DEEP INSIDE ANNIE SPRINKLE
DIGITALLY REMASTERED FROM 35MM
Deep Inside “Deep Inside Annie Sprinkle”  
By Benson Hurst

1. Introduction

Adult films made in New York in the 1970s were a peculiarly satisfying breed. Kinkier, grittier, darker and more existential than their West Coast bastard cousins, many of these films have aged better and now represent time capsules from this sorely missed long-gone era. Or in the words of the original Hebrew Hammer, Jamie Gillis, “how can you get excited by an outdoor Californian hot tub full of beach blondes – when all you crave is an actress on a mattress on the basement floor of West 14th Street in New York City..?”

Annie Sprinkle symbolized the golden age East Coast porn actress in all her pioneering, kinky and fetishistic magnificence. Whether for her films, her twenty years working in Manhattan “massage parlors,” her pioneering wild sexual adventures at the Hellfire Club in its early years, or her legendary performance art, Annie has always represented the very best of transgressive New York.

All of which is rather strange when you consider that she hails not from New York, but was born in Philadelphia, raised in Los Angeles, went to high school in Panama (Central America), and was actually living 2,500 miles away in Tucson, Arizona when her involvement in porn began.

2. Annie Sprinkle: A Star is Born

As Annie tells it, she had just turned 18 when she saw an ad in the Arizona Daily Star for girls to sell popcorn at the El Cine Plaza theater. The cinema had just been re-opened under new ownership showing the porno chic trailblazer “Deep Throat” – and the theater was being overrun by eager patrons queuing to see the sword-swallowing antics of Linda Lovelace on the big screen. Annie was hired – but her success, and that of the cinema, was short-lived as the El Cine Plaza was
closed down after a few weeks when the new owners were charged by the US Government with obscenity.

As a result Annie lost her cinema job but it returned to haunt her six months later when she was subpoenaed by Arizona police to testify about her popcorn-selling experience – and the people who’d employed her. The case went to court in November 1973 (where the owner and cinema manager were eventually acquitted) but the affair proved fortuitous for Annie as it was in the courthouse that she met the film’s director Gerard Damiano. Embarking on a whirlwind affair with the legendary filmmaker, she followed Damiano back to New York where she started work as an “apprentice” at the legendary Kirt Films studio.

*New York City 1969*

Started in the late 1960s by ex-taxi driver Leonard Kirtman, Kirt Films had become successful in producing scores of soft-core films for Distribpix in the late 1960s and early 1970s; their business model was simple – an extremely cost-effective, industrialized film-making operation that would crank out several hard core sex films each month. Multiple films were made simultaneously, with the actors and crew members often having no idea that their efforts would end up in several different feature films. To further minimize costs, people who wanted to learn about film-making were ‘hired’ – though not paid – and could start to work on film sets immediately. For Annie it was the perfect place to learn about making films and the porn industry – and she was soon working on lights, set making, film editing, being a script girl and… fluffing.

Excited by the idea of being in front of the camera (not to mention the prospect of earning some extra cash), Annie eventually succumbed to Kirtman’s overtures and was persuaded to appear in Kirt Film productions. In-house producer Ralph Ell recalls directing Annie in a number of her earliest films remembering her being a “happy, instantly likeable girl” that he loved working with. He remembers first noticing her when she was fluffing Harry Reems, and immediately decided that he wanted her to feature in his movies. They went on to make
several films together including “Teen-age Deviate” and “Seduction”.

Over the next few years, Annie established herself as a popular and reliable porn starlet – appearing in many classic grindhouse features and loops – and worked for many of the genre’s best directors in the process whilst loving the spontaneous exhibitionism, creativity, and sexual possibilities that suddenly opened up to her.

By the end of the 1970s however she was determined that she wanted to make something different; a more personal film that would talk directly to her fans, a movie that would include a focus on female pleasure as well as male, and a film that for the first time would reflect her own personality and real life erotic interests.

3. Pre-Production

‘Deep Inside Annie Sprinkle’ may have been made at the dawn of the video era in 1980, but in many ways it feels more like a mid-1970s film, an autumnal throwback to the so-called golden period of adult filmmaking that was soon to be entering its long winter of discontent.

Shot on 35mm film, it was made for Distriplibx, the pre-eminent East Coast adult film distribution and production house founded in the mid-1960s by Arthur Morowitz and Howie Farber. Morowitz and Farber were a popular and gar- rulous pair, known equally for their fairness, honesty and integrity as well as for the relatively high quality of their movies. Morowitz was the sharp business brains of the partnership, Farber was the quick-witted, people-person – and together they formed a successful partnership that lasted over 20 years and produced some of the most memorable adult films of their generation.
Though ‘Deep Inside Annie Sprinkle’ was a departure from the typical narrative format, it nevertheless followed in a tradition of star vehicles that Evart Enterprises (the production wing of Distribpix) had pioneered with films like “Inside Jennifer Welles” and “All About Gloria Leonard”. The format was simple: pick a female star who was a current fan favorite, and construct a film around her featuring a variety of fantasy-oriented scenarios.

This time however, rather than Morowitz and Farber choosing the star, it was Annie who approached the “Farberwitz twins” with the idea of making the film. She had been friendly with them for a number of years – and wanted to make this the crowning work of her adult film career. Morowitz and Farber liked the idea – so she quickly wrote the six page script consisting of a series of sexually-charged vignettes that instantly reflected her colorful character, enthusiasm and kinky predilections. Though Annie had a lot of experimental ideas, she was persuaded by her producers to conform to the six sex scene mainstream porn film formula of the time.

Veteran director Joe Sarno – who had made some of his earliest films for Distribpix in the 1960s – was brought in to assist Annie with directorial responsibilities and took a producing credit behind his frequent pseudonym “Howard A. Howard” (as he had in the case of “Inside Jennifer Welles” three years previously). Annie got the director credit – a rarity as female porn directors were a novelty at the time.

It was a bigger production than many adult films of the era with some of the actors and crew being brought into New York especially for the shoot; they were housed at the George Washington Hotel in the Murray Hill area of Manhattan, a one-time brothel and a bootlegging house during the Prohibition era. Located at 23 Lexington Avenue, the hotel had been occupied by many famous writers, musicians, and poets over the years – including W. H. Auden and Christopher Isherwood – before becoming a temporary home to Dee Dee Ramone amongst others in the 1990s. This became the unofficial
center for many of the cast and crew for the week long duration of the film shoot.

The crew that supported Annie and Joe Sarno consisted of regulars on the East Coast adult film scene. Chief production manager was Bob Gallagher – who often went by the name Bob Bouchard. It was Gallagher who ensured that cast and crew knew where they had to be and what they were expected to do, and it was he who submitted the applications for the permits to shoot to the Mayor’s Office for Motion Pictures at 110 West 57th St. The application forms that Gallagher submitted show that he concealed the fact that this was an adult film, instead claiming that it was a mainstream though low budget film called “The Maid Servant” that was to be directed by a ‘Josef Svenkist’. He also stated that 18 people were involved as crew members. Approval from the mayoral office was obtained on Monday 1st December, 1980 – three days after the application was submitted – and just in time for the start of the film shoot the following day.

Though the film was being made for and funded by Evart, a separate company ‘Analog Productions’ was used for tax reasons and it was through this company that the talent, crew and production expenses were paid. The registered office of this company was a loft at 16 East 17th St – which was where Gallagher rented out office space from a film equipment rental business, ‘Film Friends’, owned by Mik Cribben. Cribben, who had worked as a crew member for adult film luminaries such as Armand Weston, Roberta Findlay and Joe Sarno in the 1970s, also rented out some of the film equipment to the production.

Renowned adult film cinematographer Larry Revene was originally slated to film the action but he was working for Chuck Vincent at the time and so he could not commit to the schedule. He was replaced by James Hammerhill – the lensman behind other Distribpix docu-porn films such as “Inside Jennifer Welles” and “Inside Seka” – a pseudonym for a cameraman who was working on mainstream film productions that were being filmed in New York during this time. Walter Harris (also an assumed name) was the assistant cameraman for the production who was working in television at the time.

As with other East Coast adult productions of the era, many of the other crew members were fixtures of the mainstream New York film industry of the 1980s; of those interviewed for this
release, all remember the experience affectionately – maintaining that this type of experience was their de facto film school and thus the way that they learnt their way around a film set. Interviews conducted recently with people who rented out locations for use in this film reveal that the crew was extremely professional and that they showed great respect for the property and places where the scenes were shot.

The daily crew budget for the five day shoot was $1,060 and was broken down as follows;
- Cameraman $400
- Assistant cameraman $125
- Soundman $185
- Gaffer $125
- Grip $100
- Best Boy $75
- Camera Loader $50

Even the make-up budget was a healthy $100 per day – paid to Mary-ann Guar, a respected and prolific make-up and hair stylist in the industry – which Annie remembers as being money particularly well spent.

Annie also remembers being given $500 by the producers to buy clothes for the movie and she happily disappeared into Lee Bruster’s Mardi Gras Boutique (a transvestite store that had the best lingerie collection in Manhattan) to try out the latest sexy fashions. Receipts kept from the production show that half of this amount was spent on buying clothes outright (including $50 for the dress in the movie theater scene from a thrift shop - with a matching garter belt purchased for $18) whilst the other half of the allowance was spent on wardrobe rental. As an additional touch, Annie Ritz-dyed a corset and a pair of panties yellow (for the golden shower scene), and a white garter belt and bra green (to match her sequined dress for the cinema scene).

In casting the film, Annie was keen to feature people she knew as far as possible; furthermore she remembers asking them to play themselves, telling
them “only do what you like to do – so there is no acting”. According to the original cash records, each actor was paid $250 – except for Annie who was paid $10,000 (the same amount incidentally that had been paid to Jennifer Welles for her role in the similarly themed ‘Inside Jennifer Welles’); paying the stars this amount was something of a record for the time.

The producers made sure that extensive on set stills were taken – many of which have been included in this special edition re-release; these were snapped by occasional porn actor, Ken Yontz, who had been one of the co-directors of “Inside Seka” for Evart Enterprises earlier in the year, which had featured his wife in the titular role. Yontz was also called in after the filming to shoot the poster shot and the full body image for a standee to be used in cinema lobbies.

4. The Shooting of a Classic

“Deep Inside Annie Sprinkle” was shot over 5 consecutive days starting on Tuesday 2nd December 1980, with 2 sex scenes being shot each day. (Annie had another title in mind, but was persuaded to adopt the title “Inside Annie Sprinkle” as long as she could add the word ‘Deep’ to emphasize the added intimacy of her film).

The shoot unfolded as follows;

**Tuesday 2nd December 1980:**
On day one, the crew and talent were asked to report to ‘Film Friends’ at 7.00 am where the equipment was picked up, before being taken to a brownstone at 860 President St. in Park Slope in Brooklyn – the location for the first day of shooting. The building was hired for the day for $600, and was chosen after Bob Gallagher had seen it featured in a photo shoot for hip New York listings paper ‘SoHo News’ (it also was used in Bill Milling’s “A Scent of Heather”). The first scene
that was shot was Annie’s scene with Marc Valentine. According to the original production notes, this scene was called “Asses” – an appropriate description given that it involves Annie hungrily playing with Valentine’s rear before he reciprocates with a selection of sex toys purchased the previous day from Pleasure Chest at 939 2nd Ave in Manhattan. According to Annie, Marc Valentine was often called upon to perform anal scenes on account of his medium-sized penis. What was unique about this sex scene was that Annie played with Valentine’s anus, and performed analingus on him; a woman licking or fingering a man’s anus was rarely portrayed at that time. Valentine took his time reaching his climax upon Annie’s buttocks, and Annie still remembers “having a nice sore anus by the end of the scene”.

After breaking for lunch, Annie and the crew shot what was to be the closing scene of the movie – the “romantic” sex scene that Annie has with perennial Distripix character actor, Ron Hudd. Annie had high hopes for the scene – hand-picking Hudd for the role as she had a little crush on him at the time. The idea was simple – after all of the kinkiness and promiscuity in the other scenes, Annie had wanted to show that “true love” was the ultimate pleasure, and what better way to show it than in a loving one-on-one coupling? When interviewed for this release however, Annie remembers Hudd being a little stand-offish with her on the day; her crush dashed, Annie was disappointed that the scene failed to capture the intimate intensity that she had hoped for. The scene is nevertheless a successful one and a sweetly sentimental note on which to end the film.
Wednesday 3rd December 1980:

Day two consisted of a shoot at a private club at 420 West 24th St in Manhattan; the crew call was set for 9.00 am and it was here that the opening scene of the movie was shot. In a personal and disarmingly charming way, Annie starts by showing photographs of her family and friends whilst she addresses the camera and talks to the viewer about her childhood and upbringing. Annie remembers being keen to let fans to know she really was playing her real self and portraying her real sexual interests in the film.

Once this was complete, the lighting was re-arranged and musclemen Roger Ram and Bobby Soccie took their positions in front of the fireplace where their sex scene was to be filmed. Bi-sexual Roger Ram (the actor on the left of the arm-wrestling duo) was later well known as cult Colt model, ‘Frank Vickers’, also appearing in a famous Robert Mapplethorpe artwork wearing fishnet tights and high-heels, and some other well known images. A ubiquitous and popular presence on the New York nightlife scene, Ram (whose real name was Roger Koch) also earned money posing in medical school anatomy classes at the time – whilst another of his claims to fame included playing the role of the Executioner in the New York Metropolitan Opera Company’s 1987 production of Turandot. He became one of Annie’s good friends for years after the film was shot.

The part of the second muscleman was planned to be taken by relative unknown, Paul Siederman; Siederman found fame later in the decade under the nom de porn of ‘Jerry Butler’, before he was supposedly blackballed by several adult video companies following the publication of his dirt-dishing biography “Raw Talent” in 1991. For this shoot however, he was replaced at the last moment by Bobby Soccie – an actor whose real name was David Messa – who performed exclusively on Distribpix sets in the early 1980s, most notably in the sci-fi skin flick “Blonde Goddess”. Annie remembers this scene well; “I always got turned on seeing
men interacting sexually with each other, so I held the two men’s penises together while I sucked them simultaneously; this double blow job was innovative and edgy for its time”.

Annie’s solo masturbation scene was shot immediately afterwards concluding a busy day. For this scene Annie remembers using a vibrator that she had borrowed from veteran centerfold photographer ‘Moranev’ which she had also used in one of his recent photo shoots. Moranev had taken pictures of Annie throughout the 1970s and his work features in many men’s magazines from the era such as ‘Gallery’; for examples of his work with Annie, get a copy of her wonderful biography “Annie Sprinkle: Post-Porn Modernist”.

Annie recalls this masturbation as being one of the first instances of a genuine female ejaculation to feature in an adult film; rightly proud of the authenticity of this scene, she had achieved this feat off-camera several times before the shoot, but recalls
that there was no known term for this phenomenon at the time – insisting to many doubters that it was not peeing. Another unique feature of this scene was that Annie masturbated while looking into the camera and talking erotically directly with the viewer(s). It was one of the biggest, longest multiple female orgasms captured on film up to that time. As Annie had directorial privileges, she instructed the crew to accord her the time to have a 100% real orgasm; Joe Sarno was fully supportive of this plan. At the time, female orgasms were often faked due to rushed shooting schedules.

**Thursday 4th December 1980:**
Day three was shot at an apartment at 346 East 50th St; the morning scene called for a young and thin Ron Jeremy to enter a scene already underway with Annie and breast fetishist Sassy. Sassy was not a porn actress but rather the wife of East Coast photographer, Jim Cross, who was a friend of Annie and with whom she later made a series of cable television shows together with Veronica Vera and Marc Stevens, as well as shooting her for some fetish wrestling movies. Sassy’s love of breasts is clearly evident in this scene – and also apparent is how she absents herself from proceedings once Ron Jeremy introduces himself. According to those on the set, this was in part due to the fact she was not keen on his body odor; Annie on the other hand always got turned on by body odors and delivers an erotically charged performance.

Annie remembers Ron Jeremy as being very sweet, charming, funny and clearly ambitious about his adult film career even at this early stage. Other crew members remember Jeremy’s bonhomie, but also his keen hounding of filmmakers to ensure that he
was the first to be considered for any important upcoming parts.

The afternoon was turned over to a seven girl orgy scene. The inspiration for this scene came from Annie’s forays into gay male orgies where she was the token female and she watched them do daisy chains. The scene was also inspired by a drawing from the classic gay men’s book “The Divine Androgyne” by Purusha – which Annie emulates at the climax of this scene. To achieve this, she had made sure that a shooting location was found that had a balcony so that the scene could be shot from above.

The first girl that Annie introduces as “Heather Gordon” is in fact veteran performer Heather Young. Young, often known as Colleen Anderson, appears in several other classic Distribpix films from the period including Joe Sarno’s Vanessa Del Rio star vehicle ‘Tigresses’, Gerard Damiano’s ‘People’, and the lead in Phillip Drexler’s ‘Satin Suite’.

Another participant in the orgy, Lisa Be, when interviewed for this re-release remembered the daisy chain well; “I loved the whole thing and had a good time; in particular, I remember that an olive-skinned Hispanic of about 24 with a willowy figure and small breasts had a huge orgasm”. Though a longstanding feminist, Be says “it would be hard to understand how anti-pornography
feminists of that era could misconstrue the scene Annie designed as ‘degrading to women’. What a joke! Degrading to whom?”. Lisa Be first entered the industry after posing for photographer Joyce Baronio – she features in Baronio’s exquisite book of photos of sex workers “42nd St Studio” (published in 1980) – and went on to make a number of memorable films in the early 1980s including ‘A Scent Of Heather”, “Wanda Whips Wall St” and “The Erotic World of Angel Cash”.

Two of the other orgy actresses, Barbara Miller and Lee Starr (the second and third girls introduced by Annie), were living with porn director Carter Stevens at the time. Stevens would run full time ads in publications such as the Village Voice looking for new talent for his own films or for those of friends – and a number of respondents would end up living in his sizeable loft at 269 West 25th St; so many that actress Long Jean Silver dubbed it “Carter’s Home for Wayward Women”.

**Friday 5th December 1980:**
Day four started at 8.45 am with a shoot at an apartment at 150 West 26th St; first up was the now legendary golden shower scene with Mal O’Ree – who had been flown in from his native California specifically for the shoot. (Expense records from the production show that he flew in on an American Airlines super saver return that had landed the previous evening at 9.00 pm – before flying straight back to LAX the following day… aah, the lengths that men would go to in order to have the wonderful Annie sprinkle on them). Excised from most copies since its original theatrical run due to threats of obscenity charges, the scene has finally been restored in all of its glory for this re-release – and it has not lost its ability to elicit shock and awe. It remains Annie’s favorite moment in the movie – and she’s been asked about it regularly ever since by frustrated fans seeking its restoration. According to Annie, she enjoyed golden showers off
camera as well — and would routinely engage in them with her real life lover O’Ree (who was acting in his first adult film here).

Golden showers had appeared infrequently in East Coast adult films prior to this (from a grainy Bob Wolfe 8mm loop in 1970 that featured a pre-fame Linda Lovelace, to a faked version in 1973’s “Erotic Memoirs of a Male Chauvinist Pig” with Georgina Spelvin as the recipient) but this scene outdrips them all. Chatting to Annie about this scene in 2009, she spoke of her relish for the human body and all of its glorious liquids and secretions — an enthusiasm which is clearly reflected both in this epochal scene and in her name.

Later that day attention turned to the filming of a threesome with Buddy and Bunny Hatton. Annie had met this couple when on an assignment as a photographer for Partner magazine; married with two children, the Hattons had been touring at the time as fetish wrestlers. Keen swingers, they were also responsible for providing the entertainment at Plato’s Retreat — which usually took the form of mud wrestling and foxy boxing. As a tribute to how they met, Annie scripted a recreation of the photo shoot with them (complete with her ‘Partner’ tee-shirt) for this film. Contacted for this release, the Hattons remembered the filming of the scene fondly — recalling the clothes with great relish, and in particular Annie’s turquoise spandex capri pants and Buddy’s cowboy hat. Bunny Hatton went on to become renowned mainstream wrestler ‘Misty Blue Simmes’ who fought over 1,000
bouts from the early 1980s through the mid 1990s and trained under the legendary grapple guru, Killer Kowalski. This was their first adult film – and they went on to make a handful more (notably demonstrating their wrestling moves in Gerard Damiano’s “Consenting Adults” which Annie and Veronica Vera conceived of and cast), before deciding to concentrate on Bunny’s successful wrestling career with Buddy becoming a wrestling referee and photographer.

**Saturday 6th December 1980:**
Day five was the final day’s shooting – consisting of a sex scene in the Orleans Theater at 241 West 47th St – a theater conveniently owned by Distribpix co-owner Arthur Morowitz. The actors chosen for this sometimes humorous and conceptually layered sex scene were three industry character actors and reliable stalwarts – Jake Teague, Mike Filene, and Michael Gaunt – and a few extras. Annie’s concept was that porn fans in a movie theater would watch Annie Sprinkle having sex in a movie theater with porn fans, while watching her in a porn movie on the big silver screen.

Jake Teague, the prolific go-to actor for older man roles in porn during this period (he was 53 at the time of filming) contributes a humorous performance – having sex with Annie whilst watching Annie and...
Crystal Sync onscreen in Joe Sarno’s “Slippery When Wet”. The actual sex close-ups on the screen in this segment were inserted later. Sadly Teague now regrets his porn past and, though very gracious in responding to my questions about his career, declined to be quoted on his own involvement in this film.

At 46, Mike Filene was only slightly younger than Teague; he had been employed as a federal agent at JFK airport for most of the decade, and in 1979 met Ron Jeremy at the premiere New York swingers club “Plato’s Retreat”. After the hirsute Hedgehog suggested that he audition for parts in adult films, he left his job in law enforcement and over the next four years appeared in a number of the best features of the era, including “Inside Seka”, “Blonde Goddess”, and “The Erotic Adventures of Lolita”. Appearing in “Deep Inside Annie Sprinkle” was a particular highlight for Filene as he is happy to remember: “I fell in love with Annie before I even got into the business when I saw one of her flicks in the 1970s. Before long I was going to parties at her apartment with legends like Annie and Marc Stevens – I was living the porno dream!” He remembers the shooting as being unique; “it was unusual in that Annie encouraged us to be ourselves and not to try and inhabit characters as we had to do in other movies – this led to it feeling almost like a documentary at times”. (Trivia note: Filene also appeared in a cinema sex scene in Video-X-Pix classic “A Scent of Heather” in which he plays the usher who tries in vain to quiet the audience).

Michael Gaunt was the youngest of the three featured actors in this scene – whose stage name (taken from John of Gaunt in Shakespeare’s play Richard II) reveals his more serious thespian aspirations. Almost 30 years later, he still remembers the cinema scene well; “Annie was the sweetest person one could hope to meet and so the atmosphere on the set was extremely relaxed and respectful. I had worked with her on several occasions before, but this time we were encouraged to volunteer ideas for the scene that we thought would work – and so I decided that I wanted to be the wild-eyed, naïve patron, barely able to believe my eyes at the unfolding scene”.
After completing the scene, lunch was ordered from nearby Eva’s Pizza Place at 723 7th Ave. External shots were grabbed that afternoon and attest to the wintry state of New York in December 1980. The filming was wrapped by late afternoon.

A unique feature of Evart films from this period was the original soundtrack that was commissioned for use in each movie. In this case, future Pokemon producer, Larry Juris, gathered musician friends into Chelsea Sound Studios at 135 West 14th Street for two sessions on the evenings of 3rd and 4th March 1981 to record the music. Records show that he used a 3 piece horn section to augment the piano / guitar / drums group that he brought together, and that he was paid $750 for his efforts. The total music budget was $3,500 – the balance being paid to the studio and the assembled musicians. The resultant music was a cut above the wallpaper porn music that blighted much of the typical fare during this era – and nicely complements the accomplished filmmaking. Annie even came to the studio, donned headphones, and did some musical moans and groans and sang “Let’s do it again” repeatedly for the vocals.

5. The Release

The “Gala World Premiere” for “Deep Inside Annie Sprinkle” took place just over a year after the filming on Tuesday January 26, 1982 at the World Theatre at 153 West 49th

Miss Annie Sprinkle cordially invites you to attend the Gala World Premiere screening of “Deep Inside Annie Sprinkle” on Tuesday, January 26, 1982 World Theatre 153 West 49th Street, N. Y. C. Cocktails promptly at 6:30 p.m. Screening at 8:30 p.m. Rsvp. Miss Erica Eaton (212) 382-8800 No admittance without invitation
Street in New York. This proved to have a satisfying historical symmetry for Annie as the World had been the location for the notorious original New York City run of “Deep Throat” – and subsequent bust of the film which helped make it so famous – several years previously.

The whole event – which was planned by adult film publicist and sometime porn actress Erica Eaton – started with cocktails at 8:30 pm had which were followed by the film screening at 9:30 pm. It was a glittering, red-carpet affair that was attended by over 500 invited friends, lovers, porn industry people, and a queer leather-clad Hell Fire Club contingent (even though the cinema only had 300 seats). Annie remembers it as being one of the happiest, most fun days of her life.

Underlining Annie’s commitment to her fans, an address was placed onscreen at the end of the movie so that fans could write to her; despite an overwhelming response, Annie replied to all letters over the ensuing months. The mail box company behind this was owned by Jerry Schneiderman and was used by many porn stars; it was eventually closed down for selling head shop paraphernalia such as marijuana pipes.

Ever enthusiastic, she then travelled to various parts of the country to promote the movie – including a memorable and creative personal appearance at a drive-in movie theater in Akron, Ohio, where the film was preceded by an impromptu erotic story that she whispered to over 900 cars via the cinema’s sound system. She then asked everyone to communicate back to her via a combination of honking horns and flashing headlights, before staging a competition – to be won by the first 10 people who brought their underwear to the snack bar where Annie awaited them.

The film was immediately successful – becoming the second largest grossing adult film of 1982 behind another female-centric movie, Marilyn Cham-
bers’ “Insatiable”. Annie was ecstatic; the film had made her a star, and what’s more, it had been done on her own terms – a rare feat in any era.

6. Where Are They Now?

Annie continued making adult films into the early 90s, before becoming even more well known for her theater and performance art pieces – including her famed Public Cervix Announcement, in which she invited audiences to marvel at the female body by viewing her cervix with a speculum and flashlight. She toured her one-woman shows internationally for two decades. She earned a Ph.D. in Human Sexuality from the Institute for Advanced Study of Human Sexuality in San Francisco, making her the first porn star to get a Ph.D. More recently she committed to doing seven years of art projects about love with her partner and art collaborator, Elizabeth Stephens. They call this their Love Art Laboratory. Their projects are all documented on their web site, www.loveartlab.org.

She has also produced and directed several “post porn” experimental hard-core sex films, and they have been shown at some of the world’s best museums and art galleries, including the Guggenheim Museum. She sells her wares on her official web site (http://www.anniesprinkle.org). Today Annie will say she has had the best life ever, and would do it all again the exact same way.

Joe Sarno also continued making adult films for a number of years – becoming the in-house director for Video-X-Pix where his involvement in production line shot-on-video efforts was well concealed behind esoteric pseudonyms such as Eric Andersson, Monica Fitta, Joan Fairley, Peter Walsh, Irving Weiss, Charles Knox, Francis X. Bush, Dick Kuzman, and Lester Jordan to name but a few.

Distribpix continued movie production until the late 1980s after which Arthur
Morowitz bought out Howard Farber’s share of the company in the early 1990s. Ever the shrewd businessman, Arthur started one of the first video rental operations in New York, Video Shack, before branching out into the burgeoning world of producing and distributing wrestling videos (Coliseum Video). He now concentrates on his childhood love of collecting stamps. Farber has devoted his time ever since to collecting fine art – an area in which he is an acknowledged expert.

Kirt Films founder, Leonard Kirtman, continued his low rent aesthetic by making films under the name Leon Gucci before moving to the West Coast where he retired from the adult film industry in the mid 1980s, whilst his one-time acolyte, Ralph Ell, lives on Staten Island where he can often be found selling tickets at Staten Island Yankee games.

Production manager, Bob Gallagher, remained a prolific figure on adult film sets on both coasts in the 1980s and was Ron Jeremy’s roommate for many years in California before eventually deciding to move back to the East Coast. Sadly he died of a heart attack shortly after relocating when traveling on the Long Island Railroad back in New York in 2005.

‘Film Friends’ proprietor Mik Cribben still runs the same business out of the same address today, whilst make-up artist Maryann Guar passed away in 2006.

Marc Valentine still lives with his wife in New Jersey, retiring from the industry in the mid 1980s after the birth of his children. Gay icon Roger Ram (Frank Vickers) died in the late 1980s from AIDS, whilst absentee actor Paul Siederman eventually moved back to Brooklyn where he works as a driver today. Sassy passed away in 1992 at the age of 38 as a result of a cocaine overdose, whilst Ron Jeremy became… Ron Jeremy.

Now in his 80s, photographer Moranev is retired and living on Long Island.
Lisa Be works in administration on a New York university campus. Golden showeree Mal O’Ree (whose real name is Scott Mallory) went on to be the editor of Hustler Erotic Video magazine.

Now retired from all wrestling-related activities (though still nursing the injuries from lives in the ring), Buddy and Bunny Hatton now spend much of their time raising money for charities by organizing variety shows – in which they participate by staging their own comedy routines.

Mike Filene left New York and the adult film industry in 1984 and moved to Las Vegas where he returned to law enforcement; he has since retired. Now living a bucolic life tending goats and making the best-tasting goats cheese from their milk, Michael Gaunt still acts – recently taking the lead in a successful local production of a David Mamet play.

As for the Distribpix label itself, in recent years the company has been re-issuing its back catalog on DVD via its more recent incarnation “Video-X-Pix”, and is now run by the son of the original proprietor, and his business partner.

7. Afterword

Like many others who grew up with an appreciation of Annie Sprinkle, her movies and unique life, I felt her I knew her long before we ever met. Her honesty and openness engenders an instant connec-
tion with her fans that is both personal and genuine.

I first made contact with her several years ago via email. I was researching a project and casually enquired if she would be able to assist me. Somewhere along the way my informal approach came across as opportunistic and cavalier and I remember being surprised by the terseness of her response. Whether it was the multitude of fans who have wanted a piece of her over the last 35 years, her intensely busy schedule or just years of seeing people in the sex industry lied to and taken advantage of – the message to me was clear: underestimating Dr Sprinkle at your peril.

Looking back, Annie’s response was fully justified; she is a woman who has worked tirelessly over the four most turbulent decades in the sexual revolution to assert and redefine the role of a sexually empowered woman in society – and has consistently done it with unfailing humor and grace, combining artistry with integrity in the rarest of ways.

I am now fortunate enough to consider Annie a friend, a supporter, and a partner in grime. For all her availability and accessible public persona, we are all sometimes guilty of taking her for granted.

So carve an image of her cervix on Mount Rushmore. Place a picture of her breasts on the $100 bill. She is a national treasure. And this is her finest moment on film. Sit back and enjoy the show.

Recreating the events that led to the making of “Deep Inside Annie Sprinkle” involved many people. Benson Hurst is deeply indebted to Annie Sprinkle and the cast and crew of the movie for sharing their memories of the film.