

# Femme Fatales

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VOLUME 5 NUMBER 6

The Luscious Ladies of Horror, Fantasy & Science Fiction

DECEMBER 1996

As chronicled in this issue's Fatale Attractions, we did a whirlwind tour of L.A. to survey property that'll likely serve as the next home office of *Femme Fatales*. Covening in the Thunder Road Cafe, we tallied a bar bill with actresses who "moonlight" as *FF* scribes. The big buzz was an excerpt in Liz Smith's column, attributed to a "very straight" [female] movie director: "If a Sharon Stone or Sandra Bullock or Jodie Foster were to say they were gay, their careers would not be affected. I think they might find themselves more popular, women with women being such a heterosexual fantasy. Every straight woman I know is trying desperately to arrange a lesbian affair. It's absolutely retro to be straight if you are female." The final sentence drew a rapid-fire response from actress Jennifer Huss: "Hollywood is patronizing the lesbian lifestyle like its trendy cool. God, it's not chic—it's biological."

Our mailbag includes correspondence from lesbian organizations that applaud actresses, profiled in past issues (Gina Gershon, Jennifer Tilly, Adrienne Barbeau, etc.), "who may risk some degree of ostracization because they chose to play an alternate lifestyle sans stereotype. Perhaps they'll educate the public. Lesson #1: We're not freaks." Ms. Huss passionately insists, "I'd play a lesbian if a script perceptively honed-in on the character's sapphic environment; but I wouldn't do anything that would appeal only to male fantasy. I'm heterosexual, so I have no personal axe to grind. But I'm sick of the hatred. The Fantasy Cinema, specifically vampire films, offer a libertine milieu where gay practitioners, especially women, aren't judgmentally persecuted; most homosexual men and women ascribe that freedom entirely to *fantasy*."

Julie Strain, no stranger to bisexual/lesbian roles, notes, "Hey, my mother got over it! People aren't afraid to take chances, anymore. I use Madonna and Sharon Stone as a gauge, and they're pioneering work has made the 'gay thing' more hip. Look, I'm not wild in real life; but, on film, I just do it better than anyone else." *Later, Rick.*

Bill George



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grabs the Necronomicon and exits.

EXT. FRED RAY'S HOUSE—DAY

Ray's assistant, Steve Armodiga, helps to load the skeleton into the back seat of the Author's 1965 Dodge Coronet 440. The Author speeds off.

CUT TO:

INT. DeMOSS HOME

The Author enters, carrying the skeleton and the book.

He locks his vision on framed photos of Marilyn Monroe that are fastened to the living room wall; he can't recall if he had previously seen them before. He sets the skeleton and the book down. Turning a corner, he sees Darcy being made up in front of a bathroom sink adjacent to a small bedroom. He enters and sits on the commode.

AUTHOR: Hey, Darcy, would you like us to get some shots of you sitting under your Marilyn Monroe photos?

DARCY: Yeah, that'd be great. You know, my uncle bought the crypt above Marilyn Monroe's. He had it for a long time and when Joe DiMaggio tried to buy it from him, he wouldn't sell it. His dying wish was to be buried face down, above Marilyn. My cousin and a friend of my uncle turned him upside down before they put him in the wall.

AUTHOR: That's really romantic—in a macabre kind of way.

DARCY: I guess. I go once in a while and visit Marilyn and my uncle Fred, and bring them flowers.

The make-up person applies the finishing touches; Darcy stands.

DARCY: Come on.

She leads the Author to the adjoining bedroom, which is being rigged to look like the PULP FICTION poster.

DARCY: Wow, this place looks great.

She turns to face the Author.

DARCY: This was Candice's room.

The Author is in awe.

DARCY: I'm gonna go change.

She exits. He lays down on the bed, locks his hands behind his head and closes his eyes.

FADE TO BLACK:

We hear the sound of a CAMERA clicking and then rewinding its film.

Against black, TITLE

CARD:

"EPILOGUE"

INT. JAN'S COFFEE SHOP—DAY

The Author and Darcy are seated at a booth. Rain is pouring outside. We recognize that this is the same day as the first scene.

The Author has finished eating and is waiting for DeMoss to do the same.

AUTHOR: Hurry up. I want to see BABE.

DARCY: I hate to waste food.

AUTHOR: We can take it with us.

DARCY: Nah, I'm almost finished. I'm really looking forward to seeing this.

AUTHOR: It's brilliant. It's a companion piece to THE ROAD WARRIOR. It's written in the same narrative style by the same guy, George Miller. The character arcs are even very similar. They're sister films, just like THE KING OF COMEDY is basically the same movie as TAXI DRIVER, just completely different.

DARCY: Cool. There, I'm done. I'm really full.

AUTHOR: Let's swing.

The Author throws some money on the table as Darcy grabs their umbrella. The two walk out of the coffee shop, into the rain, and toward the Dodge with the big flying saucer on top.

FADE OUT

## FEMMES FEVER

continued from page 54

OF THE WARRIOR. Cristiva Turner is incessantly shifting into different mediums—television (COMPROMISING SITUATIONS), movies (WEST SIDE), CD-interactive games (ISLAND PERIL) and print (last issue's FF cover woman). Currently cast in SAVAGE UNKNOWN, which recapitulates Doctor Faustus in the near 21st century, Turner plays Satan's pawn. "There's no nudity in the film, and that appealed to me," nods the actress. "I have no problem with nudity, but I don't want to do it all the time. I want my acting to be more intense—more and more credible."

"Personally, I like the actresses who were hired for the Hammer 'Dracula' movies; their emotions—fear and sensuality—were flexibly communicated with faces and body language. A completely bare body communicates only one thing: I'm naked."

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date. Lots of small talk. I'm a Libra. What are you?

**DARCY:** A Leo. Actually, a triple Leo.

**AUTHOR:** Uh-oh.

**DARCY:** What?

**AUTHOR:** I think you and I may be doomed from the start. But since we're here already, tell me, what was it like growing up around here?

**DARCY:** To me, growing up in Hollywood was normal. I went to school like all the other kids, and my best girlfriend Helen Hunt was an actress. She used to have her driver pick me up and take me to the set when she was working. That was one of the things that inspired me to want to work in this business. I started dancing at age eight and I'd never go to slumber parties, or anything that interfered with my five-hour dance regimen every Saturday. When I was 13, I started teaching jazz dance to eight-year-olds. When I was 15, I did a TV commercial for Sony, and I had to kiss this...man. He was, like, in his middle 20s.

**AUTHOR:** Was GIMME AN "F"—set at Camp Beaver View, if I'm not mistaken—your first movie?

**DARCY:** Yeah. I dated the lead actor in that. Before I got the film I said, "I'll never date an actor, and I'll never date anyone I work with," and, well, I broke those rules.

**AUTHOR:** You earned your SAG card in *HARD-BODIES* [1984], right?

**DARCY:** I had a good time on that film. I wanted to work so badly and I was going to UCLA, and my dad said, "I want you to stay in college." I said, "Look, Dad. I've got a film. You can either pay for me to go to school, or I can get paid and learn everything I want to know at the same time." He said, "Fine." I was so excited about my first acting job. The first day I sat around and waited the whole day until they finally threw us all into the ocean. It was winter, and it was five in the morning, and they said, "Smile, girls, and look like you're having a great time!"

## DARCY DEMOSS

**"Conditions were terrible. The director said, 'You ride naked on a horse, bareback.' I look out the window and it's snowing. Plus, my horse had been kicked in the head by a mule."**



T: Denise Gordy (c) is surrounded by REFORM SCHOOL GIRLS Wendy O. Williams, DeMoss and Tiffany Helm. B: "I was pretty much Wendy O's sidekick."



Our lips were blue, our teeth were chattering. It was a valuable lesson for me. "Hurry up and wait" is just the nature of the business.

*The waiter pours black coffee into the Author's cup.*

**AUTHOR:** What does FRIDAY THE 13TH, PART VI bring to mind?

**DARCY:** I got PART V, and went in for the wardrobe fitting on Halloween—but I hadn't read

the script yet, I had no idea what I was going to be doing—and the director said, "I think we should get together and discuss the script." I said, "I haven't even read it yet, there's nothing to discuss." "Well, I think it's very important that we get together and talk about it." "I'm sorry, I can't." The next day, I didn't have a job. So, everybody flipped out, and they had to pay me

for PART V. The casting director, Fern Champion, asked, "What happened?" and I said, "I guess it's because I didn't go out with him." "He said it's because you weren't well enough endowed." I said, (glancing down at her chest) "Excuse me? I think I am." Then I read the script, and my character runs through the woods completely naked before getting shears in her eye sockets. It was a good thing that I didn't get it. But they liked me so much at Champion Casting they brought me back for PART VI, and they told me to act like I had never met the producer before. I got it, and they sent me off to Georgia.

**AUTHOR:** So, overall, Hollywood is an okay town by you. I'm new here so—

**DARCY:** Another advantage that I had growing up was that my mother, Julie, used to rent a room in our house to an actress.

**AUTHOR:** Who was that?

**DARCY:** Candice Rialson.

**AUTHOR:** (amazed) It is truly a small world.

**DARCY:** Candice was one of my inspirations as well. She's like my sister. I'm an only child. I used to put on her high heels, and watch her put on her makeup when she went to her interviews. I'd walk around in her platform shoes. I'd pretend I was going on my interviews and sit by the sink and do my makeup. She lived with us for about five years. My mother worked for a photographer, Vince Conti, who was always shooting these girls.

**AUTHOR:** Yes, Candice told me about Vince.

**DARCY:** You spoke to Candice? Wait a minute, you did that interview with her [FF 2:2], she just told me about it. She said, "They thought I was dead!" That was you? God, that's so funny. I'm going to have to call her and tell her what a fluke this is. I guess I kind of took over where she left off.

*The waiter arrives and the Author and Darcy place their order.*



*Waiter leaves.*

**AUTHOR:** All right, let's go to RETURN TO HORROR HIGH.

**DARCY:** They did a severed head from a cast of me. I was a cheerleader.

**AUTHOR:** In CAN'T BUY ME LOVE, you were a cheerleader too.

**DARCY:** Yes, pom poms again. I went in on a Saturday. My stepfather's mother had died, and I had just come from the funeral. I was in all-black. There were people all up and down the hall—it was a cattle call—and they handed me like ten pages of dialogue. I figured, "You know what, probably the best thing for me to do is to stay here and read." I went in and read, and they brought me back, and then the director immediately said, "Well, this is who you're going to be working with," and showed me a photo of Patrick Dempsey. I thought, "Wow, I guess I got the part." I played Patty, the cheerleading slut.

**AUTHOR:** You're also in a mischievous-teens-turned-murderous-zombies-who-run-amok-in-a-mortuary-run-by-John Astin movie.

**DARCY:** NIGHT LIFE was a real fun film to work on. I would have to sit in makeup for two hours, and they would literally put tape under my eyes to make the skin pull down. Here I am, with the most fragile part of the skin that every woman wants to preserve as best as they can, with masking tape on it. After the first day, I was in the shower crying because I couldn't get that stuff off. Finally, I worked it off with baby oil. The next day, I asked, "How do you get this tape off?" and he said, "Have you tried acetone?" I said, "Acetone? Under my eyes!? I don't think so!" Here's a man who's used to working on dummies.

**FADE TO:**

Against black, **TITLE CARD:**

**"ONLY HIS MOTHER CALLED HIM GERALD: THE WINGS HAUSER YEARS"**

**INT. THAI RESTAU-**

## DARCY DEMOSS

**"I was a cheerleading 'Duck' in GIMME AN 'F'. I was a cheerleading zombie in NIGHTLIFE, and it was pom poms again in CAN'T BUY ME LOVE, I was cast as Patty, the cheerleading slut."**



**COLDFIRE:** "Tied to the bumper of a car, a grenade in my hand, I was dragged along broken glass. They couldn't have thought of anything more to do to me."

**RANT—NIGHT**

*It is another day. Darcy and the Author are seated at a table. She's in a dress—sexy but conservative.*

*A waiter arrives.*

**WAITER:** Do you like another bottle of wine?

**AUTHOR:** What do ya think, Darc?

*She glances at her half-full glass of chardonnay.*

**DARCY:** No, I'm okay.

**AUTHOR:** (to the waiter) Just some coffee for me. Black.

*The waiter puts down the check and leaves. The Author takes out his tape recorder again and turns it on. Darcy sits up in her seat.*

**AUTHOR:** When did you meet Wings Hauser?

**DARCY:** When I did

**PALE BLOOD.** I immediately fell in love with him. He was terrific to work with. He bought a bookshelf for me from the set and had it delivered. Then I find out he's married. He hadn't been hitting on me, he was very much a gentleman. A year later he was directing **COLDFIRE**, and he brought me in. Three weeks after the film wrapped, I called him to say "Hi" and he said, "I'm fine. I hate women right now—I'm getting a divorce." I was like, "Oh, I'm so sorry. Can I take you out for dinner?" I took him out to dinner, then lived with him for three years after that. It got really ugly at the end.

**AUTHOR:** Did you get to keep the bookshelf?

**DARCY:** Yes. Well, that's life. You know, it's tough living with somebody when you're both actors and you're both unemployed at the same time.

You're constantly with each other. Not like regular people who go to work nine to five. It makes you want to kill each other. And we lived with his two children; he had a son who was 15 and a daughter who was 21. I played mommy to them. He was married three times. I said, "Three strikes you're out, what's the matter with you?"

*The Waiter enters with a cup of coffee, and sets it down on the table.*

**AUTHOR:** I know **VICE ACADEMY III** is a sore subject.

**DARCY:** **VICE ACADEMY III** was the worst experience I ever had. I had a real tough time working with Ginger Lynn. She wasn't nice to me at all.

**FADE TO:**

*We are now at:*

**INT. SOUNDSTAGE**

*The year is 1991. Rick Sloane is directing a scene. Darcy is in front of the camera, wearing a clown costume.*

**RICK SLOANE:** Cut!

**ASSISTANT DIRECTOR:** That's a cut. Listen, everybody—that's a picture wrap for Darcy.

*The cast and crew shift*



DARCY DEMOSS

**"I fell in love with him. Then I find out he was married. Three weeks after the film wrapped, he said, 'I'm fine. I hate women right now, I'm getting a divorce.' It got ugly at the end."**

*into the customary applause. Darcy smiles, but even under the clown make-up, it's obvious she just wants to go home. Ginger Lynn Allen, her co-star, enters...*

**GINGER:** I just wanted you to know I think you're really unprofessional, and a really bad actress.

*Darcy is stunned.*

**DARCY:** Excuse me? At least I don't bend over and take it up the ass.

**GINGER:** Oh yeah? Well, maybe it's Wings that's been giving it to me up the ass.

*Darcy's eyes widen. She turns and runs out the door crying. The cast and crew are bedazed. They hear her car tear out of the lot.*

INT. HAUSER-DEMOSS HOME—BEDROOM

*Wings Hauser is asleep. Darcy enters screaming and crying. She shakes him until his eyes finally blink open. Stunned, he stares up; his eyes are fixed on Darcy.*

**DARCY:** Wings—Wings! It...it was the worst experience of my life. I can't believe what happened...Ginger—she ... she...

*Wings is still staring at her silently.*

**DARCY:** She tried to turn everybody against me. Wings? Are you listening?

*He finally speaks.*

**HAUSER:** Do you know you're wearing clown make-up?

SLAM CUT TO:

INT. THAI RESTAURANT—NIGHT

**DARCY:** Anyway, I didn't want my name on it. Rick Sloane didn't want to take my name off it. I made up some name and he didn't like it. I've never even seen it. I had to do these stupid things in the film, the clown makeup, singing that song.

**AUTHOR:** How did you land EDEN?

**DARCY:** My agents called and said, "We're just gonna run this by you. Playboy's doing a series, they want to meet you. Would you be interested in going and reading for it?" I said, "What have I got to lose, I can always turn it down, right?" I went in and read. Two and a half weeks later, I went in again—on my birthday.

I had a party, and all my agents came. When they brought out my cake I said, "All my agents know what I'm wishing for; I'm wishing for a series." I got my series on Monday.

**AUTHOR:** And a great role. What was it like playing Randi?

**DARCY:** A gas. When I show up, I'm the nicest girl in the world. Then you realize I have ulterior motives and I become this manipulative bitch, which was so much fun to play. I got the hair and the nails and makeup going. I wish that I'd had more scenes with Barbara Alyn Woods—I was hoping for a wrestling scene, a good catfight.

That's where I met my

**"You know, my uncle bought the crypt above Marilyn Monroe's. His dying wish was to be buried face down above Marilyn. My cousin and a friend of my uncle turned him upside down before they put him in the wall."**

boyfriend Steve Chase, who played my husband. It made the love scenes easier; we had lots of practice.

*Darcy laughs. The Author shuts off the recorder.*

**AUTHOR:** I should take you home.

**DARCY:** Okay. Let's go.

CUT TO:

EXT. DEMOSS HOME—POOLSIDE

**"In LIVING TO DIE, I was basically a femme fatale. Wings Hauser was going to hire Susan Blakely for the role, but the producers decided I'd work out fine."**







*It is a warm night. Crickets hum. Killing off another bottle of white wine, our couple seat themselves on lounge chairs.*

**DARCY:** Would you like something else to drink?

*He looks at her. In awe.*

**AUTHOR:** I like you, Darcy. You're the only girl who can keep up with me. Whaddaya' got?

**DARCY:** I'll mix you anything you like—

**AUTHOR:** The only mixed drink I ever liked was a screwdriver. In high school, we used to drink those in a graveyard in the Bronx.

**DARCY:** We can do a screwdriver. Come on.

*She rises, he follows.*

**CUT TO TOTAL BLACK-**

**NESS**

**EXT. GARDEN—NIGHT**

*The Author stumbles in the darkness. Darcy puts her arm under his, turns on the flashlight, and hands it to him. Arm in arm, they walk around the side of the house toward an orange tree.*

**DARCY:** Here. Hold this. *Handing him a basket, she begins clipping off oranges. He catches one in the basket and chuckles. They smile at each other.*

**CUT TO:**

**Against black, TITLE CARD:**

**"THE PAINTED SKELETON"**

*We see nothing, but hear a man's voice.*

**VOICE:** Every time I lend out that skeleton, something terrible happens to it.

**FADE IN:**

**INT. FRED OLEN RAY'S OFFICE—DAY**

*It's 1:00 PM on December 9, 1994, the day of DeMoss' first Femme Fatales photo shoot. We're enlightened that the voice belongs to director*

*Fred Olen Ray, who is seated behind his office desk. We view Ray from behind his head. A nearly dead cigar smolders in his ashtray.*

*The Author, standing in the office doorway, is obviously trying to borrow Ray's famous set of bones, along with the Necronomicon prop which is on his desk. Ray isn't going to make this easy; he continues:*

**FRED OLEN RAY:** Dan Golden borrowed it, and he took it out into the ocean with *Linnea*, and the head floated away. He had to go get a replacement skull, but that didn't have a jaw bone. So I'm calling him, saying, "Dan, I need the skeleton back—I need to use it in *DINOSAUR ISLAND*," and he kept putting me off. Finally, he finds a jaw bone, but it's from a dental school model and it doesn't fit right, and the jaw is cut away, so that you can see the roots and nerves and so on. So he has to paint it white...

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*"We shot the film in a Vegas casino and everybody headed straight for the slot machines. When the director yelled "Let's shoot!," they'd go, "I'm up, I'm up!"*

