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Ginger snaps back: generic permutations of porn performance within the films of Ginger Lynn Allen

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ABSTRACT

Chad Ferrin's 2023 film *Pig Killer* provides a dramatization of Robert 'Willy' Pickton, who murdered 49 women during the 1980s and 1990s. The film is notable for unnerving performances by cult actor Jake Busey and former adult star Ginger Lynn Allen (aka Ginger Lynn). It cements Allen's status as a porn performer whose career rebirth has been filtered through a range of horror film roles. These performances remain notable for the ways in which they subvert and often critique Lynn's status as an object of erotic spectacle. This article comprises an interview with Ginger Lynn Allen alongside a contextual analysis of her wider career. It situates Allen's casting as a horror matriarch against her extensive profile in 1980s and 1990s pornography. Through these comparisons, the article charts possible gender and genre permutations between these narratives whilst offering new ways of understanding the changing status of adult performers within genre cinema.

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Although most prominently associated with the adult home video boom of the 1980s, Ginger Lynn Allen has successfully negotiated a range of gender, genre and age-based dynamics in order to recreate herself as a contemporary horror film icon. This has seen the actor participate in a range of genre productions which knowingly comment on her former porn persona, while simultaneously subverting the consensual associations of these prior roles by representing her as a threat to the desiring male. Such generic transformations appear most prominent in Chad Ferrin's compelling true crime exposé *Pig Killer* (Ferrin, dir. 2023). This film casts Allen as Louise Pickerton, the punitive and sexually perverse mother of Robert 'Willy' Pickerton, Canada's most notorious modern-day serial killer.

In a performance that will undoubtedly unsettle those viewers largely familiar with the 'feel-good' star persona that was cultivated through her former porn career, *Pig Killer* provides the latest transition from an actor who continues to defy adult industry expectations. Arguably, these permutations of porn performativity began at the tail end of

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Crafting a modern monster: Ginger Lynn Allen as the perverse mother Louise Pickerton in *Pig Killer* (Ferrin, dir. 2023).

the so-called porno chic era, which saw Allen (under the various monikers of Ginger Lynn or just Ginger) collaborate with erotic trailblazers including Harry Reems (*China and Silk* [Scott, dir. 1984]), Jamie Gillis and John Holmes (*Girls on Fire* [Remy, dir. 1984]).

It was Allen's growing prominence across both feature-length celluloid porn productions and the emerging adult video market that brought her to the attention of Steven Hirsch and David James, whose company Vivid Entertainment was seeking to both capitalize on new home entertainment opportunities whilst introducing business structures associated within mainstream Hollywood studios to widen the adult industry appeal (Hines 2012, 128). According to Peter Alilunas:

Hirsch saw firsthand the potential for the home video market, as well as the massive financial potential for producers willing to provide material to audiences wanting to view pornography in the privacy of their homes rather than in the public space of the theater. (2014, 146)

As a result, Vivid developed a series of strategies to widen the promotion and marketing of adult industry materials, which centrally revolved around Ginger Lynn's blossoming appeal. By contracting the performer as the company's lead star, according to Alilunas, 'Hirsch promised to build Vivid entirely around Ginger, an insatiable, fun-loving, and sexually uninhibited character based on Allen's preexisting onscreen personality' (2014, 148). For the author, this orientation of products around the star can be evidenced by the rapid proliferation of titles such as *Ginger* (Fox, dir. 1985), *Project: Ginger* (Seven, dir. 1985), *The Ginger Effect* (Seven, dir. 1986) and *Ginger Snaps* (Touchstone, dir. 1987). Adhering to the Vivid formula, 'Each film would feature a comedic plot comprised of five to six sex scenes and shot directly on video ...' (Alilunas 2014, 148).

The development of these light-hearted components to underpin Ginger Lynn's star persona also explains her natural transition into comedy productions when she initially left the adult industry in 1986. This included prominent work on the *Vice Academy* franchise created by cult indie director Rick Sloane. The series comprised six releases between 1989 and 1999, with Allen appearing as Holly Wells in the first three entries. Here, she was frequently cast as the professional rival to Didi (played by former 'screen queen' icon Linnea Quigley), with both actors portrayed as bickering new recruits to a police training programme. While very much conforming to the accepted parameters

of bawdy comedy, the *Vice Academy* films remain interesting for a number of reasons. Firstly, as with 1980s adult productions, Sloane's franchise was popularized through the home video format, with the inclusion of 'making of' extras confirming an early adoption to these new modes of distribution. Secondly, despite their poor critical reception, the *Vice Academy* series highlights an ability to reflect wider moral panics surrounding sexual and violent content within American culture.

Given the proximity of its release to Allen's prior work with Vivid Studios, it is unsurprising that the original 1989 *Vice Academy* remains particularly reflective of both the actor's former career and contemporary politicized debates around pornography, exploitation and harm. These self-conscious components were particularly marked in the sequence when Didi goes undercover as an aspiring erotic performer in order to expose a sleazy film company responsible for the illegal coercion of teenage girls into pornographic production. Although the sequence uses comedic tropes to comment on the amateur nature of these sex film operations (with sets that collapse upon touch and extras that randomly wander into frame during a take), such light-hearted moments jar abruptly against more dramatic inserts that depict badly bruised and beaten women who have been punished for seeking to leave the industry. In so doing, the *Vice Academy* uses humour to mirror wider debates around pornography as paradoxical site of gendered liberation and exploitation. These tensions are distilled through the contradictory figure of Desiree (Viper, aka Stephanie Bishop), who seeks to convince Didi that as a female porn director 'All the women in my films play powerful characters', before she secretly asks the heroine's co-star to 'degrade her as much as possible'.

While Ginger Lynn Allen's work on the *Vice Academy* series extends the comedic star persona she previously created in collaboration with Vivid, it is notable that this period also saw the actor develop into horror and thriller productions that provided complimentary modes of performativity. This included Allen's casting in the Poe-inspired slasher movie *Buried Alive* (directed by former adult filmmaker Gérard Kikoïne [1989]), alongside work on the indie drama *Bound and Gagged: A Love Story* (Appleby, dir. 1993), which focused on two bisexual women seeking to evade a toxic male suitor. Arguably, this shift towards more dramatic (and frequently threatening) roles also impacted upon the modes of performance that dominated Allen's return to the adult film industry in the late 1990s. This was marked by frequent collaborations with the acclaimed adult auteur Veronica Hart (aka Jane Hamilton) on feature films such as *Torn* (Hart, dir. 1999), *Taken* (Hart, dir. 2001) and *Crime and Passion* (Hart, dir. 2002). These films were distinguishable from earlier iterations of Ginger Lynn's adult career through their more serious examination of relationships, family bonds and marital tensions, whilst their extended running times, privileging of celluloid shoots and provision of both director and lead star commentaries provided new quality markers for porn narration.

Arguably, it was Allen's work with Veronica Hart that also facilitated the development of more complex characterizations that dominate her current career revival through horror cinema. This has resulted in frequent collaborations with legendary director Rob Zombie, alongside emerging companies such as A & P Productions, whose films repeatedly comment upon and challenge the actor's prior positioning as an object of the male gaze. Now, with *Pig Killer*, Ginger Lynn Allen has added an additional dimension to this existing horror film persona, which she discusses in the following interview. Here, she also reflects on the differing stages of her adult career, as well addressing some of the ageist challenges that women continue to face within the American film industry.

Xavier: Ok Ginger, a very warm welcome to this interview which is being prepared for a special edition of the *Porn Studies* journal.

Ginger: Thank you for the invitation and your interest.

Xavier: I want to start by taking you right back to the 1980s, when the adult film industry was in a period of real transition. You had new technologies with the home video boom, you also had new distribution methods and new opportunities for women in the adult industry. Do you have any brief opening reflections on that early 1980s period of your career?

Ginger: You know, I cannot think of a better timeframe, era or decade for me to have been in the adult film industry. It was amazing back then. It was big, beautiful, bold, innocent. It was illegal to shoot. We were all rebels. We were all out there doing our thing. It was a very small-knit family. There were maybe six different men that we had to work with, so we became very close, and I look at that portion of my career as a family. The people that I worked with became part of my family during the time of filming and I am still friends with them now. For instance, Christy Canyon is my best friend. I see her all the time, and I am also friends with a lot of the girls from those days.

Xavier: That neatly leads me into a second question because there are a lot of porn historiographers who look at the 1970s as the so-called 'golden era' of the genre, defined by ground-breaking directors who were pushing sexual boundaries. Contrastingly, the 1980s is often too readily dismissed for a dumbing down of porn aesthetics, as well as being dominated by political conservatism and AIDS-based sexual health fears (see Susanna Paasonen and Laura Saarenmaa 2007). Do you think these criticisms are unfair, and should we actually be talking about the 1980s as porn's golden era?

Ginger: I got into the industry in August 1983 and made my first adult film in December 1983. I was lucky that I came into the industry at a time when productions were still quality ones. We were still shooting features on 35-mm film, and we would have 130-page scripts. We had caterers. We had make-up artists. These were big productions, and they were done so well. And then you know, when you talk about the scares, and the HIV scare and the AIDS. My first film was made in December 1983, and I shot my last one 11 February 1986. So by the time I got out, that was when people started hearing about AIDS and were nervous about it. I cannot imagine that I would go back and do these kind of films again. It is just not the same. I did it because I loved it. I had fun. I loved the sexuality. I loved being free. I loved being able to take that little part that we all have that is naughty. The part that most people just fantasize about, I make it real. I lived out all of my fantasies. Today, it could never be the same, there will not ever be another porn star because the market is saturated.

Xavier: Of course, we cannot really talk about that 1980s adult industry without discussing Steven Hirsch, David James and Vivid Entertainment. What do you think was the company's contribution to the American porn industry?

Ginger: You know, Vivid was born at a wooden picnic table bench in a restaurant called Gladstones. I was 21 years old and Steven Hurst was 22. We had this big meeting there

and he said 'We want you to be the first contract girl in our industry.' And they made me an offer that was amazing. And they were able to do this because everything was coming out on VHS. That was the distribution format Vivid were trying to promote. They had flashy, beautiful box covers. They had top art directors. It was a big production just to shoot the cover of it.

Xavier: What are your memories of being the first Vivid girl?

Ginger: They had two people who they were debating between to be their first contract girl, one was Tracy Lords, the other was me. Had they gone the Tracy route, there never would have been a Vivid, it would have been done! Before me, there was no such thing as a Vivid Girl. I was the first. There was Ginger Lynn and then Vivid. My popularity was already established the year before I signed with Vivid. So, I was the first. I know like it sounds like I am full of myself, but I was one of the first girls who did porn ... who did not exactly look like she did porn! I looked more like the girl next door. So, I became popular before Vivid, but what they did do was put me on 16 video box covers in a row. So, when you walked into a dirty bookstore or a video store, there was always the curtain in the back. That would be for adults only, and there would be an entire wall of Ginger Lynn videos. So Vivid definitely helped the industry transition out of film and into VHS. Without Vivid, there would still have still been Ginger Lynn. But, without Ginger Lynn, there probably would not have been a Vivid!

Xavier: As Vivid's key contract performer, I wondered whether you had any reflections on how the company tried to reach out to new porn consumers, such as couples and women spectators?

Ginger: I did not notice that they were consciously gearing their films towards couples and women. But we did have Penny Antine (aka Raven Touchstone) as one of our writers, which meant I had a woman to collaborate with on many of my films. But I think Vivid unintentionally geared their films towards couples and women. I am not sure that was their ultimate goal. However, being that I loved women so much, I chose the ones who I wanted to work with. So, the sex in my Vivid films was real! It was a brilliant move on Vivid's part to hire me. Being that I am as much into women as I am into men, any scene you put me in, I was going to do the best that I possibly can and hopefully turn you on. So, perhaps their appeal towards couples and women was more to do with the casting.

Xavier: One of the significant aspects about this Vivid strategy was the way it constructed your star persona through comedy traits. These remained very light-hearted productions and I wondered whether these comedy elements also allowed you a bridge out of the adult film industry in 1986.

Ginger: Yeah, the comedic aspect was one of my favourite parts of working for Vivid. And a lot of the comedic things that happened did not even make it into the final cut of the films. I remember we were doing one movie called *Poonies* (Seven 1985). And we were shooting out in this ranch where they had horses. And so, I grabbed carrots and I am out there feeding the horse these carrots while the crew were setting up the

camera and getting ready to shoot. And I am wearing a little denim skirt so when the scene was ready, I put the carrots in my jeans. And Sharon Mitchell is in the scene, and she has this gun trained on me and it is hard for us to both keep a straight face for the filming. And suddenly, this horse put his head between my legs and lifts me up off the ground trying to get to the carrots! So, I did love the light-heartedness of those films.

Xavier: And perhaps they helped you transition into B-movie comedy?

Ginger: Yes. I stopped working for Vivid and quit the adult industry on 11 February 1986. I went on to study acting for six years at the Beverly Hills Playhouse. And while I was there, Dave DeCoteau approached me to do a film called *Dr. Alien* (DeCoteau, dir. 1989) with Judy Landers. Also working on that film was Rick Sloane, who then went on to direct me in the film comedy series *Vice Academy 1, 2* and *3*. So the transition was easier than I thought. Because the thing about working in the adult film industry is you learn to do it right the first time. It is guerrilla filmmaking. There was no time for f**k-ups, especially when we were shooting on film. Also, there was no money for f**k-ups, so we really had to be prepared. Even though it did not have a nine to five structure, it was a real job. So, I loved the fact that I had this training before I started doing mainstream films, and it just came to me naturally.

Xavier: It is interesting that you did raise your participation in the *Vice Academy* franchise as a bridge into more mainstream film roles. The franchise ran for a decade, and you appeared prominently in the first three entries. Why do you think the *Vice Academy* films proved so popular?

Ginger: Well, I do not want to give Rick Sloane too much credit because he does not deserve it! He was just really difficult to work with, but Linnea Quigley was there, and we also got on so well, as we did with Karen Russell. The actors he hired became our



Comedic transitions: Ginger Lynn Allen recruited to bust pornographic film productions in *Vice Academy* (Sloane, dir. 1989).

own little mini family for the duration of the shoot. And Rick was the outsider, even though he was the director.

Xavier: The brilliant thing about comedy is that it is often less about the director and more about a film's ability to tap into the zeitgeist, and the *Vice Academy* series does seem very self-conscious in the way they cast a critical eye over the porn industry. In particular, the first film used themes of exploitative porn shoots to tap into wider debates around the perpetuation of harm within the adult industry.

Ginger: I suppose that you could see it in that way, although I am not sure Rick consciously thought that angle through!

Xavier: [Laughs]. It is clear from what you say that the power in this franchise resides not with the director, but the family of women (to use your term) who appeared in these films. To that end it is interesting that the villains are largely independent and empowered women, while the men are frequently shackled, feminized and repeatedly threatened with castration. So there does seem to be some subversive gender messaging here.

Ginger: I can see your point, absolutely. I actually do a lot of conventions and there is a theatre called the Mahoning Drive-in Theater. It is on the East Coast and they still have 35-mm films that they run at the drive in. But what they started doing is having drive-in all-night events. So, people would come and camp out, bring their tents, sleep in their cars. They had a giant outdoor screen at a drive-in theatre, and that is where I saw *Vice Academy* for the first time, and this was a few months ago. Wow! I laughed a lot. I was surprised a lot, and with as little training as I had, I did a good job!

Xavier: I now want to consider your return to the adult film industry in the late 1990s–early 2000s. For me, this is the most innovative period of your porn film career, which saw you working with director Veronica Hart (aka Jane Hamilton) on movies such as *Torn* (Hart, dir. 1999), *Taken* (Hart, dir. 2001) and *Crime and Passion* (Hart, dir. 2002).



Adult performer Viper (aka Stephanie Bishop) cast as an exploitive porn director in *Vice Academy* (Sloane, dir. 1989).

Ginger: Well, let me say something about *Taken*. Veronica Hart wrote that movie, or it had it written for her. That was her baby. That was the role that she wanted to portray. This was her breakout movie. It was not supposed to be a porn film, so she took her baby, her script, her dream, and gave it to me. And I won the best Actress award that year for *Taken*. Janie was amazing. When we were filming, she was always sitting on her little chair, looking at the monitor. And she would be rocking back and forth, like she was getting turned on when she was watching the scenes.

Xavier: Was she one of the inspirations behind your return to the adult film industry?

Ginger: One of them, but I made my comeback for a few reasons. You are going to think I am crazy [laughs]. Many men and some women just do not know how to f**k, do not know how to make love, do not know how to get lost in it: sweaty and dirty and sweet and all over the place. So, for 13 years I did not make adult films and during that time I had boyfriends, lovers and girlfriends and whatever. But it had been like three years since I had a really good f**k. And one of the things you can always count on in porn if you are in the same position that I was, where I got to choose my leading men, was that they were professional f**ks. And they were wonderful. And I am a very sexual being, you know, and not as much as I used to be when I was younger. But still, I wanted good sex and I wanted to go back to VCA before VHS totally took over everything and film was gone. So, when I did go back, I shot several features on 35-mm film.

Xavier: I rewatched *Taken* today in preparation for this interview, and a number of interesting elements do seem to emerge. Firstly, the promotion of this film and your other collaborations with Veronica Hart as quality products: you have your EPK extras for the fans, you have Veronica's directorial statement included as a framing device and, as you commented, these productions are marketed as being shot exclusively on film. Secondly, these collaborations with Hart replace the comedic focus of your Vivid films with a more dramatic emphasis associated with melodrama. A film such as *Taken*, for instance, focuses on issues of sexual well-being, trust, intimacy, the importance of family bonds and the significance of gendered pleasure within marriage. So, there seem to be a number of powerful themes there.

Ginger: If I had to compare porn films at that time to anything, it would be like the women of the 1940s: they kept house, took care of their husbands and did that all of the time. Then the change to women working as well as men, women becoming more empowered, women speaking their mind, saying what they think, doing what they feel. I mean, that was also how porn evolved. However, I had so many feminists just try and rip me a new one and I just did not understand that. I did not understand that at all. I always tried to make movies where women were treated in a respectful manner. Even if it was a down and dirty scene, there was still that common respect that all of the performers had for each other. Veronica had both respect and a very good way of telling a story, and she was of the main reasons I returned to the industry to work with VCA rather than go back to Vivid.

Xavier: I would agree, Veronica is a phenomenal director. And in a way the dramatic focus of your collaborations with her perfectly prepared you for your rebirth in horror cinema which has been such a significant part of your recent career.

Ginger: The first thing that I would want to say about my breaking into the mainstream category and doing the small roles in B films and then bigger roles in the B films and small roles in A films is this. In 2005, Rob Zombie cast me in *The Devil's Rejects* (Zombie, dir. 2005). And in a way, this film was the template for my roles to follow. This role was about a desirable woman who can turn deadly at any moment in the face of misogyny.

Xavier: I can definitely see how this film impacted on your later horror performances. The roles themselves often seem like a direct reply to that former adult career, by casting you as a mature avenger against male sexism, or as an empowered mentor to younger women.

Ginger: It was perfect. It was beautiful. And I have to thank Rob Zombie and Sherry Moon for believing in me. I did not even audition for the role in *The Devil's Rejects*. I just got handed the role. After I did *The Devil's Rejects* people just started coming to me with independent horror films. So, for 23 years now I have mainly been doing horror films. The last two years have been phenomenal. I have six films in the can that I shot last year. I have three films that will be released or that I am shooting this year.

Xavier: This horror rebirth has seen you work repeatedly with A & P Productions, the indie production company run by Paul Ragsdale and his wife Angelica De Alba. These collaborations seem to explicitly comment on your former adult film career. For instance, you play a sex therapist in *Slashorette Party* (Ragsdale and De Alba, dirs. 2020), while in *Streets of Vengeance* (Ragsdale and De Alba, dirs. 2016) you mentor a young woman to become a feminist porn activist so that she can do battle with a cult of misogynists. How do you view your ongoing collaborations with a company like A & P productions?



The artist as porn star, activist and feminist: Ginger Lynn Allen as sexual mentor in *Streets of Vengeance* (Ragsdale and De Alba, dir. 2016).

Ginger: When they approached me to do *Streets of Vengeance*, they flew me up and Angie's mom was the caterer, and Paul's cousin was also in this, and I discovered a wonderful family of people. One of the things that I love about horror films is that I am a little weird! I am a little off! People who watch horror films are a little weird, a little off. People who act in them are also! We all have something a little funky going on! And I have been lucky to have the opportunity to create these strong women. To be the one who teaches somebody through the types of roles that were previously created for me. I just love working with Paul and Angie. I consider them to be dear friends, and Paul writes characters specifically for me. I just finished another movie with them four or five months ago now. It is called *Murdercise* (Ragsdale and De Alba, dirs. 2023) and that is coming out this year, I believe. So, Paul and Angie are adorable. They work well together, and they have helped further my career in the horror genre tremendously. People have taken notice and I am getting cast in a lot of other horror films and I also get to have fun!

Xavier: I am not sure it can be considered 'fun', but I must ask you about your role in Chad Ferrin's *Pig Killer* (Ferrin, dir. 2023). As you know we are big fans of the film here at the Cine-Excess festival, but it is a really grim true crime narrative based on Canadian serial killer Willie Pickerton. Sadism, violation, dismemberment, psychotic dance routines and even prosthetic penises all feature in it. It is undoubtedly the most extreme film Cine-Excess has ever screened, but why our programmers chose it was on the power of its lead performances. What attracted you to the central role of Louise in the film?

Ginger: Absolutely nothing! I read the script. And I was looking at it not as an actress, just as a girl reading a story. My character plays Jake Busey's mother Louise, and Jake is cast as the pig killer. And there is incest and brutality – I mean this woman! There is no wonder he turned out the way that he did! So, at first, I was like, 'Well people that don't know me that are going to think I am a bitch!' And I kept going over it all inside my head. And they kept waiting on an answer from me. Then it hit me after about three weeks. I thought 'This is the best f*****g role I could ever have. I can take chances and I get to explore. I can do things that I would never do. I can say things I would never say.' For the performance, I went on camera without a stitch of make-up on. I gained 15 pounds, so I looked like my Aunt Trudy who does work on a farm. I needed that weight to cut up the meat from when you are slaughtering the pigs and everything else. It was one of the most difficult, satisfying, scary and intimidating roles I have ever done. And upon seeing the final product, I have tell you, I am pretty proud of myself! I really immersed myself in the role.

Xavier: It is an incredible performance. It really is. I think people who have yet to see it will be startled by your transformation. However, it is not just a physical transformation, it is such an intense dramatic role for you. It is all about dysfunctional families, and how they can negatively impact on people's future development. That is a pretty intense storyline to be involved in.

Ginger: It really was and I had something really good to draw from. I based my character on my dead sociopath mother. My mother was a diagnosed sociopath. She did not have

the ability to understand emotions. She was just crazy. And evil. And so, I based the character of Louise on my own mother. And that may be one of the reasons why it seems so real. And both Chad and producer Robert Rhine gave me the chance to play someone so out of character from anything I had ever done before, and it was one of the best experiences of my acting career to date. I am very proud of it. I was nominated in Greece for four festival awards for my role in *Pig Killer*. So, I am a little nervous about it coming out. You have seen it, the film is wonderful, but it is also really brutal. When something is based on a true story and you get all these little details of how messed up that family was, it does affect you. It took a couple weeks for me to get back to normality.

Xavier: Well, I can understand why you are winning those awards, because it is such a powerful performance. And as I said, the film is dominated by two impeccably powerful performances: yours and Jake as Willy Pickton, the Pig Killer. How would you assess his contribution to the movie?

Ginger: Working with Jake was just like second nature. We just played off each other and it made for really powerful scenes. The scene in the trailer between us is so intense and so wrong. And the things that I have to say, there were a couple of times that I got so into it that and Jake would say 'This is your scene baby. Take it. Go with it.' He was wonderful in giving me my space to develop the character because I only had a certain amount of time on screen. He was fabulous. And you mentioned the prosthetic penis earlier so let me tell you about this. Jake and I other crew members were all were fighting over it! I always like to bring home props from the films I have worked on, but everyone else wanted the prosthetic penis as well!

Xavier: Final question. Your career has demonstrated an interesting ability to disrupt barriers between the adult film industry and other types of more mainstream cinema such as horror and comedy. Would you say a challenge at this stage of your career is now to challenge those ageist biases that impact women within the American film industry?

Ginger: Absolutely. The way that Hollywood works when it comes to women is that when we get older, we are thrown away. One of the things I love about indie films is they do not do that, and they are happy to have my name to put in the title. And they continue to give me opportunities that that mainstream productions would not. I am the lucky girl, because I have never stopped working. As you said, I have made that transition back and forth and in and out. And these days I am still doing films. I also do a lot of conventions. I have also been an artist for about 20 years now and I have sold over 100 paintings. Also, during the period when COVID hit, I started a jewellery line. So, I also have this amazing line of jewellery that is doing really well. I find that no matter whether I am on film, at a convention or at home, for me to be happy and feel complete and comfortable in my own skin, I need to be creating something all the time. So, although I am at that age that most actresses would be weaned out, I am actually getting weaned in! You know, there are a lot of great horror film actresses out there. But they are only known in the horror film society and that is it. One of the things that has saved my career over the years is that I have never been lumped into that one category. You know, I have done it all.



Ginger Lynn Allen's artwork can be found online (<https://www.gingerlynnart.com/>).

I said earlier that I would not do adult films anymore, but I have an Only Fans page and I do single solo videos and I do scenes with Christy Canyon, so technically, there is a part of me that is still doing porn on a regular basis. I guess I am unique [laughs]. And the way my life has turned out I am extremely grateful. You know, as I get older, I could be thinking 'Oh no, this is it, this is it!' But in fact, I am working more now than ever, which is incredible.

Acknowledgments

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Disclosure statement

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