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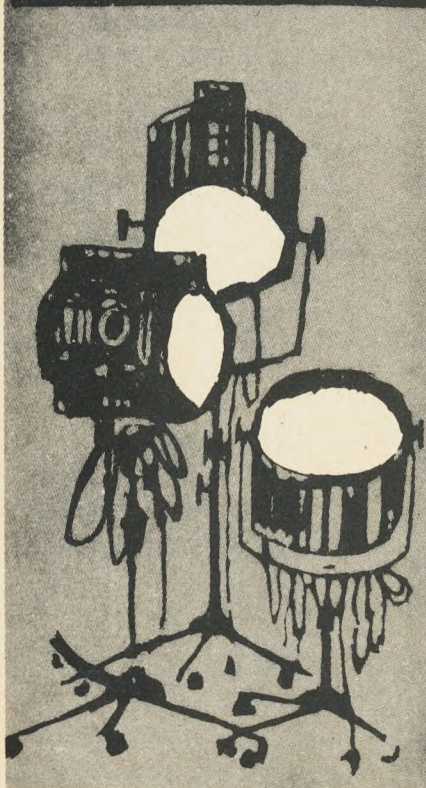
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IN REVIEW



RECORDS

Claudio Abbado's recording of Rossini's *Il Barbiere di Siviglia* on Deutsche Grammophon is easily the best recording of that opera we have ever heard. Abbado has a masterly sense of dynamics and brings out subtleties not often heard.

The London Symphony Orchestra and the Ambrosian Opera Chorus do a beautiful job with the score, which was revised by Alberto Zedda. Teresa Berganza is particularly outstanding in the role of Rosina.

Gerhard's *Violin Concerto* is backed with the same composers *Symphony No. 4* on a recent Argo release. Violinist Yfrah Neaman does a superb job with the concerto, bringing out the beautiful lines to their best advantage. The more complex *Symphony No. 4* is an exciting work of many textures, with dissonances occurring frequently. Colin Davis and the BBC Symphony Orchestra are in fine form for both pieces.

Odyssey has collected Rosa Ponselle's great early recordings on Columbia and reissued them on a disc that no opera buff will want to miss. *Rosa Ponselle Sings Verdi* reveals the unmatched beauty of Ms. Ponselle's voice in the early twenties, when these recordings were made. The selections from *Il Travatore* are particularly outstanding.

Francesco Cavalli's *La Calisto* (Argo) is an opera that is not as well known as it should be, and perhaps this excellent recording will win some new fans for both the opera and the composer. Janet Baker gives a powerful performance as Diana and soprano, Ileana Cotrubas is beautiful in the role of Calisto.

Taj Mahal: Recycling The Blues and Other Related Stuff (Columbia) features Taj without the fine backup musicians that appear on his other records. The absence of a band weakens Taj's music on the "live" side of the disc; the studio side finds Taj working with the Pointer Sisters, a trio of girls who do some really great backup vocals. "Texas Woman Blues," featuring Taj's vocal and bass along with the sisters, is a knockout.

Gleen Leopold, Steven Goldrich and Gil Roman make up Gunhill Road, a folk-rock trio known for its performances of well-written original tunes. *Gunhill Road* (Kama Sutra) features some of their best numbers, including "Back When My Hair Was Short" and "42nd Street." Leopold's songwriting coupled with Gunhill Road's solid arrangements make for a highly listenable album.

The innovative flugel horn of Art Farmer finds itself in the company of a full string section on *Gentle Eyes* (Mainstream) his latest release. The arrangements, mostly by Hans Salomon, are always striking and tasteful. Garney Hicks on trombone and Fritz Pauer on keyboards also offer strong performances.

Labelle is a trio of dynamic black soul singers headed by Patti LaBelle, formerly of Patti LaBelle and the Blue Bells. Their Reprise recording, *Moonshadow*, contains some right on singing and a band that really cooks. Among the outstanding musicians appearing here are Chuck Rainey on bass and David Spinozza on guitar. "Won't Get Fooled Again" and "Touch Me All Over" are highlights.

The New Orleans sound of Fats Domino, Shirley and Lee, Ernie K. Doe and others was largely fashioned by pianist-arranger Allan Toussaint. Among Toussaint's more recent accomplishments are the horn arrangements on the most recent album by the Band and a solo album on Reprise *Toussaint: Life Love and Faith* highlights Toussaint's talents as composer and vocalist as well as arranger and pianist." This Lp allows Toussaint to reveal deeper elements that lay dormant in his earlier work.

Comedian George Carlin has a debut Lp that proves him to be one of the funniest young comics around today. *George Carlin: Class Clown* (Little David), recorded live at the

Santa Monica Civic Auditorium, includes a number of side-splitting bits that ought to make it a best-seller. Carlin's reminiscences of his Irish Catholic boyhood are particularly funny.

Fresh Raspberries (Capitol) proves the Raspberries to be one of the more interesting rock groups around. Although they've heavily influenced by the Beatles, and one of the vocalists seems to be bending over backwards to sound like Paul McCartney, they're fairly original and offer some really good song-writing. The group, consisting of Eric Carmen on guitar and piano, David Smalley on bass, Wall Bryson on lead guitar and Jim Bonfanti on drums, is at its best on "I Wanna Be With You," and "If You Change Your Mind."

Steve Young (Reprise) is the debut album of a singer-songwriter whose material is mostly in the country vein. Backing him is a cast of musicians that will make any country fan drool: Pete Drake, Josh Graves, Buddy Spicher and Bobby Thompson are here along with many others. Unfortunately, Mr. Young's talents fall far short of those of his supporting musicians. There are some pleasant tunes here nonetheless, including "Many Rivers" and "My Oklahoma."

Harold Land: Damisi (Mainstream) features some exciting sounds from the tenor sax and oboe of Mr. Land. Buster Williams on bass, Bill Henderson on keyboards, Oscar Brashear on trumpet and flugelhorn and Ndugu on drums work together tightly to produce terrific performances on "Chocolate Mess," "Pakistan," and other tunes.

Melba Moore, a veteran of Broadway's "Purlie" and "Hair" gives her all to a fine set of tunes on *Melba Moore; Live!* (Mercury). Among the many dynamic performances here are "New World Coming" and two medlies. Ms. Moore has es-

tablished herself as a pop singer of the first rank, and we expect to be hearing more of her for a long time to come.

Commander Cody & His Lost Planet Airmen's second album, *Hot Licks, Cold Steel and Trucker's Favorites* (Paramount) is every bit as good as their first great Lp. Among the highlights of this session are "Truck Stop Rock" and "Mama Hated Diesels." These boys are fine country pickers; the only thing hampering their music is a tongue-in-cheek attitude that is a bit too strong sometimes.

Daryl Hall & John Oates: Wild Oats (Atlantic) contains a collection of string originals penned and performed by this duo. Hall puts in some good work on keyboards and mandolin, and Oates offers some tasty licks on the guitar. "Lilly (Are You Happy)" and "Lazyman" are standouts.

Tim Hardin fans will be pleased by the release of his first album in a long while, *Painted Head* (Columbia). Hardin offers new interpretations of standards "You Can't Judge A Book By The Cover" and "Nobody Knows You When You're Down and Out," assisted by some fine musicians including Larry Packer on fiddle and Don Brooks on harmonica. There are no originals here, unfortunately, but friends who have caught some of his recent live appearances say he's got some good new ones.

BOOKS

While the bizarre works of writer-illustrator Edward Gorey are becoming more popular, his earlier works are becoming difficult to find. *Amphihorey: Fifteen Books by Edward Gorey* (Putnam) reprints some of his best and most sought after works, dating from 1953 to 1965. "The Gashlycrumb Tinies," "The Fatal Lozenge" and "The Remembered Visit" are here with twelve others, and represent some of the

best products of Mr. Gorey's strange mind.

The Wilby Conspiracy (Lippincott) by Peter Driscoll is an exciting novel dealing with South African politics and a "deep pit" that may hold millions in valuable uncut diamonds. Driscoll is a master of suspense who unravels his story carefully. *The Wilby Conspiracy* is the type of book you read from cover to cover at one sitting—you can't leave it until the tale is unwound.

The World of Van Gogh (Time-Life Books) by Robert Wallace is a superb collection of reproductions of the artist's work supplemented by an excellent text. Wallace discusses not only Van Gogh but those who influenced him and were influenced by him. Gauguin and Toulouse-Lautrec, among others, are examined extensively.

Eleanor: The Years Alone (W. W. Norton & Co.) by Joseph P. Lash continues where "Eleanor and Franklin" left off, documenting the life of Mrs. Roosevelt after the death of her husband. Lash has some keen insights into the political scene in the late forties and fifties. There are revealing sections dealing with Mrs. Roosevelt's encounters with Cardinal Spellman, Adlai Stevenson and JFK. This is a valuable book to students of American history of this century.

With the state of this country as it is today, it is clear that we must turn back to the basic principles of political and social structure and attempt to reorganize. John Rawls, in a monumental work of both political and moral import assaults the utilitarian attitudes which now prevail favoring a sort of social contract along the lines of that proposed by Rousseau. *A Theory of Justice* (Belknap Press of Harvard University Press) provides some serious food for thought for all of us, and should be seriously considered by those involved in politics and political theory.

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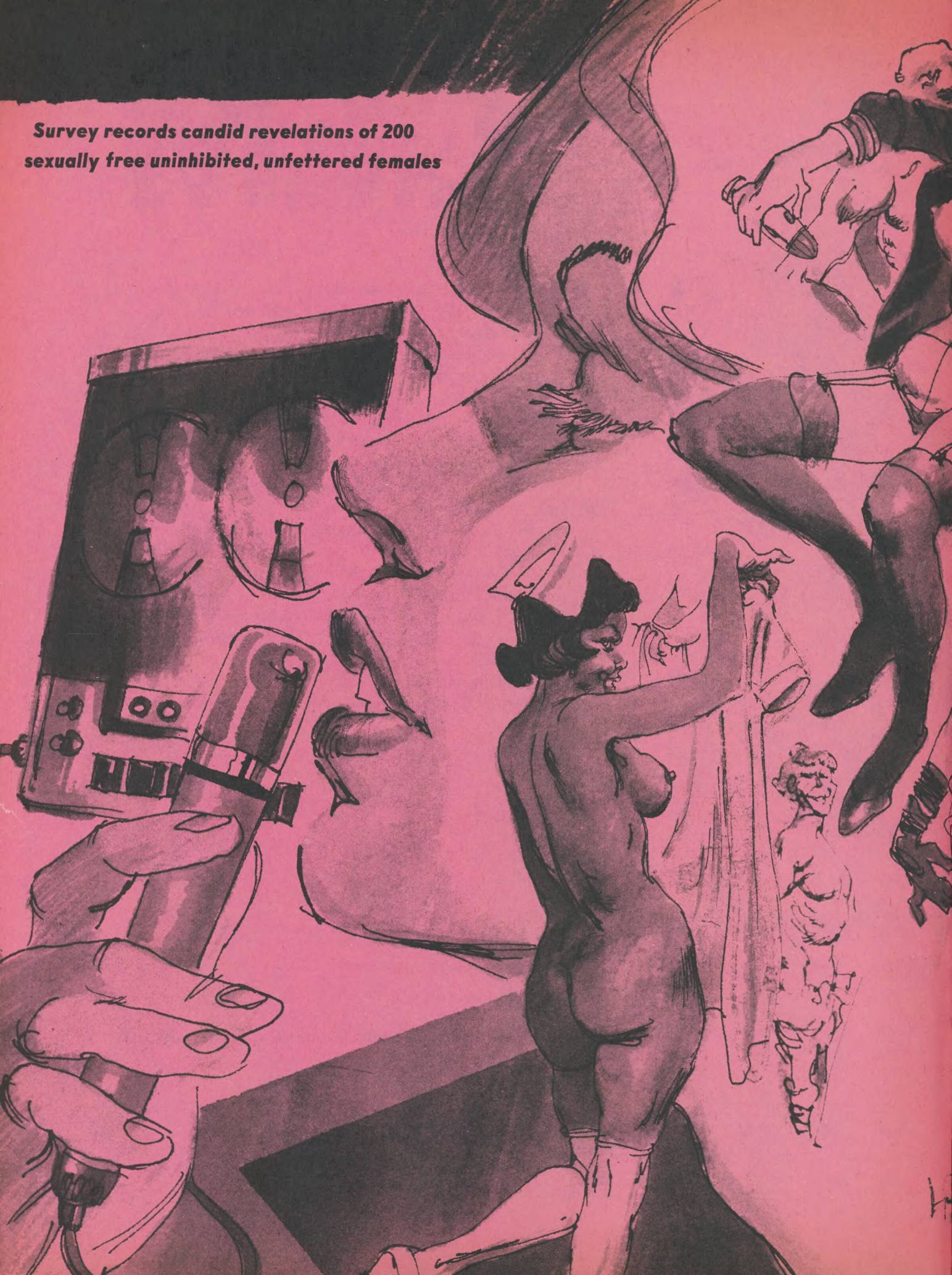
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**Survey records candid revelations of 200
sexually free uninhibited, unfettered females**





New Facts About Today's Sensuous Woman

by Franklin Fives, Ph.D.
(As told to Robert F. Dorr)

"I get turned on by almost anything," acknowledged the 27-year-old redhead, Wanda B., speaking with only a hint of hesitancy into our tape recorder. "Oral sex? Sure. In fact, you name it. I'm willing to try any technique if it'll please a guy. You know why some men have problems? They think they have to demonstrate superhuman sexual prowess, or worry about the female anatomy, or think constantly about orgasm. But, doctor, none of that matters. The most important thing a woman wants is to dispense pleasure and satisfaction to her man . . ." Wanda, 24, a waitress, long-legged and shapely, was one of 280 "subjects" we interviewed in a year-long survey conducted in Washington, D. C. by our team of sociologists seeking to learn about the freedom being enjoyed by today's modern American woman. We were trying to gather new truths about the "new" young woman, who has shucked off taboos of the past to seek a richly rewarding sex life. Earlier researchers, from Albert Kinsey to Masters & Johnson, have studied people with sexual problems. But our team, chaired by Dr. C. Philip Liechty and myself, steered clear of traditional worries about shyness, virginity, frigidity, and so on. We were out to break new ground by assembling data, useful in several fields of study, on the young American woman who does **not** have problems—the sexually adjusted young woman of today who freely and gladly enjoys physical love with a variety of men under a variety of conditions. Our ground rules were simple. Our "subjects" agreed to discuss their sex lives with frankness and candor. Only first names would be used. We avoided pre-judging what might emerge from the conversations, so

some young women told us how they'd reached their goal of sexual freedom while others talked about being there. Here are the verbatim reports from the tapes of three typical "subjects."

The Divorcee

"I get a little freaky about sex sometimes. I crave it, and need it. But you might say I graduated to a rewarding sex life the hard way."

Twenty-four-year-old Connie G., a ponytailed brunette with breath-taking cleavage and a fondness for skin-tight body suits, was reluctant at first to speak with the recorder running. She quickly relaxed. "I'm not the easiest girl in the world to launch into orbit when it comes to sex," continued the Michigan-born Connie. "The reason my husband and I broke up was, he was too eager to leap on top of me without considering how I felt. He was aggressive, and I liked his strength, particularly when he entered me, but I kept hoping for tenderness and not finding any."

"When I would want to try something different, he would tell me that I wasn't 'that kind of girl.' He said he didn't want any wife of his using her mouth, or trying unusual positions. No, thank you."

"After our separation, I avoided sex like the plague. For months, I had no outlet but masturbation. And one crazy night, when I'd had too much to drink, I tried a woman-to-woman thing with a girl who'd colared me at a bar down the street. The lesbian route really grabbed me, in a kooky kind of way, but I knew I wanted to return to men."

"So I began dating a guy who worked for the company where I'm employed. Casual like. He didn't rush me. We must've had about ten dates before he invented an excuse to get me over to his apartment for drinks."

"He seemed unsure of himself for the first time since we'd met and

I knew he was chaffing at the bit sexually. I knew he was going to seduce me, and I wanted it. So we sort of danced each other into the bedroom . . .

"He caressed me, fondled my breasts, explored my body with his mouth. When we made love, it was very intense and very good. I had orgasm after orgasm, and still we continued."

"When I didn't think I could possibly be aroused again, I felt him slip down over my body and he began kindling my fires with his tongue and lips. Suddenly, I was climbing the walls with hunger, in spite of everything we'd already done. We sort of reversed ourselves on the bed and I stimulated him orally while he performed *cunnilingus* on me. We climaxed at about the same moment, and it was tremendously satisfying . . ."

Connie G., describing other sexual encounters, kept returning to the theme of thoughtfulness and consideration. This recurred throughout our interviews. Virtually every young woman in our survey stressed that, as Connie put it, "I don't care about a man's look, his bankroll, or his car. The important thing is, he has to be considerate, capable of tenderness."

Connie added: "If a fellow is nice, he's probably going to get me beneath the sheets very early in the game."

"I think most people who have problems in their sex lives are trying to restrain their natural impulses. You know, doctor, it's perfectly normal and honest to want to perform *fellatio* for a guy, or to use some 'gimmick' to make love-making more pleasureable. I don't mind admitting, for instance, that I get aroused by erotic paintings and photographs. People with hang-ups feel the same attraction for such things, but try to pretend to themselves that they aren't attracted."

They're not honest with themselves."

Connie's message, in the end, was: *Do what comes naturally*—and enjoy! This was suggested again and again in our interviews of sexually active young women.

The Nurse

Linda N., from Atlanta, is a doe-eyed brunette with plentiful breasts, a figure that accents her hips and buttocks, and a sultriness which she encourages by leaving strands of her hair loose in front of her sensual face. Outspoken, Linda had no compunction about discussing her sexual preferences. "If sex were candy, you'd say I have a sweet tooth."

Linda appeared in our office in a skin-tight mini and a clinging, opaque see-through blouse designed to reveal just a hint of the nipples of her breasts.

"I was experimenting with the braless look long before it became popular, mainly because it's comfortable." Linda sat, crossed her sheer-nylons legs, declined a cigarette, and aimed a poutish grin at our tape recorder.

"The machine doesn't bother me," she said.

"The sex life of a nurse? I've met people who have the idea that my white starched uniform and peaked cap mean I'm a sexual pushover. That's probably true in my case. I'm very liberal about jumping into the sack. But nurses in general are no more promiscuous than anyone else, and no less. Actually, women in the medical field are very conservative at times."

Linda N. also wanted to clear up another misconception about doctors. "Many people think that nurses plan their sex lives around the physicians they meet in a major hospital. Everyone has heard a story about a young intern taking his nurse into a secluded storeroom and making it with her on an examining table. Those tables have stirrups, you know, which help the male

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Cheryl

One of the questions many interviewers ask their guests on those television guest shots is what period in history would they have liked to live in. Most people usually go for our Revolution, the Gold Rush of 49, the Roman Empire during the time of Julius Caesar, and Shakespeare's time.

We put the query to Cheryl, and she would like to have lived in the "Roaring 20's." And she's done her homework on it, too. "Most people think of the Roaring 20's as wild and woolly and I guess they're right in part. After all, you did have prohibition, bootlegging, gang wars, the St.



Valentine's Day massacre, and shady stock deals. But what people forget is that it was a romantic time, too. "Football games in beaver coats and hip flasks. Young college students today are trying to revive this, so it must have some romantic aura about it. In the 20's it was the thing to do for a young beau to take his date to the Big Game. They said it was the only place you could take a girl to with a blanket and not get arrested.

"People forget that women wore short skirts during the 20's. They weren't as brief as today's micro-minis, but you can bet they offered enough exposure to make men sit up and take notice.

"Now it's true that the Charleston was not exactly a dance tha brought young people together, but look at the dances of today. And besides, there was a sense of fun about the Charleston. Today's dances are all too intense, frenzied — and you know what tension does to romance. And while we're on the subject of music, how about the snuggable songs lovers used to sing? *Margie, My Blue Heaven, Whispering, If I could Be With You One Hour Tonight, Good Night Sweetheart,*" As she mentioned each title, she sang a few bars of each in a plaintive, soft voice that grabbed. *That's* romance. If you make it back to the 20's, Cheryl— take us with you! ☐





"It isn't the conquest—it's the wild promises, the phony jewelry . . ."

A reporter reminisces about his first stag movie and the tingly thrill of being involved in something "wicked, sinful, illegal and manly"

THE STAGGERING EVENT

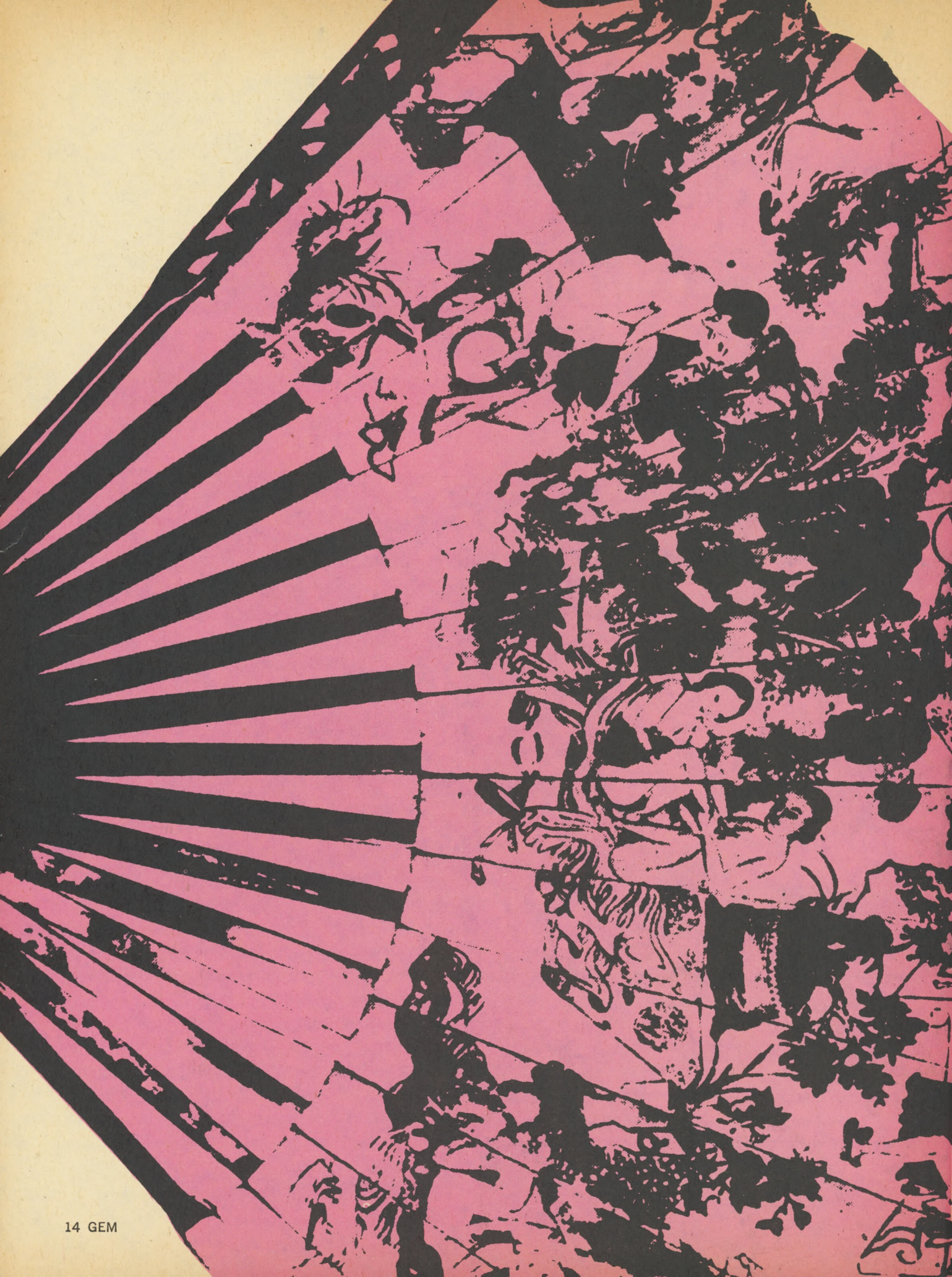


by Peter Rodd

I was a fuzzy-cheeked, teen-age cub reporter when I saw my first stag movie. It was an EVENT. There was the tingly thrill of being involved in something wicked, sinful, illegal and manly. Only bonafide members of the Press Club were allowed in. Entrants were carefully screened at the door to keep out gate-crashers and, I assumed, sneaky police detectives, G-Men and members of the anti-smut league. I was nervously apprehensive that the thing might be raided. I'd be arrested and MOTHER would find out I was on the Road to Hell. This worry added

spice. One of the men on the city hall beat had acquired the film, projector and screen. Older and wiser now, I realize the minions of the law would never have tried to prevent a bunch of newspapermen from having their fun, but then I was young and reasonably innocent. And the hush-hush, secret way we gathered in that small hall would have been worthy of a confab of God-fathers. When the lights were put out and the flick began I was astonished—shocked, too—that the first feature was credited to the "Fuck a Duck Corporation." That initial word was one

(continued on page 16)



The Erotic Fans Of The Orient

This early 1800's Japanese folding fan shows eight couples having sex relations when it is opened in reverse, but when opened the usual way, it depicts a landscape

by Carl H. Shelby

Fans are highly prized by collectors now. Some of the hand-held devices are worth over \$2,000, particularly the decorative—and the erotic ones. They have become antiques and a highly recognized art medium. And, some of them are designed to stir the air most sensuously. In the Orient the Japanese concentrated on sexual love paintings. They had trick fans—when they were partially unfolded, they revealed romantic scenes or scenic landscapes. When they were opened fully for use, they showed pornography. The folds of the fan concealed the sexual acts. The pornographic detail on some of the fans is intense. Some notable artists did some of the erotic work and their artistic and masterful graphics are those most in demand by the surprisingly large number of fan collectors throughout the world.

People have been fanning since the first cave man or woman found he or she could get cooler by stirring the air with their hand or an object, making a breeze. Over the eons various fans developed. Folding and collapsible models were practical before the invention of electricity. By the 1700's European women had a sign language of love based on fan movements. When a woman approached a man and shifted her fan from her right to her left hand, she announced she wanted to meet him. Switching the fan from her left to her right hand meant a man was being too forward. She wanted



him to slow his pace. When a woman coyly flicked her fan to cover most of her face, she was giving the high sign. She wanted the man to follow her.

"Kiss me" was the message when she flicked the fan handle to her lips. Pulling the fan across her cheek said, "I love what you are doing, or I love you."

"No" was noted by a lady resting her fan on her left cheek. The right cheek meant "yes." When a woman twirled her fan in her right hand, she said she already had a lover. And, she told her lover it was time to leave when she twirled her fan in her left hand.

According to historians, Portuguese sailors brought the first fans to European women. The French made fan making an art. They focused on unusual shapes and decorations. The rich women sported jeweled fans and gold or gem-encrusted handles.

Fans became stylish status symbols in Europe and America. During the Victorian Period, there was almost a fan fetish. It was an essential part of every woman's wardrobe. From 1830 until the early 1900's fans either repulsed or encouraged a lot of loving. Many of the fans were copies of those which had been popular during the 1700's. Many of the sex fans were produced in the Orient during the 1800's also.

Fans disappeared for the most part first in the cities. But in rural areas where electricity was slow reaching, fans remained functional until the 1930's. Some can still be seen in the South today. No Southern belle was completely dressed without a fan. Every plantation open to the public today for historical inspection has a lovely lass or two to stand around for shapely atmosphere. And, they invariably have a fan. Whether the girls know how to wave a man on depends on him. Girls who know how to use their fan can also send the right signals without one. □

STAGGERING EVENT

(continued from page 13)

that had not then become commonplace in theater, novels and erudite articles by eminent professors. In fact the only place you were likely to see it in print was a men's room wall.

Right away I was disappointed in the leading lady. In no way could she be compared to the reigning Hollywood queens or a Miss America contestant. She had a horsey face and looked pretty old. (Of course, nearly everybody looks pretty old when you are 18). The leading man was slightly larger than a jockey and also ugly. But he had a prodigious prong and he went to work with it right away. (One thing you can say for stag films, they don't fool around). In spite of my feeling that this copulating couple was extremely unattractive, I found myself reacting. My fly started sticking out like I was smuggling a billy club in my pants. I was ashamed. I was glad it was dark. I was mentally saying, "Down, boy!" and hoping none of my sophisticated brethren of the press would notice how I had been affected. (Dummy me! I didn't realize *that* was the purpose of stag films!)

After the live actors had done their thing, an animated cartoon followed. This showed a fellow with a wang not quite as tall as the Washington monument. He jammed it into his cartoon girl and hauled it out a second later with a large crab hanging on the end of it. (I thought it was a lobster until I was told differently).

Then he reached into that cave and began pulling out an assortment of hardware—nuts, bolts, an alarm clock, a mouse trap, bed springs, etc. This caused me to remember an old joke, as follows: Farmer and his daughter are driving along when they are beset by highwaymen who

rob the farmer of his wallet and the daughter of her necklace, then make off with the horse and buggy.

Daughter says: "Well, at least I saved my diamond ring. I hid it in my vagina."

Farmer says: "Too bad your mother wasn't along. We could have saved the horse and buggy."

I left my first stag film with mixed feelings of guilt and exhilaration. I didn't do anything about that splendid erection I had acquired, except perhaps to have a nocturnal emission. (Dopes, that's a wet dream). I suppose my elder and more worldly colleagues went straight to BTM's (Big Tit Mary's) and gave the ladies there the benefit of their movie-induced ardor.

Recently I was reminded of my first, sneaky look at "underground" cinema by a headline in the *New York Post*. It said, "Pornography Wises Up and Goes to College." The *Post* article said the American Program Bureau of Boston, world's largest lecture agency with speakers ranging from Ralph Nader to Strom Thurmond, was now offering dissertations to undergrads on erotic films, with samples.

Presumably the classes are conducted by a professor with a B.A. degree—Bachelor of Ass. Or maybe he's a P.D.—Doctor of Poontang. And the college cheer is changed from Rah! Rah! to Raw! Raw!

No doubt it's progress and a blow against hypocrisy when all the sexy stuff can be observed openly in theaters, film houses, drive-ins, the Halls of Ivy and even TV. (Yup. Enlightened Toronto booked "I am Curious—Yellow" for video viewers).

But, friends, if you make sex as open and available as apple pie, you're taking a lot of the mystique and thrill out of it. And I, for one, am grateful that I had to be sneaky to see my first "Fuck a Duck" movie and didn't see it at, say, a drive-in where all the ribbon clerks could go. □



TINA

Although many are familiar with her voice, the public only occasionally catches sight of sensational Tina, an oversight we are hereby correcting. Tina is a popular disc jockey in a Missouri city, and her show has a large

audience. "I dig being on the air, but the hours are a bit far out. I'm on from ten at night until four in the morning, so I wind up sleeping most of the day. I used to play bass with a local band, the Day-Glo Potato, but they



went on the road and I wasn't into all that traveling.

"It's a real trip being on the air," Tina continued. "You've got to relate to a lot of

different people. I play all kinds of music on the air, and even get some performers to appear live. Luke Frapp and the Flaming Greaseballs were on last week, and we're







trying to get the Moosepac Strugglers to come over."

Tina's job doesn't permit her to catch a lot of the nightlife, but on her days off she likes to frequent a good local discoteque or catch a

flick. "There's nothing like an hour or two of straight boogying to get yourself right. I mean, you got to let it all hang out sometimes," she said.

Working at the station has turned Tina into a





good engineer, and she has learned a lot about electronic equipment. "I can fix my stereo or TV now when they screw up, and I don't have to mess with any rip-off repairman who probably doesn't know beans in the first place."

With a radio career under way, Tina is already thinking of some TV gigs. Until you get to catch her on the tube, feast your eyes on these revealing photos.



GEM'S RATED X DIGEST

By Paul Steiner

Your favorite magazine is continuing its regular roundup of some of the raciest, wildest, sexiest bits of action and dialogue from current films, plays, on and off-Broadway, nightclubs and the arts, with special stress on quick snatches from the flicks. So stay with us as special stress on quick snatches from the flicks. Hold on, here we go:

On the Dick Cavett Show a guest from Britain told of a new English virility pill: "The only drawback is that a guy has to swallow it very quickly or he'll get a stiff neck."

Suburban Wives deals with the sexual shenanigans of bored women, including lesbian hanky-panky as well as straight diddling with available studs. When one husband finds his wife in bed with the new French maid, she uses the old alibi on him: "Don't worry, darling. It's not love, just sex!"

Radley Metzger's new film, *Little Mother*, is the story of a pretty young woman who screws her way to power in a mythical country.

Christiane Kruger, in the title role, takes a girl friend to an officer's club where a nude swimming party is in progress. "Is your friend really a virgin?" asks a lieutenant, adding with a meaningful smirk, "We haven't had a deflowering in a long time." The deflowering later takes place in the gym where the innocent girl is thrown over a horse and violated from the rear.

In John Cassavetes' *Minnie and Moskowitz*, a customer in a seedy restaurant tells a waitress: "You got a lot of freckles. My wife has 'em, too—right on her ass!"

Open City is a sexamination of the contemporary scene in San Fran-

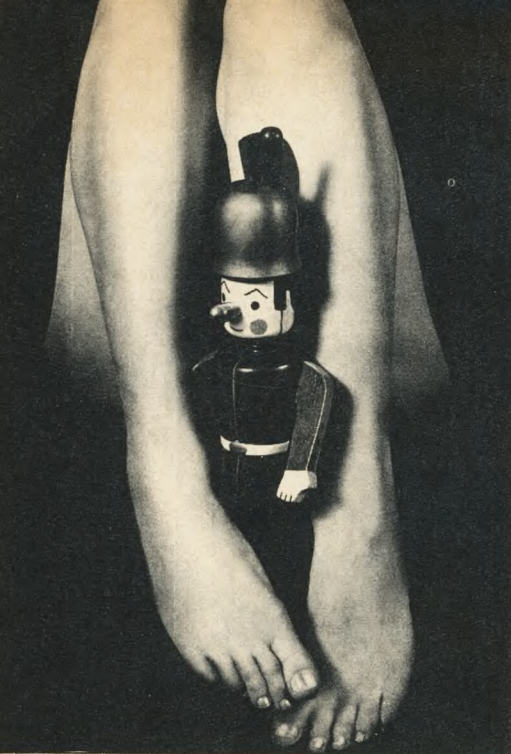
cisco, the new life style of sexual permissiveness at home and on stage. There's nudity-plus-action everywhere: you see at first-hand how porno-flicks are made as well as nude sex-and-pot parties. A standout scene: a guy screwing a girl while floating on a rubber raft in a private pool.

In *Everything You Always Wanted To Know About Sex*, a Greek shepherd seeks psychiatric help because he has fallen in love with a sheep named Daisy. When Gene Wilder, as the MD, asks him to bring the animal to his office, he himself falls for Daisy. A wacky bedroom raid in a posh hotel follows and the MD is caught in bed with the sheep wearing a black garter belt. The whole thing winds up in divorce court where a stern judge points out: "Adultery committed with this sheep is especially serious because Daisy is not yet 18 years old."

The Bed, shown at Manhattan's Whitney Museum of Art, shows the sort of activities that go on in bed. There's violent lovemaking, bareass motorcycle-riding and finally six couples balling away on the bed in a fitting climax.

In *Toys Are Not For Children* a nubile girl masturbates with a steel-helmeted toy soldier given her by her beloved father when she was little.

In *Play It Again Sam*, Woody Allen tells Diane Keaton his requirements for a blind date: "She must have a big bust and a big behind—something I can get my teeth into."



One of the points in "Toys Are Not For Children" is the point on the helmet of the toy soldier which is enjoyed intimately by a growing girl



Among the many highlights of "Open City," which features nude sex and pot parties, is a fellow balling a gal on a rubber raft while floating in a pool



Bored women romp in bed with assorted guys, and some with each other in "Suburban Wives."



Caught in the sack by their foes, the nude heroine tries to shield her bound lover in "The Red Mantle."



Boasting a bizarre plot, "Group Marriage" examines, or should we say "screwitinizes" new sexual vistas.

In *The Red Mantle*, strongly acclaimed by most critics, an ancient story of violence, sex and adventure among Iceland's fjords, two young lovers of noble birth are cornered by their foes while making love. Though completely naked, the young heroine tries to shield her lover who's already bound in chains.

A madcap, hilarious, sexy romp is Columbia's British-made flick, *And Now For Something Completely Different*. How different? Lesbian, homo and group sex action, plus a TV panel show titled, "Black-mail," which consists of secretly filmed sexcapades of average citizens who are asked to phone in their bribe offers to discontinue the showing of their furtive activities on TV. Also tops is an absurd court proceeding about a mistranslated English-Hungarian phrase book. Sample error: "Can you direct me to the nearest railroad station?" is translated as, "Please fondle my buttocks."

Mother Earth, a Broadway satire, with pollution as a theme, presents a USA in which prize dogs compete not for ribbons at shows, but for virgin asphalt on which to relieve themselves.

Luis Bunuel's *The Discreet Charm of the Bourgeoisie* shows a wealthy couple in their bedroom while their dinner guests assemble in the dining room right below. The wife's so horny she begs her spouse for a quickie. "You're too noisy, not here!" he snaps, and they both climb out the window, into the garden where they bang away merrily in the bushes.

From the new Bantam paperback, *Lesbian Woman*, we learn: "The great majority of lesbian women have never seen a dildo. Women who feel the need to insert a penis substitute are more apt to use home-made improvisations such as a candle, a banana, a cucumber." One lesbian is quoted in the book as saying, "If I wanted a penis for sex, I'd go out to find a live one—not a fake."

The flick *Super Fly* has one of the best bathtub screwing scenes ever filmed, as well as a super-chick with a most perfect rounded bottom.

Earthy John Altoon is one of the fine artists handled by the world-renowned dealer, Tibor de Nagy on New York's West 57th Street. You've never seen cowboys, Indians—and nudes—as those in his *Cowboys and Indians* series!

Federico Fellini's latest film, *Fellini's Roma* abounds with Italian sex talk and gestures. In a cafe there's a spirited discussion about whether or not Mussolini screwed six times a day or less. At a railroad station a "tourist guide" approaches a new arrival with, "Want to get a room furnished with a French girl? There's also recitation of quite a few earthy, local proverbs such as: "Salad and Water and you piss all night" and "What you eat you shit." *Roma* also abounds in hilarious brothel scenes.

If group sex is your thing you'll surely go for *Group Marriage*. It's a bizarre film plot, to be sure, but may open up new sexual vistas for you.

The Broadway play, *Father's Day*, features a lot of frustrated wives and divorcees. "Would you deny your ex-husband the right to see his children?" someone asks Brenda Vaccaro. Snaps Brenda, playing a super-bitch: "I'd deny him the right to pee, if I could!" Another ex-frau reminisces: "Harold was good for sex twice a week, except Christmas week when he reverted to his childhood."

If you missed the exciting and highly stimulating show of photos of avant-garde dance and theater companies at Manhattan's Cultural Center, you can now enjoy them at your own leisure in a new Doubleday book, *Waldman on Theater*. Its author is Max Waldman, the celebrated photographer, who really knows how to catch an erotic show, like the famous *Living Theatre* on film.



John Altoon's erotic series of fine drawings, "Cowboys And Indians" are works of art with great spontaneity and humor



Famed photographer Max Waldman captures the sensuous flavor of "The Living Theater."



**HERE'S A BONUS SPREAD OF SCINTILLATING SHIRLEY
OUR GEM OF THE MONTH. FOR MORE, SEE PAGES 39-47**

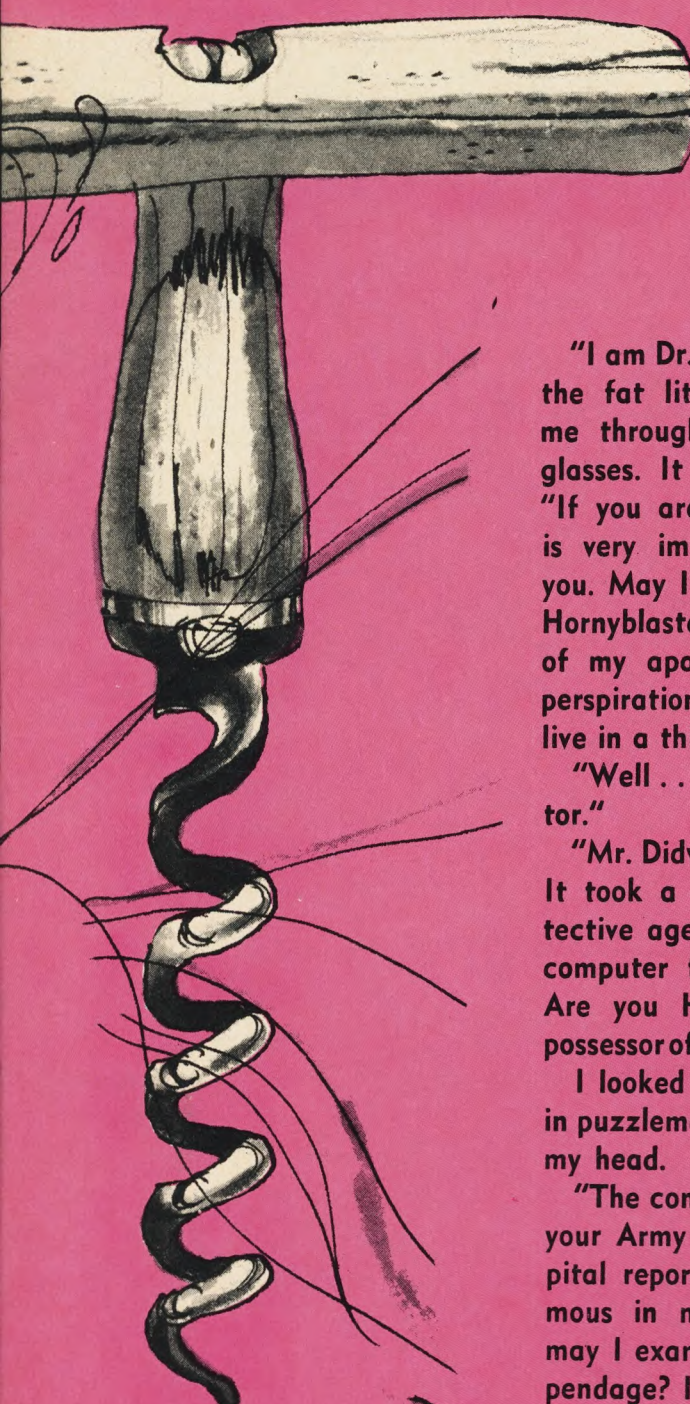




*Nature had played a prank on the poor fellow's private part
but along came a girl with a similar screwy problem*

THE CORKSCREW SCREW-UP

by John M. Sitan



"I am Dr. Otis Hornyblaster," the fat little man looked at me through thick-lensed eye-glasses. It was early evening. "If you are Henry Didwing it is very important that I see you. May I come in?" Dr. Otis Hornyblaster stood at the door of my apartment. There was perspiration on his forehead. I live in a third floor walk-up.

"Well . . . yes. Come in, Doctor."

"Mr. Didwing, I must be brief. It took a very highpriced detective agency and \$10,000 of computer time to locate you. Are you Henry Didwing, the possessor of a corkscrew penis?"

I looked at Dr. Hornyblaster in puzzlement and then nodded my head.

"The computer came up with your Army records and a hospital report. Your penis is famous in medical anal. Now may I examine the subject appendage? If all is as advertised

I have a fabulous proposal to make to you."

My penis looks like a fat pig tail with a definite right hand corkscrew turn to it. If I could stretch it out, I would have a good thing going.

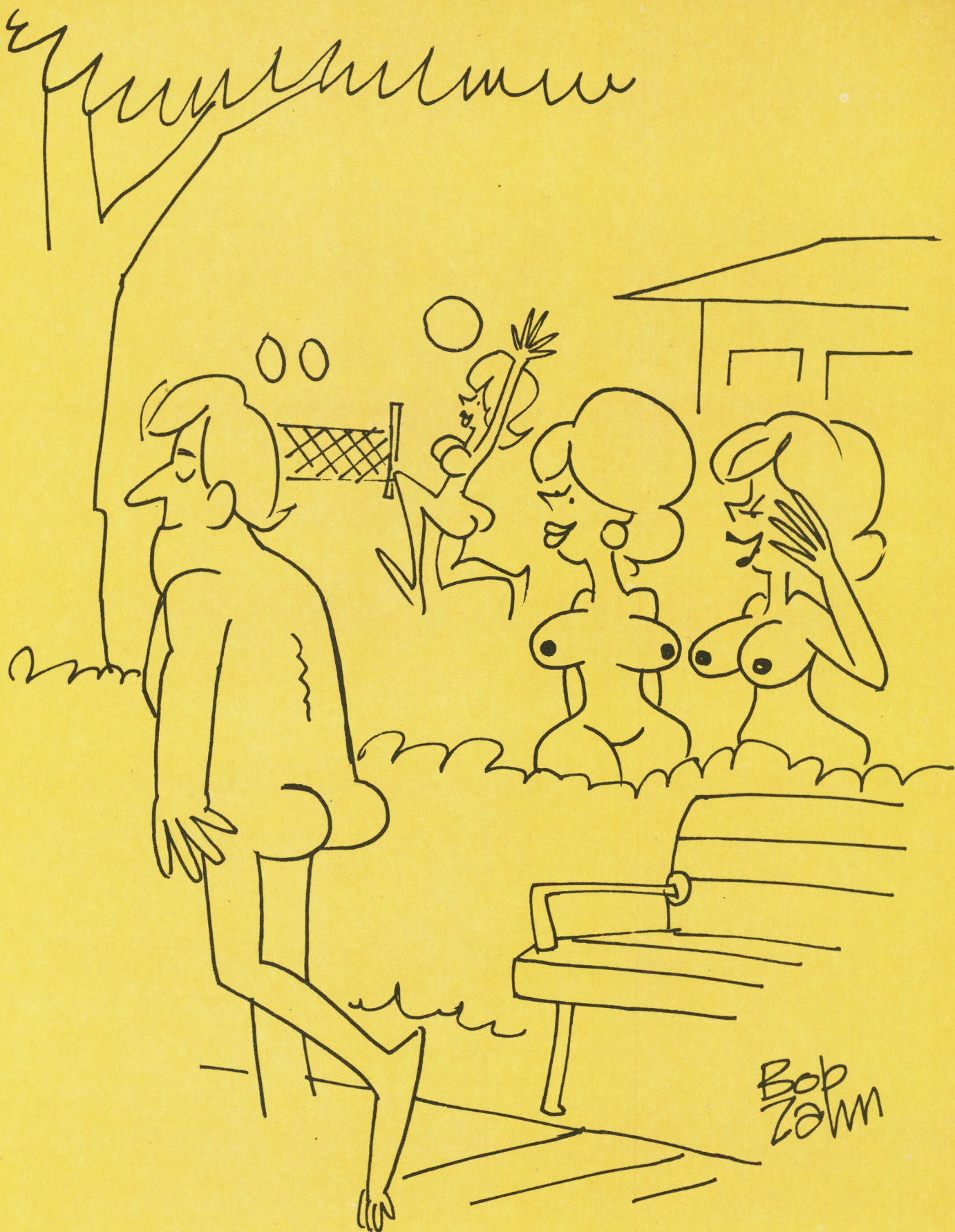
"As advertised, my boy . . . as advertised," Dr. Hornyblaster completed his examination. "You may zipper up now."

Dr. Hornyblaster sat in the chair before my TV set. I had offered and given him a drink and had one of my own.

"Would I be presumptuous, my boy, if I were to express the opinion that your kinky penis has not been used female wise? That you are, in short, a virgin due to your condition?"

I nodded my head with reluctance. There had not been much to say to Dr. Hornyblaster. He had the answers and was doing the talking.

"I have a patient with a similar problem. A very rich pa-



"And that's not the half of it."

tient who could afford the search for a possible solution to her problem."

Dr. Otis Hornyblaster took a drink from his glass and looked closely at me.

"Her problem? . . . you did say *her* problem?" I looked as closely at the doctor as he was looking at me.

"Miss Ann Fuzzmore. She has a corkscrew vagina."

"And I have a corkscrew dick."

"Exactly, my boy. You and Ann were made for each other in a quite unique manner."

I sat down and didn't even remember emptying my glass. I looked at Dr. Hornyblaster with a wild, comprehending hope. I had never thought that I would be able . . . that I would ever have . . . a girl.

"You are twenty-eight Mr. Didwing . . . Ann is twenty-seven. You are both good looking people. You should do well together."

"But when, Dr. Hornyblaster? . . . when can we get . . . together?" I stood up to look down at Dr. Hornyblaster.

"Immediately, my boy. Ann is waiting. I informed her of my computer finding and that I was coming to see you. If you are willing I will take you to her immediately."

I was impatient but dressed with care. I wanted to make a good impression. In the parking lot behind my apartment was a chauffeured Rolls-Royce. As we drove off the doctor pushed a button and from a small bar and refrigerator made us both another drink.

"Ann Fuzzmore is not just wealthy, my boy," the doctor looked at me with his eyes twinkling. "She is *very* wealthy. You can live with her in a style you never believed you could ever become accustomed to."

As the doctor and I drove toward my meeting with Ann Fuzzmore I became nervous. There were some questions of applied mechanics I needed to discuss with the doctor.

Dr. Hornyblaster . . . how will we do it?"

"Do it?"

"You know . . . how will we have . . . relations?"

"Copulate . . . fornicate . . . screw," Dr. Hornyblaster chuckled. "The last appellation holds the key to success for you and Ann Fuzzmore. Screw, my boy. You will screw your Ann."

The method Dr. Hornyblaster recommended was a tentative insertion and then a slow rotation on my part until Ann and I were fully engaged. A rotation performed by



my arms and feet on my natural pivot point.

"The entry should be eminently successful my boy. You will be making medical history again of a sort. This could be the first time a girl has been truly screwed."

Ann Fuzzmore lived in a penthouse. There was a direct entry to her home via a private elevator. When the elevator opened Ann was standing before the door and she was beautiful. Dark hair, silk of body and limb, rounding, upthrusting breasts.

"You are . . . handsome . . .

Henry," said Ann Fuzzmore with surprise and then she laughed. "The only man for me and you are handsome."

"The only girl for me and you are beautiful . . . very beautiful."

"Well," Dr. Hornyblaster smiled a benediction on both of us. "I shall leave the two of you alone. And may I say that I wish the both of you every success."

After Dr. Hornyblaster had entered the elevator and the doors closed behind him, Ann and I looked at each other and smiled. Our smiles held untold promises.

"We could kiss each other . . . that would be a good introduction," I ventured.

"Yes . . . yes. It would be an introduction."

Our kiss was long and lingering.

"My servants have prepared dinner," said Ann. "When they have served, they will leave and we will be alone. There will be no one to disturb us and we can do whatever we want to do."

When the servants left, a magnum of champagne was put on ice. We toasted each other and then went into Ann's bedroom.

"Henry, my boy . . . It was two hours later. Dr. Hornyblaster came from the penthouse elevator obviously having just gotten up from bed and dressed quickly. "Ann was crying when she called me. What is it? What has gone wrong?"

"Left . . . right . . ." I had just downed my fourth straight scotch and was beginning to feel it. "You'll find your Ann in the bedroom crying. And I don't blame her Doc, I don't blame her at all."

"But . . . what? I don't understand . . .?"

"My dick screws to the right," I swayed toward Dr. Hornyblaster. "Ann's vagina screws to the left! And when she turns over, it shifts—screws around to the other side. No way . . . there was no way we could get together. The next time you fire up that computer, Doc, get your screwing straight!" □

les & beane

Snack Time



Les and Beane were sitting around at home relaxing early one evening. They had just returned from work and were unwinding with a couple of drinks. Both girls had taken temporary office jobs to bring a little extra cash into the house. Les' income from her occasional modeling jobs and Beane's earnings

as a freelance writer didn't quite meet the bills that month, and the gals agreed to put in a couple of weeks work in order to make ends meet. (Not their ends—you're ahead of the tale.)

"Things were pretty hectic today," Les told her companion. "I worked in a fashion

designer's office on the east side. He told me he had hot-pants for me and I thought he was talking about clothes. If some of the other models hadn't been around I never would have escaped."

"I had it pretty easy," said Beane. "I worked for this company that imports rare fruits and vegetables from all over the world. None of the guys hassled me at all. In fact, some of them were pretty fruity themselves, if you know what I mean. The boss was really nice to me, though. He gave me an exotic melon from some far off country as a present. He said it was considered a rare treat in many lands and would give me a very unusual, mellow feeling when I ate it. Maybe we'll have it for dessert."

"Fine," retorted Les. "We've got our dessert settled. But what about the rest of our meal? What should we have for dinner?"

"I don't know," answered Beane. "But I do know I don't feel like cooking. How about one of us going to 'The Greasy Spoon' and bringing something home?"

"Good thinking," enthused Les. "I'll go. I feel like getting a little air. What would you like, something special, like pheasant under glass?"

"Are you kidding? With the condition of our pocket books we'd have trouble paying for hot dogs under dixie cups. Just get me one of their hamburgers de luxe."

"Hamburgers de luxe?" asked Les. "What's that?"

"It comes with bicarbonate of soda," replied Beane. "But forget it. How about some alphabet soup?"

"Nothing doing," snapped Les. "Every time we get alphabet soup from that joint, it spells out dirty words. Never mind, I'll find something." And she took off.

While Les went out to buy dinner, Beane turned on the television set in time to catch the six o'clock news. The commentator was speaking about the new sexual mores, parti-





cularly the sudden upsurge of homosexuality among women. Beane was working on a series of freelance articles on the subject for an underground newspaper and, always open to new insights into the subject, listened to the newscast carefully, but learned little. Some of her friends at Women's Lib had repeatedly invited her to their all-female "group encounter" sessions, but something had always come up at the last minute to prevent her from going.

Soon Les returned with a couple of orders of sweet and sour pork and some malteds. The gals chatted while they ate, making way for the evening's specialty, the exotic melon given Beane by her employer. They removed it from the refrigerator and sliced it in half. "It certainly has an unusual fragrance," remarked Les. "I've never smelled anything quite like it before." "It looks delicious," said Beane.

Without any further delay the girls dug into the tempting fruity oddity. "Oh, wow," cried Les, "it's far out." "Absolutely incredible," replied the other. "It's the most succulent melon I've ever eaten."

The girls devoured their slices wildly, going at it as if they had been starving for a week. They smacked their lips noisily as their tongues hungrily sought out the last morsel of the juicy meat of the melon. And when they were down to the rind, they licked at it avidly, not wanting to finish. When there was nothing left, the girls found that the intense pleasure they had derived from eating the melon had excited them to such a degree that they decided to relax and taper down before going out to the Feminist Society Knitting Circle. "Boy, I feel kind of weird," said Les, "I wonder what that melon was spiked with." "I don't

know," replied Beane, "but if I find out it'll be on the top of our shopping list."

As they walked out of the kitchen towards the living room, they were so emotionally wrought up that they reached for each other's hand to settle themselves down. But the touch of their fingers claspings gave each a sudden thrill and excited them even more. They looked at each other intently—then knowingly—then lovingly. Without saying anything, each realized that the strange melon had come from the way-out land of Lesbos—and it was having its erotic effect on them. They knew they were under its spell and instinctively understood that the melon had awakened their hunger—for each other. Les began unbuttoning her roommate's blouse, fondling the soft and firm breasts as Beane sighed with pleasure. Soon the blouse had been removed entirely, revealing two beautiful melons that were in every way as lovely as the exotic one from Lesbos the girls had eaten earlier. When Beane was nude, Les quickly slipped out of her clothes and the girls embraced and kissed passionately, becoming involved in a powerful and profound lovemaking that lasted till dawn. As their bodies moved together the two experienced sexual delights that had been unknown to them in their relationships with men.

The girls at the Feminist Society Knitting Circle called the following day inquiring as to the whereabouts of the duo on the previous evening. Beane replied that both she and Les had eaten a strange fruit and that it had played tricks on their systems. It was like Chinese food—no matter how much they ate, in a short while they were hungry again, and they spent the whole night snacking away and nibbling at the goodies.



SEE DICKY COME HOME LATE. SEE DICKY TELL

WHY HE CAME HOME LATE. SEE DICKY GET HIS

JUST DESSERTS

by Joseph Edgar

Mrs. Weston looked at the grandfather clock in the living room and remarked to her husband that Dicky should have been home from school almost an hour ago. Joe Weston, who worked the night shift at the printing plant, said that the boy probably was playing with some of his friends.

"Yes," Mrs. Weston replied, "but he knows he's supposed to come home first and have a glass of milk before he goes to the playground. That's a standing rule around here and . . ."

Before Mrs. Weston could finish her sentence, the door opened and Dicky came walking in. "Where have you been?" his mother started to reprimand him. "Why are you so late?"

Dicky shuffled his feet and, keeping his eyes cast down, answered in a quiet but audible voice, "Mary Ellen and I went to the park and I . . . er, made love to her."

Mr. and Mrs. Weston looked at each other in disbelief and consternation. But Mrs. Weston quickly regained her composure, "We're very upset and shocked,

Dicky, but since you have told us the truth, you can go to the kitchen and take yourself a scoop of ice cream. You'll find some in the refrigerator."

The next day, Dicky came home late again. This time he confessed to making love to the young widow who lived down the block. Once again, Mrs. Weston quieted her husband before he could speak and said, "Well, son, at least you are still honest. You can take another scoop of ice cream."

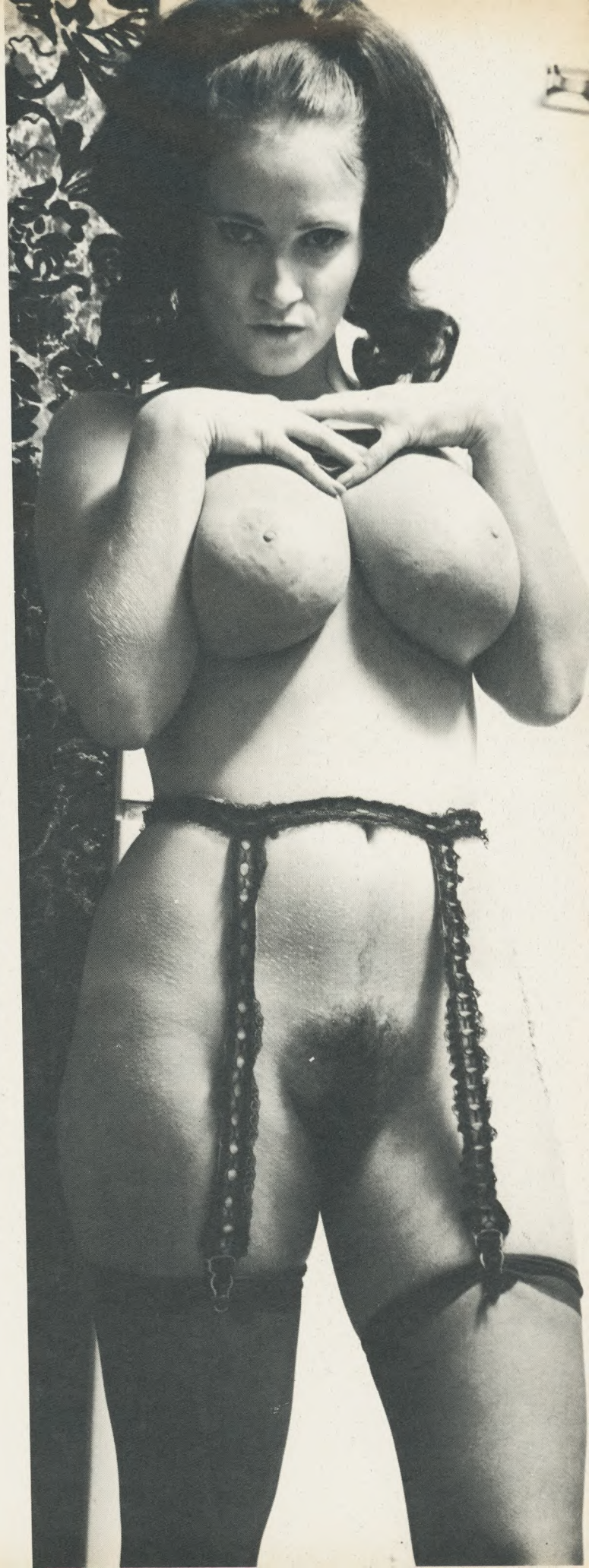
Then on the third day, Dicky walked into the house late again and announced to both his parents who were sitting in the kitchen that he had remained after school to make love to his teacher. Before Mrs. Weston could say a word, Mr. Weston picked up a frying pan. "Don't hit him," Mrs. Weston pleaded. "At least he told the truth."

"Hit him, hell," retorted the father. "I'm going to cook him a steak—how long do you think he can keep this up on scoops of ice cream?"



SHIRLEY

When it comes to sultry and sexational gals, Shirley just can't be beat. She is much sought after for modeling, but takes only an occasional job, preferring to work full-time as an interior decorator. Shirley told us that she'd been interested in decorating since her teenage days. Her parents were well-to-do antique collectors with a valuable collection of furniture and mirrors from the Art Noveau period. Some of their priceless collection has been passed down to Shirl. "I can't stand the furniture they're making today," she said. "It's all tasteless garbage. There's been very little well-designed stuff since the twenties, if you ask me. Drop by my place some time and I'll





show you some interesting pieces." No more interesting than her own frontis-pieces, we murmured to ourselves.

"Decorating is a great job. Once people are exposed to the quality furniture of the past, they really get into it. I'm working on a house in Jersey now that's going to have William Morris wallpaper and copies of furniture by





***Gem
of the Month***







Guimard. It's my pet project at the moment." We wished we had a pet project at the moment, namely a pretty pet like Shirley. But we forced ourselves to get back to business and asked Shirley if she had any hobbies and she replied that she has been an avid chess player for many years. "I really got a kick out of watching the Fisher-Spassky games last summer on television," she told us. "I watched every game from start to finish. I was even able to anticipate a lot of the moves." I told her that I play games, not chess, with my girlfriend and she can anticipate my moves, too. I went on to say that this girl won't play checkers with any guy because she doesn't want to be jumped. But Shirley ignored my tired old gags

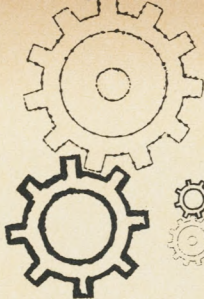




and continued talking seriously about chess. "I'm glad that the publicity has started so many people playing the game. There's nothing like chess to develop the mind."

Shirley has been collecting antique chess sets since her teens, and own some very interesting sets, some dating back to medieval times. One museum made an attempt to buy her collection outright, but Shirl wouldn't hear of it. "Some of these pieces are really priceless," Shirley said. And so is Shirley. She's a beauty queen we'd love to mate. Check? Check!





A LOOK AT INDUSTRIAL SEX

by C. S Carl

Rosie the Riveter was the first female factory worker. When the male labor shortage became acute during Word War II, millions of women went to work building ships, planes, and other materials for war and domestic use. And, many of the lovely Roses got more than their time cards punched when they put their ass on the assembly line. Now, over a generation later, on-the-job sexual relations are almost automated in many factories. Tens of millions of men and women work literally side by side in thousands of manufacturing plants. Females put many parts on cars in Detroit, help assemble refrigerators and all other appliances in the vast Ohio and Pennsylvania industries, and work in virtually every other phase of industry. In many plants women outnumber men. And, a lot of the screwing in factories today and tonight will not be on the assembly line.

Tight sweaters and pants are the uniform of most factory femmes. They stretch, bend, and show their curves in many provocative positions

during their work. And, the men leave a lot of bolts off stuff while looking at them. The blue collar sex syndrome is at its epitome where men and women work together in industry. Natural sex drives dictate that there are a lot of clandestine affairs. But, sex in the factory is more uninhibited than white collar sex in stores and offices. Bingo or lottery sex is one of the oldest factory love games. As hundreds of thousands of men punch the clock starting their shifts today, they will pick a small piece of paper from a safety helmet or hat. Depending on the size of the operation, the fee ranges from a half-dollar to a dollar for a chance. The winner gets to take his lunch hour or one of his 10-minute breaks with one of the girls who works in the plant. He collects his sexual intercourse prize in the back seat of a car in the parking lot or in some section of the factory offering enough privacy.

In one of the Dayton, Ohio appliance plants, the operation is typical. There men collect a half-

Many of the products rolling off the assembly line have a lot of loose screws



HARD ACTION SEX FILMS



We designed these films to be *real sizzlers!* From the first frame to the last, here's the kind of **COMPLETELY SEXPLICIT**, really adult action that you've always wanted to see! What's more, we hand-picked the most beautiful, succulent, luscious young girls Hollywood has to offer. We paired them up in twosomes with virile, heavy-hung studs who really give the girls what they crave the most.

FF No.1 BALLING BARBARA

is Frank's favorite joy. He titillates and teases her until she's begging him for release—and then he shows her how he can change from position to position to position without ever breaking that delicious connection!

FF No.2 DIPPING THE WICK

Linda has her own personal catalog of the biggest studs in town—and Ray is her choice for tonight. And he gives her everything she's been dreaming of—in, by, inch, by inch! When he's finally limp with exhaustion, Linda is too—and she decides she'll never need her book of studs again!

FF No.3 HOT CREAM FOR PRETTY KITTY

You'll see wild close-up action FROM EVERY INCREDIBLE ANGLE in specially placed mirrors as big-boy Ray gives saucy, succulent Kitty lots and lots of cream!

FF No.4 MAKING IT IN THE SHOWER

Rick and Pat love their big shower! The hot soapy water is slippery and exciting and when Rick's big hands slither over Pat's hard-tipped breasts, and when Pat's deft wet fingers toy with Rick, they both have to go further right then!

FF No.5 LICKING GOOD

You'll see Rick give Cindy a tongue bath to end all tongue baths—and then Cindy proves that her own mouth is wickedly wet and wanton. All of this proceeds to blow Rick's mind, among other things!

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dollar from some 100 of the 150 men on one of the lines. The girls usually get half the take. The rest is split by the three men who set up the sexual sideline. "I rotate the routine with two other girls," one attractive 24-year-old brunette from the Kentucky coal fields says. "We get an extra \$200-300 per month. And, it breaks the monotony of putting two screws in a plastic gadget."

In bigger sex games as many as 400 men per shift pitch a dollar in the pot and punch a number from a punchboard. Some of the girls are beautiful and sexually special. And, two-for-one deals add a lot to the sex gambles. Two girls give a guy rewards. Some of the men and women make more from their sexual action than they do from their regular work.

The 10-15 minute breaks are enough for "quickie" sex payoffs. Behind a stack of crates—on top of them in some cases—or behind a machine will provide enough privacy for some couples today. In the Dayton plant, the men have been known to take their coffee and cards to an area where they could sit in front of a couple making out. "Oh, we know about all the bingo sex going on," one Wisconsin plant foreman says. "But, it doesn't interfere with the work efficiency. So we ignore it. And, so does the union."

Girls rarely run their own assembly line of sex. Most of them play for pay and fun. There are a few prostitutes in some of the games. It is big money for taking on only a few men a week. But, they also have to be willing to hold down a regular job. Essentially, industrial sex is a closed clique.

A few sex games are arranged for after work hours or on weekends. Some of these erotic raffles are orgies and sex circuses. In some Gary, Indiana steel mills weekend sex parties are considered big entertainment. Periodically, a winner or

winners must claim their prizes before an audience of workers. These are invariably humor sessions. Two or more girls will tease them. The guys joke and ridicule their friends to the point where they are rarely able to perform intercourse. Usually, the girls are hired prostitutes at these festivities.

In some of the industrial erotics, oral, group, and other sex acts are listed as prizes. But, besides the bingo sex, there are other loving ways. Every big factory seems to have at least one nymph. She has her own brigade of studs to try to satisfy her. Some of them prey on every new guy who comes to work.

The office girls get in on some of the factory sex. In heavier industries where there are few women doing manual labor, many are still employed in the business sections. This is always a more sophisticated and secretive situation. The girls have to be much more discreet in delivering their sexual wares.

Regardless of the ways men and women get together sexually in factories, the relations are earthy and passionate. The stimulation comes from not always knowing what one is going to win. The guys and gals are usually anxious to find out who their partner is going to be. And, they may be dropping their shorts and panties while being shielded from the eyes of factory guards or foremen by their fellow workers.

In huge plants, there may be a half-dozen or more sex games going on daily. Some of the night shifts are very active. The darkness and the hour seem to add to the pitch of sexual desires in the factories. The men and women are aware that while they are making things most couples are in bed making out.

Many of the products rolling off the assembly lines have a lot of loose screws. It may be because there was too much hard screwing going on previously. □



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Every so often, from one of Hollywood's own, comes a book so real, so forceful, so revealing that you, well, almost want to read it. Famed gossip columnist Cynthia Grabber, the Duchess of Dildoes, reveals for the first time the details of one of the juiciest love lives in Moviedom—her own. A condensed version is published here for the first time. This sparkling tome is to be made into a film later this year, to be called "I, Moveable Feast."

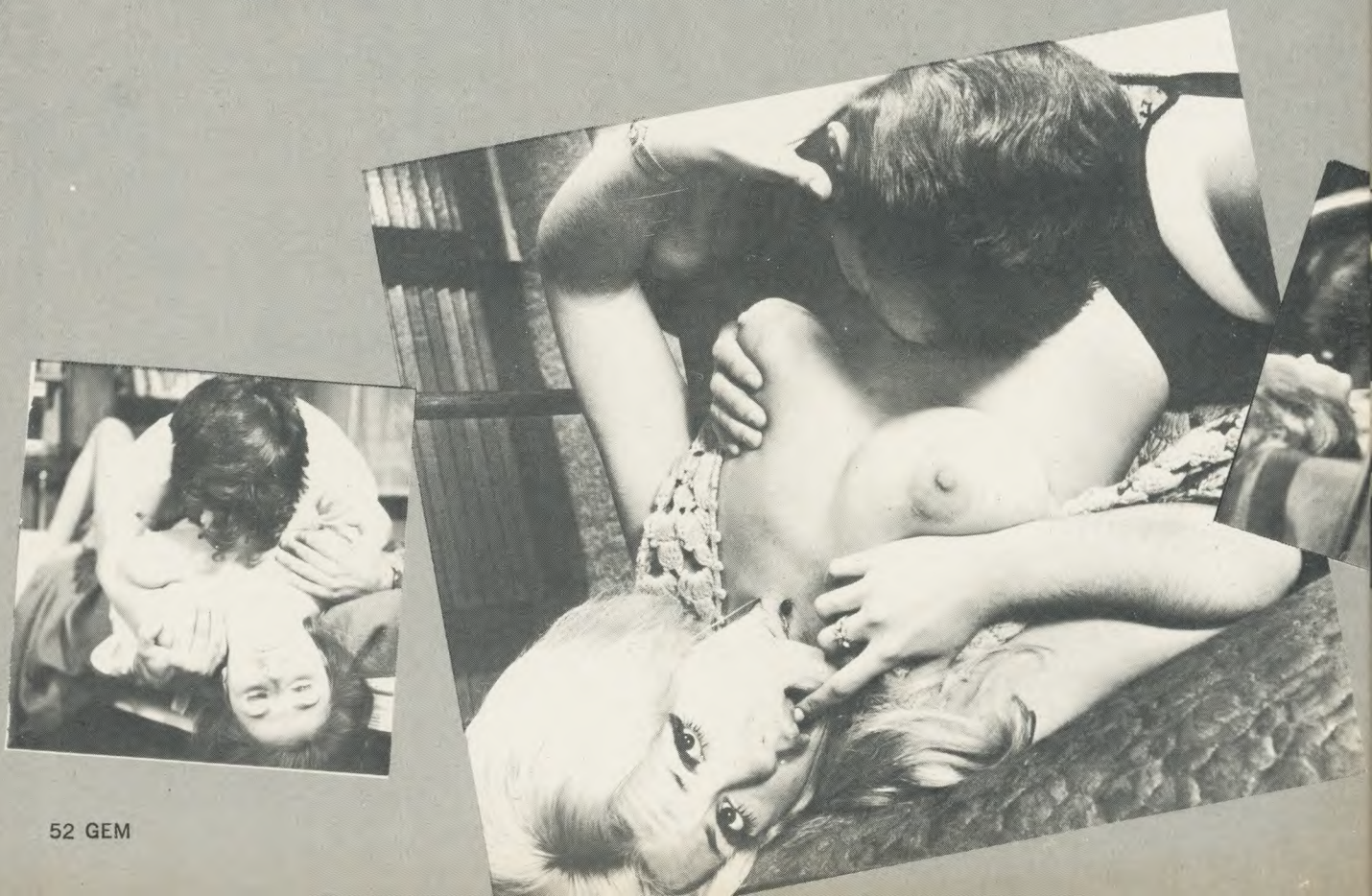
I am an influential Hollywood gossip columnist and as such I am completely intimate with the many details, peccadillos, shortcomings, idiosyncrasies, craziness and conniptions of the famous—mainly because I was often part of them. I was married four times (with two probables) which makes me some sort of an Ace. My husbands were men of good standing. Unfortunately, for the most part, it ended there. My lovers were a rag-tag collection of hum-drum huskies who left me frigid—not the way they found me, rest assured. But living in Hollywood, you learn to compensate. I did so joyously, by using real sex to enrapture, entrap and envelop my man (whoever he might be at the moment) in the province of heat.

My life began in a small town just inside England. I worked in my father's tailor shop

and therefore at an early age, saw the seamy side of life. My mother managed a dirigible rental agency. On Sundays we used to go to the zoo and watch the pandas at play. Our family had no show business background. The only relative who entertained was my uncle Farley, who played the musical saw until that fateful third chorus of "Lady of Spain" which ended his career. I remember saying to myself as he hopped gamely off the stage, "I'm going to protect my legs."

My introduction to the carnal world came while I was still superbly chaste. I was invited to a bed-warming party by a rotund ingenue who was in the West End production of "She's Not Filthy, She's My Girl Friend." It was there I met Lancelot. It was a costume party. I came as a book of matches. Lancelot struck up a

(continued on page 60)



THE REAL LOW DOWN INSIDE STORY

HOLLYWOOD'S JUICY LOVE LIFE LAID BARE

SENSATIONAL SNATCHES FROM
FAMED GOSSIP COLUMNIST'S AUTOBIOGRAPHY

BY CYNTHIA GRABBER



UN GRANDE HANG UP

Even in a Spanish fly-by-night joint down Mexico way, his thing for Latin gals turned him into a drooling idiot

by Samsonm Bard

My friend has this thing for Latin women. When he sees one, he goes into a temporary insanity. He stares, he drools, his face turns red and he becomes totally immobile. Can't move, can't talk. He just sits and stares. He's quite normal in other respects. His name is Gerry Finn, of good, middle-class Irish parents. He is generally quite cool and calm, even somewhat cynical in an appealing way. He is charming and good-looking. He has many women who would give a finger to make it with him. But he will not bother with them. He is still a virgin. And why? Because no woman interests him with the exception of Latin women. And he becomes so tongue-tied with them that he cannot make his move. "Gerry", I say, "You've got to relax. You'll never get to make one, if you can't even talk to one."

"I know, I know," he moans to me, "I can't help it. I just black out when I see one. I'm numb. Just thinking about Latin girls makes me lose all control." Finally I could no longer stand my friend's unhappiness. He was getting worse every day. "Listen," I told him, "Next Friday we are packing our bags and flying down to Tia Juana, Mexico. You can get a woman there with no sweat. And you don't have to talk to a whore. Once you get to ball her, things should get alot easier for you." With reluctance, he agreed to give my plan a try.

So the next Friday we fly down there and settle into a small hotel. Then about eleven o'clock we are walking about, and find this bar. It is everything I had wanted it to be. It was dark, with dim blue and purple lights, and Spanish music coming out of the

(continued on page 79)









Belinda

Belinda is an amateur astronomer and a professional biologist, but it sure doesn't take a microscope to find out why she's so popular. When we dropped over to her stylish penthouse pad, she had just completed a new telescope through which she claimed one could see parts of the sky never seen before. She

took off her shoes and approached the powerful instrument. After a minute looking through the impressive telescope followed by a few pensive moments, she announced that she thought it would rain.

"How can you tell that?" we asked.

"My corns hurt," replied Belinda.



Belinda keeps herself pretty busy with her lab work and her home astronomy, but still finds time to do an occasional modeling job. She's presently working on what she says will be the definitive work on sado-masochism and the amoeba. She says she's received a huge advance for this book, which will be completed in a few months, and that a major national magazine is planning to serialize it. "I've even been approached for the movie rights, but the deal hasn't been closed yet," Belinda told us.

"My sister is coming in from Philly tonight," Belinda said. "She's been having trouble with her husband, who is a magician. She called me up the other day and said that before dinner, he hypnotizes her and turns her into a canary and gives her nothing but bird-seed to eat. I spoke to her husband the next day and he said, 'I think I'm being kind. I could turn her into a sparrow and then she'd have to go out and get her own food.'"

Although we haven't read any biology since our high school days, we think Belinda is a very fine specimen. This astronomer is certainly one of the season's biggest stars'. Her heavenly figure is out of this world.





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HOLLYWOOD'S LOVE LIFE

(continued from page 52)

friendship, remembering, of course, to close the cover before striking. We kissed and danced the Mazurka and wondered how much more fun it would be if we had music. When the party ended, he helped me into my coat—which was lying on the sofa at the time. We became lovers.

Our affair was wild and wooley (he refused to take off his Angora sweater), a whirlwind romance. Then morning came. He left for 10 days rest and rehabilitation at the famed Sitzbath Spa, never to be seen again. I, entranced with the zestful life, came to America and took up residence as a foreign exchange gossip columnist in Hollywood—the Gomorrah of Glamour.

I married first at 21. His name was Rex, a tall, gangling cowboy star who wore a sequined holster and rode side-saddle. Our marriage was doomed from the start. A bit eagerly perhaps, I carried him over the threshold and strained my credulity. This was marriage? I wanted to be transported to ecstasy. He wanted to go to Toledo.

It was ghastly, dull and inconclusive. Later, I learned that the wedding license wasn't valid unless he wore corrective lenses. We separated. He got custody of the drapes. He looked good in them, I'll say that. Regarding Rex, as Pushner once said of Castrata—pro quid pro, ad nauseum. ("He stayed too long and never got the job done.").

Three days later I met Homer. He was an antic artist. He had a picture of his chest tattooed on his girl friend. I stole him away with a promise of a surfeit of goodies. We were wed. He was my hubby for four years; I was his wife for three. We were divorced on the grounds of the Encino State Fair. I can reveal now that our divorce was never consummated.

It was then that I, foot-loose, fancy-free and frustrated, got in-

terested in other men and other women's men. My accompanists in the symphony of love read like a Who's Who in Hollywood. They included a famous author who wrote suicide notes for despondent illiterates; a degenerate bocci player and a man, who if I mentioned his name would be recognized immediately. It was James Craddley, a fierce disappointment despite his reputation. I remember one evening as he slept, I hung a sign around his neck saying "Temporarily Out of Ardor."

No one pleased. Futile and frenzied, I perfected my techniques, my love of style. And . . . my style of love. I learned that any woman can use her real sex to enrapture, entrap and envelop any man . . . (See earlier quote. Ed.).

I remember my third husband. Ferdinand. No . . . Jereboam. It was at another of those fabulous Hollywood parties. It was a warm night and I came formally—wearing only beads of perspiration. Jereboam was president emeritus of the Los Angeles Institute of Sex and we were wed the next day with two MGM lions serving as witnesses. Our honeymoon registered 8.6 on the Richter scale. At last! Ecstasy! I wanted to open the window and shout "At last! Ecstasy! Fulfillment! Joy!" So I opened the window and shouted, "At last! Ecstasy! Fulfillment! Joy!"

But that evening he was gone. Weak from lack of time off, he stumbled into the kitchen and tumbled into the vortex of a whirling garbage disposal and, as someone remarked, "that ain't the nicest way to get to Santa Monica bay."

Well, as Zeroline said of Fredonia, "mirabile dictu." ("He was great when he had it").

I became overly conscious perhaps of my body and all of its features. I remember lying down on the bathroom floor and weighing my warts and blemishes individually on the scale. I had to know myself. Meanwhile I tried to make a sex

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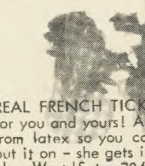


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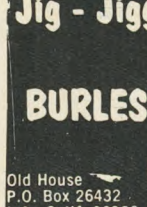
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symbol of myself and develop my body English so I could enrapture, entrap and envelop . . . (Okay with the quote already. Ed.).

I was becoming a living legend. I was the first woman in Glitter City to wear hot pants with directional signals. I hummed lascivious melodies at state funerals. I sat under bamboo shoots and sipped negus with a lanky libertine. I met another leading man—George Grunt. We dined and danced and often ended up on Sunset Boulevard in a Roman bath. Actually it wasn't really a Roman bath. We'd sit in a tub and Henry Armetta would come in and dump a vat of spaghetti sauce on our heads.

We were wed. I began to get suspicious of him two days later. I saw him climb into his car bearing a bumper sticker proclaiming "I Brake for Wild Animals." Sure enough he put on the brakes and two of the wildest animals I'd ever seen—both redheads—popped into his Lasalle touring car. That night I throbbed myself to sleep.

In the morning I filed for divorce. The lawyer said I would have to prove adultery. I had photographs taken. The lawyer said they were no good; I had to have proof of my husband committing adultery. It was a shame. I looked so young in the snapshots. Well, live and learn. But as Menander said of Juno: Semper Paramus ("Love brings fatigue; stoics bring babies.").

Life was fleeting. I began to grow restive. One day I picked up a pair of dandy hip-huggers—Eddie and Bruce, a pair of midgets. They moved into my apartment. There were no sleeping accommodations for them so I strung my bra up on the chandelier and they sacked out there. Then Eddie became jealous as only a midget can, and committed suicide by throwing himself in front of a runaway Tinker Toy. So Bruce was all mine—what there was of him. He worked in a circus and we agreed to live on his salary.

One day fate struck as it often

(continued on page 70)



EVIE

Modeling is the key to Evie's life, for when she's not posing for the cameras, she's building model airplanes. By day she models for fashion designers, but weekends and leisure time are spent on her hobby. "My older brother used to build model planes and I was always fascinated by them," Evie told us. "When I was about twelve he helped me build one, and ever since then I've been hooked on it. I started out building the plastic models that come in kits. After that I got into control-line planes with gas engines and then into radio



control planes, which I build now mostly. You can learn an awful lot about electronics from those things. From working with models I've picked up some useful stuff that helps me

repair radios and TVs when they go on the blink."

Evie is a car fanatic in addition to being a model plane freak. She currently owns a







customized Model A Ford that would boggle the mind of any enthusiast. The auto is furnished with stylish chromed exhaust pipes, a stereo tape deck, and a built-in amplifier that enables her to play her electric guitar when someone else is at the wheel. The car, which

she calls "The Green Dream" has won awards at several exhibitions. The sight of Evie tearing down the highway in "The Green Dream" is always a treat for surprised drivers. There's nothing quite so satisfying as a curvaceous chick in a stylish car. "I almost got into racing,



but decided against it because it's too damn dangerous. My brother was in a bad racing accident a while back and was laid up for a long time. That sort of turned me off to the racing scene. But I still like to go watch them anyway." Personally, we like to watch Evie, because she races our motors.

Evie has built some award-winning models in her time, but in our book of prize-winning models, Evie herself is on the top of the list.

Mother Goose

by Mark Crane



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*M*ary had a little plane
And in it she did frisk;
Wasn't she a foolish girl her little *

JACK WAS NIMBLE

*J*ack was nimble,
Jack had guile,
Jack avoided the walk
Down the aisle.

THE NORTH WIND DOTH BLOW

*T*he Northwind doth blow,
And we shall have snow,
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And not come out until spring, happy thing!

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HOLLYWOOD'S LOVE LIFE

(continued from page 62)

will. He was under the shower. An earthquake hit. Bruce's head was jammed into the shower nozzle. He screamed. I raced into the bathroom, grabbed his ankles and tugged, and tugged and tugged. By the time I pulled him free, he was 5-feet-6 and out of a job. He ran off, heart broken. Last time I heard of him he was a pantyhose mechanic on Sunset Strip.

Now I am alone maritally. But I have friends—the great, the near-great and some who are barely adequate. I achieved a bit of fame recently when a dry cleaners association named a lipstick stain after me.

Well, as Cadmius said of Lamonina: Pluribus Sanctorum. ("Life is what you make it—if you make it with the right person.").

TODAY'S SENSUOUS WOMAN

(continued from page 8)

to brace himself for the traditional man-on-top position in lovemaking.

"But secret love-sessions in hospitals are the exception, not the rule. Most doctors are older, settled, and too worried about their careers to frolic with their female assistants.

"I've only made it with a doctor once, and he just happened to be a sincere young guy who took me to a good restaurant for dinner, to a moody cocktail lounge for drinks, and then to my apartment where he undressed me on the red-shag rug in my living room. He was a resident surgeon, meaning three years out of med school and two years past his internship, and the way salaries go I was making twice as much as him at that point. My first real lover was a clumsy but friendly gas station attendant in my neighborhood who was very careful with both my car and my body. Then I met Pete, who walked up to me at an intersection and introduced himself. Pete was 21, and off

to a good start as an insulation repair contractor. He wasn't experienced with women. For a year—a year, *mind you*—we made it together. We helped each other to learn about different sex positions, various kinds of foreplay, oral and anal sex, and so on. We were talking vaguely about marriage when Pete got drafted, and a year later he was dead in some Vietnamese jungle . . .

"Sex technique? To hell with technique! When Pete was killed, I asked myself whether I was a woman, with complicated feelings, or whether I was simply a big-titted sex machine. For awhile, I lost myself to the mechanical aspects of sex. I finagled an invitation to a group sex party where about twenty couples were humping away in sight of each other in the biggest living room I've ever seen, and I 'did' at least ten men that night."

Linda N. still hopes to have a permanent relationship with an "ideal" man. "Guys tell me I look like a movie actress. Hell with that, too, doctor. I sleep with guys in the hope we'll go beyond the phoney stage. I don't know about other nurses, or other women in general, but I'm looking for a guy who is sincere. I want a fellow who'll care about my feelings and let me have my wild streak when it comes to pleasing him sexually . . ."

This is what most of the young women in our survey said. All wanted a male partner who is willing to allow sexual experimentation, ready to understand a woman's craving for a full sex life, "considerate," and "sincere."

The Secretary

"According to the old joke, office workers spend all their time hanging around the water cooler. But at my company, they all gather around my desk so they can stare down at my breasts."

Eloise B., 26, born in Missoula, Montana, and working as receptionist for an insurance firm, appeared for our survey interview

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wearing a pants-suit, her platinum blonde hair splayed wildly, shoulder-length. She was endowed with a loose and limber body and had a cat-like quickness. Very feminine.

"The truth is, doctor, I learned about sex before I learned how to type. I was thirteen when my stepfather came home drunk, busted into my bedroom reeking of alcohol, and raped me. He did that several times over a period of a year and all I can remember now is the excruciating pain, the odor of sweat and booze, and his big body pressing down on me. He was killed in a drunk auto accident but by then I was allowing every kid in high school to do what he'd done to me.

"I must've laid damn near every boy in our school. In the back seats of cars, in the swing on the back porch of my stepfather's house, even once under the grandstand at a football game. Handsome or ugly, rich or poor, it didn't matter. I was the willing, submissive sex object for a goodly portion of the entire male population of Missoula, Montana, and I liked it. I was particularly infatuated with brutal sex because it was 'dirty' . . ."

Eloise frankly admitted that she was slow in developing from a promiscuous misfit into a sensible and well-adjusted young woman. "After I came to New York, finished secretarial school, and got my job, I met Frank. I was 21, and Frank was a little older, an ex-Marine working as a security guard in our office building. Just an honest guy working at an ordinary job. If you want to know, Frank was bashful and awkward. But he was the sweetest, kindest man I've known . . .

"It took three dates before we ended up late at night on the sofa in my apartment, kissing, embracing, and experimenting with each other. Suddenly, Frank began nibbling at my ear, running a fingertip along my thigh, and using his free hand to caress my breasts. I was aroused in a way I'd never known

(continued on page 77)



ALMA

Driving North after a week in Nashville, a good friend of ours found himself becoming exhausted by the long drive and pulled in at a truck stop in Raphine, Virginia for a cup of coffee. Seating himself in a booth, one glimpse of the busty waitress aroused him far better than caffeine ever could. His eyes pretty much popped when she strolled over to his

table to take his order. Returning to the Big Apple, our buddy urged us to drive down and get this buxom young lady for our mag. Always on the lookout for new faces and other parts, we hopped into the old Packard and headed for points south. Arriving in Raphine, we had little difficulty locating the trucker's cafe. As we entered, we immediately caught sight of





the gal in question. While the juke-box blared, Alma told us of her desire to become a Country and Western singer. "All my life I've loved to sing," she said. "It's so hard to make it today, though," she continued. "Everybody and his brother is trying to get a record pressed." Alma still has high hopes however, for a recording career, and after hearing her sing a few numbers, we're sure she'll be a success. Her favorite singers are Kitty Wells, Charlie Pride and Ray Purlie.

"I get to meet a lot of interesting folks working here," Alma said. "Some of the truckers are real fine guys." You don't have to drive a truck to appreciate Alma, however. We trust that these pics will win a throng of new admirers for our sweet-voiced damsel.





"What I said was—I'm so hungry I could eat a horse!"

TODAY'S SENSUOUS WOMAN

(continued from page 72)

before. Slowly and very gently, Frank began to remove my clothing. He made a game of it, stimulating areas of my body with his mouth and hands, talking to me in soothing tones, and I knew I was about to experience something different from the savage attacks I'd permitted in high school.

"He was a gentle and considerate lover. The first time we had intercourse on the sofa it didn't last long but there was a tenderness to it that I hadn't known before. We moved to the bed, made love again, and I experienced orgasm for the first time. That night, Frank and I must have done everything it's possible for a man and woman to do with each other and my orgasms kept coming again and again. For the first time, I felt a completeness about sex, a satisfaction . . ."

After Frank, Eloise B. dated many men and had intercourse with, "oh, I'd guess, about half of them." Today at 26, she has three "steady" male friends and occasionally likes someone new for what she calls "mutually enjoyable one-night stands." She has declined offers of marriage, but expects eventually to find a husband and to be "utterly faithful to him."

Eloise has no inhibitions, no hangups, no taboos. She likes the off-beat techniques in addition to the more traditional form of intercourse. ("I once tried to find out how many different places in my apartment would lend themselves to lovemaking. Would you believe, it adds an exotic thrill to do it on the kitchen floor? I'm really turned on by making love in the shower, or even in the bathtub . . ."). Eloise also feels that sex is now an integral part of her life—essential, and certainly not overrated.

The accumulated findings of the Liechty-Fives study on the sexually active young American woman will appear in volume form next year,

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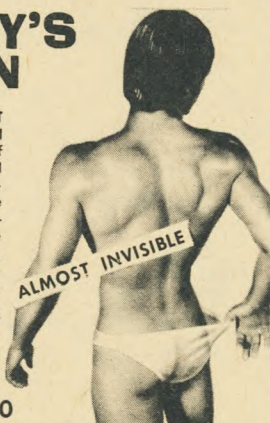
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but meanwhile the editors of *The Swinger* asked us to highlight some of the facts. What kind of young woman adjusts most readily to today's new era of sexual permissiveness? What kind of male partner is sought-after by the girl in her mid-twenties who approaches sex with open enthusiasm and may have intercourse with as many as 50 men a year? What "turns on" today's unfettered, uninhibited, sensuous woman?

The answers to these questions are in our library of tape recordings. But here are some of our conclusions in "raw" form—that is, in brief, capsuled comments from our "subjects":

Mary Jo B., 25, clerk-typist:
"Most guys think that to make it with a beautiful woman, you have to be suave, sophisticated, and have a lot of salesmanship. But a girl knows when she's being given a 'line.' I want to meet men who are truthful and I don't care a bit if they're shy. If a guy acts like himself and is honest, I'll probably have him in my bed on the first date..."

Sigrid M., 22, schoolteacher: "I want my lovers to regard sex as an adventure... The old, wham-bam-thank you-ma'am is 'out' and the slow, gradual approach to lovemaking is 'in.' I like to be aroused gently, in progressive stages, without any wild rush. It really turns me on to be undressed piece by piece, while a man is kissing my body, nibbling at me, fondling me..."

Kathy R., 24, dental assistant:
"You know what drives me up the wall? Talk! Or any kind of sound, actually. I like to have sexy music in the background and I like to have my fellow talking to me or whispering in my ears. Somehow, it stimulates me if the fellow uses those 'obscene' four-letter words. I once lived in an apartment where the walls were so thin you could hear the moans and sighs of the couple next door making love—and that really primed me up..."

Lianna G., 22, airline hostess:

"I'll bet every gal goes through the stage I'm at now, doctor, where I like to pick up a bit of 'strange.' Believe it or not, I slept last night with a gent I met at the corner liquor store, and I learned his name for the first time this morning over breakfast. I get a real thrill out of balling a guy I've never met before. When I can't set something up on one of my flights, I often walk the streets of the city on a 'sex hunt,' hoping to be picked up . . ."

Lu Ann K., 19, student: "Men should understand that girls have a special hunger to try the unusual, the bizarre. I like anything offbeat, different . . ."

Marilyn G., 30, office worker: "Sex is fun, doctor. All your research boils down to just that. Sex is fun . . ."

Those three words *do* make an excellent summary. Today's modern woman is casting off the shackles of tradition and enjoying sex, fully and completely, for the first time. That, in a way, says it all. □

UN GRANDE HANG-UP

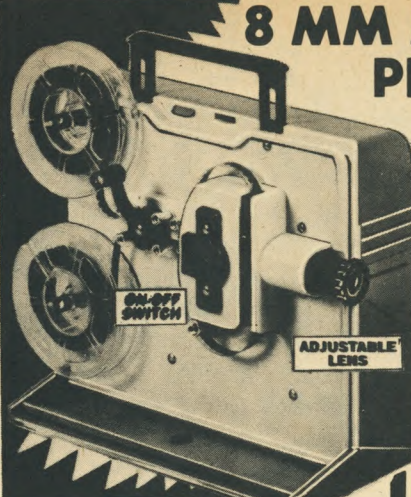
(continued from page 55)

jukebox. Everywhere one looked were beautiful ladies of the night, dressed in tight shiny dresses that clung like skin. Gerry looked as if he were having an epileptic fit. His eyes were almost crossed. His body was shaking. His knees were bending as though they were made of rubber. I steered him over to a table, figuring he would look a little more human sitting down. We ordered two tequilla sours. I sat back and watched the lovely dancing girls. After only fifteen minutes, a young girl walked over and asked if she could sit down. She told us that her name was Rita. Even I was somewhat at a loss for words, facing her incredible beauty. She was about five foot seven, and had the blackest hair I had ever seen. Her eyes were also black and very large. Her breasts stuck out like Egyptian pyramids turned sideways, and the clinging dress revealed the

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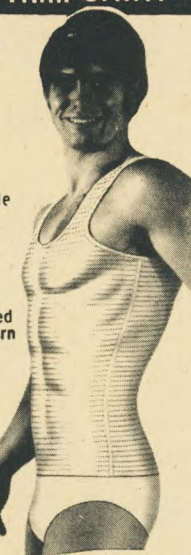
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outline of voluptuous thighs. "What is the matter with your friend?" she asked. I looked over, and found Gerry looking so far gone even I hardly recognized him. His eyes were bulging out of his head. His face was drained of all color, and his head was twitching. I mean twitching, like a dog wagging its tail. He had lost complete control. I answered with the first thing that came into my mind.

"My friend is very, very rich, and has been very sheltered all of his life. He grew up in a villa outside of Paris, never seeing a woman other than his mother and his sister. He has never known a beautiful woman before, and I am afraid he is in somewhat of a state of shock."

"Oh, you poor dear," she said, and stroked Gerry's hair with her long fingers, leaning her breast just inches from his nose. "You poor man."

"Yes, Rita," I jumped in quickly figuring I might as well grab the bull by the horns. I would have preferred to grab something else, but I was here to help Gerry. "What my friend needs is the love of a beautiful, experienced woman—perhaps such as yourself. Someone who can be gentle and kind and help him find his way into the in-roads of manhood." She stared at me for a second and then looked back at Gerry. Finally she said, "He is rich, eh? Senior, "I think that you have found the right woman. It will not be an easy job. But I know much about how to make a man happy. Many, many things have I learned about men in my life. Yes, I think I will do it."

I smiled. "I am sure my wealthy friend will be most grateful." We left carrying Gerry along, his arms leaning on our shoulders, a blank far-away look in his eyes. Through the dark, damp streets to a small apartment off a main street. We sat down in the living room, on a couch, Gerry between us looking like one of the living dead. The walls of the apartment were white, and there was only a dim red bulb

shining overhead. On the floor in front of us was a large, thick mattress covered with a lion skin spread. Rita put her arms around Gerry and loosened his tie. Her hands lingered on his chest and then moved up to his shoulders which she gently massaged. She was whispering something in his ear which I couldn't quite catch. Something about the softness of kittens and the violent passion of tigers. She pressed her body up close to his, pushing her breasts up against his chest. Then she grabbed his face between her hands and kissed him. A long hot kiss, moving and squirming up against him the whole time. Gerry just sat there, his eyes open but seeing nothing, hearing nothing, as though in a trance.

I, myself, was beginning to sweat by this time and loosened my own tie. I'm no voyeur, but this girl really knew her stuff and I must admit it was getting to me. She looked over at me. "Perhaps I should put on something more comfortable," she said. I smiled weakly at her. After she had gone into her bedroom to change, I grabbed Gerry and shook him. He moved like a living human being, but there was no response in those far away blue eyes. "Gerry," I said, "this is your big chance, buddy. Don't blow it now. If you can make it this one time, your problems will be over." His mouth seemed to open slightly, but nothing came out.

Rita returned in the sheerest black nightie I have ever seen. It began three inches below the shoulders, and ended about an inch below her hips. And in-between, nothing was left to the imagination. She sat back down on the couch. "Well, Gerry" she said, "how do I look now?" No response. It was downright embarrassing. I myself, was getting horny as hell. "Very well," she smiled, "let's see how indifferent you are to this." She grabbed him by the shoulders and threw him down on the mattress, then jumped down on top of him.

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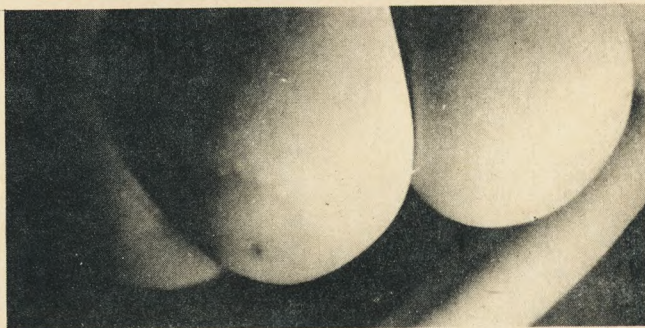
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Ripping at his clothes, biting him, caressing him, moving her body like a snake. She was all over him. She worked like that for almost half an hour, while I watched wild-eyed with excitement. Finally exhausted, she sat back down on the couch breathing heavily. Gerry continued to lie on the mattress, the same dead expression on his face. His body as stiff as a corpse. "Maybe he is dead," said Rita. "No, I can see his chest moving. Somewhere inside that body is life.

"I don't understand it. No one has ever been able to resist Rita this long. But I don't give up. I will call up some girlfriends to help." She went over to the phone and called a few numbers. I sat back and watched her. I desperately needed a cold shower. I stared over at Gerry. Oh, what I have suffered for you my friend, I thought. But I resisted thinking about myself. I was here to help—save Gerry. Shortly after, there was a knocking at the door. In walked two girls, each one as beautiful as Rita, in their own ways but both were dark and sultry. "There is the problem," said Rita, pointing to Gerry who was lying on the bed, eyes fixed on the ceiling. "He looks healthy enough," said the first one. "In fact he is rather cute." She went over and started caressing his face with her boobs. Soon the two of them and Rita were all over him, doing the strangest, most fantastic gymnastics and massaging I have ever seen. They were really putting their hearts into it. At one point I saw Gerry actually begin to make some response. His lips quivered, his teeth started to shake and clack and he made some unidentifiable bellowing noise. Then his mouth shut and he was back into his trance, seemingly unconscious as to what was happening. I myself, being all too conscious, went into the bathroom to take a cold shower because I had determined to stay clear of the action so I could concentrate completely on aiding poor Gerry. Then, thinking on it again, I muttered,

"What the fuck," and grabbed Rita, pulling her into the shower with me. We balled furiously, both of us glad to finally find a release. When we got out the two girls were lying on the floor exhausted, looking totally defeated and humiliated. Gerry looked just as he had before. "We have tried everything. EVERYTHING," said one of them. "Nothing works on this man."

"What the fuck," I muttered to myself again, and with that lay down with the three girls, and had the orgy of my life. Then the girls helped me get Gerry dressed and I took him back to the hotel. His expression never changed once. He wasn't even blinking anymore. I wrote a note on some stationary. It said, "I did my best for you my friend, I really did." I laid it on his stomach and then went up to my own room.

The next morning I went down to Gerry's room to see how he was. He was gone. All that was left was the note I had left for him, and on the other side of it his own note to me. Written in large, shaking letters, all it said was, "GONE." When I got back to New York, I searched for him everywhere. At his office, in all our old haunts. No one had seen him. For three weeks I checked around every place I could think of. No Gerry. After awhile I just forgot about it and went about the business of my own life. That was six months ago. Lately I've heard some strange stories, merely rumors you understand, but strange rumors. Bill Wallace hitchhiking in the Far East, said that he saw someone who looked a lot like Gerry Finn, with a pack on his back, up near the mountains of Tibet. Jimmy Patrick said that in his recent trip to Ireland, he saw someone who looked like old G. Finn, sitting on the steps of the Blarney Castle, drinking from a bottle of "Old Bushmill's." Well, wherever you really are, Gerry, I hope you know your old buddy is thinking of you, and hopes you are doing well, or at least better. □

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