EXCLUSIVE EROTIC FEATURE FILM REVIEWS:
Seka – A Woman
Jezebel
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The Girls Of Max
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Answers reader mail

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An interview with erotica's leading female agent

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SWINGERS

ADULT HOME MOVIE REVIEWS XX

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USCHI

Uschi

Inside: Uschi, Seka, Crystal, & Vanessa!
From time to time, this magazine runs into problems that could affect an individual in the same way and when that happens I like to pass along the information. What I'm referring to is Eastman Kodak and the censorship they impose upon the consumer who has practically got mesmerized. When you send film to Kodak, they may or may not develop and return it to you. It all depends upon what the pictures are of. If Eastman Kodak doesn't like your pictures, they won't print them and give them back. And you can bet that if you send in any spread shots of your wife and kids, or whatever you can say good buy to them. While someone at Kodak will probably be developing over them in private. In public they commend you for them and impose their own particular brand of dictatorship. Therefore suggest that if you're going to take any nude pictures, you use Ektachrome film. If you use either Kodachrome or Kodacolor, they must be developed. Ektachrome is a brand of film can be developed by other labs other than Kodak, and they usually do just as good a job without the self-imposed morality.

Speaking of pictures, a recent movie release called Calligula, is a brief about the life and times of a perverted Roman emperor lectures a lot of sex and sexual overtones but very little else. Financed by Penthouse Magazine, Calligula's budget supposedly exceeded $17 million dollars. I would just like to go on record saying that almost any student cut from film school with that kind of budget and a professional crew could have done a better job. Calligula used sex to draw an audience, but the sex wasn't real total or sensual. It was a cheap and exploitive and there was an excess of bloody violence which was disgusting and unsatisfactory. An example was a scene depicting a blow job which concluded with the man having his cock sliced off immediately after coming. For a long time, established producers in the X-rated field have been researching the combination of sex and violence, and in this film, probably stemming from a lack of originality more than anything else, the picture, producers and/or script, are not a blatant and senseless use of violence. But let's get this movie is an example of big money being spent on sex in movies with big names "straight" stars in the lead parts, and that's a step in the right direction, even though an unsteady one in this case.

For some good news, the response to our "Win Vanessa del Rio For A Weekend In New York Night" contest has been tremendous and we are sorting through the applications daily. Our first winner will be announced in our October 80 issue, and because the response has been so good we are now in the process of offering another weekend in New York City with a different X-rated star. I will have more details on this contest in our next month's issue of CINEMA X.

Also I would like our Canadian readers to know that the March 80 issue of CINEMA X was not allowed across the border because Canadian customs officials decided you should not see it. If you would like a copy of the March 80 (or any other back issue) send $3.95 (including postage and handling) for each issue and we will make sure you receive them quickly.

This act of censorship is especially ironic when you compare it to the opinion of CINEMA X held by Playboy Magazine. They recently sent me a letter and I would like to share it with you. "After receiving our third issue of CINEMA-X Magazine we must write and thank you. Being avid followers of adult movies, video, and home movies we truly appreciate your great magazine. It really is a tremendous aid in keeping up with the latest things available on the market. Thanks again very much we really just love getting CINEMA X." — PlayBoy Magazine

Now — that's entertainment!

Bobby Hollander

CINEMA X 5
Scheduled to be released this summer, Seka—A Woman was co-produced, co-directed, and co-written by veteran filmmaker, Fred Lincoln. His previous credits include producing, directing, and writing such successful films as Serena—An Adult Fairytale, Daisy Man, and Formal Faucet. He has also acted in the movies Defiance, Game Of Love, and Sex U.S.A., and has produced and appeared in the hit Broadway production of Another Way To Love.

The following interview is with Sharon Mitchell, Mr. Lincoln's 22-year-old co-producer, co-director, and co-writer on this film. Sharon has starred in numerous X-rated feature films as an actress, including Joy, Violation Of Claudia, Captain Lust, Heat Wave, Exploring Young Girls, Skin Flicks, and The Enema Bandit. Seka—A Woman is her first attempt at working behind the cameras.

CINEMA-X: Did you have any movie training? Did you take courses in school or something?  
M Mitchell: No. But when you're in front of the camera in over 30 films, I think you pick up a little.

CINEMA-X: Why did you get into the X-rated business to begin with?  
M Mitchell: When I went into the X-rated business it was because of number one. I was an out of work actress but to be in a lead role or to be in any kind of role in front of a camera, whether it's taking closeups or not is a gas to me. I enjoy it. Plus the fact that I'm an exhibitionist. I mean, I was into it for the sex. I was into it for the money but I was also into it because I liked the movie business and I wanted to see what was going on behind the scenes. So I checked everything out. You had to observe or else it became boring. I mean you're there, you might as well learn what you can. It's also very dangerous, do you know and it's exciting. And I had fun and as much as I've been put down for it or made to feel that it was wrong, I never regretted anything I've done.

And this is the first X-rated project I've
worked on in two years

CINEMA-X: When does Seka — A Woman come out?

MITCHELL: We plan for it to come out sometime during the summer. We hope to open in the Pussy cat Cinema in New York City.

CINEMA-X: How would you describe the film?

MITCHELL: Well, it's more of a couple's film than purely a male oriented film. I'd say it's not an extraordinary story or anything, it's kind of typical really. It's about a lady that has a problem and she wants to be sexually free. At first we think it's a sexual problem, but we find out that it's a psychological problem. She goes to a therapist played magnificently by Paul Thomas, and when he puts her into hypnotic trances we actually see different erotic adventures through her mind. To give you an idea of her different fantasies she has sex at a wedding out in the country in the Orient in Russia, and she even goes back to the Wild West. That's why we call the film Seka — A Woman because it's about a woman's thoughts.

CINEMA-X: What part exactly did you play in putting this film together?

MITCHELL: I co-produced it and co-directed it with Fred Lincoln, and it was an equal thing. I went as if my name was a figurehead on the film. I was with this film since we re-wrote it. We actually had three people write it. A man in California wrote the first draft, and Roger Kane wrote the second draft that we were shooting in New York and Fred and I wrote what we finally shot in San Francisco. I was with the script through the pre-production through the shooting. I was in on the editing of it every day. Helping the editor working with him deciding what we wanted in the film. I really put my all into this film. I've worked on it for six months.

CINEMA-X: Can you sound like you learned a lot.

MITCHELL: I really did. It was my first experience and that's why I liked working with Fred because he's very very experienced and he's someone that can work with me and I can learn from at the same time. And that's very rare and special. When I got the chance to do this film, when someone said they had the money to put it up, I was a little nervous but chances don't come up very often and I figured what the fuck am I going to do when I'm 65? I'll be sitting in my rocking chair wondering what it would have been like to direct a film. So I did it.

CINEMA-X: You've appeared in a lot of films haven't you?

MITCHELL: I've been in a lot of films, sure. But this is a new thing for me.

CINEMA-X: Do you appear in this film at all?

MITCHELL: Yes, I do. At the end I do a cameo. When it's finished the credits say co-produced and co-directed by Fred Lincoln and Sharon Mitchell. And the last shot of the film is me walking in the street.

CINEMA-X: Did you get along as well with everyone else on the film as you did with Fred?

MITCHELL: No. There were a few actors and actresses I'd say I didn't get along with only because I tried to shoot this film in New York and it failed, and I tried to do it in 16 mm, and...
MITCHELL: Right. And that's when I started my lessons.

CINEMA-X: You said the film didn't work out in New York. Where did you finally end up shooting it?

MITCHELL: We finally wound up shooting it in San Francisco. It was very upsetting for me, because I put a lot of pre-production work into it, and there was a person who was involved who was posing as the producer of the film and he was trying to rip us off as well as our backers, and when we found this out plus all the pressure I was getting from actresses not showing up, etc., and the overtime, I stopped the shoot. I called it off and said, "We can't do this anymore." And I cut it down. I stopped for a few days and I went home and cried my eyes out. And I didn't know whether I was going to do it again. I felt like a failure. I felt really bad that it was my first shot and it didn't work out. But Fred and I finally called our backers and said, "Dig into your pockets boys, we're going to San Francisco and we're going to do it in 35mm. We're going to hire Harry Flex and we're going to do it right, and that's what we did.

CINEMA-X: Harry Flex is a cameraman?

MITCHELL: Right. He's done things like The Devil in Miss Jones for DeMille.

CINEMA-X: When you were in front of the camera acting, did you ever think that it was easier to produce and direct a film than it actually is? Did you expect to have all the problems you had? Did you expect things to be as complicated?

MITCHELL: I expected it, but I was hoping it wouldn't happen. All of a sudden I had to deal with things like 20-hour work days, pre-production and a hundred other things because I didn't have the money to hire the amount of people I needed to help me with it. Things like that. And I found myself buried in paperwork, and I had to make decisions and do things on time, but I dug it. I mean, I was under pressure, I was losing weight, but I...
had hired in how screenplay we worked with her. You know how they used to portray Jean Harlow in films? Where she was always in a different gown, or with her hair in a different style, and in different makeup. That's what we did with Seka. She looks like a woman in this film and it's beautiful. And it's a very real film. CINEMA-X Was she very professional to work with?

MITCHELL And she can act. She really can.

CINEMA-X What about the rest of the cast?

MITCHELL Except for those few who I've already mentioned everyone was terrific. When we eventually decided to shoot in San Francisco we found everyone very professional, very cooperative, very sexy, and everyone worked with us as opposed to saying “Okay, I'm doing my job, I'm doing my job.” Everybody worked with us, and it shows in the film. You'll see, these people are just beautiful and they're hot. It was a joint effort, and I think that's the way a film should be instead of these damn directors that I used to work with when I was in front of the camera, they were running around on the set, saying you have to do this, you have to do that. They used to make me feel lousy, and I didn't want to make anyone feel that they were working for me. I wanted to make everyone feel they were working with me.

CINEMA-X What about dealing with the personalities of the actors and actresses?

MITCHELL That was fun. I think that was the most fun part. The casting was a gas because I went out to San Francisco and I hadn't met hardly any of the people.

CINEMA-X Let's gal into who these people are. Who stars in this film?

MITCHELL Seka stars in the film of course and in order of appearance, I'll give you the rest. We have Laurie, Blue who is a beautiful young redhead. She's adorable and she plays the co-starring role along with Seka. She has just about the second part. Then you will see a lady named Mei Lin, who is Oriental and has to be one of the hottest actresses on the screen today. When she has sex in this film, man, she's screaming her brains out. We had to mix it down in the mix because she was digging it so much. And she works in a scene with China Lee who is also Oriental.

CINEMA-X Is that a lesbian scene?

MITCHELL No, it's not a lesbian scene. It's a scene of two women making love when a man enters and watches the two Orientals. And then they're serving the man in their Kama Sutra stuff. In the next scene you will see Lisa Adams, who is a gorgeous lady, she's blonde, and has blue eyes, and she's got the best ass! She plays in a cowboy scene with Jesse Adams, and we have her wearing green leather chaps and nothing else. The next girl you'll see is a lady who is very new in this business, her name is Diane Holt, and she's a college student, and she's just beautiful. She's got long hair and she's the epitome of the American beauty, although we have her portraying and speaking Russian in the film. But she's just gorgeous. There's also Sonja Sammers and Van Knotty. I believe that's all the women in the film.

CINEMA-X Who were the man in the film?

MITCHELL Paul Thomas, who personally I consider in with the greats like James Gillis and John Holmes. There was Don Fernando who replaced David Morris and there was Jesse Adams. We also had Jon Martin and a guy by the name of Billy Daniels who is really great looking and a veteran. Aaron Stuart also appeared as did David Blair.

CINEMA-X Is there a lot of sex in this movie?

MITCHELL Yes, but it's not all hardcore. I also have a lot of soft core scenes in this movie.

CINEMA-X Do you have any masturbation scenes in the film?

MITCHELL Yes. There are a lot of them. And they're very horny.

CINEMA-X How long does the film run?

MITCHELL It's going to run about 75 minutes.

CINEMA-X Did you get the music laid down yet?

MITCHELL Yes. We had all the music composed for the film.
RISING STAR
OF THE MONTH
CRYSTAL LANN
Crystal Dawn was born in the San Francisco Bay area and was so anxious to star in X-rated movies that she started her career just after her 18th birthday. Now 20-years-old, this 5'6", 105 lb beauty has a fantasy of someday watching 500 men looking at one of her films, all with rock hard cocks. If you'd like to look at one of her films without the other 499 men, you can see her in Pink Champagne or the newly released, Female Athletes.

Besides her appearances in feature films Crystal has also starred in selected shorts from the Joys Of Erotica series, Pleasure Productions, Swedish Erotica, and the new Showgirl Superstars series.
PRIVATE STOCK

Each month this section will be devoted to reviewing the finest in adult home movies. Commonly called loops, stag films, French films, fuck films or just plain dirty movies, these regular 8mm and super 8mm films often feature top stars and quality production values to recommend them. Most films can be found at your local adult bookstore. For additional information where these and other films may be obtained write, Delta Dynamics, 60 East 42nd Street, Suite 411, New York, N.Y. 10017.

Tara Alexander will be reviewing these films each month. Tara recently set a record at Plato’s Retreat in New York City by having sex with 83 men in 4 hours and making each one climax. She welcomes any challengers to her record and is willing to defend it once annually.

Kept Woman
Joys of Erotica #229

This film opens with the beautiful mistress and the gardner sitting on the couch together. He quickly begins the action by taking one of her well formed tits out and licking it while his hand slides between her legs and he finger fucks her pussy. Wanting to make it easier for him, she gets up and undresses, exposing a body anyone would love to suck on, which is exactly what he does. He licks and sucks her pussy and clit while finger fucking her.

Now she wants to do her part and has him lay back as she begins sucking on his cock, getting him rock hard for the coming action. He lays her down on her side and starts fucking her from behind. He fucks her long and hard from this position leaning in and playing and sucking on her tits until he comes with a big squirt all over her cunt.

This film has great color with excellent photography and editing and both of the people are good looking. This is a good loop and one you’ll want to watch more than once!
This loop opens with Vanessa del Rio in the shower soaping her body, rubbing her large tits, and then down to her hot cunt. In the giant bathtub is Samantha Fox and Merle Michaels, kissing and feeling each other's tits. Samantha positions her cunt so that the water rushing from the faucet runs straight into her pussy, making it even hotter than it already is.

Vanessa comes out of the shower and joins Samantha and Merle in the tub where all three start licking and finger fucking each other. For the climax of this film, and some climax it is they form a daisy chain in the tub and lick and suck each other's pussies and assholes until they all come.

Right from the start of this film, the action is hot and fast-paced, and it stays that way. This is a film everyone should add to their collection!
This exciting film features Vanessa del Rio and Samantha Fox. It opens with the two film stars sitting on a couch with their boyfriends and the fun soon begins. The action starts when the two girls turn to their men and quickly get their cocks rock hard by going down on them, expertly licking and sucking. Everyone then gets undressed in a hurry with great anticipation of what's to come.

Vanessa positions herself on her side and her boyfriend quickly shoves his cock in her ass. Samantha gets down on her knees and leans on the couch so her boyfriend can take her doggystyle. Vanessa is hard at work playing with her clit and finger fucking her cunt as she and her man both come. As soon as that scene is done, Samantha's boyfriend is ready and she turns around to take his large load in her mouth and all over her face.

Once again, as in all the loops in this Showgirl series, this film is so good I just couldn't resist joining the action by playing with myself through the entire thing. I know you'll enjoy it as much as I did!
VANESSA del RIO PRESENTS:
The Erotic Fashions Of Mistress Antoinette

In the world of S&M and B&D clothing, costumes play a large part in the development of alternative fashion styles. Among these, the dominating, well-known Latin icon, Vanessa del Rio has been influential in breaking away from conventional fashions towards provocative and distinctive styles. Vanessa del Rio presents her latest fashions in this collection.
I am known as Mistress Antoinette and I am referred to as a "Dominant." Dominance is a very natural way for me to express my feelings. Through the years I have had the pleasure of undergoing many experiences in the area of eroticism and I have come to know that people with an interest in B&D and other related aspects of the bizarre are highly intelligent as a whole and have no need to play games with each other. We have another need, one that many people in our society do not want to recognize. It is the need for beauty and sensuality expressed through bondage, domination, and fetishes.

I first entered this field around fourteen years ago, although I had been involved in many aspects of the bizarre without really knowing they were considered a part of it. I have always enjoyed tight leather boots and shoes and revealing clothing was of particular interest to me. This interest led me into corsetry at a time when I had not yet realized the bondage capabilities of corsets, garter-belts, waist-cinchers, etc. These interests I have carried on with me into my present lifestyle, letting them grow with me as I have grown.

I am, and always have been, a very energetic person. I feel I have a high sense of intelligence and therefore my mind is constantly active with the things I want to accomplish in life. Everyday I work hard, striving to accomplish what I can. I need to let down and when I do I have found no greater relaxation than that afforded by a good domination session. Afterwards, my physical being and mental state are at one, relaxed totally and without tension.

The powerful female who exercises her domination over man and the world of men has been a subject of attention since remote antiquity. There is another form of dominance: subtler and not as well known. It is this kind of dominance that I portray through my costuming. This is the Sensuous Dominant. I enjoy jewelry and exotic make-up tremendously as well as kinky clothing. I enjoy keeping my nails long and painted either red or black and I am a redhead by choice. I love to decorate my neck with gold or silver my ears with long dangling earrings. My breasts can be completely covered or decorated with the sheerest of fabrics to give the subtle suggestion of the pleasures which lie beneath. At times I wear a jewel in my navel or a tight corset to give myself a delicate figure-eight configuration in the torso. This accentuates my bust, my hips, leaving the

Mistress Antoinette and Vanessa del Rio
senses free to conjure up the pleasures that lie between the hips at the base of the figure eight. I love to adorn my feet with stiletto-heeled shoes and boots. The heels accentuate the curves of the calves and tilt the hips. The higher the heel, the more difficult it is for me to walk. Then, I am myself, placed in a position of bondage and complete helplessness. I encase my legs in the sheath of nylons, usually black. The sheer, delicate feel of stockings is a turn-on in itself and the sound of them rustling together is utter excitement. To add to the effect I then spray myself with a delicate perfume and then I am ready to turn my submissive into my helpless slave. All of this I have chosen for myself because it makes me feel good.

Costuming, obviously, is a large part of my life and if anything is becoming a larger part of it. I love to experiment and to create. In exploring some of the many avenues of costuming I have experimented with several fabrics and materials to create new sensations for myself and others. Leather has always meant a great deal to me because of the very sensuous feeling it imparts to its wearer. I love to wear leather gloves, opera length or short. The body responds with great sensitivity to their touch. Silks and satin and almost any shiny material are extremely erotic just by their look and more importantly by their feel.

There are certain artisans who are capable of recreating period, clothing, but very few and because of the difficulty in finding these people and because of my own interest and ability in the costuming field, I decided to start a business that would make bizarre clothing available on a world-wide basis. My company, Versatile Fashions sells a great variety of clothing, boots, and shoes along with other related items to those with an interest in the bizarre. For a complete catalogue send $2 to Versatile Fashions, P.O. Box 0151, Tustin, California 92680. We accept Master Charge and Visa on all merchandised orders. For those who desire further information call (714) 730-0241, and I will be glad to speak with you regarding our products. I am also willing to collaborate with those people who would like something out of the ordinary that I do not already offer. This is great fun for me because I really enjoy helping others fulfill their fantasies and being creative at the same time. Reflections, a magazine that I publish, is a showcase for my kind of bizarre clothing. All of the costumes you see to this article and in my magazine are real and obtainable through my company. Reflections is also a semi-documentary of the very real world of B&D. This magazine is available through the same address as Versatile Fashions at the rate of $5 each (plus $1 postage and handling per issue).

Recently, I had the unique pleasure of working on the movie The Jerk starring Steve Martin, Bernadette Peters, and Katlin Adams. My costuming was used in the feature scenes of the movie. I custom made the boots and jodhpur pants, cuffs and collars worn by Katlin Adams in the motorcycle scene. This was my favorite part of the movie because the accident was real and the realm of B&D, though unintentionally, also because of the very real portrayal of life that is the hallmark of Reflections Magazine. I was also asked to speak to a group of therapists in connection with the Los Angeles Sex Information Helpline (LASIH). This was a very pleasurable experience for me and an excellent opportunity to cross the lines and make people aware of the ability of B&D to control and re-route the more explosive emotions into a more positive direction.

What I want to be best known for is increasing trust in people—trust in themselves and in others. That is what B&D and all other fantasy-fulfillment scenes are all about. Trusting another person is a beautiful gift that we should share in this life. B&D fetishes, love of gaiety, TV & TSism, bisexuality— all walks of life are beautiful.

Ma Antoinette
OUT OF THE CAN

Reviewed by Leslie Bovee
do", and she wishes she could, even if only for one night, be the kind of woman I the lens. Her wish is about to be fulfilled; her cunt is about to be filled full. But first a scene that establishes her loneliness. She wakes up in her single bed, and drowsily begins to masturbate. This gets the blood moving, and soon she has three fingers inside her liquid labia, and is giving herself an enthusiastic hand-job (more of a hobby than a job really). This scene is handled nicely by Ladye McCormick in the title role, though it is her only sex scene in the picture, for reasons that are soon revealed. The warlock knows everything about Jezebel, and offers to grant her wish, provided she gives him something in return. Without question this Faustian proposal, Jezebel quickly agrees. For the rest of the movie she is popped in and out of the bodies of various brunettes, and given a chance to experience the steamy side of life. Needless to say, she loves it. Without question Jezebel is the most enjoyable part of the movie, and her actress is a consummate cocksucker. Fortunately for all of us, she is given several more opportunities to do so, and her scenes are among the most enjoyable in the picture.
wear, and when Robert (Bill Stanley) arrives Roxy in a white and gold see-through number leads him to the bedroom for a surprise. There he finds Anne in transparent black nightie matching panties and nylons. He is pleased with the surprise.

Both girls dive on his cock and give him the licking of his life. This scene sizzles as all three participants have at each other lustily. Anne pulls her panties aside so Robert can get his tongue in there while Roxy's tongue is wrapped around his stout pole. He ends up fucking Anne, and when he is about to come both girls lap up his jism like kittens lapping cream. A very hot scene this one made more so by the judicious use of long takes which permit the viewer to settle down and get into it.

Jezebel is not permitted to go on being Jezebel. The warlock calls her back and declares that the next body she will inhabit will be that of a married woman so that she may know what it feels like to be a neglected housewife.

Pop! Jezebel is now Sylvia, whose husband seems to prefer his work to her play. He is left high and dry so she wets down in the shower and shoving her fingers up her snatch works up a lather. Susan Young in this role is splendid giving full expression to the erotic feelings that course through her lovely body.

Sylvia then tries to do a little housework but can't seem to keep her hand out of her panties. A neighbor lady stops by to chat and Sylvia sees all her generous breasts while thinking about what she'd like to do with them. We see what she's thinking.

We also see the Sparklettes man the way she sees him stark naked as he delivers her bottle of water. It's all too much for Sylvia who calls her friend Burt to stroke her fire. He invites her over and we learn that she is a regular visitor and that Burt (Lance Stewart) is in the business of satisfying lusts. Sylvia masturbates while wondring what Burt has in store for her this day.

He enters the room naked except for a tight black leather hood. The hood is equipped with openings for his eyes and mouth and several metal snaps are fixed to it about the face. As he eats her cunt and licked her this way and that, I found myself wondering about those snaps: what is supposed to snap onto that hood, a dildo perhaps?

Susan Young is delicious in this scene, giving it the intensity and involvement that makes it boil over.
When Burt boils over, Sylvia is there to catch the overflow on her lewd tongue. She licks the lucky fellow clean, purring, "You're a real friend, Burt!"

The warlock offers Jezebel one final fling this time with four guys. Lesley Russell is the girl in the middle in this scene, and she manages to keep everybody (including the audience) hard most of the time. One might expect the accumulation of come to leave her looking like she took a direct hit from a custard pie, but she looks up at the end with a pristine visage.

She looks up because the warlock is calling her back. He wants to close the deal now. Jezebel has lived out her fantasies now she must pay. He takes her hand in his, and the poor girl shivers up and dies.

Or does she? In the epilogue, we find her back in the gypsy's unisex hair salon, the empty glass before her. "What happened?" She vaguely remembers, but isn't sure if it was all a dream or real.

The gypsy gives her a clue as she speaks the movie's final line, "That will be twenty bucks for the elixir."

The premise of this film offers an easy way to tie together several unrelated episodes, leaving us wondering if the sex scenes were shot first and then a plot constructed to contain them. What raises the movie above the banal level of its story is the superlative fucking and sucking of the principals. There are some new faces and bodies in this picture; ones you're going to want to see more of: Susan Young, Chris Landau, and Jan Claude especially turn the heel up proving that brunettes can have as much fun as anybody.

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CINEMA-X

JEZABEL

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SCREENPLAY: 3
EDITING: 2
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90%
“You can see why Uschi’s made it big.”
“When she first started she was wet behind the ears, now she’s wet in the right places.”
Uschi Digard started in film with movie producer, Russ Meyers, appearing in his soft core epics such as *The Vixens Measuring 39-24-36*. Uschi has never done hard core, but her magnificent body and pretty face, along with her natural acting ability, has earned her legions of faithful fans and a secure place in the annals of film.
An Interview With Sandi Foxx
Ex-X-rated Agent

In the world of X-rated feature films women are playing a larger and larger role in areas other than being actresses. Women are now writing, directing and producing along with the men, and Sandi Foxx was the first to break another barrier that of agent. She has since gone on to other things but she was the only female agent in the X-rated industry and this interview, by ARCHIBALD SIMMS, is about her ex-business and life

CINEMA-X: Sandi, in our minds casting is one of the most important incidents in any film.

FOXX: Certainly is.

CINEMA-X: You might even say it is as important as the financing. Tell us is there a problem in getting people considering the nature of the action to be performed in front of the camera?

FOXX: Yes. Some people think it is a prostitution business. Men of course are always interested in getting laid. But a lot of my better people are concerned in creating something that is erotically oriented rather than just appearing in a jerk off film.

CINEMA-X: With so many different films being shown at any one time and more being made, we've noticed how many new faces pop up and some very attractive ones at that.

FOXX: Well, yes. There are some transients in New York City. People who come and go and who will make a film and then go on to something else. I have a girl who is studying for her masters and I have an artist. Everyone has their own little thing that they do. They are not always in a film for the money. Sometimes they are just interested in a new experience.

CINEMA-X: Do you have an exclusive on the services of those people?

FOXX: Well, yes. If they want to work with me I'll negotiate the money for the talent.

CINEMA-X: They're not competent doing this for themselves?

FOXX: Some of them are but most aren't. If a person feels that he or she has been taken money wise they will be more difficult to work with and on the set. There would be resentment and it will show.

CINEMA-X: How long have you been a talent agent?

FOXX: Three years.

CINEMA-X: How did you get into it?

FOXX: Simple. I used to be an actress in the adult film business. Another actress, Darby Lloyd Raines put together a talent agency that I joined as an agent and I liked it better so I stayed. Darby is now doing her own production and we are no longer collaborating so I'm on my own. But I work with John Leslie who often commutes to the west coast and consequently we get quite a few people from San Francisco here through him.

CINEMA-X: There seems to be quite a bit of production going on here in the rest. It's no longer limited to the west coast.

FOXX: Yes, that's true. Much more so now. As far as people go though I have to say that for ten good looking people here in the east I'll find 30 in the west.

CINEMA-X: Perhaps that is because so many have gravitated to Hollywood in the hope of making it big there in films. Some did make it but they still there. Also they are the children of the good looking people who migrated west years ago. Having attractive parents helps a lot.

But you can get all the people here that you want?

FOXX: No. The women are not overly anxious to do hard core. There are so many other things to do in New York. Dancers, strippers, models, secretaries. Someone who can make it in New York which is such a vast place usually has an opportunity of doing things other than hard core sex films. Making a film is just an easier quicker way to make money.

CINEMA-X: Is the money attractive enough?

FOXX: $200 to $250 per day is about it.

CINEMA-X: That $200 doesn't stretch very far.

FOXX: Someone might work two or three days. It comes in by cash and check and goes out just as fast.

CINEMA-X: Presumably the leads get more?

FOXX: $300 to $500 per day but it would have to be someone really spectacular. The average person though gets the standard $200 or $250 each day they're working.

CINEMA-X: That's somewhat surprising. Isn't it usually a supply and demand situation? As the demand seems to be there and the supply being limited wouldn't the price for talent go up?

FOXX: Well there are enough people who are willing and sexually able. The producer always has a choice among several people for the leads parts.

CINEMA-X: To stay with the question of salaries for a moment some X-rated films make so much money at the box office that the extra few dollars in production shouldn't make much of a difference. Why squeeze the talent?

FOXX: You have to consider that it takes about six weeks to complete production. The film including editing will require at least six months. It will be at least a year before produc-
ers see any money from the box office, and don't forget distribution costs, and the exhibitors. The pie gets cut into many slices.

CINEMA-X: Yes, but the money does come in handy when it starts flowing in.

FOXX: The investors get theirs first, the following week.

CINEMA-X: But there seems to be no shortage of films being produced.

FOXX: But there is a serious shortage of quality. No shortage of one-day wonders. I know someone who made seven films in eight days.

CINEMA-X: How were they?

FOXX: Terrible. Those were loops.

CINEMA-X: Is the movie business seasonal?

FOXX: January is a good month. People seem to run out of money at the end of the year. Maybe it's a tax reason. I don't know.

CINEMA-X: Did you say there is a problem getting new faces?

FOXX: Women? Not men. I've placed two ads in two years, and I've gotten two dozen men and maybe two or three women.

CINEMA-X: Our readers are really interested in how you get new talent.

FOXX: Well, here's an example. One of my girls appeared at the Melody Burlesque in New York City. I sat through the show and liked the looks of one of the strippers. So I talked to her. It pays to circulate a lot. And they always need money. For that, making a film is the thing. You get your money on the third day, and six months later. Is the case posing for magazines. It makes no difference if the film is a success or not. The talent gets paid right away.

CINEMA-X: Do newcomers to the adult film business demand to see the script before agreeing to appear in it?

FOXX: Absolutely. You have to. You can't just go in and do it cold. You may not like what you see in the script. You may not want to be that character.

CINEMA-X: As far as the sex is concerned, there are not much variations from one kind of action to another. There are just so many ways that you can do it. Including hanging from the chandelier.

FOXX: If you're physically capable of doing what's in the script, they'll film it. There are limitations. Suppose a guy is required to do a headstand in the living room. He may not be able to get a hard on in that position. In fact, he couldn't. But once he's turned right side up, he'll get it up immediately.

CINEMA-X: We'll take your word for it. Never having tried it ourselves in that position. Tell us, do people get turned off to each other on the set?

FOXX: On occasion, it happens that people are cold. It happens especially to women. Men are much less fussy about their sex partners.

CINEMA-X: Of course, a stiff prick has no conscience. Do the people meet each other before shooting starts?

FOXX: Sometimes. But it happens that people in the business know one another but may have never worked together. Or it happens that a man had worked with a girl three days the week before, but doesn't want to work with her again. But it's unusual for someone to come out and say, 'I don't want to work with so and so.' Most people in this business are friendly. Some of them socialize with one another off the set.

CINEMA-X: You being a woman is it any easier for you to recruit talent?

FOXX: Definitely. If I go up to a stripper, she knows I don't want to fuck her. She is not a potential lay. When I see a stripper, I see money.

CINEMA-X: Then she might not be on the defensive with you. You're not there for sex, you're there for business.

FOXX: Right.

CINEMA-X: Are you always able to meet a producer's requirements?

FOXX: Well, I certainly try. When someone wants a tall blonde, I don't send them a short brunette. I try to meet the specifications as closely as possible. I had a most unusual black girl, and I sent her to Carter Stevens. He wrote in a part for her in Alien Babies. It didn't happen too often like that.

CINEMA-X: Does it ever happen that someone agrees to appear in a film, and then get cold feet?

FOXX: Yes. I've heard of that.

CINEMA-X: On the set?

FOXX: No. I've never had that happen. But there was a girl who had signed a contract and then didn't show up. She just didn't understand what it means to commit yourself. And another one was to go on location in Woodstock for an all day shooting session. At four in the afternoon, she walked off the set claiming that the agreement called for her to be back in the city for the evening. Of course, there was no such agreement. She was committed to do a 12-hour day. That was the deal. But she had a date that evening. So she walked off the set, but couldn't go anywhere. It was January, and there was a blizzard. No cars or buses were running. Nothing moved. She was stuck until the next morning.
CINEMA-X: In this type of business you must meet a number of unreliable people.

FOXX: Yes, you do, but it is unusual if only she had told me a couple of days sooner I could have replaced her. But here she loused up a lot of people. A set was rented. The photographer, stylist and art directors were all inexperienced. And she won't work in films again. Nobody wants her now. This was an unusual case though. The great majority of the people show up on time and stay with it.

CINEMA-X: Doesn't it happen that a girl who works in a film for the first time will announce at the conclusion of the shooting that she won't appear in any more sex films?

FOXX: Oh, sure. I've had girls like that. One didn't like the people the film nothing. But it is not a common situation. What did happen to one of my girls though is very unfortunate. She was interviewed and accepted for a film but shooting didn't start immediately. So she worked in a three day piece of trash as she needed the money. The film was awful and she now lost her chance to be the star in the film she was signed to do. The producer no longer wanted her because she had appeared in the trash film but that is a risk one has to take in this business.

CINEMA-X: Do most girls have hang-ups about being recognized from their appearances on the screen?

FOXX: Only if they get pestered. I've been recognized and I've been with other people who been recognized. I've done personal appearances and people come over to say they've seen me on the screen. Mostly they don't quite know what to say. They seem to be embarrassed but it's nice feeling. People are generally very sweet.

CINEMA-X: Are there hang-ups about being recognized by friends or relatives?

FOXX: Yes. It happens. One of the girls on the cover of Cheri Magazine was recognized. She wore a very obvious wig. But Cheri is not a mass circulation magazine. She won't pose for one that would likely get to her home town where her parents might see it. My parents know about what I'm doing. But when they came to visit I look down some of my pictures from the wall. They were nudies. I don't have to rub it in. Why do you take a great conversation piece but not for parents. I'm not saying that they disapprove. They're just not over whelmed with happiness about my business.

CINEMA-X: You mean, My daughter the X-rated film star?

FOXX: Right.

CINEMA-X: Would you care to name a couple of films you appeared in?

FOXX: No.

CINEMA-X: That's right you retired. Now tell us about the men in the business. Do they present a different type of problem to you as an agent?

FOXX: The biggest problem is for the guy to get a girl on on the set. At first, I send the new guy to do a last loop. And there they flunk or pass.

CINEMA-X: How bad is the pay for the loops?

FOXX: Fifty bucks each. One or two hours work. They're quick.

CINEMA-X: But that is relatively better pay per hour then doing a feature film. And the loops are the breaks in point. And they're silent.

FOXX: Most of them. Sound loops are starting to sell.

CINEMA-X: But the loops generate a tremendous amount of business. We've watched some people at the "peep shows" oop quarters into the machines one after the other. It would have been cheaper to go to a full length movie.

FOXX: Absolutely. You can feed in $2 worth of quarters in a matter of minutes. We've even seen people stand in line to get to a machine at "Show World" for instance. By the way do you also supply the talent for live sex shows?

FOXX: No. That is one end of the business I don't want to be involved in. So many people don't show up leaving the management without performers.

CINEMA-X: And they also take any number of busts.

FOXX: The place of course takes care of them though. But it's still much safer to make films.

CINEMA-X: And you don't exactly advertise where a film is being shot?

FOXX: Of course not. Everything is hush hush. And the set is closed. You have the cast, crew and maybe the producer. The director, of course and that's all.

CINEMA-X: Actually what they are doing is not illegal is it?

FOXX: Except if that particular sex act being performed in the film is illegal in the county where the scene is being shot.

CINEMA-X: Do you check the ages of your talent?

FOXX: Rarely.

CINEMA-X: What if somebody obviously looks very young. What is the legal age?

FOXX: Eighteen.

CINEMA-X: For both sexes?

FOXX: Yes.

CINEMA-X: In case of doubt, would you check into their ages?

FOXX: Of course.

CINEMA-X: It would be safe to say that you render a very useful service to the industry. How would you describe it?

FOXX: I pick and choose who is appropriate for what part. I just don't send out anybody I want them to stand a good chance of getting the assignment. It is not fair to waste somebody's time.

CINEMA-X: Are your efforts limited to erotic films?

FOXX: Well you can't have your fingers in everything.

CINEMA-X: If a straight film needed nudity you would presumably furnish the talent?

FOXX: Sure. Generally somebody who makes an R rated film will not want to use X people.

CINEMA-X: Thank you for talking to us. Good luck and we're glad to hear that you have a successful operation.

FOXX: And I do it without a casting couch!
OUT OF THE CAN

STARRING:
SEKA as Ultra Flesh
JAMIE GILLIS as Sugarman
TY HORN as the President
JOHN LESLIE as Intergalactic Lover
MR SHORTSTUD as Midget 1
GEORGE VEGAS as Midget 2
LISA DeLEUW as Or Wissenall
JOHN SEEMAN as Presidential Aide
NANCY RACETOR as First Lady
SANTEN SUNNY as Chinese Leader
SERGEI NOVOTNY as Russian Leader
BUDDY OWEN as Red Man
CLYDE WILCOX as Green Man
DOUG LEAR as Gorilla
KEN CONRAD as Black Monster
KENNETH MILO as Big Mack
MISHA BOYKO as Russian Aide
FEATURING:
SERENA, CANDIDA ROYALLE, MIKE STEPP, TERRI DOLAN, JESSIE Adams, DAVID ROSEN, SUE PEARLMAN, STEVE LACEY, GEORGE MITCHELL, PIPER SMITH, LORI SMITH, CATHY EBELT, BONNIE BENSON, DELPHY MEADE, PAM BOWMAN, SPARKIE, CATHY REMUND, BRENDA DARLING, EVE BRYNA, GLORIA VERVER, MOLLY MANNING, JERILYN HIRSH, CAMILLA BRYANT, ANDREA PARDUCCI, CHRIS GARLAND, CANDY BARBOUR

FLESHETTES:
CATHY EBELT, BONNIE BENSON, DELPHY MEADE, PAM BOWMAN, SPARKIE, CATHY REMUND, BRENDA DARLING, EVE BRYNA, GLORIA VERVER, MOLLY MANNING, JERILYN HIRSH, CAMILLA BRYANT, ANDREA PARDUCCI, CHRIS GARLAND, CANDY BARBOUR

RUNNING TIME: 90 Minutes

CINEMA X 57
Ultra Flesh is truly a "new wave" film for the 80s in the X related genre. It's a sexy, zany, and outrageous spoof on politics with science fiction overtones. Mainly because its director Svellana, responsible for last year's smash hit 600 Fantasy Lane is a pioneering female who caters to a lavish audience's taste. Her name is associated only with high-budget productions.

Svellana's latest epic is an overly ambitious effort starting with the opening titles which are an impressive five minutes in length superimposed over very expensive special effects. The well known cast is easily over 50 in number and many of the 26 femmes billed as the "Fleshettes" have graced several centerfolds and have appeared in other erotic films.

In addition to the other leading featured players, Seka (Ultra Flesh) especially is her radiant self. The lavish sets show great attention to detail along with the rich California landscapes, outer space costumes and make-up which is superbly impressive. Technically, the production scores high with its lush optical and special effects. Also, the lighting effects are outstanding reflecting the film's many changing themes.

The main story line is simple. It seems all the men on earth can't get it up due to eating too much sugar. Enter Ultra Flesh and her Fleshettes to aid the earth. First Seka (Ultra Flesh) deals with the President and other world leaders explaining and demonstrating how she'll cure the impotency. Once having relieved them, she allows her to complete her mission which is to cure the rest of the male population so they in turn can relieve their unhappy ladies.

Lurking in the shadows is her arch-nemesis Sugarman who is from the planet Krypton. He is responsible for the world's dilemmas. Lusty Sugarman, a Fidel Castro type villain is superbly played by Jimmy Goldstein in a true comic book style. He learns of Seka's mission and seeks out to destroy her before she can destroy him. Which is eventually what happens. When he finally captures the sultry Seka she plunges his hot cock into her wet pussy for a healthy fuck he melts away.

There are many erotic sex scenes in this "Flash Gordon" epic and we have selected the two best. The first
one is between Saka and her intergalactic lover John Leslie which takes place before her mission to earth in a huge floating 'Star Trek' looking set the two lovers perform a super space fuck Both Saka and John give their all in this scene which runs a sizzling 15 minutes And you miss none of the hot action as it is well photographed from all angles

Also there is a daring skillful Irpeze act where Earth Mother Candida Royalle descends from the ceiling on a swing and seductively implants herself on a dazzling dick And that's only a mere sample of the sexual stunts you'll witness The remainder include the Fleshettes two midget Sugerman in an icy bain plus an outrageous orgy at the end

On the minus side of Ultra Flesh of which there appears to be little because so much is going on one problem is an over active script Another minor flaw is the apparent lack of confidence in sound mixing and the over worked musical selections Sex scenes run rampant for holding your attention but there are so many and they happen so quickly that only a few will sizzle your pubic hair

Speciaiment goes to editor David Frazier for his protective hands and to all the other people who worked so hard to make this production a success Svetlana's direction however is not as brilliant as it was in 800 Fantasy Lane or P which is soon to be released but if you liked Star Wars and remember Mickey Mouse you'll love Ultra Flesh!
It's more than obvious that the filmmakers involved in creating *The Girls Of Mr. X* had a great deal of fun. This German import is loaded with irreverent gags and humor in a story that could easily have gone the other way — toward tedium in both story and sex. *The Girls Of Mr. X* appears to be as slick as its picturesque locations. By the bold titles, audiences can tell immediately that this film will feature a bevy of beautiful young foreign lasses. And it does.

What does money buy? For some people everything but for Mr. X well, it seems his dough doesn't get him much. It seems he's always getting screwed but he seldom gets laid. However, everyone else in this film gets it on always at Mr. X's expense. They get the girls while he gets the bills. Unfortunately that is the main substance of the storyline and we're afraid it's pretty flimsy for our tastes. But not all is lost. What redeems this sparse plot is an overabundance of well-shot sex scenes, ten to be exact. So throw your cock to the wind and let your thoughts drift over the heavenly bodies in *The Girls Of Mr. X*.

First there is lovely Angelique (Angelique Brown) who's an incredibly stunning brunette. We discover Mr. X (Hans Engels) and Angelique in a nightclub together having drinks. He is sure she's going to get laid. She's bored and excuses herself to powder her nose and before she can bat an eyelash a heavy looking macho soldier is by her side playing with her bouncy tits and stroking her tight ass. As he gives her the old in-and-out routine her inner thoughts demurely tell us (in flashback form) how much she gets off with other women. "A man can never fulfill a woman's sexual needs," she thinks.

Angeliqua and Marlena (Peggy Brown) are old bed buddies. As her fantasy begins we see the two of them lost in a long lesbian rapture somewhere in a gardeners tool shed. They confess to each other their love and just since school days and agree that only they know how good it feels to make love to women.
Next Angelique is off to ballet lessons with another female student. Here she fantasizes about being raped by her big burly black ballet instructor. After class she willingly submits her pussy and desires to her fellow student played by Beth Wilson whose hot tongue should make many horny couples pant with enjoyment.

Before the sun sets on her dreams we find her running to the beauty parlour for sex, then to a boutique for sex, then a drive through the country for sex.

Meanwhile Mr. X has had it with Angelique's absenteeism and decides to try his luck with her girlfriend Peggy, a stunning looking strawberry haired tart. He takes her horseback riding only to find himself in the stall along with the horse eating hay for lunch! Sounds wild? Not really because most foreign screenplays seem to run wild with this sort of humor. Most sex scenes open and close with these comedic transitions so that when the hot action occurs everything else is over and the time can be dedicated to pure sex. Another way it's the riding instructor who gets it on with Peggy as another female student watches with heated anticipation before joining in for some fucking and sucking making this a truly hot mixed combo!

And there are numerous other episodes involving the other women in Mr. X's life before the film ends with lovely Angelique inviting him to a party. He accepts with the attitude that he has nothing to lose and he doesn't! for aside from her even like face her largest assets to this film are her fabulous tits!

The abundance of sex and laughs in *The Girls Of Mr. X* make it among the more enjoyable ways to fuck away an hour or two and it is one of those rare erotic imports that delivers sex merely being fun. However technically it's far from being a masterpiece. But if you crave a lot of explicit fucking and sucking join Mr. X and his girls. They're the best!
OUT OF THE CAN

Sensual FIRE

Reviewed by Carl Ewen
Here's a novel situation for an X-rated film: the hero is a nice guy who wants very badly to fuck a certain young girl but restrains himself because he happens to be in love with her mother. Consideration for the feelings of others is in short supply in some X-rated features where the underlying motive of the leading man seems to be to get laid at all costs regardless of how ruthlessly people are used.

This approach has attracted criticism of the industry in the past, and it is to writer/director Troy Benny's credit that in most of his films people actually care for each other. In this one he has the mother (Jesie St. James) say to Roy, her lover (Jamie Gillis), a line of dialogue I don't believe I've heard before in an erotic film: "I love you." Gillis and St. James play their scenes together with a naturalness and sincerity that is winning, and the affection they show to one another makes the line entirely credible. At least when she spoke it, no one in the audience laughed.

The picture begins with the mother sucking her lover's cock, then mounting him for a bnsk canter. Close-ups of Jesie St. James' glistening wet cunt offered unarguable proof of her genuine involvement in the sex. She's a hot mama.

Roy finally meets the daughter played by Dorothy Le May. The actress is young enough to be convincing as a teenager without the much overdone knee socks and twin pigtails they make her wear. Aren't you all getting tired of that cliche? How many real teenagers wear saddle shoes and that quaint hairdo?

Roy has a peephole in his room that opens onto a splendid view of "Teena's" bedroom, and he gets very turned on watching her play with herself in the shower. Quickly he runs to plant his burgeoning staff in the girl's mother, who is unaware of the cause of Roy's ardor. While he fucks her, he dreams of fucking the daughter, and we are treated to a rather erotic and somewhat confusing blend of the two scenes. Sometimes in the close shots, the only way you can tell the mother from the daughter is by the bruises on the younger girl. Poor Dorothy must have played some tackle football the day before this scene was filmed. She looked a bit like a bruised banana.

In a later scene Roy peeps on as Teena as she masturbates with a vibrator. Here, as in many moments throughout the film, the sound effects track is mixed much too loud, and Teena sounds as though she's under attack from an eight-foot killer bee.

Again Roy fantasizes about licking the luscious nymphet, and we see the stuff his dreams are made of. Dorothy Le May makes a lot of sexy faces while she's jerking off and getting fucked by Gillis, but her cunt never gets wet which is the equivalent of a man not getting hard - an indication that the involvement in the sex scene is not total. And of course the ideal sex scene calls for total involvement, wouldn't you say?

This luck ends with a great cum shot, however as Teena laps it up with gusto, painting her lovely face with jism from Roy's spurting cock.

Teena is becoming an obsession with Roy, but he doesn't want to hurt her mother. So he visits a psychiatrist friend (played by John Saeman) and asks his professional advice. Saeman is a very sincere actor, but in this role he chews on every word like a puppy with a slipper. The shrink suggests Roy take his problem to Madam Rose, a local madam. He says, "Fortunately, we're in San Francisco where almost anything can be had for a price." What he is suggesting is a surrogate, some other very young girl to take Roy's mind off Teena.

Roy goes to the whore house and looks over a gaggle of tootsie-lickers. Madam Rose herself apparently is away on a house call and has put a pretty blonde in charge.
(Serena) As the nymphets are cute but have the numb look of seventh grade drop outs Roy not surprisingly asks the blonde if she is available. Here the story takes a turn toward never never land as the substitute madam gives Roy a "freebie." Will I happen that way do it?

A friendly note to Serena—and to all sex queens or princesses—remove all labels from your undergarments before a scene. They catch and hold our attention when it ought to be directed elsewhere. And nobody cares where you bought your panties.

During this scene between Gillis and Serena the camera keeps cutting away to the other girls waiting downstairs. They make unintentionally comic faces meant to convey I suppose "hmm? How could he choose Serena when he could have had me?" Troy Benny has an irritating cinematic device he much over uses the cutaway. To cover a lapse of time or angle change he cuts away to another shot briefly. The trouble is his cutaways are often jarring, as they have little or nothing to do with what he's cutting away from. An example in the middle of this film's first fight he cuts away to a shot of the Golden Gate bridge.

Roy returns to his hot mama but the problem persists. It is aggravated by Teena's behavior. She keeps bringing her friends over to fuck and Roy of course watches her through his peephole. He becomes desperate enough to seek the counsel of a priest.

The liberal not to say libertine priest goes to (played with simple and affecting sincerity by Carlos Taballina) surprisingly makes the same recommendation the shrink offered in a substitute at Madam Roses. But the priest learns from Roy that as a youth he had been hung up on a girl who looked rather like Teena so Madam Rose is asked to come up with a look-a-like. She does, and they dress the girl (played of course by Dorothy Le May) in stockings garters and long black gloves. The scene that follows is highly charged erotism.

Another hot scene is the one in which Roy spies on Teena as she makes it with her girlfriend (Lucy Telerman). In his mind end on our screen Roy joins them for a torrid three way.

Finally he figures out a way to have his cake and eat her daughter too. He begs off accompanying mother and daughter to a costume party so he can disguise himself and fuck Teene without anyone being the wiser. He shows up dressed as Zorro and in true Restoration comedy style manages to ravish the damsel without her ever suspecting his true identity. Pet chance.

Here Benny's cutaways justify their existence magnificently. While Zorro slashes Teene with his mighty "sword" we keep nipping back to the costume party which turns into an Olympic orgy with some of the movie's most exciting footage packed into this fifteen minute segment.

When Roy finishes with Teena he assumes that his one-shot has been shot. Imagine his delight when he returns home and discovers that Teena has reveled about her mystery lover and is disconsolated that she will never get to fuck him again. So her mom asks Roy to show her what a real lover is like. Presumably this will snap her out of her funk. And it does.

It leaves the audience wondering however why she didn't recognize him—at least by his sword. You know the one that leaves on a behind note "Z" but a great big X.

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