock.



\$50 MILLION CHERRY



NIKKI AND THE POM POM GIRLS

YEARLINGS

Dana's extra effort seems effortless, and producers have rushed to engage her talents for their dirtiest flicks. In a short time, she has impressed the industry and its constituents with exemplary lewdness in THE BOSS, FANTASY CHAMBER, SEXY DELIGHTS 2, TRES RICHE, and THE COLOR OF HONEY. In THE FIFTY MILLION DOLLAR CHERRY, she nearly steals the picture away from its beautiful star, Samantha Strong, by playing the maid as though the movie were about a horny servant. Sexual hunger in this actress is the motor that moves her.

THE \$50,000,000 CHERRY Review by Speed

This is great stuff: featuring big-titted beauty Samantha Strong, it fills the screen with sex, humor, mystery, sex, plot, dialog, sex... and, yes, more sex. Samantha plays the girl with the hymen worth fifty mil. If she can remain a virgin until her 21st birthday, she inherits the big bucks from her departed dad.

Seems as though nearly everyone wants to be the one who pops her pip. Jesse Easton just wants the cash, and conspires with her grasping aunt (Sharon Mitchell) to derail Samantha's legacy express. The

two schemers go over their plans and each other's bodies, examining the fine points of each.

Meanwhile, Amber licks away Sam's anxieties, while Strong's heavy jugs threaten to knock the licker out cold. In this way, Samantha gets to enjoy sex without jeopardizing her chance at the fortune by breaking her maidenhead. She sure doesn't look or act like a beginner!

The night before the big day, Dana, as the maid, slips an aphrodisiac into Sam's drink. Steve Drake gets to be the first through her portals, but John Leslie finishes the job in his own way, while Dana does some great cock-swallowing, ending with a full facial and lingual followthrough. Samantha wins in the end, get the big bucks, and lives sexually ever after.

THE \$50,000,000 CHERRY

PROD: JOHN T. BONE

DIR: JOHN T. BONE

CAST: SAMANTHA STRONG, AMBER

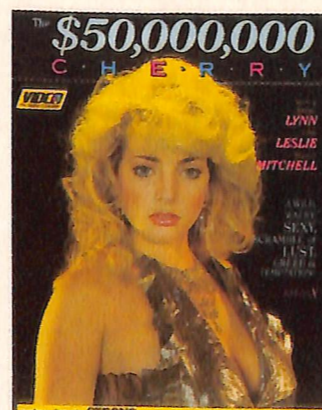
LYNN, DANA DYLAN, SHARON

MITCHELL, JOHN LESLIE, STEVE

DRAKE, JESSE EASTON, KEVIN JAMES.

RATING: ★★★ VOLCANIC

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Light and airy as her name—until the sex starts. Then, as Breezy blows, a hurricane forms. It's heading straight towards you.

Her name suggests a free, playful spirit and brisk, healthy attitude. For once, an actress has made a good decision in the choice of her screen name. Breezy blew into Hollywood a little more than a year ago, and promptly caught the fancy of half the porn producers in Tinseltown. Her brand of infectious enthusiasm has enlivened quite a few movies lately, with standout performances in *SEX WITH A STRANGER*, *INNOCENCE LOST*, *NYMPHETTE DOES HOLLYWOOD*, *DIVORCE COURT EXPOSE II*, *FANTASY*, *THE GENTLEMEN'S CLUB*, *IN ALL THE RIGHT PLACES*, and *DON'T GET THEM WET*.

Breezy seems to enjoy doing movies with a 'twist,' and makes a strong contribution to several off-the-wall productions, including: *SATANIA*, *SHE-MALE REFORMATORY*, and *SHE-MALE WRESTLERS*. She's a spark plug who often electrifies the people around her, goading them to stretch the limits of their imagination and expression.

Thus far, Breezy has been employed most often as a supporting player, but we may soon see her playing leads. In both *FURBURGERS* and *MITZI'S HONOR* she's short on dialog, but invaluable in group sex scenes, where her vivacity kindles the other players.



NIKKI AND THE POM POM GIRLS: Breezy gets the crowd cheering



Home of the Box Lunch
Review by Speed

Competition from Burgerama across the way is driving Mr. Furr's drive-in out of business. It's a small town, and both joints are dinky. But Furr's is dinkier and out of step, lacking neon and cute carhops. Taija tells Furr it's time to modernize.

The waitresses at Burgerama defect to Furr because they don't like their half-wit, red-neck boss, and soon are serving more than Furr's burgers to the delighted customers. The exodus from Burgerama is celebrated with a four-way feminine fuck feast, during which Breezy Lane gets a good taste of Sharon Mitchell, medium rare. Lane's slow, relaxed style is appreciated by all; her button nose fits perfectly under Tiffanie Storm's thimble clit, and as she sows the other girls reap.

The customer is always right at Furburgers, and the service is superb, as Herschel discovers when Breezy blows him to a slice of her delicious Furr pie. Billy and Buddy place a take-it-out order with Tiffanie, and everyone burgers down until they can't eat another mouthful. All the girls are great in this F.J. Lincoln appetizer, but Breezy is a warm wind that carries tempting aromas from the carnal kitchen, making you hungry for more.

FURBURGERS

PROD: F.J. LINCOLN
DIR: F.J. LINCOLN
CAST: TAIJA RAE, ERIC EDWARDS, BREEZY LANE, PAUL THOMAS, HERSHEL SAVAGE, SHARON MITCHELL, KEISHA, TIFFANIE STORM, DANA DYLAN, BILLY DEE.
RATING: ★★ HOT
FROM VIDCO 2000

MITZI'S HONOR
Review by Speed

Max (Kevin Gibson) is a talent agent forced by a gangster to provide women for sex. The picture starts with Max interviewing Carolyn Connelly, a British blonde, and the two really hit it off.

Enter the Crime Boss (Randy West), who tells Max of his dismal marriage, and wants the agent to provide him with diversion. Reluctantly, Max complies. Two sexy hookers do their damndest to rekindle the fires lying dormant in the mobster. Randy fucks as though his life depended on it, and the girls not only rekindle the fire, they start a 20-storey towering inferno.

The boss's wife (Sharon Mitchell) finds out he's philandering and barges into Max's office. His secretary (Taija Rae) eases her worries with a girl/girl session, and when that's done, she sets her sights on



FURBURGERS



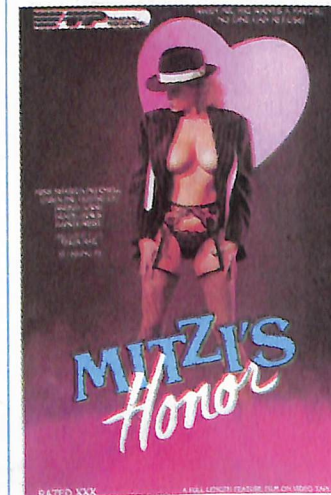
FURBURGERS (Vidco)



The customer is always horny at FURBURGERS



DON'T GET THEM WET (Vidco)



MITZI'S HONOR

PROD: TAMARACK
DIR: F.J. LINCOLN
CAST: CAROLYN CONNELLY, RANDY WEST, KEVIN GIBSON, SHARON MITCHELL, TAIJA RAE, BREEZY LANE, BUCK ADAMS.
RATING: ★★★ VOLCANIC
FROM TAMARACK



DIVORCE COURT EXPOSE II (Vidco 2000)

Once she is aroused, there is no stopping her. Like the seer Clytemnestra, her eyes are fiery coals glowing with desire.

Starting as a member of the New York rep company of perverse players in several Lasse Braun videos (HIDDEN FANTASIES, SECRET MISTRESS), this long-legged, auburn-haired colleen quickly caught the eye of Hollywood producers. She has been very busy ever since in a succession of blistering bedroom romps, including DIVORCE COURT EXPOSE', HOTEL CALIFORNIA, LITTLE SHOP OF WHORES, BEST LITTLE WHOREHOUSE IN HONG KONG, RIO HEAT, KRAZY 4 YOU, and LITTLE BIT OF HONEY. Her special brand of burning love has been lighting up the nights for fans of shuddering, seismic sex.

ADULTERY might have been a companion piece to Pachard's recent THE ADULTRESS, reviewed in the July issue of AFW. Neil Wexler has provided the director with a scenario

that once again pushes a tentative adulterer over the line. This time the one with his toe in the water is everyone's favorite innocent, Mike Horner. (Well, maybe not everyone's.) His wife (Nina Hartley) finds his lovemaking sincere but routine. He feels inadequate and goes to therapist Siobhan Hunter, who gives him the full treatment, including a demo of guiltless sex with Joey Silvera. She keeps a running commentary going, in between slurping and humping, made of psychojive cliches that are mercifully buried under some pretty good, if repetitious, music. This common porn practice of covering inconsequential chatter with music during the action sequences is not a bad idea, and one Hollywood might consider adopting. In this case, it introduces the element of satire that is often a bonus in Pachard's films.

Lagniappe is what the French call that little extra tidbit thrown in when you make a sizeable purchase, and Pachard always fills your order for solid, high-voltage sex, then adds a



RAISING HELL with Billy Dee



LITTLE BIT OF HONEY (Wet)



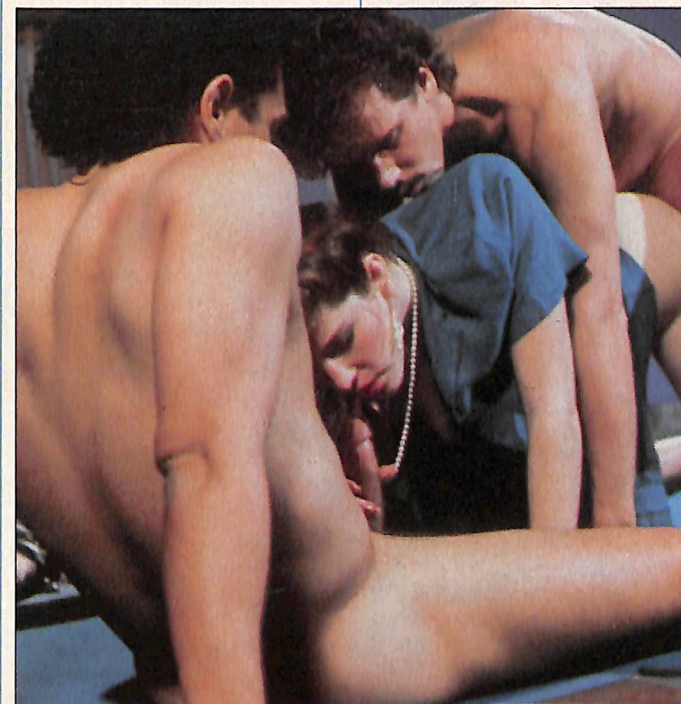
RAISING HELL with Shanna's help



RAISING HELL: While Shone's away Siobhan will play



NUDES AT ELEVEN II (AVC)



LITTLE BIT OF HONEY (Wet)

ADULTERY

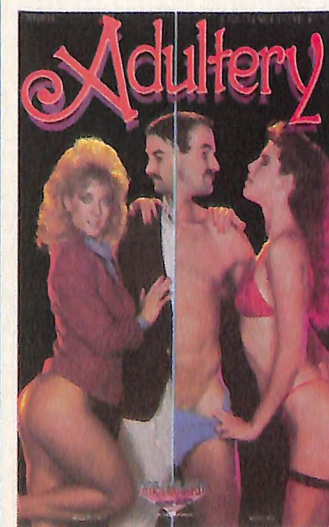
PROD: PAUL THOMAS

DIR: HENRI PACHARD

CAST: SIOBHAN HUNTER, NINA HARTLEY, GAYLE STERLING, SHANNA MCCULLOUGH, MIKE HORNER, ALEX GRECCO, JON MARTIN, JOHN O'KEEFE, JOEY SILVERA.

RATING: ★★★★★ HOT

FROM DREAMLAND



RAISING HELL

PROD: HAROLD LIME

DIR: JACK REMY

CAST: SIOBHAN HUNTER, DANA DYLAN, SHANNA MCCULLOUGH, KEISHA, NIKKI KNIGHTS, BILLY DEE, SHONE TAYLOR, BUDDY LOVE, SASHA GABOR.

RATING: ★★★★★ VOLCANIC

FROM VIDCO



bit of wit or wisdom, or wry social comment, for those who appreciate that sort of thing.

Assisting with the main order is director of photography Art Ben, who frames the sex and lights it well. He is a master of the movie camera, but is still a little green with video. In some scenes the color balance between cameras is uneven, so that if consistent skin tones matter much to you, a bit of dial-fiddling may be required. We would like to predict that in a year or so, everyone in the trade will have got the hang of shooting in video, and some of these early efforts will look pretty primitive.

Nothing naive about the point of view, though. Pachard always provides a mature eye, a broad range of interest and tolerance, enthusiasm and surprises. He goads actresses such as Siobhan Hunter into stretching their limits in the pursuit of electric excess. And he's always looking for a fresh approach. When Hunter and prey finally meet, she is wearing a welder's mask. Saddling up on Horner's horn, she gives us a blazing ride that is framed so we see the whole woman, not mere scraps. Shanna McCullough's character is interesting: an avant garde artist working in welded metal. The actress continues to grow in skill and beauty. Gayle Sterling also impresses more with every outing. There is much of merit in this movie. Don't let it get away.

RAISING HELL

Harold Lime produces good movies, especially when he employs camera-wise Jack Remy as director. When shooting an inexpensive video such as this one,

they keep the story and setting simple, while concentrating on making the characters appealing, the situation friendly and amusing, and the images delicious. All that remains is heat, and that requirement is met by casting proven torches such as Siobhan Hunter, Dana Dylan, Shanna McCullough, Nikki Knights, and Keisha, then goading them to blissful excess. All conditions are met in this tasty little opus.

Shone Taylor owns a magic shop that needs a fresh infusion of capital. He leaves his girl, Siobhan, in charge while he goes to L.A. to persuade a rich uncle to help. Their farewell fling is a fucking wonder, performed on the counter with Siobhan in full contraction, staring at it, legs high, wide and shaking.

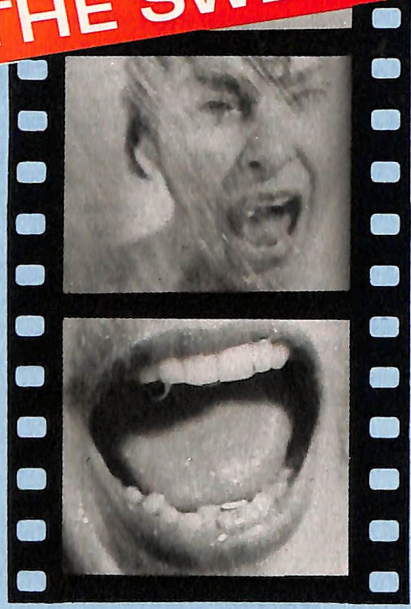
While Shone is away, Shanna shows up and tells his girlfriend that her thriving brothel need a temporary new address. She talks her into leasing the magic shop's warehouse.

When Billy Dee bops into the shop, Siobhan directs him to the building in back, where he and Dana Dylan and Nikki Knights knock off a fabulous threeway. Remy's camera catches everything and makes it all look great. He has the good sense not to zoom in for the cum shot, so nothing is missed of the dramatic reactions.

Landlord Frank James investigates, but Shanna heads him off with some head and a bit of tail. The muff diving is magnificent, with Shanna's excitement building to a big orgasm. Keisha arrives in boss leather to lead the ladies in lascivious play, before putting Sasha Gabor through his paces. Excellent music underscores the movie, and all the sex is so good that Siobhan takes Shanna's offer to join her ensemble. That's where the real magic is.

MURDER ISN'T SEXY!

THE SWEETENING OF AMERICAN PORN



By Rick Swan

A lot of people are going down in porn movies, but never in a hail of machine gun bullets, as in RAMBO or SCARFACE. While Hollywood continues to flood screens with a river of blood, porno's stream of violence has dried up. Before X, 'skin flicks' employed violence as a means of displaying naked flesh. Villains stripped and abused their pretty victims before dispatching them in some grisly way. The violence was supposed to allay criticism by showing that the filmmakers were telling a 'serious' story, not merely pandering to prurient interest. Porn producers outgrew that skewed notion, but not the 'Big Guys' in Hollywood. Many are still bad little boys at heart. Mainstream movies have been getting more violent, while porn today strives for an atmosphere free of conflict, much less brutality.

Check out the Hollywood product on the shelves of your neighborhood video store and you'll discover that about 60% of the titles and box covers suggest violence, and these are by no means confined to R-rated features such as COBRA, ALIENS, or TEXAS CHAINSAW MASSACRE. The PG-13 epic, INDIANA JONES AND THE TEMPLE OF DOOM, to cite one example, contains a gruesome scene in which a still-beating heart is torn from the chest of a living man. Even dur-

ing 'family time' on TV you can watch folks hit, stabbed, shot, and spoken harshly to by The Equalizer, Sonny Crocket, Mike Hammer, and Magnum. Porn people, on the other hand, have been responding to the needs of modern audiences by substantially reducing the number of violent images in their films. A five-year study at Simon Fraser University analyzed the content of 150 randomly selected films, and concluded that Hollywood movies contain significantly more violence than X-rated films. Moreover, the study found that since 1979 violence in porn has been steadily declining. By some estimates, fewer than 5% of today's adult movies contain any acts of violence, and virtually all avoid graphic killings and bloodshed.

Violence, of course, has always been a staple of the big screen, but over the last 20 years, violence in mainstream movies has become as explicit as an autopsy. Although graphic gore was featured in some limited release films in the early '60s (1963's *Blood Feast* showed a woman's arms hacked off and her tongue ripped out), it wasn't until the release of THE EXORCIST in 1973 that gore really went public, depicting Linda Blair stabbing at her crotch with a crucifix and spewing torrents of split pea soup. In 1980, Warner Brothers released *Friday the 13th*, a picture that reels off one bloody slaughter after another. A spate of psycho-slasher films followed, and they are still plaguing us today.

Porn producers have always looked at Hollywood for ideas, but even though some early X-rated films showed the influence of Hollywood's violence trip, sex films quickly backed off or dropped those themes as injurious to the erotic mood they were trying to create. For instance, Alex DeRenzy's recent sexvids, as steamy as ever his early movies were, have traded mean behavior for kindness and affection. BABYFACE II lacks even a trace of dark deeds. It is unlikely you have seen anything as extreme as FRIDAY THE 13th on the Adult shelves in video stores, and if present trends continue, it is unlikely you ever will.

On the other hand, Hollywood has seldom shied away from using sexual assault to titillate movie-goers. 1971's STRAW DOGS, and THE GETAWAY the following year, showed a woman being raped by brutes and enjoying it. Last year's pseudo-documentary, EXTREMITIES, has

Farrah Fawcett playing a woman who is raped and brutalized by a psycho who breaks into her home. While allegedly an anti-rape film, the camera nevertheless lingers on the assault, as though in a state of prurient rapture.

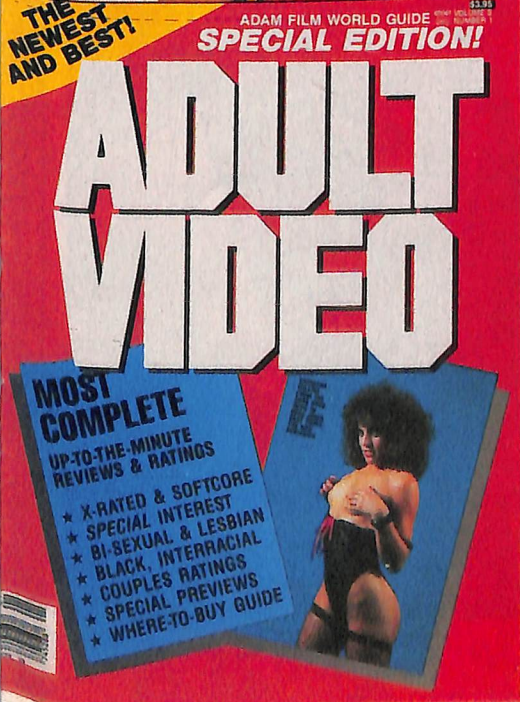
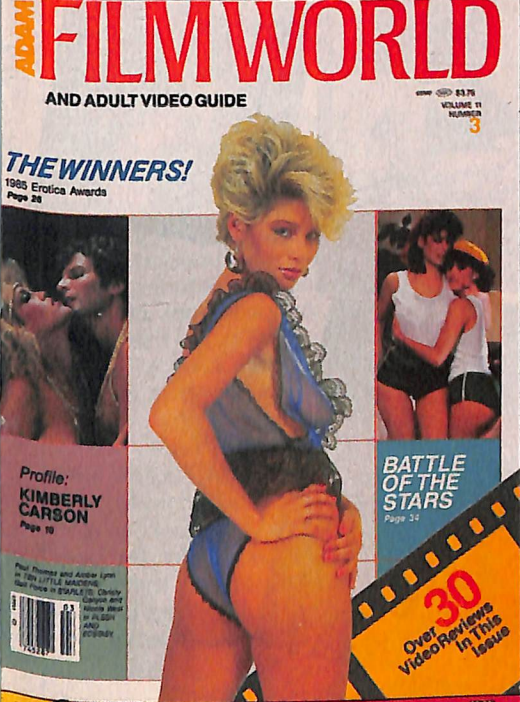
Porn, meanwhile, has shown an inclination towards tenderness, a trend traceable to the considerable increase in its female audience. The change became significant a few years ago with the release of such popular 'couples' films as FIRESTORM, EVERY WOMAN HAS A FANTASY, and L'AMOUR. The shift continues today with titles such as ALL THE RIGHT PLACES, SOFT WARM RAIN, and MORE THAN JUST SUMMER LOVERS, classy productions where men and women enjoy the game as equals. In modern porn, consenting sex is the norm, not—as in big-budget films—the exception.

There is no more dramatic example of how the presentation of screen violence has changed than in 'cops-and-robbers' films. Hollywood heroes such as COBRA routinely blow away the bad guys in a spray of lead and gore, and call themselves "the Cure." Cops like Dirty Harry seem to enjoy killing. By contrast, the male lead in a porno has something else in mind when he asks a woman to "make my day." It's not his gun that shoots.

The controversial Mickey Rourke movie, ANGEL HEART, is a story of cult murder in New Orleans that features gory shots of a headless body and decomposing corpses. When, as rarely happens, a porn script calls for a death, it is not presented graphically. The setup for Cecil Howard's STAR ANGEL Requires Jerry Butler to bump off Tigr, who has become too much of a junkie to make a living as a singer, and is now a liability to her manager/lover. We see Jerry make the poisoned drink. But like the Greek playwrights, who sensibly had their dramatic murders occur offstage, Howard spares us the sight of Tigr's death throes.

So where does the blood buff look for a little 'ultra-vi' these days? Well, he doesn't have to look far. Try renting a tape of BEVERLY HILLS COP, and also its X-rated takeoff, BEVERLY HILLS COX. The former is a Hollywood comedy with Eddie Murphy, the latter is a scorching starring Ginger Lynn. Both have pretty high body counts, but in one of them the bodies get up and do it again, with feeling. Draw your own conclusions.

Rick Swan is editor and publisher of The Marion County News.



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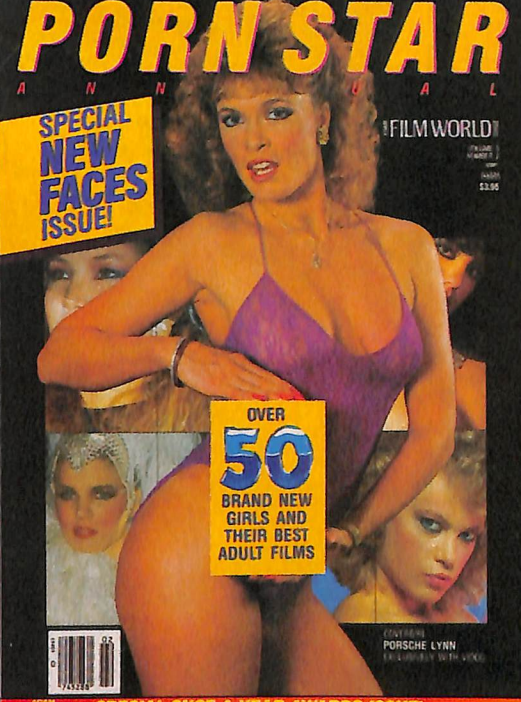
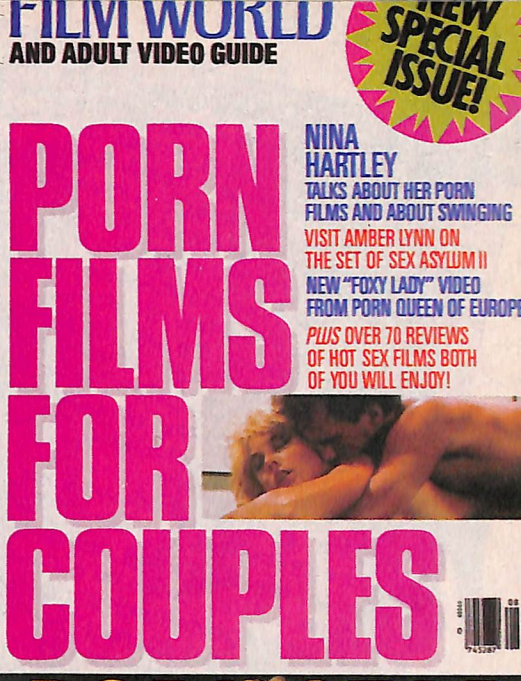
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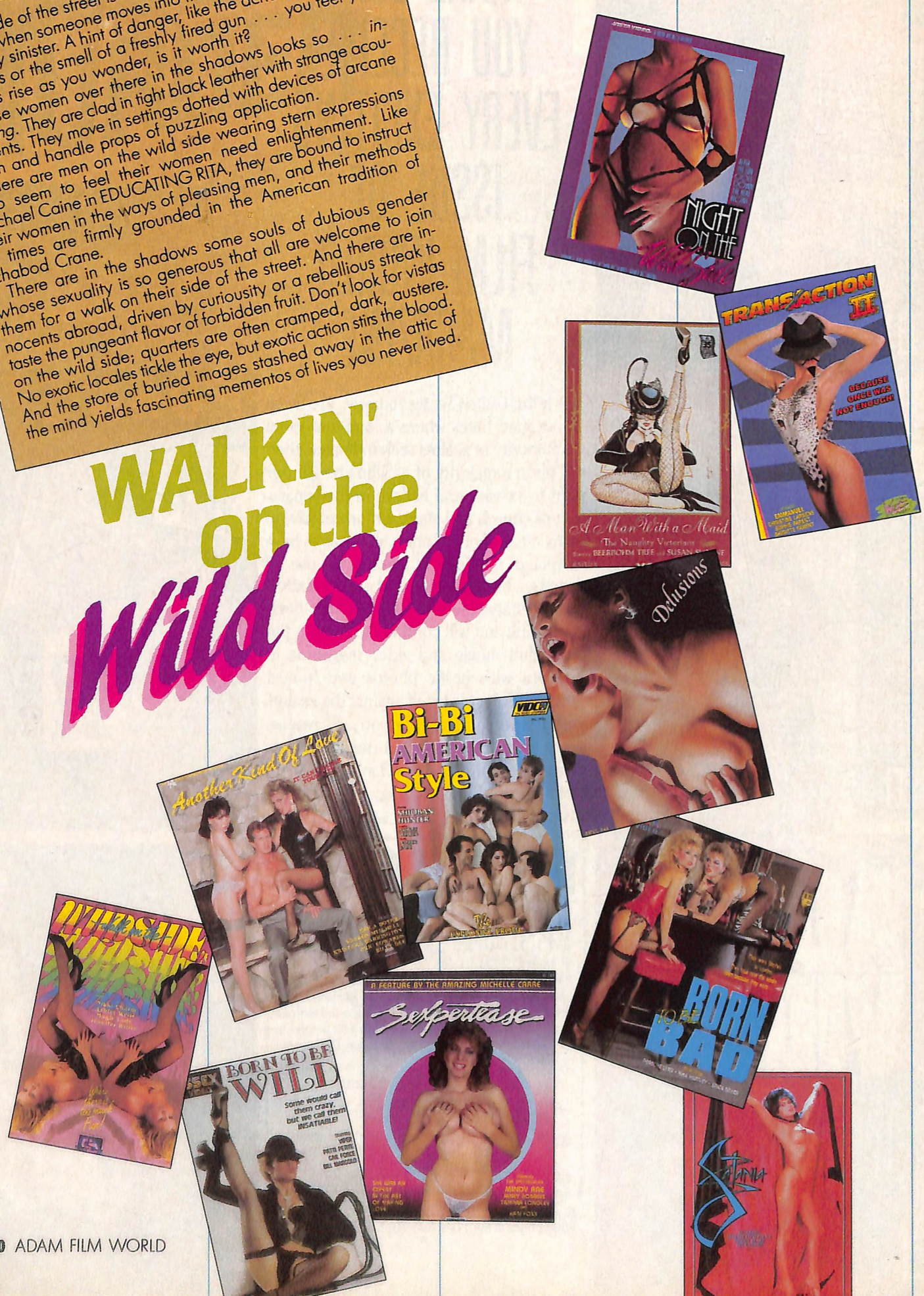
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That side of the street is wicked. Dark shadows hide faces, and when someone moves into the light, the curl of the lip is slightly sinister. A hint of danger, like the acrid taste of bitter almonds or the smell of a freshly fired gun . . . you feel your hackles rise as you wonder, is it worth it? Those women over there in the shadows look so . . . interesting. They move in settings dotted with devices of arcane trements. They handle props of puzzling application. There are men on the wild side wearing stern expressions who seem to feel their women need enlightenment. Like Michael Caine in EDUCATING RITA, they are bound to instruct their women in the ways of pleasing men, and their methods at times are firmly grounded in the American tradition of lchabod Crane.

There are in the shadows some souls of dubious gender whose sexuality is so generous that all are welcome to join them for a walk on their side of the street. And there are innocents abroad, driven by curiosity or a rebellious streak to taste the pungent flavor of forbidden fruit. Don't look for vistas on the wild side; quarters are often cramped, dark, austere. No exotic locales tickle the eye, but exotic action stirs the blood. And the store of buried images stashed away in the attic of the mind yields fascinating mementos of lives you never lived.

WALKIN' on the Wild Side



WALKIN' ON THE WILD SIDE



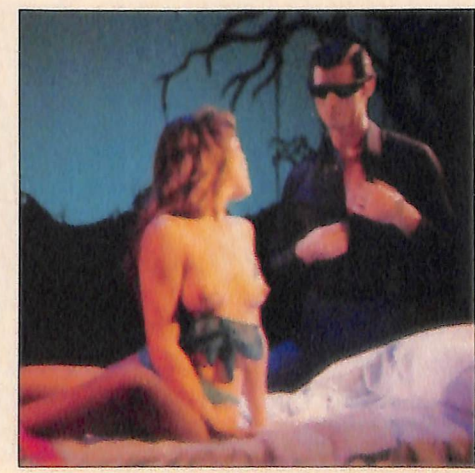
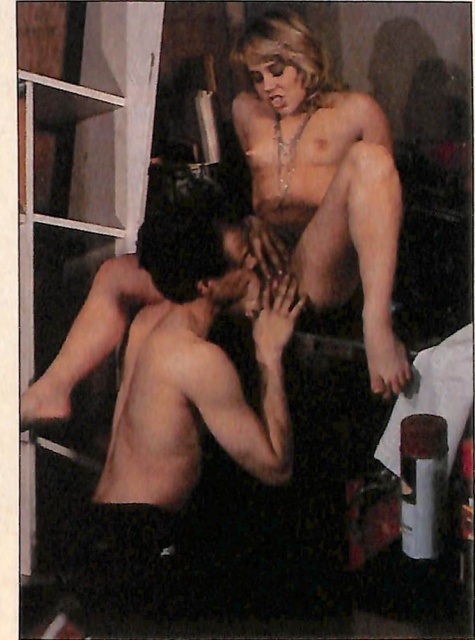
Clockwise from upper left: NIGHT ON THE WILD SIDE, Nikki with Damian Cashmere in WILD SIDE, more of same, surrealism in CAFE FLESH (VCA), CRAVINGS (VCA).

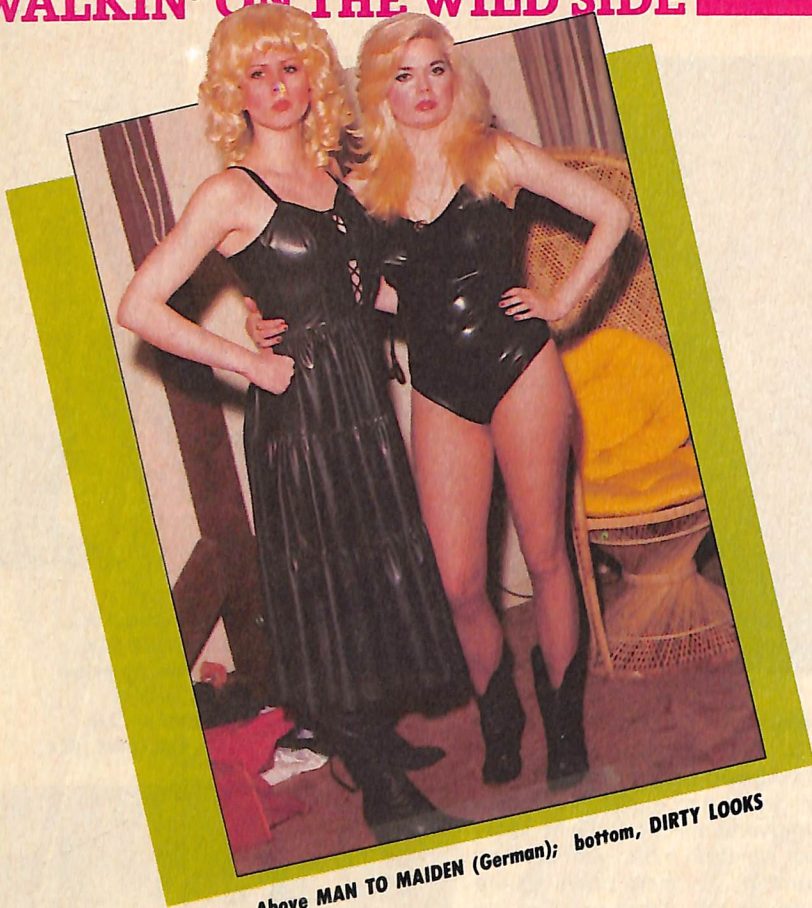
NIGHT ON THE WILD SIDE (Tamarack) came out last year with little fanfare. It is one of those dreamlike, surreal fantasies without much story, but filled with arresting images. Kay Parker is the wide-eyed wanderer who stumbles into a bizarre experience that pries open her locked libido. Janey Robbins, all tits, teeth and untethered lust, is Kay's guide through the danger zone of dark passions. Excellent pictures of aggressive sex.

we don't mean it's dozing; a Corvette engine in a VW, that kind of sleeper. Modestly budgeted and shot realistically amid urban grime and clutter, the movie follows the adventures of a girl who looks innocent, but can burn a bed with the best of them. Damian Cashmere befriends the girl, then upends her with a rod the size of a rolling pin. His extended engagement with dusky Magic Lady is photographed perfectly to give the frenzy plenty of room to fructify. Ron Jeremy has a fine fuck with Charlene Cody, one of several extremists who boot this stark sexvid to dizzy heights. It's wild!

WALK ON THE WILD SIDE (CDI) Surprise! Nikki Charm is growing up! In this unusual picture she shows off her newly acquired tough-titty attitude to go with the lewd leer, glazed eyes, and seething sexuality that has replaced the ingenuous good cheer that formerly was her signature. When we call this picture a sleeper,

BORN TO BE WILD (L.A. Video) is Bob Vosse's movie about two sisters (Nina Hartley, Porsche Lynn) who are always competing, with motorcycles or men. They





Above MAN TO MAIDEN (German); bottom, DIRTY LOOKS

ride both with skill and a fierce will to win. Serious singleness of purpose characterizes most of the sexvids covered in this section, and both these stars know how to get serious, while Vosse knows how to make hard sex look tasty.

BORN TO BE WILD (Essex) is Viper's plaything, and it showcases both her engaging, offbeat comedy and her untrammelled sexuality. You know you're off on Mr. Toad's wild ride from the opening scene, as Viper stops a passing motorist and writhes lewdly all over the car. Except for some messy food sex and a gratuitous

lift from DOWN AND OUT IN BEVERLY HILLS, the movie is mostly teeth-gnashing sex capped with kooky comedy.

A walk on Manhattan's wild side would have to include the live sex shows of the Times Square area. Veronica Vera is our guide and roving journalist in a neat little pseudo-docudrama called, TIMES SQUARE COMES ALIVE (VCA). Vera does a few interviews (they seem genuine) with the girls who work the grind circuit, and we witness several of the peep shows, which include blowjobs of people on the other side of the glass, as well as some staged fantasy numbers. This New York ensemble is down and dirty, and

Gloves-off, hands-on sex without smiles. These fuckers may be impolite, randy and rude, but they get to the meat of the matter.

when the camera steps back and the chatter stops, the picture gets nice and nasty.

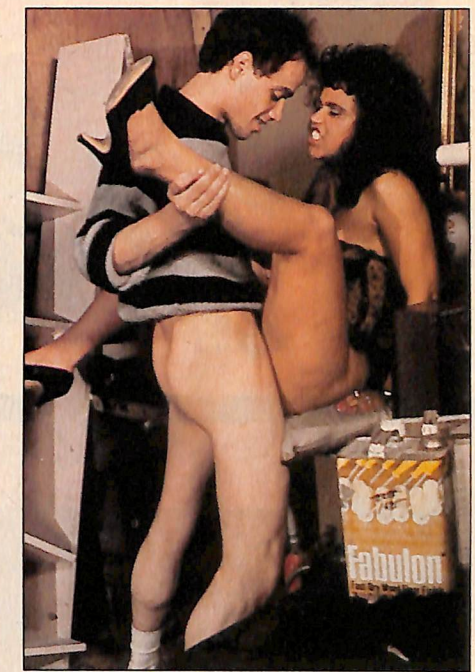
Kim Christy pursues his predilections in SHE-MALE WRESTLERS and SHE-MALE REFORMATORY, which more or less share the same cast of lewd lasses and big-assed bozos of dubious gender. Breezy Lane and Viper provide high heat straight down the middle, while the sideshow gawkers have the tit-and-cock crew for entertainment. These movies have some sexy surprises waiting for you, even if you're not a freak freak.

TRANSACTION II (Wet Video) is a French film, featuring a pre-op poptop named Emmanuel who gets passed around by his wealthy patron. Fortunately for lovers of real women, there are plenty of foxy ladies competing for the lewdest In The Land Award, and the camera has the eye of a dirty old man. A hot little picture that will appeal to a wider audience than the usual oddity-of-nature fans.

Another Europic worth watching is TAKE ME DOWN (Cal-Vista). Unprincipled opportunists visit women recently widowed and supply what has been lacking in their lives. The fellows are assertive and the women seem to love it. Everybody gets down. Way down. And the cum shots are very wet.

Ever since Michael Caine educated Rita, porn has pushed such 'instructional' videos as EDUCATING TRICIA (a French film from Video); Kim Christy's CORRUPT DESIRES (Caballero); SAMURAI DICK (VCA); PROGRAMMED FOR PLEASURE, and SEXUAL INITIATION OF A MARRIED WOMAN (both Vidco); ANOTHER KIND OF LOVE (Cal-Vista); SEXPERTEASE (Vidco); HOUSE OF PLEASURE (Caballero); the period piece from England, and one of the best of the genre, VCA's A MAN WITH A MAID (THE NAUGHTY VICTORIANS).

Other American pix for walkers on the wild side include the new, re-cut version of TRACY IN HEAVEN (Western Visuals); DELUSIONS (VIP); THE LEGEND OF KING KARL (Arrow); SAVAGE FURY



(Video Exclusives); SWEET REVENGE (Zane Brothers); CORRUPTION and MID-NIGHT HEAT (VCA); GETTING OFF (VCX); DARK ANGEL (VCA); LUST INFERNO (Hollywood International films); NIGHTCALLERS (Arrow); PERVERSE DESIRES (Caballero); new and excellent is SATANIA (Dreamland); L.A. Video's UNTAMED PASSIONS crackles with intensity.

One of the best of the 'instructional' tapes is CHALLENGE OF DESIRE (Talk Of The Town). Jon Martin challenges Becky Savage to a little contest of applied will. They introduce a few of their friends to the concept, and the rest of the film is pretty much wall-to-wall hard fucking and sucking. Bob Wolfe, who made it, draped the set in sensuous colors and textures. He arranged the people against that background in pleasing compositions, told them to freak freely, and kept the camera back and rolling for long takes of all the

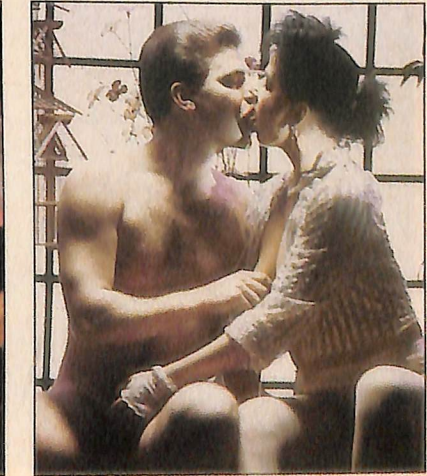


Clockwise from top left: AFTERNOON DELIGHTS, WALK ON THE WILD SIDE, TIMES SQUARE COMES ALIVE, THE LAST TABOO, DIRTY LOOKS. Center, CHALLENGE OF DESIRE.

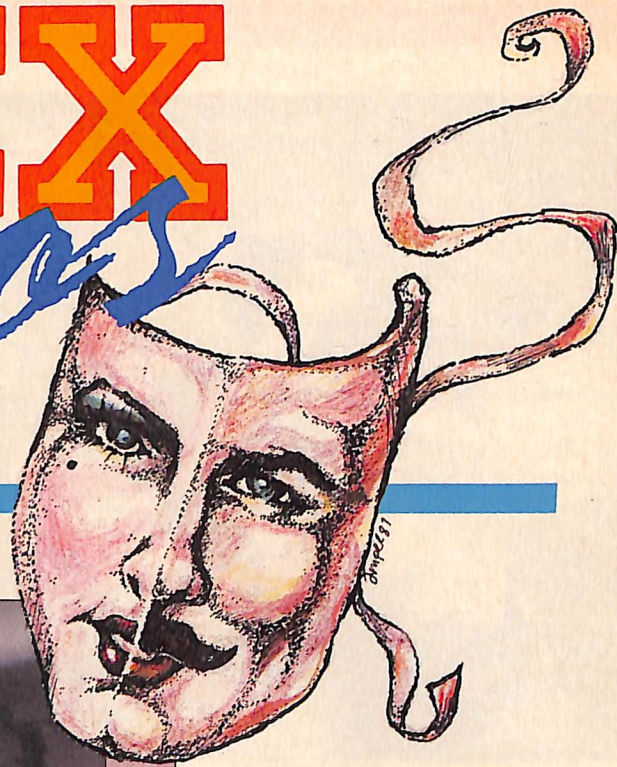
action. Not many extended closeups to make you wonder what's happening outside the frame; just plenty of full shots, as though you were sitting there watching from a chair a few feet away.

California Star Productions specializes in videos about people who are concerned that the object of their lust might leave, so they invent ingenious ways to keep them around. The plots are as tricky as the Rube Goldberg rigging in such pictures as FLASH, THE GREEK FILE (refers to a dossier on a Greek gangster), MASTER CONTROL, SCORPION, MAID SERVICE, and HELPLESS.

Working the same side of the street (the wild side): Bizarre Video, with the DRESDEN DIARY series; L.A. Video with their CORPORAL COLLECTIONS line; for more of the same, ask 4-PLAY about their Sally Roberts movies, and London Enterprises, Ltd. about their SLAVES OF DESIRE.



BI-SEX Videos



Brittany Morgan stars in **CLOSE FRIENDS** (Coast-To-Coast)

Trend? Or merely trendy? More mix-and-match sexvids this year than last, but is bi-sex entertainment a boom or a fizzle? We asked the editor of ADAM and FILM WORLD REPORTS for his view.

Report by Jared Rutter

The bi-sex video has proved to be more than just a fad. There aren't enough of them yet to form a true *genre*, such as interracial tapes, but they are carving their niche in the porno market.

The formula is simple: boy gets it on with girl and other boy(s); girl gets it on with girls; they all get it on together. Women who used to complain that straight porn was biased because it showed girl/girl sex scenes but almost never boy/boy, now can quit complaining. If a woman wants to see some heavy male action she no longer need resort to an all-gay tape; the bi-sex videos will fill her needs.

The interest in bi-sex tapes is due primarily to their novelty. Lesbian scenes used to be novel years ago, until they became virtually obligatory in nearly every movie. It remains to be seen if the male/male scene will likewise become a fixture. (Don't hold your breath.)

Top, **BI-BI AMERICAN STYLE** (Video); lower left, **THE SWITCH IS ON** (Catalina); lower right, **BI CEPS** (L.A. VIDEO).

A problem with many bi-sex tapes is that the men don't seem truly *bi*; they seem much more interested in each other than in the woman. Cunnilingus often looks like a distasteful chore when performed by some of these guys, and you can almost sense their relief when they get to kiss each other while screwing the lady in threeway sex scenes. This isn't always the case, however, and the performance standard of the men seems to be improving.

Most video companies have released at least one bi-sex tape, if only to test the market. Catalina Video, the company that pioneered the *genre*, puts out the lion's share. Oddly enough, their 1985 breakthrough tapes, **THE BIG SWITCH** and **BI-COASTAL**, have yet to be topped, the former for raunchy intensity, the latter for human interest.

Here's a rundown of some recent bisexual videos: **THE SWITCH IS ON** (Catalina) may be the most successful bi tape so far, due largely to the extraordinary popularity of star Jeff Stryker with women and gay men. Directed by John Travis, the movie attempts to tell a story of a country boy who loses his innocence amid the bright lights of L.A.

After a lengthy and sexless buildup, Jeff finally leaves the farm and is seduced on the train by a rich lady (Elle Rio). In the city, the kid falls in with another ravenous bitch, Danielle. Everywhere he goes, men and women seem unable to keep their hands off him. Unfortunately, the plot isn't developed and the story just stops after a two-man, one-woman scene in a gym.

The pictures and sex are excellent, with bright videography and a fairly high level of erotic heat. Stryker has no problems at all with the women. That is, he treats partners of either sex with the same godlike disinterest. He's a wind-up sex machine come to life—or almost to life.

CLOSE FRIENDS (Coast to Coast Video). This New York production is the most realistic bi-sex video we've seen in terms of story and motivation. Two friends (Robert Harris and Michael Mann) complain to each other that the spark has gone out of their respective marriages. It doesn't take a genius to figure out that the way they'll put the spark back in is with some bi-sexual action. At least, it's a plausible premise. In most bi videos the gay action happens just for the hell of it.



One of the wives, played by juicy blonde newcomer Brittany Morgan, has a fantasy of sex with two men (Robert Aponte and Tony Wells) who are very much into each other. This is the movie's most erotic sequence, because the women's reaction to the chemistry between the men.

Also believable is the reaction of one of the husbands (Harris) to having sex with his buddy in the two-couple orgy that ends the movie. He doesn't like it at all.

He goes through with it as an experiment that clearly won't have an encore. Usually, the man being introduced to gay sex goes at it as if he'd never had any other kind. This is the only expression of distaste shown by a man to gay sex in the bi videos I've seen thus far, and it gives **CLOSE FRIENDS** an edge of credibility.

HEATWAVES (Catalina). A fairly routine sex video from the creator of **THE BIG SWITCH**, Paul Norman, it seems slanted

BI-SEX VIDEOS

more toward couples than single men, whether gay or straight. There's quite a bit of girl/girl action, and the male-female relationships get more play than usual.

Jeanna Fine and Kevin Donovan play a couple who take some friends for a cruise—on water. Passengers, captain and crew all combine in twos, threes, and groups. It was actually shot aboard a luxury yacht, and quite prettily. Jeanna Fine and Nikki Randall supply their customary energy in the sex scenes.

BI-CEPS (L.A. Video) is a succession of sex scenes with no pretense at a story line. The sex comes in varying degrees of passion, but it's mostly lukewarm.

One of the 'women' is played by Catharine Crystal, formerly 'Shannon,' who used to be a man; it seems a bit of a cheat. Her threeway with two men is bisexual only in the post-op sense.

Later, some women who always were women arrive, including Melissa Melendez and the formidable Lois Ayres. They have probably performed the same muff-diving scene in countless other videos, and proceed with the usual semi-involved sex ritual.

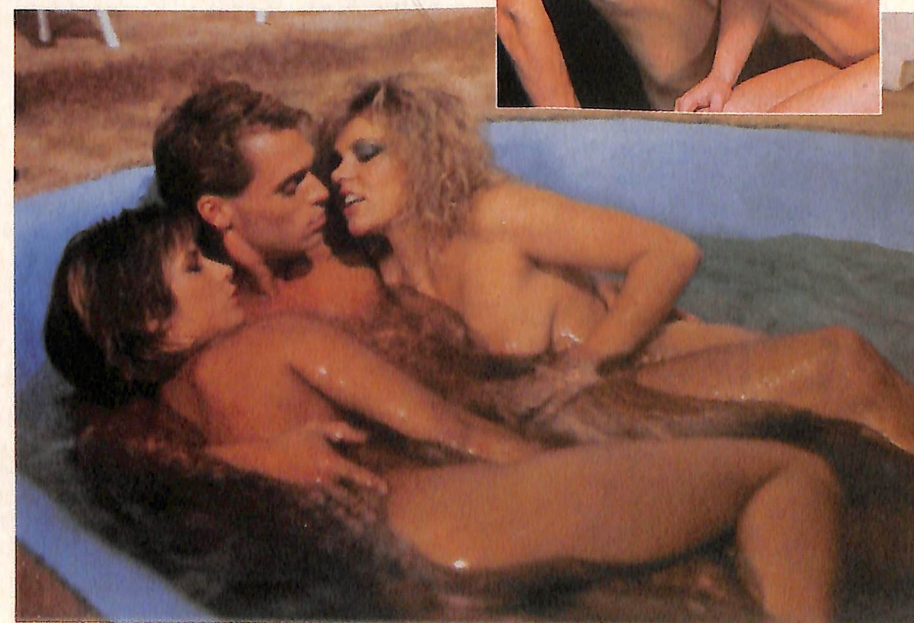
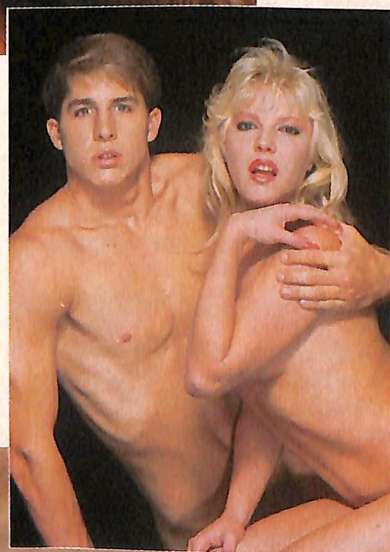
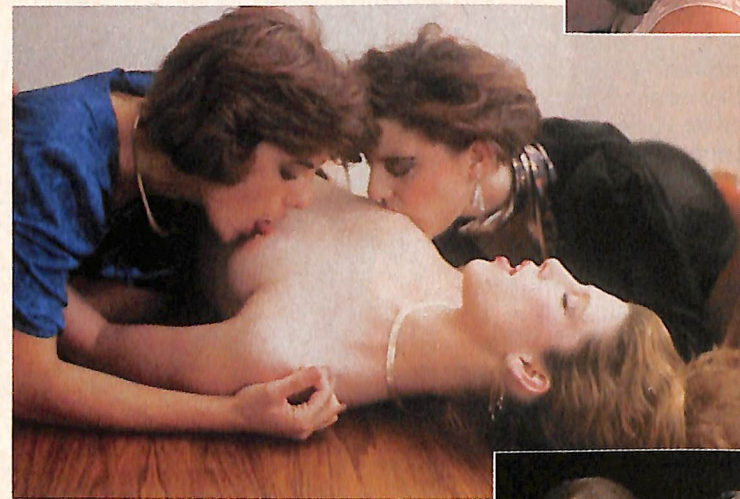
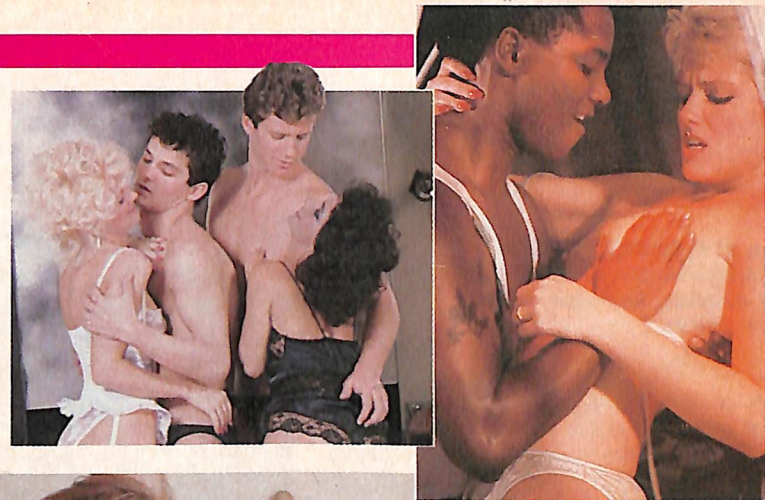
BI-CEPS (L.A. Video) seems oriented toward gay men, with more than the usual number of male/male encounters.

INNOCENCE LOST (Catalina): Several swinging couples add spice to their sex lives by blending genders. Porn favorite Stacey Donovan has a scene with two men in a fruit market (!) They all ball on top of the food, but what should have been outrageous and kinky comes off as bland. Stacey herself is as cold and waxen as fake fruit in this movie still life.

Only Nikki Randall's scene, as a wife who seduces a delivery boy for her husband, has any kind of a charge.

BI-BI AMERICAN STYLE (Vidco). The bottom of the barrel. Most bi videos are distinguished at the very least by good-looking men. Not this one. The women aren't much better, and none of them seems to be enjoying the sex, even though the characters they play are supposed to. The scene between David Morris and Jose Duval (using a different name, but quite recognizable despite the coloring of his trademark grey hair) is unsavory enough to prompt gay viewers to turn straight by the dozens.

Coming soon: SWITCH HITTERS II (Intropics). The follow-up to the story about bi-sexual baseball players stars Nina Hartley and Gail Force in their first male-action threeways.



Clockwise from top left: CLOSE FRIENDS; HEATWAVES (Catalina); THE SWITCH IS ON; INNOCENCE LOST (Catalina); BI-BI AMERICAN STYLE.

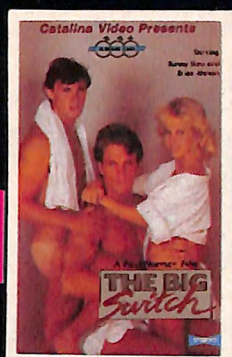
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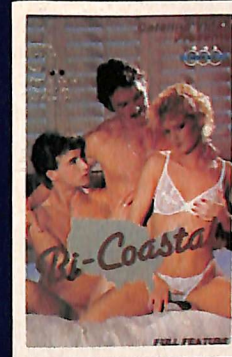
\$59.⁹⁵



HARD MEN
CV 7201



THE BIG SWITCH
CV 5701



BI-COASTAL
CV 5702



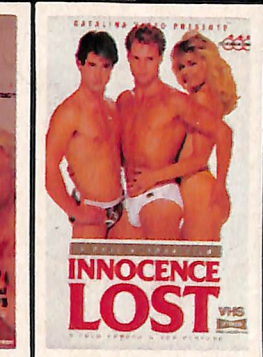
BISEXUAL FANTASIES
CV 5703



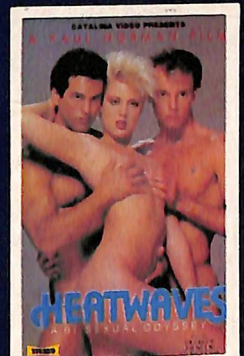
BI-BI LOVE
CV 5704



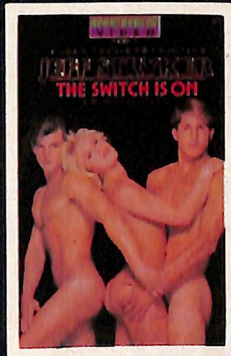
PASSION BY FIRE
CV 5705



INNOCENCE LOST
CV 5706



HEATWAVES
CV 5707



THE SWITCH IS ON
CV 5708

\$59.⁹⁵ ea.



CLOSE FRIENDS
LS-CF



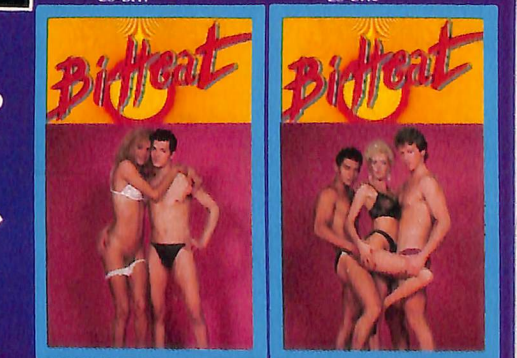
BOTH WAYS
GVW-BW

\$49.⁹⁵ ea.



BI HEAT VOL. 1
LS-BH1

BI HEAT VOL. 2
LS-BH2



BI HEAT VOL. 3
LS-BH3

BI HEAT VOL. 4
LS-BH4

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THE GO-GETTERS



BACKDOOR TO HOLLYWOOD II (CDI)

Impressive in her early appearances, she quickly demonstrated larger-than-life passion in blistering sex scenes, causing ripples of eroticism to run through the sexvid industry last year. Of her work in GINGER'S SEX ASYLUM, our reviewer said: "Special mention should be made of Brittany Stryker's important contribution. She gives Ginger a run for her money here, with one of the year's outstanding erotic performances."

Brittany was one of the newcomers in HAVING IT ALL, which also introduced Sheena Home and Keisha. She caught our eye again in FOR YOUR THIGHS ONLY and HOT NIGHTS AT THE BLUE NOTE CAFE, NAUGHTY NYMPHS and DR. PENETRATION. Her raw, hungry style in bed seems best suited for videos of the wall-to-wall sex variety, though she proved in BACKDOOR TO HOLLYWOOD II that she can handle an 'acting' role with convincing aplomb. She out-charms Nikki in CHARMED AND DANGEROUS, she's as dirty as any of the DIRTY BLONDES, and when she gets an INDECENT ITCH, you'd better scratch it.

As one of porn's go-getters, Brittany often leads the charge in her pictures. That is, she is quick to get crazed and seems to know no limits when it comes to getting nice 'n' nasty. Undaunted by the presence of 'major' porn stars, she holds her own in such sterling company as Angel (ANGEL OF THE NIGHT), Jamie Summers (THE BRAT), or Amber Lynn (LET'S GET IT ON). She takes to the air in SKY FOXES, and



GINGER'S SEX ASYLUM (Vivid)



PUMPING IRENE II (Fantasy Home Video)



DR. PENETRATION (Wet)



TAILSPIN (AVC)

takes you to the mat in SUPERSLUTS OF WRESTLING. She scored high in PUMPING IRENE, and now she's back to flex her muscles again.

PUMPING IRENE II

Which Judy Garland/Mickey Rooney picture had the immortal line, "Why don't we put the show on right here in the barn?"

Whichever movie it was, PUMPING IRENE II is porno's answer. This is homemade video at its funkiest, but if you liked the first installment, you might go for the sequel. Irene's workouts haven't been drawing customers, so she and her exercise girls, Angel Kelly and Elle Rio take their show on the road.

A motor home has been converted to a travelling



SKY FOXES (VCA)



GINGER'S SEX ASYLUM

gym; painted on its side are the words "Mobile Muscle Factory." Not a bad concept, if the girls were to lure guys off the street and into the Winnebago. But before they get wherever they're going they run out of gas somewhere in the boonies. Inside the house nearby, a trio of jocks happen to be vacationing, and offer their help and hospitality.

Labored dialog drags us into the first sex scenes, performed on gym equipment and only moderately hot. The initial lesbian triad is followed by Randy pumping Irene, while Tony boffs Blondi in the mobile gym. These engagements are more athletic than erotic.

The picture doesn't really ignite until Elle Rio wraps her hungry lips around North's peter during a game of strip pool. When he empties his scrotum on Angel's chest, the wild Brazilian buzzes in like a killer bee to lick it up.

A pasta dinner spiked with aphrodisiac initiates an orgy on the food. If you think people rolling around on their dinner is a turn on, you're going to be in ka-ka heaven.

Brittany is saved as the *piece de resistance*—or the *specialite' de maison*, if you're still hungry. She plays Peter's wife, who arrives unexpectedly to check up on him. Finding her spouse up to his balls in bodybuilders, she jumps right in and joins the humpers. What a good sport!

The players do their darndest, but are defeated by a near-sighted camera that keeps moving in close with its macro lens to count pubic hairs and search for the missing cervix.

You're going to have to pump like a sonuvabitch to make this one work.

PUMPING IRENE II

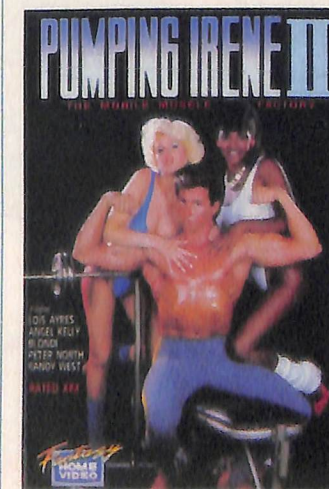
PROD: PERRY ROSS/NAOMI GOLDSMITH

DIR: C.C. WILLIAMS

CAST: LOIS AYRES, ELLE RIO, ANGEL KELLY, BLONDI, BRITTANY STRYKER, RANDY WEST, PETER NORTH, TONY MONTANA.

RATING: ★★ WARM

FROM FANTASY HOME VIDEO





TRAMPIRE (Fantasy Home Video)



TALK DIRTY TO ME - 5



THE PRINCE OF BEVERLY HILLS (Video Exclusives)



RAISING HELL



BARBARA THE BARBARIAN (Essex)

Nikki keeps a low profile, but when her man's profile starts jutting out, the wraps come off and she ignites like naphtha. Then all those around her spontaneously combust.

Dark hair, cropped short and tipped with gold, frames a handsome face above a firm, leggy frame. Unassertive in her early pictures a year or so ago, and so vague in ambition that she changed her name every few months, Nikki has in recent videos shown remarkable development. When she was billed as Nikki Dee (CALIFORNIA BLONDES, CREAM DREAMS, DOUBLE DARE, NAUGHTY NYMPHS), she was quietly reliable in minor roles, always willing to do her part to juice up the sex scenes.

But as a go-getter in the advance garde of porn, Nikki has shown real fire of late, and in some movies she has displayed such verve that she may soon be entrusted with leading roles.

Certain directors of photography—among them, Michael Cates and Jack Remy—have lit Nikki well,

allowing us to view the whole woman, so that when passion sweeps through her trembling body, she transcends the strong angularity of her features, becoming soft and beautiful.

Nikki is a standout in THE CALL GIRL, CAPTAIN HOOKER AND PETER PORN, MORE THAN JUST SUMMER LOVERS, RAISING HELL, and UNVEILED. In the new release reviewed here, Nikki glows with erotic warmth. She is an asset to any porn production.

TRAMPIRE

Nikki's best sex scene so far may be in this lighthearted vampire spoof written and directed by C.C. Williams (HANNAH, HERMAN FLOGGER, LOAD WARRIORS). Lovely pictures of her pouncing on Joey Silvera reveal extraordinary intensity and drive. She is only one of Trampire's minions, the other two being Angel Kelly and Titian. All three tie themselves in a fleshy knot at the feet of their mistress, writhing in saphic ecstasy. Then they crawl to their campy queen, tear open the crotch of her flamboyant costume, and dive in to do what vampires do, minus the blood bit.

This particular species

isn't bloodthirsty at all, but they love to suck till sunup. Led by the haughty Tramp, Angela Baron, they gleefully smell out over-sexed fellows to bewitch. Then, like the succubi of myth, they fuck and suck them into oblivion.

As a counter-measure, the scientist who has vowed to defeat them brings along his 'secret weapon' Tom Byron, a lad of inexhaustible resources who, having sniffed out a vampire, proceeds to beat the devil at his own game.

Before taking on the vamps, however, young Tom takes time for a quickie with the detective's secretary. The part is played by Carol Hall, a pretty young newcomer, who helps Tom make the scene a winner.

Randy West and Joey Silvera as the doc and the dick play their comedy scenes loose and quick. There are plenty of chuckles between gasps in this most amusing, quite arousing, very good-looking stick-it flick.

TRAMPIRE

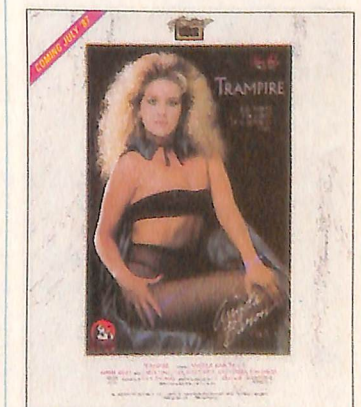
PROD: PAUL THOMAS

DIR: C.C. WILLIAMS

CAST: ANGELA BARON, NIKKI KNIGHTS, (billed as 'JODI'), CAROL HALL, JOEY SILVERA, RANDY WEST, TOM BYRON.

RATING: ★★★ VOLCANIC

FROM FANTASY HOME VIDEO





HOUSE OF THE RISING MOON

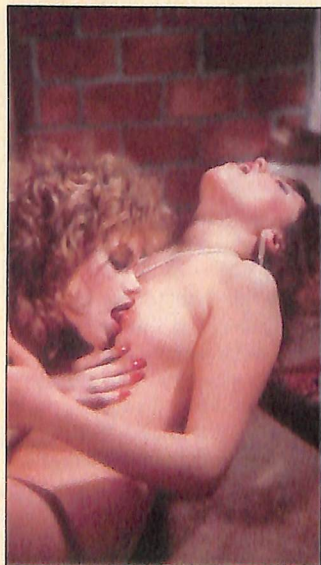
DOUBLE DARE, becoming TOP BUNS in the porn parade.

Lately, Buffy has appeared slim, sleek and poised in several successful features that showcase her new confidence and svelt figure. Our review of her performance in AMAZING TAILS II gushed over Buffy's phone sex with Marc Wallace, saying that for sheer sustained erotic imagery, porn has nothing to top it.

Buffy's dry, understated comic style recalls that of Lisa Deleew, whom she resembles in silhouette and coloring. It is displayed to advantage in THE LUST POSITION OF DR. F, CRAM SESSION, EBONY HUMPER, and LOVE BITES. Her sweet, natural side is seen in the charming INNOCENT TABOO. She can be counted on for blazing sex scenes, and is prominent in a number of hot new releases.

When she was a porn neophyte Buffy showed promise, but who could guess how far her star would rise? A little overweight in early pictures such as AGE OF CONSENT and GIRLS OF THE A-TEAM, Buffy seemed somewhat intimidated by the more experienced players around her. A touch of self-consciousness and restraint born of inhibition seemed to put a governor on her sex motor, keeping the revs just below the red line.

But by the time she moved into THE HOUSE OF BLUE DREAMS, she had acquired THE MAGIC TOUCH, and could be counted on to come up with a DOUBLE WHAMMY every time. She knew, intimately, a few SOPHISTICATED WOMEN, and mixed it up with some BUSTY WRESTLING BABES, before her RETURN TO SEX FIFTH AVENUE, where she was SHAVED PINK on a



Three from AMAZING TAILS III (Caballero)

GENITAL HOSPITAL

Review by Scarlet Leather

It's a soapy situation over at GENITAL HOSPITAL, where the orgasms are soap-operatic, loud and clear. Dr. Doran O'Dare's affair with Dr. Fiber (Buffy Davis) has developed post-op complications, leaving Dorian with his rubber dolly, while Fiber attends to patient Tami White, who is so impatient she is practically schizo-frantic. Did Mrs. Bradshaw kill the gardener, who may have been her lover? Have the maid and the cop been nightsticking it to each other?

This light entertainment tries hard for laughs—perhaps too hard—exhibit-

GENITAL HOSPITAL

PROD: JIM CORBETT

DIR: B. FLORIANI

CAST: BUFFY DAVIS, TAMI WHITE,

DORAN O'DARE, TIPPI LONDON,

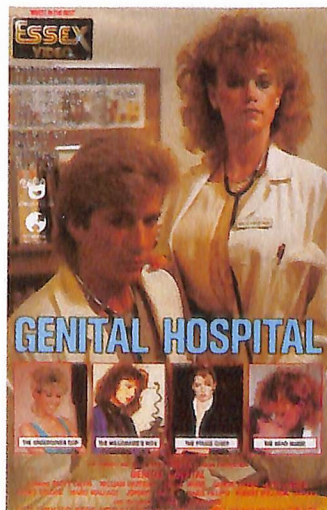
WAYNE STEVENS, HONEY WILDER,

JOHNNY LINCOLN, MARIE FILLIPO,

CANDIE EVENS.

RATING: ★★☆☆

FROM ESSEX



CRAM SESSION (Venus 99)

ing symptoms of misplaced purpose. The dialog could use reconstructive surgery, but when the chatter stops, the high-powered players transcend the script with feverish fucking. Buffy the doc gives Tami White mouth-to-muff resuscitation, while the pretty police chief is recognized by Mr. Band-saw as the girl who in college was known as 'The Berkeley Bus,' because anyone who had the fare could ride. It's a touching reunion: he touches, she touches . . .

Nurse Abundancy applies appliances to Dr. O'Dare's sensitive spots, stretching her values to accommodate his love of latex. The sex-hungry patients of Section Ate include spies, flashers, peeping toms, and a hit man dying to hit below the waist with his love gun. Candie Evens, the undercover cop blows her lover, and that's the naked truth.

The rest of the almost-ready-for comedy company struggles with the lumbering gags, while handling the sex with *elan*. The movie has been made to look like daytime TV drama, while it operates on your libido in the usual way. Honey

Wilder, Brittany Bardot, and Marie Fillipo are all in attendance. The sex is energetic, and the script, whether it means to be or not, is a veritable gurney of giggles.

GENIE'S DIRTY GIRLS
Review by Speed

Night lights in modern America no longer burn oil; most homes here flicker after dark with the oil lamp's successor, television. So it is fitting that genie Peter North appears suddenly, not from a bottle or brass lamp, but from the Quasar in the corner. And he offers, not three wishes to one person, but one wish to each of the three lovely ladies present when he pops out. Guess what they wish for?

Buffy Davis, Kari Foxx, and Amanda James are the lucky winners, but even luckier are Rick Savage, Tony Martino, and Greg Rome, who are on the receiving end of those wishes. Amanda wants a rock star. She and Tony rock out on a duet of 'If I told

you that you have a great body, would you hold it against me?'

Buffy, for reasons that elude me, wants the night janitor at a high-rise office building. The scene includes a great boob-fucking bit, a Davis specialty. Kari gets her wish in a poolside fuck with fashion photographer Rick Savage, while his assistant toys with Amanda's aperture.

Peter gets 'em all in the end, and delivers a copious cumshot so plenteous we can easily believe he's been trapped inside a TV for 4,000 years! It's an amusing entertainment that director Thomas Roberts has fashioned, and the sex oozes from the screen with such fluidity that, if it lands in your lap, you will find yourself wet all over.

GENIE'S DIRTY GIRLS

PROD: THOMAS ROBERTS

DIR: THOMAS ROBERTS

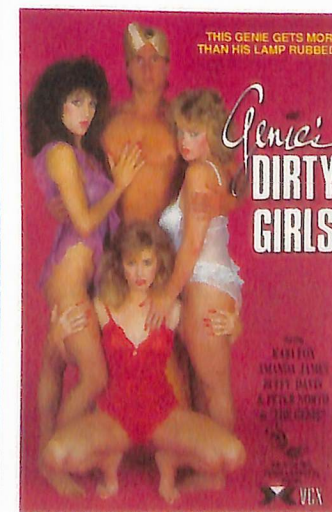
CAST: BUFFY DAVIS, KARI FOXX,

AMANDA JAMES, PETER NORTH,

RICK SAVAGE, GREG ROME.

RATING: ★★☆☆ HOT

FROM VCX



A quirky sense of humor lightens her fierce sexuality. One of the 'getting-est' of the 'go-getters', Viper sinks her teeth in sex and won't let go. In the heat of battle this tattooed tart is top gun.



LITTLE BIT OF HONEY (Wet Video) Nurse Viper takes a pulse

Snake tattoo from nip to clit! It seems to declare she was BORN TO BE BAD. Or maybe, BORN TO BE WILD. Two titles of recent movies stung by Viper's personality describe the actress who in little more than a year has made us all aware of the value of a sexual spirit sharper than a serpent's tooth.

There is something unsettling about that unblinking gaze; something serpentine in the undulations of her slender body as she writhes with ecstasy. The devilish glee that

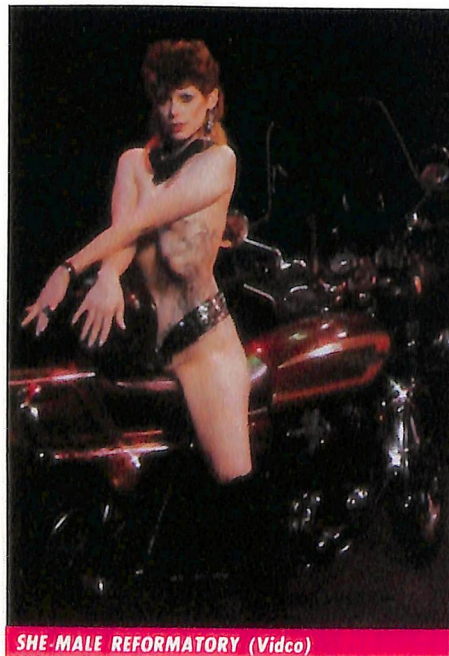
shines in her eyes as she moves aggressively on her partner could be called 'fiendish.' If we are to judge by the dozen or so pornos she has made in the past half year, Viper may well be a certifiable sex fiend.

In HOTEL CALIFORNIA and BLACK TABOO II she plays a maid too willing to be made, her guileless 'anything goes' attitude a source of heat and laughter. LITTLE BIT OF HONEY has her in nurse drag, dragging doctors onto the pool table for

snooker and nooky. CAPTAIN HOOKER has her fucking on a frigate. Though we haven't see WHITE TRASH yet, doubtless Viper plays the title role.

The creative spark emerged as a dual contribution to DON'T GET THEM WET. Viper wrote as well as starred in this amusing little parody of GREMLINS. The script and her performance are buoyed by an eccentric, mischievous sense of humor.

For views of other movies Viper has bit-ten, see 'Walkin' On The Wild Side, p. 52.



SHE-MALE REFORMATORY (Vidco)



DON'T GET THEM WET (Vidco)



SPANISH FLY (Tamarack)

COMING SOON

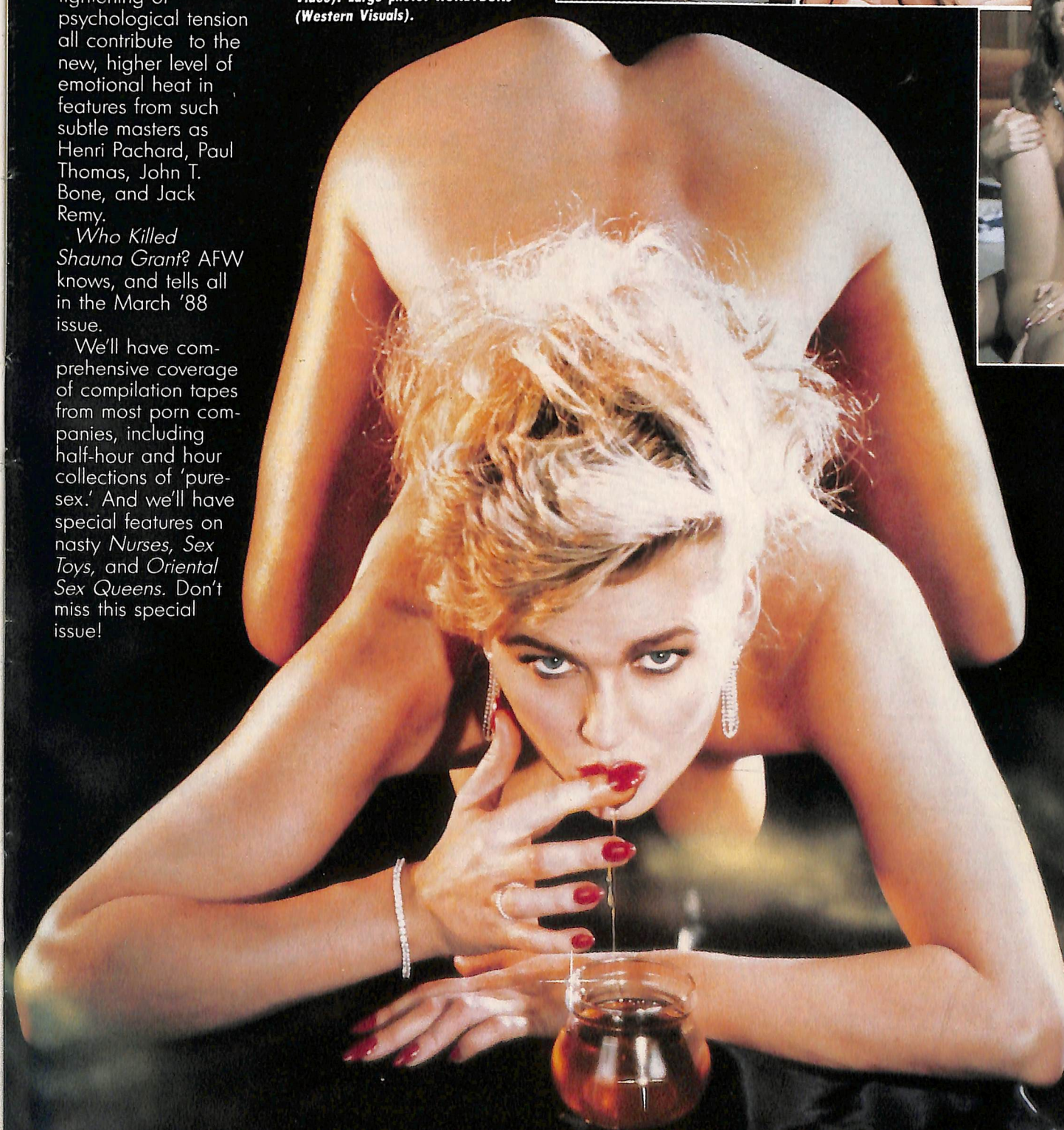
Our next issue calls your attention to an exciting trend in the latest porn releases. *Eroticism* is finally rearing its lovely head in a number of new sexvids. Ingenious stories, unusual characters, and a gradual tightening of psychological tension all contribute to the new, higher level of emotional heat in features from such subtle masters as Henri Pachard, Paul Thomas, John T. Bone, and Jack Remy.

Who Killed Shauna Grant? AFW knows, and tells all in the March '88 issue.

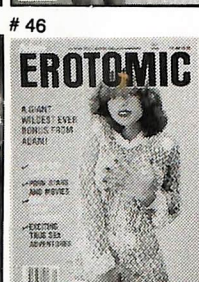
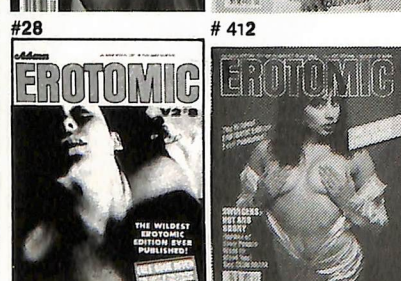
We'll have comprehensive coverage of compilation tapes from most porn companies, including half-hour and hour collections of 'pure-sex.' And we'll have special features on nasty *Nurses*, *Sex Toys*, and *Oriental Sex Queens*. Don't miss this special issue!



Left to right: NICKI (Vivid); Shauna Grant; SEDUCTION BY FIRE (Vidco); REVENGE OF THE BABES II (L.A. Video). Large photo: HONEYBUNS (Western Visuals).



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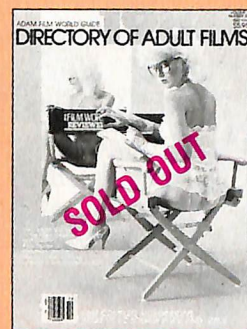
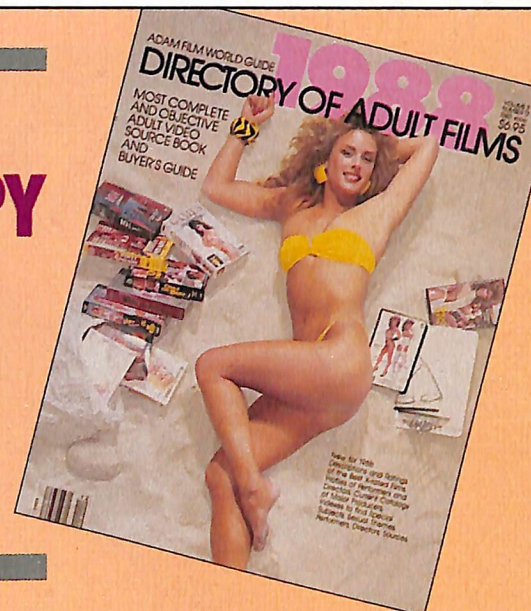
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