

# THE VOYEUR'S GUIDE TO THE MOVIES



A unique guide to what the movies  
are really all about

T O M P E E P

Tom Peep

# **The Voyeur's Guide to the Movies**

*A Handbook for Film Buffs*

Futura

A **Futura** BOOK

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We're not concerned about great actors giving masterful performances. There is no discussion of the director as *auteur*. Subtleties of plot are irrelevant. No mention will be made of wonderful cinematography.

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## Introduction

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We're not concerned about great actors giving masterful performances. There is no discussion of the director as *auteur*. Subtleties of plot are irrelevant. No mention will be made of wonderful cinematography. The only place where you'll find the word *eponymous* is in this introduction. An occasional reference may be made to costume, however, although what we are primarily concerned with is the lack thereof.

This is the reference book which lets you know about the most important ingredients in any film: the women, the sex scenes, the nudity!

We're not concerned with so-called 'adult' hard core movies – most of which turn out to be soft bore. All the films included here have had cinema release ... although some of them must have escaped rather than being released. There is little chance of most of these receiving another cinema screening – if you can find a cinema still open – so the only way to watch them is by hiring the video, or maybe even catching a television showing of those which the powers that be deem to be 'suitable' for broadcasting.

We study famous movies which contain nude scenes, as well as films in which famous names reveal that they possess more than mere acting talent. Star boobs include Joan Collins, Julie Christie, Angie Dickinson, Farrah Fawcett, Goldie Hawn, Diane Keaton, Sissy Spacek, Meryl Streep, Susannah York – and also the three actresses who have won four Oscars for their most revealing roles.

We examine several films which glossily promise bare female flesh, warning which ones should be avoided. A number of curiosities are also included: not-so-famous movies which are worth a look for some reason or other,

apart from the fact that they meet the necessary qualifications for inclusion here. There are quite a few horror films, for example. They may not scare you, but they frighten the pants off some of the actresses who are in them.

During my arduous researches to keep abreast of the subject, I have seen all the films included in this volume – often more than once. I've sat alone in deserted picture palaces, I've stayed up to watch the late movies on TV, I've travelled far and wide in search of more comprehensive video libraries – and stayed up even later to peruse my more esoteric discoveries.

In undergoing the switch from one visual medium to the other, all too often the films are slightly different and some of the most interesting moments are lost. Television isn't necessarily the worst offender these days – although on ITV the adverts can appear at the most inconsiderate times. More than once I've checked a video release of a film which I saw at the cinema a while ago, thinking it would be suitable for inclusion in this volume, only to discover that the most important parts (usually female parts) have been totally removed.

To add to the confusion, American movies are sometimes edited for the British market. Foreign language films can turn up in completely different versions – and under different titles. There can even be other versions of British films, depending on which part of the world they are shown.

Life isn't easy for the serious voyeur.

In such a short book there is no way that everything can be covered – or uncovered. This isn't an encyclopedia. Instead I've chosen some of my own favourites and attempted to review a cross-section of the other celluloid dreams in which we're all interested.

But that's enough of this.

Now read on – and good viewing!

Tom Peep

## Key

Names of actresses and actors are printed in bold like this: **Yvonne Passion**.

Cross-references to other films reviewed here are printed like this: ***Secrets of a Blonde Teenage Nymphomaniac***.

Other movies, mentioned but not reviewed, are printed in italics like this: *Diary of a Retired Wombat Keeper*.

→ refers to another film included elsewhere in the book in which the same actress appears.

Θ Θ means you're seeing things and ought to consult an optician.



## ADVENTURES OF A TAXI DRIVER

(1975)

This is one of the British sex comedies of the Seventies, so beware. **Barry Evans** is Joe, the taxi driver – and he's one of those annoying characters who talks to the camera and us instead of getting on with the story. But his 'adventures' are so uninteresting that it's easy to understand why he'd rather talk.

The first girl he picks up in his cab is Linda, played by **Jane Hayden** (→ *Emily*) – whose real life elder sister is also called Linda (→ *Baby Love, Blood on Satan's Claw*). She tries to jump off a bridge after a row with her boyfriend and because no one loves her, so Joe tells her that he does. Next we see them in the girl's flat, peeling off their clothes. Miss Hayden gets down to her panties, but then her boyfriend turns up to prevent further revelation.

And the film proceeds in such a manner, with three more women finding Joe instantly irresistible and stripping off – although only one of them shows a hint of curls. Yet it's all so dull, without a spark of originality. One of these girls, for example, is a stripper. She does the most boring strip routine in history, ending up still wearing her black briefs. She repeats her performance privately for Joe, again stopping at the same vital moment. **Judy Geeson** is also meant to be a stripper, which raises our hopes, but we see absolutely nothing of her.

Towards the end of the film, those responsible even give up on the semi-naked girls (though there were so few that at first this lack isn't noticed) and introduce a plot about jewel robbers who hijack Joe's cab. But this is just as bad as the rest of the movie – worse in fact, because at the beginning at least there was something to watch every now and then.





## AIRPLANE II: THE SEQUEL

(1982)

The sequel, not surprisingly, to *Airplane*. A pair of boobs was briefly bared in the original movie; but it's happily true that sequels usually expose more female flesh to make up for lack of originality elsewhere, and so there are two visual tit gags here:

1 During the credits, the passengers can be watched on a television monitor screen as they go through a security check before boarding the first commercial space shuttle. This is a very sophisticated and discriminating system because all female passengers are seen naked, though they are only scanned above the waist. First one girl goes through, topless, then two girls side by side ... four bare boobs, side by side by side by side.

2 In a mental home, where one of the inmates is doing a still life painting of a vase of flowers – using a nude girl as his model, although she is draped so that only her naked breasts are on view.

This scene also appears early in the film. After that there are a few more good jokes, most of them repeats from *AIRPLANE*, but the comedy highlight of the movie is near the end, with **William Shatner** as the Moon base commander. If he'd been half as funny as Captain Kirk in *Star Trek*, then they'd still be making the television series and we wouldn't be stuck with endless repeats ... or the tedious movie versions.



## ALIEN

(1979)

The spaceship *Nostromo* has a seven man crew – well, two of them are women and another turns out to be an android – and also an unwelcome guest on board. This is the alien of the title, and one by one it kills off all the crew in a variety of nasty ways. Except for the android, who blows a fuse and loses his head. Literally.

The first victim has a tummy ache, and the baby version of the interstellar villain bursts out through his stomach. The guy should have been more careful about what he ate. His colleagues meet with equally gruesome deaths.

**Sigourney Weaver** plays Ripley, the last surviving member of the crew. Or almost the last – there's also Jones, the spaceship's cat.

Ripley thinks she has escaped from the alien and she begins to undress, stripping down to her panties and T-shirt. Then off comes the T-shirt ... to reveal another one underneath. This a particularly mean trick of the film director, falsely raising our hopes. And then before the final layer of clothing can be removed, the alien suddenly appears and does the worst and most unforgiveable thing of all: prevents Miss Weaver undressing completely.



## ALL THAT JAZZ

(1979)

The life, and death, of a choreographer – Joe Gideon, played by **Roy Scheider**, in a singing and dancing part far removed from his most famous role in *Jaws*. The entertainment in which we're interested is provided by a variety of dancers of the female persuasion with whom our hero livens up his life.

There's the one he takes on for his new show, who peels off her blouse as she walks up to his bedroom; luckily she's in the habit of not wearing a bra. This is followed by a flashback to young Joey's days when he worked in a Fifties burlesque joint – the evil times when the girls had to wear stickers over their nipples. But three of them tease Joey by removing their glittery censors and forcing their affections upon him. Later a blonde dancer shows her boobs are as good as her legs, helping Joe's convalescence by joining him in his hospital bed.

Highlight is a rehearsal for one of the numbers Joe has choreographed for a new Broadway show, when the lights dim and the dancers start to strip off their clothes. They start – but then they stop, and we have to make do with see-through body stockings, torn T-shirts and scanty bras. They sing, they dance, but when we think it's almost too late one of the girls pulls off her black bra and is left wearing only the briefest of briefs as she sensuously cavorts; another of the girls lets her top slide off to display one of her breasts.

The mystery is who **Jessica Lange** (—*Frances, King Kong*) is meant to be. She keeps appearing throughout the film but never does anything – or more importantly doesn't undress. She talks to Joe about his life, and is waiting for him when he finally snuffs it. When the final credits role, we see she is 'Angelique' – presumably an angel. And everyone knows angels don't have boobs.



## AMERICAN GIGOLO

(1980)

**Richard Gere** is our hero, Julian, and his occupation is one which many men would envy – he is paid by ladies for the use of his body. Unfortunately there is more of his body on show than there is of the women. This was the first film in which Richard showed off his gear, although only from the side and at a distance.

It begins promisingly enough, with Julian arriving at the apartment belonging to a woman who fixes up some of his appointments for him. And these aren't dental appointments. There are two topless girls sunning themselves on the balcony outside. But already this is half the movie's total boob count.

Julian starts work on one of his clients, who is waiting for him in bed. He tugs down the covers to expose her breasts, but then the scene switches to him leaving.

He meets up with Michelle, played by **Lauren Hutton**. She isn't one of his customers; instead they do the old fashioned and romantic thing – they fall in love. For a time it seems that we are going to be denied a proper look at Miss Hutton. Although she is meant to be nude in bed with Julian, all we see are her bare legs or arms, or Mr Gere's buttocks. Then at last her naked breasts make an appearance for a second, before our hero covers them up with his hands.

There's some kind of plot about a murder and Julian being framed; but at the time he was busy with Michelle and so has an alibi, although it might not stand up in court. The only question is: will she admit to it, thus freeing Julian but also ruining her marriage to a Senator?

Yes – but do we care?

No – we don't.



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## AN AMERICAN WEREWOLF IN LONDON

(1981)

A propaganda film designed to keep American tourists away from Britain, trying to make them believe that if they get lost on the 'moors' (the exact location isn't made clear) there's a good chance they'll be attacked by a werewolf.

This is what happens to David Kessler (**David Naughton**) and his friend Jack. Jack is the lucky one, he's killed; but David turns into a werewolf whenever the moon is full.

**Jenny Agutter** (— *Equus*, *Logan's Run*, *Walkabout*) plays David's nurse, Alex, who looks after him far beyond the call of duty when he leaves hospital. She takes him back to her flat, because he has nowhere to stay. We see them in the shower, then in bed together. But considering her previous movie exposures, Miss Agutter is unusually reticent. About the only bare flesh on display is her naked back.

David goes to see a film called *See You Next Wednesday*, which looks suspiciously like a few of the 'sex comedies' included in this volume. A couple of bare breasted girls here, **Linzi Drew** and **Susan Spencer**. They're on screen only a few seconds each, but both are well worth a look. This film within a film is so bad, however, that David starts snarling and howling with rage – any reviewer can sympathise with him. He turns into a werewolf and goes on the rampage, his first victim being the cinema manager, who suffers a fatal attack of criticism.



## AND GOD CREATED WOMAN

(1956)

See what your grandfather got so excited about, in the movie which brought **Brigitte Bardot** to international fame. Or rather, don't see ...

To Anglo Saxon eyes, there has always been something very sexy about the French. After all, it was they who invented kissing – while in the old days, Gay Paree used to mean something else entirely. The French had been looking for a female sex symbol to match up with their male counterpart, the Eiffel Tower. And Roger Vadim created Bardot – or BB as she became known. (Although she must have taken a larger bra size than that.)

This film starts off well: the first time Mademoiselle Bardot is seen she is naked. But as she's lying prone on the ground and the camera is at ground level, only the outline and curve of her buttocks can be observed. Which is more than we get during the rest of the movie. A bare back, bare legs, a wet dress split open to the waist but covering her breasts without even showing the darkness of her nipples or their shape. Yet, one must remember, this was a long time ago, as is demonstrated when an English tourist tries to buy a copy of the *Daily Herald*.

**Jean-Louis Trintignant**, the guy who seems to be in every French film, has the best views of Bardot: When she climbs out the bed she's been sharing with him, the rest of us are obstructed from proper sight by a canopy; and when later she opens the sheet in which she is wrapped, she is facing Trintignant rather than the camera.

This was only the start, however, because there were to be a lot more Bardot films ... and a lot more of Brigitte on view.



## ANDROID

(1982)

A terrific science fiction film which puts *Star Wars*, *Star Trek* and all the rest of the megabuck epics in the shade because it contains what every good movie should – bare boobs. Not many (four to be precise, two matching sets) and not for very long – but more than can be found in any of the major space operas.

There's an experimental space station manned by **Klaus** (father of Nastassia) **Kinski** as Dr Daniel, and his assistant, Max 404. Max is the star of the film and gives a very robotic performance, but this is because he is the android of the title. And according to the cast list Max plays himself, which is probably why he's so good: he's typecast.

Three escaped fugitives arrive on the artificial satellite, but the only one who concerns us is the girl Maggie, played by **Brie Howard**. Dr Daniel has a camera in her room so that he can watch her. She is seen naked from the rear, but then the doctor turns his attention to some computer files. When next he looks, she is clad in black briefs, but he has the good sense to adjust the camera lens so that her boobs are brought into close-up. It seems, however, that he is measuring her brain rather than studying her body. The reason for his lack of interest in Maggie's physical attributes is explained later when we discover that ...

But it would be unfair to spoil the end of the film. Keep watching, and finally comes the unveiling of **Kendra Kirchner**, who is another android, Cassandra. Dr Daniel has created her complete with long blonde wavy hair, and when he unfastens the front of her dress we see that he's spared no detail and her breasts and nipples are almost exactly like any human female's ...



## ATLANTIC CITY

(1980)

This opens with a scene of a girl cutting up lemons, and as she loosens her clothes and begins to rub her bare arms and neck with halves of lemon, we see this is **Susan Sarandon** (→ *The Hunger, Pretty Baby*), as Sally. She starts rubbing the lemon down the front of her neck, onto her chest, but the camera pulls back, and so her bare breasts are just hidden by the top of the window ledge and one or two strategically placed objects.

As the camera keeps retreating, we notice that we aren't the only ones watching. **Burt Lancaster** plays Lou and lives in the apartment opposite, which has a spectacular view.

The reason for Sally's intimate behaviour with lemons is that she works in the shellfish bar of a casino and uses the lemon juice to get rid of the smell. Her pregnant sister and her boyfriend turn up, and she isn't too pleased to see them – particularly as the boyfriend is her husband. The plot of the film revolves around a packet of white powder which the boyfriend has stolen and which he hopes to sell for lots of money. Instead he's killed, and Lou is the one who makes the money – which he shares with Sally.

She massages herself with lemon again, and this time we see her right breast properly; but the left one is masked by a portable radio/cassette player – another reason why they should never have been invented. Before long, Lou does even better than simply watching: he actually gets his hands on the girl's bare boobs, although regrettably that means he blocks our view. His reward for behaving like a gentleman towards her is that she ceases to behave like a lady.





## AU PAIR GIRLS

(1972)

An early British sex comedy, made before the formula became established – so that there isn't too much attempt at comedy, but at least there are plenty of naked girls.

Four girls come to Britain as au pairs, and the movie follows their exploits on the day of their arrival. The first one to take off her clothes is the Swedish girl, Anita (**Astrid Frank**), who undresses for a shower as soon as she's at her new employer's house. And it isn't one of those above-the-waist showers which are far too common.

**Gabrielle Drake** plays the Danish girl, Randi – her name is an indication of the film's sophistication. She falls from a hay loft into a tank of water, then strips off her wet clothes and wanders around completely naked for a while, offering more than just a few glimpses of all her talents.

The German girl is **Nancie Wait** as Christa, and she is the most modest of the quartet. She is the last to show her boobs, and for a while it seems we won't see all of her; but never fear, before the end of the movie she is also totally nude.

Nan Lee is the Chinese girl, played by **Mee Me Lay** – whose real name sounds more like one of the characters in the film – and she peels off her nightdress. Although her very long black hair covers them for a moment, her breasts soon become visible. But her curls deny us any clue as to the truth behind the rumour about oriental girls.



## BABY LOVE

(1969)

Linda Hayden (→ *Blood on Satan's Claw*) plays Luci, and when her mother has a fatal accident while shaving in the bath, she goes to live with Robert and his family. He is a doctor who was on more than professional terms with Luci's mother. He's married to Amy, and they have a teenage son, Nick, about the same age as Luci – and it's Nick who first sees the nude Miss Hayden.

He opens her bedroom door so that he, and we, look in to see the girl standing naked with her back to us. But when she turns, she covers herself up. She is seen next in bed, obviously not wearing anything, and there's a flash of boob as she angrily throws something at the doctor for not adopting a more intimate bedside manner. Then it's Amy's turn. She enters the bathroom while Luci is in the bath, but her view is much better than ours because the steam obscures the girl's boobs.

Nick tries to get off with the girl, and Robert tries not to – but it is Amy who ends up in bed with her, at first because Luci has nightmares. Then things progress further, but they are both fully dressed whenever the camera is present.

Nick, then Robert, then Amy – so by now it's Nick's turn again, and Luci unfastens her bikini top to give him a proper look at her breasts. Next it's Robert, but he shows little interest when the girl wears nothing but her dressing gown; and as she attacks him and scratches his face, her boobs swing into view again.

There's a shower scene, but it involves Nick, so it doesn't count. And having mentioned counting, it should be Amy's turn to watch Miss Hayden expose some flesh, but before then the film stops. Literally. There's a freeze frame of Luci, but she's got her clothes on.



## BAD TIMING

(1980)

**Art Garfunkel** plays Alex Linden, a psychiatrist, and he turns out to be as loopy as any of his patients could be. He fancies Milena (**Theresa Russell**, → *Eureka*), although it's almost impossible to work out what is going on because of constant flashbacks/flashforwards. This must be what the title means.

There are several views of Miss Russell's bare breasts, and we almost see more of her when she pulls back the elastic of her white panties in invitation to Alex, but the lighting is very poor. Later on when he finds that she has taken an overdose of drugs, and in no state to complain of a headache, he cuts off her clothes. First her slip is sliced through, then her bra is split to expose her boobs, and finally he moves down to her panties. There's a swift glimpse of dark curls, but inevitably there's another annoying time switch – not the kind of flash (either forward or backward) in which we're interested.

Also worth noting is the performance of an exotic artiste called Ulla, whose nightclub act consists of crawling around on a net slung above the audience, while wearing only a few strips of leather. The girl playing the role is called **Ellan Fartt**, and with such a name perhaps it isn't too surprising that she hasn't yet become a major international star.



## BARBARELLA

(1968)

The best possible opening with **Jane Fonda** (→ *Coming Home, Klute*) in the title role taking off all her clothes. She is wearing a spacesuit and floating in zero gravity as she peels off her garments, starting with her right glove and working her way through the rest of her outfit.

Her bare breasts and nipples are seen from above, then quickly from the front, but then the credits come onto the screen, blocking most of the view. There is a side view of her naked right boob soon after, but that's all. From then on, Miss Fonda is fully clad – if 'fully' can describe her scanty tight-fitting outfits. After learning about primitive sex, that a bed does not have to be used for sleeping, she is naked again, although behind a translucent screen.

Barbarella's task is to track down Duran Duran, maybe to collect their autographs. This seems odd, because surely she's too old to be a galactic groupie. But then we discover that it isn't the pop group she's pursuing, but one of those mad scientists who wants to take over the Universe.

It's not giving too much away to reveal that she succeeds. Civilisation as we know it is saved thanks to Barbarella – who then retires and makes the galaxy an even better place with her workout books.



## THE BEAST

(1975)

Difficult to say what's going on here, whether the scene involving the Beast is a dream or a flashback to a couple of centuries earlier. But as it's only the naked girls we're interested in ...

Lucy (**Lisbeth Hummel**) arrives in France to marry, and while waiting for the Cardinal to arrive for the ceremony she takes a nap, wearing a nightdress so transparent that her nipples and curlies are clearly visible. She pulls up the hem of the garment and strokes a red rose between her legs, becoming so carried away that she rips off what little she's wearing.

This sequence is intercut with the one in which **Sirpa Lane** meets up with the Beast – a big black furry creature, erect in both senses of the word, which chases her through the forest. Her clothes are torn off by tree branches as she flees, until she is wearing only a corset. She casts that aside when her pursuer catches up, because Beauty and the Beast get on very well together. The thing dies, however – and the girl is at last seen fully nude as she leaves the forest.

As a bonus, there's even a third girl seen totally naked a couple of times, while she and one of the household's servants enjoy themselves.

Then Lucy climbs off her bed, walking naked through the house as she searches for her husband to be. She finds him, also dead – and it turns out that beneath his clothes he is very hairy and also has a tail. So is he descended from the original Beast? Why is he dead? Does it really matter when we have a couple of nudes like Miss Lane and Miss Hummel on full view?



## BEST FRIENDS

(1982)

Paula and Richard are members of the most talented, unappreciated and underpaid fraternity in the world – they are writers. They write movies and live happily together in Hollywood, but things start to go wrong as soon as they get married.

This film is meant to be a comedy, and there are a few amusing incidents, but on the whole it just goes on too long. The important thing, however, is that Paula is played by the delicious **Goldie Hawn**, and when she takes a shower with Richard we see the profile of her bare right breast and nipple. **Burt Reynolds** is the lucky guy who plays Richard, and he sees even more than we do. It's in the shower that our heroine and hero decide to get married.

Miss Hawn also takes a bath, but it's one of those movie baths full of suds. Although the water level is quite low, it's never low enough.

She's a very clean girl, because later on comes another shower. She stands under the spray, viewed from the waist upwards, but her arms are covering her boobs. Then she moves her arms, and her left nipple peeps out.

First the right one, then the left. Will Miss Hawn ever stop teasing and let us see more of what we've been waiting for so long?



## THE BETSY

(1977)

Another Harold Robbins masterpiece hits the screen, this one all about the automobile industry. (The BMC referred to is not the British Motor Corporation, but the Bethlehem Motor Company – although the religious significance of this name is unclear ... like much of the rest of the movie.)

Betsy is a motor car named after – surprise, surprise – Betsy, played by **Kathleen Beller**. Betsy (the girl) has waist-length dark wavy hair, while the hair below her waist isn't quite that long. She shows off the latter just before swimming in a typical Olympic size Hollywood turquoise pool; she also has enormous boobs, which serve to keep her afloat on the same principle as water wings.

BMC is run by Betsy's great-grandfather, played by **Laurence Olivier**. *Henry V*, *The Entertainer* ... and now Loren Hardeman. He soon gets into a leg-over situation with a French maid, which is the kind of thing French maids are notorious for. The greatest actor of our time is seen in a new kind of action, although both he and the maid seem to have all their clothes on.

Later, Lord Olivier also ends up in bed with his screen daughter-in-law (**Katherine Ross**), his passions having been inflamed at the sight of her breast-feeding her infant son. We see more of Miss Ross's boob (the left one, minus nipple, which is cunningly hidden in the baby's mouth) than we do of the couple's coupling, which is perhaps just as well.

Also watch out for **Lesley-Anne** who gets them Down a couple of times.



## BIG BAD MAMA

(1974)

The touching tale of a mother and her two daughters trying to make ends meet during the Depression: They are forced to become bank robbers. The mother is **Angie Dickinson** (→ *Dressed to Kill*), and her two daughters are played by **Susan Sennett** and **Robbie Lee** – and none of them are averse to exhibiting various amounts of bare flesh during the course of the movie.

It's Miss Lee who makes the early running, her left boob peeping out of her dress when she's in church; the right one joins it on screen later. At one stage the two girls both take part in a strip, although they don't take much off. Instead that's left to another girl on stage with them, who displays her remarkable talents with a pair of nipple tassles.

Miss Sennett wishes that her own 'titties weren't so little', but when she finally bares them we discover she has no reason to complain – and neither have we. This is when she's in bed with Fred Diller (**Tom Skerritt**), but she believes in sharing with her sister, and so at one stage both of them peel off their clothes and climb into bed with the fortunate fellow.

Their mother meanwhile is amusing herself with William J. Baxter, played by **William Shatner**, Captain Kirk of 'Star Trek' fame. In this case he isn't boldly going where no man has gone before, because previously Diller had dallied with our heroine – who must have a thing for starship captains, as Mr Skerritt also held that position, on the good ship Nostromo in *Alien*.

The two interstellar encounters both take place in the gloom, however, and her boobs and buttocks are not seen too clearly. But then, almost at the end, Miss Dickinson steals the show by revealing absolutely everything, clearly proving that she needn't fear any competition from her younger and more modest rivals in this film.





## BILITIS

(1977)

This isn't some rather nasty disease, but instead the name of a young French lady, played by **Patricia D'Arbanville**.

The best scene in the film comes within the first few minutes, when a bunch of schoolgirls shed their uniforms – straw hats, blue dresses, white panties – to go swimming in the lake. Bilitis is amongst those who remain dressed, but half a dozen other girls are totally nude as they run into the water, splash each other, compare the size of their boobs ...

And these girls are the real thing, genuine teenagers, not ageing starlets dressed up (or undressed down) to look a few years younger.

Mademoiselle D'Arbanville's own breasts aren't seen until later in the film, while we have to wait even longer for total exposure. She goes swimming, although in a swimsuit; but then she peels the garment off. There are also some nice views of her entwined with an older woman (but not too much older), **Melissa (Mona Kristensen)** – and although she reveals no more than her boobs, that's nothing to complain about.

Bilitis then finds herself a boyfriend, but she generously loans him out to Melissa as compensation for her faithless husband. And the film ends with the poor girl, sitting all alone on her bed, remembering. As the credits roll, the highlights of the film are again screened – including some shots of the nude teen bathers which weren't shown earlier and a reprise of a scene in the dormitory.

The school must be short of beds, because Bilitis has to share hers with another girl. The bed is so small that the other girl has to strip before getting in with her. They are pressed close together, which must be what is meant by a schoolgirl crush.



## BLAME IT ON RIO

(1983)

Two middle-aged guys go on holiday to Rio, with a couple of teenage girls. It's okay, however, because the girls are their daughters – then one of the men (Matthew, played by **Michael Caine**) has an affair with one of the girls. But that's okay, too, because at least it isn't his own daughter.

Plenty of bare boobs on show during a scene set on the beach, and the two men are enjoying the view when suddenly they see their own daughters, similarly topless. Matthew's daughter is called Nicole, played by **Demi Moore** – and we could do with seeing more of her, but her long dark hair hangs down to hide her boobs. The other girl is Jennifer (**Michelle Johnson**), and her naked breasts are on full view several times during the course of the movie.

On one occasion there is even a glimpse of Miss Johnson's own short dark hair as she strips off completely to take a nude snapshot of herself as a souvenir for Mr Caine.

This film is a remake of a French movie known variously as *A Summer Affair* or *In a Wild Moment*. Presumably there's also a French title. Apart from the fact that the original is more amusing, it's also worth catching for the topless beach girls, this time in the South of France instead of Brazil. But of particular interest is one of the two teenage French girls, who is seen in various states of nudity: topless, naked from the rear, and all wet and shiny from a swim in the sea, her curls visible through her translucent panties ...

It's difficult to be precise as to why the original should be better than the remake. It has that certain *je ne sais quoi* – but I don't know what it is.



## BLOOD ON SATAN'S CLAW

(1970)

A rural English scene a few centuries ago, a ploughman tilling the fields, probably thinking about his lunch. Then the plough turns up a few bones, some fur, a deformed skull – and he's glad that he hasn't eaten his lunch. It seems these are the mortal (or immortal) remains of the devil, and from these few remnants he starts putting himself together again. Fresh hide grows on the bodies of some villagers, another offers to give a hand – and so chops it off at the wrist.

All this seems to be organized by a young village lass, inappropriately named *Angel*, played by **Linda Hayden** (→ *Baby Love*). Her school attendance isn't very good, and at one stage she pays a visit to her teacher and takes off all her clothes, showing that she deserves full marks.

The one other exposure is from a different nude girl who is dancing around at the witches' disco, although only her bare boobs are shown on screen. All the others in attendance keep their clothes on, which doesn't seem right for this kind of thing – maybe if they'd all stripped off, the devil would finally have been put back together. As it happens, he is just missing a leg and is hopping mad when the goodies arrive in the nick of time – or perhaps the old Nick of time – and stop his fun.



## BLOW OUT

(1981)

This starts with camera and viewer looking in through the windows of a girls' hostel:

In one room two girls are dancing, facing the window, clad only in scanty, low-cut nightgowns which cling tightly to their bouncing boobs as they move. We go on to another window, staring through to see a naked girl sitting astride her supine lover. She looks up and sees she is being watched, and she jumps to her feet and runs to the window as we retreat and open the door which leads inside the building. We duck aside as two girls come towards us, one of them wearing an unfastened shirt over her brief pants and bra. Three more girls walk by, clad in towels, and we turn and see the shower room. We open a nearby door and look in to see another girl who is lying in bed, her eyes closed; she wears a black bra, and she moans as her hand strokes herself beneath the blanket – she's probably rubbing her body to keep warm. We turn and go into the shower room. It is steamy, and the shower curtain is closed to partly obscure the view of the nude girl under the spray. She dreamily soaps her breasts, not noticing when the curtain is drawn back. Then she sees a hand, a knife – and she screams.

And **John Travolta** laughs at her pathetic scream as he watches all this on screen. He is Jack, the sound man for the film we have just been watching, which is called *Co-ed Frenzy*. In the viewing room, the shower sequence is run through backwards before being played over again.

Then the credits come up, and the real film begins – which unfortunately doesn't include any nude female flesh apart from two more viewings of the shower scene. It's a good movie, but will we ever see the full version of *Co-ed Frenzy* ...?



## BLOW-UP

(1966)

**David Hemmings** is a swinging London photographer, and he takes a series of photographs of a man and a woman in a park. The latter is **Vanessa Redgrave**, and she tried to get the film back – because, it turns out, the photographs show the murder of her companion. The photographer returns that night and finds the body, but by the end of the film we still don't know much more about the murder.

Yet such details are irrelevant when considering this landmark film.

This is the movie in which Miss Redgrave almost showed her breasts. Trying to persuade the photographer to give her the film he has taken, she removes her shirt – but she is careful always to have her back to the camera or make sure only her face is visible, or else she keeps her arms folded across her boobs.

More importantly, this was the first English language film to show curlies on the screen – and even then it was thanks to an Italian director, Michelangelo Antonioni. Two teenage girls (**Jane Birkin** and **Gillian Hills**) come into the studio and discover all the clothes kept there for fashion models. Naturally they have to try them on – and it's a case of quadruple exposure, as two pairs of boobs come into view. The girls wear only their tights, one a pink pair, the other yellow – but these don't last long as they roll about with Mr Hemmings, tearing at one another's clothes. Very little of the curly stuff on show – but there had to be a first, and this is it.



## BREATHLESS

(1983)

This is a remake of a French film, it says here, originally directed by Jean-Luc Godard from a story by François Truffaut – whoever they were. The French interest in the new version is **Valerie Kaprisky**, who plays Monica. She's the girlfriend of Jesse, played by **Richard Gere**. And as is usual, we tend to see more of him than we do of the girl. During the first shower, who is under the spray? You guessed it.

Jesse steals cars, and while doing so he kills a cop and therefore every police officer in Los Angeles is hunting for him – but as he doesn't seem bothered, neither are we. Jesse is only interested in Monica, which is natural enough.

There's only one scene of real interest, and it's a long way into the film. Mademoiselle Kaprisky is draped in a towel, which Jesse tugs down – but only as far as her waist, baring her breasts, although a minute later there's a hint of curls. Then comes another shower scene, and as he tends to do in all his films, Mr Gere drops his pants to show off his rear. Ignore him, because a moment after this our heroine is seen frontally naked – though also only for a moment.

When they are in bed together, whose bum is it that fills the screen? A clue: it isn't female. And whether we like it or not, we're given a closer view of Richard's little Richard than ever before. He was reported to have been given a bonus of \$200,000 for this revelation. A pity that they didn't offer Mlle Kaprisky the money instead, because we could have done with much more of what she had to offer. Her boobs do make one final appearance towards the end of the film, although the light isn't that good ... but then neither is the movie – with one (or two) exceptions.



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## BUTTERFLY

(1981)

Pia Zadora (→ *The Lonely Lady*) plays the role of Kady. ('Kady' is the way Americans pronounce 'Katy', so maybe they think that's how to spell it.) Wearing a very skimpy dress, she returns after ten years to visit her father, Jess (**Stacy Keach**).

That night her naked silhouette can be seen as she strips off behind a screen, and we glimpse her buttocks and the side of her boobs as she goes to bed. Later, after a hard day in the silver mine which Jess guards, the girl takes a bath. We watch her nude from the rear as she steps into the water, and then there are a couple of glimpses of her breasts, nipples peeping above the surface. Jess gets a bit carried away when massaging his daughter's back, because his hands slip around to the front.

We might have seen more of her if the rest of the family hadn't turned up to further disturb Jess's solitude – Kady's sister, Jane, and Kady's baby son, Danny; then their mother (and Jess's wife), Belle; and the son of the man who owns the mine, who also happens to be the baby's father; not forgetting the guy who is really Kady's father, plus his brother.

Discovering that Kady isn't his daughter, Jess does the sensible thing – but we don't get to see any of this, apart from a fully dressed passionate embrace. Then there's a courtroom scene, Kady and Jess being on trial for incest, which has more shock horror dramatic revelations than a dozen episodes of the old 'Perry Mason' series. It proves what good actors they all are, because none of them laughs at any of this.

For her performance here Miss Zadora won a Golden Globe award for the best new female star (although her movie debut was in *Santa Claus Conquers the Martians* back in 1966); but it's a pity we didn't see more of her own golden globes.



## THE CALIFORNIA DOLLS

(1981)

**Peter (Columbo) Falk** is the manager of a team of girl tag wrestlers called, believe it or not, the California Dolls. The dolls in question are the blonde **Laurene Landon** as Molly and the brunette **Vicki Frederick** as Iris.

There are plenty of scenes of good looking and scantily clad girls fighting, throwing each other around in the ring, and it's both a funny and entertaining movie – the most entertaining part being the mud wrestling.

Our two heroines are fighting two other girls, throwing them about in a mud pit. All the girls wear are bikini pants and T-shirts which are several sizes too small. That's to begin with. The T-shirts soon get ripped off as they wrestle. With all the mud, it's difficult to tell exactly who is who, but in the end they are all topless as they struggle and roll, slipping and sliding through the slime. /

The American title for the film was *All the Marbles* – although exactly why is a good question.





## CALIGULA

(1980)

Certainly the most expensive film (\$30 million) and almost the longest (155 minutes) in this book. But money isn't everything – and this is a prime example of the rule that it isn't length which matters but what's done with it.

**Peter O'Toole** and **John Gielgud** are the major names here, but they both have the good sense to depart quickly for their next roles. **Malcolm McDowell** is Caligula, with **Teresa Ann Savoy** as his sister – and they have a very close relationship. When first seen, Miss Savoy is wearing what can best be described as an off-the-breast toga. This is as the film opens, which is to the music from television's 'Onedin Line'. With such a vast budget, one would have thought they could have afforded a new soundtrack.

**Helen Mirren** (→ *Hussy*) is Mrs Caligula, who also displays her bare boobs. During one scene, husband, wife and sister are all in bed together doing the kind of things three people do – which we can only guess at, because the camera spends more time on a couple of naked girls who have been spying on this trio, who then kiss and caress each other.

Made by *Penthouse*, the film gives us what the magazine is famous for: naked women in soft focus. For most of the time there isn't enough detail, only brief shots of individual writhing bodies (male and female) in the orgy sequences, which make it difficult to work out who is doing what to whom. Lots of naked girls bathing, plenty of boobs and curlies on show every now and then, but the trouble is that the rest of the film is so dull and boring. It's the kind of movie which makes a school history lesson seem exciting.



## CARNAL KNOWLEDGE

(1971)

'Size 38 with a D cup,' boasts **Jack Nicholson**.

'Looks aren't everything,' claims **Art Garfunkel**.

'Looks are everything,' asserts the former.

They have been discussing **Ann-Margaret's** vital dimensions, which are the highlight of a film whose title misleadingly promises so much – but delivers only A-M's impressive boobs. According to rumour, this film was meant to be a comedy. That may have been the intention, because it sure ain't a sex film.

Mr Nicholson as Jonathon and Mr Garfunkel (yes, half of the most tedious duo in musical history) as his buddy Sandy are a couple of college kids who happen to have the same girlfriend. Very promising, particularly as the girl is played by **Candice Bergen**. But we never do get a threesome, and the most Miss Bergen shows is an expanse of bare back. More is seen of the two guys, although fortunately not too much.

Freed at last from an interminable series of movies as Elvis Presley's gal, Ann-Margaret throws off her inhibitions – although not all of them: seen from the rear as she walks naked towards the shower, then later sitting up in bed without her pyjamas to prove that she probably does take size 38D.



## CARRIE

(1976)

One could hardly wish for a better start to a film than this. After a brief episode during a volleyball game, the first scene is set in a girls' shower room, with its occupants in various stages of nudity – under the shower, drying themselves, getting dressed. Plenty of bums and boobs and curlies on view. And furthermore, this is all in slow motion to make sure that no details are missed.

Amongst these girls is **Nancy Allen** (→ *Dressed to Kill*), who is completely naked as she towels herself dry. Make the most of all of Miss Allen, because there was never as much of her on show after she married Brian de Palma, who directed this as well as some other films we survey here: *Blow Out*, *Scarface* – and *Dressed to Kill*.

Carrie is played by **Sissy Spacek** (→ *Prime Cut*), and she also makes her first appearance under the shower. At first only her bum is visible, everything else being obscured by steam. Then her bare breasts come into view, and soon after her curlies are visible.

Miss Spacek's boobs reappear later when she takes a bath – she's washing away the blood with which she's been covered. A few of Carrie's classmates poured a bucket of the stuff all over her during the high school dance, and in revenge she used her supernatural powers to kill everyone.

Some people just have no sense of humour.



## CATCH-22

(1970)

A milestone in movie history: the first major Hollywood movie which included a full frontal female nude.

The film is from the book which added a new (catch) phrase to the language, the original meaning of which has been changed to suit almost any no-win situation. The plot is about the everyday lunatics in an American bomber squadron, one of whom is Yossarian (**Alan Arkin**). When he becomes wounded on a mission, he dreams that he is swimming towards a naked girl. It may all be in his imagination, but the girl on screen and her lack of clothing are real enough.

She is first seen swimming up to a raft and pulling herself aboard. She wears a white nurse's dress, but then she tears it off and has nothing on beneath. Twirling her dress above her head, she casts the garment into the water, and she stands totally nude on the raft. The sky and sea are very bright and pale, contrasting with the darkness of the girl's curls.

And the girl? This was **Paula Prentiss**, as Nurse Duckett.

Also worth noting is the exposure of **Olimpia Carlisi**'s breasts, as she lies back in bed. Of less note is the fact that Mr Arkin can be seen naked from the rear. He's being awarded a medal for a perfect bombing pattern; it doesn't matter that he only bombed the sea. His lack of clothing must make the awarding of a decoration somewhat difficult, and its solution remains a mystery because we never do discover where the medal is hung.



## CAT PEOPLE

(1982)

Nastassia Kinski (→ *One From the Heart*, *Virgin Campus*) and Malcolm McDowell are sister and brother, Irena and Paul Gallier. And they have this unfortunate medical problem – they keep turning into vicious man-eating (or in Paul's case, woman-eating) black leopards.

Fräulein Kinski finds time between all this for three nude scenes; but it always happens in the evening or at night, times of day when it tends to be dark. She does show her fully lit boobs on one occasion, otherwise it's hard to see any details because of the lack of light. The first time is when she strips and goes off wandering through a forest in search of a midnight snack; the second as she undresses to go to bed with Oliver from the zoo – he's the curator, not one of the animals; and the third time she is standing in front of a window as she unzips her pants and pulls them down, giving a very shaded view of her curlies. Oliver then ties her to the bed – but only because she is about to turn into a feline once more; and although she is spread nude on top of the bed, there's a misplaced shadow across her hips to prevent total exposure.

Two of her brother's tasty dishes are also seen – one falling down some stairs, and her front-fastening black bra coming open; the second not even wearing a bra as she sits up in bed shortly before dinner. She's the dinner.

Pride of place, however, goes to **Annette O'Toole** as Alice. After jogging she decides on a swim to cool off. She removes her tracksuit, peels off her bra, but before the final revelation she quickly leaps into the pool for a topless dip, believing she's being chased by a black leopard. And everyone knows cats hate water – while plenty of people like seeing semi-naked girls in swimming pools.



## CIRCLE OF TWO

(1980)

There's a saying 'old enough to be her father' – but in this movie the hero does better than that, he's old enough to be the heroine's grandfather. **Richard Burton** is Ashley St Clair, a sixty-year-old painter. (The artist type, not painter and decorator.) **Tatum O'Neal** is Sarah Norton, a fifteen-year-old schoolgirl. They meet in the romantic atmosphere of a porno cinema in Toronto – she sneaks off from school to get into an XXX movie, and he is asleep on the row in front of her. But we never get to see any of what's happening on the screen she is watching.

They meet again and the girl discovers that the artist hasn't painted for ten years, and she persuades him to immortalise her in oils. Dressed. But later the artist turns to see that his model has stripped off entirely. Miss O'Neal amply displays exactly how much she has grown up since she won the best supporting actress Oscar back in 1973 for her role in *Paper Moon*, playing opposite her father Ryan.

We see her bare breasts, but she is standing behind a wooden chair, the top of which is annoyingly at the same level as her crotch. Then the idiot Ashley tells her to put her clothes on again.

Sarah's parents find out what's going on, or what they think is going on, and she is kept at home. The artist returns to New York, the girls goes to visit him – then they split and go their separate ways.

But do they ever get into bed with each other?

Who knows?

Who cares?



## A CLOCKWORK ORANGE

(1971)

A lost movie, and so perhaps it shouldn't be included in this volume. It is no longer available for cinema distribution and isn't on video; a television showing seems just as unlikely.

When originally released, a lot of fuss was made over the alleged glamorisation of violence, such as the way one of the rape scenes was so beautifully choreographed to Rossini's 'The Thieving Magpie'. (Please excuse this brief cultural reference – there won't be any more.) And when Alex (**Malcolm McDowell**) is giving someone a good kicking, it is to his rendition of 'Singing in the Rain' (from the movie which for obvious reasons isn't included in this book).

Therefore it might be unfair to tease the reader with any mention of all the bare female flesh on offer, including:

**Adrienne Corri**, who has her clothes cut away until she is totally nude;

the two girls who take part with Alex in a speeded up and stripped down episode;

Mr McDowell imagining himself as a Roman emperor (and dreams do come true, because he later took the title role in *Caligula*), attended by various undressed slaves;

the topless girl in the experiment to prove that Alex is a reformed character;

the slow motion sequence in which **Katya Wyeth** wears nothing but a pair of long stockings and garters.

So we won't.



## COME PLAY WITH ME

(1977)

For most of the time this is an absolutely awful movie, with third-rate British actors in a fourth-rate alleged comedy. There's some kind of absurd 'plot' about forged banknotes, the forgers hiding in a health farm, on the run from some more crooks.

But – the crooks spend some of their time hanging out in a strip club. In the dressing room one of the girls reverses the normal procedure by starting off nude and then pulling on her suspender belt and stockings. A few other young ladies are seen at work in the club, in various stages of undress, like the one who licks her own nipples, or the one who squirts foam over her breasts and then oils her body. Yet the camera insists on pulling away from the strippers to keep watch on the crooks.

Meanwhile, the health farm is staffed by about a dozen girls. They can't act, and in an amazingly bad musical number they prove that neither can they sing or dance. What they are best at is taking off their clothes. For much of the time their standard uniform is just high heels, stockings, suspender belt and a white nurse's cap as they go about their duties of massaging the customers or perhaps helping them relax in another way. Or if there are no men around, the girls kiss and caress one another.

Nudes galore here: in swimming pools and saunas, working out on exercise machines, or simply walking around as nature intended. **Mary Millington** heads the cast of well endowed females, all of whom are very pleasant to look at. But if there has to be a storyline as an excuse to display naked girls on screen, it ought to be far better than this and not distract us from what we really want – nudes, nudes and more nudes.





## COMING HOME

(1978)

The film in which Jane Fonda (→ *Barbarella*, *Klute*) won a second Oscar for baring her boobs.

She plays Sally, the wife of an American marine captain who goes off to fight in Vietnam. And while the husband is away, the wife will play – in this case with Luke (**Jon Voight**), a disabled ex-servicemen who is confined to a wheelchair.

Sally and Luke non-walker go to bed together, although what exactly they manage to do isn't made clear. The girl is viewed sideways, nude from head to knee, her left boob in profile. The question is: which girl? Is it Miss Fonda? This seems doubtful, as her head is out of shot. And a few seconds later the camera angle changes so that she is seen naked from the rear as she sits on the bed. But as her face is turned away, again it's unlikely that she's the person we really want to see.

Just when it seems we're about to be cheated, the camera shows Miss Fonda lying on her back on the bed – her left boob bared. Then comes a shot in which its Oscar winning twin is exposed.

The great **Bruce Dern**, makes his own fleshy contribution to the film. He plays Sally's husband, who goes for a swim in the sea upon discovering that his wife prefers a cripple to him – probably the equivalent of a cold shower. He strips off all his clothes, but fortunately the camera only watches from the rear as he runs towards the ocean, and we don't see exactly how great he is. There's no doubt, however, that this is Mr Dern's own bum.

But unlike Miss Fonda, this exposure didn't win him the Oscar (as Best Supporting Actor) for which he was nominated.



## CONFESSIONS OF A DRIVING INSTRUCTOR

(1976)

One of the Confessions series of tit 'n' bum 'sex comedies' which led to the glut of such British movies during the Seventies. The typical such film would have a likeable idiot as hero, his job bringing him into contact with numerous girls – all of whom would immediately realise he is their ideal lover.

The leading character in the series was **Robin Askwith** as Timmy Lea. Also featured were some of the better-known television comedy actors – and of course loads of girls who would without provocation fling themselves at our hero, while also flinging away their clothes.

There are about half a dozen young ladies who have amorous encounters with Timmy in his new career as a driving instructor, starting with the girl who gives him his test – although surprisingly we see not even so much as a nipple during this first exploit. After that, all of the usual female bodily parts are visible in various shapes and sizes, but never for long enough: in a 'sex comedy' the emphasis is always wrongly on the comedy. Which might be okay if it was funny. When it isn't, as is most often the case, at least we should have more nude girls to look at.

In this one there are girls in bedrooms, in cars, in sheds, in golf course bunkers – and even **Liz Fraser** in the bath, although she is too modest even to take off her bra in the water. She plays the mother of Timmy's secretary. He lodges with them, which means that mother and daughter have to share the poor overworked lad between them.

To be fair, this film is better than most – but that's not saying much, considering how bad the rest are.



## DEADLY BLESSING

(1981)

It isn't always safe to peer through a lady's bedroom when she's undressing, as Bill (**Michael Berryman**) discovers – because he ends up being stabbed to death.

Bill is a Hittite, a member of an extreme religious group. It's easy to recognise them because they all wear funny hats. And he's been peeping on a neighbour, Martha (**Maren Jensen**) when he meets his end. What he, and we, have observed is the girl coming into her bedroom and peeling off her white dressing gown as she stands with her back to the window. The side of her right breast becomes visible, while the left can be seen in a mirror conveniently placed opposite her. Then she turns to face the window and pick up her nightdress, and we are able to see her completely nude.

Later on there's a bath scene, which makes a change from a shower scene. There's another full-length view of the nude Miss Jensen, although only from the rear. Next she is covered by the bathwater – but not covered enough, because it's quite clear that she bathes with her knickers on.

Someone puts a snake in the bath with her, which naturally causes her to jump out, although only her left boob comes into view. She rushes from the bathroom, having found time to cover herself up, and grabs a hammer to kill the snake. The snake isn't the first to die (that was Martha's husband, and then came Bill), but this begins the more general mayhem and carnage.

The film ends with a demon popping up out of the floorboards, grabbing Martha and then descending to hell again. What with the Hittites as well, she hasn't been very lucky in her choice of neighbours.



## DEMON SEED

(1977)

Proteus IV is a super-duper computer. One of the top men responsible for its design was Alex Harris, who separates from his wife, Susan, just around the time that the project is coming into full operation – forgetting that he has left a computer terminal in the basement.

So Proteus sets up his own experiment, watching Susan – and as she is played by **Julie Christie** (→ ***Memoirs of a Survivor***) who can blame him? We first see Miss Christie's left boob bared as she slides out of bed. Her right one comes into view to complete the set after she has taken a shower.

By this time Proteus has taken over from Alfred, the household computer who cooks the meals, opens doors and things like that. He seals the house and announces that he wants to have a child, and Susan is to be the mother.

This comes as a bit of a shock. They hardly know each other. He's never taken her out or bought her any presents. The one good thing is that the pregnancy will last only twenty-eight days, so Susan won't lose much time. It's fortunate that she has enough food in the house for her confinement, and also that no one remembers the terminal in the basement or bothers to check up on her – apart from poor Walter, who works for Alex. Proteus kills him, but no one misses Walter either, or notices his car left outside for a month.

The people who run Proteus decide to pull the plug because he keeps disobeying orders. Despite all his powers, the computer allows this – because the baby has been born and soon develops into a new version of the Harris's dead daughter. But the\* child does have Proteus's slow mechanical voice, which will be a drawback in a few years when she starts going out with boys.



## DRESSED TO KILL

(1980)

As this book is more concerned with the undressed, the above title seems unlikely to offer much. But the movie opens with **Angie Dickinson** (→ *Big Bad Mama*) in a shower, seen from the side through a transparent screen, but with the profile of her right breast well in evidence. Then comes a close-up of her face as she soaps herself, followed by a view of a hand caressing her breasts and moving down to her curls. A hand, but not necessarily Miss Dickinson's hand – or even her body – because her face is never seen in the same shot as the wet boobs.

The first part of the film (after the shower – which we won't complicate with details of a male assailant under the spray with her, because it's only a dream) just goes on and on, with long drawn out scenes in which very little happens. Things only liven up when she is attacked in a lift and murdered.

Liz Blake, played by **Nancy Allen** (→ *Carrie*), sees the killer. Liz is a hooker and she visits psychiatrist Robert Elliott (**Michael Caine**), hoping to find his appointments book, because the killer might be one of his patients. To distract the doctor, she asks if she can take off her coat. She does. 'And the rest?' she asks. She doesn't. For quite a while, however, she is clad in only her black undies – brief bra and panties, suspender belt and stockings.

Further revelation comes at the end of the film, another shower scene. The girl is viewed from almost directly above, but it's difficult to see much through the steam, except for the fact that she really is naked. Then at last comes a proper look at her breasts – and as her face is in the same shot, it's a safe bet that these really are Miss Allen's boobs.



## EMILY

(1976)

The film which came to be known as 'What The Prince Saw', the main role is taken by **Koo Stark**, the girl who for a short time was the world's most famous actress. But it wasn't her thespian talents which brought her to fame – as this film demonstrates.

There isn't even a pretence of a plot here, it seems the kind of thing which must have been made up as they went along, but these are the important tits ... sorry, bits:

Our heroine, lying in bed, the front of her nightdress unfastened as she strokes her boobs; her mother (**Sarah Brackett**) standing naked in front of a window then lying in bed, but we don't see her properly; our heroine showing her bare breasts again as she changes, then later taking a shower, her buttocks at last seen, but the camera moving upwards as she turns; another woman (**Ina Skriver**) climbing into a shower with her, so that they can stroke and nibble at nipples, but again only her boobs are seen; our heroine allowing a boyfriend to stroke a bare boob; a visitor to her mother's house (**Jeannie Collings**) letting a guy peel off her top, her ample boobs spilling out; and not to be left out, there's the maid (**Jane Hayden**, → *Adventures of a Taxi Driver*) whose own breasts are revealed when her boyfriend explores her clothes.

If this sounds boring, that's because it is. The movie is set in 1928, and it almost seems as though it was made then. It's a real swindle when a so-called sex movie can only provide a few boobs here and there and absolutely no eroticism.

Only in the last couple of minutes do we get to see Koo totally starkers, her curls at last on show. And it was hardly worth waiting.



## EMMANUELLE

(1974)

Probably the most famous erotic film of all time, the first in a long line of variously spelled Emmanuelle movies – watch out for the inevitable Japanese version, *Emmanuelle Versus Godzilla*.

**Sylvia Kristel** (→ *Lady Chatterley's Lover, Private Lessons*) plays a French girl who lives in the evocatively named city of Bangkok, and much of the film looks like a glossy travelogue promoting the scenery and tourist attractions of Thailand.

But the attractions we are most interested in are the various girls who are seen in assorted states of undress during the movie. Apart from a scene in bed with her hubby near the beginning, our heroine is only involved with other women until almost the end of the film – but these scenes stop before they really get anywhere. And this is the main problem with the film – nothing much ever happens. There are some nice nudes on show, including Miss Kristel; but too much seems to have been cut. In one scene for example, Emmanuelle and another girl are by a lake, and the girl strips off – then the scene suddenly ends, and they are next seen wrapped up in a blanket together, although it's obvious that they have been swimming nude.

The highlight of the film is an earlier aquatic scene, with our heroine and a different girl seen in a swimming pool, the camera following their supple naked bodies from below as they turn and twist and dive through the clear water.

It would be difficult for any film to live up to the sort of reputation this one has won – and it doesn't.



## THE ENTITY

(1981)

Carla Moran, played by **Barbara Hershey**, has a very persistent and unwanted boyfriend, we can see right through him to our unfortunate heroine's body – and the indentations on her breasts and nipples which he keeps making.

There is, however, something suspicious about these bare boobs. They are too pneumatic, not quite the same colour and texture as the rest of her skin, and the angle of her head doesn't look right – almost as though the manipulated breasts are falsies. And we soon realise that this is what they must be: a special effects creation.

At first we see just these bare breasts, but later there is a sequence with the girl lying completely naked on top of her bed. And if the boobs are artificial, it's a reasonable supposition that the rest of her body (including the curls) isn't the real thing either.

To make up for this, there is a bathroom scene earlier on when Miss Hershey undresses. She has her back to the camera as she unhooks her bra, but she is only teasing because then she twists around to show us what we've been waiting for. Next she removes her panties, but by this time she has selfishly turned her back again. But while she faced forward, there was a good view of her breasts, and they moved in such a realistic way that there is little doubt that they were the genuine article.





## EQUUS

(1977)

Here we have the always welcome sight of **Jenny Agutter** (→ *An American Werewolf in London*, *Logan's Run*, *Walkabout*) as the female interest. She plays Jill Mason, who works for a riding stable, as does **Peter Firth** as Alan Strong – so it's only natural that they should get together for a roll about in the hay.

Miss Agutter pulls her sweater over her head, proving that she doesn't wear a bra, then removes her jeans, and neither does she wear any underwear around her lower regions, which means having to be careful with her zip. She faces the camera throughout this strip, although Mr Firth keeps his rear to us as he also undresses – but he is less modest about his qualifications when he and the girl come to grips with one another.

Alas, their relationship proves less than satisfactory. Maybe they weren't made for each other, but love is blind. And so are all the horses in the stable by the time Alan has finished with them.



## EROTICA

(1980)

There's this French girl called Brigitte (**Brigitte Lahaie**), and she has the funniest French accent since Peter Sellers' Inspector Clouseau. She's a journalist who comes to London to investigate the Raymond Revuebar, and about half of the film consists of excerpts from the show. No messing about here, just girls taking off their clothes and dancing naked. Plenty of nude young ladies on view, and also a number of men.

Brigitte strips off at any excuse and has close relationships with numerous guys and gals, in the back of a Rolls Royce, a sauna, a stable, an office, a boat. But these episodes always stop halfway and the scene shifts back to another stripper cavorting around her elaborate scenery – a pinball machine, a cannon, a cage, a giant camera.

One of Brigitte's female conquests is called Lady Di (**Diana Cochran**), a blonde photographer. But this film was made before another girl became more famous under that name.

This is meant to be a true and faithful account of our French heroine's adventures, but credibility is strained by the inclusion of such scenes as the one set in a nude disco called Starkers. And we all know what two girls get up to when they're on their own – although having five naked girls all rolling about in bed together is surely overdoing it a little.

The whole thing is really a glossy advert for Paul Raymond's Revuebar and his *Men Only* magazine, and it offers exactly the same: plenty of attractive naked girls. Mr Raymond even appears, as himself, and he's about the only person in the movie who doesn't surrender to Mademoiselle Lahaie's charms. He keeps his clothes on.



## ESCAPE FROM ALCATRAZ

(1980)

A film without any women.

Which would seem automatically to exclude it from consideration. However ...

One of the functions of this book is to point out the movies where the famous have revealed more of their star quality. And here the biggest box office draw of them all is seen in the nude – **Clint Eastwood**. Okay, so he's a guy. But we try to cater for all tastes.

He plays Frank Morris, who in 1962 vanished with two other prisoners from 'escape-proof' Alcatraz. **Patrick McGoochan** – who starred in the incomprehensible television series 'The Prisoner' – takes his revenge by becoming the prison governor.

Near the start of the film, Mr Eastwood has to strip off and is seen frontally naked as he is escorted through the jail. Because this is in extreme longshot, a powerful pair of binoculars is advised – if anyone is that interested.



## EUREKA

(1983)

Another film from Nicolas Roeg who previously gave us *Bad Timing*, *The Man Who Fell to Earth* and *Walkabout*, and can usually be relied on for what we want.

**Gene Hackman** is a prospector, Jack McCann, who strikes gold – though it seems more like a buried pirate treasure hoard, glittering coins pouring out when he smashes into the rock face wall with his pick. Doubtless this is all very allegorical.

Twenty years later, he owns a Caribbean island and hates Claude (**Rutger Hauer**), the man his daughter has taken up with. He bursts in on the couple, who are lying naked on top of the bed. The daughter, Tracy, is played by **Theresa Russell** (→ *Bad Timing*) – who also happens to be Mrs Roeg – and we see her boobs as she jumps up, then her buttocks as she turns. Jack chases Claude, either to kill him or do something even worse with the meat cleaver he brandishes.

The next flesh on offer is when Claude takes a couple of girls to see a voodoo ceremony, which turns into some kind of orgy. A number of bare breasts on view, both native and white.

Jack McCann is murdered by gangsters who want to build a casino on his island, but Claude is arrested and charged with the murder – and throughout the trial he never thinks of mentioning the real killers, even though he saw them. When at last Claude is found not guilty he climbs into a rowing boat, pulling away from the island, from Tracy, from the gold.

Tracy is lonely while he's in jail, and she lies in bed, clothes in disarray, black bra pulled up to reveal her left nipple. Then towards the end of the film, eureka! Miss Russell is naked in bed, alone, when suddenly she kicks the sheet away and we at last see all of her.



## EYE OF THE NEEDLE

(1981)

The year is 1944, and **Donald Sutherland** is a German spy called Faber, codenamed the Needle. He has discovered the Big Secret about the Allied invasion of Europe, whatever it is, and has to take this information back to Germany.

He steals a boat to rendezvous with a submarine, but is wrecked in a storm and ends up on a small island. Four people live here – the lighthouse keeper, a married couple called David and Lucy, and their three-year-old son, Jo. David is confined to a wheelchair and a husband in name only to Lucy, played by **Kate Nelligan**.

We see Lucy sitting in a bath, but she isn't alone – her son is with her. A useless piece of information: the son was played by identical twins. But the only identical pair in which we're really interested belongs to Miss Nelligan ... and unfortunately the little boy blocks our view.

Then the woman stands up to leave the bath and as she begins to dry herself, the German spies on her. She sees him open the door, but she makes no attempt to conceal herself and her exposed left boob. Her right breast makes up the proper number by appearing when she's in bed with our villain, who gives her what her husband doesn't.

Faber is meant to contact the U-boat by six o'clock, so that he can alter the course of the war – but he's too busy collaborating with Lucy, and so history remains unchanged.



## THE FINAL PROGRAMME

(1973)

There's nothing which dates so much as a futuristic film made a few years ago, and this seems more like a Sixties spy thriller because of the old plot device of the missing microfilm.

The microfilm contains the final programme, some computer instructions which will produce the perfect human of the future – super-intelligent, immortal ... and sexless?

On the track of this microfilm are Jerry Cornelius and Miss Brunner, played by **Jon Finch** and **Jenny Runacre** (→ *Jubilee*). Miss Brunner has a friend called Jenny (**Sandy Ratcliff**) who plays the piano – in the nude. Because of the angle of her arms as she plays, her boobs are alas covered. But then she stands up and turns, and absolutely nothing is covered. Miss Ratcliff is a redhead, all over.

This is the last we see of Jenny, the last anyone sees of her, because Miss Brunner's appetite is all absorbing. She and Jerry are also to merge, producing the next stage in evolution. This is all arranged by the computer, one step up from computer dating, and done under laboratory conditions. The merging is more than mental, however, and involves the traditional method whereby two human beings try simultaneously to occupy the same three-dimensional space.

Miss Runacre wears a translucent pleated gown, and when she raises her arms it becomes almost transparent, showing off her breasts and curlies. Her boobs are totally bared as she begins to incorporate herself with Mr Finch, her buttocks also visible for the first time. And there would be even more of her if all the colours didn't suddenly start changing, the two nude bodies going through a rapid chameleon effect – but the superhuman who emerges isn't a lizard, just a hairy nude apeman. Why not a hairy nude apewoman?



## FLASHDANCE

(1983)

Alex is an eighteen-year-old welder who works in a bar at night, dreams of being a ballet dancer, and also has an affair with the boss, a guy called Nick. But it's okay because Alex is a girl, and a very attractive one, played by **Jennifer Beals**. She works in Mawby's Bar as a dancer, and when first seen she is peeling off a few clothes and pouring water all over herself as part of her act. But regrettably this is as much exposure as we're going to get of Miss Beals.

The same is true of the other dancers at the club, but the film is a must for fans of leotards and leg-warmers. Plenty of pumping female flesh in action, dancing and exercising.

Alex invites the boss to her place and then removes her black bra – but she is wearing a grey sweatshirt on top and she takes off her bra first. Then she starts tugging down her black panties from under the sweatshirt while asking if the boss wants some pizza. But we never get to see them eating. Alex does another stage strip later in the film, but again she leaves more on than she removes, although she does tear several holes in her T-shirt. Must cost her a fortune in costumes.

A few doors from Mawby's is the Zanzibar where, although the performances aren't so exotic as a similarly named establishment in **Montenegro**, at least the girls are topless. Highlight of the movie is the brief scene here, featuring shiny buttocks and bare breasts, when Alex goes to stop a friend of hers called Jeannie (**Sunny Johnson**) from working in just a G-string. But with these near nudes so close, it makes one wonder how Mawby's Bar manages to keep going – perhaps because its clientele keeps hoping that the movie will live up to its title and we'll have some flash to go with the dance.



## FLESH GORDON

(1974)

Proof that it is possible to make a good sex comedy, this is an affectionate remake of the original Thirties *Flash Gordon* serial – and is far superior to the multi-million dollar rehash a few years later. The humour comes from an unlaboured plot which parodies the original and because the actors themselves play their roles entirely seriously; there is no desperate struggle for laughs.

Earth is being bombarded by sex rays from the planet Pomo, and so *Flesh*, Dale Ardor and Dr Jerkoff zoom there to defeat the nefarious schemes of the evil Emperor Wang.

*Flesh* (**Jason Williams**) meets Dale (**Susanne Fields**) on board an airplane which flies through the sex ray, which causes an immediate on-board orgy. Lots of bare flesh on view (though *Flesh* doesn't bare all of his flesh until later), including the first appearance of Miss Fields' boobs. Not long after that, she is totally naked on board Jerkoff's spaceship – and she stays like this for quite a lot of the time.

Plenty of other nudes in the film, in Wang's court, and the tribe of Amazons, but most of our attention is on Miss Fields, who puts little demands on the costume department. It's only to be expected that the Emperor takes a fancy to the girl, although he does the decent thing and plans to marry her first – and it's up to *Flesh* to rescue her from this fate worse than death as well as saving Earth.

Is the world doomed – or, even worse, is Dale's virtue to be lost?

Don't miss the next thrilling episode ...





## FRANCES

(1982)

A movie based on the story of Frances Farmer, an American film star who climbed the Hollywood path of fame and fortune ... but ended up in a mental home.

Not too much fun here, one might suspect, which is almost true – but the title role is played by **Jessica Lange** (→ *All That Jazz, King Kong*) who displays far more than ever before, although all too quickly:

Lying in bed, naked from the waist up; but sadly front downwards. A glimpse of her left boob, however.

Taking a bath – but one of those baths which only ever appear in the movies, its surface thick with white bubbles of foam. Then she stands up. The camera is a long way back, and she is turned slightly sideways, her wet body still partly covered by clinging foam. A moment later she grabs a towel to spoil the view.

Springing nude out of bed when the police burst in to arrest her. A demonstration from the rear of the shape which gave her a career as a model before she became an actress. She flees into the bathroom, the camera aiming down from the ceiling as she dashes through the door. And just before she turns to slam it, there's an ever so brief glimpse of her curls.

But don't blink, or you'll miss all of these scenes.



## FRIDAY THE 13TH PART 2

(1981)

One of those movies about a bunch of American teenagers being killed in various nasty ways, the point of which seems to be to guess which one will still be alive at the end – not much of a game since it's usually the blonde.

This starts off with the girl who seems to be the survivor from *Part 1*. She is dreaming, having a nightmare which gives us a synopsis of the first film. When she returns to her bedroom to undress, all we can see is the bed as she throws her discarded clothes onto it. The bathroom is directly across the hall from her bedroom – yet she covers herself with a dressing gown to go from one room to the next, obviously knowing that there is a camera crew out there. No view of her in the shower, and when she enters the kitchen she is killed, becoming the first victim of Jason, the invulnerable murderer.

During the rest of the film we see a couple of girls begin to undress, stripping down to their bras, but then they cheat by simply putting on another top. One girl does pull off her panties, but the camera follows their passage down her legs instead of focusing on a more interesting area of her anatomy.

The only redeeming feature is the girl who goes for a nude midnight swim. Thanks to the full moon it isn't too dark, and she stands sideways to pull off her top, showing that she at least doesn't wear a bra, and stepping out of her track suit pants to reveal a very white pair of buttocks within her bikini line. A good view of her breasts as she surfaces from under the water, then glimpses of her curls as she returns to the shore.

There's lots more killing, but no more nudes. And no nudes is bad news.



## THE GIRL FROM TRIESTE

(1982)

**Ben Gazzara** is Dino, an American cartoonist living in Italy, and one day he's sitting on the beach, hard at work drawing, when a girl is rescued from drowning and brought ashore. He gives her his blanket to keep herself warm. Later she turns up at his house, wearing only the blanket. She has come to return it. Next moment the two of them are in bed together.

The girl is Nicole, played by **Ornella Muti**, who was Princess Aura in the 1980 version of *Flash Gordon* – a film in which neither she nor anyone else did any flashing, but she makes up for it here. While she and Dino are busy in bed we see her unadorned and darkly nipples boobs. Later she is stretched out naked on top of the bed, although face downwards – and our hero begins taking photographs of her.

Nicole is suitably enigmatic and keeps making up stories about who she is, but we soon realise she has an interesting hobby – she's an exhibitionist. She peels off her stockings in a restaurant; she sits with her legs wide open, without panties, to amuse passers-by – though for some reason the camera and movie audience aren't granted a similar view; she shrugs off her towel and sits naked when a waiter comes into her hotel room.

It turns out that she's being treated in a mental home, and at one point three other female patients tear off all her clothes, and we at last see Signorina Muti's jet black curls.

At the end of the film, she walks topless into the sea and vanishes beneath the waves, returning where she came from. And Dino simply watches her, probably because he doesn't like her new hairdo – completely bald.



## HALLOWEEN

(1978)

The villain of this film is the boogie man – not some kind of disco singer who chants ‘Get down and boogie, babe!’, but instead the American equivalent of the bogey man ... and no, that isn’t somebody with a nasal problem.

The boogie man goes around killing teenagers, and one of his victims is Annie (**Nancy Loomis**). She spills her drink all over her clothes, which means that she has to strip off, or down to her panties at least – but she keeps her back turned to the window, to the homicidal lunatic lurking outside, and to us, so that all we see is a very brief side view of her right boob.

Lynda (**P. J. Soles**) isn’t quite so modest, and she gives us the only few interesting seconds in this long drawn out epic. P.J. bares her soul, and her breasts, when she’s in bed with her boyfriend. (She also deserves top marks for full nipple dilation, which is all too rare.) The boogie man is clearly jealous, because he kills the boyfriend. But a repeat of Miss Soles’ revelations aren’t enough to save her, because she has a problem with the telephone – the cord getting twisted around her throat.

**Jamie Lee Curtis** (→ *Trading Places*) plays Laurie, who is the crazy slayer’s next target. But J.L. keeps her clothes on, and she also hangs onto her life. The boogie man, riddled with bullets, duly disappears so that there can be the inevitable sequel.

One of the earliest maniac-kills-teenagers films. After this, there were usually more bodies – both the naked and the dead.



## THE HAPPY HOOKER GOES HOLLYWOOD

(1980)

**Phil (Bilko) Silvers** and **Adam (Batman) West** are a couple of film makers who decide to make a movie of **Xaviera Hollander's 'Happy Hooker' book**, and so **Miss Hollander (Martine Beswicke)** heads west, to Hollywood.

We have already seen Miss Beswicke's bare boobs as she entertains a police officer – and this is about all we do get to see of her, or any of the other girls in the film.

She becomes very friendly with Mr West, and they dive naked into a swimming pool together. Next they are by the side of the pool, presumably still unclad, as they talk about movies; but again our heroine only shows her boobs. After seeing her breasts one final time, Miss Beswicke suffers an outbreak of modesty. She is lying undressed in bed, but she slides to the edge of the mattress and turns her back before sitting up – and then she pulls on a dressing gown before standing and turning.

Deciding to make the movie herself, and play the lead role, she finances the film by bringing her girls to Hollywood and setting up a brothel. Several naked breasts on show from a number of different girls in fancy dress, or undress – a jungle girl, a cowgirl, a girl who gives a new meaning to the name Bo-Peep, a couple of girls with whips, two more clad only in panties and stockings as they play pool.

There is hardly a bare buttock in sight, and certainly not a hint of curlies – which might be enough to keep our heroine happy, but not the rest of us.

They'd have done better making a film of *Bilko Meets Batman*.



## HARDCORE

(1979)

**George C. Scott** is Jake, and he isn't too happy when his daughter runs away from home to become a movie star – probably because she makes porno films.

Despite its subject, this movie has little on offer. The daughter, **Kristen**, is played by **Ilah Davies**; but we only see glimpses of her bare boobs during the screening of one of her epics. Jake hires a private eye to track down his daughter, and this guy visits the set of a porno movie. Two girls and one man are busy acting, but again the girls' breasts are not on screen for very long.

More boobs make their appearance when Jake surprises the detective questioning a horizontal female, then in a sex club where he goes for information. But we don't get any curlies until the second appearance of **Season Hubley** as Niki (she was also one of the girls on the movie set), and maybe this revelation is just to convince us that she really is a girl – because she's somewhat lacking on the boob front. She is seen totally nude, sitting on the other side of a glass screen and talking to Jake on the telephone, and she agrees to help him trace Kristen.

Which they do, and Kristen says she doesn't want to go home – but Jake tells her she does really. Swayed by this persuasive argument, a second later she agrees, another sad example of someone giving up a promising creative career for conventional and secure employment because of parental pressure.



## THE HONORARY CONSUL

(1983)

**Michael Caine** is Charley Fortnum, the honorary British consul in a South American town, and he marries Clara (**Elpidia Carrillo**) who he met at the brothel. (This is the nearest thing they have to a disco.) She had also been seen there by **Richard Gere**, who plays a doctor, but Charley whisked her away and to the altar before the medical man was able to get to know her. He's called Eduardo Plarr and is half English (presumably the Plarr part), and being a doctor is a handy way for him to get inside Clara's clothes. At the first opportunity, he takes her to his flat and she starts to undress.

When next seen, the doctor is on top of his patient. There's obviously something wrong with her because he is providing mouth-to-mouth resuscitation. Neither of them have any clothes on, but as usually happens Mr Gere is in the way and we don't see much of Senorita Carrillo until he rolls off her. The camera aims directly from above – and also above the waist – but at least her boobs are in view for a long time. There are a couple more scenes in which the doctor shows aspects of his bedside manner, but alas only Clara's breasts are ever on view.

The girl becomes pregnant by the doctor, but all their problems seem to be solved when her poor old hubbie is abducted by rebels who mistake him for the American ambassador. Doctor Eduardo has been in on the kidnap plot.

But Charley is rescued and the doctor is shot by the army – which after his unprofessional conduct towards a patient is no more than he deserved.

You can tell he wasn't British to the core.



## HOT DOG – THE MOVIE

(1983)

Harkin (that's one of those odd American names) is on his way to the freestyle skiing championships, and he picks up a hitchhiker. Like most movie hitch-hikers, this one is young, female and good looking. Her name is Sunny, played by **Tracy N. Smith** (not to be confused with *the* Tracy Smith or Tracy W.H. Smith).

She and Harkin (**David Naughton**) check in at the ski lodge, but the receptionist is busy in a jacuzzi. Finally she stands up, water dripping off her bare breasts, and she turns her rear towards us as she climbs out of the pool. Then there's a side view of her curls as she reaches for a towel – which she wraps around her wet hair. Around her head, that is.

Our hero and his gal go to a nearby bar, which just happens to be holding a Wet T-shirt contest – and of course every girl in the place willingly joins the contest, having their torsos soaked with soda sprays. Only Sunny doesn't enter; maybe because she doesn't have a T-shirt, or perhaps she's embarrassed because she doesn't wear a bra. But nor do any of the other girls, as they demonstrate when they all peel off their very wet T-shirts and start to dance. Dozens of bare boobs bouncing away.

Miss Smith finally strips off that evening as she tries out the huge heart-shaped water bed in their room. But all we see of her, apart from her buttocks, is a side view of her boobs – the rest of the time Harkin gets in the way.

There is more of a girl called Sylvia on show, as is to be hoped, because she's played by ex-Playmate of the year **Shannon Tweed**. She's a ski groupie, and she makes up a group with Harkin. Miss Tweed amply demonstrates that she deserved to win her title, although her curls never quite come into view.

Hot-dogging is stunt skiing, so maybe we needn't fear a sequel called *Hamburger* or *French Fries*.





## THE HOWLING

(1980)

Like the other werewolf movie in this book, *An American Werewolf in London*, this film includes a scene where another film is being watched – although in this case it's viewed in a booth inside a porno bookshop, is in black and white and on a very small screen. There's just one girl, but we can make out her bare boobs and also glimpse her curls.

**Dee Wallace** (who was to go on to greater things in *E.T.* – no, she didn't play the title role, she was the kid's mother) is a television reporter who meets up with a werewolf in the bookshop. This naturally upsets her, and she and her hubbie are invited by **Patrick McNee** (who used to be the perfect Englishman John Steed in 'The Avengers') to a rural retreat which he runs. Why he should do this is never made clear, because he is another werewolf, and the reporter is bound to discover The Truth – which she does.

Maybe he thought werewolves had been given too bad a press, and he was hoping for some good publicity. Anyway, he represents the more progressive lycanthropes, thinking that they should try to adapt to the twentieth century and not go tearing out people's throats just for the hell of it.

Obviously thinking of her future, Miss Wallace keeps her clothes on. The same can't be said of **Elizabeth Brooke** as Marsha. All she wears is a low cut dress which unfastens at the front, so it's a simple matter for her to disrobe and stand nude in the firelight, proving that this particular werewolf's disguise as a human girl is perfect, right down to the last detail.



## THE HUNGER

(1983)

Catherine Deneuve and David Bowie are vampires, but there's none of the usual fangs-in-the-neck stuff here. They stab their victims and then either drink their blood or perhaps even eat their flesh – this isn't made too clear. And there isn't much in this film which is clear, thanks to soft focus, strange lighting, fast editing, gauzy curtains, and a howling gale which blows through their New York house.

The first bare flesh on show belongs to one of their victims, who is slain soon after revealing her breasts, which isn't really fair on her. We then see the girl's killers in the shower together, and another bare female boob makes an appearance – but this probably doesn't belong to our lady vampire, because her face isn't in the same shot.

Miss Deneuve (as Miriam) is 4000 years old, although she's aged well. Young David Bowie (as John) is a mere 300, but he suddenly ages overnight – and so gets dumped, still alive, in a coffin and left in what seems to be a pigeon loft. Miriam needs another lover and she chooses Susan Sarandon (→ *Atlantic City*, *Pretty Baby*), who plays the role of Dr Sarah Roberts.

After a false start with a shower scene in which the doctor reveals nothing, she visits Miriam and happens to spill sherry all over her T-shirt – which she removes to demonstrate that she doesn't wear a bra. She does, however, wear her black panties when she goes to bed with the vamp, while at first Miriam has on what seems to be a one piece swimsuit. Lots of kissing, intertwined naked limbs and Miss Sarandon's nipples being caressed – but no vital details of Miss Deneuve. This scene would have been even better if most of it wasn't filmed through translucent curtains which billow out in the perpetual hurricane which seems enough to give even an immortal a nasty chill.



## HUSSY

(1979)

The hussy in question is **Helen Mirren** (→ *Caligula*), as **Beaty**, a nightclub hostess who meets up with an American called **Emory** (this seems to be his first name) who works behind the scenes in the same club. Miss Mirren's bare boobs first come into view when she is in bed with him. Later she's in the bath; but as she is leaning against the side and talking to Emory, there isn't anything to see.

The next important scene is when Beaty's in bed again with Emory, this time without any sheets and blankets in the way – but as it's very dark, even when she rolls over to face the camera we don't see much. Another bath follows, but this more than makes up for the first one – our heroine's boobs are above the water, and her curls clearly visible beneath the surface.

Emory and Beaty start living together, and by this time the people who made the film realise that they aren't going to be able to stretch it out much longer. So a friend of Emory's turns up, who is a criminal. Then an ex-lover of Beaty's also arrives, another criminal. These two are called **Alex** and **Max**.

Like Beaty and Emory, Alex and Max get together – although for criminal rather than carnal reasons, but this plot complication doesn't leave any time for Miss Mirren to take her clothes off again.

(Notice how the names rhyme? Beaty and Emory. Alex and Max. This is so we don't get the two pairs, lovers and gangsters, mixed up.)



## IMAGES

(1972)

Take a look at the cast list:

Cathryn	<b>Susannah York</b>
Hugh	<b>Rene Auberjonois</b>
Rene	<b>Marcel Bozzuffi</b>
Marcel	<b>Hugh Millais</b>
Susannah	<b>Cathryn Harrison</b>

Noticing how the name of each character is taken from one of the other actors, we realise that we're in for a film which is clearly intended to be Significant.

Susannah York (→ *The Killing of Sister George, The Shout*) plays the wife of Hugh, and she's in bed with him – then he is suddenly transformed into Rene, her lover. Rene keeps turning up, and our heroine isn't sure whether he's really there or not. And if she doesn't know, we certainly don't. At one stage she shoots him, but it turns out to be a camera on a tripod which is the victim. Cathryn must have had a busy life, because she has another lover called Marcel, and when he appears she stabs him to death ... or does she?

But never mind about this. More important are the appearances of Miss York's boobs. The first occasion is when she walks into a room, and she sees herself already there, naked. The second time, she is taking a shower when someone comes into the bathroom – it is herself. Only one of her is naked at a time, however, so we have to make do without double exposure.



## JABBERWOCKY

(1977)

Set in the Middle Ages, this stars Monty Python's **Michael Palin** as Denis Cooper, who goes to the big city to make his fortune. But the city is being menaced by the monster Jabberwock, and the King offers the usual reward for anyone who can destroy the creature – half his kingdom and the hand of his daughter in marriage. Denis is the guy who manages to slay the beast, so he wins the first prize.

Before that, however, our hero has already seen far more of the King's daughter than her hand ...

The Princess (**Deborah Fallender**), as princesses tend to do, lives in a high tower, waiting for a prince to come and take her away from it all. Denis accidentally goes into her room – where she is standing naked in a tub. Her back is turned, but then she spins around, her boobs becoming visible. The Sisters of Misery (who look a lot more like brothers) try to cover her up, but she brushes them aside and is seen fully nude for a moment as she walks towards the camera; then there is a longer view of her naked rear.

Although countless films have been made from books, there aren't many taken from poems. This one, however, is based on a poem by Lewis 'Alice in Wonderland' Carroll.



## JAWS

(1975)

A good one here, as all the relevant action takes place in the first few minutes. After that, you can go and watch something else.

**Susan Backlinie** plays the girl who leaves a beach party with some guy so they can go skinny dipping. The poor lad is less than sober and so unable to catch up with her as she casts her clothes aside while dashing along the sand and sprinting into the sea. For some reason the scene takes place at night – when as usual, it's dark – so there isn't much to see apart from the girl's naked silhouette.

There's a good underwater shot of her floating on the surface, presumably filmed with a fisheye lens.

Then this shark comes along and eats her up.

Moral: always wear a costume when swimming, or the sharks will get you.



## JUBILEE

(1978)

Queen Elizabeth I is zapped into the future, to a punk England – or this is what seems to be happening. She never makes direct contact with any punks, although the film follows the exploits of a few of them with names like Crabs and Mad and Chaos and Amyl Nitrate and Bod.

Another punk girl (**Linda Spuriers**) has the very ordinary name of Viv. Her breasts are exposed when she's lying in bed with a couple of brothers (not monks: two guys who are brothers), and after a few seconds she stands up and walks around the room; but it's fairly dark and difficult to see her properly. Then she opens the shutters and the light floods in, and she is totally naked as she turns to face the camera.

Crabs is played by **Little Nell** – although her boobs aren't too little, as she keeps proving. On one occasion she is in a launderette, and she takes all her clothes off to have them washed. But as she is sitting down and the camera is at a low angle, all we get is her peeling off her Queen Elizabeth II jubilee T-shirt to display her breasts again. Although we see her legs as she raises her feet to kick off her panties, we miss out on anything between knee and waist.

The probable reason why the time travelling queen never meets up with the punk girls is that both she and Bod are played by the same actress, **Jenny Runacre** (→ *The Final Programme*).

As Bod, Miss Runacre bares her breasts two or three times, also allowing her curls to come into view on one occasion. But as Queen Liz I, she keeps her regal robes on throughout the film.



## KEEP IT UP JACK

(1976)

Jack is Jack Jones, a quick change artist and impersonator – and the film is another dreaded British sex comedy. Soon after the movie begins, there are a couple of good jokes. (Like when Jack sees his girlfriend in an energetic embrace with another man – although from our angle of vision she has all her clothes on – he says that she's just high spirited and trying to make him jealous.) Make the most of them, because there aren't any more.

It's not until ten minutes into the film that we see the first naked girl. She is writhing about alone on a bed, and her curls must be itching because she's scratching herself. This is in the house our hero has inherited from his aunt, which turns out to be a brothel. Jack dresses himself as the aunt so that the place will keep going, then adopts various disguises as clients in order to take advantage of the facilities on offer.

There are some very odd camera angles, such as the scene where three nude girls are pouring champagne over themselves and massaging each other. Although we've seen their boobs before, the camera spends more time studying their faces. Then all the girls are lying nude on the lawn, sunbathing, but they are only viewed from a distance or above the neck. And when one of them stands up to go into the house, we see nothing because she wraps a towel around herself – yet a minute later she takes a shower, and this time she hides nothing.

And as is usual in such films, none of the girls have been seen or heard of since. They had their moment of glory, and now they're immortalised on celluloid forever – although no doubt they're trying to forget the movie in which they gave their all for the sake of cinematic art.





## THE KENTUCKY FRIED MOVIE

(1977)

This consists of numerous comedy sketches, none particularly amusing, only two of which qualify for a mention here:

The first is a spoof movie trailer for a film called *Catholic High School Girls In Trouble*. It starts with a view of a topless girl who is cleaning her teeth with dental floss; then there's a close-up of another's breasts in a shower; next there are three naked girls sitting side by side; back to the shower, the girl's boobs now pressed against the shower screen; cut to three topless girls being whipped; then a shot of a girl getting a custard pie in the rear; finally another young lady who wears only a pair of shorts as she slaps a pie against a donkey. A very high boob quotient for a one minute sketch.

And the last sketch in the movie is about a young couple sitting on a couch in front of the television. Soon they are joined by another couple – the girl's bare boobs. And as the guy kisses and strokes her breasts, the television newsman is watching them and starts mis-reading his lines. The couple are too busy making their own entertainment to notice the rest of the television crew staring out through the screen with the newsreader, roaring encouragement as the by now naked girl bounces up and down in the guy's lap.

This was an early movie from John Landis, who was to go on to greater things with **An American Werewolf in London**, **National Lampoon's Animal House** and **Trading Places**. He also directed *The Blues Brothers*, which would undoubtedly have been his best film if it weren't for a total absence of bare female flesh.



## THE KILLING OF SISTER GEORGE

(1969)

A film about two lesbians, the subservient one called Childie and played by **Susannah York** (→ *Images, The Shout*), while the other is frequently clad in a nurse's uniform, this seems very promising – until it's discovered that the dominant partner is played by **Beryl Reid**. That's okay for those who get turned on by middle-aged school matron types, but not for the rest of us.

'Sister George' is a character in a television soap opera, the district nurse, and the 'killing' is that she is to be written out of the series.

Very little of interest in the first two hours, apart from Miss York in short nighties and her black undies. Then the 'other woman' appears on the scene, to snatch George's playmate away from her. This is **Coral Browne**, as Mercy, and almost at the end of the film she goes upstairs into Childie's bedroom – where the latter lies in bed and unfastens the top of her nightdress to show what we've been waiting so long for. The two women kiss, and then our heroine's nipples receive the attentions of Miss Browne's lips.

Miss York is probably lucky to survive such an intimate encounter – Coral Browne is the wife of Vincent Price, from whom she must have picked up one or two tricks developed by the admirable Mr Price during his esteemed career in horror movies, when many a nubile female fell prey to him.



## KING KONG

(1976)

One would have thought, even expected, that this remake of the 1933 movie some four decades later would have meant it could be far more explicit for these allegedly permissive times. Not so.

In the original film, **Fay Wray** played Ann Darrow, the beautiful screamer who is carried away by a tall dark stranger. Clad in virginal white, her clothing becomes more tattered and torn during her ordeal, and Kong even starts stripping off her garments until **Bruce Cabot** comes along just in time to spoil the revelation that she is not a natural blonde. Cabot and Miss Wray plunge down a cliff into a lake, where the latter's clothes are so wet and shredded that (in black and white) she appears almost naked. A pre-production drawing even showed the heroine with one bare breast, although in the Thirties that was regrettably impossible.

And in the Seventies it seemed equally impossible.

**Jessica Lange** (→ *All That Jazz*, *Frances*) played the damsel in distress, while Kong was a man in a monkey suit. Surely this time when the fifty-foot ape takes a shine to the girl we will see more of her as he tugs at her clothes?

Nope. When Kong pulls at Miss Lange's blouse, we get a brief (approximately 0.1 seconds) glimpse of what seems to be a nippleless breast.

The only way the remake could have improved on the original was with a full nude in full colour – and the opportunity was wasted.



## KLUTE

(1971)

The title comes from the hero's name, John Klute, played by **Donald Sutherland**. Our heroine has another of those funny American names, in this case Bree. Her full name is Bree Daniel, played by **Jane Fonda** (→ *Barbarella*, *Coming Home*).

Klute is a private detective tracking down a missing man who is known to have spent some time with a call girl – Bree. It turns out that the guy is dead, killed by the man who has hired Klute to trace him. So why should our hero have been given the job? It's obvious that he will find out what happened. That's the kind of things heroes do.

The villain has also been killing hookers, and he has his sights set upon Bree. He finally corners her and spends a few minutes explaining the holes in the plot, which gives Klute enough time to race to the rescue, and the baddie topples backwards through a window and tumbles to his well deserved doom. Hooker and looker have become very close friends during the course of the movie, and at the end of the film they leave together, hand in hand.

So far, so ordinary. But there are two scenes in which Miss Fonda begins undressing. The first is when she pulls off her sweater, but as she is facing her client he is the only one to see much. The second time, there isn't much light and she is seen at a distance as she begins to slip out of her dress, but there is no denying that her breasts are bared, with the profile of each nipple seen in turn as she walks across the room. She starts shedding the rest of her garments, but then – as happens so often, so annoyingly – we are into the next scene.

It isn't much, but this exposure was enough to ensure her first Oscar as best actress.



## LADY CHATTERLEY'S LOVER

(1981)

D.H. Lawrence's most famous novel – the one which two decades ago wasn't thought fit to be read by 'women or servants' (maybe because it was about a woman and a servant, and it might give others ideas) – at last makes it to the cinema screen.

When Lord Chatterley comes back from the First World War, he is no longer the man he was. He's lost all use of his legs, which means he can't walk, and also his 'John Thomas' is no longer functional, which means he can't produce an heir.

He is married to Connie, played by **Sylvia Kristel** (→ *Emmanuelle, Private Lessons*). She happens to see Mellors, the gamekeeper, stripping completely off and giving himself an outdoor wash. Inspired by this, she returns home and removes all her own clothes in front of a mirror, giving us a perfect view of her star quality as she strokes her body.

Mellors (**Nicholas Clay**) proves he's game for anything, because when her ladyship goes to visit the chickens it's more than just eggs which get laid. But he keeps his clothes on, doesn't even seem to undo the front of his pants, while Lady Chatterley also stays dressed. (Note: This is one of those movies set in the days before people took off their clothes for sex.) The two lovers have some more intimate encounters, indoors and out, Miss Kristel's uptilted boobs receiving some exposure. For their final get together they are totally naked, and at last we see all of our fair heroine again (and luckily not too much of her beau).

But apart from Sylvia Kristel the film just goes on and on, and the book can't possibly have been as dull as this or else it would never have been banned.



## THE LAST AMERICAN VIRGIN

(1982)

Three teenage guys (Rick and David and Gary) pick up three girls, and they head for Gary's house because his parents are out. Rick goes upstairs with one of the girls, and we see her lying naked on the bed as he strips her. David and another girl go off together, but Gary is left with the third girl – the ugly one. Of course his parents return just as Rick's girl comes wandering back into the room, naked boobs jiggling, followed by David's girl in a similar state of undress.

Then comes the peeping-into-the-girls-shower sequence, two or three pairs of boobs on display. This seems more than usually familiar, and as the film progresses we realise that we've sat through an earlier performance. It turns out that this is an almost exact remake of *Lemon Popsicle*.

There's the scene where the three guys meet up with the nymphomaniac older woman. This time she's a blonde. They take turns in bed with her, but Gary, who is the virgin of the title, is foiled by the sudden arrival of the woman's sailor boyfriend. After that there's the same prostitute routine as in the first film, and the rest of the plot as before.

This time, at the point when the two and only teen boobs appeared in the original, we also see the top of the girl's curlies.

The remake is set in America, with Eighties hits instead of Fifties. But the important difference is that there are more boobs on display in the newer version.



## LAST TANGO IN PARIS

(1972)

Notorious when first released, it's difficult now to understand what all the fuss was about.

This is the story of two people (played by **Maria Schneider** and **Marlon Brando**) who go flat hunting and arrive simultaneously at an apartment and decide that they should meet there for sex but not know anything about each other, not even their names. We know their names, however – Jeanne and Paul.

As might be guessed from the title, this is a French film. That means sub-titles. But most of the conversations between Jeanne and Paul are in English, although who cares what they have to say?

There are only two 'sex scenes' in the whole film. The first is when they meet, and the second is where Mr Brando demonstrates his method for reducing EEC butter surpluses. Both times the couple keep just about all their clothes on, and only in the former is there a hint of what the girl will later reveal.

We're quite a way into the film before her breasts are properly bared, when Jeanne is merely wearing a pair of jeans, and we finally see all of her when she is at the basin in the bathroom. At first her back, and buttocks, are towards us; but then she turns around. Later on there is a close-up of the girl's frontal lower regions as she raises her dress.

Mademoiselle Schneider also demonstrates the proper bathtime procedure. Her boobs are above the surface of the water, and when she rises the camera doesn't merely aim at her face, neither does she turn away. And when she wraps herself in a towel she makes sure that it hangs open so as not to cover her curls. Many actresses could learn from this, and we'd all be grateful.



## LEMON POPSICLE

(1977)

Another of those movies about a group of teenagers growing up in the Fifties, the main purpose of which is to sell the soundtrack album – a non-stop sequence of Authentic Hits by the Original Artists.

The difference here is that this is an Israeli film – but they make them as badly as anyone else.

An early indication of what's in store (or not in store) is when we have the usual spying-on-the-girls-changing-room sequence. And here all the girls are dressed.

Our three young heroes go everywhere and do everything together – even when they hit it off with an older woman they take it in turns to satisfy her nymphomaniacal lusts. (Older women are always nymphomaniacs in these teenage fantasy films.) We see her naked boobs and buttocks, plus a glimpse of curlies. Some time later there's the prostitute they pick up, whose nipples peep out above her bra.

After yawning through this, at last there's a look at some teenage female flesh – the bare breasts of one of the schoolgirls, and she's in much better shape than the two older women. But such little exposure is poor reward for having to suffer the other 94½ minutes.





## LENNY

(1974)

Lenny is Lenny Bruce, the American comedian. This is a film about his life, with **Dustin Hoffman** in the title role. Bruce isn't so funny, but luckily his wife is a stripper and played by **Valerie Perrine** (→ *Slaughterhouse-Five*).

Only a couple of minutes into the movie, she is introduced in a nightclub as 'Hot Honey Holland' and proceeds to shed her clothes. Once down to her bra and briefs, she gyrates on a table in the centre of the stage. Then the bra comes off, but she's wearing stick-on pasties over her nipples. Next the briefs vanish – and there's a G-string beneath them. And that's it. Nothing more is revealed. This is 1951, when striptease ended where it now begins. Miss Perrine's nipples do make an appearance soon after, however, when husband-to-be Lenny tugs the bed sheet off her. Later on she is seen from the side sitting up and waiting for him, wearing only a garter belt, but again only her boobs are visible.

There's a very short scene where hero and heroine are with another girl. Honey strokes the girl's small breasts, they kiss briefly, then the guy kisses them both – but what happens next is anyone's guess, because there's a cut to the following scene just when it's becoming interesting.

When Lenny is the compere in the strip joint, a couple of girls are seen removing their garments – but they never take enough off. Tassles and G-strings are always in the way. Only one more nipple is visible, and that because the girl is having trouble with her nipple armour. Lenny licks it for her – the pastie, not the nipple. But this incident, plus all the other boob shots, would have been much more rewarding if they could have afforded to shoot this movie in colour instead of boring old black and white.



## LIGHT YEARS AWAY

(1981)

A film which is meant to be set in Ireland in the year 2000, although none of the cast speaks with an Irish accent and there is no real attempt to pretend this is the future. But as the director is Swiss, we can increase our international coverage by two with the inclusion of this movie.

**Mick Ford** plays a dim lad called Jonas who meets up with an older man, called Poliakoff (a very Irish name), played by **Trevor Howard**, and goes to live in an old caravan near his derelict garage and car scrapyards. Jonas becomes involved with a woman who lives near the garage. We see them kiss, and she invites him inside her house. But the camera doesn't follow. Later she visits him, but then the caravan door closes – and again the camera is shut outside.

Then near the end, just when all seems hopeless, suddenly the movie swings to life. Jonas is in a Dublin pub, and on stage is a topless gogo dancer. This is **Odile Schmitt** and clad only in a spangled G-string, she goes through a neat routine, then our hero buys her a drink or three – and they wind up in bed together, not bothering to climb under the covers. A brief scene, but very lively after what has gone before.

Next the girl is in a pub, wearing a loose unfastened waistcoat. While she talks to our hero, her breasts are slowly fully exposed. Her last appearance is sitting up in bed, and although wearing a loose top, there's a swift glimpse of her curls as Jonas attempts to pull the bed covers away.

Poliakoff is also interested in birds, although the feathered kind. He builds himself a pair of wings, and eventually he simply flies away. But he only gets twenty miles before an eagle pecks out his eyes and he crashes – another example of why birds are such a hazard to contemporary aviation.



## LINDA LOVELACE FOR PRESIDENT

(1975)

This starts off well, with Miss Lovelace standing in front of the American flag, wearing only a construction helmet, gunbelt and boots. Various minority groups in America have held a convention to try and decide on one Presidential candidate who they can all support, and they choose our heroine.

The film follows her tour across the USA, canvassing for electoral support. Her only oral exploits are giving speeches. Apart from Miss Lovelace, there are one or two other females in various states of undress – including one with enormous boobs who is taking a bath with the guy who in a sub-plot is trying to assassinate the candidate.

Miss Lovelace doesn't achieve total exposure very often, because there is usually a man in the way – someone whose vote she is trying to capture. She's nude under a waterfall, then wandering through a forest. In her hotel room she starts stripping off, but is only down to her panties when the phone rings. Saved by the bell.

What really denies the film any sense of credibility is the fact that she wins the election. And who can believe that a movie star could possibly become President of America?



## LOGAN'S RUN

(1976)

A cinematic vision of what the future will be like – a cross between a Dallas shopping centre (where it was filmed) and the Swinging Sixties, with all the girls clad in miniskirts. The female lead is **Jenny Agutter** (→ *An American Werewolf in London*, *Equus*, *Walkabout*) as Jessica, with **Farrah Fawcett** (→ *Saturn 3*) in a small role. How small we don't find out, because she keeps her clothes on. Logan himself is **Michael York**.

There's an intriguing dial-a-date system whereby girls materialise directly in the caller's room, in the fashion made famous by Star Trek's transporter. ('Beam me down a slim blonde, Scottie!')

In the future, no one is older than 30. Everyone who reaches that age is picked up by a whirling cosmic carousel which spins its victims around and makes them explode. Logan and Jessica don't fancy this much, and they make a run for it. All the while, the girl's scanty and loose fitting outfit, in which her boobs bounce around most distractingly, becomes more tattered and torn, and wet, this naturally being the kind of garment which becomes very clinging and revealing when wet. Finally, she just has to change out of her damp things. We see a brief rear view of the nude Miss Agutter, and then there's a quick look at her breasts as she turns round.

During the rest of the movie, apart from various good looking females in their mini-togas, there are several naked bodies dimly seen frozen in ice. Also a nude orgy scene – not much detail, but better than nothing.

Mr York also has to shed his wet clothes, and so the film might easily have been called *Logan's Bum*.



## THE LONELY LADY

(1982)

There have been many stills from this movie published in which **Pia Zadora** (→ *Butterfly*) is seen nude in various locations: In a swimming pool, in a shower, in a jacuzzi. But these scenes are either not in the film, or else they are very very brief.

There's a shot of her standing in a swimming pool, for example, wearing a shirt which has become transparent in the water. That isn't in the movie. Ditto a rear view of her, naked, stepping into a pool. The only time she's in a swimming pool is after being dragged in, fully dressed, but this is at night ... which hides the effect the water has on making her clothes more clinging and less opaque.

In fact, almost all the scenes in which she is nude are filmed in near darkness. All we ever get to see of Miss Zadora are her boobs, and not for long enough. She plays the role of Jerilee Randal, a film writer, and the only way she can make it to the top of her profession is via the beds of various actors, producers, directors – and always at night.

There is one shower scene in which we see all of our star, but she's wearing her clothes. Earlier, she is in a shower with one of her lovers, but the camera for some reason concentrates on the guy as she kneels down in front of him and out of shot, presumably to pick up the soap. It seems she also has two lesbian encounters. In the first one, **Carla Romanelli** bares her own boobs – then we cut to the following scene. Next, a bikini clad woman in a swimming pool invites Jerilee to join her. And suddenly it's another scene, so missing out on the publicity still in which Miss Zadora is seen fully nude from the rear.

If they had to cut some scenes, there were plenty of boring ones to edit out. So why remove those where Miss Zadora was displaying her talents?



## LOOKING FOR MR GOODBAR

(1977)

Our heroine is Theresa, played by **Diane Keaton**, the girl we have all wanted to see more of ever since all those Woody Allen movies she used to be in.

At the beginning of the film she is a college student, and one of her teachers gives her his personal attention. Her left breast makes its movie debut while the teacher is helping with her homework – it kind of slips out of her bra, although she soon covers herself with her hands. It's dark in the room – which is usually the case in the other scenes when Miss Keaton is in a state of undress.

Both her boobs are properly visible in full light only once, as she sits up in bed, but she soon covers herself up again. There is one episode in which she pulls up her skirt to reveal her curls – but only to the guy in front of her, because she is turned away from the camera.

There is a bare female bum on view later which is meant to be Miss Keaton's, although this is doubtful.

What we do get, however, is a look at **Tuesday Weld** lying naked on a bed – although face down, regrettably.

For the shower scene, there's a shape behind a shower curtain. It could be anyone, and probably is – because when Miss Keaton is viewed from the rear in the shower she is already wearing her dressing gown.

Theresa teaches deaf children during the day, and at night she picks up men and has a good time – but she isn't allowed to get away with this kind of thing, so in the end she gets the chop. Both from her job and life.

But who was this Mr Goodbar she was supposed to be looking for?



## THE MAGIC CHRISTIAN

(1970)

**Peter Sellers** is Sir Guy Grand, a very rich chap who adopts **Ringo Starr** as his son, Youngman Grand, and proceeds to show him how money can buy anything – that everyone has a price.

This includes **Laurence Harvey**, who for a certain remuneration goes into a striptease routine on stage while doing the 'To be or not to be' speech from *Hamlet*, although the camera stays above his waist as he disposes of his breeches.

'The Magic Christian' is the name of a cruise ship which Sir Guy takes over to give the rich and famous the voyage of their lives, although the vessel never leaves port. The highspot of the film is a brief look inside the engine room, which is under the control of **Raquel Welch**, who refers to herself as 'The Priestess of the Whip' – she is dressed in a very scanty outfit of metalwork and leather: bra and G-string, helmet and boots. On either side of her is a topless girl who beats at a large drum.

The engine room has become a slave galley, and chained to each oar are five girls, each clad only in a loincloth. There must be at least a hundred such young women, and they stretch back as they haul on the oars; then they lean forward again, dozens and dozens of bare boobs all swaying together as Miss Welch cracks her whip at them. A spectacular sight.



## MANDINGO

(1975)

A tale of slavery in the good old days in the Deep South – with **James Mason** and **Susan George** (→ *Straw Dogs*, *Tintorea*) as Americans.

Miss George plays Blanche, and she is married to Hammond (**Perry King**), who treats his slaves better than he does her – particularly the good looking girls like Ellen (**Brenda Sykes**), who shows us two of the bare black boobs visible in this film. White female flesh is first exposed during a brothel scene – a quick full frontal flash, seen through a doorway. Then there's another girl who becomes so excited as she watches two slaves fighting that she jumps up and down, the towel around her boobs falling away.

One of these slaves is Mede (**Ken Norton**), who wins the fight: He ought to, Mr Norton once being the world heavyweight boxing champion and having even broken Muhammad Ali's jaw – maybe because Mr Ali had been trying to talk himself to victory.

While Hammond is dallying with a black wench, Blanche takes a shine to Mede. She strips the slave and then herself, and her unclad breasts are seen as she cavorts in bed.

Then something very strange happens, a very rare movie event despite all the couplings that go on – Blanche has a baby.

And, yes, it's black. This causes various problems, but these are solved in the usual manner: lots of people get killed.





## MAN OF FLOWERS

(1983)

For the sake of geographical balance, it's about time we included a film from the southern hemisphere. And this Australian movie is the one which starts off most promisingly – with a girl called Lisa, played by **Alyson Best**, taking off all her clothes. She begins with her left earring and it takes four minutes before she is down to nothing but a string of beads.

It's not exactly a striptease, because although she divests her garments to a musical accompaniment, the music is an opera, and she doesn't dance around the room. Instead, she slowly peels off everything for the benefit of her audience – not just us, but also a guy called Charlie (**Norman Kaye**), who is paying her to disrobe.

He has met Lisa at art class, where she is a nude model – and we see all of her again when she shrugs off her dressing gown in order to pose. When Charlie looks at her, all he paints is a bowl of flowers. He's a strange man, you see, everyone thinks he's a bit of a weed.

He is an art lover, and Lisa's boyfriend is a painter and has been trying to make Charlie buy some of his pictures. But he's such a bad painter that Charlie kills him, which is perhaps an over-reaction.

During the course of the film a couple of other girls show off their boobs and also what they have down under, one of them sharing a bed with Miss Best who once more shows off some of her best features. But the longest exposure comes from our flower loving hero, and Mr Kaye won an Australian Oscar for his display.



## THE MAN WHO FELL TO EARTH

(1976)

The man in question is Thomas Jerome Newton, played by **David Bowie** – although he's not really a man, but an alien. He's meant to be a space traveller, which can't have been very easy for him because he doesn't like being in a car which goes at more than thirty miles an hour, and whenever he rides in a lift he becomes ill. Maybe this is an effect of falling to Earth.

He's arrived from a planet where there is no water, despite all the clouds in the sky. Why he came is never made clear, although he does attempt to return at one point, but he isn't carrying any jerry cans of water. He spends his time inventing, becoming very rich, and watching television.

There's a college professor who goes to work for him, but before this we observe the project in which the man has been involved. He's heavily into researching female teenage students, and we watch three such girls who enthusiastically help him with his studies. They don't wear any clothes, because these get in the way of the professor's experimenting.

T.J. Newton lives with an Earth girl called Mary-Lou (**Candy Clark**), and we gradually see more and more of her as the film progresses, starting when she's in the bath and mostly covered with water, until she is fully nude in a couple of other scenes.

This was also the film which gave Mr Bowie his first exposure to movie audiences. Total exposure, in fact.



## THE MAN WHO HAD POWER OVER WOMEN

(1970)

Who is this man meant to be? Is it Barry Black, the most unlikely pop star ever? Or is it Peter, his manager? Peter (**Rod Taylor**) is the main character in the film, although he doesn't have much power over his wife. She leaves him.

After a brief liaison with one of the neighbours, whose bare breasts are glimpsed when she jumps from his bed and seizes him, Peter moves in with his best friend, Val. Val is a man, but he's married to Jody (**Carol White**).

Val and Pete go to one of those parties where there's a girl who begins to take her clothes off. This looks promising, but when she's topless a fight breaks out amongst the revellers – the kind of saloon brawl usually seen in Westerns. The movie was getting a bit dull around here, and this was the best they could come up with. There should have been more stripping instead.

Miss White's naked boobs make their appearance when she ensures that her guest's bed is comfortable. But it's okay for Peter to get together with his best friend's wife, because the best friend is also on intimate terms with his wife's best friend. A very friendly film.

Then a load of toilet bowls falls on Val. Is this the secret of the film? It's meant to be a comedy. Maybe not, because Val is killed – and death is too true to life for most comedies.

These bogs rolling onto Val prove very convenient for Peter and Jody who, after Peter punches the pop singer (although not for his awful songs), wander off hand in hand in search of the script.



## M\*A\*S\*H

(1970)

The original movie from which the television show developed – a show which was to run far longer than the Korean War itself.

There's one thing which all the guys in the Mobile Army Surgical Hospital want to know, and that is whether Major Houlihan, played by **Sally Kellerman**, adds artificial colouring matter to her hair. The only way to find out is to see if her hair is the same colour all over.

While she is in the shower, everyone takes their seats outside, and at the appropriate moment the shower tent is whisked away. Miss Kellerman is left very wet, very soapy, and very naked – for a split second – before she dives to the ground for protection.

It all happens so fast, and she'd been standing sideways to the camera, that the question is never really answered. There's a hint of curls, but their exact colour is still a matter for debate even after all these years.



## THE MEANING OF LIFE

(1983)

No longer the young lads they once were, the six members of the Monty Python team are now middle-aged – as famous hair-transplant recipient **John Cleese** demonstrates when he drops his trousers to display a far from youthful gluteus maximus.

This is after his screen wife (**Patricia Quinn**) has stripped down to white suspender belt and thrown herself, with a brief flash of her own unclad behind and bare breasts, onto a four-poster bed in front of Mr Cleese's sex education class. This is the most boring sketch in the whole movie, going on long after the point has been made: that teaching sex at school would make it as dull as maths or geography.

Highlight of the film is **Graham Chapman** as a convicted criminal who has chosen his own method of execution – being pursued by a dozen girls, each clad in only a brightly coloured G-string, with matching American football helmet, boots and kneepads. Watch those bouncing bare boobs as they sprint after their prey, twenty-four of 'em, a round two dozen – some even seen in close-up. The girls chase Mr Chapman over a high cliff and to his death. What a way to go!

The movie's finale is set in heaven, which is like a vast nightclub starring a slimy American crooner in a glossy Las Vegas style revue, backed by a chorus of bare breasted young ladies. On closer inspection, all of this splendid array turns out to be counterfeit, merely plastic falsies. But as consolation, three of the topless hit squad are amongst the nightclub audience.



## MEMOIRS OF A SURVIVOR

(1981)

Incomprehensible movie which stars **Julie Christie** (→ **Demon Seed**); but she keeps all her clothes on in this one. She plays a housewife who lives in the future after the breakdown of contemporary society, when people live out on the streets and the dustmen no longer call. Next year, say.

She keeps walking through walls, and passing into a Victorian house, watching what is going on there. On one of her trips she spies a middle-aged woman of enormous dimensions peeling off her nineteenth century layers of underwear. On show here is one of the largest backsides ever to fill a cinema screen; the lady's ample boobs are also quickly seen.

There is a young girl in this household called Emily, and that is also the name of the character played by **Leonie Mellinger** – although the significance of this is difficult to comprehend. The modern Emily comes to live with Miss Christie, and a few minutes later we see her taking a bath. Close-ups of her arms and legs, then a view of her boobs as she climbs out of the bath. Her breasts are also seen later, when she is standing around a campfire and opens her shirt for a second. Then there are a couples of scenes of her in bed with her lover, with brief flashes of flesh on show. Later Miss Mellinger is seen as the teenage Victorian Emily, dressed in a red evening gown. She turns around to see Miss Christie watching her – who, having walked through the wall, then vanishes in a puff of smoke.

True, honestly.

What it's all about is anyone's guess, but one of the credits reads 'Introducing Leonie Mellinger' – so with any luck we'll see a lot more of her in the future, and maybe a more understandable future.



## THE MEPHISTO WALTZ

(1971)

Curt Jurgens plays Duncan Ely, the greatest pianist ever to have made a movie, and he meets up with **Alan Alda** (Hawkeye from the television version of *M\*A\*S\*H*) who is Myles Clarkson, a music journalist, and Duncan likes the look of Myles' hands and invites his daughter Roxanne, **Barbara Parkins** (who used to be in 'Peyton Place' on television a few centuries ago) to study the journalist's dextrous digits; Myles, however, has a young daughter of his own called Abby (**Pamelyn Ferdin**) – but Duncan takes more than a paternal interest in Roxanne, as is observed by Paula, Myles' wife, played by **Jaqueline Bisset**, when she and her husband go to the Elys' house for a party.

All clear so far?

Anyhow, Duncan is dying and so he decides to do what normally happens in this kind of film: to take over the younger man's body. That was why he was so interested in the other's hands, to make sure he could play the piano okay. So with the usual cabbalistic mumbo jumbo, the transformation takes place. Soon Paula realises that her husband isn't the man he used to be.

The only things which makes this movie interesting are the frequent scenes of Miss Bisset in bed, although she always selfishly keeps the covers tugged up under her armpits. But the first exposure (apart from a dimly seen nude dancer at the aforementioned party) comes surprisingly from Miss Parkins – whose left boob slips out of her dress during an embrace with Myles – who is really Duncan, who is also the girl's father.

Jaqueline Bisset's own bonbs are seen in the last couple of minutes of the film, when almost all hope is gone. She is lying in the bath, her breasts seen through the water – which is coloured red, because she'd just killed herself for being in such a rotten movie.



## MIDNIGHT EXPRESS

(1978)

**Brad Davis**, as Billy Hayes, discovers that there aren't many laughs as a prisoner in a Turkish jail.

In fact all he has to look forward to is visiting day, when his girlfriend Susan, played by **Irene Miracle**, unfastens her blouse and presses her naked breasts against the glass screen which separates them.

Billy tries to touch these miraculous boobs, but the glass gets in the way. There's only one thing he can do. Like all good (or bad) prisoners, he escapes.





## MONSIGNOR

(1982)

This is the typical story of a humble priest, supposedly on inactive service in the Second World War but who grabs a machine gun and mows down the advancing enemy. His initiative is rewarded when he's given a job in the Vatican, where he allies himself with the mafia and goes into the black market. After this experience, he becomes an international financier and finally winds up as a cardinal.

No ordinary priest is Father John Flaherty, we realise, and he's played by **Christopher (Superman) Reeve**. He also finds time amongst his other activities to seduce a nun. He doesn't hang around, because a few minutes after their first rendezvous she is in his bedroom and peeling off her clothes. Ordinary clothes these, not a nun's robes, because she hasn't quite got the job yet.

Her name is Clara, and **Genevieve Bujold** takes the role. We don't see her roll about with the priest, but after some hesitation we do see her undressing. She strips off totally, although the camera stays above her waist, so that just her bare breasts are screened.

A few more naked boobs are exposed later, when O'Flaherty is trying to forget Clara by frolicking with one and a half girls – he and his (non-clerical) buddy are sharing three young ladies between them. All we see is the aftermath – with Superpriest unconscious, his pal surrounded by the topless trio.

Because they're out of uniform, it's hard to tell if the three girls are also supposed to be nuns. It would have been interesting to find out more about their habits.



## MONTENEGRO

(1981)

A Yugoslavian/Swedish film; but never fear, it isn't one of those foreign films that has to be read. Everyone speaks English.

Biggest mystery is why the title song should be 'The Ballad of Lucy Jordan' by Marianne Faithfull, when the heroine's name is Marilyn Jordan, played by **Susan Anspach** – she's an American woman married to a Swedish husband who meets up with a bunch of Yugoslavians who also live in Sweden.

She's a bit loopy, but so are the crowd she falls in with, who run a nightclub called the Zanzi Bar. She gets drunk and is put to bed, waking up to find the bed shaking as the club manager gives one of the girls a demonstration of his athletic prowess. Then the bed collapses. All the girl is wearing is a brief slip, which stops well above her navel, and a silver chain around her waist.

The next day our heroine takes a shower, stripping off behind some old furniture which blocks the audience's vision; but as the water begins to flow, her breasts swing into view – and she is fully nude a moment later, though at a distance and in poor light. Her right breast and nipple are later seen pressed beneath the torso of Montenegro, a guy she afterwards kills before going home to poison her family. She's loopy, remember?

Highlight of the film is the stripper. A girl who at first wears long strands of imitation seaweed draped over her shoulders to cover her vital parts. But before long these zones are fully revealed as she cavorts on a chair, then the floor, pursued by a radio-controlled model tank – the unusually shaped gun barrel of which ends up in a position we can only guess at, as the camera is by then focused on the girl's face. But it doesn't seem to have hurt her. In fact, she looks as though she quite likes it.



## THE MUSIC LOVERS

(1970)

**Richard** (Doctor Kildare) **Chamberlain** plays the piano, and he also plays the part of Tchaikovsky, some Russian composer. And **Glenda Jackson** (→ *Women in Love*) is his wife, Nina.

In her new role as Mrs Tchaikovsky, Miss Jackson rolls naked on the floor of a railway carriage, showing off far more of herself than she did in her first Oscar winning performance – everything of herself, in fact. If she hoped for another award by going even further than before, it didn't work out – instead she was later to collect her second Oscar for *A Touch of Class*, in which she didn't even give a glimpse of ass.

Earlier in the film, before Nina dusted the floor with her body, there's another girl seen naked in a bath; but this is very brief, because Mr Chamberlain can't forget the role which first brought him to fame and so rushes to her assistance, thinking she is ill. All he does is get in the way and block the view.

There is a reprise of our heroine's bare boobs when she is rolling about in bed with yet another Russian composer, one whose name we won't even attempt to spell. This is all set in the last century, so none of these characters can complain about the way they were portrayed; they may once have been composers, but now all they can do is decompose.



## NANA

(1982)

Not the story of someone's granny, Nana (**Katya Berger**) is the name of the heroine in this film set at the end of the last century.

It begins in a Parisian bordello called the Minotaur, where plenty of bare boobs are on show, both on stage and not. Miss Berger's own breasts are first seen when she takes a bath ready for her stage debut. She stars in what must be one of the original skin flicks, then appears in the flesh to take a bow. Not really in the flesh, because she has her clothes on. This personal appearance has so worn her out that she can't have any visitors – she is too busy walking around completely nude so that she can be peeped at through holes in the wall of her (un)dressing room. Her strength is restored when she beds her numerous admirers.

More naked girls are on view at the Minotaur, including a fan dancer who must be a beginner, because she can't co-ordinate her fans so that her boobs and curls are both covered at the same time. Out of doors, there's a hunt in which the quarry is naked girls instead of a fox. Then there's the inevitable lesbian scene, Nana and another girl, but also several more unclad girls carrying on in a similar fashion in the background.

Also of note is the appearance of **Mandy Rice-Davis**, star of an earlier notorious British sex farce, whose bare boobs are at last visible to the whole nation.

The whole thing is 'loosely based on the novel by Emile Zola'. By studying that volume, we discover that Nana is exceedingly tall and has red gold hair. Miss Berger, however, is of average height and a brunette. This is what 'loosely' means.



## NATIONAL LAMPOON'S ANIMAL HOUSE (1978)

Three scenes of interest to us in this documentary of life in an American college.

The first is in the house where a bunch of female students live, a few curvy naked silhouettes seen against the upper windows. **John Belushi** decides to investigate closer, and he finds a handy ladder to peer through one of the windows – to see a bunch of scantily clad damsels involved in a pillow fight; three of them are topless. He moves the ladder across to the next window for a better view of **Mary Louise Weller** stripping off. She peels down to her white undies, then removes her bra as she faces the camera. She strokes her flesh, folds down the top of her panties, begins to slip her hand inside. Then Belushi falls off the ladder – but for some reason the camera concentrates on him rather than the half-nude girl.

Next, **Sarah Holcolm**'s boobs are on view as she collapses, supine and drunk, on top of a bed. And thirdly there is **Lisa Baur** as the girl in the back seat of a car who loses her sweater and bra to the attentions of one of the Delta fraternity boys, but who then jumps up in a state of undress and flees when three other guys return to the motor.

A film designed to encourage young Americans to study hard so that they can also go to college.



## NATIONAL LAMPOON'S VACATION

(1983)

The Griswald family – Clark, Ellen and their two kids – set out to drive the 2460 miles from Chicago to California, to visit Walley World. The movie chronicles their adventures and misadventures, and while doing so parodies a few other famous films, including the shower scene in *Psycho*. Ellen, played by **Beverly D'Angelo** (→ *The Sentinel*) is taking a shower, and Clark sneaks up on her and snatches the shower curtain back. Her breasts are bare, but when she jumps with fright we notice that she is still wearing her panties.

The opening credits include the line 'And Introducing **Christie Brinkley**'. She is a girl in a red sports car who keeps overtaking the Griswalds' vehicle. She meets up with Clark in a hotel bar and they go outside to the swimming pool, where she takes off her dress, her shoes, and is left in just her white bra and panties. But the camera focuses on Clark while the girl finishes stripping, and we hear the splash as she dives into the pool – but because of the water absolutely nothing is seen of her. So much for our introduction to Miss Brinkley.

Miss D'Angelo returns to show how it should be done when she also takes a dive into the pool. Her bare boobs are viewed again, but she still can't be parted from her panties, having decided that they need another wash by this time.



## NETWORK

(1976)

This is meant to be a satire on American TV, which seems a pointless exercise because most of US television is already a joke. The film is about a newsreader called Howard Beale who is about to be sacked because of his low ratings. He decides that it doesn't matter what he says any more, so he starts ranting and raving about everything which bothers him. With his uncatchy catchphrase 'I'm as mad as hell, and I'm not going to take this anymore' he becomes more and more popular.

But when the television network sets up a weekly programme about urban terrorists, to be called 'The Mao Tse Tung Hour', it's arranged that for the debut show they will murder Howard Beale while his programme is transmitted. They do and then the film ends, to everyone's relief.

**Peter Finch** won an Oscar for his portrayal of Beale, but of much more interest to us is the fact that **Faye Dunaway** (→ *The Wicked Lady*) also won an Oscar as best actress, becoming the third woman to pick up such an award for showing her boobs on the big screen, her main competition that year being *Sissy Spacek's* exposure in *Carrie*.

Miss Dunaway plays Diana Christensen, and her naked breasts are first viewed as she sits watching television; she's more interested in Howard Beale's show than in the guy who is stroking her naked back.

She strips off again to go to bed with one of the bosses of the television company for which she works. This time it's fairly dark in the room, and there's no more than a quick glimpse of her boobs – but enough was revealed to convince the members of the Academy of Motion Picture Arts and Sciences of her talents.



## NIGHT MOVES

(1975)

A private eye movie which might make sense after repeated viewings. But the best reason for such viewings would be to watch **Melanie Griffith** as Delly Grastner. She plays a sixteen-year-old nymphomaniac runaway – although with a name like Delly Grastner, it's no wonder she ran away – and **Gene Hackman** is the guy who traces her.

Later he comes across her in his room, putting away his clothes – she's also wearing his shirt and nothing else. Delly asks to use his shower, and she then takes what must be the fastest shower in movie history. We see none of this record breaking event, but she reappears only a few seconds later with a towel around her head and still wearing our hero's shirt.

Her boobs make their brief debut when she is changing back into her own T-shirt. After that, she and the private eye go out in the middle of the night, by motor cruiser, for a swim in the ocean. This might be where they got the title from.

Miss Griffith begins to strip off, then we hear the splash as she dives into the water. She's next seen through the illuminated glass bottom of the boat, and all she's wearing is a face mask and snorkel as she swims by, boobs and curls clearly visible; her buttocks are also given good exposure as she comes to the surface, then dives again.

As a bonus there's also **Jennifer Warren** and **Susan Clark**, both of whose boobs are bared when they're in bed with Mr Hackman – though they're not with him at the same time. If they had been, it would have made the film a lot more interesting.





## THE NIGHT PORTER

(1973)

**Dirk Bogarde** is Max, who during the Second World War was a Nazi officer. In Vienna in 1957, he meets up with Lucia, played by **Charlotte Rampling** (→ *Zardoz*), a prisoner with whom he had an affair. She is now married to an American conductor (orchestra, not bus), but she stays behind so that she can be with Max.

There are several flashbacks to the prison camp, and it is here that Miss Rampling can be seen fully nude – at first viewed sideways, then for a moment frontally naked while Max playfully empties his revolver in her vicinity.

The most famous scene is where she wears a cap, long gloves, and baggy trousers held up by a pair of braces, as she sings bare-breasted to entertain some German officers. She stops when Max shows her a box containing the head of another prisoner, a guy who had been annoying her. It is Max's first gift to Lucia, and touched by this display of affection she moves into his flat a dozen years later.

But it can't last, and doesn't. Max's old colleagues aren't too pleased when Lucia turns up, because she can give evidence against them. The couple manage to escape, although they don't get far – which might be because Max's idea of a disguise is to wear his old Nazi uniform so that he can't possibly be recognised.



## ONE FROM THE HEART

(1982)

There's this couple called Franny and Hank, and it's the fifth anniversary of their meeting – so to celebrate they have a row and split up.

Hank (**Frederick Forrest**) meets Leila, played by **Nastassia Kinski** (→ *Cat People*, *Virgin Campus*), who works in a circus. She walks a tightrope and balances on a huge ball, but we don't see any of the tricks she gets up to while spending the night in Hank's car.

Franny is played by **Teri Garr**, who shows more of herself than she did in her most famous film, *Close Encounters of the Third Kind*. Her bare breasts make their debut as she steps out of a shower. They are seen again later as she dresses to go and meet Ray, a waiter who played the piano and sang to her.

Hank ditches Leila and tracks down Franny, falling through the skylight into the room where she's having a very close encounter in bed with the singing waiter, then slinging the girl across his shoulder and fleeing with her – but she's had time to pull on her panties, so we have to make do with her being topless again. Hank's car is also topless, and she sits in the passenger seat. Because of the camera angle, people in the street can see her bare boobs but we can't. Very unfair.

Franny dresses, then goes off to the airport with Ray. They are flying to Bora-Bora, a Fijian island, on the tickets the girl bought herself and Hank as an anniversary present. Hank follows them to the airport, and he sings Leila a song. Until then she had been torn between him and Ray, but at the sound of Hank's voice she turns and goes with her new lover.

But we all know there isn't going to be such an ending, because this is a movie love story. And so Leila returns to Hank, and they live happily ever after. Or maybe they don't.



## PAT GARRETT AND BILLY THE KID

(1973)

With a cast which includes **Bob Dylan**, **Kris Kristofferson** and **Rita Coolidge**, they must have originally planned to make a musical but decided on a Western instead when it was discovered that **James Coburn** couldn't sing. Dylan plays a character called **Alias** (which doesn't seem to have anything to do with the old television cowboy series, 'Alias Smith And Jones'), who wanders around being very enigmatic. Probably he was on the set, doing the songs for the soundtrack, and he kept walking in front of the camera by accident.

Several boobs on show in the shape of girls in bed with the outlaw gang. Mr Coburn plays Pat Garrett, who is now a lawman and hunting down his old buddy Billy the Kid (Mr Kristofferson). The sherriff is seen in bed with three girls, one on either side of him, the third lying at the far end of the bed. There's also a fourth girl in the room, who must be the spare, but she's the only one with her bare breasts on view.

Miss Coolidge, who at the time was Mrs Kristofferson, plays Maria. And near the end of the film we see her undressing. She has long dark hair, which preserves her modesty for a while until her right boob swings into view as she gets ready for bed. We don't see any more of her, because Billy's body gets in the way as he lies above her – but he is suitably punished for this obstruction: Pat Garrett shoots him.



## PENNIES FROM HEAVEN

(1981)

The award winning BBC television series of three years earlier is given the inevitable Hollywood treatment: umpteen million dollars – it's the budget that counts, not the content of the film. But none of the money was spent on the music, because all the actors mime to records made half a century earlier. A shallow reflection of the original, but at least it gives us **Jessica Harper's** boobs.

She plays Joan, the wife of Arthur (**Steve Martin**), and to keep him happy she wears lipstick. Nothing too unusual about that, except that it's on her nipples. Arthur refers to these as 'rosebuds' which dedicated movie fans will recognise as a reference to *Citizen Kane*. Whatever you do, don't bother watching that. It's the most boring movie in history, and the nipple count is zero.

Miss Harper undoes the front of her nightdress to demonstrate her favourite shade of lipstick, but this revelation is far too brief. With such a budget, the film company could easily have provided a higher flesh content; there's nothing much else to show for the vast expense.

It's not often, however, that an Oscar winner does a striptease on screen. It happens here. Singing and dancing in a bar, aided by a couple of girls to pull off the clothing, the prize winner ends up topless and wearing a single undergarment. But as the person in question is **Christopher Walken** (Best Supporting Actor for *The Deer Hunter*), the effect is less than erotic – and it's a great relief when his baggy striped shorts stay in place.



## PIRANHA II, FLYING KILLERS

(1981)

A guy and a girl go diving to a sunken cargo ship which lies off a Caribbean island, wearing the full aqualung gear as they swim through the ship's sunken passageways. The girl vanishes while the guy explores, and when she reappears all she wears is her face mask. This is what is meant by skin diving. A quick glimpse of her curls, then close-ups of her boobs. But while the swimmers wetly embrace, the piranhas get 'em.

These are enormous, over a foot long, and they go straight for the throats of their victims. As the title suggests, they can also fly through the air and are a lot more lethal than the average sparrow. They've been developed by the US military, who seem to have forgotten all about the project when the ship carrying the experimental superfish sank. The Pentagon probably assumed that the piranha drowned.

The whole idea, the plot and unspecial effects are so stupid that this must surely be a comedy. Alas, it isn't.

The only redeeming features are the nude female diver and the two topless girls on board a yacht – although one girl's boobs are so pale compared to the rest of her body that she has obviously discarded the upper part of her bikini a moment before. The flying piranha get her later, jumping out of the water and dragging her beneath the waves. And her breasts weren't even bare at the time. Her companion, also more modestly clad this time, manages to batten down the hatches. We never find out if the flying killers get to her too, and neither are we really bothered.

These piranha must have been crossed with homing pigeons, because they always return to the wreck, and they are finally blown up with the ship – or at least it's to be hoped they were all destroyed and that we'll be spared *Piranha III*.



## PORKY'S

(1981)

This is a Canadian film masquerading as American, and Porky's is a bar which is visited by a bunch of high school students. They get thrown out and later take their revenge by pulling the place apart.

Okay, now that's settled, on with what we're interested in:

The first nudity in this movie involves a number of the male students, although things improve when three of the guys find a way of peeping into the girls' shower room; but the first time they are just too late, and all they see is one pair of bare female buttocks as the last girl leaves the shower. They vow that they shall return.

Meanwhile, there's another bare female rear on show. This belongs to one of the games teachers, who is taught a different kind of game by one of the members of staff. She pulls down her panties, then whips off her very short skirt, but alas she doesn't have time to remove her T-shirt before the basketball coach starts doing pressups above her.

The entertainment at Porky's bar consists of scantily clad girls dancing on stage, one of whom leans down and unfastens her bra to wiggle her tits.

Then, back at the shower, there are half a dozen good looking girls enjoying themselves under the spray – while we enjoy them. Boobs and bums and curlies, and more than just a short moment of exposure. Then a seventh girl arrives – and she is so enormously fat that she blocks most of the view of her nude and nubile classmates. This could be to remind us that the film is meant to be a comedy, because it's hard to tell.



## PRETTY BABY

(1979)

**Keith Carradine** visits a New Orleans brothel, but all he wants to do is photograph the girls. His first choice is **Hattie**, played by **Susan Sarandon** (→ *Atlantic City*, *The Hunger*) – and as he sets up the camera she asks if he's ready for her to take her clothes off yet. And he says no! He wants her to stay dressed.

Luckily there's a second time and as he prepares to take her picture, **Hattie** comments that her breasts are very nice, shouldn't she show them a little bit ...? The photographer at last sees reason – and also Miss Sarandon's left boob. She powders her breast, licks her finger tip, massages her nipple then squeezes it gently. Shedding her top, she lies on the couch wearing only white panties and black stockings.

Although the whores in the brothel are scantily clad, only the occasional nipple shows itself – in those days (1917) people kept their clothes on for sex. Even when they go bathing in a river, their voluminous underwear hides everything.

And then there's **Brooke Shields**, from whom the title presumably derives, and who first shows off her nipples while sitting in a tub. Just her nipples, because she was only 12 at the time and didn't have any boobs yet. She plays the part of **Violet**, **Hattie's** daughter. When the photographer can't have the mother, he ends up living with and then marrying the girl. During this time he takes lots of pictures – and almost all of Miss Shields is on display. But there isn't much of her. Even lying fully nude on her side, she only has to keep one leg slightly over the other for the sake of modesty.

Those of us with more developed tastes have to make do with Miss Sarandon's obvious attractions – both of them.



## PRIME CUT

(1972)

**Lee Marvin** plays Nick Devlin, who is attempting to claim half a million dollars which Mary Ann owes to some people. Mary Ann is played by **Gene Hackman** ('Gene' not 'Jean'), and that's also the name of his company. Mary Ann is in the meat business – cattle ... and also girls. He has his own orphanage which produces a stock of teenage girls which he sells just like cattle. They are kept naked and penned up, sold at a market.

A few of these nude girls are lying on bales of straw, and Mary Ann pulls a couple of them to their feet so that Nick can take a good look. These are Polly, played by **Sissy Spacek** (→ *Carrie*) and Violet, played by **Janit Baldwin**. We are able to see all of the latter, her dark curls on view as she turns, although the former is more modest and shows only her boobs and buttocks.

Proving he's a good guy, Nick rescues one of the girls – and he chooses Miss Spacek, knowing that of the two she's the one who will go on to become famous. She exposes her boobs again when sitting up in bed, and there's also a long shot of her climbing naked out of the bed, although she's only viewed from the side. Not to be outdone, we later see more of Miss Baldwin's breasts again – maybe she would also have progressed to greater things if she'd learned how to spell her first name properly.

Anyhow, after disposing of Mary Ann and everyone who works for him, our hero finds the orphanage and lets all the girls out – and they are last seen running off into the distance, away from the place which gave them food and clothing and shelter, fleeing like a bunch of escaped animals. And some of the poor things are only about five years old.





## PRIVATE LESSONS

(1982)

Fifteen-year-old Philly (**Eric Brown**) is a typical American kid who lives in an average mansion, complete with gardener, chauffeur, housekeeper. When his father goes away, Philly becomes very interested in the new housekeeper, Miss Mallow – only natural as this is **Sylvia Kristel** (→ *Emmanuelle, Lady Chatterley's Lover*).

When she catches Philly outside her bedroom window watching her undress, she does what any girl would. She invites him in so he can watch. He takes a seat, and she begins to strip. She wears the usual underwear that females remove in movies: stockings and suspender belt, bra and panties – and this is the order in which she sheds them. Full screen close-up of her boobs here. Then she fingers the elastic at the front of her white briefs, but turns around as she pulls the garment down. Another full screen close-up, this time of her buttocks, followed by a similar view from the front – though she modestly hides her curls behind the discarded panties.

After that there are several angles on her breasts in another couple of scenes, but there ought to have been much more of our heroine on display. More than there even seemed to be – because when the credits roll, there's a line which reads '**Judy Helden** as Miss Kristel's Double.' Sylvia Kristel is from Holland, so maybe this is what is meant by double Dutch ...

We can only surmise that some of the exposed flesh did not belong to the leading actress. When she removed her panties, for example, the camera never showed her face – so presumably the naked buttocks on screen belonged to the mysterious Miss Helden.

Two girls for the price of one, perhaps – but if the original Emmanuelle can't be trusted to bare everything, who can?



## PROSTITUTE

(1981)

Despite her profession, we don't see our heroine in action or even in a state of undress. There is one buxom lass who takes off her bra to administer a massage to a client, but there's more of him on screen than her ...

Later on we visit a very upmarket stag party, all the guys in evening dress. A live sex show is provided for them by a couple of girls. One black, one white. They enter the room draped in towels, which are discarded to show off their bare boobs. Two black, two white. They lay on the floor, then lay each other. The white girl lies on top of the black girl as they kiss and stroke each other, and the black girl's black curls make their appearance. Then the white girl's black curls come into view when they stand up and take their applause.

Made like a documentary, and just as dull, the film chronicles a Birmingham prostitute's rise in status and wealth when she moves to London and joins an escort agency, and then it tells of her decline and fall.

A story with a message as well as a massage.



## PSYCHO

(1960)

The most famous shower scene in the movies – and also the most over-rated. We don't see anything ...!

**Janet Leigh** plays Marion Crane, who steals \$40,000 dollars from her boss and drives out of town. She stops overnight at the Bates Motel, and this is where she takes the shower. But all we get is her bare legs and unclad back, which is nothing to make any fuss about. Just shows how times have changed if people once got excited over a few innocent inches of Miss Leigh.



## PSYCHO II

(1983)

More than two decades later, this is hardly any improvement on the first film.

**Meg Tilly** plays Mary, who is Marion Crane's niece. She also takes a shower, although the camera stays outside. Her naked silhouette can be made out through the shower curtain. Then she starts drawing back the curtain, and her left boob and then right are quickly bared; but the curtain is held diagonally and the shot is cut a moment before all of Miss Tilly is revealed.

Or is it really her? Her face isn't shown, because we see her from the viewpoint of someone watching through a hole in the wall. Again, when the girl is briefly viewed from the rear, with her behind as well as the side of her right boob and matching nipple visible as she starts to dry herself, her head is out of camera shot.

But whoever she is, twenty-three years later, they ought to have been able to do better than this.

At least **Anthony Perkins** gives another great twitchy performance in his role as Norman Bates, the most famous mother's boy in cinema history. For a sequel this is well above average, and although there's only a limited amount of nude female flesh on show it follows the general rule in exceeding that exposed during the original – although to have bared less would have been very difficult.



## QUEST FOR FIRE

(1981)

Life was tough 80,000 years ago. Cigarette lighters hadn't been invented, so when the fire went out they had to eat cold food.

There's this tribe which gets attacked by a bunch of apemen, and they lose the flame which they always keep burning. Naoh (not to be confused with Noah, he was some other guy) and two of his pals venture in search of a light. They find a bunch of cannibals who have a fire going, and nearby they keep their next meal: a couple from a more advanced tribe, tied up on poles. One of these has already lost an arm, because their captors like fresh food.

When our heroes attack the cannibals to steal some fire, the second captive manages to escape. This is Ika (**Rae Dawn Chong**), a slim girl who is totally naked and remains so for much of the time she is on screen. She rather overdoes her makeup, with heavy black eyeshadow and clumsily applied lipstick; and her whole body is painted grey, with black lines on her arms, legs and torso.

When Ika goes back to her tribe, Naoh follows. A wise man, because she's much better looking than any of the girls back home. He and his buddies pick up plenty of things from Ika, how to make fire with a wooden stick (no, not a match) being just one. They also learn a sense of humour, and they all have a good laugh when one of the guys drops a rock on another's head – the first recorded evidence of slapstick comedy.

But the most important thing Ika teaches is a major breakthrough in sexual technique – the missionary position. Not that there are any missionaries in the film, because the cannibals probably ate them all.



## RABID

(1976)

This is interesting because it features **Marilyn Chambers**, the porn movie star in the lead role as Rose, the girl who goes around spreading a disease which is a cross between rabies and vampirism.

Rose is injured in a motorcycle crash and put back together at a nearby clinic where they normally only do cosmetic surgery. This is the equivalent of having the local hairdresser perform a lobotomy, and there is a nasty side effect – she develops an orifice in her left armpit out of which springs a phallic probe to suck blood from her victims. It must have made a change for Miss Chambers not to be on the receiving end of such protoplasmic organs.

Her breasts are first bared when she is in her hospital bed, then there is a reprise of this exposure as the doctor arrives for an inspection. This is early in the film, which leaves plenty of time for more revelations. Our heroine's boobs are exposed again when she searches through a rack of clothes to find something to wear, but she's also clad in a pair of white panties. Later on she is in bed once more, and as she gets up we think this must be it, that she is wearing nothing – but no, she's still got on her knickers.

In the end Rose falls prey to a mad assault by one of her own victims, and when she's thrown into the back of a Montreal garbage truck we realise that we've seen the last of her.

Although we couldn't really have expected a performance similar to the ones which brought her to fame, it seems strange that Miss Chambers is so inhibited over such a simple matter as total nudity.



## RED SUN

(1971)

Supposedly based on a true story, this is a Western set in 1871 – presumably made as a centenary celebration.

A couple of outlaws, Link (**Charles Bronson**) and Gotch (**Alain Delon**) and their gang rob a train, and amongst their pickings is a valuable antique Samurai sword being taken to Washington by the Japanese ambassador as a gift for the President. **Toshiro Mifune** is the Samurai warrior who has to recapture the sword within seven days or else commit *hari-kari*. Bronson is American, Delon is French, Mifune is Japanese – and to complete the cast list is that Swiss miss, **Ursula Andress**.

As Christina, she makes her first appearance lying naked in bed, and she jumps up to answer the door. But because she wraps the sheet around herself, there is only a quick flash of buttocks. Christina is a working girl, and one of her fellow employees in the brothel is Maria – and it's her boobs which are seen first, when she unfastens her blouse before showing the Samurai some Western hospitality.

Miss Andress also strips off her top later, revealing her own breasts, and she takes a half-second wash before dressing again. Going towards the bed where Link is lying, he tells her to take her clothes off. She begins to stroke his body, then makes a grab for his ... gun.

Even the Indians come under the Japanese influence, turning into kamikazee Comanchees as they ride around and around, getting shot off their horses by the all-star international cast.

No true life story could possibly be as ridiculous as this movie. But no film book would be complete without a Western or two, and there aren't many around these days, so we have to take the bad with the bad.



## RISKY BUSINESS

(1984)

This starts off very promisingly, with a sequence in which our young hero, Joel (**Tom Cruise**) dreams that he enters a house and goes upstairs to investigate a noise – the noise turns out to be that of a shower, and in the shower there is a naked girl. (Yes, most girls are naked in showers; but here there is no shower curtain in the way.) She is seen from the side at first, but after a few seconds there's a proper view of her wet and soapy boobs.

After this, the movie goes downhill. Joel is another of those all-American rich kids whose parents go away for a few days, leaving him in charge of the house and the Porsche. To while away the time, he phones up a hooker called Lana. This is **Rebecca De Mornay**, and she arrives when Joel is asleep – so it appears that their first meeting is another fantasy sequence. She peels off her blue dress, which is all she is wearing; but again she is standing sideways. She turns around 180 degrees to face Joel, quickly flashing her boobs for the audience, but the rest of her body is almost hidden by shadow.

Joel manages to dump the Porsche in Lake Michigan, and after raising the car he has to raise the money for it to be dry cleaned, which he does by turning his parents' house into a brothel. With a dozen more girls turning up, there are high hopes for plenty of female flesh on display – yet all we get is one pair of boobs in the background. But by this time, the discerning viewer will have cut his losses and given up.





## ROSEMARY'S BABY

(1968)

A puzzling one this: is it really **Mia Farrow's** bare bum that is seen during the dream sequence? It could be. Certainly it's the back of her head and her uncovered shoulders as she walks out onto the deck of the yacht, so it's theoretically possible that the lower rear part of female anatomy witnessed a few seconds later could also be hers.

The sequence continues with her lying naked on a bed – but as the nude in question is seen only from the neck down it's a safe bet that a stand-in (or a lie-in) was used. The whole body (minus head) is seen in a supine profile, then the top half as it is daubed with red cabalistic designs, and there's a close-up of an erect nipple (the right one). The anonymous breasts are clawed (literally) by the devil's talons as he has his evil way with her.

All this is witnessed by the coven, but luckily we are spared any details of the naked satanists – whose average age seems to be 82.

But as for Mia Farrow's boobs being seen on screen in this film, that's as unlikely as the reputed subliminal glimpse of her baby when she sees him for the first time.



## THE SAILOR WHO FELL FROM GRACE WITH THE SEA

(1976)

A long title – almost as long as the film itself seems to be.

**Sarah Miles** plays Anne, a widow with a son called Jonathon. Jonathon is just entering his teens, and has a healthy enquiring mind – which is probably why he drills a hole in the wall separating his bedroom from his mother's. Through this aperture Miss Miles can be observed in a nightdress so transparent as to be almost invisible, her boobs and curls in plain sight. Her breasts are viewed even more clearly when she sits naked in front of the dressing table mirror, stroking herself.

She meets up with a sailor and takes him home. This is **Kris Kristofferson** as Jim, second officer on an American cargo ship which breaks down and has to pull into the nearest garage for repairs ... nearest harbour, that is.

You know what they say about sailors – but in this case Jim prefers Anne as a partner. Jonathon is still watching when the woman takes off all her clothes and does her best to make the ship's officer at home, even though she hasn't got a water bed. But it's so dark that it seems unlikely Jonathon can see much. We certainly can't. All we can tell is that Miss Miles is completely nude as she lies on the bed, but only her outline can be made out in the gloom.

Jim goes back to sea, returns, and the couple make plans to marry. Then Jonathon and his pals decide to kill Mr Kristofferson, which they proceed to do. Maybe they'd heard his records.



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## SATURN 3

(1980)

In the future, the whole world is starving, and there's an experimental food research project conveniently located near Saturn, which at its nearest is a mere four hundred million miles away. This space station is run by one man and one woman, **Kirk Douglas** as Adam and **Farrah Fawcett** (→ *Logan's Run*) not as Eve but Alex, although what exactly they do there isn't clear.

Everything is cosy until the villain arrives. This is **Harvey Keitel**, as the Captain, who has killed and replaced the man who should have come to Saturn 3 ... to do whatever he was supposed to do, which like the rest of the film doesn't make much sense. He builds a robot called Hector, who in the great tradition of metal movie men goes crazy.

Maybe Hector was driven wild with desire for Alex, realising that there wasn't much he could do about his obsession. The Captain also fancies the girl, but he doesn't stand a chance because Adam out-ranks him – he's a major.

Farrah Fawcett is also of course the focus of our interest. She takes a shower, although we see nothing of her – and as she leaves the shower she is wrapped in a towel. But then she discards the towel as she joins her partner in his, and we are given an ever-so-brief glimpse of her bare boobs, particularly the right one. Then when she jumps out of bed Adam throws her robe to her, and again we see her right breast naked for a moment as she catches the garment, and her naked silhouette can be seen through the material.

This happens early in the film, and we keep hoping that there will be more of Miss Fawcett on display. It's the only possible reason for watching the movie, but all we get is Mr Douglas's bare backside – which isn't much consolation for most of us.



## SAVAGES

(1972)

The first part of this film must have been made before the talkies, because it's in black and white and every now and then there's a caption card on the screen telling us what's going on. There's a tribe called the Mud People who are wandering around in a forest, doing the kind of things primitive forest dwellers do. They don't wear much, so we can see the bare boobs of some of the Mud Women, as well as their equally bare buttocks.

Then a croquet ball rolls onto the screen. They don't know it's a croquet ball, and neither do we – until the voice of a commentator tells us that the tribe has never seen a croquet ball before. Probably thinking that someone is about to ask if they can have their ball back, the Mud People decide to return it. They discover a road and an antique limousine. The commentator's voice comes on again, but this time it's in a foreign language. Could be German.

Next the tribe finds a deserted mansion house, which they explore – and again we are given helpful explanations in German about what is going on. There are piles of clothes lying around, which they start putting on, and also cutting their hair.

Then the film ends, and another one begins. In colour now, with English dialogue, set in the first decades of this century and about a group of people staying in a country house. There's no nudity here, although one girl does pull open the top of her dress to show another that her breasts are bigger than hers – but she doesn't show us. Nor can we see any details of the two girls who are becoming very close in the back of a car, or the couple even closer in the darkness of a cellar.

But whatever happened to the Mud People ...?



## SCARFACE

(1983)

A film made by Brian De Palma, who gave us *Carrie*, *Blow Out*, and *Dressed to Kill*. This is promising, but a promise never fulfilled. De Palma can usually be relied on for a shower scene, and that is true here – but as it involves a chainsaw, it isn't the kind of shower scene which we would prefer.

**Al Pacino**, who was Marlon Brando's youngest son in *The Godfather*, again plays a gangster, Tony Montana alias Scarface, a penniless Cuban refugee who sees America as a land of opportunity, and in the best tradition he rises to become a millionaire. Unfortunately most of the cast speaks English with a Spanish/Cuban accent – which means half of what they say is unintelligible; the other half is when they are swearing.

There are a few shots of Florida beauties in brief bikinis, but the only nude scene is of a girl in bed with one of Scarface's buddies. Just in bed, doing nothing. At first we see her naked buttocks – for some reason masked by a translucent curtain, and finally a bare boob as she sits up.

Then in the last ten minutes, our hopes are raised when **Mary Elizabeth Mastrantonio** as Gina, Scarface's sister, enters his room seeming to wear nothing but a loose dressing gown. The robe falls open, then a bit more. She has on a pair of briefs, but the inside of her breasts can be seen – but just before her nipples make their appearance, she produces a gun and shoots her brother. Then an army of a few million drug smugglers bursts in to join the final shootout.

There's a vast body count here, but not the kind of bodies this book is interested in.



## SCREWBALLS

(1982)

Another Canadian movie trying to pretend it's American, thus shedding the blame.

Set in a high school, five of the male pupils are determined to get inside one of the girl's clothes. She's the school goody goody, apparently the only virgin in town, and her name is Purity Bush – who may, or may not, be played by **Linda Speciale**. It's her name which is third on the opening credits, and the first female to be listed; but there's no cast list at the end of the film – presumably because no one wanted to admit that they'd been in it.

Several well developed pairs of teenage boobs on show, but that's all; a girl having her breasts examined by one of our five heroes who is pretending to be a doctor; two girls whose bikini tops are pulled off as they stand on a diving board above a pool; another girl losing her top on the beach; a fourth whose skirt becomes trapped in the back door of a van, so that her bare boobs are pressed against the window for everyone outside to see; then the game of strip bowling – to which the girls eagerly agree, but only one of them actually bares her breasts. If all these exposures were added up, it would provide no more than a minute of screen time.

There's even a scene in a strip club, where two sets of more mature breasts can be seen – but the girls keep their G-strings on. At last Purity's own boobs appear when her clothes are magnetically whisked away, then the film ends. And not a moment too soon.



## SCRUBBERS

(1982)

Fun and mayhem in a girls' borstal, with more of the latter than the former.

A boob count of four and a half. Four and a half pairs, that is. It's the half which we see first, one of the girls being on the run and in bed with a guy who has given her a ride in his lorry. He tugs down her black bra, hoping it's his turn for a ride, and her right breast makes an appearance.

The next important scene is when one of the other girls is naked in the shower room, though unfortunately only from the waist up. She is sharing a bath with another girl – but all we see is her head above the water.

As in all good prison movies, there's a riot in this penal – if that's the appropriate word – institution. One of the inmates unbuttons her shirt and flashes her boobs at the two male supervisors. Another girl is topless while they smash the place up – though she's only seen at a distance. A third girl turns a hose on the rioters, spraying water all over these naked breasts and soaking the clothes of those still clad.

The fifth girl shows us what she's made of when she removes her sodden shirt to squeeze out the water. Her right breast is also revealed later, having since been tattooed with the words 'I Love Eddie' – Eddie being yet another of the borstal girls.

A cast of unknowns, but everyone has to start somewhere. For the record, in case their names (or anything else) should later become more familiar, the girl with the bra busting boob is Annetta, played by **Chrissie Cotterhill**; **Debbie Bishop** takes the role of Doreen, the one who saves water by bathing with a friend; and Carol, the girl with the tattooed tit, is **Amanda York**.



## THE SENTINEL

(1977)

**Christina Raines** plays Alison, a girl who moves into an apartment in New York. She is a fashion model, and twice she has tried to kill herself. The first time was when she found her father naked in bed with two similarly unclad women – neither of whom, presumably, was her mother. One of these is very fat, the other isn't, and we keep seeing them at various times during the film when Alison has nightmares. They are still naked.

Alison goes to a welcoming party to meet all her new neighbours, and that night she dreams about the party. Except this time it is slightly different. As well as her father's naked playmates, two more of her neighbours, **Sylvia Miles** and **Beverly D'Angelo** (→ *National Lampoon's Vacation*), aren't wearing very much. Nothing, in fact, although all we see are their bare boobs – and there is also the tiniest glimpse of Miss Raines' breasts as her nightdress is whisked away, but sadly the garment then gets between her and the camera lens and we have to make do with her bare back and the top of her hips.

It turns out that the apartment block is empty except for one old priest who lives at the top. All the people Alison has seen are dead, and have been for some time. The priest is the Sentinel, there protecting the doorway between Earth and Hell. Unknowingly, Alison has been recruited as his replacement, and the evil dead are trying to make her kill herself so that – quite literally – all hell can break loose. Their job would have been a lot more difficult if the girl wasn't already suicidal, and it seems that those who chose her as the new Sentinel could have found a much more likely candidate for the job ... but then there wouldn't have been any film.

Which wouldn't have been a bad idea.





## THE SHOUT

(1978)

**Alan Bates** is Charles Crossley, who claims to have lived with the Australian aborigines for eighteen years and learned how to kill with his voice – not by boring someone to death, as this movie attempts, but instead by using a particular kind of shout. He also claims to have the power to possess any woman he wishes.

The woman in question is Rachel, played by **Susannah York** (→ *Images, The Killing of Sister George*). Miss York shows what she is made of in three scenes. The first time is when she is getting changed, and she demonstrates that she doesn't wear a bra. The second occasion is when she is stripping off, waiting for Charles. Again, her bare boobs are in view for a second or two. Finally, she's nude with her husband again – lying in the bath. And not one of those stupid movie baths, full of soap suds.

Maybe Charles has picked up the aborigine pick up magic, hence his success with Rachel. But things get a little silly when her husband (**John Hurt**) manages to get rid of him by smashing up a few stones – you've got to see this film to understand, and even then you probably won't ...

All this is told in flashback during a cricket match, one of the teams being from a mental home. Cricket is English magic, a ritual for making rain. And when rain stops play Charles crossly begins shouting. Then the pavilion bursts into flames and our anti-hero yells himself to death inside. It's okay shouting out support for your own team, but surely that's carrying enthusiasm a bit too far.



## SILKWOOD

(1983)

Based on the true story of Karen Silkwood, who died under very suspicious circumstances in a car accident just before she was about to meet a *New York Times* reporter and tell him about the irregularities at the nuclear processing plant where she worked.

The potentially explosive facts weren't enough for Hollywood. They had to get the hottest actress on the scene, **Meryl Streep**, to play the title role. (And during the course of the film she becomes very hot indeed, being overdosed with radiation.)

Also **Cher** is here as Dolly, a friend who lived in the same house – and she is a lesbian. Nothing ever happens between the two of them, or between anyone. This lesbian invention could have been excused if there had been a scene in which we saw more of our fair Cher.

But there isn't and we don't.

Miss Streep twice takes a shower to prevent her becoming a plutonium blonde, but because she is such a valuable actress any interesting areas of flesh are kept out of camera range. So all the more surprising is her reaction when she notices that one of the men in the nuclear plant keeps watching her. 'Get lost,' she tells him.

Okay, that isn't surprising. But at the same time she yanks open the top of her overall, flashing her bare left boob and dark nipple at him ... and us.

Not much, but about as much of Miss Streep as we're likely to get.



## SLAUGHTERHOUSE-FIVE

(1972)

The story of Billy Pilgrim, starting with his capture by the Germans during the Second World War and finishing with his abduction by aliens, who zap him up to the planet Tralfamadore.

But at some time the negative of the film must have been accidentally broken up and then fitted together at random, so that it no longer runs in sequence. The film opens on the alien planet, where **Valerie Perrine** (→ **Lenny**) is living with Billy – although really the first time Billy (and we) see her is much later (or earlier) when she is a centrespread in a copy of *Playboy*.

Miss Perrine plays a starlet, Montana Wildhack, and she next shows up featuring in a movie which Billy watches at the drive-in. This is a costume epic, set in Roman times, the girl wearing a translucent top. But she soon disposes of this flimsy costume as she prepares to take a bath, displaying her naked rear when she turns to enter the water.

To keep him company on Tralfamadore, Billy requests the company of Miss Wildhack. When she arrives all she is wearing is a pair of yellow bikini pants, but for some reason Billy gives her something to cover up her bare flesh. And this is the final appearance of Miss Perrine's boobs, but by now the movie is almost over ... and despite the earlier editing problems it ends at the end, just about.



## S.O.B. (1981)

This is a film about a Hollywood producer who makes a movie starring his wife, in which she sheds her clothes and her cleaner than clean image. It was made by film producer Blake Edwards; it stars his wife **Julie Andrews**; and it's the movie in which she appears topless. (S.O.B. – Sight Of Boobs ...?) It sounds awful, but in fact turns out to be quite a good film thanks to a number of notable performances.

**Richard Mulligan** (who used to be Burt in 'Soap', one of the best ever American television comedy series) plays the producer, Felix Farmer. His latest film is a flop so he decides to re-shoot it as a sex movie. There's a big build up to the scene in which Miss Andrews bares her boobs for the remake of the film. She pulls off the top of her red dress, leaving her breasts uncovered for a total of about three seconds.

That's also all we get to see of the movie within a movie, although there are a few more disappointingly brief exposures by other actresses at different times, particularly during the party scene. And there was another build up to a girl saying how she was going to sunbathe nude, but she is only seen topless in the distance, then the camera pulls away before she can fulfil her promise.

Presumably the number of bare breasts was kept to a minimum so as not to overshadow those of Miss Andrews, which are themselves fairly minimal. Had anyone else played the role, it would scarcely have been worth paying attention.



## SPLASH

(1984)

Allen (**Tom Hanks**) has this problem – the girl with whom he's fallen in love is a mermaid. Her tail is transformed into legs when she is on land, but whenever they become wet she changes into a fish again below the waist. The problem is obvious.

This is quite a funny film ... for the first hour or so. But it becomes very predictable when the government discovers that our fishy heroine is a mermaid and starts subjecting her to all sorts of scientific tests. She has to be rescued, and this leads to a car chase through New York – which is as dull as any other movie car chase.

The mermaid is named Madison, after a certain avenue in New York, and played by **Daryl Hannah**. Twice in the movie she is meant to be totally nude: First, when she rescues Allen from drowning; second, when she arrives at the Statue of Liberty, searching for Allen. But all we get to see is her naked backside in the second instance.

Mermaids unfortunately have very long blonde hair, and instead of letting it hang down their back it tends to fall across their boobs. This means that most of the time they are modestly covered. But while Miss Hannah swims under the sea, the outline of her boobs can be seen once or twice. And a couple of times, both in and out of the water, there is just a glimpse of her nipples.

For any other film, this amount of bare female flesh would hardly rate a mention. The important difference is that this is a Disney film. It took more than half a century from Mickey Mouse to Daryl Hannah, but it proves that even the most traditional of studios is at last discovering what movie audiences really want.



## STAR 80

(1983)

The story of Dorothy Stratten, who was *Playboy* magazine's Playmate of the Year for 1980. The role is taken by **Mariel Hemingway**, who for the sake of authenticity even had her breasts enlarged with silicon. One would have thought that after going to so much trouble she'd have been eager to display her improved shape, but in fact we see more of a topless dancer who is in the background during a phone call than we do of our heroine.

Throughout the film a number of photographs of the model are shown on screen, with quick glimpses of her bare boobs; and there are a few equally quick shots of the girl having her photograph taken. But considering the subject of the film, a golden opportunity was wasted – there isn't even a glimpse of her naked rear, for example.

Her nipples make their first appearance peeping out of her blouse during a photographic session; but Miss Hemingway isn't topless until a bath scene – and even then the water level is almost too high. The scene then cuts to the only full length nude shot we have of the girl, but she is viewed from the side, covered in soapsuds, as she poses for another camera.

This is a movie version of *Playboy* magazine – too many words, and not enough nudes.



## THE STORY OF O

(1975)

O is a French girl who will do anything for Rene, her lover, including spending a period of time in a chateau learning to be properly submissive. After being chained up at night, she is kept either naked or wearing a strange dress which bares the breasts and is slit up the sides for easy access – which is granted to various men who have this right at any time. The same garment is worn by the other half a dozen girls who are learning how to behave. They must never speak to a man or look in his face, and they are whipped if they do.

Lots of nudity here, mainly in the form of **Corinne Clery** as our heroine, but also a number of other girls displaying all their vital assets. Naked girls bathing, pretending to be whipped, a couple of mild lesbian scenes. There's even a screen-filling close-up of one girl's curls, to show that she is wearing her earrings in the wrong place. This is followed later by a similar shot of *Mademoiselle Clery*, though not in as much detail, to indicate that she is following the same fashion.

Away from the movie screen, however, it doesn't seem that this trend in personal jewellery ever really caught on amongst the female general public.



## STRAW DOGS

(1971)

David (**Dustin Hoffman**) is an American mathematician who rents a cottage in Cornwall for a year with his wife, so that he can have some peace and quiet to write a book, but he gets far less than he counted on.

He hires what seems to be most of the local villagers to put a roof on his garage, but quite naturally the yokels are more interested in watching the wife, Amy, played by **Susan George** (→ *Mandingo*, *Tintorea*), than they are in working. The film opens with her wearing a tight sweater, obviously without a bra – and this is confirmed later as she pulls off the sweater. She is upstairs on the landing when she half undresses, and she walks towards the camera, pausing at the window so that the guys outside can also have a proper look at her breasts.

One of the villagers is called Charlie, an old friend of Amy's, and he comes by to renew the acquaintanceship while David is out. This involves tearing off some of Miss George's clothes, her breasts again coming into view, and forcing her to lie down on the sofa with him. Then another villager arrives and takes Charlie's place. Amy isn't too pleased with all this, because she hasn't been properly introduced, so the guy makes her turn over because he doesn't like to see her upset.

This is the last time we see Miss George in a state of undress, because after that a bunch of villagers come around and start wrecking the cottage. David is so annoyed at losing his deposit on the furniture and fittings that he kills them all.

This film probably undid years of work by the Cornish tourist board in trying to persuade the rest of us how friendly the locals really are.





## THE STUD

(1977)

The title role is taken by **Oliver Tobias**, and the film starts with a naked girl climbing out of his bed and getting dressed, her bare boobs well to the fore. (No, only two of them – not four.) Our hero's name is Tony Blake, and he runs a disco which is owned by Fontaine Khaled – none other than **Joan Collins** (→ **3 In the Cellar**). There's a scene in Fontaine's private lift where Tony gives the woman a rise, and her left boob makes its first appearance. She videotapes the event for posterity and to show her friends, although her husband isn't too pleased when he sees the recording.

The film is padded out with lots of boring sequences in the disco, a kind of third-rate *Saturday Night Fever*. But Tony beds a black girl before becoming involved with Alexis (**Emma Jacobs**) who is Fontaine's stepdaughter. We see her topless a couple of times, including a close-up of an erect nipple.

Fontaine has arranged to lend her stud to a friend, Vanessa (**Sue Lloyd**), and they all meet up in Paris. We're told it's Paris, although the whole episode takes place in a private swimming pool. A couple of naked girls decorate the pool, but they stand in such a way that their curls aren't visible – in fact none are seen in the entire film. Miss Collins is at last seen bare-breasted, stripping off and joining a similarly unclad Miss Lloyd and Mr Tobias in the pool – but they haven't taken off their clothes for a swim. This is evidently meant to be the erotic highlight of the film, although the water rather dampens the proceedings.

Joan Collins, however, is clearly in fine form. Proof that maybe life does begin at forty.



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## SUPERVIXENS

(1975)

A film from the pioneer of nude film-making, Russ Meyer, who wrote, photographed, edited, produced and directed this one.

It resembles an American version of a British sex comedy, with added car chases, desert landscapes, shoot outs – and a very nasty scene in which one girl is murdered. The victim is Super Angel, who up until then had only bared her boobs; but her ghost, and a very fleshy apparition too, turns up towards the end of the film, and is seen fully nude.

Super Angel was married to Clint, and he goes on the run because he thinks he'll get the blame for her murder. He keeps meeting up with various top heavy ladies, all of whom immediately find him desirable. There's the barmaid who only wears three strategically placed flowers; the girl in a car who gives him a lift, then another kind of lift when she places his hand on her bare left boob; the black girl in a bikini, but who isn't in it for long; the farm girl who likes rolling nude in the hay with him – until he is chased off by the farmer, armed with a pitchfork. Again, just like a dreaded British sex comedy.

Finally Clint meets up with Super Vixen herself, who runs a garage/diner, and he goes to work for her – and with her. She is soon as totally naked as most of the other girls have been. Then the murderer turns up, and tries to kill off Clint's new playmate, and in contrast to the generally light tone, the movie turns black and violent again – which spoils the memory of all the better things which had been screened before.

The first four female names to be credited are: **Shari Eubank, Uschi Digard, Christy Hartburg and Sharon Kelly** – though the cast list at the end of the movie doesn't say who played what part, and by then they'd changed their names to: **Shari Sheridan, Uschi Bristol, Christy Melon and Sharon Black.**



## TARZAN THE APE MAN

(1981)

That's what the title says, but Tarzan (**Miles O'Keefe**) is only a minor character. The film is really about Jane, who is played by **Bo Derek** and is much better looking.

Jane is on an African expedition with her father when they discover an inland sea, so she decides to go for a swim. She begins to strip, but the scene shifts to the girl floating on her back, two of her best features on show. Then she runs naked onto the beach (seen only from the side), picks up her dress and turns (her bare rear to the camera) and re-enters the water – where for some reason she puts her soaking wet dress back on.

Anyhow, then a lion turns up to scare her – so Tarzan makes his debut, sprinting to the rescue. He's obviously been spying on her from the jungle; he isn't as dumb as he looks.

Later on, Jane and her father are captured by a tribe of savages. A couple of views of Miss Derek on all fours, naked, being washed down by some topless native girls. Next she is wearing only a loin cloth and has been painted white – ready for the chief to show her the tribal mating customs. Tarzan swings to the rescue and saves her from this fate worse than death.

The couple elope into the jungle, finding a river where Jane's primitive makeup can be washed off, her boobs finally on proper display. Then the credits begin to roll, a novel way being devised to make the audience sit through these, because Jane is seen frolicking topless with Tarzan for the final two or three minutes. They aren't alone, an orang-utang joins in the fun as they roll over and over together. Why an orang-utang should be in Africa must puzzle zoologists, but more intriguing to the rest of us is what this weird threesome will get up to after the movie ends ...



## TATTOO

(1981)

**Bruce Dern** plays Karl Kinsky (who doesn't seem to be a relative of Nastassia), a tattooist whose favourite pinup is a famous model called Maddy (**Maud Adams**). It just so happens (purely through the inevitable logic of the plot, not of course by any contrivance) that he is employed to paint temporary tattoos on parts of Maddy's anatomy for a fashion magazine layout. The girl sheds her top and unveils what we've all been waiting for, ready for Kinsky to begin his painting by numbers across her back, but he seems embarrassed by this revelation.

To get over his shyness, he decides to kidnap her. (He probably got the idea from *The Collector*.) Then he does what comes naturally – he tattoos her, from her neck down to her t-toes. Bit by bit, tit by tit. Although Miss Adams' boobs are on show now and then, it's only at the end of the movie that she is fully naked. But by this time she is totally covered with red and blue and yellow patterns – a nasty thing to do to anybody ... or any body. And what's the point of nudity when it looks exactly like a technicolour body-stocking?

Once the girl is walking-talking wallpaper, her abductor also disrobes to show he too is fully decorated. (Mr Dern isn't averse to showing off his own rear – he does all his own stunts.)

They go to bed together, and then Maddy kills Kinsky by stabbing him with a tattoo needle. A pity she didn't think of this an hour earlier; it would have saved us having to watch this long and tedious excuse for a work of art.



## 10 TO MIDNIGHT

(1983)

Included as an example of the kind of film which uses nudity for the worst of exploitative reasons, just to spice up a lousy movie and also to link nakedness with violence. It's one of those stories about a 'loony who kills girls.

The baddie is Warren (**Gene Davis**) and he also kills one guy, but this isn't seen – while the murders of the five girls are given full coverage. The guy is in a van with his girl, when Warren bursts in on them. All three are naked, victims and villain. The camera follows as the girl flees and the killer catches up and slays her with a knife.

Warren always strips off to kill, but is only seen naked from the rear. There are no full nude shots of any of the girls, apart from a brief look at the first victim – but that's at night, too dark to see any details. The second girl is murdered after she peels down to her one piece undergarment. Then he slays three more in about a minute, one of whom is naked in a shower. But it was the fourth girl that he was really after – and he chases her down the street.

This girl is the daughter of a cop, Lee Kessler (**Charles Bronson**), who arrives on the scene of the triple murder a minute after his daughter has escaped. The daughter frantically races for her life; the killer sprints behind her; the cop slowly trots behind them. Then suddenly the cop is in front of the other two, waiting for them – no explanation how.

As he usually does in all his films, Mr Bronson dispenses justice by shooting Warren. And that's not for indecent exposure because although he's supposed to be naked, the waistband of Warren's dark trousers can clearly be observed on the screen.



### 3 In The Cellar

(1970)

Dallas meets Dynasty ...

**Larry Hagman** plays Maurice Camber, while **Joan Collins** (→ *The Stud*) is his wife, Pat. Maurice is the President of an American university, and he's responsible for student Colin Slade losing his scholarship – so Colin decides to get back at him via the three women in his life. These are the 3 in the cellar, which is where the impoverished student lives, although they are never all there at the same time.

The first is Tracy, Maurice's daughter. This is **Nira Barab**, who strips down to her white undies and then peels off her bra – and the camera zooms in for a close-up of her left boob. She is next seen in bed with Wes, who also makes a film of the girl while she's naked. We see her bare boobs for much longer this time: the film is shown at a 'rally for decency' where President Camber is speaking. And later there's a slide show which offers more of the nude Miss Barab, from when she was a little baby until she wasn't so little any more.

Next Wes beds the wife. Miss Collins also peels down to her undies, but sadly no more (or less) – although she wasn't so reticent in later movies.

And the third girl? That's the black secretary/mistress, but we see even less of her than the other two.

A very low boob'count, but this film deserves inclusion because of its novelty value: J.R. Ewing married to Alexis Carrington Colby ...



## TINTOREA

(1977)

Set in Mexico, the cast and crew have Hispanic names, and it's been dubbed into English – except for the two main actresses, who are English and presumably spoke their native language during filming. This is a very poor *Jaws* imitation.

A 'tintorea' is a tiger shark, in this case a person eater. The sound effects department must have thought they're called tiger sharks because they growl – which is what we hear whenever the aquatic villain appears on screen.

A much more welcome sight, however, is **Fiona Lewis**. She plays Patricia, who shares her affections between two shark hunters, Miguel and Steve. She's naked a couple of times, but the important parts of her anatomy are hidden by one of the guys she is with. Finally, in the gloom her bare left boob is seen in profile for a few seconds before she heads from one man to the other. But the other lives on a boat, and so the girl walks naked down the beach towards the sea. It would be nice to believe that the buttocks and boobs and curls which are viewed from beneath the surface belong to Miss Lewis.

Whoever she is, the shark comes along and chews her up.

Miguel and Steve don't want this to happen to their next girl, Gabriella, played by **Susan George** (→ *Mandingo*, *Straw Dogs*), so they all share the same bed. But there's not much of Miss George in view, just a couple of glimpses of her bare boobs. There's more on show of some other girls who also strip off completely before they go swimming – with inevitable results.

The shark also kills Miguel, but our sympathies are all with the attacker because of the way that various innocent sharks and other harmless fish are slaughtered during the film. It's a pity the shark didn't get everyone before they could make the movie ... except Miss George and Miss Lewis, of course.



## TRADING PLACES

(1983)

**Dan Ackroyd** is a rich white executive called Louis Winthroe III; **Eddie Murphy** is an unemployed black guy called Billy Ray Valentine. And, as the title of the film might suggest, they trade places. Unwillingly – at least Louis is unwilling. It all has to do with two brothers called Duke and Duke, who own a company called Duke and Duke. But the details don't matter.

The first thing Billy does once he has a mansion of his own is throw a party – and the first boobs appear when he goes up to his room to find a girl sitting up waiting in his bed. And what does he do? He throws her out. It's obvious that sudden wealth has had a strange effect on him. Back at the party, two of the other girls have taken off their upper garments and are dancing topless – it's one of those parties which only ever happen in the movies. And Billy throws them out as well.

Meanwhile, down on poverty row, Louis meets up with one of those legendary hookers with a heart of gold. In this case it's **Jamie Lee Curtis** (→ *Halloween*). As Ophelia, she shows us far more than her mother (Janet Leigh) ever did in *Psycho*. Not just once, but twice. The first thing she takes off, however, is her wig. Then she retreats to her room where she faces a mirror and tugs off the tight pink top which had been moulded to her boobs, showing the reflection of her breasts, before turning around to give us a better look. But she covers herself with her hands and slams the door to block the view. Later she peels again, down to her black briefs, before climbing into bed with the lucky Louis. She's only doing a bit of nursing, because he isn't too well – although with treatment from Miss Curtis it's worth being ill.





## TWINS OF EVIL

(1971)

**Peter Cushing**, as **Gustav Weil**, goes out with the lads most evenings for a bit of fun, and their favourite pastime is burning witches. A witch is any good looking long-haired girl in a tight low-cut blouse. At the rate they are burned, it's surprising there are any girls left.

To replenish supplies two more arrive. These are **Gustav's** identical twin nieces, **Frieda** and **Maria**, played by **Madeleine** and **Mary Collinson**. Or maybe **Mary** is **Freida**, **Madeleine** is **Maria**. As the actresses are identical twins, they both look the same and it doesn't really matter.

One of the girls is a stay-at-home, while the other one likes to go out at night and have fun. It's the same old story, as **Freida** (or is it **Maria**?) falls in with a bad crowd, in this case the local bunch of vampires – and so she joins their gang. But she's found out by her uncle and his killjoys, who decide she must be taught a lesson: they're going to burn her at the stake.

She is rescued by her pal, **Count Karnstein** – and in her place they leave the other twin sister, **Maria** (or maybe **Freida**). The sweet, innocent, etc, sister is taken away to be barbecued.

Meanwhile **Freida** (or **Maria**) pretends to be **Maria** (or **Freida**), lying back home in bed while her sister is burned. Then the local schoolmaster turns up – and she proves she is the evil twin by undoing her nightdress and showing us what we've all been waiting for ... her bare boobs. There's also a quick glimpse of curls through the open front of her nightdress as the teacher throws her off him and down onto the bed. But then what does he do? Instead of joining her, the idiot goes off to rescue the other sister.



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## THE UPS AND DOWNS OF A HANDYMAN

(1975)

Try and imagine a theme song called 'The Ups And Downs Of A Handyman'. However bad you think it could be, it's far worse, and it sets the standard for yet another British so-called sex comedy. The one good joke is when a pub customer is charged 12p for half a pint of beer, but it's only a decade later that this seems amusing.

Our hero is Bob, and the film starts off as he rolls around in bed with a naked girl. This is the one moment of originality in the movie – they are married. Only the wife's bare boobs are visible here, although she is fully naked later.

Bob and his wife move to a small village, where he becomes the handyman. The local women soon avail themselves of his services. His first task is to fix a bath, but inevitably he falls in and so of course two girls jump in with him, ripping off their own clothes and his. It's a big bath, which is just as well because they've got big boobs.

Bob makes himself handy with a few more good-looking girls, giving them an excuse to show off their breasts and bums and curlies: a topless girl sunbathing by the side of the road, who puts on her T-shirt to do a dance as she completely strips off. Then comes the romping in the hay with Bob, the girl, the girl's mother. And so on. And on. And on.

At the end of the film Bob is being chased by half a dozen women, who tear off their clothes and his as they pursue him across the countryside, until they all end up in a swimming pool. None of the girls who disrobed for this epic have made any impact on the movie world since, unless they realised their mistake and changed their names. Unlikely, as their faces don't seem familiar – for anyone who was looking at the faces.



## VALENTINO

(1977)

Rudolph Nureyev takes the title role of the silent screen star, once known as the world's greatest lover.

But despite that accolade, there's very little loving goes on in this film. The first scene involves our hero and his future wife Natasha, played by **Michelle Phillips**, who used to be one of the girls in the Sixties pop group the Mamas and Papas – the slimmer of the two. She strips off in a tent (they aren't out camping, this is on the set of one of Valentino's most famous movies, *The Sheik*), but we don't see that much of her – in fact there is more of Mr Nureyev on show than there is of Miss Phillips, including what a ballet dancer usually keeps behind the padded part of his tights. Miss Phillips has quite long hair, which hangs down over her breasts most of the time, covering them. Her curls can be seen once or twice, but not for long enough – although her breasts and nipples do make another short appearance in a later scene.

The second girl is not so modest; this is Lorna (**Penny Milford**) who is starring opposite our hero in another film, and they decide to rehearse the love scene in the dressing room – or perhaps it should be called the undressing room. Miss Milford peels down to her underskirt, then vanishes beneath the bed covers to finish stripping. She has short curly hair, so there is no problem about her boobs being hidden, though there is a shadow across her short and curls when she sits up in bed above the supine superstar. We at last see all of her as she begins bouncing up and down, presumably testing the springiness of the mattress.



## VANISHING POINT

(1971)

Kowalski (**Barry Newman**) has a car to deliver from Denver to San Francisco, and he's made a bet about the time in which he can complete the journey. So when a couple of motorcycle cops try to pull him up for speeding, he simply puts his right foot down and keeps on going.

The film is just one long chase, with loads of police cars trying to catch our hero, interspersed with a few flashbacks to his past – and these include a couple of scenes in which two different girls flash their own unclad fronts for a second or so.

While on the road, Kowalski comes across a girl motorcyclist who doesn't wear a crash helmet ... or anything else. She's just riding around in the nude. This could create quite a traffic hazard if she did it on the main highways, but it seems she restricts her bareback riding to near the desert shack where she lives.

The girl in question is played by **Gilda Texter**, and at first it seems that we aren't going to see much of her. She is viewed from the side, and at that angle her arms are stretched out to grip the handlebars and thus obscure our view of her bare boobs. But her breasts are finally visible when she turns and rides towards the camera.

Miss Texter's naked buttocks are also to be glimpsed a couple of times after she's dismounted. When she climbs off the bike, however, her frontal lower regions are hidden behind Kowalski's car. He's probably exhausted from so much driving, but that's no excuse for parking in the wrong place.



## VIDEODROME

(1982)

This opens with Max Renn (**James Woods**) perusing stills from an oriental soft porn movie, though all we see is a black and white photo of a bare breasted girl. Renn is the programme director of a cable television channel which gives its audience what people really want – sex and violence.

He watches some of the video from which the stills are taken, an epic called *Samurai Dreams*; but all we get are some under-developed eastern boobs. (Orientals being on the small size, it's only to be expected that the girls have boobs of lesser dimensions.)

The real attraction in this film is **Deborah** (who used to be less formally known as Debbie) **Harry**. And there is more of her here than we ever believed possible when she was the singer in Blondie. Remember those minidresses and long boots ...?

At first we have to make do with a glimpse of her nude body in a soft red light. Then her left nipple is briefly but closely exposed. Did this slip by unnoticed during editing? But no, there it is again, for longer this time – and then suddenly the right one also makes its screen debut.

Later on the girl is clad in flimsy translucent black bra and panties, plus matching suspender belt and stockings. The trouble is, she stays sitting down.

A nude shower scene was also filmed, but not used in the movie. A great pity. Maybe next time Miss Harry will be less shy, and perhaps we'll even find out why she has become a brunette.



## VIRGIN CAMPUS

(1978)

A great opening: a close-up of a naked breast in profile. The right one, because we see its counterpart as the camera pulls back. It belongs to one of four girls who share a school dormitory, and she is trying to make her arm go dead on the principle that she'll then discover what it's like for someone else to touch her, and she tweaks her nipple to find out if the theory works.

We're into another film about teenage sexual exploits in the Fifties. The differences are that the location is Switzerland, and the movie is seen from the point of view of the girls. The four are joined by Deborah, played by a very young **Nastassia Kinski** (→ *Cat People*, *One From the Heart*).

The girls have a strange problem: they are desperate to lose their virginity, which one wouldn't have thought was any trouble. The plot revolves around their assignations with the boys from a local school. Plenty of times the girls are clad only in their scanty underwear, and there's a scene in which they take a shower together. But there's too much steam in the room, although later on we see them drying themselves after another shower – and Fräulein Kinski's boobs are at last properly revealed. They are also visible soon after through an almost transparent nightgown.

The other four girls put on a show for the boys, where they take it in turns to do an exotic dance for them, wearing as little as possible, hoping that they can get off with one of their audience. But Deborah is the one who succeeds, and Fräulein Kinski hides nothing as she enjoys a Swiss roll totally nude with her new friend.



## WALKABOUT

(1970)

This is a film with nudes which should appeal to all types – a black guy, a little boy, and **Jenny Agutter** (→ *An American Werewolf in London*, *Equus*, *Logan's Run*).

We'll concentrate our attention on Miss Agutter, however, who seldom disappoints. She and her young brother (who are never given names) become stranded in the Australian outback, and they team up with an Aborigine.

To begin with, our heroine wears a fetching school uniform with a very short skirt, which becomes more dishevelled during the course of the film. It's kind of hot in the desert, and so when they come across a lake, she naturally goes swimming *au naturel*. The camera follows closely as she kicks through the water, her buttocks just below the surface. Then she turns over, drifting on her back as the water flows through her hair – all of it – and off her skin.

Later there's a brief topless scene, featuring her bare breasts, creamy white against the rest of her sun-tanned flesh. And right at the end of the film, there's a flashback to the lake scene, with the naked Miss Agutter sitting on an outcropping rock, diving in the water, swimming ...

And those who get their kicks out of blood sports can watch plenty of harmless animals being slaughtered – kangaroos, lizards, buffalo, snakes. If you're anti-technology (or a pedestrian), a car explodes and burns. For haters of foreign cars, it's a Volkswagen Beetle.

A film with almost everything, and for almost everyone.



## THE WICKED LADY

(1983)

In the original 1945 version of this movie, various sequences had to be re-filmed for the USA because the innocent Americans were shocked by the depth of Margaret Lockwood's cleavage ...

To make sure the two films aren't mixed up, the new one starts off with a scene which gives a modern answer to the question of *décolleté* (that's French for almost showing lots of tit) – there's a naked girl running around. Having been frolicking in the hay, she's chased through the village, boobs bouncing, although regrettably she manages to collect some of her clothes to hold across her vital frontal zone.

There's plenty of gratuitous flesh on display – but sadly none of this belongs to **Faye Dunaway** (→ *Network*), who takes the title role. Apart from old fashioned cleavage, all that's ever seen of her is her bare back.

But as compensation, there are plenty of nude nubile bare fronts.

**Oliver Tobias** is the lucky man who gets to strip off **Glynis Barber**'s clothes, and he also sees more of Miss Barber than the rest of us. The undressed boobs visible in close-up during this scene are not necessarily Miss Barber's. We only manage to glimpse her curls from the side, but that's about par for the movie – lots of boobs and a couple of very brief full frontals.

Many directors could learn from this the true way to keep an audience watching a film, because at any moment there is likely to be a sudden revelation – such as the scene where Miss Dunaway takes a whip to another girl, the first few strokes of which rip away her bodice. Then the girl in turn begins to lash the wicked lady. Could it be that her clothes will prove equally as disposable ...? We never find out, because she is 'rescued' in the nick of time. Pity.





## WOMEN IN LOVE

(1969)

The women are **Glenda Jackson** (→ *The Music Lovers*) and **Jennie Linden**, as sisters Gudrun and Ursula, and they are in love with **Oliver Reed** as Gerald and **Alan Bates** as Rupert.

Notable for two reasons: Miss Jackson was the first actress to win an Oscar for showing her boobs on screen; and this movie contains the famous firelit nude wrestling scene – between Gerald and Rupert bare, in which we see far more of the two men than we do of any of the females in this movie. All of them, in fact.

The first flesh on show in the film is when Mr Reed dives into a lake; the second is when Mr Bates strips his clothes off as he walks through a field, presumably to commune with nature. But before too long we reach the girls: First, **Sharon Gurney** as Laura, viewed sideways as she creeps into a lake for a swim. Miss Linden is also seen swimming naked, floating on her back, but the water obscures most of the view. Her breasts can be observed in more detail later, when the camera aims at her upper half as she runs nude in slow motion – although because this is filmed sideways she seems to be running from the bottom of the screen to the top.

Miss Jackson is seen sitting on her bed, and she lifts her nightdress over her shoulders to reveal her prize winners. Her boobs are seen more closely when Mr Reed rubs his face against them, and shortly after when they are rolling about together. (She and he are doing the rolling, that is, not her breasts ...)



## WOODSTOCK (1970)

Documentary of the 1969 Woodstock Festival. See the long haired freaks in their funny clothes, listen to boring old music from rock stars who are now ancient enough to collect their pensions, watch the nude hippie girls in the lake ...

Or at least that's the way it should be.

The first naked girl appears halfway through the movie, seen at a distance washing herself in the rain. Then there's another one seen taking off her clothes, boobs and curls coming into view as she lies down in the grass with her male companion for a session of meditation.

At long last there's the key scene, the one we've been waiting for – in the lake, with the nude bathing. There's one girl swimming around, her boobs below the surface and just out of vision; then another three or four girls with their breasts equally covered by the water. And suddenly we're into the next musical sequence, which doesn't seem quite right.

When the movie first came out, surely there were plenty of bare boobs and bums on display. So what's happened? Has our memory failed us? But when the credits roll it is against a background of various highlights of the movie – including a few seconds of some bare-breasted girls in the lake. Which means this sequence has been cut from the original print. The movie was 184 minutes long, but the video version is 173 minutes – and they've cut out the best part ...!

If they had to take out something, why not get rid of some of the prehistoric music? As it is, we have to sit through almost three hours of tedium for a few moments of tit.

Maybe the movie version is still intact, but who wants to risk three viewing hours to find out?



## XTRO

(1982)

There's this guy called Sam, who throws a stick over his house. Which then explodes. The stick, not the house. Everything goes dark, there's a howling gale, a bright light appears in the sky, and Sam is sucked towards it and vanishes. All this is seen by his son, Tony – but for some reason Rachel, the wife, doesn't believe it. She thinks Sam has run away from home.

Three years later, another bright light appears. And Sam returns, is literally reborn, via a woman who's had a very intimate encounter with an alien creature. Sam has come back for his son, and he teaches him a number of strange tricks.

Rachel is living with a guy called Joe, and there's a girl called Analise (**Maryam D'Abo**) as the au pair – and a very nice pair she has. Her bare boobs and flashes of curls are well in evidence as she rolls about with her boyfriend. Her breasts are also seen later, when instead of playing hide and seek with Tony she prefers another game with her friend. But they both pay dearly for this. The boyfriend is killed by a black panther, while Analise comes to a very sticky end. She winds up in the bathtub, covered with suitably alien ectoplasm.

Sam runs off with Tony, and Rachel and Joe try to stop them. They fail, and Joe suffers a bad attack of earache. Rachel goes home, which is very untidy because these galactic visitors have no idea how to keep things clean. And when she picks up one of the pulsating egg-like things that have been left behind ... well, she probably wishes she hadn't.

After stuff like *Close Encounters of the Third Kind* and *E.T.*, it's a pleasant change to have a film in which the aliens are totally evil. When the kid disappears at the end, it's just what he deserves – he'll grow up to look exactly like his father.



## YOUNG LADY CHATTERLEY

(1976)

At the turn of the century, Lady Chatterley is walking through the woods when she comes across the gamekeeper standing naked and washing himself outside his cottage. She falls for his obvious charms and ends up rolling about with him, naked in the firelight. The girl's bare boobs are given plenty of exposure, and there's also a view of her curls from an interesting angle. As we've seen almost the same thing in *Lady Chatterley's Lover*, it appears that our heroine's youthful activities are exactly the same as when she becomes not-quite-so-young Lady Chatterley.

But suddenly we're into the present day and realise that this has been the original Lady C in action. The film isn't the famous lady's adventures as a young girl, but instead tells of one of her descendants who inherits the estate. This is Cynthia Chatterley (**Harlee McBride**) who carries on the family tradition by becoming very familiar with the servants – in this case the stableboy, the gardener, and one of the maids.

Miss McBride soon shows what she's made of when she stands nude in front of a mirror, stroking herself. This is the first of several exposures: outside with the stableboy, in the rain with the gardener, taking a bath with the maid. Cynthia finds the diary of the original Lady Chatterley (**May Forbes**), whose encounters with the gamekeeper are interspersed with her own amorous exploits. The scene where she picks up the hitch-hiker and strips off in the back of the antique Rolls-Royce isn't very credible, but the banquet and orgy sequences deserve top marks. The film also has a nice line in understated humour.

**Sybil Lindsay** and **Kelly Ann Page** both deserve a mention as the two maids, their nude activities far above and beyond the call of duty.

Undoubtedly a classic which deserves wider recognition.



## ZARDOZ

(1974)

Three hundred years in the future there's this god called Zardoz, which is a huge stone head that flies around telling people what to do. **Sean Connery** is Zed, a Brutal, and he climbs in through the mouth of the head to see what is there, apart from stone teeth. He discovers a few naked people in plastic bags, then the head zooms away and leaves him in the Vortex. This is where the Eternals live. Zed is an Exterminator, so he gives these immortals what they are lacking – death. He brings in his buddies from the Outlands, who start killing everyone.

In between, there's a fair amount of flesh on show. The first person Zed sees on disembarking from the flying head is a female bareback rider – bare back and bare front. The immortals test Zed's virility by showing him a film of a girl washing her bare breasts, the main feature being two nude and wet girls wrestling. But he is more interested in **Charlotte Rampling** (→ *The Night Porter*), whose own boobs are bared twice during the course of this film. The second time is when she is feeding the baby she and Zed have had; she is the only immortal to escape the carnage, and they go and sit in a cave for the rest of their lives – they have returned to the Outlands, presumably preparing for the later Sean Connery science fiction film, *Outland*.

Other exposures come from **Sara Kestelman** and a couple of bare breasted girls who teach the lucky Mr Connery all they know; educating him in exchange for the use of his body. And it's obvious who got the best deal.

## Postscript

Despite all the diligent research involved in its preparation, even a work of such scholarship and erudition as this volume may not to be totally error free. In the unlikely occurrence that any reader should discover an inaccuracy, corrections are invited – but only if £10 (in cash) is also enclosed, to cover administrative costs.

Several young ladies whose big screen revelations have been previously detailed are already more famous through various television series:

*Glynis Barber* stars as Makepeace in 'Dempsey And Makepeace' – where, although she is frequently clad in very little, much less of her is visible than in *The Wicked Lady*.

*Debbie Bishop* hasn't reformed much since her role as one of the borstal girls in *Scrubbers*. Still pursuing a life of crime, she was one of the villains in the second series of 'Widows'.

*Gabrielle Drake* has come up in the world since *Au Pair Girls*, taking over the country's most famous motel – 'Crossroads' – where she is joined by *Sue Lloyd* from *The Stud*.

*Sandy Ratcliff*, who played the piano in the nude in *The Final Programme*, is now one of the 'EastEnders'.

Although it's only their names which have become more familiar via the small screen, and they may never shed their inhibitions again, fortunately we still have their earlier exposures to look back on ...

Who else in this book is set for fame? Keep watching!

T.P.

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