

by dennis

hensley

Dana - matrix



For her starring role in film version of Anne Rice's *S&M* Delany had to learn the tricks of reveals how she learned to filming in the nude, and she

Garry Marshall's upcoming love story *Exit to Eden*, Dana the dominatrix trade. Here she handle a whip and what it's like explains what the hell a "jade stalk" is.

thing to be a little voluptuous for this movie because I think that's sexier than seeing a hard body. I look at actors who have these hard bodies and you know that they spent six hours a day at the gym, and I immediately think of their vanity. That's all I can think of; I don't think of the character. Also, my own dominatrix consultant has a very womanly body.

Q: You had your own dominatrix consultant? What was that like?

A: I went to a dinner party at her house and I met a lot of people who are into the S&M scene. We had a round-table discussion, with a slave who served us.

Q: Naked?

A: No. Dennis, *dressed*. Then afterward we went to her bedroom and a couple of the men stripped down to their underwear and demonstrated whipping to me. They showed me the techniques. It's all in the wrist. She gave me a whip to take home so that I could practice.

Q: Do you know where that whip's been?

A: No. She did call me up and ask for it back, though. She needed it.

Q: Right. Like she couldn't go out and get another whip.

A: They're very specific about their equipment and they

all know who the best people are to buy from. They make beautiful whips—red and blue and green. The point being, it doesn't have to be black leather.

Q: I learn something new every day.

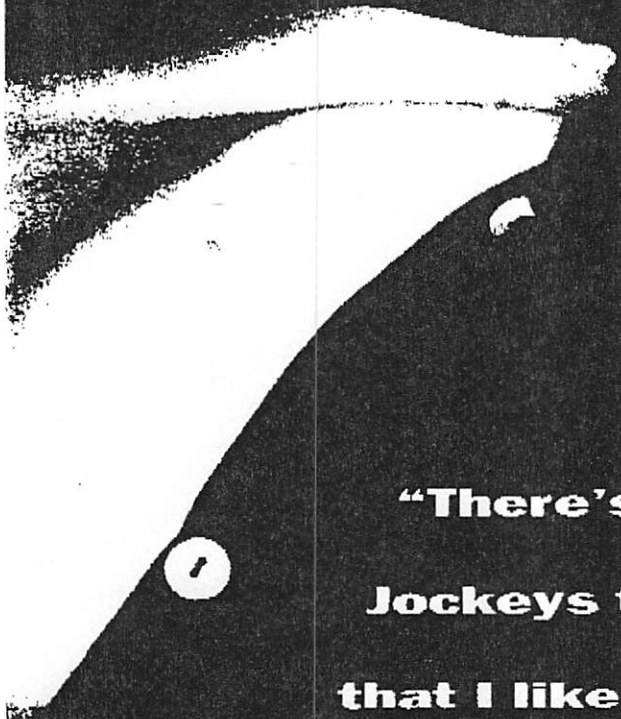
A: The thing I love about it is that these people are very healthy, normal people. They all like each other. There are extremes of S&M, but most of them are not extremists. They're quick to tell you how integrated into society they are.

Q: You mean there could be S&M dabblers right here in this restaurant?

A: You can tell.

Q: What are the telltale signs?

A: Spiked stiletto heels on women. That's a big thing. Tight, short skirts. Piercing is a good sign. Like one of the men that



“There’s something about white Jockeys that’s so male and gross that I like. There’s something dirty-sexy about them. And if they have stains on them, that’s better.”

I met had his nipple pierced, his scrotum pierced. I mean, a lot of piercings. Do you know that it's called a Prince Albert?

Q: Having your scrotum pierced is called that?

A: Yeah, because they say that Prince Albert had it.

Q: Doesn't a Prince Albert make the equipment considerably less functional?

A: I think it becomes like a French tickler. It serves a purpose.

Q: So, how many nude scenes did you have?

A: The thing about being a dominatrix is, rarely are they naked because then they lose their power. The slave has to be naked so they feel exposed. So the one naked scene that I have was all about me letting go.

Q: Were you ever blindfolded, handcuffed, shackled? In the movie, I mean.

A: There's a wonderful scene when I go to this big mansion. I felt like I was in *The Story of O*.

I'm ushered in and told to wait in the living room. And I'm just sitting there blindfolded, naked, but I don't think you see anything, hopefully. I hated not being able to know who was looking at me. I don't know how people find that sexy. When I'm working, I'm so aware of who's on a set. I can spot an interloper in a minute. One needs to feel that sense of safety and to not have that was very disconcerting. It felt a little bit like I was doing a soft-core, not in the sexual sense, but more in that kind of '70s movie way where everything was soft and beautiful.

Q: If I were ever going to rent a porno, I'd try to get a '70s one.

A: If you were, which you might someday, I was a big fan of Sylvia Kristel. Remember *Harry Reams*? He was big in New York when I was living there, had a big, thick mustache, and looked like Geraldo Rivera. I wonder how many of those people died of AIDS.

Q: Speaking of which, how is safe sex handled in *Exit to Eden*?

A: It's handled in the sense that S&M is not really about sex. With most dominatrices, it's all prearranged that they don't have sex with their submissivees. If it is part of the deal, they always use a condom. The three S&M buzz words are "safe," "sane" and "consensual."

Q: How do you think this movie is going to go over in the uptight, PC '90s?

A: I hope it is controversial, but actually I think it's a very '90s movie. You know, a lot of women have gotten to be very tough, and they don't let themselves be victims anymore, which is good. But a lot of women I know have gone too far in that direction. They don't let anybody in. I think the point of the movie is that it's fine to be in control, but you have to let down your guard once in a while. I think it's great that it's about a woman. How many movies do you see where it's about a woman's sexuality? Rarely.

Q: What do you think attracted Garry Marshall to the material?

A: He's a very sexy man. He has a hell of a



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he leather went round my left wrist first, buckled very tight, and then around the right... she went to the wall, and pressed a button that silently made the leather chain above me retract into the ceiling... She picked up something from the dresser. It looked at first glance like a pair of flesh-covered, leather-clad horns..."

I'm rereading Anne Rice's S&M love story *Exit to Eden* in a corner booth at Chaya restaurant in Venice. I don't usually read erotic fiction in public places, but since my lunch date, Dana Delany, is playing the dominatrix in Garry Marshall's film version of the novel, I figured a little boning up might be in order. I met Delany over two years ago when I first interviewed her for *Movieline*. Best known then for her Emmy-winning work on "China Beach," Delany was just making the transition to the big screen and has since appeared in such films as *HouseSitter*, *Light Sleeper* and *Tombstone*. I'll never forget the tour she gave me of her Santa Monica home, pointing out features like the bidet ("I keep my laundry in it") and "the breast floor," a section of the house named in honor of the numerous pieces of hooter-friendly art on the walls. I'm startled out of this reverie when Delany says, as she sits down to join me, "I see you have the book."

DENNIS HENSLEY: Had you read *Exit to Eden* before you got the part?

DANA DELANY: I read the script, got the job, then I read the book. I loved it. The two best scenes are Sports Day, which we have in the movie, and...

Q: I love that scene. It's like Disneyland for swingers.

A: Yes. We have a human carousel with people riding on slaves. And a roller-blading race, because Paul [Mercurio] is really good at that, and also a "Hit the Butt" game, where there are these sticky balls you throw at the slaves' butts.

Q: How do they stick?

A: Velcro on the ass.

Q: They didn't just pick the slaves with the hairiest asses?

A: No, because there were actually women bending over, too.

Q: And what's the other great scene?

A: The other great scene was where my character, Lisa, dominates Elliot, Paul Mercurio's character—he's tied up and she's in charge.

Q: When I read that scene in the book, I had this idea for the film's poster: a photo of you, Paul, and a double-headed dildo, with this copy line: "Sometimes two heads are better than one."

A: [Laughing] I'll mention that to Garry Marshall. That scene is in the movie and it's very hot, but it does not have a double-headed dildo in it. We use something else. I don't want to give it away. We also have the honey scene in New Orleans, but we

use butter instead of honey.

Q: You drip it on Paul?

A: He does it on me, with croissants. I put in a line where I said, "Have you seen *Last Tango in Paris*?"

Q: Then does he lick it off?

A: Uh-huh.

Q: The book is extremely explicit and in some places very homoerotic. Has that been toned down?

A: Yeah, it's very much a heterosexual island. It's too bad, because Anne Rice has a great homosexual following, but I think that Garry is aiming for a Middle-American audience. There are two things I think about this: In movies, I think, people want someone to have only one lover—they want the hero and the heroine. They get confused otherwise, even though that's reality. The other thing is—well, Dennis, I don't know if you read *Penthouse Letters*...

Q: Love 'em.

A: I do too. I think the fantasies of Middle America have changed over the years. It used to be that the big taboo fantasy was a man with two women, but lately it's been a man being dominated by a woman, or a man having a homosexual affair and then finding he likes it. I think Middle America has changed in terms of fantasies—I mean that's who reads *Penthouse Letters*, right?

Q: Other than us.

A: So I tried to put a little subtext into the movie with my slave, Diana, but I think it got cut.

Q: What attracted you to the project?

A: It was a lead. That's what I

wanted to do next. Also, I like taking chances.

Q: Do you feel it's an enormous risk to your career?

A: No. A lot of people took the script at face value and thought, "Oh my God, I can't do this." They didn't take into account that Garry Marshall was going to be directing it. I haven't seen the movie, but the two things he said to me were, "Remember, I'm the man who brought you 'Happy Days,'" and, "I want you to look really beautiful." I think it will finally make people realize that I'm not the girl next door. I mean, who wants to be 40 and be the girl next door? I'd rather be the other woman at 40.

Q: It's been described as both a sex-comedy and an erotic-thriller. What do you think it is?

A: It's kind of a comic-fantasy. It's kind of like Shakespeare, if I may be so bold. It's like one of his comedies where you have the two lovers, the two clowns and the two thieves.

Q: How much leather do we see on the two clowns, Rosie O'Donnell and Dan Aykroyd?

A: Do you want to, or not?

Q: I want to, I want to.

A: You'll see Rosie in leather and she looks damn good. I think there's a scene where Dan tries it and they realize it's not going to work so he decides not to wear leather.

Q: Did you work out before filming began?

A: I went right into it from *Tombstone*, so I had no time to do anything. I decided it's probably a good

curiosity about these matters, and I think he wanted to see if it could be made mainstream. People who know him are not surprised by his doing this movie.

Q: Did Anne Rice say anything about your being cast as Lisa?

A: I don't even know if she knew who I was. I met her in New Orleans and she didn't say anything to me.

stuff.

Q: When I was working as a dancer, everyone changed in front of everyone and nobody cared.

A: I'm like that because of theater. I did *Equus* in the nude. That was my first taste of how liberating it could be. The town, however, was *shocked*. I was like the whore of Augusta, Michigan.

wore Bond's and drank Cooper's in the movie.

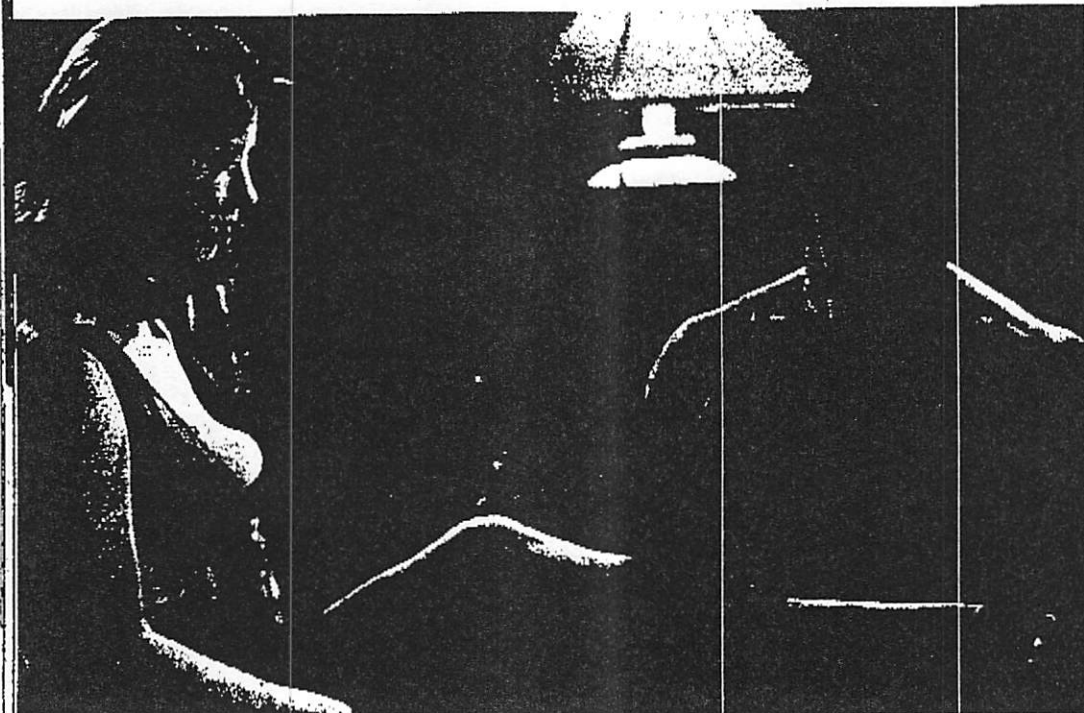
Q: Did the makeup people have to put welts on everyone?

A: No, but I left a few marks on Paul. He was very nice about it, I have to say.

Q: What was the atmosphere like on the set? Was there sex in the air?

A: Because the movie's so sexual, the

"Exit to Eden is the first time I wanted my wardrobe when the movie was over. I've got Halloween costumes for years to come."



crew was so jaded after a couple of days of bare tits, nobody even looked anymore. They got sick of it.

Q: What are your costumes like?

A: Great, lots of cleavage, high thong-type things, and heels. It's the first time I wanted my wardrobe. I took all of them. I've got Halloween costumes for years to come. I have a wonderful little lace bell-bottom number that I wore to the wrap party.

Q: What was the wrap party like?

A: For all of Garry's movies he does a gag reel, which is almost as important to him as the movie. The through line of the gag reel was, "Is that the girl from 'China Beach'?"

Q: You've said that playing McMurphy on "China Beach" made you a more compassionate person. How has playing Lisa in *Exit to Eden* changed you?

A: A couple of things happened. One, there's something very liberating about walking around half undressed and not really caring what other people think. I came to feel very attractive no matter what my body looked like. And two, I found that the more we got into the kinkiness of the sex, the less kinky I was in my own life. It made me really appreciate straightforward, vanilla love. There's something very refreshing about that. I mean, I observed a couple of S&M scenes, and I don't judge it, but it does make me sad that this is what they need to get off. I guess that's what I learned. It's okay once in a while, but I wouldn't want a steady diet of it.

Q: What's the language like in the film?

But when she met Paul, she said, "Oh, what a hunk."

Q: Is *Exit to Eden* an equal-opportunity film as far as nudity is concerned?

A: No frontal nudity on Paul, no. I mean, I saw it, but you won't see it in the movie.

Q: Was he ever worried about getting aroused during your love scenes?

A: I think he was nervous that he would, and I told him I'd be insulted if he didn't. A lot of actors are really uncomfortable with their bodies and when you get to sex scenes, they try too hard because they want to be macho. Because Paul's a dancer, he's not concerned about nudity and that

Q: Did you ever have to go in and loop dialogue because the leather made too much noise?

A: That wasn't a problem because in my one great leather outfit, there was nothing on my legs. One scene I *did* have to loop was a bubble bath scene because the bubbles kept popping and were too noisy.

Q: What were they made of, latex?

A: Mr. Bubble's. It is the worst shit. It's like putting borax on your body.

Q: Speaking of Mr. Bubble's, can we expect any product placement in *Exit to Eden*? Acme whips? Hartz dog collars?

A: Paul is Mr. Advertisement in Australia. He sells Cooper's beer and Bond's underwear and clothes, so he

A: It's not hard-core. We use a lot of euphemisms, actually.

Q: "Love cave"? "Man root"?

A: "Member." And I always liked "jade stalk." The Taoists use that for the male member.

Q: I like talking dirty better in theory than in practice.

A: You never, like, in the heat of the moment...?

Q: I don't remember.

A: You've got to get out more. Although it is good to store up your chai for the right person.

Q: My *chee*?

A: Your sexual energy, your chai.

Q: Do you use fancy words like that during sex?

A: I love to talk during sex, but no, I use the basic dirty words, the hard-core ones. I've been told to shut up before.

Q: Have you ever had phone sex?

A: I'm a big believer in phone sex with my boyfriend. I've been on for about an hour. The anticipation is

great. And phone sex is safe, too. I should do ads for AT&T.

Q: One of the chapters in *Exit to Eden* is called "Love at First Sight." Do you believe in that?

A: I believe in *infatuation* at first sight, which I think comes from some neurotic button that the other person pushes in you. I have a friend who thinks that the only thing that keeps couples together is if their neuroses *match*. He says that your neuroses bring you together and your neuroses break you apart, and it's true.

Q: What are your neuroses?

A: I have this fear of abandonment, that most people have, so I don't let anybody in. I think that's very common in modern society.

Q: Your boyfriend, so I've read, is a lobbyist named Darius Anderson. Does it bother you that the press feels a need to report on your love life?

A: I don't take it seriously, but I do

think it's an added pressure that other relationships don't have. [But] he was upset [about being called that] because he's *not* a lobbyist. Lobbyists are like the scum of the earth. He works for a man who owns grocery stores, as his government relations person. Because he's eight years younger than me, I played this whole joke on him about how I was at Woodstock. I said, "You don't know what it was like, man. It was like freedom and it rained and we all got naked and went swimming in the pond and rolled around in the mud."

Q: How did you break the news to him?

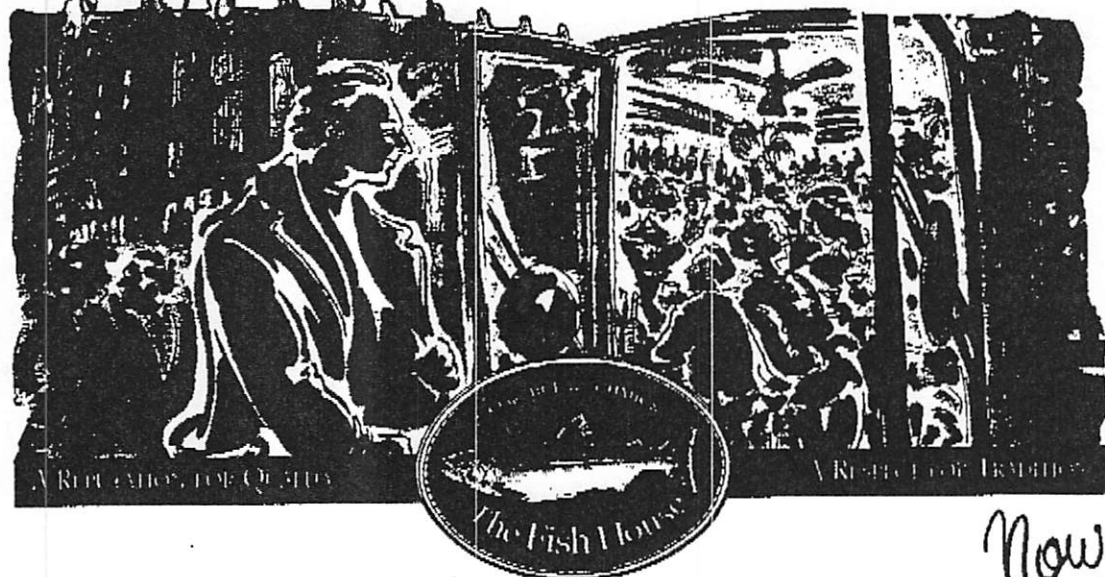
A: I just said, "You know, Woodstock? I was *kidding*." He was so pissed off, but he likes a good gag.

Q: How do the people close to you feel about you playing a dominatrix?

A: Darius totally supports me in anything I do, but it makes him nervous.

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Another Night at the Fish House... and all is well.



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My family has learned to accept what I do. They know if they say anything negative (*laughing*), I'll *kill* them.

Q: You were raised Catholic. How has that affected you as an adult?

A: I feel guilty very easily. I think, if anything, my exhibitionist side is a reaction to Catholicism.

Q: Did you go to confession?

A: Yeah, but I stopped once I had things to confess.

Q: Which was when?

A: When my parents got divorced. I was 19.

Q: Did your parents splitting sour you on the idea of getting married?

A: Sometimes I don't quite understand the point of marriage. We all live so much longer now that the idea of being with someone for that long is sort of antiquated. We go through phases in our lives and it's hard for one person to match all those phases. That's not to say I wouldn't want to be married.

Q: You've been quoted as saying, "If you put Willem [Dafoe], Liam Neeson and Jimmy Woods in a room together, there wouldn't be room for anyone else." You were, I believe, referring to the size of their "jade stalks." Did that quote come back to haunt you?

A: Yes. I thought it was funny, but I got a lot of shit for that. People think that I had sex with all those men, which I haven't. It was purely conjecture, meant as a compliment. But, you know, Jimmy Woods told me he got more dates from that.

Q: Do people ever confuse you with Janine Turner? It seems like you left TV and she grew back in your place.

A: It's true. Someone told me, "I loved you in *Cliffhanger*." The funny thing is that I was supposed to do *Cliffhanger* before Janine. The deal just didn't work out. I'd love to work with Stallone someday.

Q: I heard that, after your relationship with "China Beach" producer John Sacret Young ended, you sampled skydiving. What is it like to jump out of an airplane?

A: It was such an adrenaline rush, but it seemed unnatural. I'd rather get high internally, doing yoga or meditating, than have to do it in an external way like jumping out of a plane. People who do it are addicted to that rush. It's like a drug.

Q: I read that you're a member of the Mile High Club.

A: I am. It was with a friend of mine who was piloting a six-seater plane. It was just him and me.

Q: That must be why autopilot was invented. Were you scared?

A: No, I never felt like my life was in danger. He knew what he was doing. It was pretty fast.

Q: What's your favorite bedroom music?

A: Music's not like a requirement of mine, but I like funk. I've had Lenny Kravitz on, and it was great. Same goes for Prince. I remember my first time was to the Beach Boys' "Disney Girls." I love that song. It still makes me cry. My innocence is in that song.

Q: Was your first time disappointing?

A: It was wonderful. I had orchestrated the whole thing. My parents were on vacation. I had just turned 16, because my boyfriend insisted that I be 16. He made me wait. I skipped school and I did it in my

own bed.

Q: Did you ever get the facts-of-life talk?

A: In third grade I got it, because I'd heard all these stories at camp and I came home horrified. I asked my mother and she set me straight.

Q: Were the stories inaccurate?

A: No, they were true! That's what was scary.

Q: My facts-of-life talk consisted of me asking my father what prostitution was during a commercial break while watching "Charlie's Angels."

A: That's fitting. I actually give my mother full credit for my healthy attitude about sex.

Q: Here's a hypothetical sex question: You've just experienced an incredible evening of lovemaking. You wake up, roll over—what clothes do you see on the floor?

A: There's something about white Jockeys that's so male and gross that I like. There's something dirty-sexy about them. And if they have stains on them, that's better. They're just *such* boy things. To me the coolest thing about having a boyfriend is that you can just stare at his naked body and not have to look away out of politeness. I find the male form so fascinating.

Q: What's your favorite male body part?

A: I have a few. I like that kind of dent right here [indicating pelvic bone], that V. And I love butts. There's nothing better than a good butt.

Q: What's the one thing that you still do, even though you can afford not to?

A: I won't give up Victoria's Secret. I still order from the catalog.

Q: What game show would you want to be on?

A: "Celebrity Studs." I think it should be two normal guys picking from three celebrities.

Q: This girl I know went on "Studs," put out for the guy, and won.

A: You don't do that on the first date. They'll never call you again.

Q: Which date is the right one to have sex?

A: The older I get, the longer I wait. There's nothing that beats romance: going out to dinner, dancing, a bottle of wine. It's taken me a while to learn that, but I finally got it.

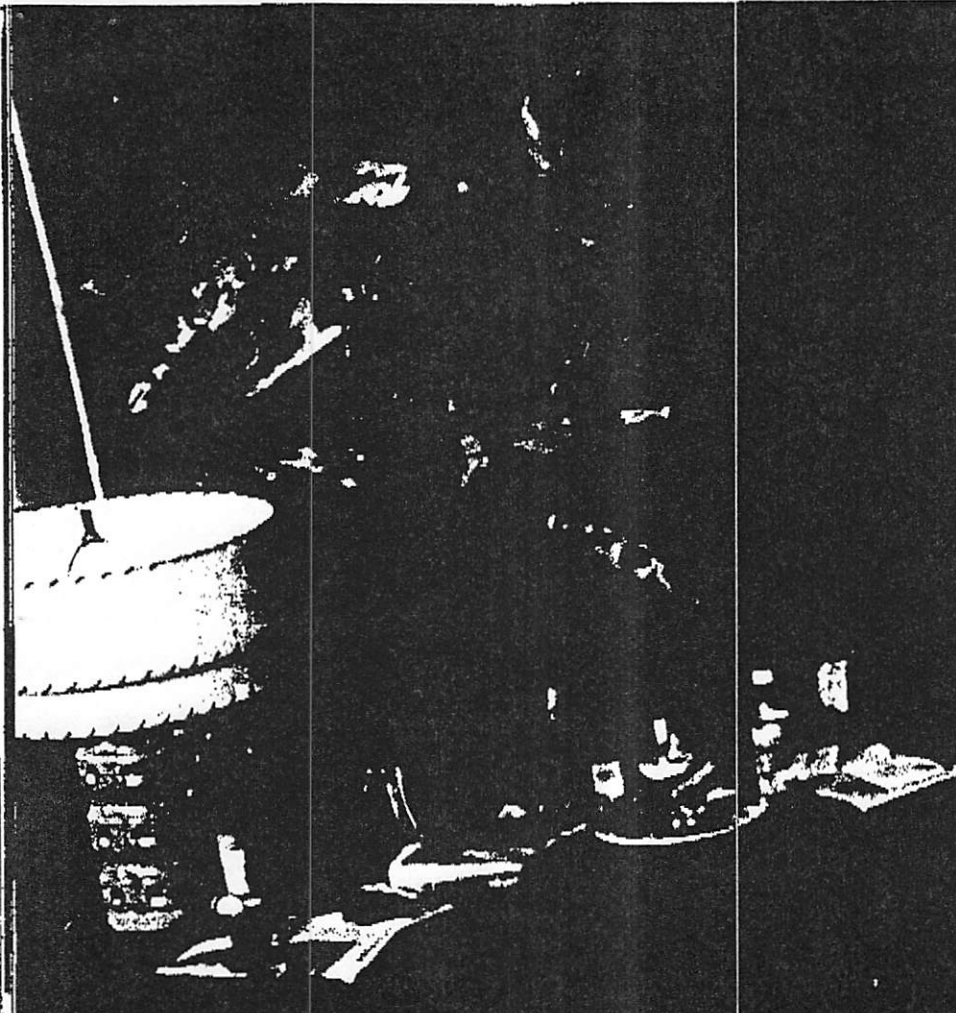
Q: What's the downside of fame?

A: To me, the only downside is when people write mean things about you and you have no recourse.

Q: You mean like when *Movieline* listed your turn in *Tombstone* as one of "The 100 Dumbest Things Hollywood's Done Lately"? I had *nothing* to do with that, Dana. I was out of the country, I swear.

A: Yeah, yeah, yeah, Dennis. Sure. I opened up that issue and I saw Kurt [Russell]'s picture and the entry about his wearing too much eyeliner. I thought, "That's pretty funny." Then, when I got to the entry that read "Dana Delany in *Tombstone*," I was in shock. I thought, "What does that mean? That I was wasted in *Tombstone*? I might agree with that." I was trying to put a good spin on it. I mean, you try your best. I know what I'm like in that movie, and I wouldn't say it's my favorite work. In fact, I'd probably say it's my least favorite work. It's a perfect example of me not trusting my instincts.

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*T*aking a
break from
"living the fast
life," Pauly Shore
conducts a tour
of his haunted
Hollywood Hills
home, reveals
how he lost his
virginity, and
explains that,
basically, he's
just "trash."

ALLO' SHORE

by *stephen rebello*

*T*here are a lot of reasons why it's difficult to have a relationship in this town," Pauly Shore tells me, sprawled across the living room sofa of his two-story, '20s vintage, faux-Spanish raspberry-hued hacienda perched low in the Hollywood Hills. "Girls, basically, run this town because they have the pussy. Especially the hot chicks. I can meet a girl at The Rambow. Or a stewardess on a plane. A girl at one of my shows. But every one of them, like everyone in this town, wants something. Every one wants to make it. They figure that if they go out with me, because I know everyone, they'll meet a bunch of different people that could kind of benefit them, get them where they want to go. I don't trust a lot of girls out here," he continues. "I could take a girl to a club and there could be fucking Tom Cruise, or somebody, and then she's with him for a while and then Daniel Day Lewis shows up and suddenly she's with him. It's like, nothing is good enough for any of them. I also don't trust a lot of my friends. You don't wanna introduce your girl to your friends because the second you stop going out with her, your friends are all over her. Or maybe they're all over her even *when* you're going out.

People love to do things that are bad. It's no fun tossing and turning in bed at four o'clock in the morning thinking that your chick's out there getting fucked by Fabio."

Shore utters this little morality tale as we sip herbal tea and do what he calls "some post-movie chillin'," a reference to how we've met shortly after he finished making *In the Army Now*, a Disney summer comedy that presents Shore joining the army as a goof and winding up involved in Steven Seagalesque derring-do in a Middle Eastern desert.

If I didn't know Shore was a bachelor-about-town from the stories he tells, I could easily discern it from his house's interior-design scheme—the arched doorways are tricked out with whorehouse beads, the bedroom has copper walls, and the furniture is from the now destroyed Dunes Hotel in Vegas. But I haven't dropped by

ring with Goldie Hawn in a *Graduate*-type movie.

It turns out that up close, Shore is both more ambitious and more out there than one might guess. Barefoot, in a slept-in T-shirt and baggy pants, Shore runs his palms over his buzzed scalp—a souvenir of his army movie—and continues his plaint about how tough it is to have a relationship in Hollywood. "I left this girl at my house to go to a business lunch," he tells me, "and when I came back, she's all pissed off because she had gone through my entire stash of videotapes of me with hot chicks fucking around. I was fucking furious, but, I mean, you're caught on tape, you're guilty. I turned around and said, 'What the fuck are you doing looking through my tapes, anyway? If you don't like it, then you gotta bail.' I never really liked any of those chicks," he explains of the

Every girl that I have gone out with has come from a very similar background: all from shitty homes, who don't know what they want out of life. I keep 'em up, take care of 'em. Kind of a father figure, but these girls are so fucked up. And then, I'm stuck with this baggage on my shoulders."

Since I know that he once had on his shoulders, among other places, the curvy, bosomy, adult-video performer Savannah, I ask Shore, "What's the deal with movie actors going out with porn stars?" "Do you know Charlie Sheen?" he asks. "Well, the reason Charlie Sheen liked going out with Ginger Lynn was because it was like dating himself: *trash*. He's trash. I'm trash. Guys are attracted to girls that are in porn. It's like a sickness, you know? See, guys just like to fuck and get sucked off by hot chicks. It's a phase that I went through and I guess

People expect me to be this guy who drinks, takes bong hits all the time and goes out and screws everyone. And I am that guy."

just to hear his horror stories of the show-biz singles scene. I want to hear about his hoped-for transition from three years of MTV celebrity as the stoney, moronic geek of "Totally Pauly" to the stoney, moronic geek for movies like *Encino Man* and *Son-in-Law*. And stuff like whether he's jealous of Jim Carrey, his old stand-up comedy pal, who, after *Ace Ventura: Pet Detective* and *The Mask*, rakes in \$7 million a movie. About his screwy upbringing as the son of comic Sammy Shore and Mitzi Shore, the latter the owner of the legendary The Comedy Store on Sunset, where little Pauly got to check out the young Robin Williams, Sam Kinison and others. About the wisdom of buying a house—even one that once served as a crash pad for deadbeats and struggling comics—on an earthquake fault line. And, amid plugs for his upcoming comedy album, about how he and Disney are talking about his directing a short movie and star-

women on the tapes in question. "I wasn't really having sex with them. It was more like I was filming their breasts or they were just saying funny things."

Maybe, I suggest, he should tell me about the kind of women he's meeting these days. "Now, at a club or something, you're just gonna meet girls that you fuck," he replies. "You give them your number, they come over late, they blow you. You fuck them. Whatever. Girls are not gonna be attracted to me necessarily by my looks, but because I'm smart, nice, and sensitive to them. Ninety-nine percent of guys are assholes who treat women very mean. I'm not the average guy who goes to The Red Onion and smacks his chick for looking the wrong way. But I gotta say, I imagine it would be interesting to go out with a girl who had her shit together. I've never been boyfriend-girlfriend with someone that is as successful as me or more successful.

he went through, too."

Shore suddenly hollers, "Grease! Grease!"—his nickname for his housemate, Bobby, an outgoing, burly guy—and when he walks in, Shore asks, "Do you have those little stand-ups of me and Savannah?" Grease is back in seconds, setting on the coffee table before us an array of six-inch-high cutout photos of Shore and Savannah, showing off their tans in various stages of *undress*. "We took those in Hawaii, like, two, three years ago," Shore recalls. "Aren't they cute? We just had a good time. My whole thing back then was, and *is*, that I really don't care what you do for a living, so long as you're cool. I'm less that way now, because I have more respect for myself than back then. I guess all this stuff with women relates to stuff with my mom. Me and my mom are very similar."

Even around Hollywood, Shore's mother, Mitzi Shore, the owner of L.A.'s The Comedy Store, is leg-

endary: an eccentric, tough-minded entrepreneur who is, arguably, better rid of her wild ex-husband, a comic who peaked when he warmed up audiences for Elvis Presley. "My mom has gone with all comics," the son explains. "They're all guys that really don't have their shit together. She keeps them up. Like Steve Landesberg in the early years, Argus Hamilton, Danny Stone—just total fucking losers, capital fucking A. Like, this guy was into coke, that other was . . . well, you know what I

forgot her name, but she took me to Jeff Goldblum's house because she wanted me to see her work. He was out of town and she had a key, so we went into this one room that was covered in this carpet. I said, 'That's fucking perfect.' And I got what was left over from his job."

Shore sings a little *tah-dah!* on entering the bedroom. And well he might: the walls are bright copper, which match the basin and tub fixtures in the adjacent bathroom. The bed—"No, that's *not* a waterbed," Shore

to me. The rest of the decor me and my mom, you know, just kind of talked about and worked out. She's got a weird sense of humor." What was it like growing up in such a family? "My mother drove an old hearse limo that was really embarrassing," he recalls. "I had curly hair, a skateboard, and a mole right *there* on my cheek. I was always different, too weird. So, when I got transferred to Beverly Hills High, I told my mom, 'I want to be called *Paul*.' I just wanted to be normal. So I wore Top-Siders, Polo shirts

The reason Charlie Sheen liked going out with Ginger Lynn was because it was like dating himself: trash. He's trash. I'm trash. Guys are attracted to girls in porn. It's like a sickness, you know?"

mean."

The last time Shore was interviewed for *Movieline*, he was still living with his mother. What has moving out done for him? "One good thing about not living with her anymore is not having to listen to her say, 'Where are you going?' or, 'Why are you leaving me?' And that was just when I went out on the road. Of course, not having to sneak in when I come home—that's good, too. Also, I don't have to borrow her porno tapes anymore because now I've got my own—although she had pretty cool ones like *Behind the Green Door*. See," he says, gesturing to the house, "this is my mom's place that I just bought from her. She's got a lot of different properties and instead of me just buying somewhere else, we kept it in the family."

This is just as good a time as any to get Shore to show me his bedroom and on the way upstairs, he directs my eye to the jaw-dropping carpeting that runs the hallway and stairs. As if he *had* to. "I call it 'porno leopard,'" Shore says of the floor covering that even Jayne Mansfield might have found outré. "You can tell bimbos have walked on it, right? We had this interior designer to help color-coordinate the house. I

assures me—could accommodate a threeway. "Can you believe I probably haven't had one party in this house?" he wails. Well, no, especially when he mentions that it's in this room he keeps his famous black book. "It's a book of numbers that I have of girls all over America," he explains. "Girls all over this town, too. With notes, like, 'big tits,' 'hot ass,' 'nasty,' 'hummers,' you know. Stuff like that. I can't show you, but there's no celebrities in it. I haven't shtupped any. But when it comes to *Playboy* Playmates and *Penthouse* Pets, yeah."

Oh, now I see why peeking out here and there among his trademark flowing scarves and grungy sneakers are well-thumbed copies of *Penthouse* and *Playboy*. I'm guessing that Shore uses them to order out of, sort of like I do with J. Crew catalogs. "Whenever I have a party or my friend has a party, you just go through the book and—*bam!* People expect me to be this guy who drinks, takes bong hits all the time and goes out and screws everyone. And I *am* that guy." After a beat, he adds, "Just not today."

Pointing my attention toward a framed painting hanging on the wall, a primitively hip affair, he offers, "My sister designed that. She's into channeling aliens and shit. She just gave it

and wanted to go to bar mitzvahs and shit. I got rid of the mole, too." To prove it, he displays a framed picture of himself, just post-mole and transcendently nerdy, pointing out the obvious: "A very sad, lonely kid, hey?"

But seeing the picture sparks a memory of a sad, lonely kid's first sexual encounter. "An old friend, Mike Messex, Donovan Leitch and I were at Florentine Gardens. Dono was like, in the corner dancing or something, but Mike was with this really hot younger girl. Sarah, or something. I was with her friend: huge, blonde, titties, slutty. Just kind of a pig, you know? We went back to Sarah's house in the Valley in Mike's Datsun and Mike, who was older than me, didn't know this was my first time. So, me and the fat girl went into the maid's room . . . well, I'd never felt a wet pussy before. It was so bizarre! The second I touched her vagina, I came, then ran, yelling to Mike, 'Dude, let's get out of here!'"

I spot another framed item, a photo of Shore hanging with Jim Carrey, who stands jaybird naked except for a sock over his willy as if he's showing he's got what it takes to be a Red Hot Chili Pepper. I can't help asking Shore how he felt seeing



his pal shoot up to the heady \$7 million stratosphere with just one film. Shore says, uncharacteristically choosy about his words, "That whole thing... well, Jim is very talented and a great guy, a really nice guy. Seven million? I called my manager screaming when I read that and said, 'What the fuck is that?' But if I was getting seven million now, what would I have to look forward to?"

As we head downstairs, he tells me that he's not sure of the house's lineage prior to his mother's buying it. Having grown up a Hollywood kid, though, he knows the cachet of such trivia and offers, "The house I grew up in belonged to Dorothy Lamour. We got her mail all the time.

Isn't she dead or *what*? Anyway, you want to know about *this* house. Well, this table has been here forever and these couches and stuff, too. The place was basically a crash pad for comics that didn't pay rent to my mom. It was always kind of trashed. Yakov Smirnoff lived here. Dice, too. Kinison used to do coke here and throw chairs off that balcony right there.

"It's haunted by ghosts of dead comedians," Shore adds. "We think Skip Stephenson and Ollie Joe Plater. When you're upstairs sleeping, you can hear footsteps and doors slamming and we can't put fruit out on the dining room table because something sucks the life right out of it. Rebecca

Schaeffer's ghost was here playing with the other spirits, too, because she followed Grease from her old apartment that a friend of his rented. One girlfriend of mine didn't like to be alone in the house because she went downstairs to get some water and she heard footsteps on the floorboards of this room.

"You gotta see this," Shore announces, leading me to his basement, which is enlivened by ring-a-ding-ding era Sinatra-style couches, chairs, a bar and wall sconces salvaged from the Dunes, that legendary Vegas hotel. "Can you believe they were going to throw out this stuff before they blew up the Dunes, man? I'm getting a bumper pool setup for

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Pauly Shore

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that space right over there, but it hasn't been delivered yet." Aside from the Vegas-abilla, the basement sports a gleaming, state-of-the-art gym and workout setup where Shore slimmed and buffed for shirtless scenes in *In the Army Now*. "I got to make out twice on camera," he enthuses, "with Lori Petty and also with—fuck, what's her name?—she plays my girlfriend. Lori and I are friends in real life, but I'm not attracted to her sexually and she's not attracted to me sexually. Anyway, I have my shirt off and I'm kissing her and stuff. I mean, it's a step forward."

And where does forward lead Shore? "I'm still young and I wanna still be doing this in 10, 15 years," he says, urgently, when we're back in the living room. "MTV was a great, once-in-a-lifetime thing that was like schooling, getting comfortable on camera, creating my own style. But the critics never got it and MTV is a limited audience: Middle America, not New York and L.A. America digs me. You know, you can puke all over yourself, walk with one leg, tie a banana peel around your head and be on MTV and kids think it's cool. It's really sad. But I don't wanna be seen on MTV anymore, except as a star who is interviewed, just like Eddie Murphy or Christian Slater or Tom Hanks."

Pardon? Does Shore actually see himself as another Hanks, an astoundingly deft comic who's always charmed audiences by playing smarter than thou, not dumber? "I wanna develop and get better, go where Tom Hanks is," Shore insists. "I've had his career so far. I mean, he did *Bachelor Party* and *Splash*, kind of goofy, broad

things and now he's being known as this dramatic actor. I want to do dramatic stuff. I want to do a romantic comedy, play an attorney, someone who works in an office, has a relationship. See, I've always had an evolution in mind although, obviously, no one believes it yet. The MTV character kind of exploded and Disney, seeing that, wrote a character in *Encino Man* that was the exact same guy as I was on TV. Then, in *Son-in-Law*, I was less that character. So, finally, *In the Army Now* is me with all the covers off: short hair, dressing like everybody else, being vulnerable, sweet and underdog-ish. I think audiences will crack up because instead of Van Damme or Stallone at war with Libya, blowing up the Libyan base, it's me being heroic and in charge, holding the fucking gun and leading the pack."

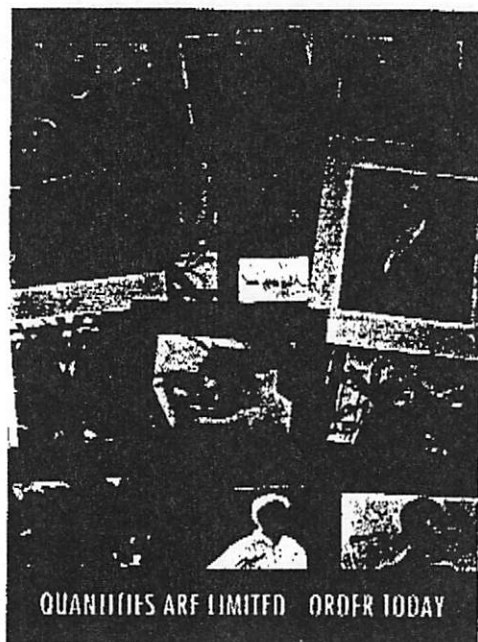
What if his core troop of Paulyists don't care to follow him in his evolution and he fails to convince new recruits? "Then I'll be in trouble," he answers, grimly, as if staring straight into Pee-weeville. Instead, Shore says he's hoping that the road will lead to his being teamed with top actresses. "[Disney studio executive] Danny Halsted came up with this really cool idea for me to kind of, like, remake *The Graduate* with me, like, and Goldie Hawn. Which I think would be pretty funny. And it would give me a chance to do romantic things." Who else would he like to be paired with, on-screen or off? "Sharon Stone," he declares. "I'd like to munch her pussy. I like Uma Thurman, too, because she's kind of dark, nasty and shrewd. Who is Patricia Arquette going out with now? Because I

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