

The following contains content of an adult nature and should not be viewed by anyone under the age of 18, or by anyone easily offended. If you do not wish to view, please return to [Chairman Pip's Railway Thoughts](#)

While we all know that railways often play significant roles in fiction, both on the printed page and the screen (think [The Railway Children](#), [Murder on the Orient Express](#), [Strangers on a Train](#) and countless others), the use of the train when it comes to the production of porn, given the opportunities that using a train might give someone in that particular situation. Thus it is interesting that I should come across a title called [Public Indecency](#), a DVD



containing a number of scenes, two of which take place on the railways. I should point out though that this is not an example of a “film” per se; while there is only one significant element of a porn film, most have some semblance of a thin plot (take [Who’s Nailin’ Paylin?](#) as an example). However, this is broadly from a sub-genre called “[gonzo](#)”, in which the person filming takes an active (or semi-active) part. Being the multi-tasker that I am though, looking at this one other thing struck me, and that was the age of at least one of the scenes on the disc. To set the scene, [Terry Stephens](#) (the “director”) is with a group of people,

including porn actresses [Kelly Aris](#) and [Laura Turner](#), at [Oakwood tube station](#)



on the [Piccadilly Line](#). They have a series of (ahem) “adventures” travelling from there to [Southgate](#), starting out with [flashing](#) (both on the train and going up the escalator) before moving on to [cunnilingus](#) on the platform and then on the train to [Cockfosters](#) (obviously the name of which was the cause of merriment, thanks to the [first syllable](#)).



More “adventures” at Cockfosters however then led to another train journey back to Oakwood, and this is where my multi-tasking brain leaps into action. The trains seen up to now have

all naturally been [1973 Stock](#), but have also been in the configuration that they are now (longitudinal seating, preponderance of dark blue inside, and the exterior in LU’s corporate livery). But the train from Cockfosters is an unmodified unit, which immediately screamed to me that this scene is not a recent one, given that the last unmodified 1973 Stock train ran in service in 2001.

The second rail related scene here involves an actress called [Layla Jade](#), who starts off with a little [urolagnia](#) on a station platform –



specifically on the bench of a station platform, which was certainly a [Network SouthEast](#) station in a former life, given the red colour and design of said bench. What then follows occurs on the train, which was primarily as a photoshoot for a magazine; first off with some solo posing by the train doors,



followed by engaging with the male co-star (apparently bearing the dubious moniker “Storm”) in a little bit of how’s your father (by which I mean specifically [fellatio](#) before [coitus](#)). It’s at this point that we learn that a real passenger asked if he could

join in; so there we are at the front of a commuter train (judging by the [moquette](#) on the seats, I reckon it’s a [West Anglia Great Northern](#) train, possibly a [Class 317](#)), and when I say the front I mean the front, as the

participants make the suggestion that the driver can hear what they’re up to and would join them if he could. Of course, given that this is in public, and they are not only filming without a permit, but also engaging in acts that would



see them up before a magistrate (hence “public indecency”), a lookout is always required for anyone of authority that might be heading their way, such as a train guard perhaps.

Finally, we come to a scene featuring the “director” and [Sarah Beattie](#), which is a genuine gonzo scenario, as it is Our Tel taking an active part. Again the [London Underground](#) plays a part, as the two participants board a



train at [High Barnet](#) – again, there is a certain degree of flashing on the empty train before Tel gets out his [wang](#) and the two engage in a certain amount of both fellatio and *coitus in hamaxostichus*, amongst other things as they travel along the High Barnet branch before disembarking at [Woodside Park](#) to depart for places indoors (after all, sex outdoors is likely to be cold and possibly a bit uncomfortable).



You may think that I’m concentrating on the wrong thing here, as I’d imagine most people upon viewing this would be focusing on one thing above all others. And there is a lot of that to focus on, let me tell you.

But there is one thing that occurred to me. No matter how long ago that these disparate scenes were filmed, they weren’t that long ago; the presence of both refurbished 1973 Stock and [1995 Stock](#) is testament to that. And (and I’m sure people will correct me if I’m wrong) is it not the case that most if not all London Underground rolling stock and stations have [CCTV](#)? While *al fresco* [nookie](#) is not something that especially bothers me – indeed, you would

probably find me with a pair of long binoculars to take it all in – there is a good reason that the disc is called *Public Indecency*, because most of what takes place in it contravenes the [public indecency](#) laws. So why are there no loudspeaker announcements asking people engaging in sexual activity, at the very least at stations, to cease. After all, there can't be a lot going on late at night at a quiet peripheral station like Southgate that takes the attention of whoever is in the control room away from a pair of girls engaging in oral sex. Which begs the question, if staff are missing this (and I have no doubt it still goes on, even if it isn't recorded for commercial sale), then what else might they be missing?

- [Kelly Aris and Laura Turner on the Piccadilly Line](#)
- [Layla Jade on a WAGN train](#)
- [Sarah Beattie on the Northern Line](#)