

# Jenna Jameson Exposed

The *Yale Record* recently caught up with the ever-elusive and oft-naked bombshell, Jenna Jameson, to talk sex, drugs, and her views on method acting. We sat down with the mystical creature on the set of her highly anticipated, and critically acclaimed masterpiece, *Anal Fists of Fury XXXIV, Back to the Butt...Again*.

**Yale Record:** Let me just begin by reassuring you, Ms. Jameson, that this interview won't consist of euphemistic references to sexual coitus.

**Jenna:** Wow. That, like, makes me feel, you know, like, totally at ease and whatnot. I can't tell you how many times I've been interviewed and the interviewer can't stop himself from referencing, you know, like, stuff about porno, and making up ridiculous puns about sex.

**YR:** Let me begin at the beginning. At what age did you realize that you had this gift?

**JJ:** For porn?

**YR:** Yes, for pornography. But more specifically, when did you know that you possessed the ability to entrance audiences not only with your beautiful, heaving breasts and round bottom, but also with the power of your words? In this day and age of shoes, karate, and the Internet, it is so rare that a mouth can have the power to capture not only the genitalia of the male-watching population, but also their hearts and minds

**JJ:** Um, thanks. It's a hard job but someone has to do it.

**YR:** Please, Ms. Jameson, I thought we agreed that there were to be no sexual references whatsoever.

**JJ:** Oh. I'm sorry...I didn't mean to...

**YR:** Fine, then. Now, could you describe your specific acting technique for our audience? How do you begin to prepare your character? Robert DeNiro, for example, spent a few months driving a cab in New York City to prepare for his role in *Taxi*

*Driver*. Is there significant research that you undergo for your character development?

**JJ:** There's hardly any prep involved at all, actually. That's why I can normally film two or three movies a day. I just read the lines once or twice and then I'm ready to go. That's how most of us do it. There isn't much to it, besides, you know, the sex.

**YR:** Spoken like a true master of the art of improvisation. So you work like Chaplin, then? You just get the basic gist of a scene set in your head and then work from there, letting the moment guide your response on camera?

**JJ:** The gist of a scene?

**YR:** Yes. The gist.

**JJ:** Oh. I thought you said something else.

**YR:** Stop that.

**JJ:** Well, normally we don't rehearse the dialogue that much. Usually once or twice off-set as we're lubing up. It isn't, you know, all that integral to the movie.

**YR:** So then you must be a fan of the silent film genre, where dialogue is not even necessary?

**JJ:** Look, man, I'm like, just here for the sex, you know? I don't really consider myself an actress in the normal sense of the word. I don't even really act per se. I am just me onscreen and off. What you see in front of the camera is the same Jenna Jameson you see in person.

**YR:** So might one classify your movies as a critique on the very world in which we live? A hyper-realized form of expression, perhaps?

**JJ:** No. Not at all. They are just pornos. They are literally scenes of real people having real sex in real time.

**YR:** So your films then take on the cinema verité mode of expression that was made popular during the French Classical *nouvelle*



*vague* period, and brought to new heights by Goddard and Trouffaut?

**JJ:** I don't even know what you're talking about. Don't you want to know about, like, what kind of positions I like to have sex in, or whether I like to dominate my partner, or whether I like to be tied up?

**YR:** Tied up? You mean, like, restrictions?

**JJ:** Yeah, restrictions. Harnesses, handcuffs, whips.

**YR:** Somewhat like the Dogma 95 rules of film-making, which imposes very strict rules on how a movie can be made?

**JJ:** Yeah. Whatever.

**YR:** You know that the Dogma 95 presents an ideology sometimes dubbed the Vow of Chastity.

**JJ:** Huh. Is that so?

**YR:** Well, don't you find that at all ironic?

**JJ:** No. I don't get irony.

**YR:** I was just thinking: If Lars von Trier ever filmed a porno under the Dogma 95 restrictions, he could call it *Doggystyle-ville*.

**JJ:** Look, I thought this was an interview for *Swank Magazine*. Why are you asking me all about, like, film history and stuff?

**YR:** Oh...um...this is, don't worry. It's totally for *Swank*. I promise. But we are trying to reach a new stratum of society.

**JJ:** And what strata are you reaching out to?

**YR:** The film geeks who also love porn.

—Robbins