Adam FILM WORLD

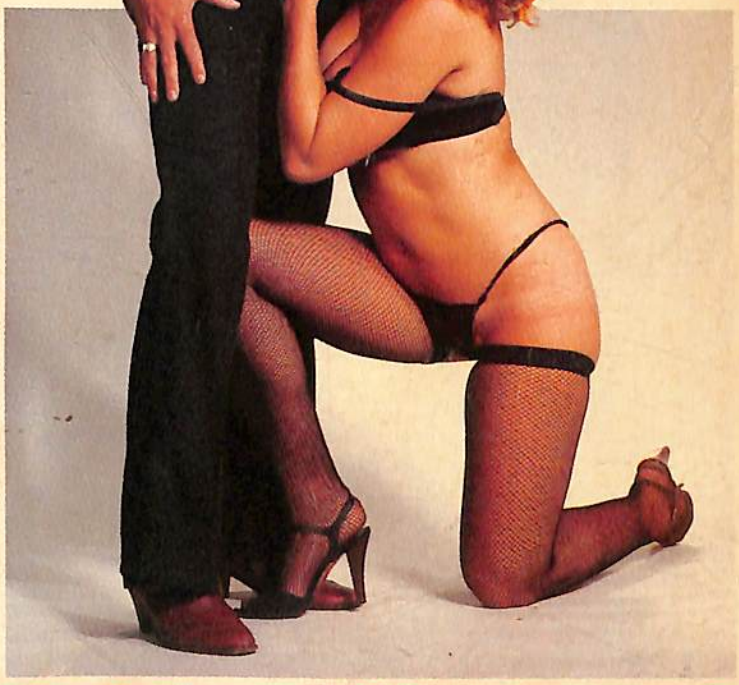
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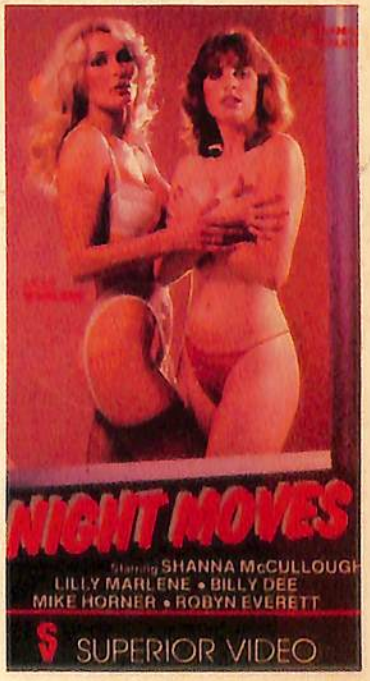






Sex Superstar Kay Parker Tells How It Feels To Ball 100 Studs





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FILM WORLD

VOLUME TEN / NUMBER TWO

Star 84: The Tina Marie Story a Mark Curtis presentation — FEATURE FILM
It's an explosive extravaganza of non-stop sex action, a story-within-a-story about a porn queen making a porn film. Stars Tina Marie, Erica Boyer, Cara Lott. **7**

Kay Parker: Lewd and Lovely by Chris Redding — INTERVIEW
She was *Film World*'s choice as Best Actress last year and she's made adult movie history with her starring roles in the two sensational *Taboo* films. **20**

Mariel's New Mammaries by Mark Mizurian — ARTICLE
The athletic Hemingway girl has blossomed out with a brand-new set of boobs for her role in *Star 80*, the tragic story of centerfold girl Dorothy Stratten **24**

"G" Strings a Scope Pictures release — FEATURE FILM
George Payne stars in a dual role as a transvestite who switches from man to woman in Henri Pachard's most bizarre film yet. Co-stars Kelly Nichols, Susan Nero. **27**

Flashpants a Buncco release — FEATURE FILM
The girls of Milton High scorn the formal Senior Prom in favor of the forbidden Flash Night orgy contest in which the winner takes on the whole senior class. **32**

Night Moves a Superior Video release — VIDEOTAPE
A horny private eye chases a perverted Peeping Tom through a swank apartment complex tenanted by sex-hungry singles. Stars Billy Dee, Shanna McCullough. **37**

Bo's *Bolero* — PICTORIAL
Bo "10" Derek bares it all in these intimate scenes from her new film about a rich girl who goes to Spain seeking romance and finds sex, sex, and more sex. **42**

Maneaters a NIBO Films release — FEATURE FILM
Joey Silvera and Kelly Nichols co-star in a wild, zany sex romp about a lawyer whose house is turned into an orgy palace. Tiffany Clark, Joanna Storm. **44**

Pleasure Channel a NIBO Films release — FEATURE FILM
It's the blow-by-blow story of how two girls are broken in to work for Lust Inc., the hottest call service in town. Laurie Smith, Blair Castle, Annette Heinz. **52**

Playing With Fire an Ad Art release — FEATURE FILM
Kirdy Stevens does it again with this sizzling followup to his two classic *Taboo* films. Cynthia Taylor is Mom and Randy West is Dad of the incestuous family. **67**

Night Hunger a PRP release — FEATURE FILM
It's offbeat and powerfully erotic. The story of three generations of a rich family obsessed by sex. Co-stars Eric Edwards, Sharon Mitchell, Sharon Kane. **76**

DEPARTMENTS AND FEATURES

Sound Stage 4
Erotic Film Check List 16
Cut & Print 19
Video X 48
Tips on Video Equipment 59
Hollywood Hot-Line 61
Foreign Film Scene 62
Bestsellers on Tape 66
Where to Buy X-Rated Tapes 66

ON OUR COVER

Cody Nicole in *Star 84*; Tom Byron and Cynthia Taylor in *Playing With Fire*; Carrie Bergman in *Night Moves*; Laurie Smith in *Star 84*; Erica, Tina and Cara in *Star 84*; Annette Heinz in *"G" Strings*.

Editor **Edward S. Sullivan**; Art Director **Christopher Kohler**; Associate Editor **Jules Griffon**; Special Feature Editor **Kent Smith**; Production Manager **Leslie Gersicoff**; Production Assistant **Jeri Stern**; Contributing Editors **William Rotsler, Dan Bottstein, Nigel Fleming, Mark Mizurian, Chris Redding, Earl Anthony, Fergus MacGill.**

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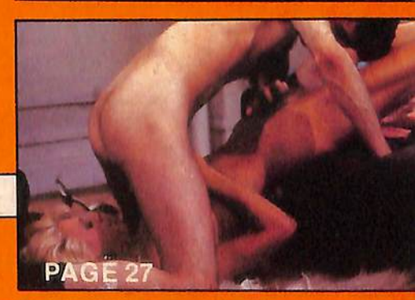
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SOUND STAGE

Here's all the latest scuttlebutt on the adult film scene. Your editors comment, our readers write. You're welcome to sound off in our columns. Write: *Film World Sound Stage,* 8060 Melrose Ave., Los Angeles, CA 90046.

X-Rated Tape Fare Does Well At Winter CES Despite Hassle

Despite a lot of controversy about X-rated video companies being displaced from the main convention room during the Winter Consumer Electronics Show in Las Vegas in January, many of the adult companies exhibiting were pleased with the results. Saul Saget, director of marketing for Visual Entertainment Productions, reported that sales were brisk.

There were less people milling about this year than last year, but those who bothered to travel from the Convention Center to the Sahara Hotel, where the adult video exhibits were located, were only those who were serious about the adult product. The majority of customers were store owners and managers, distributors and buyers for overseas rights and product. There was not the usual deluge of onlookers and those merely curious about seeing a sex star or hoping to catch some sort of unusual sexual event.

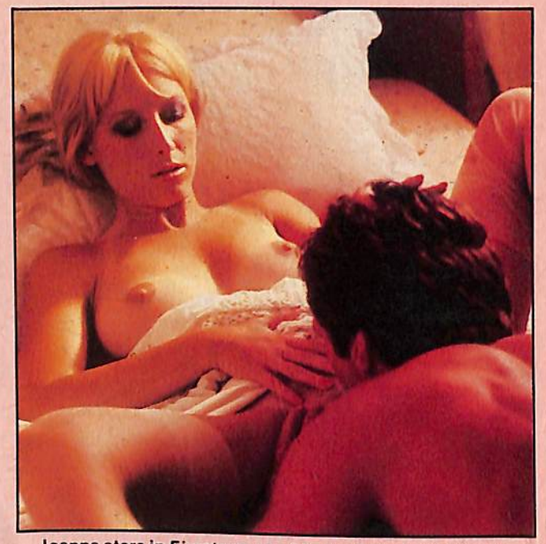
Many of the major videocassette manufacturers including Cal Vista, Caballero Home Video, AVC and Command Video boycotted the convention due to what they termed ill treatment by the staff of the CES, which pulled the adult companies, despite their seniority and long-standing support of the CES, out of their prime spots to the Sahara, which is some distance away from the Convention Center, without asking their opinion or giving them other options.

Both VCX and Essex had also announced their support of the boycott, but still showed up at the convention. When asked why they changed their minds, VCX offered no explanation, but Essex Video president Bud Schaffer said that while they still supported the boycott, Larry Flynt Publications paid for a booth to promote the release of the *Hustler Video Magazine* series and Essex's new *Fleshdance.* Essex did not, according to Schaffer, promote the rest of their line nor did they engage in over-the-counter sales of product, which is also against the CES rules.

Those looking for top sex stars were not disappointed. The luscious Loni Sanders was with VCR, Cody Nicole was at the VEP booth, and the bounteous Candy Samples and sleek Tiffany Clark were both at CPLC. Now Showing had newcomer Desiree Lane dressed in a wedding gown (promoting her new film *Temptation)* and Lipstik Video had oral-sex queen Cara Lott signing autographs.

Howard's *Firestorm* Portrays Sex Awakening of Blind Girl

New York-based producer-director Cecil Howard, maker of *Foxtrot, Neon Nights, Platinum Paradise* and *Scoundrels,* has scored again with his latest and most ambitious production *Firestorm.* A grand-scale Hollywood-style "epic" shot on location in an exlusive Northeastern resort/estate community, *Firestorm* stars Joanna Storm, Victoria Jackson, Kay Parker, Eric Edwards, John Leslie, Sharon Mitchell, Sharon Caine and Michael Bruce, and introduces blonde newcomer Rikki Harte.



Joanna stars in *Firestorm* as a blind girl awakened to sex.

The plot revolves around a subject never before dealt with on the adult screen. *Firestorm* is about the sexual awakening of Claire, a wealthy and beautiful young girl who is psychologically blind. Joanna Storm, who protrays Claire, captures the delicate sensuality of such a young woman in a uniquely moving performance. To prepare for the role, Howard asked Storm to blindfold herself for several hours a day, a directive which she took seriously. This preparation period freed Storm's already sensitive awareness of her own body.

"*Firestorm* is about many different things," says Howard. "In her script about the blind girl Claire, Ann Randall gave me a character who lives through experiencing touch, taste, scent, hearing. Imagine a sexual encounter in which these senses take you over completely! The other characters in *Firestorm* are motivated by greed, desire, jealousy, cunning, and lust. Although they have the invaluable gift of sight, they frequently do not see themselves or those around them clearly. Claire, by contrast, absorbs the essentials about others immediately, through her heightened senses. Joanna Storm as Claire is the ultimate in innocent sexuality. And she's just beautiful. It's no wonder she has risen to stardom so rapidly."

Firestorm is being released in selected theaters this spring, and the videocassette, exclusive from Command Video, will be available later in the year. We'll bring you *Firestorm* in these pages in an early issue.

Sales of VCRs Skyrocket for World Total of 40 Million

Along with the upsurge in film and tape production in the past several months, sales of videocassette recorders continue to skyrocket around the globe. On the basis of a recent survey reported in *Daily Variety,* the worldwide total of VCRs was estimated to have soared well over the 40-million mark as of the beginning of 1984.

As of early October the figure stood at 36.5 million, with the United States having the largest number of machines, nearly 9 million. Japan was second with 7.5 million recorders. Britain, West Germany, France and Australia followed. The *Los Angeles Times* reported that VCRs are a big thing in Lebanon, where people were afraid to go out for their entertainment because of the fighting. One Beirut dealer stocks 16,000 tape titles covering the whole range of international films and TV shows.

Most people in the industry say that the biggest current problem in video is the high percentage of pirated tapes, which some say runs in excess of the number of legally purchased ones. A substantial number of those pirated, naturally, are of the X-rated variety.

Los Angeles TV Viewers Object To Bare Breasts, Foul Talk

An edited-for-television version of the 1972 movie *Prime Cut,* starring Lee Marvin, Gene Hackman and Sissy Spacek, evidently wasn't edited enough, or else the wrong people were looking at it, on the basis of a flood of calls received during its week-end showing by KTTV-Channel 11 in Los Angeles. A station spokesman reported that about 750 viewers phoned to complain about scenes featuring bare breasts and foul language. There were 15 calls in favor of the movie.

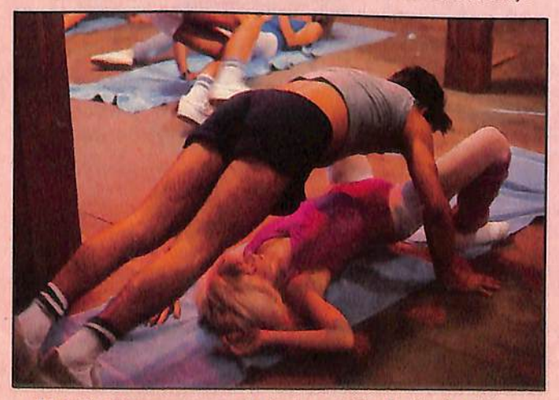
The film could not be stopped when the calls started to come in, because it had been programmed automatically, the spokesman said. It was shown again the next night with some further cuts and a prominently displayed "caution" to sensitive viewers. *Prime Cut* isn't even X-rated; it's an R-rated film directed by Michael Ritchie.

Aerobisex Girls Sparks New Dance Format in Sex Tapes

With the success of such general-release titles as *Flashdance* and *Staying Alive,* and the popularity of instructional dance tapes such as *Jane Fonda's Workout Tape* and *Aerobicize,* it is little wonder many of the X-rated film producers have turned their attention to this currently chic trend.

The first to really capitalize on the format was an all-girl tape called *Aerobisex Girls* released by Lipstik. Soon after, Caballero put out their *Sexercise Girls* and an instructional tape *Exercise.* Vestron Video also released a topless exercise tape featuring Kitten Natividad. Still in the works are yet more sexy productions with the dance theme.

Snowflake films is winding up editing of *Erotic Aerobics* and Bob Chinn has completed shooting another film starring Hyapatia Lee called *Burning Point.* The most sensational and promising film in this newly emerging genre is Select/Essex's *Fleshdance,* which supposedly stars some bona-fide dancers in their first hard-core sex performances. With this recent deluge, it seems the dance-format X-rated film is here to stay.



There's strenuous exercise in dance film *Erotic Aerobics.*

Chuck Vincent Denied Right to Shoot R-Movie in Newark Jail

Chuck Vincent's *Slammer Girls,* an R-rated prison-movie spoof, has been denied the right to film in the New Street Jail in Newark, New Jersey. "We don't want an R-rated film made in Newark," an Essex County Development Corp. spokesperson said. They apparently also do not want the estimated 300 jobs for extras, carpenters, plumbers and caterers the production would have brought to the depressed city, Vincent observed.

Raymond Codey, chief of staff for Essex County Executive Peter Shapiro (who's rumored to be readying to run for governor) claims *Slammer Girls* is "exploitative" of women. Chuck Vincent's response: "It's not a question of exploitation. If it were, then why don't they close down every theater in Newark that shows R-rated films? It's a question of censorship. By denying us the right to film, they're effectively censoring us. They're making value judgements on a script they haven't even read yet. Look at New York City: filming is booming because they have a strict policy of *not* censoring any production." Filming of *Slammer Girls* was set to start in New York in mid-February.

Connie Money Autographing Tapes in the Deep Northwest



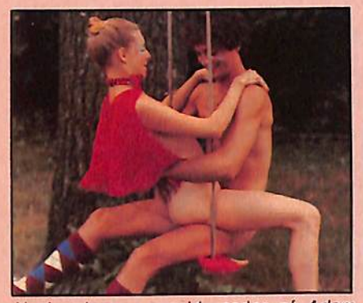
When not doing X-raters, Connie autographs tapes for Quest.

Constance Money, one of the most lusted-after sex stars of the decade, tells us that she is currently working for Quest Distributing, Vancouver, Washington, on a part-time basis. To spice up a sale, she offers to personally autograph any tape a customer wants to purchase, and it doesn't matter whether or not it is a film in which she stars.

Connie also offers a list of her own personal critical choices; she says she has been watching a ton of X-rated movies, and finds some very arousing and others not so hot. She can be reached by writing to Quest Distributing, 11912 NE 95th St., Suite 372, Vancouver, Wash. 98662.

For those who may be dubious about whether or not Constance Money *really* is selling videotapes at Quest, she has tentatively set up her working hours on Mondays and Tuesdays. This may be subject to change, but by calling (206) 256-9833 or the toll-free number (800) 426-7707 one can either find out when she will be in, or if lucky, can talk with her personally.

SOUND STAGE LETTER BOX



Having been an avid reader of *Adam Film World* for the longest time, I have greatly enjoyed your attractive layouts of adult films past and present. I have my personal hobby of collecting certain scenes from films that turn me on, and I am surprised that your magazine has never done a spread on the X-rated *Alice in Wonderland*. My curiosity is piqued by the fact that some time ago in the video section you ran a scene from *Alice*.

Two questions: Has your publication ever done a spread on *Alice in Wonderland* and if so when—and if not, are you planning to do so? Secondly, are there any photos (Polaroid size) available from this film? I have my personal photo album of various scenes, not necessarily kinky, from X-rated films and like to keep it up, so would you please be so kind as to answer these questions? Thanks in advance.

One other question. Are there any photos available from any of the other films you've used in your big color spreads—e.g. *Sweet Captive* and *Coed Fever*? I look forward to your reply.

T.R.
Brookline, Mass.

Indeed we have featured the great X-rated version of Alice in Wonderland! *How come you missed it if you're an old-time reader? It was all over our December 1976 issue (Volume 6 Number 2). Alice was a Bill Osco production released by General National Films. Those fine still photos were by Joe Bardo, who also shot the movie. We suggest you write to Joe at Xtra Vision, 6616 Eleanor Avenue, Hollywood Calif. 90038, and he should be able to accommodate you.*

Film World *doesn't sell any stills from movies. We get a selection from the producers and print them in the magazine, that's all. To add to your collection you should write to the producers or distributors who are usually listed. Sometimes they can sell you some of their production stills, or else refer you to the photographer who shot them.*

CRAVES MORE OF CAROL

After reading about Carol Connors in an old issue of *Film World* I came across an article about her that told of her appearing on *The Gong Show* and her performance in *Deep Throat*. Could you please tell me any way I could get some more information about her?

B.D.
Dowell, Ill.

You don't say just what sort of information you want, and Carol Connors is a very hefty and meaty subject. We've printed quite a bit about her and her films over the past years. Did you know that a couple of years ago she wrote and directed a film of her own? Desire for Men, *produced and released by the Mitchell Bros. in San Francisco, stars Serena along with Carol. Some time back Ms. Connors was receiving fan mail at P.O. Box 1212, Hollywood, Calif. 90028. You might try it, though we can't guarantee that address is still good.*

Incidentally, the situation has recently become more complicated with the use of MPAA ratings on many videocassette boxes. Just as this is written, the MPAA has announced it is filing the first of a number of lawsuits to stop abuses in this line. The organization is suing the producer, theatrical distributor and video distributor of the ultra-violent film I Spit on Your Grave *for allegedly misusing the MPAA's R rating on the videocassette box.*

The film, under another name, had originally been submitted to the MPAA for a rating as a 98-minute theatrical film. Because of the heavy violence, the MPAA "tentatively" rated the film X. Cut down to 81 minutes, and minus much of the violence, the MPAA said it then rated the film R.

The current problem is that on home video, the longer version has been released, making the R rating on the video box "highly misleading and deceptive," Richard Heffner, chairman of the MPAA's Classification and Ratings Administration, contends in the lawsuit.

So—it seems to boil down to the old adage, let the buyer beware. Just read the movie ads and cassette covers carefully.

WICKED SENSATIONS

One of the best hot flicks I've seen on my new VCR lately was the 1981 *Wicked Sensations* (Caballero/Four Rivers) which had some great sex sequences. What bothered me, though, since I like to identify the players in these films, is that some names don't show in the cast credits.

Please help me identify the receptionist, and the aspiring starlet (who is an ass-man's dream!) in the producer's office, and the redhead with the great tits in the van with Holly McCall.

One of these babes is Sonya Summers. Who are the other two? How can I find out where to write them to express my love, lust, and admiration?

Craig C.
Centereach, N.Y.

We remember Wicked Sensations *very well, but we're sorry, we don't have a tape here and we can't answer your specific questions. Have made a couple of phone calls with no luck. So many adult movies are made so rapidly, and there is so much turnover in cast and personnel, that records on the making of films a few years old are not always available.*

We suggest you write to Caballero Home Video, 7920 Alabama Ave., Canoga Park, Calif. 91304-4991. They ought to be able to help you if they can dig up the records or get hold of the original producer or director.

THE RATING GAME

Here is something that's puzzled me for several years. Why are sexually explicit adult films referred to as "X-rated" films when only the MPAA rates films and only a handful of these films have ever been rated by the MPAA?

A 17-year-old (used to be 16-year-old) can see an MPAA X-rated film but the minimum age is 18 to see an adult sexually explicit film which states that it's "X-rated." Very confusing to me!!

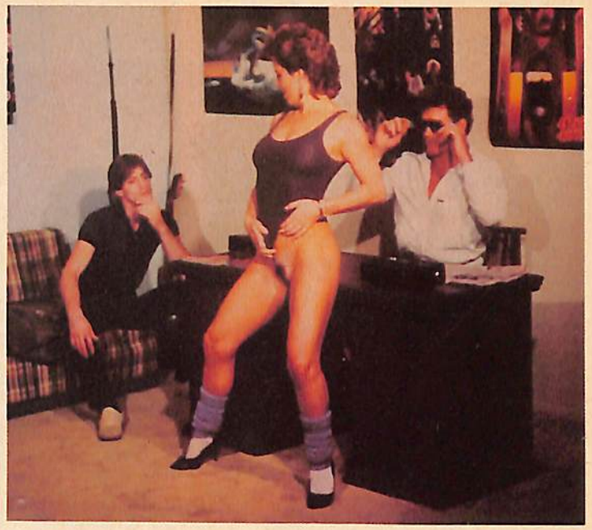
Tom H.
Shelton, Wash.

You're quite right, this situation is rather confusing. The current ratings system, largely the brainchild of MPAA President Jack Valenti, was instituted in 1968 by agreement between the nine major studios and other industry organizations. It replaced the rigid old Production Code, and was meant to counter the growing threat of censorship in those days when the Sex Revolution was still young. With movies growing more erotic in content, it was felt that a system of self-regulation would forestall the prosecution of films on obscenity charges in various localities, and actually it has worked out that way.

The MPAA ratings system is a matter of voluntary agreement and does not have the force of law. A producer can't be compelled to submit his film for an official rating. So the adult movie producers and the adult theater operators, who were just getting underway at that time, simply applied their own "X" to indicate sexual content, and prudently adopted the 18-year-old age rule to avoid being busted by the authorities. The MPAA, concerned only with major theatrical releases, didn't object to this.

Quite true, some studios and exhibitors argue that it's hard for the public to make the proper distinction between "quality" X-rated movies like Last Tango in Paris, Midnight Cowboy *and* A Clockwork Orange, *and the self-rated adult or exploitation films. But it really shouldn't bother you too much. There have only been a relative handful of major movies rated X by the MPAA and shown in general-release theaters. It's quite easy to distinguish them from the sexually explicit movies which are made on a smaller scale and shown only in adult theaters.* ■





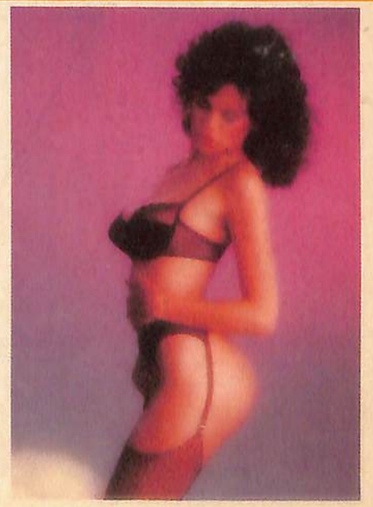




THE TINA MARIE STORY

STAR 84

The makers of *Star 84* call it the blockbuster tape of the video explosion, the film that has brought sex back into pornography. While these statements are a bit on the hyperbolic side, they actually aren't too much of an exaggeration. *Star 84* can best be described as a sizzling smorgasboard of wall-to-wall sex—plus more sex and more sex. There isn't much of a story, if any. The actors and actresses all play themselves without any "story" names. Voluptuous, lively newcomer Tina Marie is the star, playing herself as a porn actress in action. She's the red-hot center of attention, and she sparks a non-stop series of sex encounters in which she and her lady friends pump an incredible 16 cum-shots out of their male studs. That's Erica Boyer and friends above.



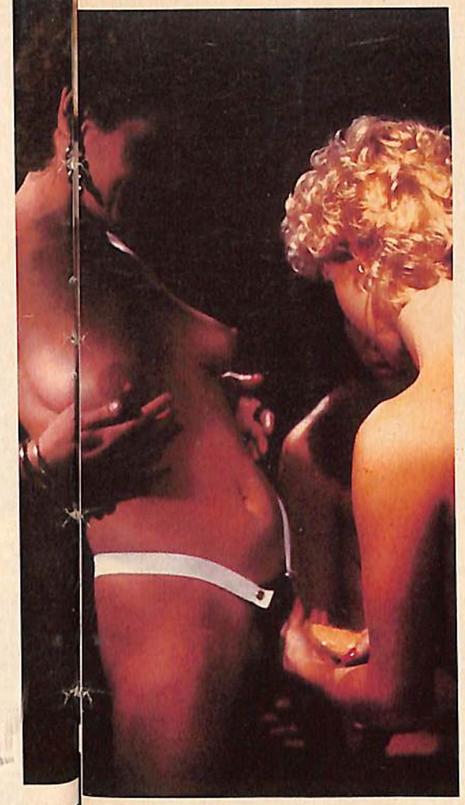








Right after Erica's opening romp with two rock promoters, comes this wild mind-blowing three-way lesbian scene in which Tina Marie and Erica vent their lust on sweet little Cara Lott in a dildo gang-bang, the likes of which we've never seen before. It just goes on and on, with all three girls coming time after time as they try out all sorts of ingenious new sexual tricks on each other. This sequence like several others in *Star 84* is so prolonged that it seems it's never going to come to an end. If lesbian kink is your dish, and even if it isn't, we guarantee you'll be turned on by the enthusiastic and energetic pounding, writhing, squirming and moaning of these three super-luscious lovelies.







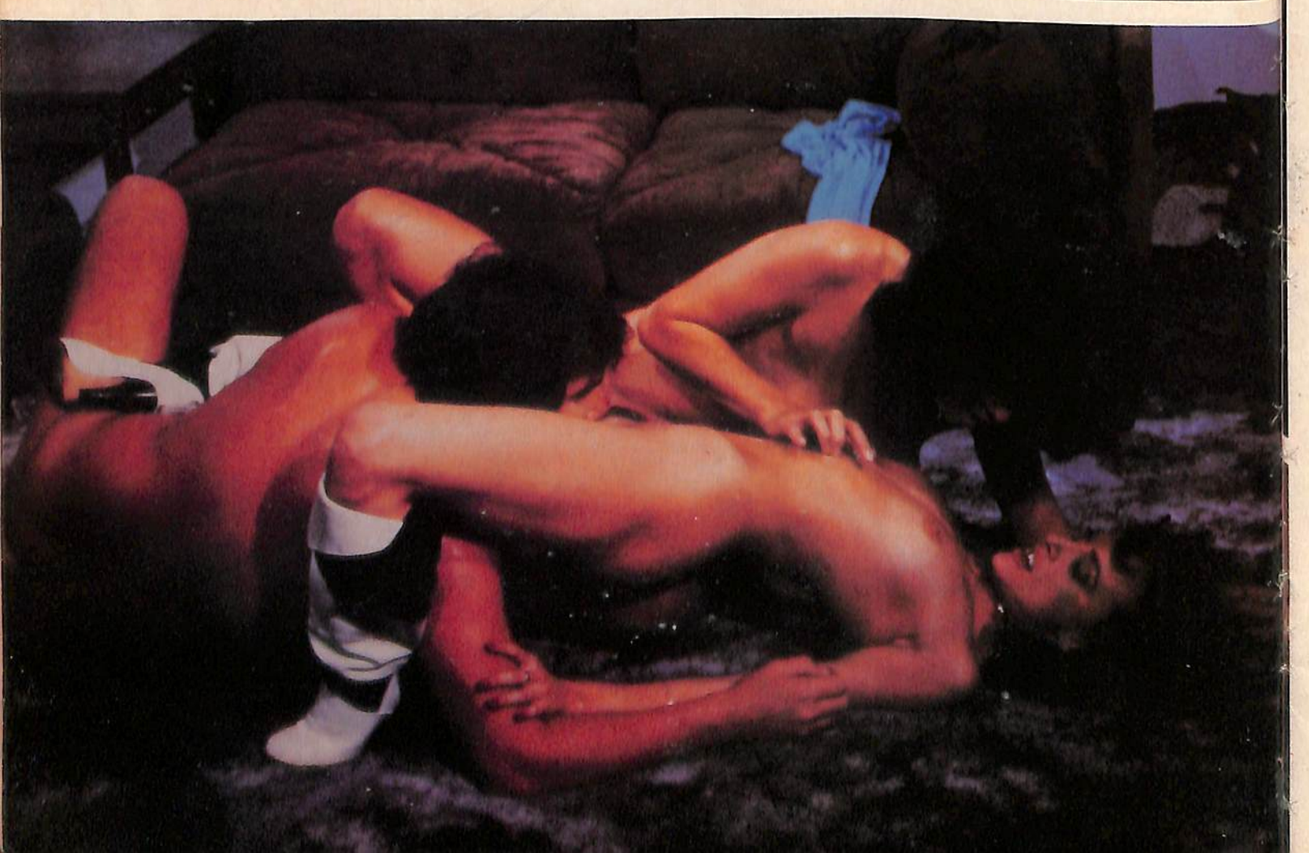












The lesbian scenes wind up with an amazing shot in which a jet of cum explodes and gushes out of a stiff and hard strap-on dildo. But that's enough about the wild girl-girl-girl scene. The action now moves on to another threesome in which Tina Marie and Laurie Smith throw themselves on Frank James in a vigorous two-girl gang-bang. It starts out with Tina Marie grabbing Frank's cock and gobbling it up while her pal Laurie shoves her crotch into his face. They switch their positions, then switch again and again till it's hard to tell just who is getting into which orifice of whom. This memorable scene derives added zing from the fact that the victim Frank is just as hot and horny and insatiable as are the pair of athletic girl assailants.







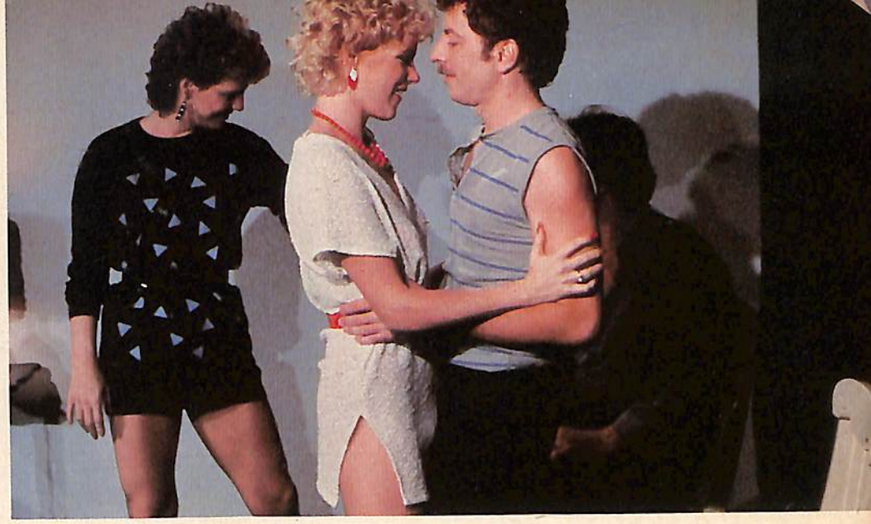








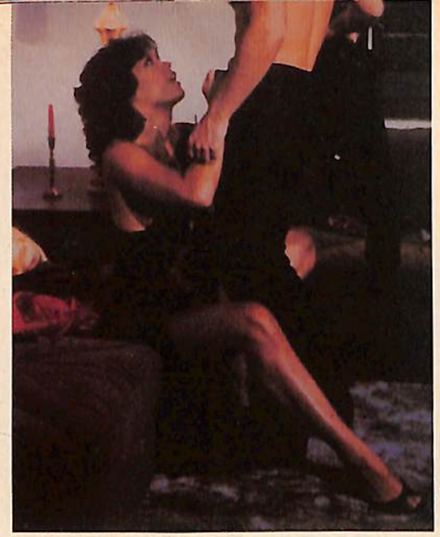
The next scene is a must for you breast-fanciers. Donald Jansen gets a throbbing erection as he tussles with Tina on the couch (that's the horny pair at left) and he lets it go to shower her tits all over in a unique and spectacular cum-shot. Then on the right we see a ball-busting four-way gang-bang. Tina Marie takes a breather while Erica and Cara get it on with Frank James and Richard Anderson. They go at each other in every which way and once again it's difficult to be sure who's doing what to whom. The four orgiasts really get into some imaginative tangles.

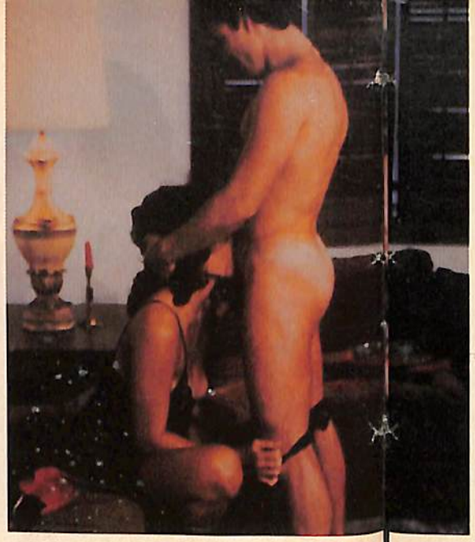








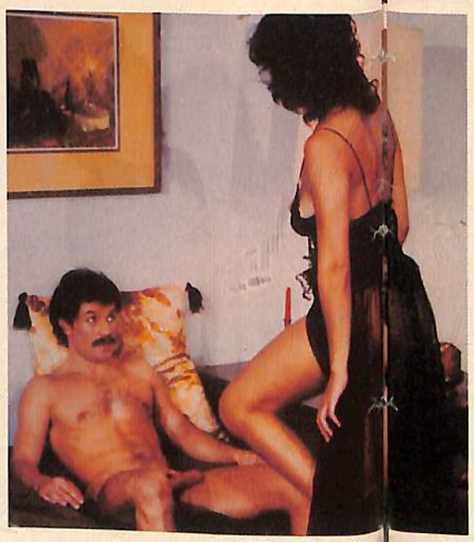




Did we use the term orgy in the previous pages? Sorry. You ain't seen nothin' until we get to the big climactic sex bash. It starts out with Rico Vespa delivering a hot Strip-o-Gram to Tina Marie (left), and the action progresses to the big finale. It's an all-out orgy of pornstars as Laurie Smith, Cody Nicole, Erica Boyer and Cara Lott take on the entire film crew in the climax to a super-hot shooting session. In this incredible multiple J.B. Clark explodes three times in two minutes, with the other studs struggling to keep up.

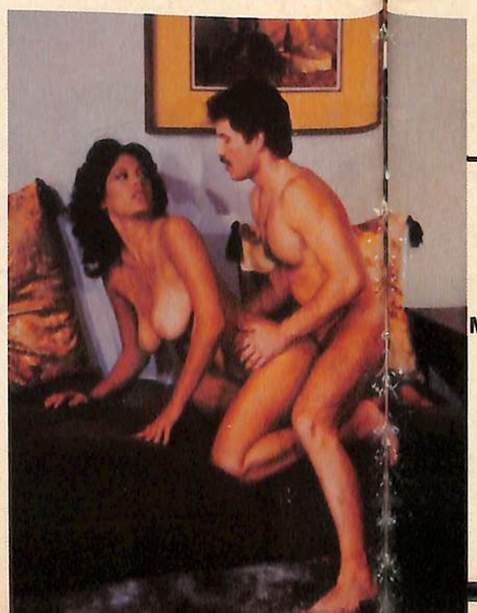




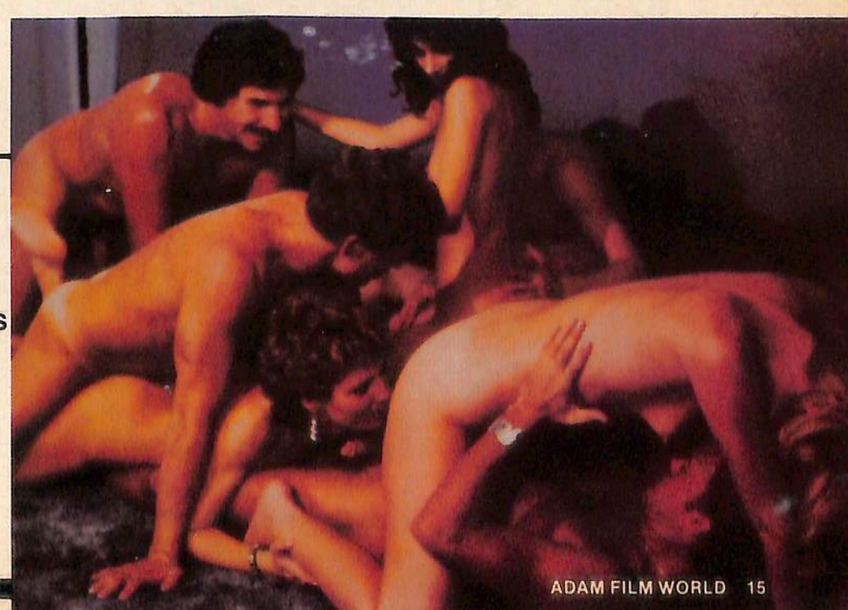








A MARK CURTIS PRESENTATION OF A BRUCE SEVEN FILM
Starring **TINA MARIE**
ERICA BOYER • CARA LOTT
MARK WALLACE • FRANK JAMES
CODY NICOLE • J.B. CLARK
BLAKE PALMER • RICO VESPA
RICHARD ANDERSON
and **LAURIE SMITH**
Produced by
MARK CURTIS
Directed by
BRUCE SEVEN & JOHN STAG
RUNNING TIME 90 MINUTES



EROTIC FILM CHECK LIST

compiled by WILLIAM ROTSLER

Here's still another crop of Bill's trusty capsule reports on the current parade of porn-flicks good and bad as they sizzle or dribble across the adult movie screens and home tubes.

Bill Rotsler's mini-reviews of currently-playing adult films have been running in these pages for more than nine years now. Some of the movies in the following list may already have been reported upon elsewhere in our pages, but this is the way Bill and his nationwide network of volunteer reviewers evaluate them. Their opinions are strictly their own.

As everybody knows by now, the number of X's after the title indicates the degree of erotic content, XXX means hard-core, XX means simulated sex, X means soft-core with some nudity and erotic content. Number of stars indicates the overall erotic quality in the reviewer's estimation.

BETWEEN LOVERS XXX/★★

This Henri Pachard film stars Jesie St. James in the best thing I have seen her do. Marga Aulbach who produced *The Dancers* produced this one, starring John Leslie, Georgina Spelvin, Joey Silvera, Mai Lin and Adrienne Bellaire.

This is one of the best *produced* films in a long time; all the technical elements are very well done, with Jack Remy again doing one of his best jobs as cinematographer, and prize-winner Pachard does a fine job of directing this story of Real People.

The story is somewhat like *Captain's Paradise,* the film that had Alec Guinness as a sea captain with a wife at each end of a milk-run. St. James has husbands in both Los Angeles and San Francisco and there is a lot of tension in her because each man gives her something she needs and wants.

While excellently produced and acted, it does not manage to be highly erotic, and my rating are *based* on erotic response. However, I think this sort of film should be encouraged, in that productions values should get better and better, and more of this sort of film seems inevitable.

DEVIL IN MISS JONES, THE PART II XXX/★★★★

American, 1983. Scope Pictures. Prod: James Bochis. Writ: Elle Howard and Henry Pachard. Dir: Henri Pachard. Stars Georgina Spelvin, Jack Wrangler, R. Bolla, Jaqueline Lorains, Joanna Storm, Anna Ventura, Michael Bruce, Samantha Fox, Bobby Astyr. Joey Silvera, Sharon Mitchell, Merle Michaels. An imaginative, funny, erotic film, a *hot* film, with good acting and good production values. The "beauty" of the men is not up to the considerable beauty of the many women.

Ms. Justine Jones cons the Devil into sending her back to Earth, but he keeps putting her into different bodies—a high-class hooker (beautiful, very busty Jaqueline Lorains); then a female GI (Joanna Storm), then a nun (Fox); but finally the Devil realizes he loves her and . . . well, see it yourself. The music is good, the plot complex enough to be interesting and motivates the sex scenes very well, and there's even a moral dilemma.



Georgina Spelvin has the Devil (Jack Wrangler) by the tail.

DIXIE RAY XXX/★★★★ HOLLYWOOD STAR

American, 1983. Prod: Billy Thornberg. Dir: Anthony Spinelli. Stars John Leslie, Lisa DeLeeuw, Veronica Hart, Juliet Anderson, Kevin Jay, Hillary Summers, and Cameron Mitchell. (Yes, *the* Cameron Mitchell.) It's February 1943 and a private-eye story about a blackmailed movie star, murder and sex. As film critic Jim Holliday said at the industry screening: "If people don't support a film like this, then let's not hear any more about well-produced porn pictures!"

It's extremely well-done, with not only the settings, clothes, hairstyles and underwear perfect, but the *moral* and sexual re-creation is perfect, too. Lots of sex, though the sex scenes are a touch long. The women are attractive and I don't think Lisa DeLeeuw has looked better. The complex murder plot almost overwhelms the sex, but that's because there's an R-version too. All in all, one of the best produced, best photographed, acted and edited films of the year.

FLESHDANCE XXX/★★★

American, 1983. Prod: Joanna Jewel; writ: J. Daniels; dir: Ken Gibb. Stars Shanna Evans, John Leslie, Rachel Ashley, Ron Jeremy, Herschel Savage, Tanya Lawson, Desiree Lane, Kimberly Carson, Janey Robbins, Paul Thomas, Stephanie Taylor. *A star is born.* You don't often get to see that happen right before your eyes. Stars usually *develop* over a period of time and experience, but the moment you see Shanna Evans you know you are seeing a strong beginning.

True, actors and actresses are billboarded "and introducing Blah-Blah" and you hardly hear of them again. This could happen to Shanna, who seems shy and fragile, but I hope not. To tell you the absolute truth I was far more interested in watching her dance nude than in watching all the other people screw, which they do frequently.

It's obviously a rip-off approach, but that's not new to either erotic films or "real" movies. A bar featuring nude dancers needs a boost. Herschel Savage gets John Leslie to mastermind a big reopening, which eventually becomes Club Fantasy, where there's a nude dance contest with props and sets. Unfortunately, I didn't find any of it erotic except Ms. Evans' piece. The *idea* was good but didn't come off and that keeps it from a four-star rating.

The film is very nicely photographed by "Guido" who knows how to bring out superb flesh-tones. Sound, color and acting are well done indeed, and except for the disappointing "fantasy" contest, pretty good. But it is most definitely Shanna Evans who makes the picture. A little work on her acting and she'll go far. Shanna has a most peculiar beauty. Her body is superb and her face very unusual. It's *possible* she might set a new standard in beauty, for she is unconventionally attractive.

GLITTER XXX/★

American, 1983. Sendy Film. Writ: R. Allen Leider. Prod/dir: Roberta Findlay. Stars Shauna Grant, Jerry Butler, Kelly Nichols, Rhonda Jo Petty, Marlene Willoughby, Tiffany Clark, Tish Ambrose, Ashley Moore, Michael Knight, Alexis, Athena Starr, Sherry Shapiro, Robert Walters. The first part of this film is pretty much a turn-off. I can easily imagine men getting pissed off and walking out, for it depicts a good-looking wimp of a guy, forced into being the head of an ad agency upon his father's retirement and how women quite literally dominate him, humiliate him both socially and sexually.

Bit by bit he grows balls, but by then you may have been totally turned-off. There's a lot of sex but none of it very real or passionate, except for a very good scene between versatile Kelly Nichols and a newcomer who reminds you of a slightly sleazy Christopher "Superman" Reeve.

HOTEL MAID XX/★★

Japanese, Nikkatsu Corp., 1981. Pro: Yoshiyuki Unno. Dir: Shinichi Shiratori. Stars Nami Misaki, Asami Ogawa, Kazuyo Ezaki. Typical Japanese soft-core porn flick, with no explicit sex but damn close to it, and plenty of violence and other kinks. A young girl (Misaki) relates, and we see, how she started out innocently on her job in a big hotel, and very quickly learned that there was more to it than just changing sheets. She's helped in her education by an eager young window-washer who treats her to some interesting spectacles in the guest-rooms, and soon she's off on her own.

ILLUSIONS WITHIN GIRLS XXX/★★★

French, 1983. Dir: Catherine Balosh. Cinematographer: Etienne Szabo. Stars France Morel, Claude Indine, Patrice Cuny, Michael Garin, Dominique Zarodi. This is a very pretty film, amusing and *interesting.* It is *not* your usual wham-wham-thank-you-ma'am sex film. It's about the girls in a Catholic school in the country, sex education, a good-looking teacher, and the young females curiosity about sex, their bodies and life.

You have often heard phrases like "apt and compelling," "sensitive and insightful," and you probably equated them with dull. Well, this film is all that—the story of sexual awakening. Slow, perhaps, but not dull. Very attractive young women, nicely photographed, all with what I think of as the Traditional French Figure, the form *they* hold supreme. Nubile wenches, lesbo parties, teacher-student orgies, several fantasies illustrated, a rape, lesbo stuff.





Erotic action in *Fleshdance* features sensual antics in front of steamy jungle background on stage at Club Fantasy. *Let's Talk Sex,* which goes behind scenes of a dirty-talk telephone service, brings fantasies to life and there's more than just talking about sex.

NASTY NURSES XXX/★

American, 1983. Writ: Paul G. Vatelli and Mike Hunt; Photo/prod/dir: Paul G. Vatelli. Stars Janey Robbins, Kay Parker, Herschel Savage, Misty Dawn, John C. Holmes, Patricia Manning, Paul Thoman, Marina, Kimberly Carson, Paul Barsi, Brooke West. The problems of keeping a small hospital running is the string onto which a series of vignettes is strung. There's no real resolution and the film is filled with needless bits of business. The sound varies from unintelligible to too loud. The nurses (contrary to every nurse I've ever known) were fancy underwear, garter-belts and all, and the bit players overact.

But worse, there's little or no passion in the sex scenes, excepting possibly on the part of Kay Parker. John Holmes routinely goes through a kind of "guest star" cameo and you simply don't care. When will they learn?

LET'S TALK SEX XXX/★★★

American, 1983. Caribbean Films. Prod: Ted Gorley. Photo/dir: Paul G. Vatelli. Writ: Vatelli, Mike Hunt. Stars Bridgette Monet, Kitten Natividad, Becky Savage, Tina Ross, Julie Parton, Alexandria, David Cannon, Linda Shaw, Patricia Manning, Kevin James, Don Hart, Herschel Savage, Tom Byron, Marlene Matthews. The gimmick for the plot is these telephone services where you can talk dirty to a woman (or she to you). This is the tree upon which Vatelli has hung a number of baubles, vignettes of people's fantasies as they relate them to the operators. Naturally the operators are sometimes turned on and want to meet their clients, and so on.

First the good news. The production values are excellent, with a variety of lush settings, and Vatelli's photography is complementary. Editing good. There are a lot of women, most of them very good-looking indeed, and for bosom-fans a feast, with super-busty Kitten Natividad as dessert.

Now for the bad news. The sex scenes go on for too long. This may be more like real life, but what's on a screen is different from real life. There is a lot of dubbing-in of female voices, and none too well. The dialogue is too often vintage porn, e.g.: "Suck my big cock!" Kitten does *part* of a lez scene and though nude, does *not* have boy-girl sex. (She was there when I saw the film and I told her she was frustrating America, but it didn't seem to bother her. I guess she figures it will be something to look forward to—and it *will be!)*

I thought the scene with Don Hart, Alexandria, and a busty female who excited *me,* Julie Parton (okay, okay, so it's a rip-off name, the kid's got *boobs!*) was the horniest in the flick. A well-crafted film with *far* more attractive girls than the usual run of porn actresses.

EROTIC FILM CHECK LIST

REEL PEOPLE **XXX/★★**

American, 1983. Prod: Richard Frazzelli. Dir: Anthony Spinelli. Stars Richard Pacheco, Paul Thomas, John Leslie, Juliet Anderson, Gayle Sterling, Patricia Shield. This is a most unusual film, one that was almost not done because distributors didn't understand what Spinelli was going to make. But he put everything in hock, ran ads in San Francisco Bay Area papers and got hundreds of responses. The idea is that "real people," for the first time on film, engage in sex.

They made a selection of six "real" women and two real men, and put them together with three professional porn actors and three professional actresses—though one was making her porn film debut.

It is a unique film (though a sequel is already underway) and is far more *interesting* than the erotic rating might indicate. The women are not great beauties, more of the "girl-next-door" types, if you happen to be very lucky.

But it is filled with *real* moments—as real as you are ever going to get with a camera crew a few feet away. The quick shot of toes curling intensely during orgasm; a gasp, a look, an expression of surprise—all *bona fide* reality. There's Voice Over by the "real" people, talking bout their experiences and fantasies, emotions and expectations.

In the world of porn the term "documentary" is considered *death.* This is about 90 percent documentary—in a new way—and 10 percent added "sweetening." It's like when you make love with the light on. And the hired actresses are far less "real" than the real people. But then, women have always been used to faking it and men *have* to be real. What is more real than an erection?

The *concept* was more interesting than the activity itself, and to me the hottest scene was between two real people without any professionals.

SWEET YOUNG FOXES **XXX/★★★**

American, 1983. Prod: Caribbean Films. Elliot Lewis; writ: Deborah Sullivan; dir: Bob Chinn. Stars Hyapatia Lee, Cindy Carver, Cara Lott, Kay Parker, Eric Edwards, Pat Manning, Ron Jeremy, Bud Lee, Blair Harris, Cap Lincoln. Three teenage college girls look forward to the summer break.

Bud Lee (Hyapatia's husband) plays her boy friend, gone off to college, and she remembers their love affair in Jack Remy's fine photography. But that doesn't stop her living it up to relieve her sexual frustration, at first with masturbation (and a good scene it is).

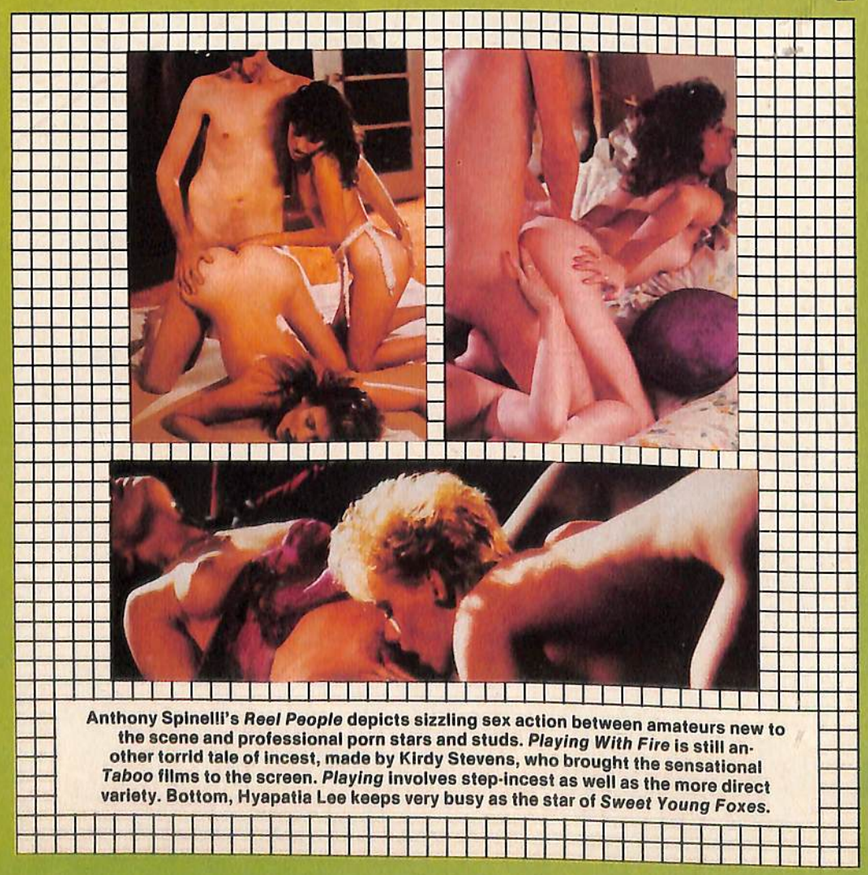
It's off to party-time and a variety of sex scenes as each girl finds someone to reach out and touch, as it were. There's a lot of sex, some lesbian stuff, and in general a nicely done erotic film. It's obviously set up for a sequel, perhaps *Sweet Young Foxes Run Again,* or whatever. The women are young, cleanly attractive, and New Star Hyapatia Lee is just that—a New Star, who will go far.

PLAYING WITH FIRE **XXX/★★★**

American, 1983. Prod/writ: Helene Terrie. Dir: Kirdy Stevens. Stars Brooke West, Randy West, Cara Lott, Eric Edwards, Tom Byron, Lindy Shaw, Ron Jeremy, Cynthia Taylor, Karen Summer. Woman with two teenage daughters marries man with teenage son. (Sounds like a sitcom.)

But the new stepfather had already been to bed with one of the daughters, not knowing who she was. Eventually almost everyone screws everyone. "Down and dirty" is the theme, and the sex scenes are frequent and pretty good. Not really anything you haven't seen before, but done well, and nicely photographed. Lots of expert fellatio, humor, story.

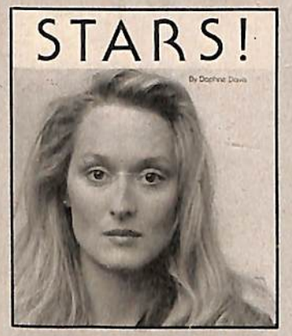
However Cynthia Taylor as the mother, must have had her first "daughter" when she was five, if you want to accept what you see as truth. Oh, well . . . .



Anthony Spinelli's *Reel People* depicts sizzling sex action between amateurs new to the scene and professional porn stars and studs. *Playing With Fire* is still another torrid tale of incest, made by Kirdy Stevens, who brought the sensational *Taboo* films to the screen. *Playing* involves step-incest as well as the more direct variety. Bottom, Hyapatia Lee keeps very busy as the star of *Sweet Young Foxes.*

CUT & PRINT

BOOK REVIEWS by William Rotsler



STARS! *by Daphne Davis. Stewart, Tabori & Chang, 280 large-format pages, hardbound, illus.*

I'm not sure why this book exists. It's a *big* book, with beautifully reproduced photographs and a lot of them, with little bite-size bios of old and new stars. But other than being a kind of scrapbook for NYC movie reviewer Davis, it doesn't have much focus. I didn't learn anything that I hadn't read many times elsewhere, nor saw more than a few photos (and those few all of the silent era) that I hadn't seen before.

It's big, glossy, well-written, well-printed, but . . . *why*? I have nothing against anything in the book, as it is all well-done, but I've eaten this meal before.

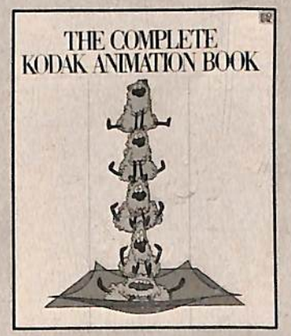


WHATEVER BECAME OF—? (Eighth Series) *by Richard Lamparski. Crown, 303pp., large-format, hardbound, illus., $17.95.*

Lamparski's books are irresistible. Like peanuts, you can't eat/read just one. You just have to thumb through them. The actors and actresses you see are/were stars or character actors whom you have not heard about lately.

The pictures are time machines; there on the left is so-and-so the way you remember him or her, and on the right, the way they are today, or recently. Lamparski is the gentlest of biographers, graciously skimming over eras when the subject was a wino or on drugs or in some other dire straits. He obviously prefers to remember them as they were on the screen or tube, alive, vital, creating myths and unforgettable images. So do I.

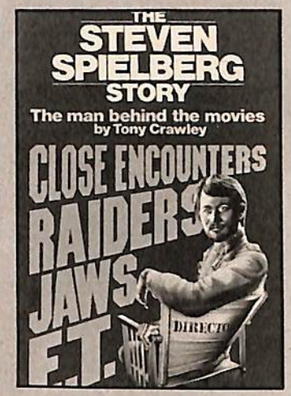
But at the same time I'm always happy to hear that so-and-so is still alive, happy in a new life, perhaps, or aging gracefully. And even if they're dead, then I can let the other shoe drop because now I know whatever became of—.



THE COMPLETE KODAK ANIMATION BOOK *from the Eastman Kodak Co., Rochester, NY 14650. 193 large-format pages, illus., $17.95.*

This is an *excellent* book, touching nicely on *every* aspect of film animation—conventional cel animation, live animation (single-framing), computer animation, historical, unconventional methods, etc. It goes into proper cameras, how-to-build equipment, even how to collect original art (with a list of galleries that specialize in it!).

There is an overview on animation in other countries, short articles on leading animators, avant-garde animators, and the like. There's an extensive glossary, lists of suppliers and schools, and all through, really *good* illustrations, mostly in color and all superbly reproduced.



THE STEVEN SPIELBERG STORY *by Tony Crawley. Quill/Morrow, 160pp., trade edition, illus., $5.95.*

Tony Crawley has done a large number of biographical books on filmmakers and actors and has done them all well. This one is no exception. Heavily researched, but without the ponderous too-much-of-a-good-thing aspect which many other books of this kind have, it is very readable, informative, interesting and even amusing.

This book is not only for Spielberg fans, but for those interested in the behind-the-camera goings-on of how films actually get made and why. It's a book for film buffs and for anyone who is interested in more than just the final result, the flickering images on the silver screen.

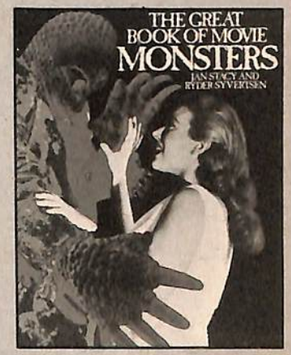


MOVIE STAR: A Look at The Women Who Made Hollywood *by Ethan Mordden. St. Martin's, 296pp., illus., $19.95.*

This is a book about those women who have created certain images which have influenced us all. It's a book about actresses, their careers and what the public expected of them, and what those men who controlled Hollywood expected of them.

From the silent stars to Jane Fonda and Meryl Streep (the name that sounds like slipping on a wet sidewalk) we have different divisions: The Silent Women, The First Star and the Greatest Star (Mary Pickford and Lillian Gish), The Pope's Wife/The Doomed Harlot/the Loyal Shopgirl; The Ladies; Comics; Fighters, Maidens and Pinups; and so on.

It's a readable book, informative and (as they say in book reviews) insightful, and is a book for movie buffs, cinema fanatics, star-lovers and film historians, as well as those interested in biographical history.



THE GREAT BOOK OF MOVIE MONSTERS *by Jan Stacy and Ryder Syvertsen. Contemporary Books, large format, 352pp., illus., paperbound $13.95.*

The idea here is to present you with a rogue's gallery of monsters as if they were real. In other words, they list the birth-and-death dates, creators, method of creation, size, gender, description, superpowers, territory, food, intelligence and many other "statistics." But the way they do it leaves you confused rather than enlightened, as if some vital element was left out. You are buried under information but not in a way that I, terribly intelligent and well-informed critter that I am, could really digest properly. A good idea (I suppose) or at least as good as many "movie book" ideas, but too "cute" for its own good.

KAY PARKER

by CHRIS REDDING

Adam Film World
INTERVIEW



LEWD AND LOVELY







Kay Parker is one of the most popular and most frequently employed actresses in the erotic film industry—on her way to becoming a superstar.

Besides being named Best Actress of the Year for 1983 by Adam Film World, *Kay's 30-plus adult feature films are beginning to take hold in the erotic moviegoer's consciousness, now that there are the two famous* Taboo *movies in which she starred, to rally around as a focus.*

Her bio describes her as "five-foot-six, 118 pounds, 30-40 years of age, red/brown hair and blue eyes." However, you cannot tell the physical story of this luscious lady on paper. Her height is perfect. As far as her weight, thanks to an extensive schedule of dance, yoga, body building (which she doesn't need), running and aerobics, every ounce of this hot woman fits right into place so that the curves are pronounced and the meaty parts don't have to be announced.

On top of being a fox whose intense sexual heat leaps right off the screen in films like Fast Cars, Fast Women, Lust at First Bite, Chorus Call, The Dancers, Body Talk, *and* Intimate Lessons, *she is also an extremely bright businesswoman who leads an entirely different life off-screen.*

Small roles in non-erotic fare such as the TV hit Masada, *and motion pictures like* The Best Little Whorehouse in Texas *and* Still Smoking, *have aroused her interest in that genre.*

Kay serves as an excellent spokeswoman for the industry, particularly the actors, whether she's being attacked on programs like KGO-TV's Frontline Video in San Francisco, or studied at the Sixth Annual Congress of Sexology in Washington, D.C.—a conference where Kay, Annette Haven, Richard Pacheco, Seka, Chuck Vincent and Anthony Spinelli (Sam Weston) received rave reviews both from the audience and the media for their frank appraisals of what was good and bad about the industry.

Kay's latest movies include The Young Like It Hot, Sweet Young Foxes, Fantasy Follies, Desires *and* Intimate Realities No. 2.

ADAM FILM WORLD: Give us your assessment of the state of the art in the erotic film world.

PARKER: Well, I tend to be a little on the idealistic side, but my feeling is that I want to see movies that indulge in human interaction on a much deeper level than just purely sexual. And I've found—after being in the business seven years and going through a whole spectrum of growth within myself, in terms of my relationship to my own sexuality and my relationship to other people's sexuality and sexuality in general—that there's something very beautiful about that intimate act. And I would like to see it portrayed as sensually and as softly as possible.

And there's nothing wrong with seeing, let's say, a penis entering a vagina. But, it's the energy behind how that's done. It's how the producer and director have agreed they want to put that message out there. But I would have to preface that by saying there has to be something for everybody, too. Because there are people who just want to see the hard fuck and suck. I have a boy friend who feels that way. It blew my mind when I heard him say that. He said: "Oh, when I go to see a sex film, I want to see fucking!" And I was quite taken aback. But that's the way it is. There *are* those people.

My personal choice is that if I'm going to do that, then I'd like to inject as much love and sensuality as possible into it. And I think I do that to the best of my ability.

ADAM FILM WORLD: Are you disappointed that the changes you seek in the erotic film industry are not coming about as quickly as you'd like?

PARKER: Realistically speaking, we're dealing with the sex industry, so it's a

very gradual thing [*deeper human interaction*]. But putting it into practice.

And yet we have to say—and the reality is—we're still in the business of selling sex. So we have to wait, because after all we're in a baby industry. Just nine years old.

ADAM FILM WORLD: You're in a baby industry, but you're dealing with the oldest physical act known to man.

PARKER: It got us all here. *(laughs).*

ADAM FILM WORLD: Right, so do you find that to be a contradiction or irony?

PARKER: Yeah! There is great irony in that. That's the kind of stuff that I come across every day. You know, the mere fact that if there's an industry or an area of expression, especially in the visual arts, that is going to have the hatchet taken to it, it's us. We get it all the time. And to me, I'm seeing more and more clearly every day, the hypocrisy in that.

Since the beginning of time, man has been procreating and it's a very beautiful thing. And yet, the minute it goes up on the screen where everybody can see it, it's so close to all of us, it becomes the most sensitive part of all of this. And particularly in this country with all of its puritanical ideas. You know, those pioneers came over here and they were very puritanical. They wanted a pure world, and with that attitude they became excessive. And my impression of what happened is that these ideas they were so obsessed by became the conditioning for all of us in one way or another.

So sex was then shoved into the closet. It was like, okay, you can do it, but don't talk about it, don't see it, and don't speak it. And it's *bullshit* because it's where we all come from. It's the very root of everything. So it is delicate. It's delicate for me, and probably delicate for you. We're all in it.

But my point of view, it's just like what's going on in the world today. There's only one way to get beyond that and above it and feel comfortable with it, and that's to bring it out into the open—like anything in life. That's why I feel the attitudes are ironic. I also feel that as far as this industry, we are pioneers. We get called all kinds of names, but ultimately, we know who we are, no matter how it's being portrayed. And again, the films are not being portrayed the way we would like to see them, but we are holding for that. I could say fighting, but I don't use that word. We keep holding for and affecting this change so that we can put the more humanistic element back into it.



ADAM FILM WORLD: You said you know who you are. Would you say that some of the name-callers don't know who they are, thus, they insult others?

PARKER: They choose not to look at who they are because it's a scary thing. We all want to be happy, we all want to be loved, we all want to have that intimacy with another person, no matter what your preference is. And yet, I've met some of these people who were ready to nail me to a cross. I'll tell you, I always wanted to go up and hug them, but they were totally unapproachable. Because they were so riddled with this resentment and anger. Well, there's only one thing that does that to you: your own fear of the very issue that you're dealing with. That's just the way it works in life.

And I'm aware of those things because I've been through it, inside of myself. And I've chosen to let it go and to let the pure energy just go through me. There's only one person that has to deal with it and that's me, ultimately.

ADAM FILM WORLD: Are there any producers or directors who are on the same plane with you as far as affecting humanistic change in the industry?

PARKER: Anthony Spinelli is definitely one of them. We have long conversations about it. I think Chuck Vincent from New York is doing it. I haven't seen any of Chuck's films, but he was on the Sexology panel with us. There's Marga Aulbach, who is one of the new lady producers and we had a rather lengthy conversation in which I found out that she was very committed to doing those kinds of films. There's a lot of people. I've just named a few.

ADAM FILM WORLD: Who did you perform your first sex scene with?

PARKER: Joey Silvera, in *Sexworld.* He broke my tooth *(laughs)* literally. He played a robot and he was supposed to slug me. And we had synchonized it so it was just a camera slug. I don't know what happened—the timing was off or something—and he really slugged me and broke a chip off of my tooth.

ADAM FILM WORLD: You mentioned being misquoted in other publications before the start of this interview. Are there any particular misquotations that you would like to straighten out for our readers?

PARKER: Yeah! There was a quotation as part of an interview that I did some time ago, and I can conceive that I made a statement close to what they put in print. But in print it looked awful. Even I was shaken up with it. It had to do with the whole idea of the "raincoat brigade" people in theaters. And it just did not present me in a very high light. In fact, what I said was, I felt that it was kind of a service for there to be theaters where guys could just go and jerk off if that's what they needed and blah, blah. What that was all about, and it was not really explained in full, was my idea about this whole thing called sexual energy and the power of that. When it's suppressed and stifled, that's where the violence comes out in people.

So my point was, if they can release that, good. And we've all been there. I'm no different from anybody else. The supreme point in this is supreme danger. All I was saying was, I'm not really an advocate of masturbation, per se. But if that's what it takes to release that energy, however and wherever it takes place, then I see it as much better than that kind of wild, wanton energy running rampant on the streets. There's real reality with that.

The problem with doing interviews that I run into, particularly in a TV situation . . . For example, I did a show in San Francisco called Front Row Video, in front of a live audience that was seemingly a handpicked group of very militant people. I had a few supporters and I loved them because it was nice to feel that energy. For the most part, though, these people were very anti-porn. It was one of those programs where the time elapsed so fast that there was no way I could express myself, or explain where I was coming from and present a different point of view than the obvious one that was present. No way, because it was so fast.

turn to page 64

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Mariel's New Mammaries

STAR 80

by Mark Mizurian



MARIEL HEMINGWAY has added new dimensions to her art. In the past Mariel may have had the stuff of a talented young actress, but she didn't have the stuff of a *Playboy* centerfold. At least she didn't before she made the movie *Star 80*. Now she does. I am referring, of course, to Mariel's new, improved tits.

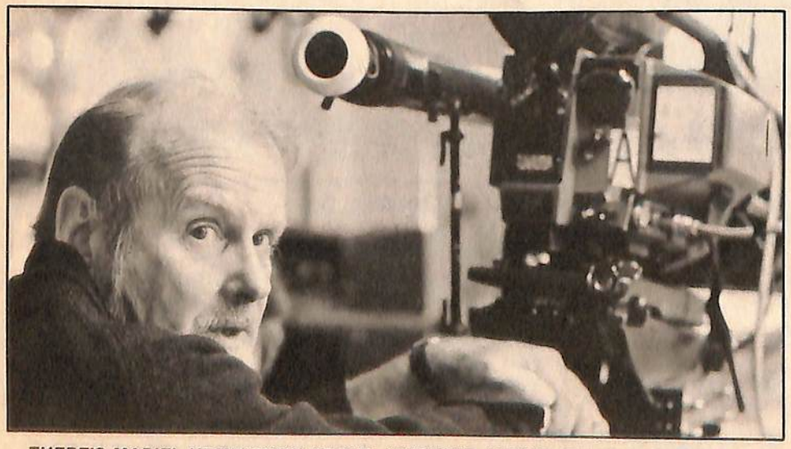
You may remember Mariel's body from the nude lesbian love scenes she did a couple years back in the movie *Personal Best*. In those days she had a well-toned, somewhat horsy athlete's body, which was just right for the part. What she did not have was much topside. And she didn't need it. She was still a teenager then. Her reputation as a teenage sex star came more from the kinds of parts she played than from her physical endowments.

But that has all changed now. Mariel is 22 years old, and if she was going to "fill out" it would have happened by now. And it *has* happened. But it was not the work of Mother Nature. Her new and prominent attributes are the work of a skilled plastic surgeon and two well-molded sacks of silicone. She is still no Candy Samples, mind you; but little flat-chested Mariel has certainly bloomed into a cup-size that gets her her money's worth from dress manufacturers.

Now why, you might wonder, would a nice, all-natural girl like Mariel resort to such an artificial cosmetic uplift? Was it vanity? Did she need a little something extra to compete for the boys? No, of course not! She did it for her art. She is a dedicated actress, committed to stark realism.

So when famed movie director Bob Fosse wanted Mariel for the starring role in his bio-pic about the tragic life of actress/Playmate Dorothy Stratten, Mariel had to face the fact that she just didn't have enough inches in her bust to be convincing as a girl whose boobs got her the big breaks in show-biz.

But Mariel wanted the part. Oh, how she wanted the part! After all, she didn't want to become typecast as a tomboy dyke all her life.



THERE'S MARIEL HEMINGWAY ABOVE, STARRING AS THE BEAUTIFUL AND NAIVE DOROTHY STRATTEN WHO BECOMES PLAYBOY'S PLAYMATE OF THE YEAR IN THE FILM *STAR 80*, BROUGHT TO THE SCREEN BY WRITER-DIRECTOR BOB FOSSE.

SO SHE DECIDED to make the actor's supreme sacrifice. Remember how Robert DeNiro put on 100 pounds to play aging boxer Jake LaMotta in *Raging Bull*? And surely you have heard about the actress who starved herself to play a victim of a Nazi concentration camp. These are the kinds of sacrifices for art that get actors and actresses nominated for Academy Awards. With that in mind, doubtless, Mariel made the supreme sacrifice for her art. She had her breasts enhanced.



MARIEL'S NEW SILICONE ENDOWMENTS SHOW TO ADVANTAGE IN CLUB SCENE.

The results are not bad either. Her breasts are now full, well-formed, perky yet tasteful. She compromised somewhat with reality. Dorothy Stratten probably had a good 36 inches to her, and Mariel is still far from that. But now she is at least in the same ballpark, whereas before, her attributes fell decidedly short (or "flat," as the case happened to be).

In the movies, we are willing to suspend our disbelief and let the magic of Hollywood create illusions that are bigger than life. That is what they have done with Mariel in *Star 80*. Even though we can see that she is no competition for the legendary big bust-girls like Jane Russell, Sophia Loren, or even the less-than-legendary Suzanne Sommers, Mariel is nonetheless convincing as a centerfold girl. What nature and silicone cannot do, good acting and our imaginations nonetheless fill in.

Unfortunately we are unable to show you Mariel's new tits unveiled on these pages. The Hollywood studio that made *Star 80* prefers to withhold the dramatic proof of Mariel's new endowment from the publicity pictures they release. So you will just have to plunk down your five bucks and go to see the movie itself for that satisfaction, or wait until it shows up on cable TV. Fortunately, *Star 80* is worth the $5 for reasons beyond mere titillation. It is a harshly realistic behind-the-scenes look at the making of a sex goddess in Hollywood.

SELLING SEX should be fun, and for a while, for Dorothy Stratten, as she was promoted on her way toward becoming a sex symbol of the 1980s, it *was* fun. But Dorothy's story ended in tragedy. She was murdered by her estranged husband. He could not deal with being left behind while Dorothy went on to fame and fortune. *Star 80* is more the story of the husband, as played by Eric Roberts, than of Dorothy's rise to success. And Roberts is much more likely to get an award for acting than is Mariel, despite her great cosmetic sacrifice.

Dorothy is depicted as a sweet, mindless, naive innocent swept away by the glamor and the attention that her physical beauty attracted. No great acting is called for here. Tough luck, Mariel. Oh well, she can always get the silicone taken out if they want her for the Audrey Hepburn story, or perhaps a biography of Twiggy. It seems equally

possible that now that Hollywood has used up Mariel's best teen-age years, she will just be discarded, like Tatum O'Neal, already over-the-hill at 21. At least Mariel will have decent tits to attact a rich husband (or girl friend), so it will not have all been for nothing.

Actually, Mariel claims that she didn't have her breasts done just for the movie at all. She had them done before the movie, and she did it for her own self-image. Apparently she really was tired of being typecast as a flat-chested tomboy.

"I can play women now," she recently told a reporter. "I don't have to be somebody's girl friend or younger sister any more. It's just wonderful! This role gave me confidence in my femininity for the first time in my life. Now I can walk in high heels!"

When Mariel complains about being someone's sister, we know she is referring to her older fashion-model (and one-time actress) sister Margaux Hemingway. Heretofore Margaux was always the glamor girl of the family, although she never had much in the tits department either.

BUT NOW MARIEL has tasted glamor and obviously loves it. What really changed her attitude, she says, was the nude photo sessions that they simulated for her in the movie. Mariel got to do it all, just like a real centerfold: all the pouty looks, all the teasing poses.

"That was a wonderful acting experience for me," she says. "Those sessions got me into the character more than anything else. It really gave me a feeling of what Dorothy Stratten must have been going through. You know, the interaction with the photographer and how I had to pose my body, and all that stuff."

Yes, and if she really wanted to know what Dorothy Stratten went through, Mariel might try sleeping with a few producers, giving head here and there where necessary, and other such things that go with being a successful centerfold girl. But Mariel is still living in her own little schoolgirl fantasy world that doesn't look too deeply beneath the glossy glamor. "When you are a girl and you get out of the shower," she reveals, "you look in the mirror and you try to imagine what it would be like to pose in the nude!"

Ah, those adolescent sex fantasies! The flat-chested tomboy looks in the mirror and wonders if she will ever blossom into one of those soft, curving women in the magazines, so erotic and appealing.

Well, Mariel does get the full treatment in *Star 80*: all the soap-bubbles, all the careful lighting, the cosmetic retouching and tasteful air-brushing that can turn the ordinary flawed human body into a work of shimmering erotic art.

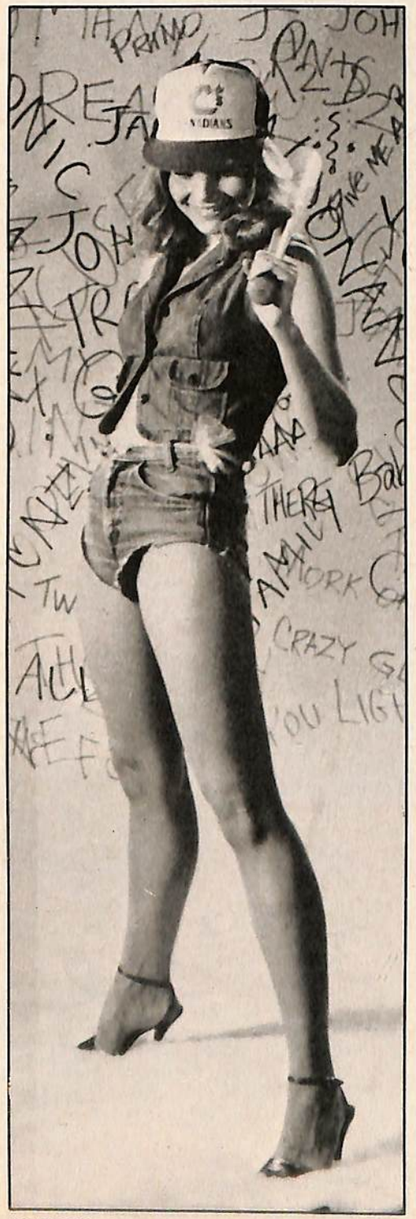
YOU'D THINK Mariel would just accept her new feminine image and be happy. But now she worries that people will like her more for her new tits than for her acting. "I don't want people to go to this movie just thinking about my breasts," she complains. "I wish no one even knew about my operation! It takes away from the movie and my performance, and that's frustrating. The performances in the movie are wonderful, and far bigger and better than my boobs."

Poor Mariel, always in the spotlight. All those smirks and innuendoes about

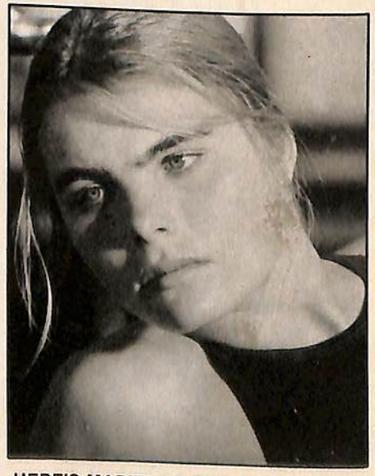
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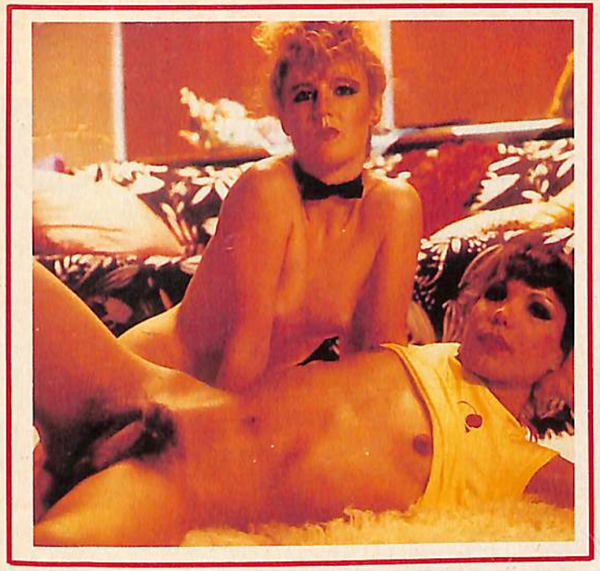
STRATTEN AS PLAYED BY MARIEL DISPLAYS GLAMOR AS CAREER ZOOMS.

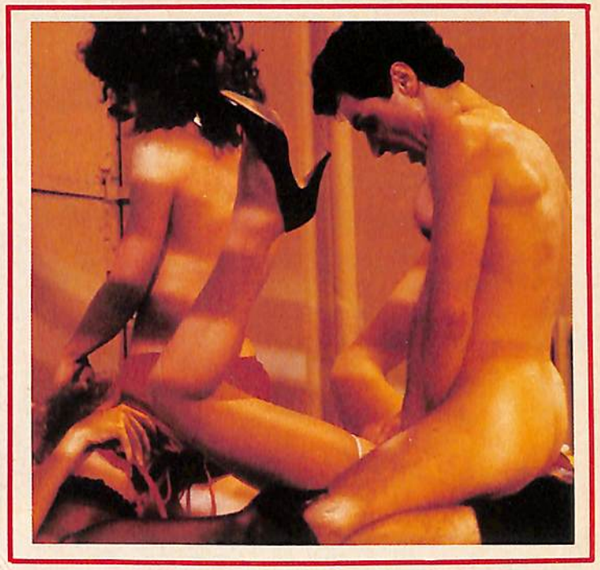


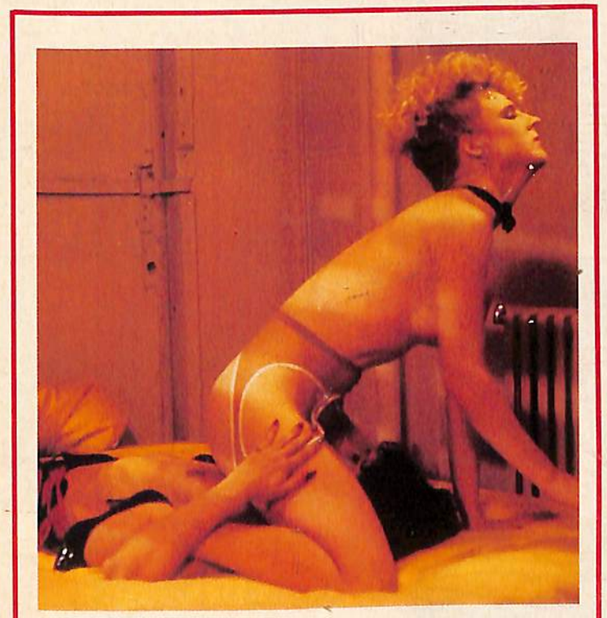
DOROTHY STRATTEN (MARIEL) POSES FOR PICTURES THAT PAVE HER WAY TO FAME.

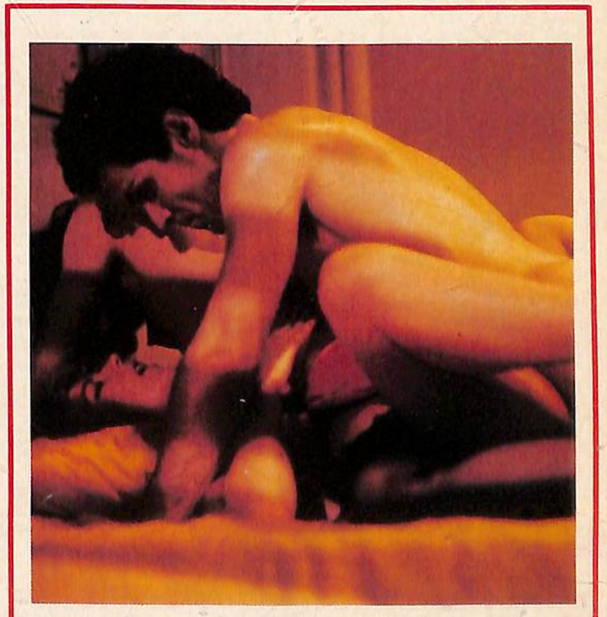


HERE'S MARIEL AS SHE APPEARED IN *PERSONAL BEST* THREE YEARS AGO.





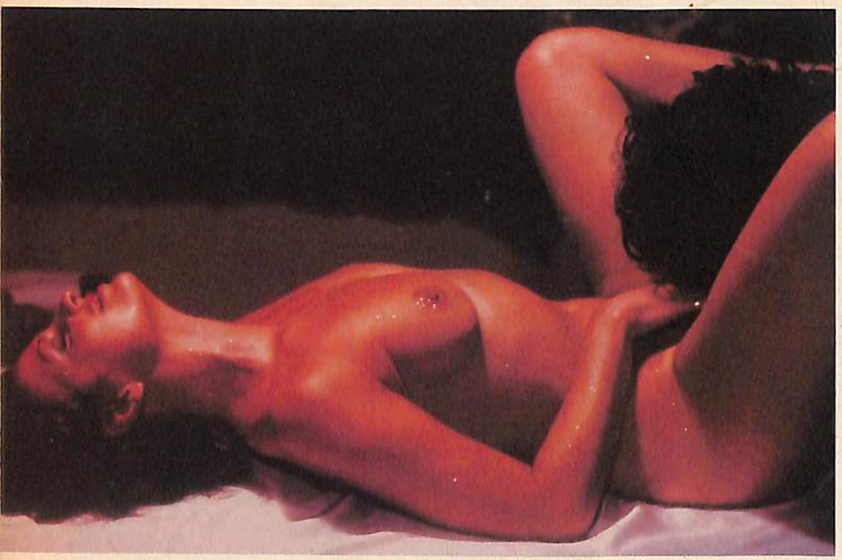




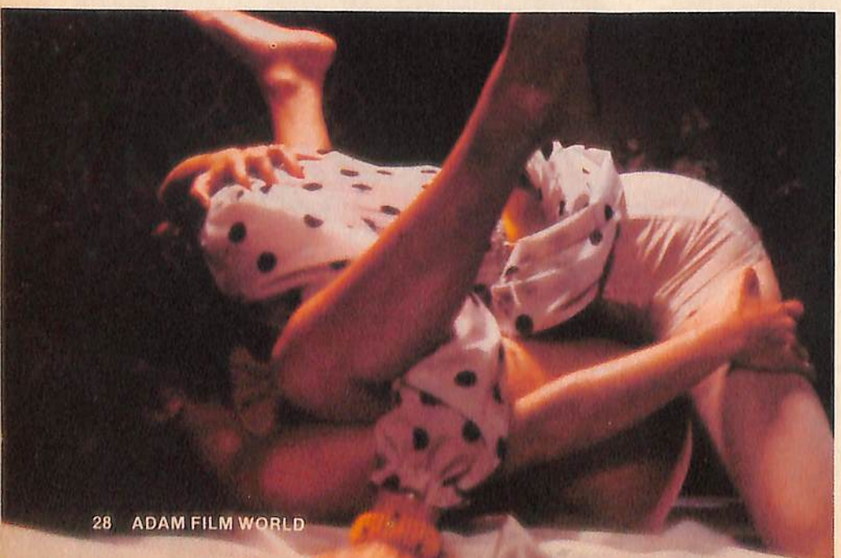
"G" STRINGS

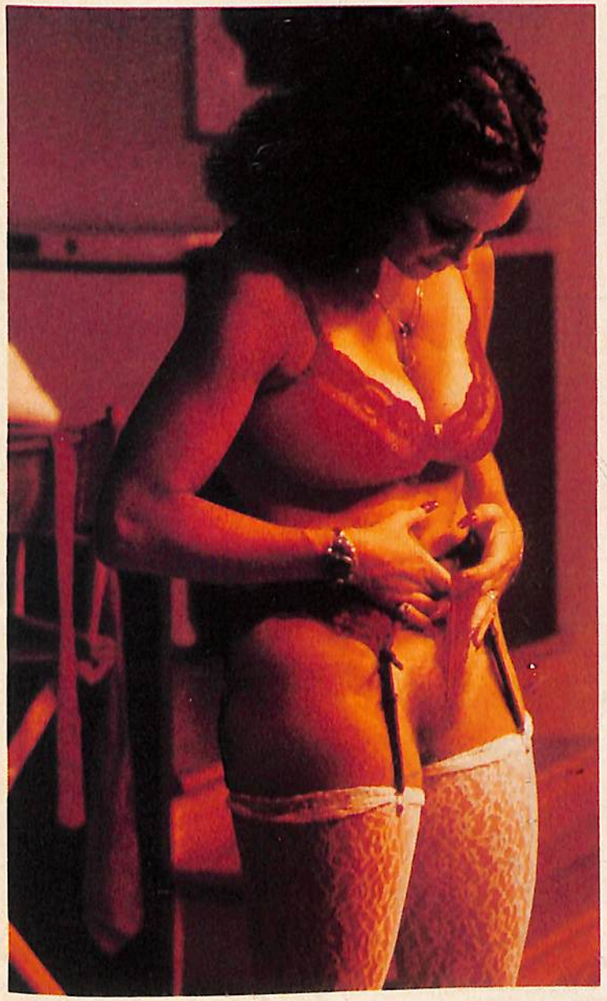
Writer-director Henri Pachard has built himself a reputation in the adult film industry for going far-out in the direction of the bizarre. This time he's really done it. His *"G" Strings* is sort of an X-rated *Tootsie*. George Payne, who has done his share of offbeat roles, plays a man who switches back and forth to a female identity.



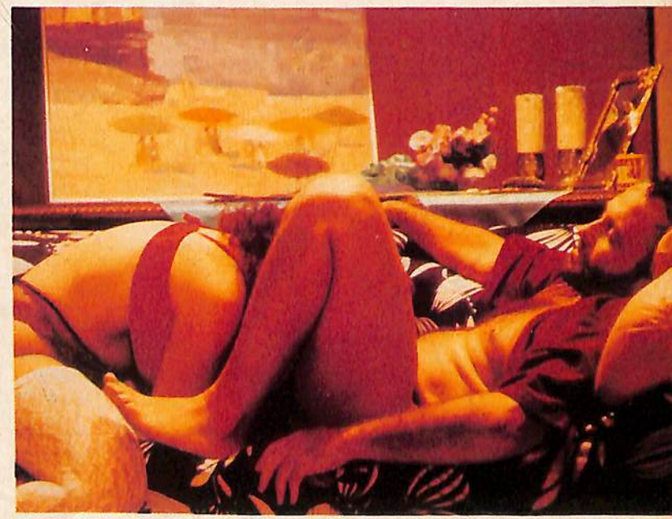


Payne plays a fellow named David, a women's garment business executive who has done a great job of building up the business of his boss, played by R. Bolla. The only trouble is, he has done it by leading a double life: he moonlights by cross-dressing as Carol, who is Bolla's top designer. He's impelled to do this because the transvestite bit sets his creative juices flowing and he can design better clothes for women. As you can well imagine, other juices are set flowing too, and David/Carol gets into some weird scrapes when people make passes at him/her. The only person who knows the secret under David's wig and inside his lace panties is his girl friend, a columnist, played by Kelly Nichols. She'd like David to give up his dual personality, but he's rather set in his eccentric ways.

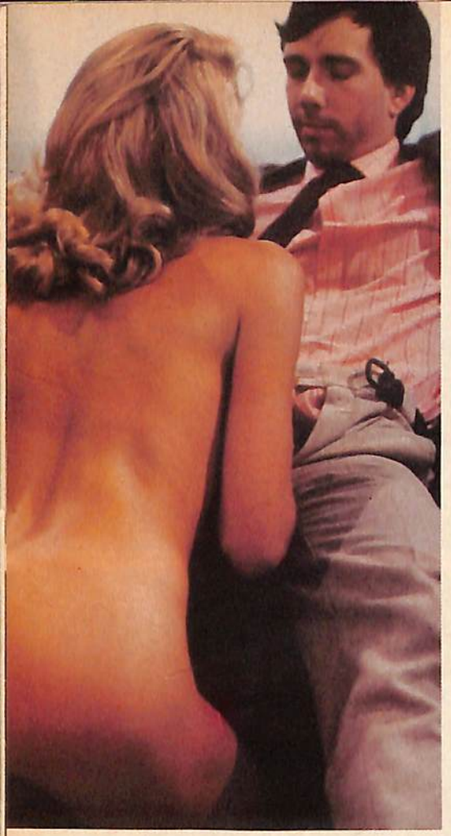




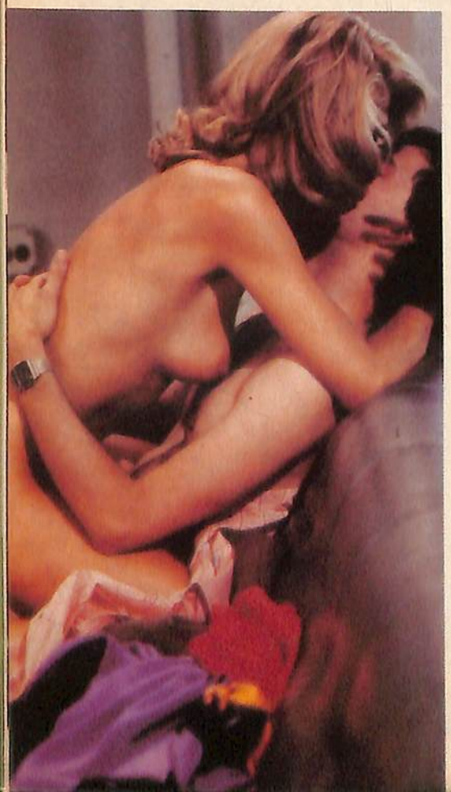




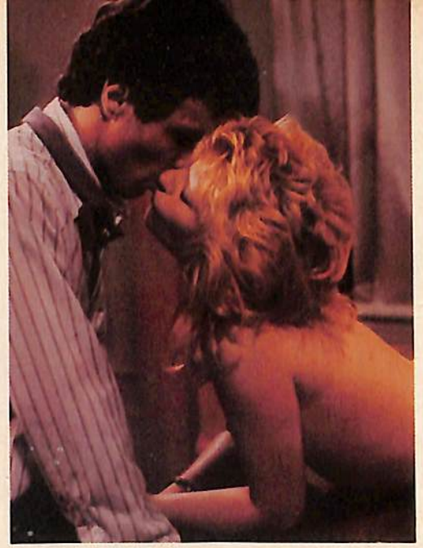








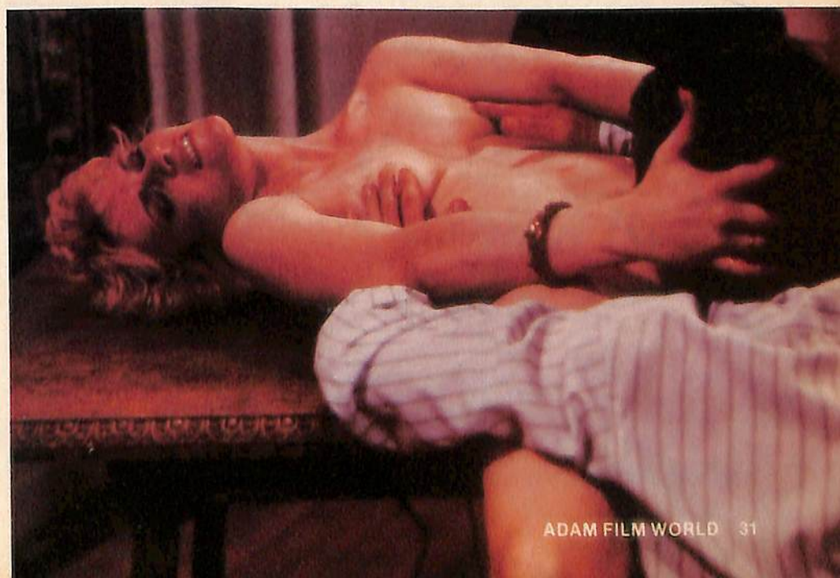
The adventures of David/Carol are too complex and bizarre to go into in detail; the scenes on these pages are just a few samples. He has some escapades with a couple of hookers whose own sexual identities are a bit questionable. And Payne isn't the only one who gets into bizarre entanglements and unique sexual positions. In one scene, Susan Nero shoves her panties up Bolla's ass, and in another Alan Adrian puts his testicles inside Sharon Kane's vagina. The switch-hitting executive is finally able to give up his "Carol" identity. Want to guess how? By buggering Kelly Nichols, in drag, with a huge vibrator. It's all in fun and ends happily, but this flick is obviously not everyone's cup of tea.







A SCOPE RELEASE
Starring **ALAN ADRIAN**
as **Ira**
GEORGE PAYNE
as **David/Carol**
R. BOLLA as **Jacob**
SUSAN NERO as **HILLARY**
KELLY NICHOLS as **Gina**
ANNETTE HEINZ as **Evelyn**
MARILYN as **Transsexual**
DIZIE DEW and **TEA CAT**
as **Street Hookers**
JUSTIN as **Pimp**
Produced and directed by
HENRI PACHARD
RUNNING TIME 86 MINUTES



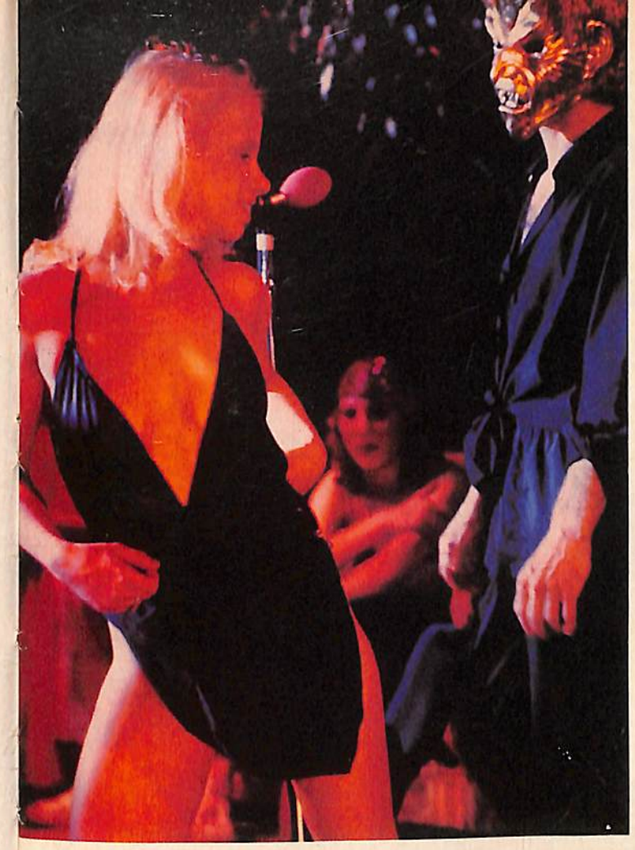


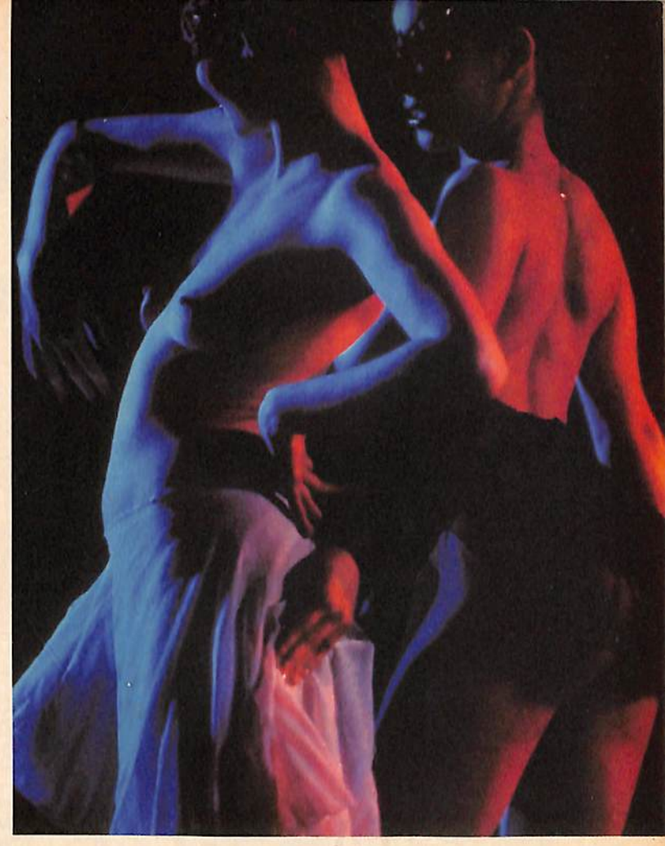


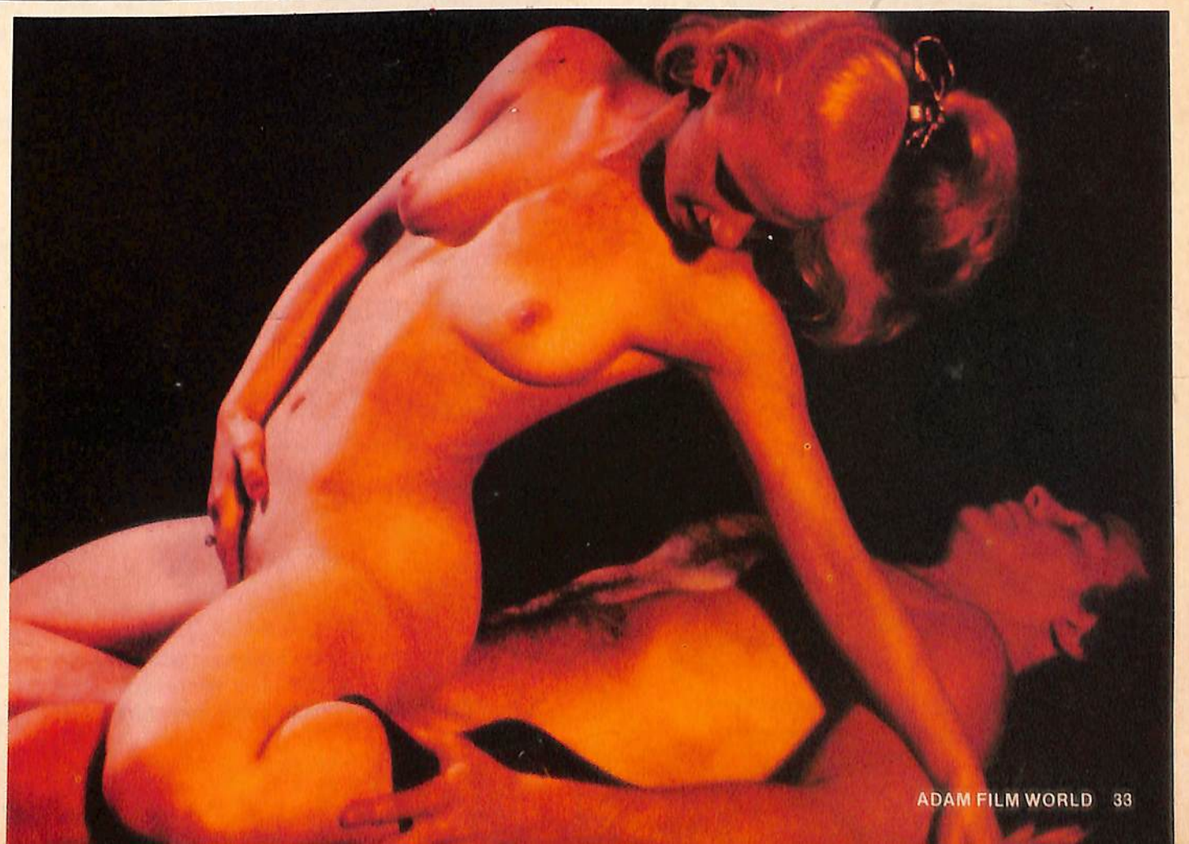
FLASH PANTS

The horny girls of Milton High are supposed to be getting ready for the formal Senior Prom, but they're much more interested in the forbidden "Flash Night" promoted by The King, an older man who rides up and down the local lovers' lane on his motorcycle and urges the kids to forget about the Prom and come to his orgy instead. "Life is too short to play by other people's rules!" Flash Night begins innocently enough as a dance contest. Then The King and his woman put on a sex show that fascinates the kids and stimulates them into action of their own. Even the principal's virginal daughter Angela gets into it. They compete in orgiastic frenzy—and "the winner gets to make it with The King!"

A BUNNCO RELEASE
Starring **TANYA LAWSON**
as **Angela**
CHISSY WILLIAMS as **Sherry**
MICHELLE MAREN as **Michelle**
ALEXIS X as **Mary Lou**
ATHENA STARR as **Wendy**
YVE SOLEIL as **Eve**
MARIA DIAMOND as **Bambi**
GEORGE PAYNE as **King**
DAVID SANDLER as **Peter**
JERRY BUTLER as **Bill**
Directed by **EVE MILAN**
RUNNING TIME 80 MINUTES



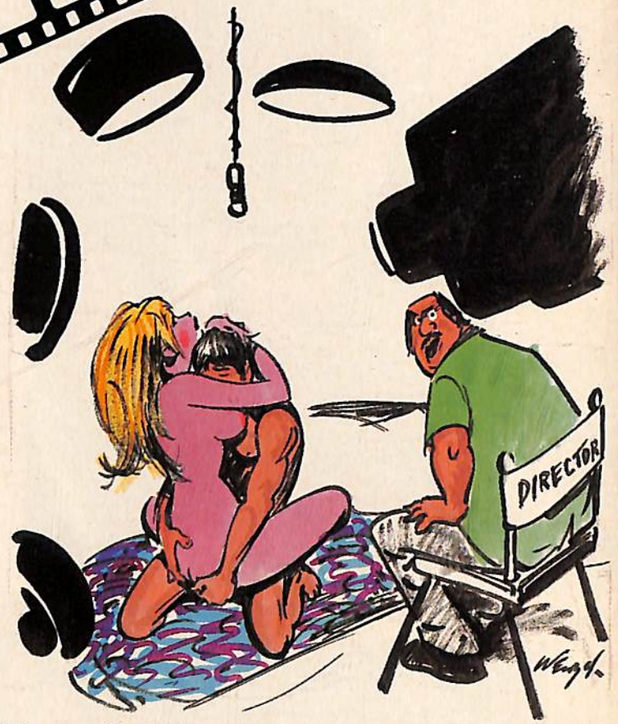




Laff Track



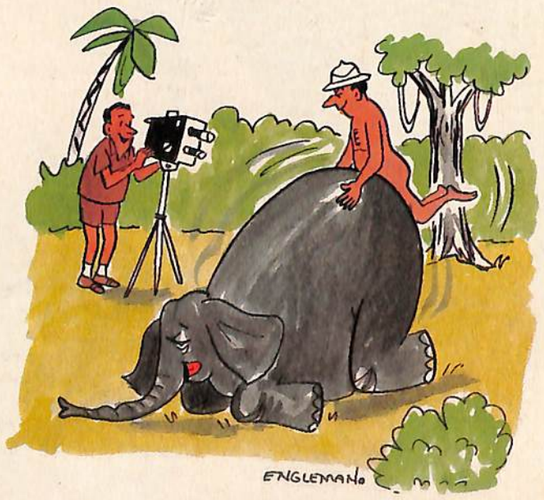
"Turn off the vibrator. I'm out of film!"



"They won't cut! Hey, gofer, bring that bucket of cold water!"



"Why don't you go on in, fellows?
The movie starts in one minute!"



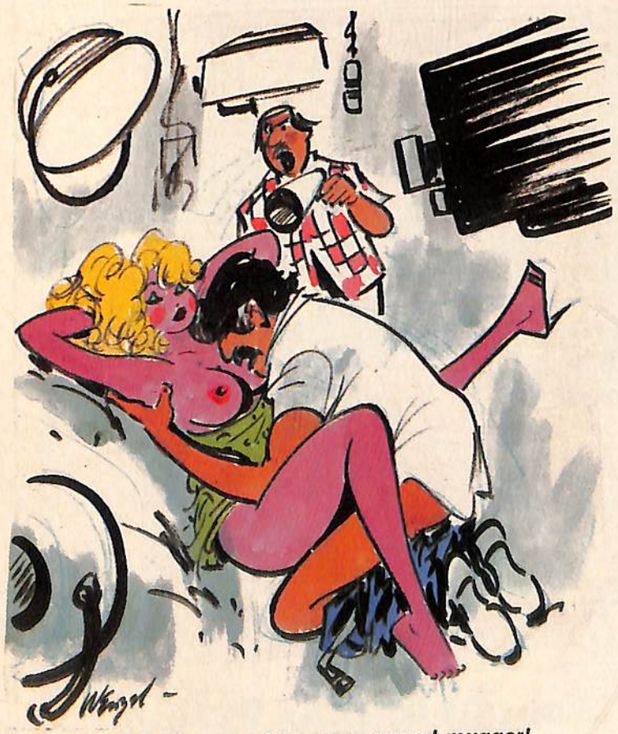
"This beats anything Tarzan ever starred in!"



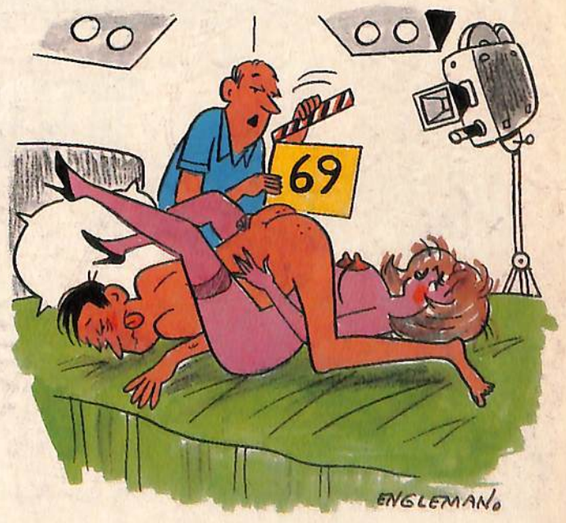
"Ten—nine—eight—seven—six . . ."



"See? I'm in show-biz too!"



"You're being raped by a sex-crazed mugger!
Do you call that acting, Linda?"



"Retake, number sixty-nine!"

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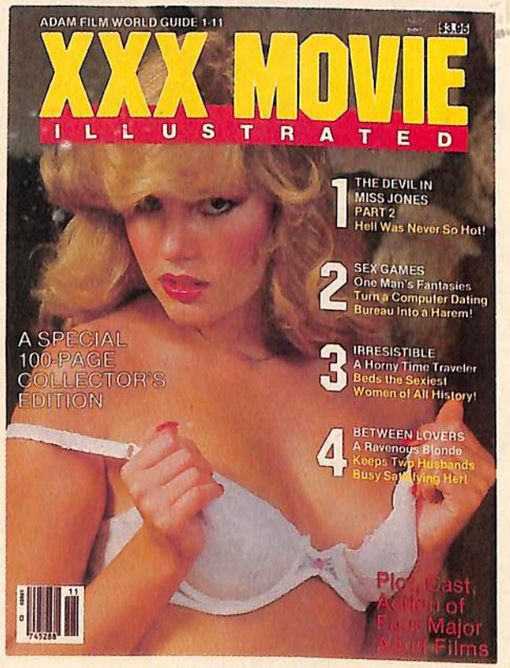
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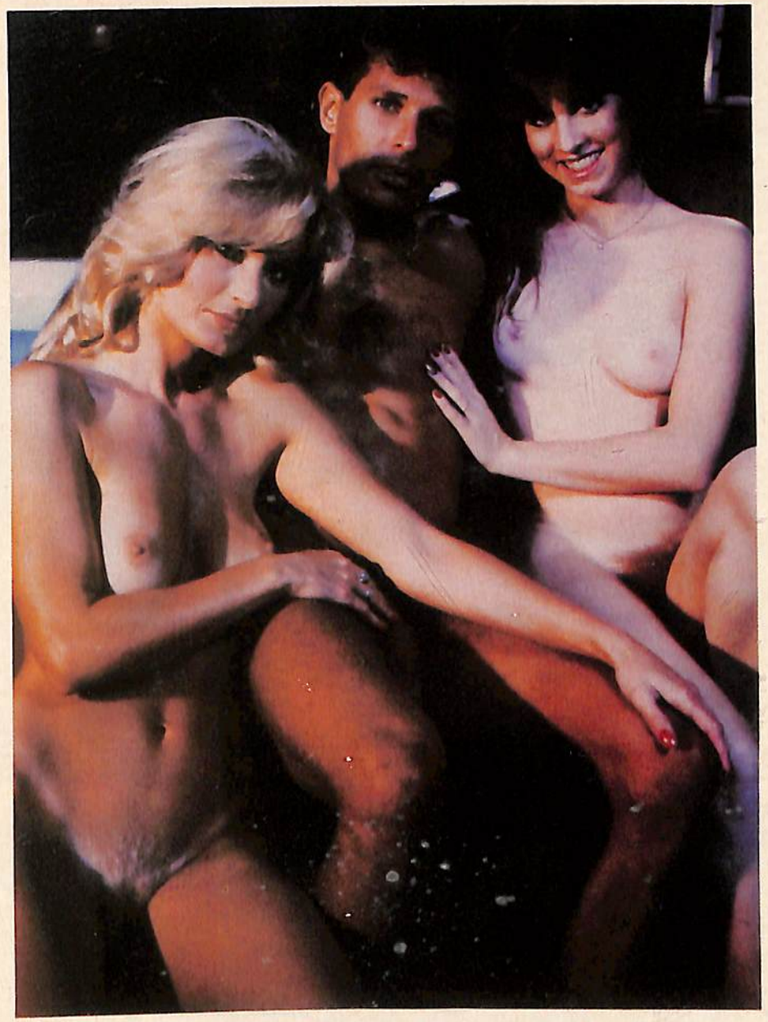
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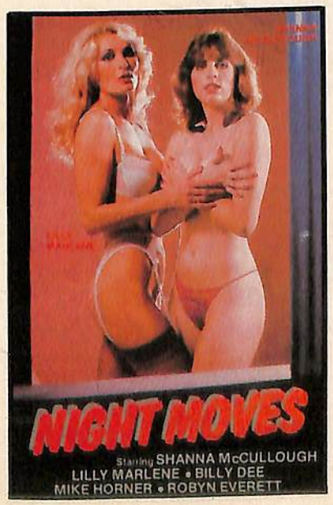
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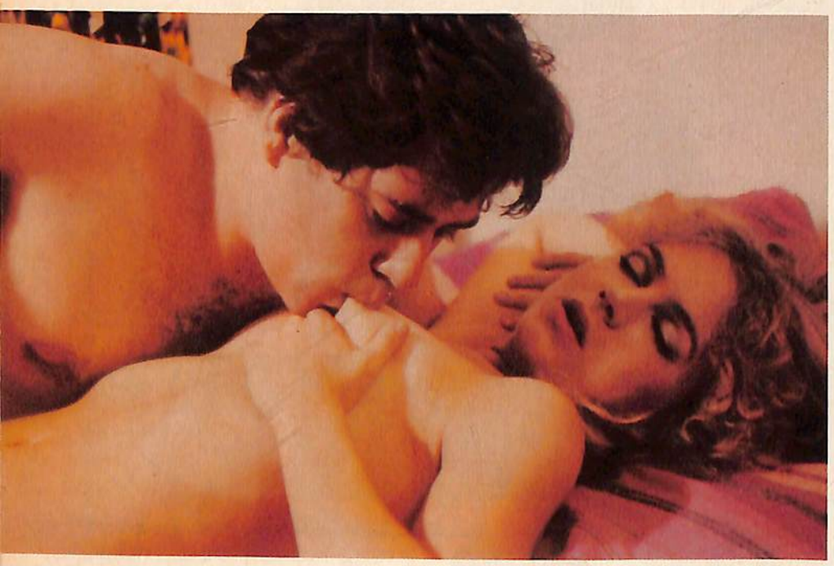


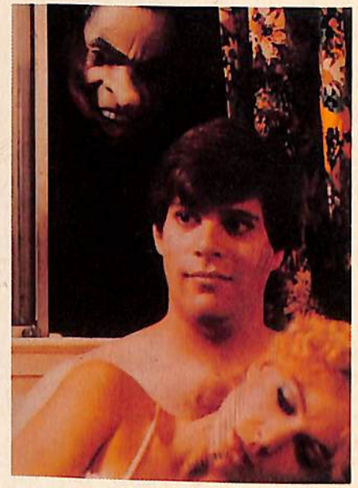


NIGHT MOVES

It's the X-rated version of an old-fashioned hard-boiled detective yarn and it's loaded with erotic kinks and twists that we guarantee you won't find in the toughest of old Bogart movies. Blonde Lilly Marlene and luscious brunette Shanna McCullough co-star in this wild and woolly—and horny—story of a swinging apartment complex that's plagued by a masked Peeping Tom. It's got so that the tenants can't indulge in the most ordinary of kinky sex capers without glimpsing the lurking pervert peering in the window, or hearing his sinister laugh. Time and again they chase him but he always gets away. Finally Petra the manager hires Nick Bedrock, a private eye, to catch the culprit. Actually Nick has been doing very well for himself providing escort services to a string of voluptuous beauties, but he takes the job to make a few extra bucks.







That's Shanna and Lilly having some girl-girl fun together in scene at the top—while Peeping Tom is getting an eyeful. But to get back to the story, Nick naturally starts out by making a macho pass at his employer but she lets him know that it's strictly business between them. However, the lecherous Bedrock finds no lack of palpitating sex partners as he makes nightly rounds of the swinging singles apartments hunting the Peeper.





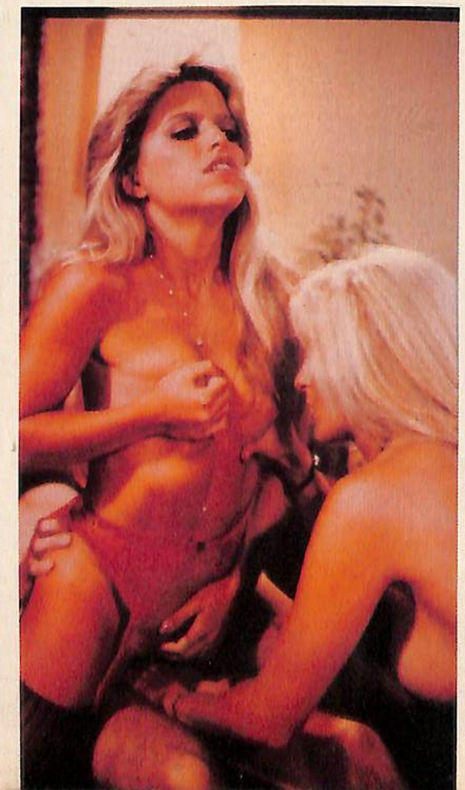






The apartment complex is packed with hot-pantsed girls and others with no pants at all. Every time Nick starts to get on the trail of his quarry he encounters some sexy broad and he can't keep his mind on his work. A couple of times just by accident he nearly catches the Peeping Tom, but he misses out and the voyeur stays a leering jump ahead of him. It takes Petra himself to devise a trap using extremely sexy bait to catch the Peeper, and when the culprit is finally nabbed Nick gets a magnum shock and so will you too, dear viewer.





A SUPERIOR VIDEO RELEASE

Starring

SHANNA McCULLOUGH
LILLY MARLENE • BILLY DEE
MIKE HORNER • ROBYN EVERETT
with **CARRIE BERGMAN**
JOE ELLIOT • CINDY CARVER
WILLEM LOWEN • COURTNEY
LONNA EMERSON • RA ROXOR

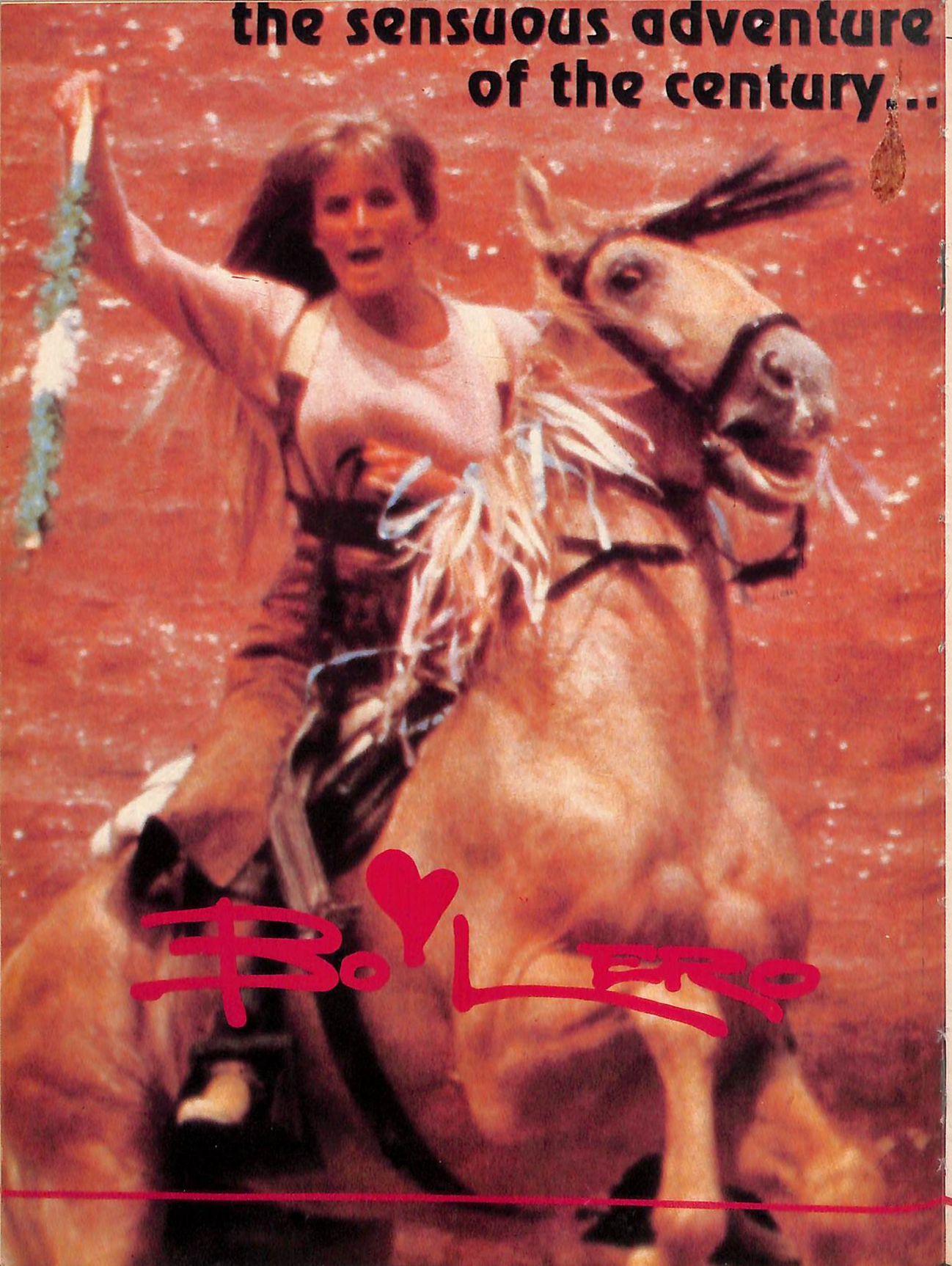
Produced by
J.D. BLACKTHORNE
Directed by
DOMINGO LOBO
RUNNING TIME 89 MINUTES





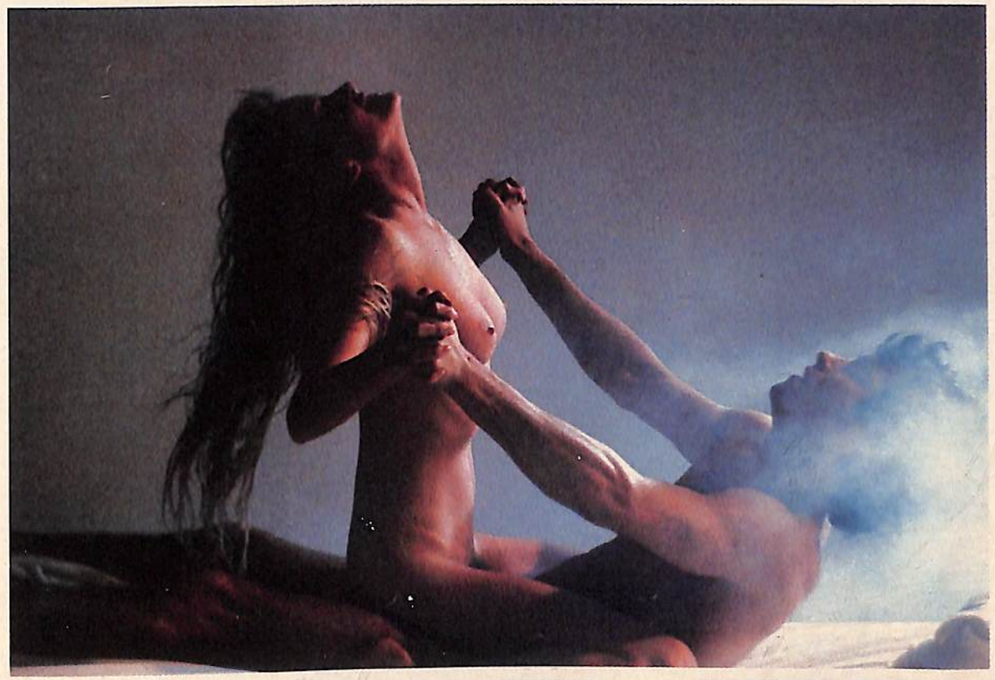






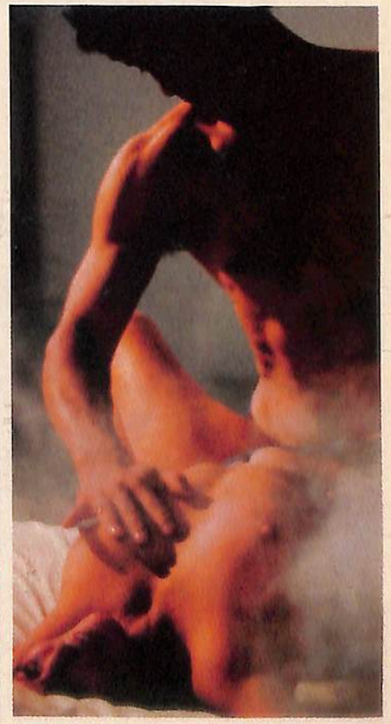
BO "10" DEREK BARES IT ALL AND DOES IT ALL IN HER NEW FILM *BOLERO* BUT THESE SCENES MAY NEVER HIT THE SCREEN.

BOLERO





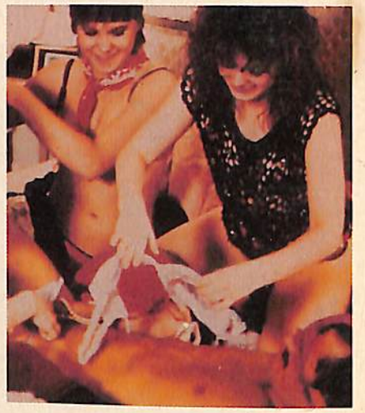




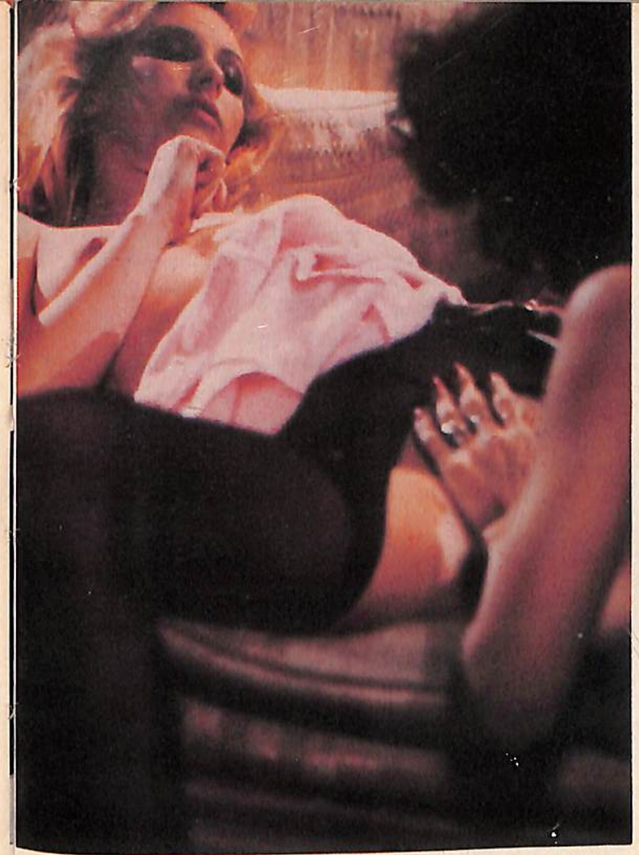
The new Bo Derek film *Bolero* has been heralded as outdoing Hedy Lamarr's *Ecstasy* in explicit sex action of the classy, arty type. Here are some stills shot on the set; whether or not you will see these scenes in *Bolero* is a question; the film has run into trouble and the scheduled June release date is up in the air. Co-starring with Bo, who produced the film written and directed by husband John, are Andrea Occupinti, Greg Bensen and George Kennedy. Story is about a rich American girl in the 1920s, who goes to Spain looking for romance and finds it aplenty with a sheik and a matador. After a rough cut of the $20-million film was shown to MGM/UA bigwigs in January the Cannon Group notified the Dereks that "under its present form, MGM will not release it."



Maneaters



It's another wild sex romp from maestro Fred Lincoln, and it ranks along with the best he has done. Joey Silvera for once is seen in a real starring role as a successful young lawyer who is married to a very classy lady, played by Kelly Nichols. On the night of their wedding anniversary he's making it with Shana Grant at his office, and his wife is quite upset when he gets home. But the phone rings and she has to go to the bedside of her sick mother. Joey is left alone but not for long. Two young girls come to the door. They're looking for a party and they've got the wrong address but that doesn't matter at all. They eagerly go to work on the more than willing Joey.



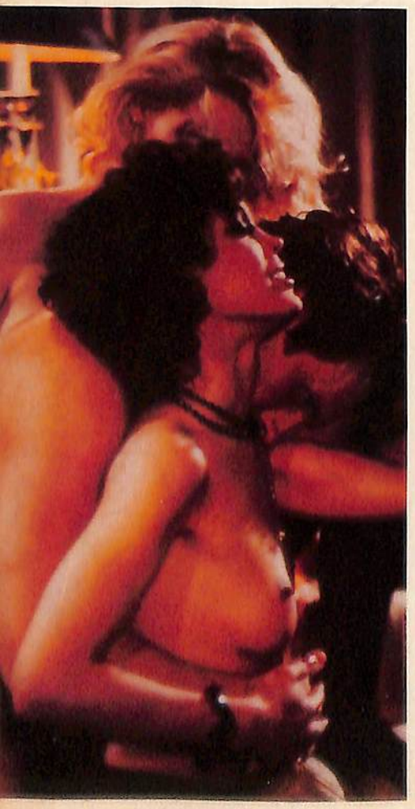








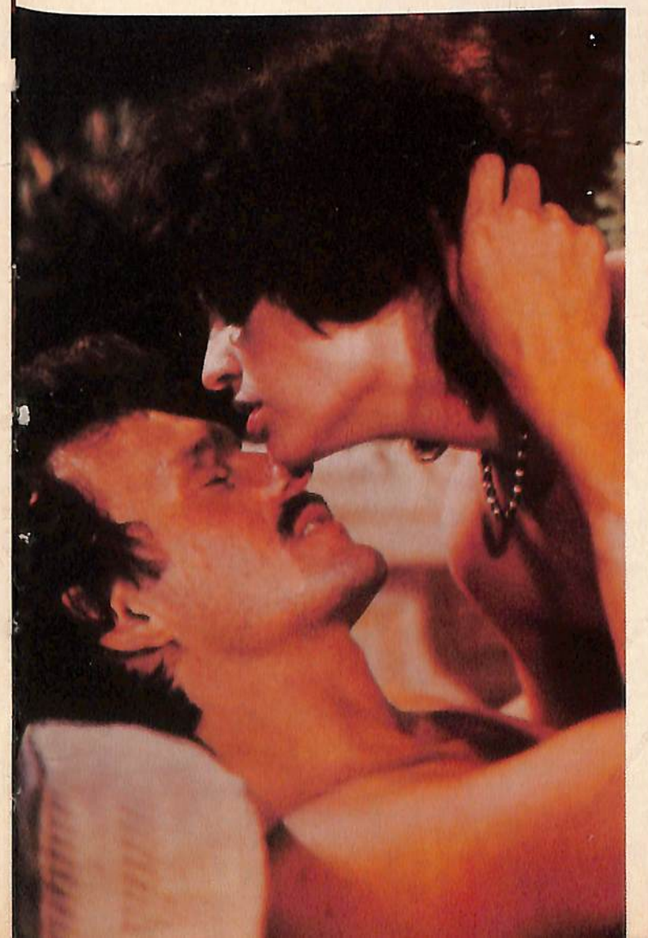
Joey gets stoned and he and Randy and Nina (Tiffany Clark and Joanna Storm) have a ball. When he wakes up in the morning the girls are still there and he has a hard time getting them to leave. Finally he drives them to the bus station. Still woozy, he goes to a peep show and masturbates in the booth. When he gets home and lies down to relax—there's the doorbell again. Randy and Nina are back and their friend Marcie is with them. Two more young girls show up and there's a big orgy complete with free-flowing booze. A man friend of Joey's shows up and joins the fun. By the time Kelly comes home the guests have departed—but she finds some candid Polaroid shots taken by the girls. From then on she makes quite clear who's the boss.



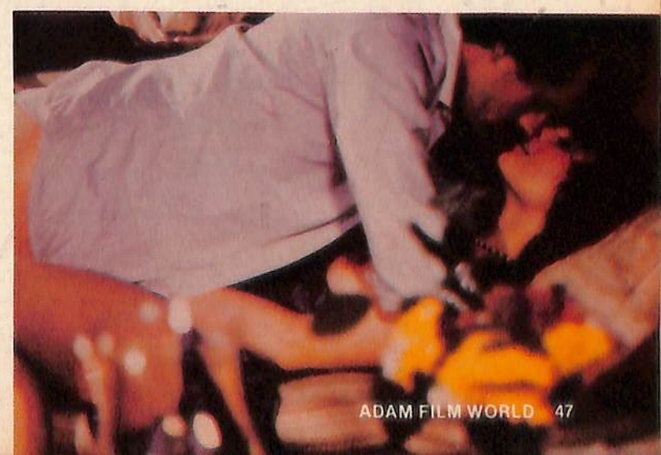


A N.I.B.O. RELEASE
Starring
KELLY NICHOLS as **Ann**
JOEY SILVERA as **Ray**
SHANA GRANT as **Miss Keller**
TIFFANY CLARK as **Randy**
JOANNA STORM as **Nina**
also starring
SHARON MITCHELL
and **JEAN SILVER**
Produced by
N.I.B.O. FILMS LTD.
Directed by
F.J. LINCOLN
RUNNING TIME 80 MINUTES



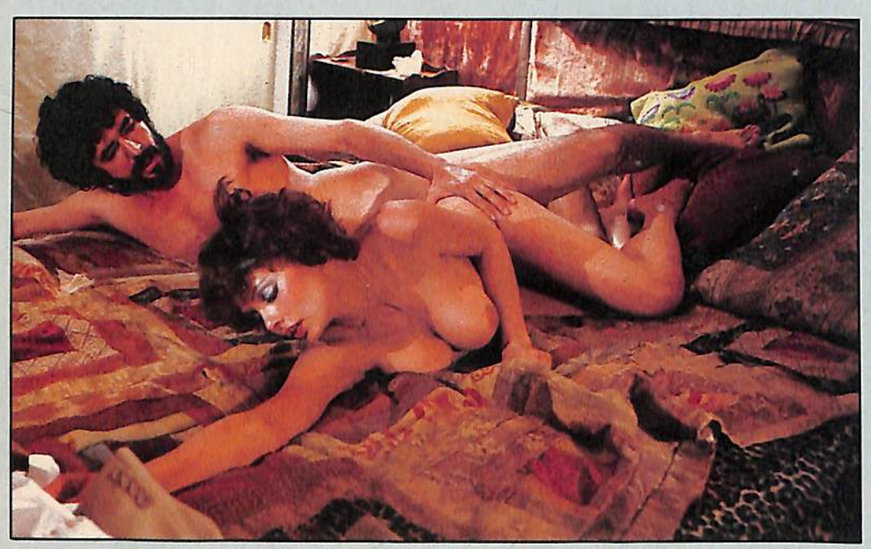






BEST BETS ON TAPE

by NIGEL FLEMING



Your videotapes can teach you to do it just like Jamie Gillis and Desiree Cousteau do it.

IT IS NO LONGER mere speculation that viewing erotic tapes is beneficial to many folks' sex lives. According to a recent survey conducted by sex therapist Alfred Hunt: "A high percentage of men and women suffering from one form or another of sexual problems notice a marked improvement in their conditions after viewing carnal behavior on the screen."

Hunt interviewed hundreds of people, who candidly disclosed the intimacies of their personal love relationships. Following are excerpts from intimate confessions of persons willing to share their sex lives with the public in the hope that others can be helped by learning from their experiences:

Alice D. of Dayton, Ohio, is a 35-year-old registered nurse. "I've been messing around with boys over half of my life, but it wasn't until last year that I really began enjoying sex, right around the time I bought my VCR. It might sound weird, but when I watch Samantha Fox or Annette Haven take it up the ass or get fucked between their tits, I feel it's all right for me to do likewise! Before I got my video recorder I thought straight missionary sex was the only way to go. Now I even experiment with girl-girl sex thanks to a tape from Lipstik Video called *Girls & Their Toys.*

"When I saw Shannon Sweetwater, Sky Sand, Marie Tortuga and Melanie Scott invading one another's orifices with dildoes and vibrators, I called up a couple of my girl friends. Soon after they came over to my place and watched a few minutes of the tape, we all got naked and started playing around. I can't begin to tell you how good pussy tastes!

"I guess I'm the kind of person who learns from watching. Monkey see, monkey do! I don't know. But I'm sure watching porno has made me a more sexually active person. I even feel healthier, for when I suppressed my sexual desires I felt crummy, kind of funny inside. And when I thought about doing something a little kinky, I hated myself, thinking I was abnormal.

"All forms of sex are beautiful if you're deriving pleasure and not causing anyone else pain or embarrassment. I'm thankful the video revolution is upon us and that I'm part of it. Long live fuck-flicks!"

JOHN T. OF BROOKLYN works as a shipper for a large manufacturing concern. "I've never been what you'd call conservative. In the Sixties I was into streaking. In the Seventies I went to swingers' parties. And now in the Eighties I'm a bona fide video nut. Watching fuck-tapes is an obsession with me, but a mighty good one because I now know as much about fucking and sucking as John Holmes, Jamie Gillis and John Leslie. Hell, I should! I've seen all of their fucking movies!

"What I really dig about watching porno in my bedroom is that I can get chicks into hard-core action by letting them watch some of my tapes. One gal I'm going out with, her name's Theresa, wouldn't give me head until we watched *Deep Throat* together. Now she loves sucking my dick till it's raw!

"Another girl, Nancy, was watching *800 Fantasy Lane* with me. Suddenly my VCR started spitting out tape. It was weird because nothing like that ever happened before. Well, Nancy got out of bed and started wrapping herself up in the tape. I got the message, realizing the bondage scenes in the flick got her going. She wanted me to totally dominate her. It was beautiful—her rubbing tape against her soaked pussy, me sniffing the tape while I spanked her ass real hard!"

PEARLA L. IS A 25-year-old college student from the Philippines. She's been in the United States for a little over two years. "When I first got here I was kind of a prude. I'd let guys kiss me, but when they started to touch my breasts or ass I'd make them take me home. I thought it was wrong for a man to have his way with a girl before they got married. Boy, was I ever wrong!

"What changed my philosophy about life and sex was a videocassette recorder given to me by a girl friend who was going back to our country. She told me I could keep it until she returned to the States. And before she left she gave me some tapes—*Her Name Was Lisa, Inside Jennifer Welles, Hot Cookies, Wicked Sensations,* and *Babylon Pink.* I was so naive, I though they were regular movies, so when my boy friend came over I told him to put one of them on. When he did we were both shocked. I told him to shut the machine off, but he wouldn't.

"It took me a while before I could look at the screen without feeling sick. Then a weird thing happend. I felt strange sensations in my crotch. My panties got wet and I found myself breathing heavily. My boy friend kissed me hard on the mouth. The next thing I knew he was eating me out and his penis was in my mouth. I *loved* it!

"Watching sex tapes is almost a nightly routine for me now. I've purchased many of them through the mail—I'm still too shy to buy them in a store. I can't begin to tell you how much I've learned from watching all the major porn stars having oral, anal and straight sex!"

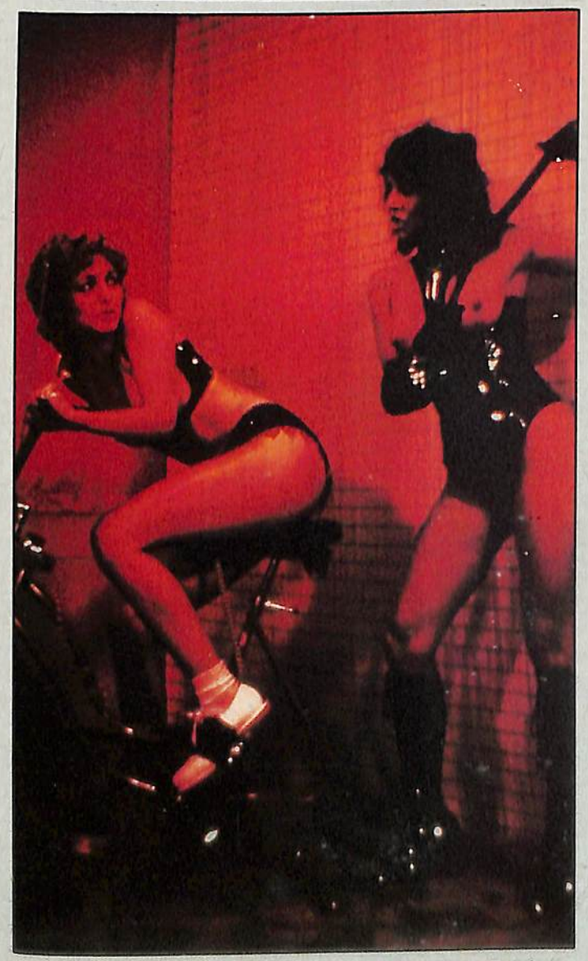
JACK M. IS A 47-year-old butcher from Phoenix, Arizona. He was married for 20 years before he and his wife got a divorce. "The breakup probably wouldn't have happended if we had watched fuck-films together. Becky and I never had much of a sex life. The most exciting thing we ever did was take a shower together. It's too bad because she was a good woman.

"Well, after the divorce became final I found myself sitting home alone jerking off a lot. That got boring so I went out and bought myself a VCR, thinking that watching more TV would help me forget about Becky. But I soon got tired of the standard network crap. Fortunately I happened to be in a record store and I saw a display of videotapes for rent. I decided to look at some porno for a change.

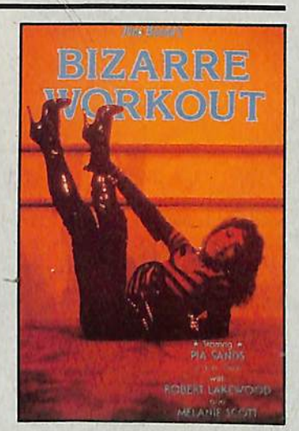
"When I got home I was like a kid with a new toy. I popped *Candy Goes to Hollywood* into the recorder and unzipped my pants. Soon I was jerking off, watching Carol Connors fuck up a storm! Before I shot my wad I decided to call up Shirley, a girl who works for me at the butcher shop. She was happy to hear from me and agreed to come over to my place and watch some smut.

"A couple of hours later, Shirley and I were naked in front of the set. Whatever John Leslie did to chicks I tried out on Shirley. If only I was like that with Becky, she probably never would have left me for that used-car salesman from Detroit!"

Now that you've read how watching fuck-tapes has helped other people's sex lives, ogle some of the following flicks with the gal or gals of your lustful choice. You'll soon agree that watching porno heightens the pleasures of the flesh.

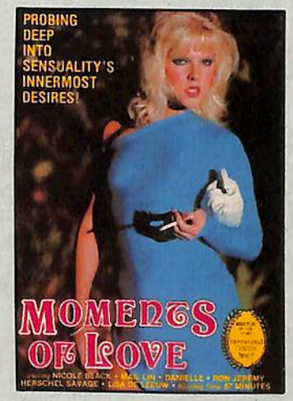


That's Pia Sands going through her paces as Jane Bonda.



JANE BONDA'S BIZARRE WORKOUT starring Pia Sands as Jane Bonda, with Melanie Scott and Robert Lakewood. Capitalizing on the popularity of *that* tape which it resembles a bit in name only, this one has taken off like wild-fire among the B&D set. And even if you're not specially into domination and leather, you're bound to be turned on by the erotic antics of the voluptuous, energetic dominatrix who directs these kinky doings. What happens to Jane's groveling slaves shouldn't happen to—well, to groveling slaves. It's both a turn-on and a riot, depending on how you feel about such capers, but we guarantee there's something in it for you and your friends, and you won't be sorry you bought it. *(Bizarre Video Productions)*

BOUND BY DESIRE starring Danica Rhae, Mistress Holly and Monique. A comely young girl's obsession with bondage dominates her entire life, forcing her to pay a cruel mistress a handsome sum of money to treat her with disrespect. This prurient package of weird porn contains some of the most bizarre bondage filmed. View this one with your favorite dominatrix and in no time at all you'll be groveling at her feet, wanting her to do all those things to you that you're witnessing on the screen. *(Bizarre Video Productions)*



MOMENTS OF LOVE starring Nicole Black, Mai Lin, Danielle, Ron Jeremy, Herschel Savage and Lisa DeLeeuw. When a female writer is incorrectly diagnosed and told that she's about to buy the farm, she decides to fuck up a storm while researching her new book on prostitution. Before she finally discovers she's not going to cash in her chips after all, she gets her holes filled by a wide assortment of cocks, tongues and fingers. *(Midnight Video)*

THE YOUNG LIKE IT HOT starring Hyapatia Lee, Shauna Grant, Lili Marlene, Kay Parker and Rose-Linda Kimball. A computer threatens to eliminate the jobs of a bunch of incontinent cunts. They decide to get rid of their competition by giving their customers intimate personalized service, which means more fucking and sucking than can be imagined.

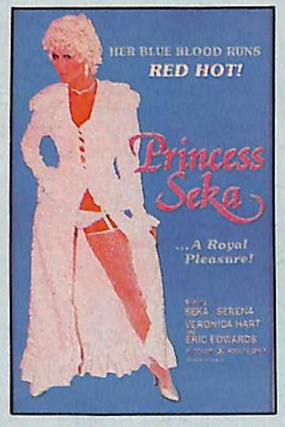
Hyapatia is truly gorgeous and is destined to become a porn star of the first magnitude. *(Caballero Home Video)*



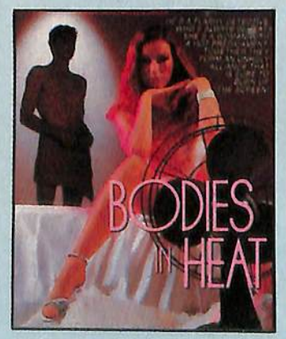
ALEXANDRA starring Eve Sternberg, Reg Wilson, Lauren Wilde, Ashley Summer, Eric Edwards and Joanna Storm. A mysterious film about deception, jealousy, and unfulfilled desires. The beautiful Alexandra, a divorcee no man can resist, molds the sex lives of all around her. True satisfaction is seeing this tape over and over again, for Alexandra will totally captivate you from the first moment she bares her exquisite body. *(VCA)*



NATTIES PLEASURE PALACE starring Marie de Muir, Kathy Davis, Buddy Jackson, Jerry Grubber and Fred Thomas. Despite the fact that the apostrophe denoting possession is omitted from Nattie's name in the title, this is a pleasing tape filled with young, luscious, lickable lovelies. Plot's about a "fun house" in the Roaring Twenties, a place where people go to fuck and suck their troubles away. Marie turns in an admirable performance, proving that the obscene thing in life can be the most enjoyable. *(AVC)*



PRINCESS SEKA starring Seka, Serena, Veronica Hart and Eric Edwards. Seka plays a blue-blooded princess who is one red-hot mama. When she teams up with Serena, they engage in some of the most passionate lesbian scenes ever recorded on tape. Eric has his hands—and cock—full, trying to satisfy two of the best-looking pussies to enter the wonderful world of erotic films. *(VCA)*



BODIES IN HEAT starring Annette Haven, Lisa DeLeeuw and Herschel Savage. A sizzling new film from those fabulous folks who produced *Talk Dirty to Me, Wicked Sensations,* and *Talk Dirty to Me II.* This one's a hard-boiled detective mystery about a sensuous chick in need of a solid private dick. Annette sucks and fucks up a storm, proving that she was meant to expose her orifices in front of a camera. Her roles are still inviting as ever. *(Caballero Home Vide)*



PRIVATE SCHOOL GIRLS starring Shauna Grant and Veronica Hart. Five lascivious school girls are creaming their panties over the thought of seeing their favorite rock group, Johnny and the Waylays, who will soon be performing in New York. How the dolls come up with the money to pay for the tickets will cause your pecker to bone out and quiver. *(Caballero Home Video)*



PRIVATE TEACHER starring Kay Parker, Joanna Storm, Honey Wilder, Janey Robbins, Paul Thomas and Eric Edwards. An exciting carnal romp directed by Bob McCallum, the man who gave us *Society Affairs.* Story's about a horny-as-hell high-school guy who spends most of his time spying on his kinky neighbors with a telescope. His aunt thinks he needs help, and since she can't do it herself, she hires a private instructress to set her nephew straight. Soon the kid's a supreme cocksman whose pecker melts into the pussies of all the chicks he encounters. *(Caballero Home Video)*



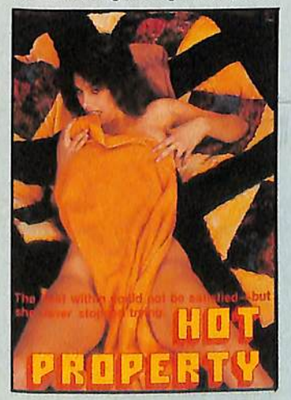
THE EROTIC WORLD OF CRYSTAL DAWN starring Crystal Dawn. A collection of torrid tales in which Crystal engages in wild lustmaking with men and women. As she lives out all her libidinous fantasies, Miss Dawn does it in every way imaginable. *(VCR)*



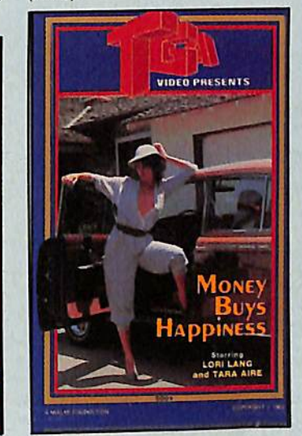
SEXCAPADES starring Sharon Mitchell, Joanna Storm, Tiffany Clark, Lee Caroll, Eric Edwards, Mai Lin and Sharon Kane. Illusion mixes with reality in this titillating tape detailing the erotic experiences of a man obsessed with making "the hottest porno film ever." As he immerses himself deeper and deeper in his project, he undergoes mental and emotional changes, discovering that things just aren't the way they seem. The scenes with Mai Lin are outstanding. She's the perfect maid, just as willing to suck cock as she is to clean house. *(VCA)*



THE SEDUCTION OF CINDY starring Seka, Veronica Hart, Bobby Astyr, Serena, Merle Michaels, Samantha Fox, Ron Jeremy and Jamie Gillis. When Veronica and Seka get it on they don't hold a fucking thing back, using hand, tongues, tits and asses to transform each other into wild, wanton wenches. This winner is packed with wall-to-wall sex. It's plain to see that all the multi-talented stars enjoying every minute of their gamic games. *(VCA)*



HOT PROPERTY starring Misty Clark, Sue Watson, Carol Martine, John Franklyn and Tony Newton. A highly entertaining and erotic tape about a girl who just can't be satisfied by one man. Fortunately for all of us she never stops trying to soothe that itch between her shapely legs. Some wonderful cum-shots will have you *oohing* and *asshing* in delight. *(AVC)*

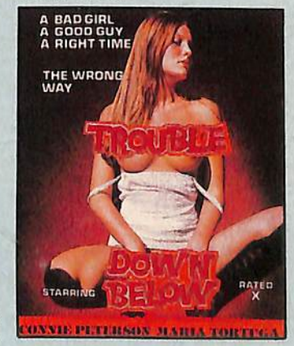


MONEY BUYS HAPPINESS starring Lori Lang and Tara Aire. Poor Lisa breaks up with her boy friend Steve, forcing her to seek cock elsewhere. She sucks the jism out of her boss in the stockroom, only to be caught in the act by her ex. Well, he gets pissed and storms off. Distraught Lisa goes home, where she's consoled by two of her friends and an eight-inch dildo. Soon our heroine is all smiles, loving the way the artificial prick makes her feel. In the end Lisa gets back with Steve, thanks to a whore and a whole lotta lovin'! *(TGA)*

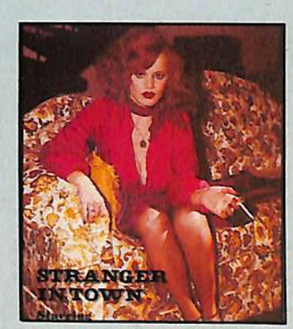
THE PIERCING OF JAMIE starring Becky Savage, Lady Roxanne and Dean Richmond. If you're into S&M don't dare miss this one—if you do Mistress Michelle might kick your butt. There's all kinds of kinky action here, including spanking, foot licking, bondage, and degredation. And if you're into sex toys, you'll enjoy seeing a full-body harness, spikes, and enormous dildo, and nipple clamps. Real connoisseurs of kink should really get off on the poor male slave's pierced genitals. You won't see anything like it on *Days of our Lives. (Bizarre Video Productions)*



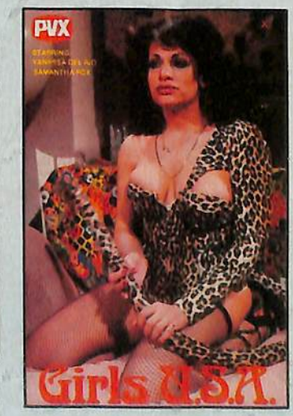
GLITTER starring Kelly Nichols, Marlene Willoughby, Shauna Grant, Jerry Butler, Tiffany Clark, Joanna Storm and Michael Knight. An exciting look at a New York advertising agency. There's plenty of sex to please the raincoat crowd and enough story for more discriminating viewers. Shauna Grant is proving to be one hot number. She's come a long way over the past year, and she'll have you cuming each time she spreads her gams and gets down to business. *(Caballero Home Video)*



TROUBLE DOWN BELOW starring Connie Peterson and Maria Tortuga. When a conservative young wife can't cope with her husband's unusual sex habits there's bound to be problems. The gal just isn't into the kink that gets her mate's rocks off. How they resolve their problems before a divorce can shatter their happiness makes up the meat of this tape. The cunts in this explicit classic are first-rate. You'll feel like licking them through your television screen. *(Fantasy Video)*



STRANGER IN TOWN starring Lisa DeLeeuw, Candy Barbour and Maria Tortuga. It ain't easy becoming a top-notch model—and that's why the voluptuous young girls in this tape must subject themselves to all sorts of sordid activities as they give it their best shot to become the Christine Brinkleys and Brooke Shieldses of the future. The sex scenes are sizzling with raw emotion and animal lust. You'll feel sorry for the abused lasses, but on the other hand the desire to lick and fondle them will also burn within you. *(Fantasy Video)*



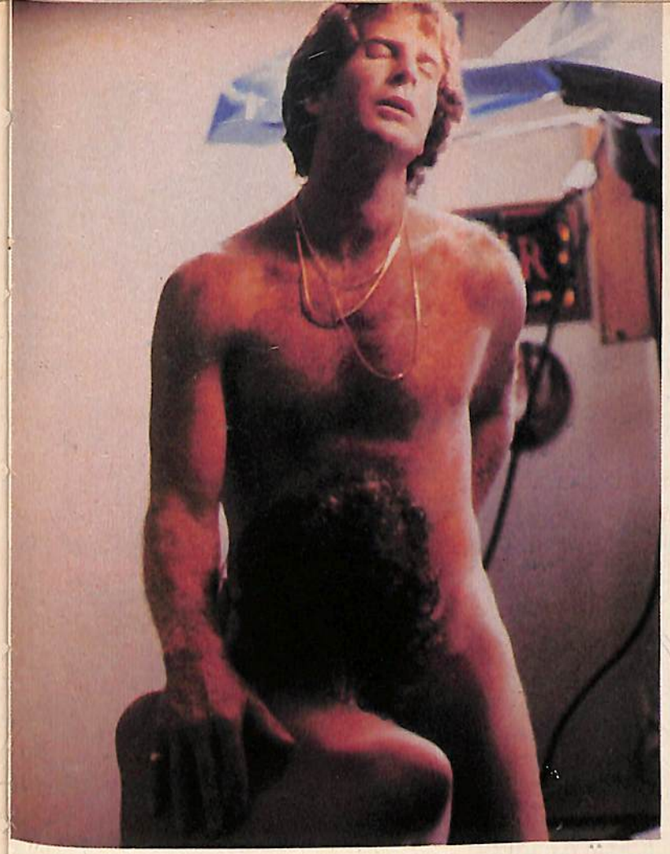
GIRLS U.S.A. starring Samantha Fox and Vanessa Del Rio. Prostitution, blackmail, lesbianism, bondage, a penthouse orgy—all of this and more in an explosive story of perverted values and scandalous affairs. An entertaining tape from start to finish. Definitely worth watching. *(PVX)*

Turn to Page 66 for the Top Ten Bestsellers and pointers on Where and How to Buy X-rated videotapes.

PLEASURE CHANNEL

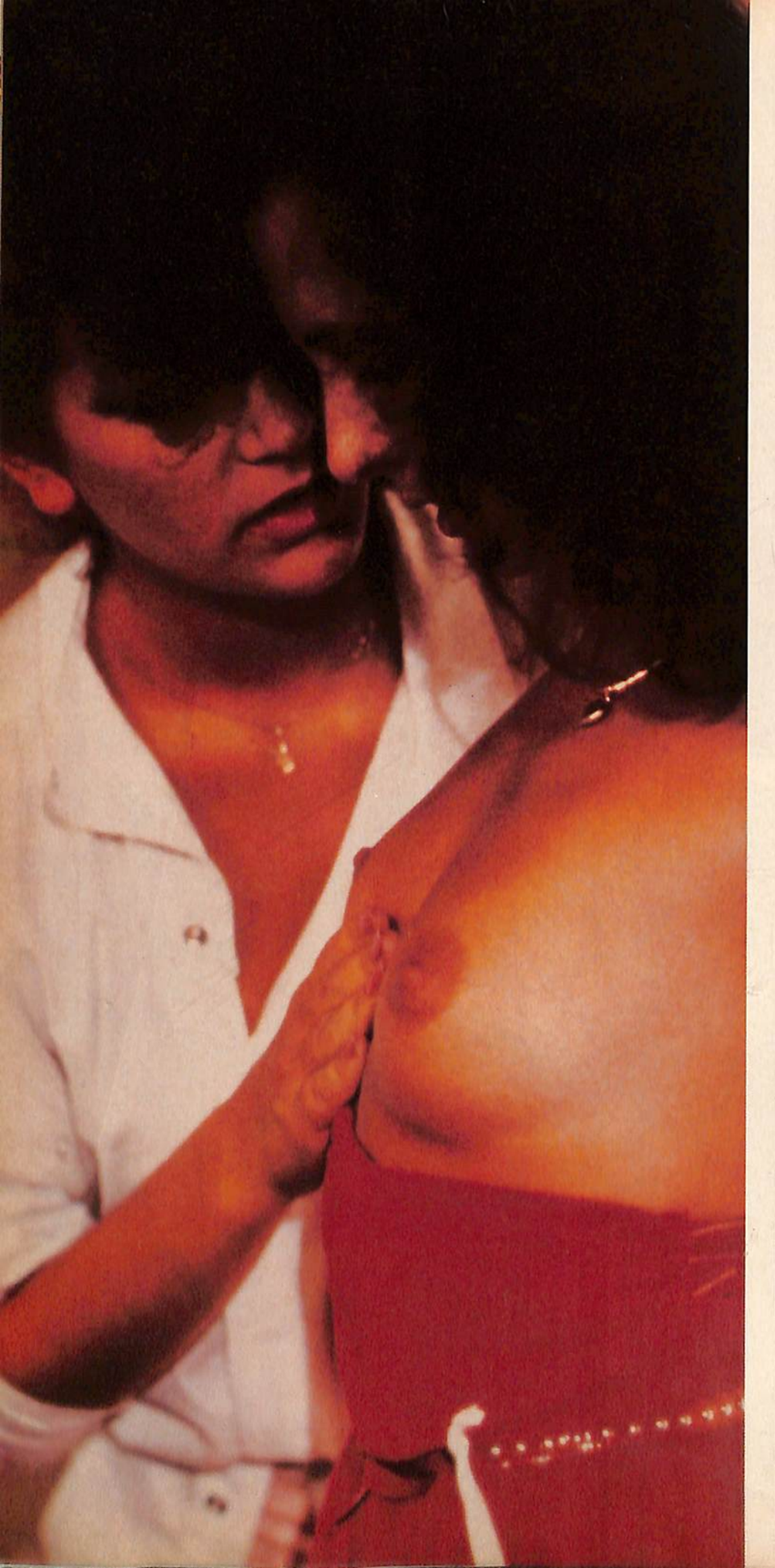


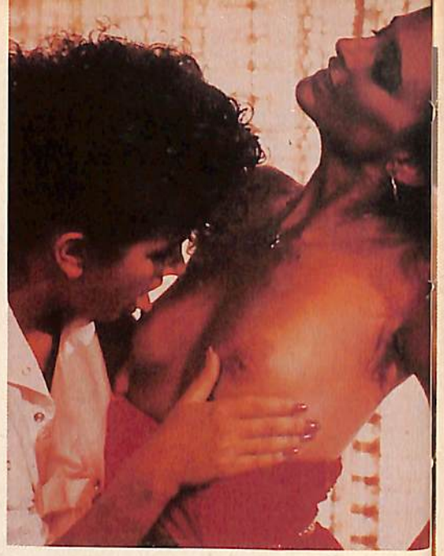
The girls of Lust Incorporated are proud of their reputation as the hottest call service in town. They are also the most expensive but none of their clients ever complain about a little thing like that. The girls are the most luscious and the most seductive in the business. They're tender and romantic as well as hard when the occasion calls for it, and they show their customers ways of loving that they've never imagined before. Lana (Athena Starr) is a lovely blonde veteran of the wars between the sheets, and she knows the ins-and-outs of the business better than anyone. Betty (Annette Heinz) is another seasoned pro who has seen it all—and then some. Then there's Rhonda (Blair Castle), the boss's secretary, who can take dictation but likes it much better to take other things, such as pulsing cocks between her eager lips.

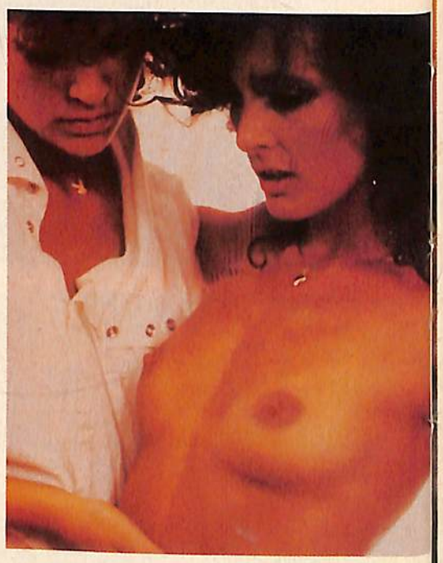


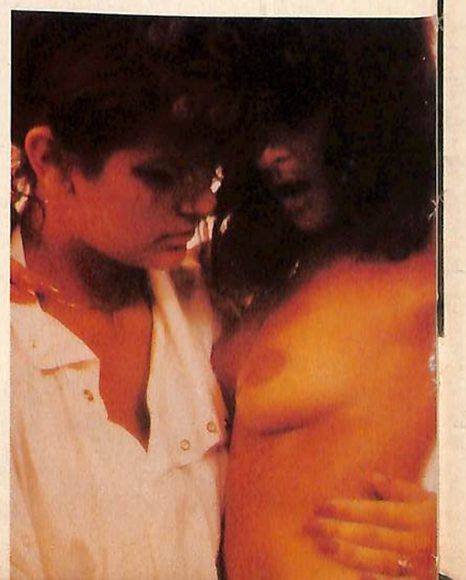












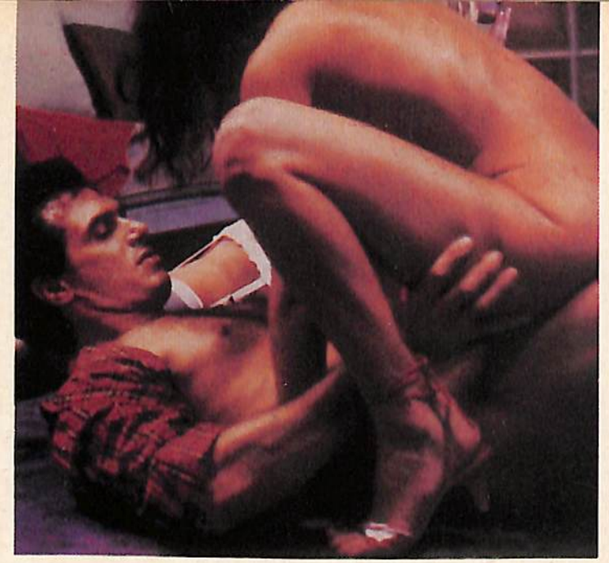
Tonight as the film opens, Lust Inc. is getting ready to break in a couple of newcomers to the profession. Terri and Gina are horny young sexpots who crave both the extra money and the extra action. At Lust Inc. they've been told they'll find plenty of both and they're not disappointed. The women of the call service brief them on what's expected of them and run them through a few of their paces but neither Terri nor Gina need much training. They both seem to have been born into the ways of kinky sex, and they go at it even more eagerly now that they're going to make top dollar for their services. In fact they plunge into their new jobs with such enthusiasm that they even teach the three veterans a few tricks. There isn't a kink a customer craves that Terri and Gina aren't ready to satisfy with the most skilled of professional touches. It all just comes naturally.







Everything isn't always serene on the Lust Inc. scene, and the plot gets a little complex while the sex action goes on hot and heavy. Betty meets a handsome mystery man who hits a strange note inside her and she's desperate to find out just who he is. Gina takes to her new job without the slightest inhibitions, but Terri at first has a few twinges of reluctance. She has a boy friend, Rob, and he loves her. Terri feels a bit of guilt—but it vanishes when Rob places a special order with the call service.





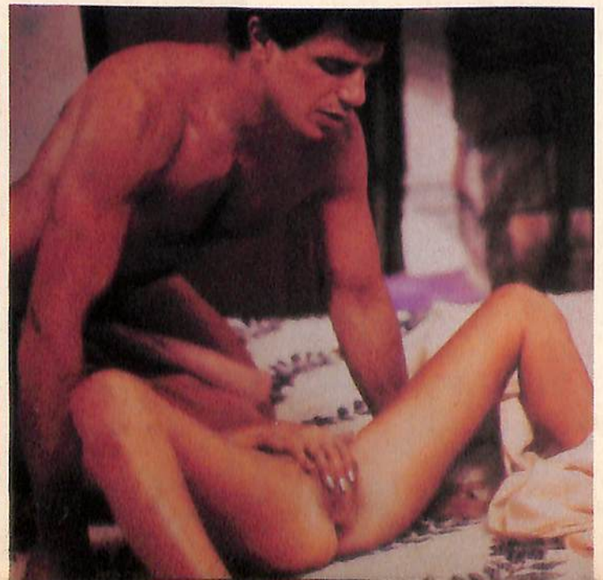






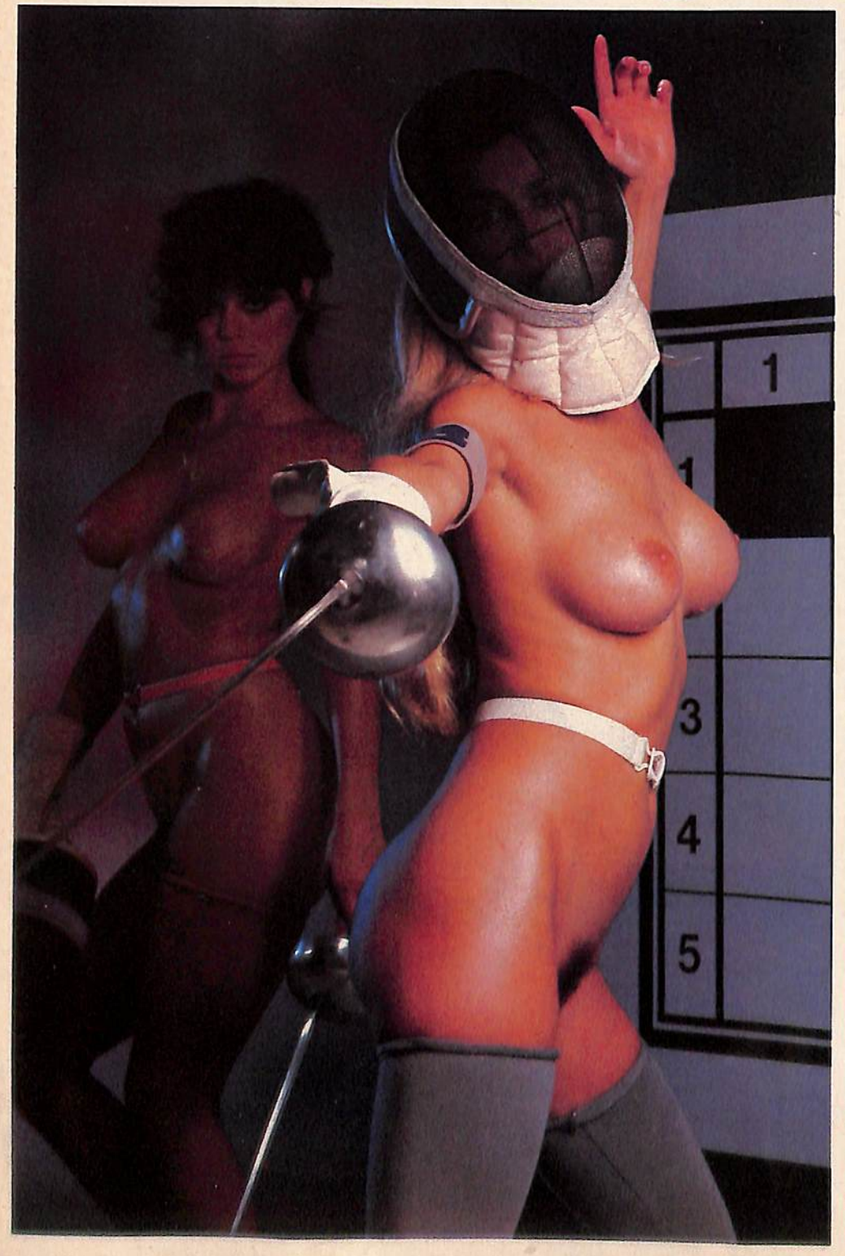






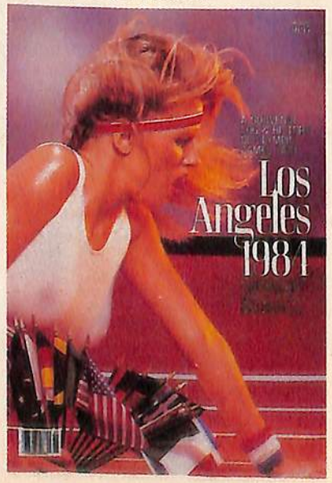
A N.I.B.O. FILMS RELEASE
Starring **LAURIE SMITH** as **Terri**
BLAIR CASTLE as **Rhonda**
ANNETTE HEINZ as **Betty**
JEAN SILVER as **Gina**
ATHENA STARR as **Lana**
PAUL THOMAS as **Bo**
JERRY BUTLER as **Joe**
GEORGE PAYNE as **Seymour**
DAN STEPHENS as **Jerry**
JOHNNY NINETEEN as **Rob**
DICK HOWARD as **Hank**
Produced by **JAMES GEORGE**
RUNNING TIME 86 MINUTES

Olympic Games Collector's Item



You don't have to go to the 1984 Summer Olympic Games to get the greatest (and most outrageous) souvenir ever produced for an Olympic event. *Los Angeles 1984* is a giant size Olympic log with performance records for each event and space to insert current winners. It also presents a colorful history of the Olympics with surprising information you may not find in any official guide. It also has choice photos and information about the host city. But the crowning glory of this magnificent souvenir is the nudes. They are stunning. Why nudes? The ancient Greeks would not find this unusual. Their word, *gymnos*, means naked. Gymnasium means naked place. Gymnastics means naked exercise. The original Olympics was a naked event. And since the 1984 games are being held in the "City of Angels," this souvenir features Southern California angels appropriately unattired. We think you'll find amusement or even pleasure in this. And, we believe, one of the most uniquely valuable souvenirs ever generated for an Olympic event. Copies will soon be available at selected bookstores and newsstands throughout the world. A limited number of preview copies are available to you by mail now. To order your copy of this special collector's edition send $6.95 plus $1 for postage to:

Los Angeles 1984
Melrose Square Publishing Co.
8060 Melrose Ave.
Los Angeles, CA 90046.



YOUR VIDEO EQUIPMENT

CARING FOR IT

VCRS AND TAPES need tender loving care. Treat them properly and they'll give you many years of viewing pleasure; abuse them and you'll help your video serviceman's bank account multiply widly. It's not hard to protect your videocassette recorder and tapes—just heed the following do's and don'ts.

•

TO PROTECT YOUR VCR: Never operate the unit in a vertical position. By doing so you'll damage the recorder. And keep your machine away from locations of excessive heat, dust, moisture or vibration.

Make sure all ventilation slots are kept clear of drapes, clothes, towels, newspapers, magazines, etc. The vents are provided to cool the unit, and if they're blocked up the VCR will overheat.

When storing or transporting your VCR, remove any cassette that's in the tape compartment. Don't try to force a Beta tape into a VHS machine or vice-versa. Never operate a VCR unless you're totally familair with the operating instructions.

When cleaning the unit, unplug it from the wall. And never use liquid or aerosol cleaners. A damp cloth is sufficient to deterge your recorder.

Don't place your VCR on an unstable cart, stand or table. It might fall and cause injury to you, your pet dog, your Aunt Sadie or your brass monkey—not to mention the irreparable damage it will do to the recorder.

•

HOW TO PROTECT YOUR TAPES: Always place cassettes in a cool, dry place away from sinks, radiators, ovens, swimming pools, etc.

When they're not being used, store all tapes in their cases, making sure they're in a vertical position. Stay clear of horizontal storage racks no matter how attractive they look.

Don't store half-wound tapes. They should be rewound after each viewing. Never expose tapes to direct sunlight for prolonged periods of time.

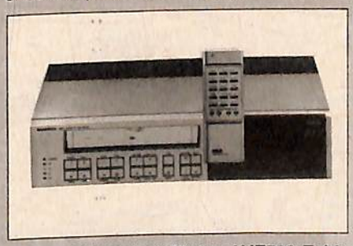
Even if you're in a calypso band, refrain from vibrating or shaking your tapes. Have a heart and don't drop them either. Remember, cassettes are precision instruments and should be treated with due respect.

SHOPPING FOR IT

CHRISTMAS HAS COME and gone, but if dear old Santa didn't leave you a spiffy new VCR beneath your tinsel-covered tree, don't fret—instead, hop on the nearest reindeer, dash over to a nearby electronics store, and start doing some serious shopping. There are so many wonderful pieces of video equipment for you to choose from! Cameras, videocassette recorders, laserdisc players, monitors, and numerous other items are waiting to come home with you.

Owning a VCR will greatly enhance your life, for you'll be able to watch all those shows that you always seemed to miss before. And if you really dig porno, you bedroom will soon be turned into a private erotic-film screening room. Just think how thrilled your big-titted, fine-assed woman will be when you turn on some hot-and-nasty tape for her to view instead of old reruns of *Laverne & Shirley* or *Gilligan's Island!*

In case you just can't make up your mind what to purchase, here are some excellent products for you to consider:



• **The RCA SelectaVision VJT700 Table Model VCR** comes with stereo capability that will totally enhance your viewing and listening pleasure. This unit is loaded with features such as a five-head helical scanning system with "field-still" playback effects, 133-channel frequency tuning, a 21-day/8-event electronic programmer, express recording (XPR), video dub, sound-with-sound audio dub, electronic program indexing, electronic tape counter/tape remaining indicator, 8-hour recording time (using RCA VK330 cassettes), sharpness control, a four-motor tape transport system, automatic reqind, a scene transition stablizer, and a built-in AC outlet.

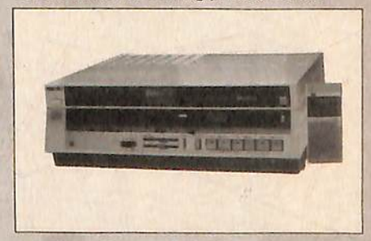
The VJT also comes with an infrared remote-control unit that lets you control your machine from afar. According to the folks at RCA, "Virtually total chairside VCR control is yours with the 700's handheld infrared remote unit. You get wireless activation of all special effects, plus all primary VCR functions, including: picture search (forward and reverse play); variable slow motion; frame advance; still/pause; play; reverse play; record; stop; fast forward; rewind; channel scan forward or reverse; TV/VCR antenna switching; slow tracking; and power on/off." Selling price $950.



• **The Panasonic PV-1220 Videocassette Recorder** is low in price but high on quality. Its picture will please even the most discriminating viewers.

This unit features Omnisearch, which lets you accelerate the picture 9X normal speed in forward or reverse for rapid review. Also the handy four-function remote control offers you Omnisearch, slow-motion and freeze-frame capabilities.

If you plan to be gone for a couple of days or even two weeks, the programmable tuner/timer will make sure you don't miss any of your favorite shows. You can pre-set to record an event up to 14 days in advance. Now that's truly entertainment! Selling price $429.87.



• **The Sony SL-5200 Beta Hi-Fi Stereo/Video Recording System** is a state-of-the-art gem which is capable of playing prerecorded stero cassettes, using your home hi-fi system. It records stereo from cable music channels, FM simulcasts, and live sources.

Among other features the unit has a front-loading system, 2X fast play with sound, high-speed picture search, easy programmability, and an infrared remote control.

"If you've never owned a VCR before, check out this Sony," commented Lester Williams, owner of a video shop in Hollywood. "I keep one turned on at the store all the time becasue the picture quality is so damn good. I even have one at home, that's how much I love the SL-5200!" Selling price $699.

A TREMENDOUS X-RATED MOVIE SOURCE BOOK & BUYING GUIDE

First official and objective guide to the adult film and video industry complete with descriptions and ratings of all major X-rated and specialty adult films—includes performer profiles, producer profiles, and current catalogs of the major videocassette suppliers. Permabound as an indispensable reference book for everyone involved in the marketing or purchasing of adult films and consumers interested in meaningful judgments and sources. Over 200 pages.



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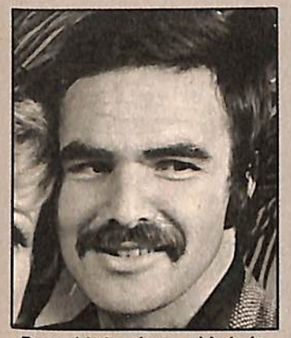
Send to: (please print)

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

HOLLYWOOD HOTLINE



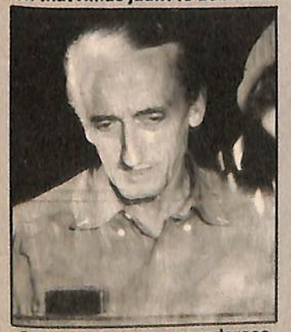
Reynolds has been a big help to Loni Anderson's career.



Fawcett complains that good scripts don't come her way.



Bob Hope really went all-out on that Xmas jaunt to Lebanon.



Cousteau rehearses undersea movie shots in a tank on land.

by LEO GUILD

Dean Martin has really given up the bottle this time; Mary Tyler Moore hits $1500 jackpot on honeymoon in Vegas; Selleck wears beard in film.

JOAN RIVERS and the IRS are having problems and Joan isn't laughing. Actually she has made so much money neither she nor her accountants are sure just how much, and *that* Uncle Sam frowns upon . . . **Loni Anderson** started her movie career getting $1 million for the role, and ever since she's been getting less and less. The beauty goes her best with **Burt Reynolds** who digs her and she gets what she wants . . . **Ann Jillian** drives too fast so she seldom goes out alone. Friends always see to it that the speedometer is under control . . . **Veronica Hamel** *(Hill Street Blues)* bought the house she had been renting in Beverly Hills and that's what a running TV show does for one when it's a hit. She also was seen shopping at Giorgio's, and that's somewhat like buying a house.

Lloyd Bridges invested in his kids and they're making all the family money now. Not only that, his wife is doing commercials. Says this is the first time in his life he's turning down jobs . . . **Farrah Fawcett** blames the hiatus in her career on the scripts offered to her. Claims there are no more good comedy writers . . . All that drinking of **Dean Martin**'s is a thing of the past. His doctor scared him and he's smart enough not to risk his life for a drink . . . **Angie Dickinson** is the first over-50 star who started selling her glamor years ago and is still doing it . . . MGM is in the process of doing the life story of **Noel Coward.** It will be the most expensive musical ever made . . . **Sammy Davis Jr.** didn't bring on his present physical problems by drinking. It's a virulent, contagious hepatitis . . . Of all things, on her honeymoon **Mary Tyler Moore** hit the $1500 jackpot on a dollar-machine in Las Vegas . . . These days stars are making more money buying and selling homes than by working in front of the camera. A star's name doubles the value of a house.

No one will ever know what **Bob Hope** went through to entertain the Marines in Lebanon at Christmastime. He took along a whole medicine cabinet full of pills, and used them too . . . **Anne Bancroft** and husband **Mel Brooks** are planning another wedding ceremony and a big party to go with it . . . The big question is, will **Robert Redford** run for senator from Utah? Friends say he'll go for it . . . You'll see **Tom Selleck** with a beard in his next . . . There will be more *Star Trek* novels hitting the stands this summer.

AMONG ALL the trivial news of Hollywood it's interesting to find out that the famed undersea explorer **Jacques Cousteau** rehearses all the prospective undersea stunts for his movies in a tank on land before trying them for real. He's a fascinating man . . . **Eddie Murphy** is seen with the most exciting white girls but never with a black. He shrugs when asked about it . . . Did you note that **Ed Asner** began dyeing his hair black until he got into politics, and then let it come out white?

. . . **Gregory Peck** talked to **Raymond Burr** about buying his island and the two are trying to work it out . . . Ask around Hollywood and the so-called experts will tell you the actress with the most perfect features is **Jayne Kennedy**, a one-time beauty winner who landed in the world of sports telecasting . . . **Madeline Kahn** turned down no less than eleven TV comedies before choosing *Oh, Madeline!*

Ketty Lester smashed her Porsche and bought a Ford. She explained it thusly "Ford bumpers cost one-tenth what Porsche bumpers cost" . . . That young-looking **Bert Convy** celebrated his 20th anniversary. Has never been without an acting job.



Bridges has reached the point where he can turn down offers.



Dickinson is still selling her glamor after all these years.



Murphy's social life doesn't lack for lots of glamor girls.



Ketty Lester has found that Fords are cheaper to repair.

FOREIGN FILM SCENE

by JULES GRIFFON

Europe censor boards move to curb contents of videotapes; Spanish film industry upset by new rules on dubbing imports; MPAA sparks drive against South African tape pirates.

LATEST RUMBLE on the censorship front is an ominous one that threatens a major hassle for videotape producers on a worldwide scale. It's the matter of governments imposing tougher censorship guidelines on home videocassettes than on theatrical releases. This augurs a lot of confusion and endless red tape in producing different versions of the same pictures to satisfy the requirements of various countries.

Currently 11 countries have video classification systems covering the content of tapes, which are basically identical to the theatrical guidelines, while 11 countries have new censorship laws under consideration. And now in Great Britain, Ireland and Germany, new laws have been proposed that would substantially toughen the classification ratings of video releases over theatrical versions of films. Basis of the new censorship moves is the fact that the videocassettes are brought into the home where they can be viewed by children.

According to Jim Bouras, vice-president for home video of the Motion Picture Export Association of America, as quoted in *The Hollywood Reporter,* a bill is expected to pass the British Parliament this spring that would put much tougher standards into effect for home video fare than for theatrical movies. The bill is backed by Prime Minister Margaret Thatcher and is expected to pass without much debate. In addition, the British government is considering a move for a total ban on distribution of hard-core films which in America would be shown under an X rating.

The government has made it clear that it supports tougher standards for the United Kingdom's booming home video industry. More than 25 percent of British households are estimated to have VCRs. Home Secretary Leon Brittan said: "Even if the video titles can only be bought by people over 18, once the tape cassette enters the home, there is no way of insuring that the child will not see it."

While the Irish government has said that whatever law passes in the United Kingdom will be adopted there, it is a different story in Germany, Jim Bouras says. A voluntary video classification system, based on the theatrical model, is used by video dealers. But since video is classified as "hard copy distribution" there, it is indexed and must clear Germany's youth protection laws, even if the title has already cleared the theatrical and video classification systems. For instance the government has declared that *The Warriors, The Omen* and *Conan the Barbarian* are unsuitable for children.

The outcome was that the titles could not be advertised. And without advertising in Germany, says Bouras, the titles can't do well. Additionally, the MPEAA executive says amendments are coming to Germany's law in the spring, with one proposal banning the rentals, but not the sale, of titles the law says are unsuitable for children, even if they have cleared both classification systems.



German censors won't let children see *Conan the Barbarian.*

Since Germany's video market is practically 98 percent rental, "in essence the titles would be dead," says Bouras.

"VIDEO NASTIES"

Video censorship began overseas not as a reaction to hard- or soft-core sex, but due to the so-called "video nasties"—slasher-horror films like *I Spit on Your Grave, SS Experiment Camp* and *Cannibal Holocaust.* When titles like that became big hits overseas, the powers that be were outraged. The British Videogram Association came up with a voluntary video classification system. Then one large retail chain said it refused to comply and then the government moved in.

The effect of the "nasties" controversy and the proposed legislation is that the video industry in the UK has been in turmoil, according to Andre Blay, chairman of Embassy Home Entertainment. "Nobody knows which way to go."

The MPEAA's position, according to Bouras, as quoted in *The Hollywood Reporter,* is that if there is going to be a video classification system, it should be identical to the theatrical.

The 11 countries that now have censorship or age classification standards for home video are Finland, Germany, Indonesia, Malaysia, the Netherlands, Saudi Arabia, Singapore, South Africa, Spain, Sweden and Trinidad. The systems are identical with theatrical in all countries but Saudi Arabia, which has no theatrical system. Videocassettes must have the official stamp of approval before they can be released.

Thirteen countries have censorship laws under consideration. They are Australia, Burma, Canada (the province of Ontario only), Fiji, Hong Kong, Ireland, New Zealand, Pakistan, Philippines, Switzerland, Taiwan, Thailand and the United Kingdom.

In Canada, if each province comes up with its own different classification standards, the home video business may possibly have to issue up to four different versions of a disputed title in Canada to comply with the four different sets of provincial regulations.

Once a bill passes in the United Kingdom, for example, a film distributor would have to obtain an authorized government classification rating for the video title from the British Board of Film Censors before it could be released. The theatrical system has U as our PG, PG as PG, 15 as roughly an R, 18 for soft-core sex and R-18 for explicit sex, which can only be shown in authorized theaters.

The Film Censors board has announced that it will quintuple its staff to go back and classify the some 6000 titles on the market once the new laws take effect. In the United Kingdom, there were about six censors on the board two years ago. Now there are 30.

Pay television is almost nonexistent in the United Kingdom but is about to move in. The Entertainment Network, from MGM/UA, Paramount/Universal and four British firms, will become the first national pay TV network in the United Kingdom when it premieres in March. Any laws that get passed for home video, it is assumed, would set the stage for similar pay TV standards.

Worldwide, the VCR base is about 40 million, with projections of 100 million by first quarter 1986. Should many of these laws have much tougher content regulations on home video, "It would impair one of the main reasons for the existence of home video," says Bouras. "That is, uncut, uninterrupted movies."

THESE NEW clampdowns on the content of videocassettes come, ironically, on the heels of a widespread loosening of censorial attitudes around the world. Even in Communist East Germany, where pornography itself is still *verboten,* authorities recently were reported to be moderating their prudish attitude toward sex and permitting some nudity and franker discussions of sex in the state-run media.

A popular monthly magazine, *Deine Gesundheit (Your Health),* startled its readers a few months ago with an article reporting that 20 percent of East German babies "are born unwanted." "Young people know the principles of contraception but they have considerable gaps in their knowledge of the details," the magazine said.

It criticized parents for withholding contraceptive information out of fear that their children would begin "intimate relations too early," and suggested more openness about sex to counter the problem of unplanned children.

Other East German magazines, the Associated Press reports, are beginning to bare a bit of skin in advertisements, and some now publish advice columns telling couples how to handle sexual problems.

DEFA Studios, the state filmmaking company, has shown nude women in some recent comedies, including those broadcast on the state television network. Viewers say onscreen passion is replacing the innocent romance of older dramatic films.

The trend to more sexual frankness shows itself in other ways: miniskirts are back in fashion in East Berlin and nude bathing is on the rise throughout the country. An official guide to 77 government-run nude beaches says, "Interest in nudism has increased strongly in recent years."

The new openness comes as quite a shock for many in a country known for its straitlaced attitude toward sex. Some observers said official censorship has been loosened in part because of the effect of the more liberal West German television, which most East Germans can receive in their homes.

However, greater frankness on sexual issues is also believed to reflect Communist Party concern about illegitimate births, abortions and other sexual issues. *Deine Gesundheit,* which is published by the State Committee on Health Education, suggested that the lack of emphasis on contraception for young men was to blame for many of the "unwanted pregnancies."

SPANISH FILM LAW

Repercussions are still echoing in the film industry in Spain, following passage of a new film law which was supported by Spanish producers, directors and actors, but militantly opposed by distributors and exhibitors. The chief topics of argument are the changes in the licensing rules for the dubbing of foreign imports. In addition to cutting down the total number of dubbing licenses granted, from five to four for each Spanish film screened, the new law changes the way the licenses are granted.



Lange, Nicholson in *The Postman,* target of video pirates.

Under the old law, the first dubbing license was awarded when a distributor signed a Spanish film, the second when the film premiered in one of Spain's 10 most important cities, the third, fourth and fifth when the film earned $150,000, $187,500 and $550,000, respectively.

Under the new law, requirements for the first dubbing license remain the same. However, the second, third and fourth licenses will not be granted until the film grosses $200,000, $400,000 and $600,000, respectively.

On the bright side of the Spanish scene, a jury of directors, including Carlos Saura and Mario Camus (Golden Bear winner in Berlin 1983), has awarded the National Film Prize to actor Francisco Rabal. The highly coveted prize has a financial value of $65,000.

Faye Dunaway has arrived in Madrid for her role in the Christopher Columbus miniseries, being shot on location in Granada, where the original story took place. Dunaway plays Queen Isabella, who sponsored Columbus' voyages. Gabriele Byrne stars as Columbus. Alberto Lattuada is directing the miniseries, which is a coproduction of CBS-RAI and ORTF.



Dunaway stars as Spanish Queen Isabella in *Columbus*

The worldwide crackdown on the booming illegal industry of pirating videotapes of movies, including the biggest Hollywood hits, has spread to South Africa, according to the Motion Picture Association of America. Video shops in South Africa are being charged with copyright infringement, and fraud charges were expected to be brought by the South African police for the counterfeiting of videocassette labels and covers for at least 640 titles.

On the basis of raids on video shops and printing establishments, it appeared that an average of 100 copies of labels and covers for each title were involved in the counterfeiting. The MPAA estimated the total number of counterfeit tapes in production could be as high as 64,000, and that lost revenue to the industry could amount to millions of dollars.

The titles thus far identified are *The Postman Always Rings Twice, Breaker Morant, The Boys From Brazil, The Return of the Pink Panther* and *The Professionals.*

Jack Valenti, president of MPAA, reported that the discovery was made by the association's South African Film Security Office under the direction of Edward Askew and by Det. Van Tonder of the South African police. ■

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And I felt that it was most unfair and that it was a real shame. Not that there would have been any receptivity to what I had to say, but just for the sake of having a chance . . . The fact that I went out there and did it and put my time and energy into it, was willing to share my heart with people . . . I felt terribly abused afterwards, that there was no way on earth to do that. They were just ready to throw the book at me.

I don't care how people think or feel about it. That's not my affair. But I do care when I'm misrepresented, or not given a chance to at least say something, and say something meaningful.

ADAM FILM WORLD: What do you feel are your biggest strengths and weaknesses as an actress and then as a person?

PARKER: Huh! My biggest strength as an actress, I think, is my ability and willingness to really connect with my partner. And to go into the role and explore the character. I think that's a great strength that has really worked and you see the results of it on screen. I see it when I watch it. I say, yeah, I was really connected, as opposed to no, I wasn't connected. Where some actors are not willing to give that much. Just like in a relationship, if a person is not willing to give that much. I, in a way, kind of demand it, because that's the only way I work. And if it's not there for me, I'll see it.

My weaknesses. Oh, directors constantly yell at me because I don't speak loudly enough. I drive the sound men crazy. And also, I have a tendency not to take enough time. I'm so used to being rushed when making adult films. There's always so much pressure that, comes a moment when the director says take your time, it's kind of hard for me to believe. You mean I can really take my time? It's kind of overwhelming. But I'm learning how to do that. I'm taking my space more and more.

And that goes for real life too. It's kind of a parallel with that. I'm learning how to take my space. And the same with the connection. In real life, I'm not a party person. I'm not into swinging, I'm not into orgies, never was, never will be, because I'm just very much a one-on-one person. I like to be with my mate and that's it. There has to be that willingness to share on a much deeper level. Kind of explore, where do these feelings come from—like touch and look and kiss and talk—before we even get into the other stuff.

If there is a weakness in there, one of my crosses that I've had to bear is giving a lot and not knowing how to receive. It's been something that I've struggled with a lot. And also, not being aware that you can ask for what you want and a lot of times it's there. I come from the old school. It's like you've got to climb every mountain and you've got to work hard for what you get. All those classic, conditioned things that they'll lay on you. Good comes to those that wait and all the things that we heard millions of times when we were growing up. Now I'm letting go of all those and realizing that we're worthy to have it right now. I'd *like* to have it right now. *(laughs).* It's okay, to take what's there for you.

ADAM FILM WORLD: I've never noticed you in any of those scenes where the sex gets real crazy, such as wild anal or a guy whip-creaming all over you face. Are there things you tell a director you won't do?

PARKER: Yeah! I won't perform anal sex and I won't use apparatus. That's not me and I don't feel any character that I'm going to portray has to do that. There was one scene that I played in *Seven Into Snowy,* in which I sort of did a dance sequence with a bunch of giant dildos at the end of it. That's the only time I've ever really come close to it. Right after that I said, no, I'm going to draw a line, just because of the image. I could see that my career was going to take off and I had to set a framework for myself and who I wanted to present—who I was, where I was coming from. I still feel that even in a role as a rich bitch, it can still be portrayed without a dildo. It's just a choice I've made. I have nothing against it—if that's what people want to do that's fine. In my private life, I have no use for it. Because that's a whole different kind of sex.

ADAM FILM WORLD: What would you attribute your longevity to?

PARKER: I dropped out for a while and came back in.

ADAM FILM WORLD: Oh!

PARKER: I was disgusted with the kind of projects that I was being presented. *Fast Cars, Fast Women* was the film that brought me back in. I felt that I didn't need the cheap fuck-suck films and didn't miss them one bit. Then it seemed like films started getting better. The budgets started getting larger and the scripts were certainly more substantial and I came back in. ■

her body and how it got that way. Ah, but that is the price she must pay for fame.

The same thing happened to her when she went to all that trouble to get into top physical condition for *Personal Best*. Instead of complimenting her on a great body and good acting, people spread rumors that she had used steroids (just as some female athletes do) to build up her muscles. Why, Mariel would never do somethng so unnatural and dangerous to her body!

"To me the idea of using male hormones is just vile," she insists. "Steroids are very frightening. You don't know what they could do to your organs."

Well, indeed, let us not do anything that might affect our precious organs, like make them bigger or something. Anyway, whatever Mariel may or may not have done to her organs, they seem to be standing up quite well under the stress.

Mariel plays Dorothy Stratten as a nice, sweet, innocent girl, just like Mariel is probably a nice, sweet, innocent girl. She longs for success and is quite willing to put herself into the hands of anyone who can guide her to the top.

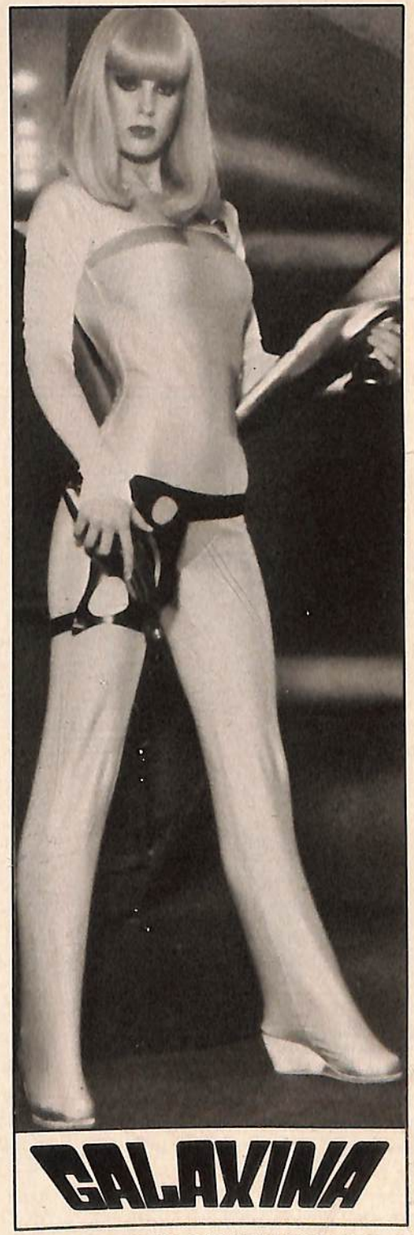
IN REALITY (and in the movie), Dorothy Stratten did not have long to enjoy her reign as sex-kitten of the 1980s. She went from an innocent teen-ager to a *Playboy* centerfold, to Playmate-of-the-Year, to aspiring starlet actress, and finally to getting her head blown off by her jealous husband, all in just a couple short years.

Dorothy isn't a cheery story, yet Bob Fosse's big Hollywood movie treatment lends her short life an interest as Fosse succeeds in making us believe he is telling it like it was. No big revelation here: a predictable, sad story of small-time people chasing big-time success at all costs in a world that has few values to aspire to beyond the facade of material success.

We see Dorothy as the simple small-town girl who is "discovered" by a not-too-bright pimp-hustler (Eric Roberts) whose only reality is the sleazy glitter of Las Vegas. Dorothy is dazzled by his lavish attentions. She is like the Plain Jane librarian who has yet to discover what it is like to take off her glasses and let her hair down. When Roberts first tries to make it with her, Dorothy apologizes, saying: "I don't think I'm any good, you know what I mean." It seems some football jerk told everyone in high school that she was a lousy lay.

Roberts may not be too bright, but he knows that with a little experience she will catch on. He takes her to the senior prom at her high school and punches out the football player who said all those nasty things about her. After the dance they go to a motel room, and Roberts teaches Dorothy how to pose sexy. She catches on well. Then he teaches her some of the other basics. She is so grateful, she eventually marries him.

He takes some nude Polaroids of her and sends them off to a professional photographer he knows. This leads to Dorothy's first real photo session. She is a fast learner. And she has all the right natural resources.



HERE'S DOROTHY STRATTEN HERSELF AS SHE APPEARED IN SCIENCE-FICTION FILM IN WHICH SHE PLAYED THE TITLE ROLE AS AN ANDROID SEX-MACHINE CAVORTING AROUND THE GALAXY IN THE 21ST CENTURY. DOROTHY'S AMPLE TITS WERE REAL ENOUGH UNDER THE FAR-OUT COSTUME.

ONE THING leads to another, and she gets sent off to Hollywood to do a photo spread as a *Playboy* Playmate. She gets to go to parties at Hugh Hefner's mansion, and Hugh himself seems to take an interest in her. A fatherly interest, of course. Hefner even offers her a job as a bunny at the Century City Playboy Club.

A few months later, and after who knows how many freebie fucks, Dorothy is selected Playmate-of-the-Year. Inevitably this leads to the movies. She plays the title role in *Galaxina,* a soft-core sci-fi cheapie in which she is cast as a 21st Century android sex machine. Not much acting involved here, but big tits make up for a lot in Hollywood.

Then, just like a dream come true, a big-time Hollywood director (in real life it was Peter Bogdanovich) wants to use Dorothy in his latest art movie. They go off on location to New York; and, well, you know how these things happen, what with working side-by-side all those long intimate hours on the movie set, and all. She has an affair with the director. After the movie is completed, they move into his Beverly Hills mansion together.

Meanwhile Dorothy's pimp husband has been left behind and has fallen progressively deeper off the deep end with jealousy. When Dorothy asks for a divorce, he ties her up, blows her head off with a shotgun, then fucks her corpse one last time before taking his own life.

Not a very pretty story. All that Dorothy ever did to deserve all this was to look pretty and act innocent. And that is all that Mariel Hemingway has to do to play her role. Let us hope that Mariel achieves a happier ending for her efforts. ■

BESTSELLERS

WHERE AND HOW TO BUY X-RATED VIDEOTAPES

Bestsellers is reprinted from Film World Reports, our biweekly newsletter distributed to the industry. The reports are based on a nationwide survey of sales, rentals and up-to-the-minute spot checks of major retailers and distributors of X-rated tapes.

TIMES LISTED	LAST RANK	CURRENT RANK	
4	2	1	**DEVIL IN MISS JONES PART II (1983) 85 min.** Directed by Henri Pachard. Stars Georgina Spelvin, Joanna Storm, Anna Ventura. *(VCA)*
2	1	2	**NIGHT HUNGER (1983) 90 min.** Directed by Gerard Damiano. Stars Sharon Kane, Sharon Mitchell, Eric Edwards. *(AVC)*
1	-	3	**HUSTLER VIDEO MAGAZINE #1 (1983) 60 min.** Directed by Ken Gibb. Stars Brandy, Bridgette Monet, Bunny Bleu. *(Essex)*
3	3	4	**BAD GIRLS PART II (1983) 84 min.** Directed by David I. Frazer. Stars Kaviar, Paula de Angelesis, Monica Fabrage. *(Collector's Video)*
2	8	5	**FANTASEX (1983) 89 min.** Directed by Lawrence T. Cole. Stars Serena, Valeri Darling, John Leslie. *(Now Showing)*
6	4	6	**SEXCAPADES (1983) 85 min.** Directed by Henri Pachard. Stars Joanna Storm, Eric Edwards, Sharon Mitchell. *(VCA)*
2	5	7	**CENTERFOLD CELEBRITIES #3 (1983) 90 min.** Directed by Bobby Hollander. Stars Ashley St. John, Shauna Grant, Jamie Gillis, Paul Thomas. *(VEP)*
1	-	8	**PRIVATE TEACHER (1983) 84 min.** Stars Kay Parker, Joanna Storm, Honey Wilder, Janey Robbins. *(Caballero)*
1	-	9	**BODIES IN HEAT (1983) 80 min.** Directed by Paul Vatelli. Stars Annette Haven, Herschel Savage, Kimberly Carson. *(Caballero)*
25	9	10	**TABOO II(1982) 97 min.** Directed by Kirdy Stevens. Stars Dorothy LeMay, Kevin James, Kay Parker. *(VEP)*

We wish to acknowledge the cooperation of the many retailers and distributors reporting for this issue, including: VIDEO SPACE, 624 Bellevue Way, Bellevue, WA 98004; VIDEO HOME ENTERTAINMENT, 7037 Laurel Canyon Blvd., N. Hollywood, CA 91605; GENERAL VIDEO OF AMERICA, 2075 E. 65th St., Cleveland, OH 44103; THE VIDEO STATION, 524 N. 19th St., Allentown, PA 18104; TOTAL VIDEO, 1305 Cottman Ave., Philadelphia, PA 19111, TARGET VIDEO, 8859 Wilbur Ave., Northridge, CA 91324; VIDEO ENCOUNTERS, 121 SW 153rd St., Seattle, WA 98166; CPLC, 1765 W. Adams Blvd., Los Angeles, CA 90018; UNITED INDEPENDENT DISTRIBUTORS, 5630 Lankershim Blvd., N. Hollywood, CA 91601; GENERAL VIDEO, SOUTH, 12014 Old Baltimore Pike, Beltsville, MD 20705; INTEGRITY ENTERTAINMENT (WHEREHOUSE & BIG BEN'S) 14100 So. Kingsley Dr., Gardena, CA 90249; ACADEMY VIDEO, P.O. Box 5588, San Diego, CA 92105; MIDNIGHT BLUE VIDEO DISTRIBUTORS, 12654 N. 28th Dr., Suite M, Phoenix, AZ 85029; TRANSWORLD VIDEO SALES, 113 NW 11th St., Boca Raton, FL 33432; PRESIDIO THEATER, 2340 Chestnut St., San Francisco, CA 94123. VIDEO EXPRESS, 16 Woodbridge Pl., Longhorne, PA 19047; GALAXY DISTRIBUTORS, 842 Stephen Rd., Warminster, PA 18974.

FOR SOME PEOPLE buying X-rated tapes is as embarrassing as purchasing a pack of rubbers. They feel just as funny going into a drugstore and saying, "I want a box of your best lubricated French ticklers," as they do walking into a video shop and asking, "Hey, do you have that new tape release *Fuck Me Tender* starring Anusa Cumface?" Well, since we're living in the liberated Eighties, no one should feel the least bit abashed about turning on to erotic flicks. And if you happen to be one of those uptight souls who'd rather watch a boring mainstream prerecorded videocassette because you're too chickenshit to ask for the hard-core stuff, loosen up, baby!

It's easy buying porno tapes. You're not required to have hairy palms and a foot-long schlong to do so. All you need to do is strut on over to a retail outlet (TV, appliance, music, or video specialty shop), an adult bookstore or theater, a volume discount mart, or the home of a private party who's selling XXX tapes. And if none of the aforementioned turn you on, you can always deal with a mail-order company. That way if you blush when you see a naked girl or even think about one, no smirking salesman will know the difference.

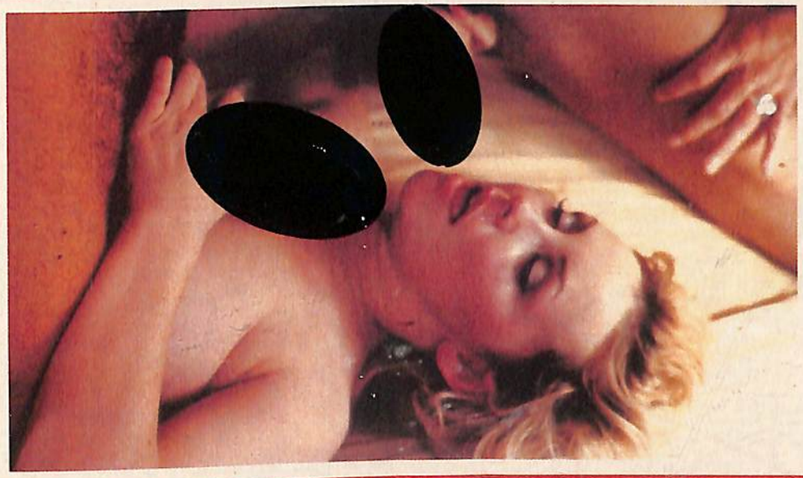
DON'T LET ANY salesperson intimidate you into purchasing something you don't want. If a dude or chick tries to push some tape on you that you've never heard of before, ask him or her if you can view it. If the seller says no and continues to employ vexatious high-pressure tactics, tell him to fuck off. You don't need that crap.

Once you settle on a place where you want to acquire your tapes, there are various ways to determine what product to buy. Ask the clerk which titles he recommends. Also talk to other customers, friends *et al*, picking their brains to find out what tapes are the hottest, sexiest, kinkiest, or whatever.

After talking to people about what to buy, you can also read the tape reviews in magazines, go to porno screenings and check out what's new, buy preview tapes that show off the highlights of various flicks, and pick up some printed catalogs.

And don't forget, you can always find a recent list of the major XXX tape distributors in the *Film World Annual Guide to X-rated Movies and Video* and *Film World X-rated Movie Handbook*. By reading these quarterly specials you'll also learn which flicks appeal to your particular sexual tastes.



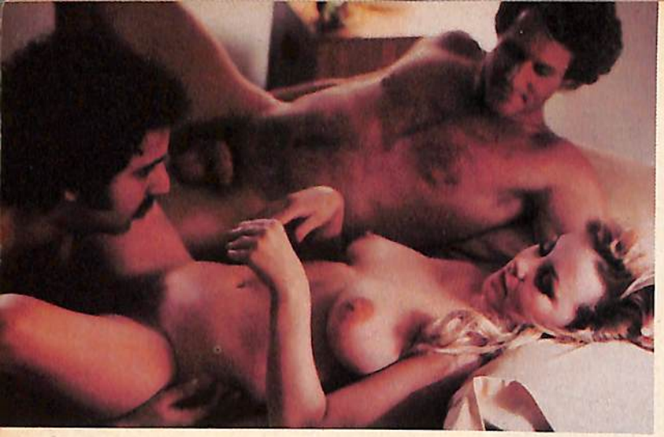


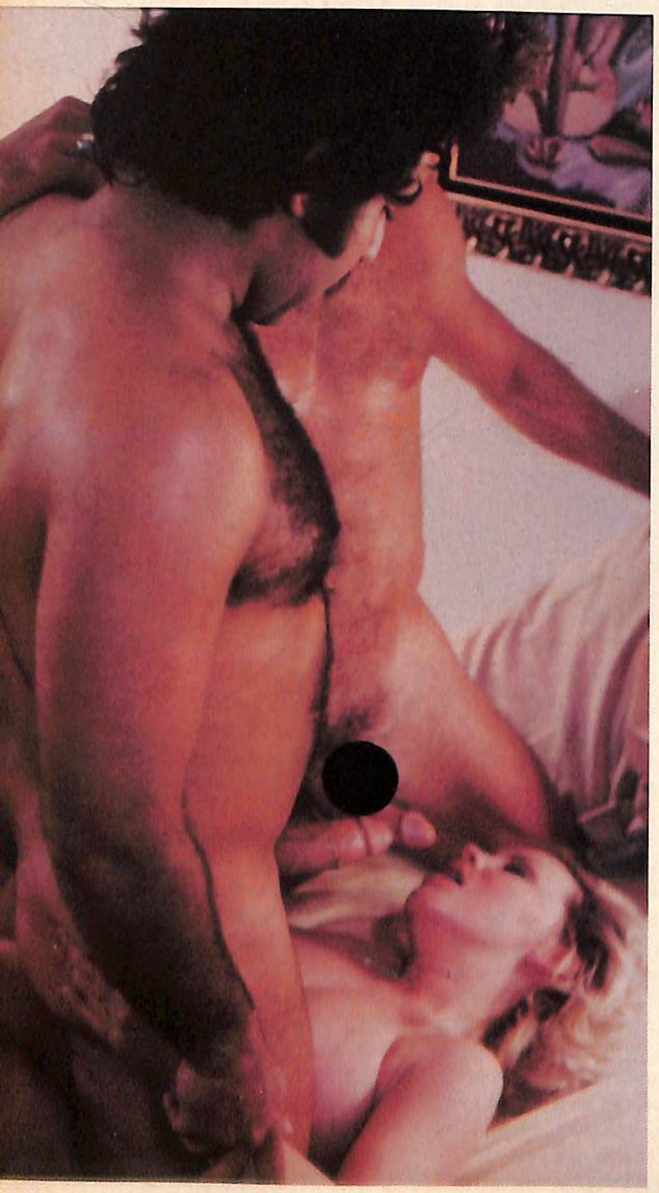
PRODUCTION STILLS BY TITUS MOODY

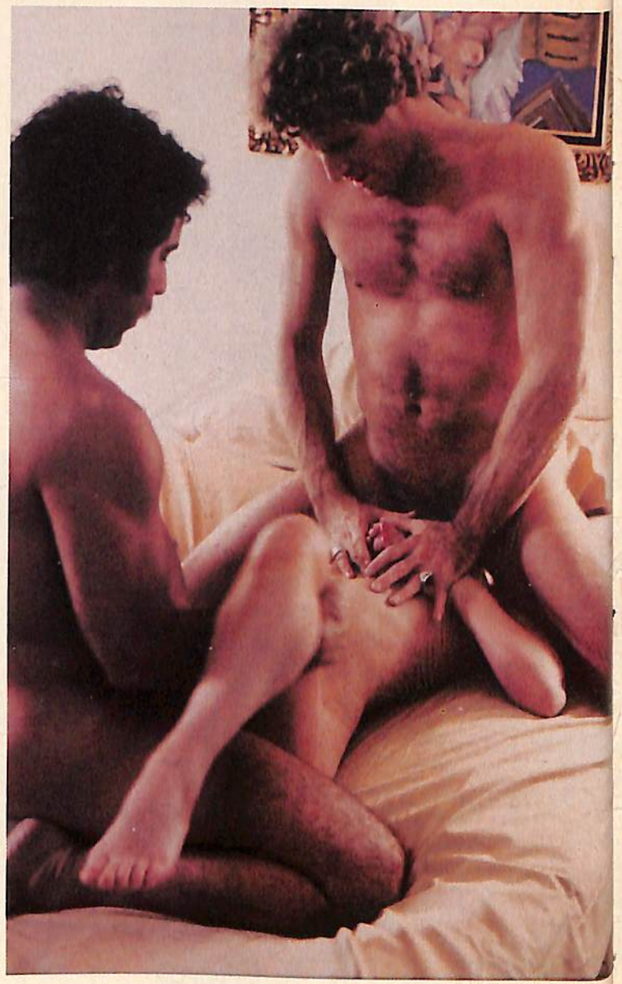


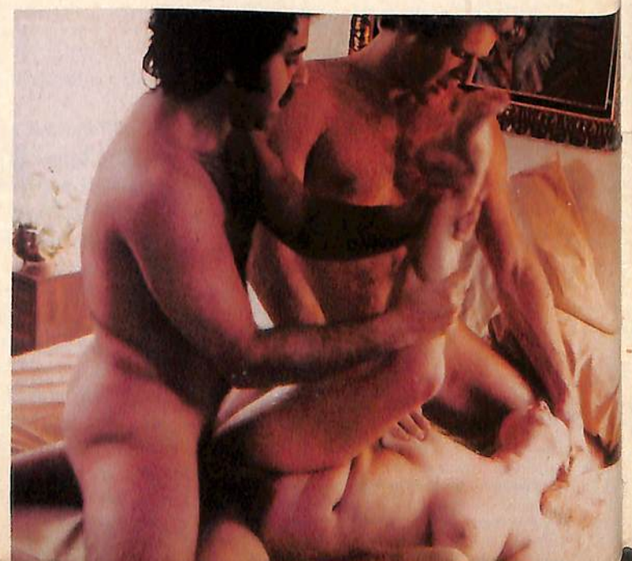
PLAYING WITH FIRE

It's still another frank and sizzling depiction of incest from the steaming, dripping lenses of Kirdy Stevens, who broke new ground in adult movies with his *Taboo* and *Taboo II*, both of which continue to hover near the top of the X-rated videotape sales reports. In fact you could call this *Taboo III*, except that there are different people in it and it's about step-kids. Voluptuous, vivacious, long-legged newcomer Cynthia Taylor stars this time as Mom, who marries super-stud Danny Fields, played by Randy West. Mom comes to the marriage equipped with two hot-pantsed daughters, the older Virginia (Brooke West) and the nymphette April (another newcomer, Karen Summer, and a very kinky one). Danny has a teen-age son (Tom Byron) who's still a virgin but doesn't stay that way very long in their suburban den of depravity. It's sexy little April who starts the action going, and soon the whole family is entangled in a complex web of incest and step-incest (we guess there is such a germ). That's the super-horny five, smiling at top of the page.





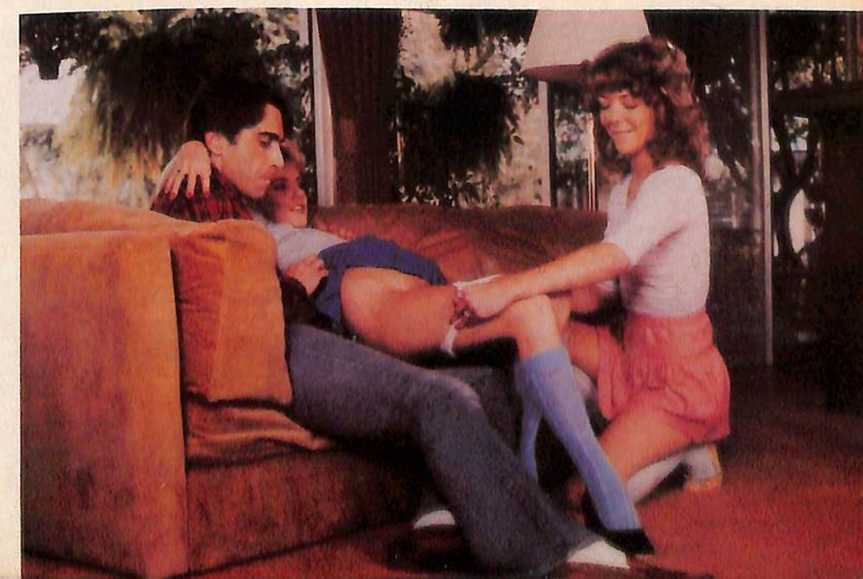




The story is so intricate and the relationships, incestuous and otherwise, so entangled, that we couldn't begin to tell you the whole complex story in these few pages. We can just show you some of the hottest scenes and give you a general idea of the action. To go back to the main story-line, April not only gets step-brother's cherry but also seduces her sister into a three-way with him. Dad can't control his passion for either of his two luscious step-daughters, and to cap the action, Mom gets it on with the massively-hung boy friend of one of the girls. In these pages we see some of the early action before Mom and Danny are married. Yes, that's super-stud Ron Jeremy on the left. He plays a boy friend of Mom's girl friend Loretta.





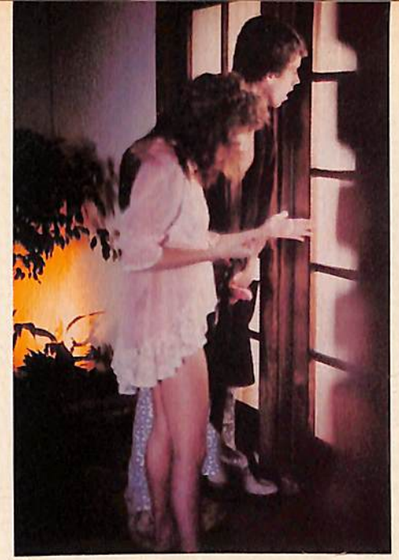








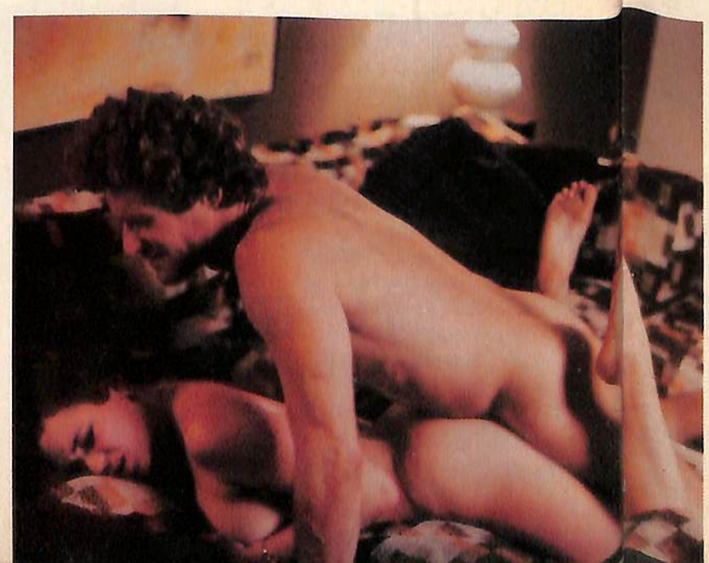
You see, after Mom (whose name is Cathy) complains to Loretta about how upset she is over the wild sex lives of her daughters and her own lack of any at all, Loretta and Danny double-date with Virginia and her blind date Stu (Jeremy). They all go to Stu's place and there Danny and Loretta get it on together. Because Virginia won't have anything to do with Stu, he joins Loretta and Danny in a three-way, as we've seen on the preceding pages. The three of them get it on hot and heavy but soon they push Danny off the bed and Stu and Loretta go on without him. Danny goes into the next room and climbs onto the couch where Virginia is sleeping. He and Virginia hit it off very well indeed. This gives you a small idea of the intricacy of all the entanglements.





















Loretta sets up her friend Cathy (Mom-to-be) with a date with the stud Danny. They go out to dinner and he takes her home but she's leery and will only give him a kiss. Other dates follow, and Danny finally gets into Cathy's pad and then into her pants—or where her pants are when she's wearing them. Anyway, once she gets turned on she screws like an animal. She tells Danny he's a great cocksman and she wants to marry him. So they get married and very soon the *real* action starts, with the horny five going after each other hot and heavy. When Cathy and her two daughters move in with Danny and his son Les, Danny and Big Sis (Virginia) are flabbergasted but they don't let on they've been in bed with each other.



















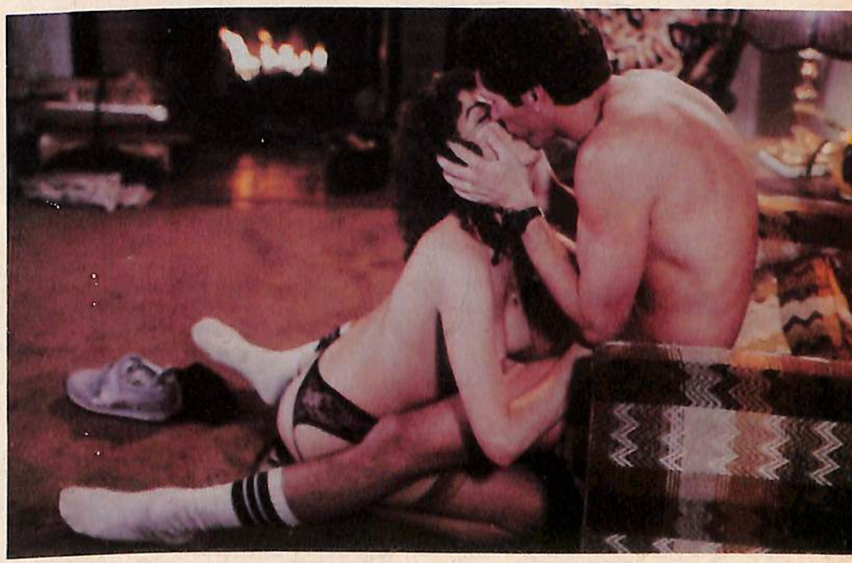




However little April overhears Danny and Virginia talking about how awful it would be if their Mom should find out, so it's no longer a secret and the way is paved for all the incestuous goings-on. Awakening one night to hear her Mom and stepdad in a lusty bout in bed, April gets Les out of bed and together they spy on their elders. Soon Les gets over being a virgin. On and on the action sizzles. At the right there's Eric Edwards whom you'll remember as Daddy in *Taboo II*. He plays Ginny's boy friend Frank, and he gets to screw Mom too, after some complex plot developments that come up when Mom and Danny plan to send the kids away to school which the kids naturally don't want at all. Anyway it all ends on a happy, horny note.

AN AD ART RELEASE
Starring **BROOKE WEST**
as **VIRGINIA (Big Sis)**
RANDY WEST as **Dad**
CYNTHIA TAYLOR as **Mom**
TOM BYRON as **Les**
KAREN SUMMER as **April**
also starring
LINDY SHAW • CARA LOTT
with **ERIC EDWARDS**
and **RON JEREMY**
Produced by
HELENE TERRIE
Directed by
KIRDY STEVENS
RUNNING TIME 99 MINUTES





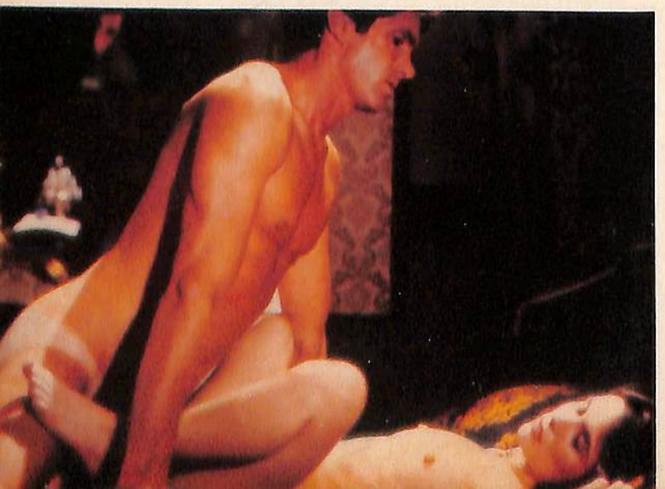


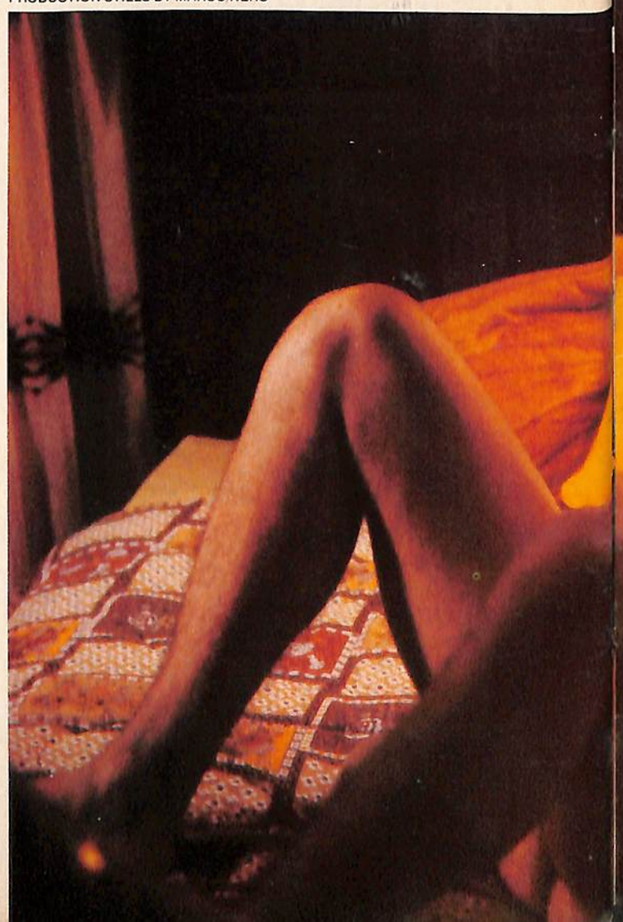


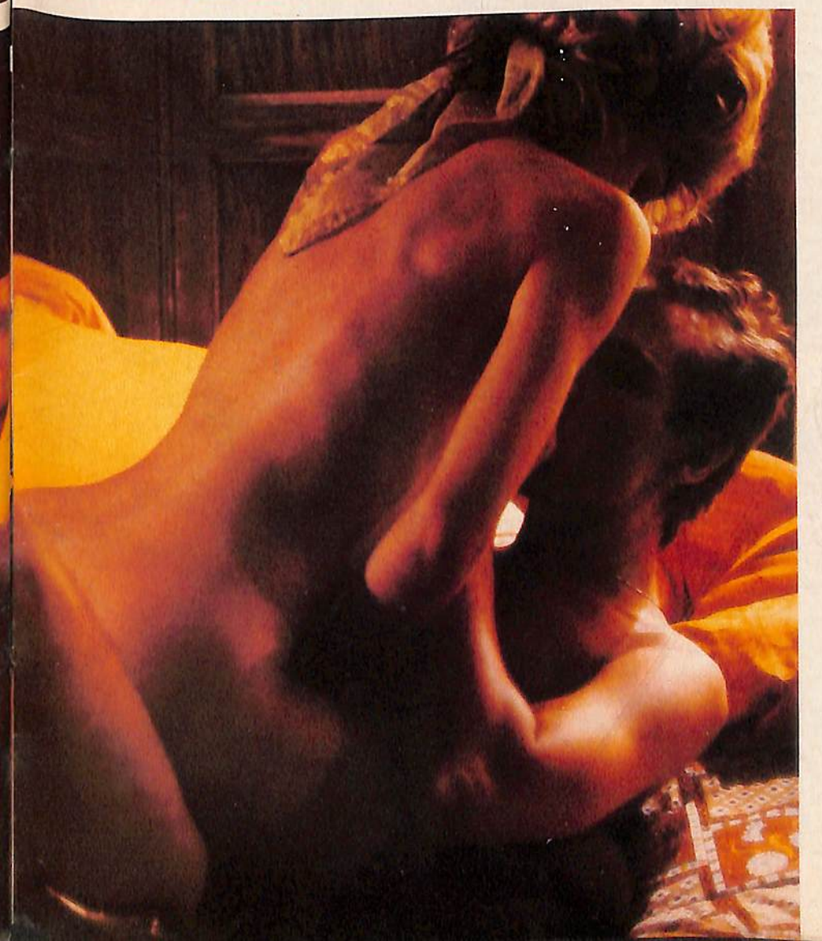


PRODUCTION STILLS BY MARCO NERO









Gerard Damiano's

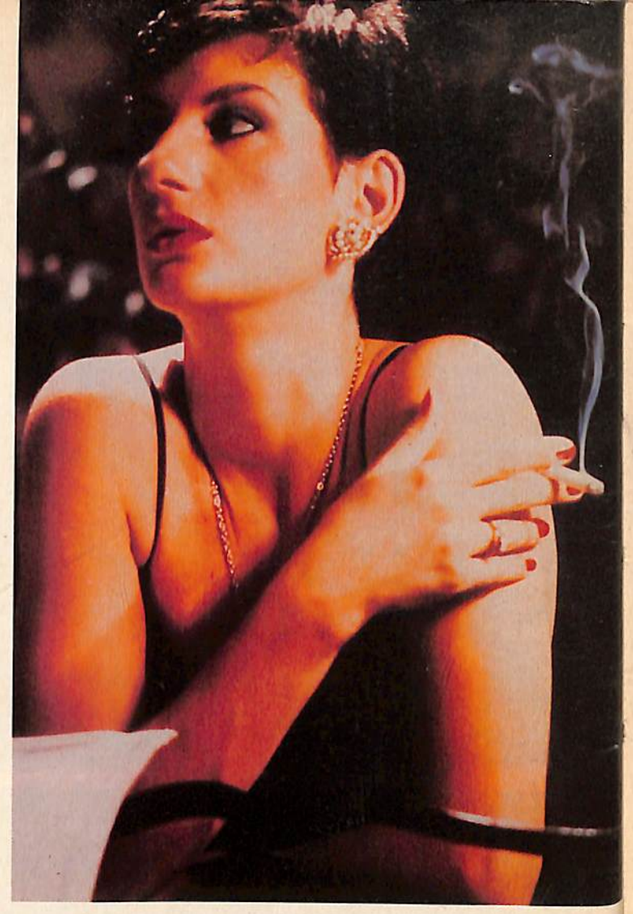
NIGHT HUNGER

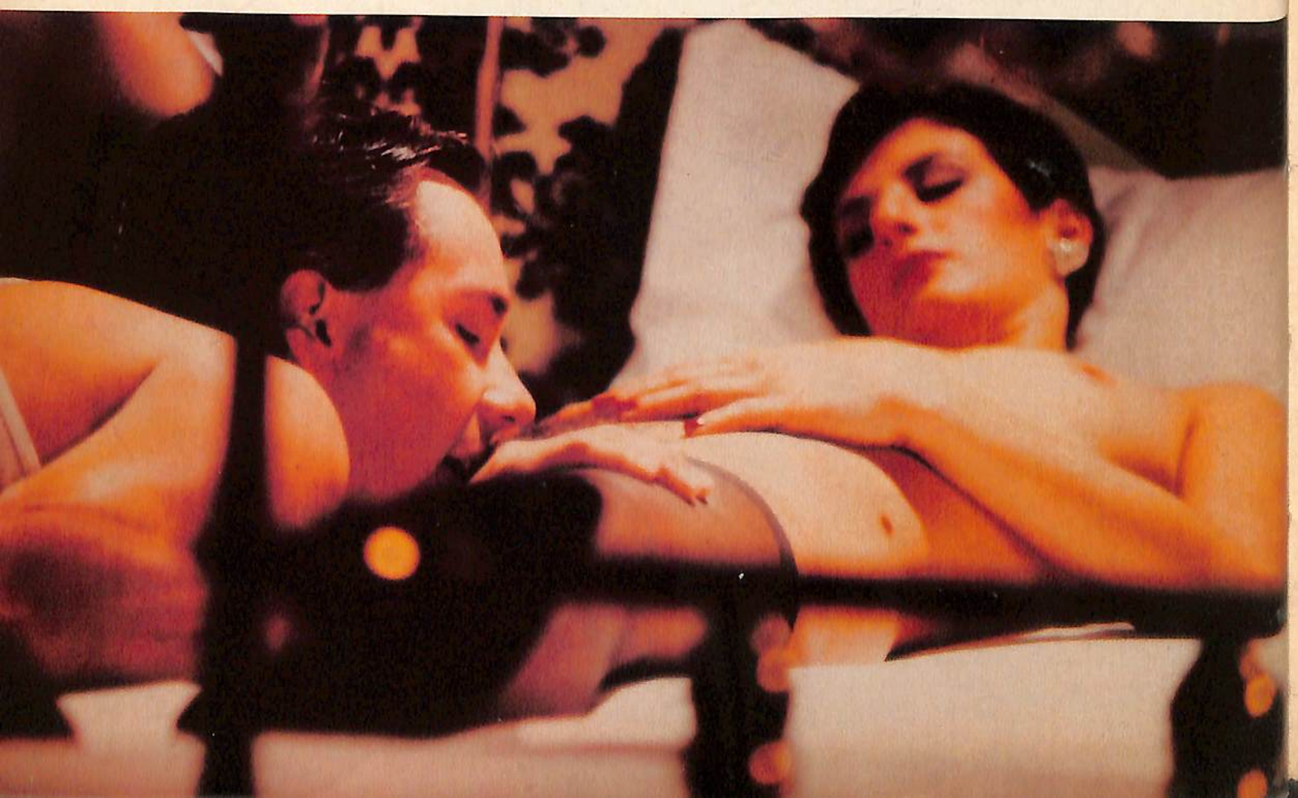
Damiano's latest erotic epic is a powerful, engrossing story about the lusts and loves of an aristocratic family over three generations spanning a century. The wealthy Blair family is blessed—though some might call it cursed—with an uncontrollable, insatiable desire for sex. Satyriasis, nymphomania, it's handed down from one generation to the next. The horny chronicle starts with the patriarch Lucien Blair back in the last century. Lucien, played by Eric Edwards, is a sexual hermit who locks himself away in his mansion filled with beautiful sexy servants, whose main function is to cater to his constant sexual cravings. The aging libertine is never disappointed, and his mistresses and courtesans share in his gourmet sex pleasures.



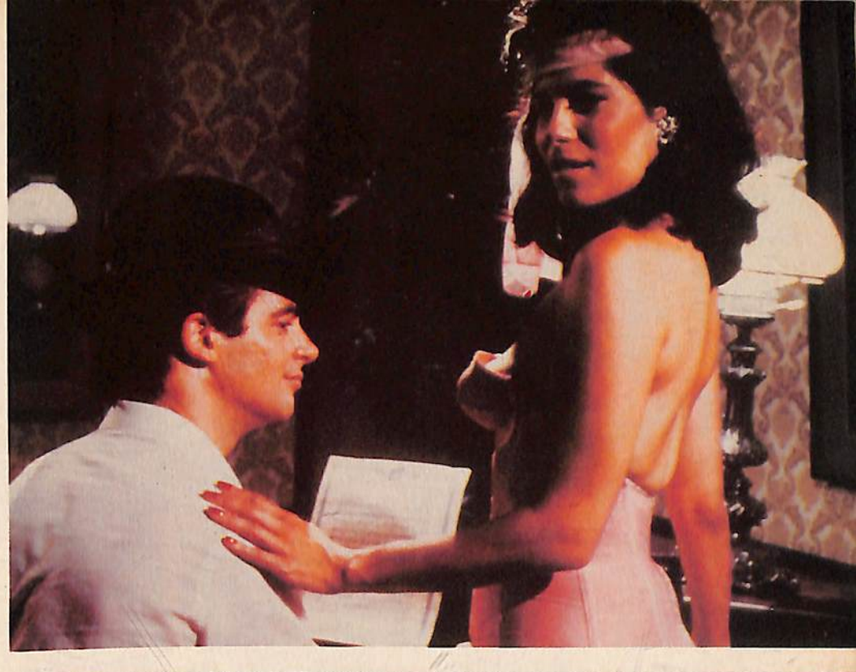






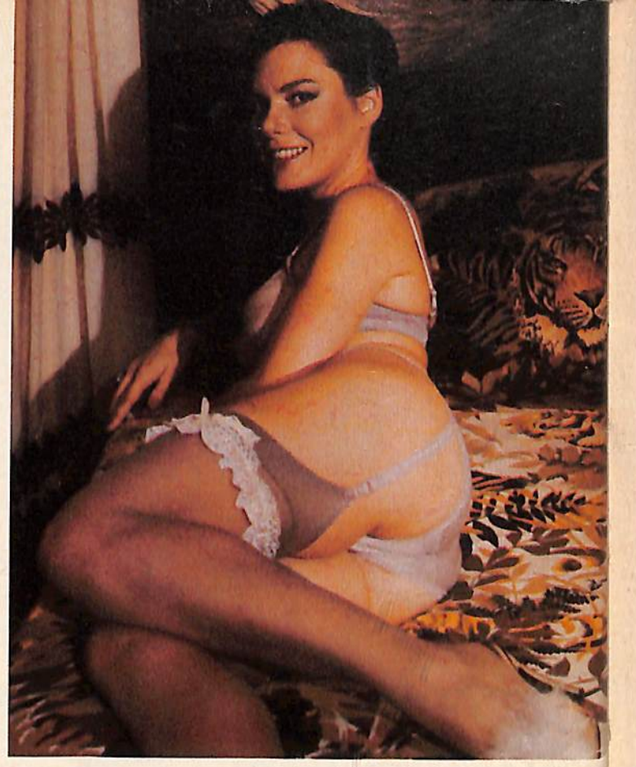


Damiano next transports us to the Prohibition Era, when Lucien's daughter Lillith (Sharon Mitchell) turns the stately family mansion into a combined speakeasy and brothel. The constant parade of patrons gives Lillith plenty of available partners to fulfill her craving for more and more sex, night and day. Lillith can have all the men and women she wants, but like her satyr father before her, she's never satisfied. She can't form a lasting relationship and despite her constant sexual bouts she's never really fulfilled. She desperately seeks for real satisfaction to no avail.









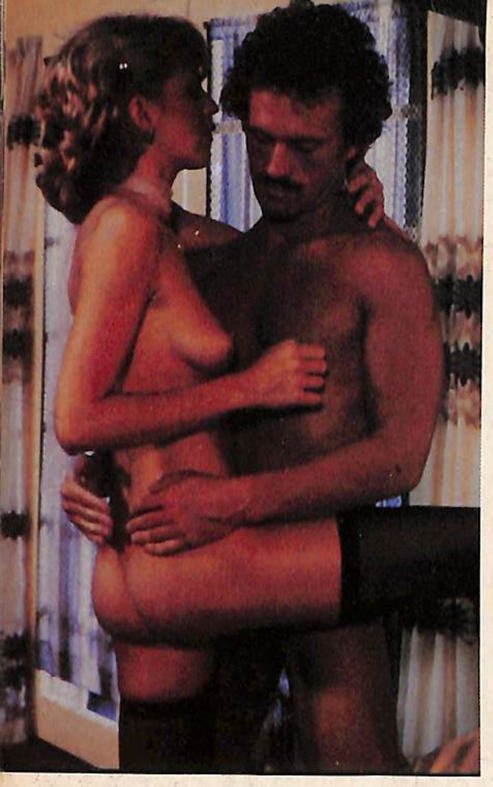




Part Three, set in the present day, brings us up to the third generation of the Blairs in the person of Mary Lou, who is affectionately known to her friends as "Slut Pig." Sharon Kane turns in a great performance as the troubled and driven Mary Lou, who is the talented leader of her own rock band. While the freer sex climate of today provides her with a more open atmosphere for satisfying her sex compulsion, she is still tortured and all-but consumed by her never-ending passion.

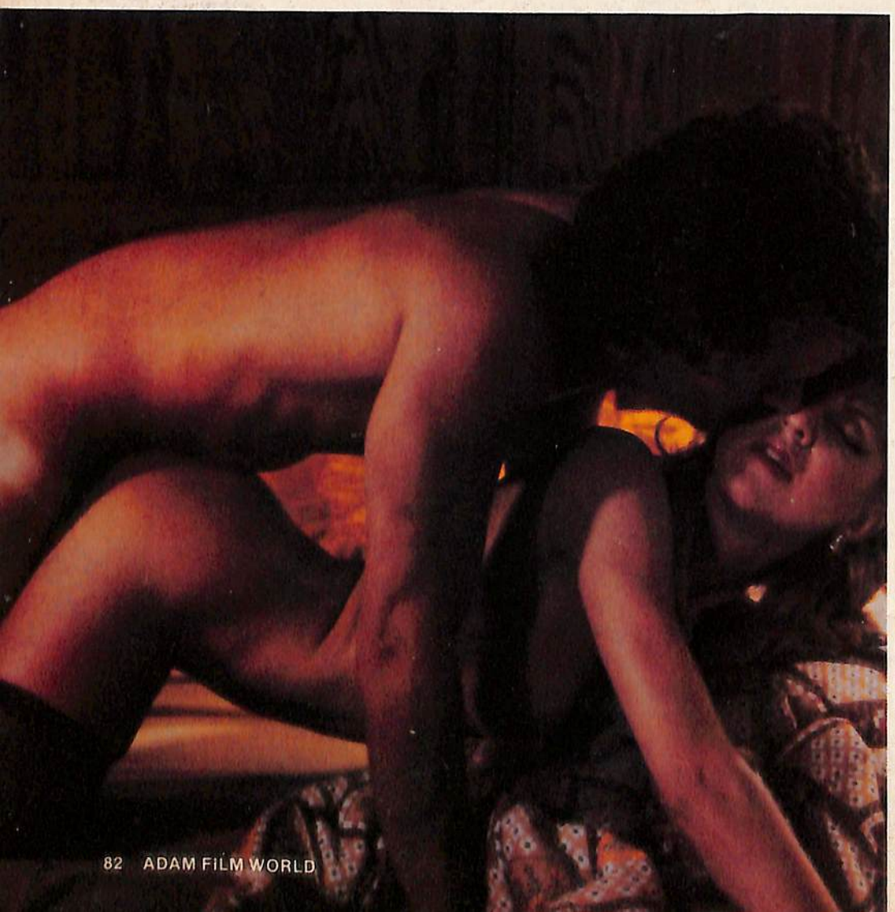
Trying to achieve some peace of mind, Mary Lou develops an alter ego, a second personality, to handle her craving for kinky sex, and that's how the perverted Pig Slut is born.







By working hard at it, Mary Lou is able to black out of her mind the wild and kinky doings of the pan-sexual Pig Slut. Her horny alter ego indulges herself freely with no guilt at all. Men and women, all types, all ages, Pig Slut takes them all on. At the left we see her with Joey Silvera. When Pig Slut goes to sleep after her orgies, she wakes up as Mary Lou and doesn't remember anything—though sometimes there are disturbing reminders. How does it all wind up? Is the dark inner conflict of the Blairs ever put to rest? You'll have to see the movie and find out for yourself.



A PRP RELEASE
Starring **ERIC EDWARDS**
as **Lucien Blair**
HONEY WILDER as **Evelyn**
CHERI CHAMPAGNE as **Maid**
JERRY BUTLER as **Billy**
JASON BUCKLEE as **Charlie**
SHARON MITCHELL as **Lillith Blair**
RANDY MANNING as **Ben**
VERONICA VERA as **Hostess**
SHARON KANE as
Mary Lou and **Pig Slut**
MICHAEL BRUCE as **Gregg**
GEORGE PAYNE as **Boy #1**
JOEY SILVERA as **Boy #2**
CANDIDA ROYALLE as **Starlet**
with **POLLY HAMPTON**
RICKY MORGAN • ALAN ADRIAN
LAURIEN DOMINIQUE
Produced and directed
by **GERARD DAMIANO**
RUNNING TIME 89 MINUTES

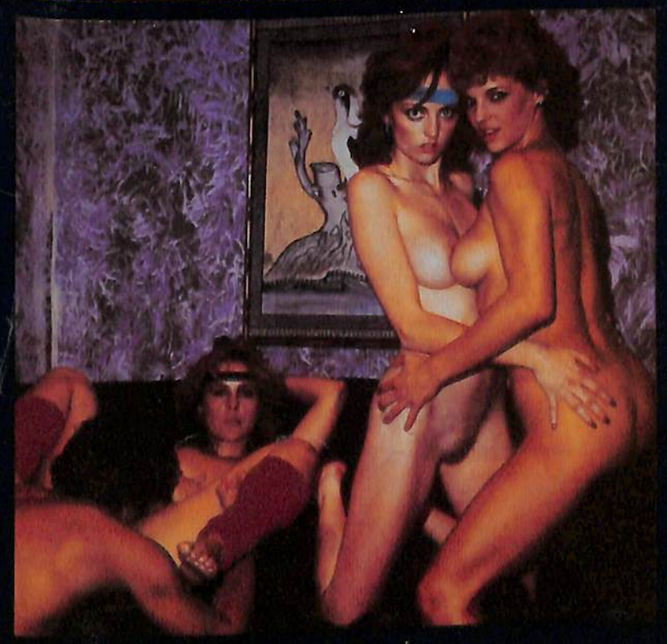
Preview

Coming in your next Adam Film World!

PUBLIC AFFAIRS

Any doubt that 1984 has started out as a real Erection Year is erased by this riotous romp behind (and on top of, and under) the scenes of a big-money Congressional race. Paul Thomas stars as the super-horny Congressman running for a U.S. Senate seat and using and abusing women, especially his eager female campaign volunteers headed up by voluptuous newcomer Annette Heinz. Kelly Nichols plays the wife of R. Bolla, Paul's wheeling-dealing backer, and there's a great scene when she balls the candidate in his campaign van. Annette Haven is a tough TV newswoman doing her best to uncover the candidate's lecherous activities. Along the way she has some sizzling episodes with Joey Silvera and a memorable shower scene with George Payne. Henri Pachard directed.





GOOD TIME GIRLS

This brand-new spectacular from Mark Curtis Productions is still another X-rater riding the crest of the current tidal wave of dance films, and it's one of the best of its kind. It's full of exciting sexy dance numbers and the music itself is a turn-on. Drea stars as the operator of Roxy's Good Time Bar, a strip-joint featuring a crew of nude dancers who get into plenty of sizzling action. The Good Time Girls include Martina Panzer, Cara Lott, Misty Regan, Lori Smith.

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