

ABSENT CELEBRITY ARCHIVE DOCUMENT #324.A
“THE BAMBI WOODS ENIGMA”

These are the facts:

1. In 1978, as America was nearing the end of the ‘porno chic’ boom that had begun with the release of Gerard Damiano’s *Deep Throat* in 1972, a meager pornographic film entitled *Debbie Does Dallas* was released to the public. Now, in the 21st century, *Debbie Does Dallas* is one of the most well known adult films of all time, often eclipsing even the notoriety of *Deep Throat*. While not a particularly special film by any means, and most likely memorable only for the clever title and armies of sequels it inspired, the film seems to have played a part in many young men’s adolescent development.
2. The star of the film was the blonde hair and brown-eyed girl next door; a girl known primarily as Bambi Woods. Various internet sources cite Bambi’s date of birth as sometime in 1959, placing her at the ripe age of 19 when the film was released. The youthful naivety present in her role as the titular character of “Debbie” attracted a minor celebrity status, helped by the fact that ads and trailers for the film claimed that Bambi Woods was a one-time Dallas Cowboy cheerleader. In reality, she wasn’t.
3. Following the success of *Debbie Does Dallas*, Bambi Woods starred in three more pornographic films: two sequels to *Debbie Does Dallas* made in 1981 and 1985, as well as a “compilation” film called *Swedish Erotica 12*, also made in 1981. For a pornographic star, this is quite a meager list; it was not rare that an adult movie actor or actress would make anywhere between 10 and 15 films a *year*, even in the pre-video days of pornography.

Bambi's presence in only four films helped to give her image a sense of mystery.

4. A fourth entry into the *Debbie Does Dallas* franchise was planned to be shot sometime in 1986, the title being *Debbie Does Farmland*. Whether or not any footage of the film itself was ever shot remains a mystery, and shortly after the film was announced, Bambi disappeared.
5. Bambi's disappearance has been the source of many rumors throughout the annals of the history of adult cinema. Many of these rumors involve the death of the starlet, stating that she died of a drug overdose in 1986, or that a terrible 'accident' occurred during the shooting of *Debbie Does Farmland*. A final rumor surrounding Bambi Woods is that she simply moved to a small town and erased her pornographic past, her memory fading from the bright marquees of 42nd Street cinemas.
6. "Bambi Woods" has never been proven to be the eponymous star of *Debbie Does Dallas*' real name. Other possibilities include "Barbara Woodson" and "Debbie DeSanto."
7. In 2005, the British TV station Channel 4 financed a documentary entitled *Debbie Does Dallas Uncovered* as part of their documentary series *The Dark Side of Porn*. During the episode a private investigator is employed to track down Bambi Woods, but the investigator could not track down anybody with any of Bambi's possible names that died in 1986 (the date of her presumed death), nor could the investigator prove that anybody with any of the provided names, within the right time period, *ever existed*.

Detailed Filmography:

In the three *Debbie* movies that Bambi starred, plot is merely coincidental.

The original classic tells the story of Debbie and her friends trying to raise money so Debbie can travel to Dallas, Texas in order to try out for the position of a Cheerleader on an (unnamed) professional football team. The teenagers quickly discover that they can earn more money faster by performing sexual favors for their employers. Naturally, it isn't long before the group has raised enough money for Debbie's journey. Not surprisingly, Debbie makes the squad.

In *Debbie Does Dallas II* the cheerleading plot that imbibes the classicism of the original is completely abandoned. Debbie quits her job as a cheerleader for the Dallas Cowboys and hitchhikes to her Aunt's house. She (pensively) encounters an abundance of sexual adventure on her way. Arriving at her aunts house, she slowly discovers that her aunt is the madame of a classy brothel, her aunt's house containing miraculously hidden rooms, secret passageways, and two-way mirrors. The film contains subtle, dark overtones that are often overlooked in favor of the kitsch value and campy humor that the still naive Debbie (and notorious good-for-nothing Ron Jeremy) brings to the film.

Debbie Does Dallas 3 abandons any pretensions of plot that was present in the former two films, transporting Debbie into the environment of a rural country home. She talks about her 'life' and mentions characters from past films who we get to see in new sex scenes, fucks the only man she had sex with in the original film (Richard Bolla), and mud wrestles with a woman in front of a small, mixed gender crowd. For the most part, the film is worthless unless you suffer an extreme fascination with Bambi herself. However, the film does offer a few abject hints at what would happen to Bambi in the future.

As far as *Swedish Erotica 12* goes, the Absent Celebrity Archive—at this time—has not had the opportunity to view the film, so a quote from the Internet Movie Database will detail the plot:

“A bartender and waitress are clearing up after a busy night. He's got more important things on his mind than cleaning up, and soon he convinces her of it too. A Big Boss - John Holmes is interviewing a gorgeous client. While he interviews, his girl Friday relaxes her. Then he shows the girl why they call him Big Boss. College Stud - Two beautiful girls decide to find out if their taxes are correct. A black dude from their college comes in and we marvel at the forms he about to take. Therapist - Cindy, a vivacious, exciting blonde visits a sex therapist. Although she can turn on any man, she visualizes an affair with another girl.”

Recent information suggests that Bambi did not even have a role in the film. Since the Absent Celebrity Archive has been unable to procure a copy of the film, and is therefore unaware as to exactly what part (if any) Bambi plays in it, consideration of this film will be overlooked when determining Bambi's possible disappearance.

Possible Explanations of Bambi's Disappearance

The mystery set forth by the life of humble porn star Bambi Woods has left many devoted fans confused and outraged by the lose of their beloved icon. In order to offer a possible sense of solace to those who feel betrayed, the Absent Celebrity Archive has prepared three fragments which offer a possible sense of closure for the fan who seeks explanation. Offering textual support when possible, the Absent Celebrity Archive by no means claims any truth within these fragments, but is presenting them in order for Bambi's audience to reach a fully realized conclusion (in order to come to terms with what was undoubtedly inevitable). The apocryphal explanations will be laid out as follows:

1. The Bestial Snuff Film of the Betrayed Director X (Starring Bambi Woods)
2. A Metaphysical Plan for Immortality (and Remembrance)
3. A Pornographic Theorem for the Existence of God

In order to allow a full separation between the fragments, each of “Debbie’s” three possible legal names will be used: Bambi Woods in fragment n^o 1, Barbara Woodson in fragment n^o 2, and Debbie DeSanto in fragment n^o 3.

Fragment n^o 1 -

The Bestial Snuff Film of the Betrayed Director X (Starring Bambi Woods)

Fresh out of filming *Debbie Does Dallas 3*, star Bambi Woods gets a call from Jim Clark. Jim Clark, director of the first two *Debbie* movies, had roped Bambi into the industry early 1978, when the original *Debbie Does Dallas* was in pre-production. During the phone call, Jim asks Bambi if she wouldn’t mind being in a fourth Debbie film, *Debbie Does Farmland*. Satisfied with the fairly vanilla direction that the former three Debbie films had taken, Bambi is a bit put off by the proposed film’s title. Clark assures her that everything will be 100% safe and 100% legal; the proposed title a marketing gimmick to rope viewers into the theaters. “With the age of video approaching, us film-makers have to do whatever it takes to attract attention, even resort to flat out sensationalism!”

Bambi eventually accepts. She shows up on set the first day of filming and finds herself slightly disappointed to see that Jim himself is not there. The director of the film is someone that Bambi has never heard of, a director now forgotten or ignored in the annals of the pornographic

industry. Probably a first-time director, someone called at the last minute to take over what will surely be a hack job. Regardless, Bambi tries to remain positive in order to achieve the onscreen naivete that keeps her fans coming back to see her films. She smiles and introduces herself.

Two days later she finds herself on set with a horse. She's uncomfortable with what she's about to do, but her dedication to her friend Jim force her to remains positive, suck up all inhibitions and carry on. "Is this safe?"

The director doesn't respond, still giving animated directions to the DP. In fact, nobody on set is paying much attention to Bambi herself. It's the last scene of the day and most of the cast and crew have gone home. In fact, the only people Bambi can see on set are the director, the DP, an older man who is apparently loaning the horse, a grip, and a woman, presumably the wife or girlfriend of somebody who's still around.

1986. The Judds' "Have Mercy" is playing on a stereo somewhere nearby. Bambi is exhausted. She's been out in the sun all day, shooting a single scene with a fairly attractive cowboy. The rest of her time has been spent helping out with odd-jobs while waiting to shoot her final scene. It's August. Bambi knows she's looked better, but the hair and makeup crew have already gone home, and, frankly, nobody seems to care how she looks right now. She forces a fake smile and gets ready to 'pony up' (if you'll pardon the expression).

The director smirks in Bambi's direction. "Action!"

Bambi finds herself on her hands and knees in the hay. She nervously grins at the camera and mumbles the banal lines she's been instructed to say.

"I always wanted a pony when I was a little girl, but now I'm happy to have this *stud* all to myself!"

She looks up at the horse, curiously approaching her rear. He begins to mount her. She's

okay at first; it's a little rough but nothing she can't handle.

As the horse carries she begins to realize that the horse's prick is still growing. She's beginning to become uncomfortable. Her forced smile fades. She tries to yell for help, but the pain prohibits her from doing anything but screaming. The DP zooms in on her face, carefully tracking the twitches in her eyebrows and jaw line as the horse continues pummeling away.

The horse is now fully erect, and Bambi is in more pain than she's ever experienced. She finally stops screaming long enough to mutter a plea for help, but by now the director and DP are laughing. The stern man and woman, standing apart from the actual crew, only stare, entranced by the spectacle.

During her final moments, fully aware that she is actually being physically torn apart while the camera is rolling, she stares into the eyes of the stern gentleman and mouths "help me."

Her body, her physical self, becomes nothing but a fuck-bag for the horny horse.

The film project was abandoned the next day. The reason? Bambi failed to show up on the set, and nobody could track her down, all evidence of the shoot from the day before covered up.

Two years later, an Nth generation bootleg depicting a woman who appeared to be the beloved Bambi Woods getting penetrated by a horse appeared. However, in most bootlegs, the scene is abruptly cut short as the horse becomes fully erect, cutting to a scene depicting a Brazilian woman playing with her pet dog. Achieving an almost cult status, nobody ever managed to verify that the woman in the bestiality bootleg was actually Bambi Woods. Fans lose interest.

Four years later a man walks into a sparse room beneath a Paris brothel and sits down in a folding chair. Arranged as one among many in a row facing a small white screen, a few other men

filter into the room, sitting down. Before long a switch is flipped and a 16mm projector throws the beginning of a reel of film in front of the men's eyes.

Divorced from the reality of what he would call mainstream porn, the man, preferring his more "underground" screening events, has no idea that the woman in the snuff film he's just paid to watch is Bambi Woods.

Fragment n^o 2 -

A Metaphysical Plan for Immortality (and Remembrance)

Barbara Woodson took a four year break between filming *Debbie Does Dallas 2* and *Debbie Does Dallas 3*. Reputedly, during this time period she studied bizarre ancient voodoo rites. It wasn't what would be classically considered the "voodoo" aspect that she was interested in; rather, she came across an esoteric text detailing how one could make sure they existed as a ghost after death, haunting a specific location.

Barbara's interest in becoming a ghost had rather tragic intentions. After experiencing the rush of fame and notoriety from her first three pornographic movies, she couldn't handle the idea of fading away forever— she wanted to become immortal. Not immortal in the sense that she would never die, but, rather, in the sense that she would always be remembered.

After attending her father's funeral shortly after the filming of *Debbie Does Dallas 2* was completed, she experienced an overwhelming desire to be remembered, frightened by the fact that her father's funeral was only visited by a few friends. She wanted something more spectacular. In fact, she felt that she deserved it.

The specifics of the ghost ritual are unknown today, but evidence supports the fact that

Barbara chose to haunt her own final film, *Debbie Does Dallas 3*. A unique incident to be sure, Barbara's chosen location would not only assure that she could exist, in some form, forever, but it also guaranteed that the film would continue to make money long after it's initial production.

The main evidence supporting the claim that Barbara haunts *DDD3* comes by way of visual signifiers. The first exposure to the ghost of Barbara occurs during an outdoor scene featuring Joanna Storm, Kristara Barrington, and Jerry Butler. About halfway through the scene, the camera takes a low angle view of Butler's face, Butler taking Barrington from behind. Storm is to the left of the two, her head at the level of Butler's crotch. The three continue their fucking until, in a moment which can be found by watching the scene in slow motion, the three stare intently at something in front and above them. As they stare, the sky in the background takes on a deep shade of grey, approaching what could only be described with adjectives such as "epic," "apocalyptic," or, most importantly, "haunted."

Skeptics insist that the sky is simply the effect of shooting an outdoor scene on an overcast day with the exposure level set to the actor's skin. While this may be true, there is something far more sinister about the sky considered within the context of a film that is played primarily for laughs and arousal.

A second point of evidence that supporting Barbara's haunting of *DDD3* is revealed near the very end of the film, as Barbara mud wrestles with another woman. Naturally, because this is an adult film, both women end up with their tops off. About a minute or two into the scene, an oddly symmetrical blue, transparent orb appears in the center of the screen, almost highlighting Barbara. The glow remains throughout the rest of the action, until the scene ends on a freeze frame, Barbara's arms raised in victory, breasts exposed to the open air.

Once again, the cynic might explain the odd glow as a simple lens flare, but it's placement

over Barbara seems far too deliberate to be an overlooked technical mistake. It is the opinion of the Absent Celebrity Archive that the blue glow is the definite evidence of the haunting.

Barbara, despite what she feared, has never been forgotten. As mentioned earlier, *Debbie Does Dallas* has become somewhat of a household name, watched by horny teenagers everywhere. Ghost or no ghost.

Fragment n^o 3 -

A Pornographic Theorem for the Existence of God

1. Debbie DeSanto was a young, enthusiastic small-town girl from the South. She made her film debut at the age of nineteen.
2. In the South, Christianity is widespread and generally understood to be the most prevalent of all religions.
3. Debbie DeSanto has publicly “thanked God.”
4. The apocryphal stories in the three *Debbie Does Dallas* films can be understood as biblical allegory, often revealing intensely Christian values or morals (i.e. in *DDD*, all of the girls make sacrifices for the character of Debbie so she can succeed; this can be read with Debbie as a God/Christ figure who those in a lesser position [in terms of hierarchy] bring glory to; in *DDD2* Debbie’s aunt speaks of family values,

etc.).

5. Many of Debbie's devoted fans repeatedly offer a 'sacrifice' to her in the form of 'giving life' (i.e. the spilling of the seed during masturbation).
6. Therefore, Debbie DeSanto herself can be understood as a signifier of God.
7. In the age of post-modernity, a signifier of a larger idea posits the signifier as a simulacrum, a copy without an original.
8. Therefore, as a signifier of God, Debbie DeSanto *is* God, and God, like Debbie DeSanto, exists.

Conclusion

While the explanations of Bambi Woods' disappearance are works of fiction, it is the author's intentions that they serve as a place holder for the lack of an *actual* conclusion being currently available. Once the truth (i.e. reality) has been discovered, the author offers to revoke all apocryphal ideas and place his face wholly in the facts.