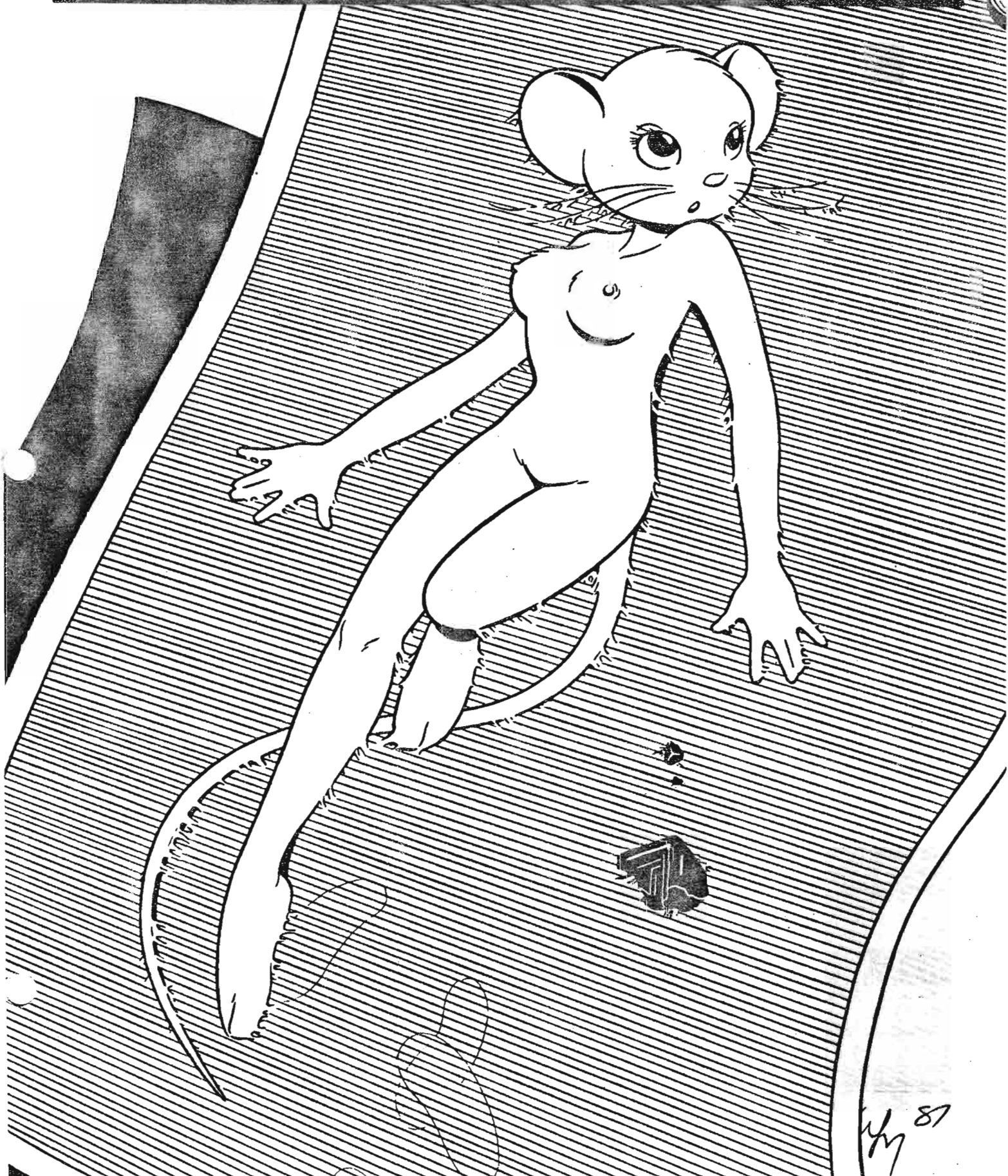


Weber Woman's Wrevenge

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WEBERWOMAN'S WREVENGE THIRTY-THREE

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This fanzine is available for contributions, letters of comments, artwork, interesting clippings, uncanceled postage stamps, arranged trades, editorial whim, or A\$1.50 or equivalent per issue (air mail extra). I prefer some sort of personal response.

This issue of *Wrevenge* is rather more 'deadly serious' than I'd prefer, but I had a *lot* of material on one topic, and I think it's an important topic. I considered breaking it up with bits of humour, but that seemed to suggest I was trivialising the issues, rather than relieving the pages of seriousness, so I decided to do it the way you see it here.

That's also why you're receiving two 8-page issues of *Wrevenge*, rather than one 16-page issue. I preferred to separate the DUFF stuff from the other material I had on hand.

Travels

Not all is deadly serious, however. The big news is that I've bought my tickets for a North American trip starting on November 30 (1988, yes) and expected to last for 6 to 8 weeks. Many of you will probably read this paragraph after I've returned home. The main purpose of the trip is to visit my parents (my father will celebrate his 70th birthday on Christmas), but I also hope to see lots of friends.

I've been getting a fair amount of technical writing work lately, but did manage to pry loose a week (planned long ago) to drive up the NSW coast to visit Gordon Lingard, who moved to Bellingen earlier this year. It was a good trip, and the weather was mostly ideal. We saw lots of beautiful, nearly deserted beaches and some lovely forests and waterfalls, and had a great time.

DUFF

Perhaps it's fitting that this issue, all about one DUFF controversy, should coincide with the beginning of another DUFF campaign. Eric and I have nominated Taral Wayne, well-known Canadian fan artist, zine publisher, and chronicler of Canadian fan and fanart history. You'll see a sample of his work on the cover of this magazine, and there should be a ballot form enclosed.

TARAL for DUFF

The Truth, the Whole Truth, and Nothing but the Truth

by LynC

Reprinted, with the author's permission, from Lynx #2, first published in ANZAPA #123, August 1988.

After discussions with various people at Conviction, I think the time has come to stop protecting certain other people involved in the 'Door for DUFF' and the 'Sarah Foster Tate' debacles. Being only human, I can't promise the Absolute Truth, but I can give you the Truth as I perceived it at the time; i.e., The Subjective Truth.

Firstly, I'd like to make absolutely clear, I was not at any time planning to hurt anybody. If this was the effect of those two items, I apologize for my part in them. Nor, unlike some of the other people involved, was I endeavouring to 'get at' anybody, whether directly or through anyone else.

The Door

This is the lesser of the two controversies, and my part is much easier to explain.

The two official candidates for DUFF were Terry Dowling and Cathy Kerrigan. Terry Dowling is a 'filthy pro' (note the quotes!), and can probably afford to take himself overseas without our help, while Cathy is a fringe literary fan (the media fans' term for us), a fanzine fan, and a media fan, and has little money. Terry is an extrovert, fun at a party, and generally appears to be fairly easy going. Cathy is intense, quiet, deadly serious, and has nowhere near Terry's charisma.

The decision was therefore quite hard this year, but after consideration I felt Terry would be the better delegate for Australia, and so my serious vote went to him.

In the past *Thyme* and other fanzines have placed little throw-away lines stating that they support so-and-so for such-and-such. In this race I found I couldn't do this. While I felt Terry was a better candidate, Cathy was a regular and friendly

contributor to *Thyme*, besides being someone I used to be able to consider a friend. I felt it would be an insult to her if I openly supported Terry; and I couldn't bring myself to openly support her, because I felt this was being dishonest to my readers.

So, when the 'Door for DUFF' stuff was first raised as something *Thyme* should support, I thought, 'Great. Here's something we can say, without hurting or misleading anyone.'

Now, it's traditional when introducing a write-in candidate to supply a platform for them, so I approached Michelle Muijsert (who works with me) about getting a 100-word platform. At first hesitant, she agreed to ask her partner, Mark Loney, for one, as it had been partly his idea.

After talking to Michelle and Peter Burns (co-editor of *Thyme*), I heard about Roman Orszanski's candidacy and rang him to ask if he would like *Thyme's* support. He promised to bring his platform to Melbourne the following week for us. We didn't hear or see any more from him. Had he been willing to help push his own cause, things might have been different.

When Mark was asked for a platform, the Rogers St Collective (ex Michelle) seemed to go off the planet. Michelle did drop a few delighted clues, but Clive and I were totally unprepared for what happened. When we turned up at Peter's to actually produce *Thyme* #65, we were presented with 300 copies of the completed platform and modified ballot.

My first reaction to the ballot was, 'Can we do this?' I was assured by both Peter and Clive, that it was perfectly all right, as the modification was clearly marked, and the original text was

unchanged. I next asked if *Thyme* really wanted to go this far, and Clive suggested we just simply run off more copies of the original ballot. Peter said an unequivocal 'No' to this. Such assertiveness is not usual in Peter, and since I really couldn't see that any harm would come of it, I let Peter have his way.

I still think it was a great joke, and none of the accusations or flak which happened should have been the result.

Sarah Foster Tate

And now, on to that other thing which I wish I'd never seen or even heard about.

One Monday morning at work, Michelle approached me with a big grin on her face and said words to the effect of, 'I've got something to show you, but you must promise to publish it in *Thyme*.'

'What is it?' I asked cautiously.

'You'll love it,' she assured me. 'We'll be doing a review in the next *Space Wastrel*, but it won't be out for a couple of weeks. And we thought you'd like it too because it's news.'

'Oh, well,' thought I, 'If *Space Wastrel* is using it, it can't be too bad. We can at least mention whatever it is.' Naive, wasn't I?

So I said all right, and she explained that she and Mark had gone for a Sunday jaunt to their favourite X-rated bookshop, and 'look what we found'.

At this point, a copy of Sarah Foster Tate was thrust in my face. Great sense of the dramatic, has Michelle. After I managed to get it far enough away to focus on it, I realised that I vaguely recognised the face on the cover, and said 'I know that person'.

Michelle really started bubbling about that point, and seemed to assume that I knew the person a lot better than I actually did. I flipped through the magazine, and enjoyed the humour in what I saw there. Everything was done in absolute taste, and very tongue in cheek. Some of it was really quite funny. As I read it, I thought, 'She's right, people will be interested in this.'

I took a photocopy of one of the pages to show Clive, and ask his opinion. He agreed it was newsworthy. At this stage neither of us were aware of the connection to Terry Dowling. We barely even knew Kerrie Hanlon existed. Peter told us of the connection much later that night.

Both Clive and I wanted to mention it quite simply in 'The Yarn Basket', either under the heading of 'Oz Publishing' or 'Rumours'. We all (Peter, Clive and I) agreed that no names should be mentioned, to protect her from repercussions from people she didn't know. Those in the know, knew anyway, and those not in the know were none the wiser, but would be given sufficient information to hunt further if they were curious enough. Actually Gerald Smith's *Thyme Out* was the first publication to mention her name at all.

It was Peter who said we had to show pictures or people would get the wrong idea about the magazine, and Kerrie's involvement in it. After consideration I thought he might be right, and it



wasn't fair to allude to her without some inference about the harmlessness of the magazine, so I selected from the pictures I felt we could reproduce the picture which best showed her, and offered to do a short item, still under 'The Yarn Basket'.

Peter wasn't happy with this. He said that people would still get the wrong idea, because they would think I'd chosen the most innocuous of the pictures. He said we had to show them both the least obscene and the most obscene to give them the right idea. I wasn't happy about that. I was worried about copyright, and R-rating, and also that too many pictures would make it appear to have more importance in terms of the rest of the issue than it should have had.

Peter must have gone straight from our house to Rogers St, despite it being almost midnight when he left. I got a phone call at work from Roger Weddall (a previous editor of *Thyme*, and resident at that time at Rogers St with Mark and Michelle) wanting to know what I was so worried about. He assured me that we would not be in breach of copyright, because we wouldn't be using more than 10% of the available material, and it was for the purpose of disseminating *news* that we were using it, not gain. Michelle told me that Mark had selected a great quote from one of the issues, and I just had to publish that with the pictures.

Peter turned up that night with a front cover that he and Roger had done at that day.

I flatly refused. So did Clive. Peter refused to accept our refusal, and argued with us for hours. When he finally left, I got a phone call from Roger, who also refused to accept our refusal. He said that were he and Peter still doing *Thyme*, they wouldn't hesitate. I pointed out that he and Peter weren't still doing *Thyme*, but that I was the main official editor. Peter rang up, Roger rang up again, Clive threatened to resign as co-editor if I agreed to use any pictures. I got less than half an hour's work done on the rest of *Thyme* that evening. The last phone call was from Roger, at about half past twelve. He wanted me to agree to a double-page centrefold. I think I answered yes, as long as he would agree to be the next issue's centrefold. When he hung up it was almost two in the morning. I went to bed.

The next two days were just as bad, both at work and at home. Michelle, at work, kept assuring me that Terry Dowling knew all about it, and that he was in fact the mystery writer of the text. I kept pointing out that we only had circumstantial evidence of this, and refused to drag his name into it. She told me that Mark Denbow had said he wanted to start up a fan club, and so for his sake, I just had to publish, etc, etc. Roger kept on about how chicken I was, and that it was all perfectly legal, and if he were *Thyme's* editor etc etc. Peter just kept on. Clive kept threatening to resign, only by Thursday it was no longer conditional on pictures, but on any mention of Sarah Foster Tate.

When I realised that Peter (with Rogers St behind him) was not going to give in, I proposed a

compromise. I would choose the pictures, it would assume more prominence, but would not be part of the issue proper, *and it would not be on the front cover!* The only thing Peter and I actually agreed on, apart from non-publishing of the name, was that if I held it off till after the 'Door for DUFF' stuff had died down, it wouldn't be news any more. By this time it was Thursday, and Terry Frost was showing it all over Sydney.

I selected a subset of the pictures which Roger and Peter had used for their cover, kept the quote that Mark Loney had chosen, and wrote a little bit alluding to an ex-Sydney fan who wanted to start up a fan club. I also put the bit that Clive and I had originally intended regarding the Ditmars, in order to add a bit of levity to something I was heartily sick of. Peter objected to the allusion and insisted that I use Mark Denbow's name. This was a mistake, because I later found out that what he'd actually told Terry Frost was that if there was enough interest he would consider doing a screen for a T-shirt. This isn't the way I was told it, and Peter hadn't even heard of Mark Denbow's part until he saw a draft copy of the new page. Having read it through, Peter agreed that it was publishable news, but that we had to use the name so people would know who to contact.

Clive did resign. None of us were happy with the compromise, but it was the best I could come up with. Not publishing at all, which would have suited both Clive and me fine by that time, wasn't an option which Rogers St would let us take. Some time afterwards, Peter did admit that by the time of going to press, that was his favoured option too. However he didn't tell us this at the time. The one recrimination which Peter never levelled at me (although Rogers St did) was that he was also a part-editor and I was standing in the way of his editorial rights and hurting him by refusing to use his front cover. My feelings of guilt about that played a large part in my final compromise.

While I realise now that we were all pawns in Michelle's game of getting Terry Dowling, I acted for much more altruistic motives than anyone has credited me with. Even those who should have known better, attributed some rather horrible motives to me, and that hurt most.

I have never knowingly hurt anyone in my life, and don't intend to start now. Since one usually attributes to others, motives that would be yours, this does unfortunately mean I have a greater faith in the motives of other people than has been proven the case. Without this, I may have realised Michelle's motives earlier. However, I would rather be what I am, than what some people called me, and if being naive is a side product, then so be it.

I Also Heard From: Harry Andruschak, Pamela Boal, Terry Bohman, Carol Brandenburg, Brian Earl Brown, Kathleen Gallagher, Roelof Goudriaan, Margaret Hall, Lloyd Penney, Garth Spencer and Taral Wayne.

Opposing a Candidate (Revisited)

In *Wrevenge 30* I mentioned some local kerfuffle over events related to this year's DUFF race, and posed some questions to readers.

I've now had quite a few replies, some of which have been made in person, or in apas, or were marked DNQ, but I want to share all the ideas with you. So, what follows includes several paraphrased and unattributed comments. Other letters were published in *Wrevenge 32*.

Writers had varying amounts of information upon which to base their opinions: some know one or more of the people involved, but most didn't; some had seen the copy of *Thyme* and others hadn't; some had no more information than the brief summary I'd provided.

Quite a few people took the view that Kerrie Hanlon really has nothing to complain about. Sue Thomason and Gordon Lingard, quoted later, disagreed strongly, and I am aware of various other people (mostly personal friends of Kerrie Hanlon) who agree with Sue and Gordon. They have published their opinions elsewhere, and it's largely in response to them that I wrote the article in *Wrevenge 30*, so I'm not reprinting them here.

Alexis Gilliland contributed the cartoon that heads this article, and writes:

A couple of points regarding Kerrie Hanlon's letter. First, having exposed herself to embarrassment she blames others for embarrassing her. Second, it is also possible to regard The Harmony Philosophy as a piece of boilerplate, a cynical disavowal reprinted in every issue as a figleaf of social respectability that might possibly provide First Amendment protection in the event of legal action. To take it at face value as she evidently did ('It is because of the philosophy that I agreed to participate') is to permit yourself to be used. As Voltaire remarked in a slightly different context: 'Once a philosopher, twice a pervert.'

Several people remarked that they couldn't accept *The Harmony Philosophy* at face value; Buck Coulson's phrase was 'it reads like a very smarmy attempt at self-justification'.

Several people made the point that if you claim to be a newzine, then you have a duty to print news, and mentioned various circumstances in which news has been suppressed to protect the feelings of a fellow fan. One recent case cited was that of Ted White, a prominent fan and previously



the Fan Guest of Honour at Aussiecon II, who was convicted as a professional drug dealer. One writer said, *'The news was not revealed by the newzines - it leaked out despite them. The editors of the newzines were in the position of editing and censoring the news, so as not to hurt Ted White's, a fellow fan's, feelings... but if Ted doesn't want to be known as a professional drug dealer, then he simply has to not make large sums of money by dealing drugs professionally. That is entirely up to Ted. If he wants to take the money, then he has to take the responses that come with his actions. This is separate from the rightness or wrongness of dealing drugs; this is simply that fannish newzines failed in their responsibility to keep fandom abreast of the news.'*

A couple of people pointed out that Kerrie Hanlon is a professional model (as well as an artist and whatever else she may do to earn a quid). Amongst other things, Kerrie models leather clothing and accessories, some of which I gather could be considered a bit risqué. I am told that she can be seen in cinema advertising in Sydney, though I haven't seen any of these ads myself.

Are we to assume, they ask, that someone who models a particular type of consumer product is necessarily a participant in an activity which involves that product, in her private life? Reminds me of the actors who are treated by many people as if they were the characters they portray.

With this in mind, one wonders why several people reacted as if Kerrie's appearance in a bondage magazine equated to being a bondage enthusiast? Could she not have been interpreted as a professional model or actress doing a job? That in itself might well be news, and there certainly are people who object to someone even pretending to be involved in an activity which they find objectionable, but it's a bit different from 'how dare

Thyme expose Kerrie's private life' or 'ghasp, Kerrie is into bondage' or even 'how awful that Kerrie allows herself to be exploited this way'. At least, it seems different to me.

Lucy Sussex adds the following historical footnote:

I was tempted to write to Thyme enquiring why nobody was mentioning Lee Harding and Ron Smith's appalling Chained, which was softcore S&M photos by Smith and text by Harding, which he apparently wrote during a idle afternoon at Space Age Books. At the '78 EasterCon, Harding was put on trial for this offence, the judge being Robin Johnson, and sentenced to 20 years of reading his own books.

I haven't seen the book for years (thank goodness!) and don't care to have a look at the deposit copy in the State Library of Victoria, to check out the gory details. The librarians there know me well, and I'd never live it down. However, I remember it as considerably worse than SFT in Bondage, though not approaching the nadir of John Norman.

If it takes a controversy to get more people more actively involved (in fan funds), there may actually be a bright side to all this.

- Janice Murray

Don D'Ammassa:

The controversy... strikes me as a bit of overreaction on the part of a number of people. Although I'm sure an argument could be made that s/m contributes to the degradation of all women and therefore has countless victims, it still strikes me as at worst a victimless crime. Certainly it is nothing that should bar either or both of them for running for DUFF.

Most of the items on your list strike me as ones which could cause me to vote against having someone guilty of them representing me at anything, but I don't see this present case as anything that is the business of myself or anyone else except the parties themselves. Do any of us lead such a blameless, innocuous life that there is nothing in our background which might arouse some resentment if it were made known to fandom at large?

This all seems strangely reminiscent of a problem in US politics, where the natural inquisitiveness of the press has made every detail of the private lives of public officials fair game, and which now leads many people to forego higher public service simply because they don't want to expose themselves or their families to such examination.

Sue Thomason:

As far as I'm capable (at this distance) of having an informed, relevant opinion on the publishing of the

Sarah Foster Tate pictures, I think Thyme was wrong to publish the material.

Firstly, it was almost certainly a breach of copyright.

Secondly, it was certainly an invasion of privacy to cold-mail sexual explicit material, potentially upsetting to some people, to an unprepared audience.

Thirdly, it was a gross abuse of Kerrie's rights to distribute sensitive personal material into an 'unfriendly' environment, where the material would almost certainly be used in attempts to embarrass, upset and/or discredit her. I don't feel Kerrie has degraded herself by posing for bondage pictures. I do feel (from your account) that the editor of Thyme has exploited and degraded Kerrie... Kerrie seems to me to be a sensible and sensitive person who deserved better treatment than this from fandom.

In reply to both Don and Sue: I see a rather large difference between exposing private activities and bringing to the attention of people things that have been published and are available for purchase at many newstands.

On the other hand, Sue, I think you have a good point about invading the privacy of the recipients of Thyme.

Various other comments:

If Kerrie Hanlon posed for those pictures willingly, and if she believed that what she was doing was right and positive, she can hardly turn around and claim that the use of those pictures in other contexts was intended 'to defame and apparently hurt not only myself, but through me, my associates'. She also has no 'right' to accuse others of causing harm to her or causing her grief. You can't have it both ways. If she published the original pictures willingly, if she did so according to her 'personal decisions, beliefs, or actions', then there is absolutely no reason to be pissed, upset, or defensive.

I fail to see how republishing publicly-available material is an invasion of anyone's privacy or an 'abuse' of their 'rights'. - The Editor

I believe in respecting people's privacy. However, if you choose to have photos published in a non-confidential publication, then you have done something publicly, and people have a right to comment publicly. And people who are either delighted or appalled (or amused, or curious) are going to be standing around saying 'Hey, look at this!' Why not?

I realise there are all kinds of reasons people end up trying to walk the line. I think for instance of a lesbian friend who let herself be interviewed by a woman's newspaper... The women's community was real important to her, and there were things she really wanted to publicise, and so on; and the chances of her family ever hearing about an article in a dyke

paper on the other side of the continent seemed miniscule enough. But someone who knew her from high school happened to see the article, and sent it home to her mother, who sent it to my friend's mother. It was not the best way to come out.

So I have some sympathy for SFT, but as far as I can see that's the risk she took. All she could possibly complain about would be people taking things out of context.

If there are fans who consider SFT in Bondage important in how they react to Kerrie Hanlon, surely it's in Kerrie's interest to know who they are? Surely anyone who claimed to be a friend, but who couldn't handle this element of Kerrie's personality, is better revealed? Kerrie's fantasies aren't necessarily my fantasies, but it's nice to know that she has fantasies, and that if I can cope with hers, then she can probably cope with mine.

What is Terry Dowling's position in all this?

- various people

So far as I am aware, no one has confirmed or denied that Terry Dowling was the photographer or the writer of the text or, indeed, in any way involved with the Sarah Foster Tate magazines.

One reader said, 'If Dowling did take the pictures, and if he's just letting her take all the heat, that's more than enough reason to campaign against him.'

Maia Cowan:

There's one point I don't quite understand. 'Everyone assumes Terry Dowling was the photographer' of those bondage photos. This, of course, doesn't mean Terry is the photographer, but people seem to be acting as if the accusation were proof. Is there any actual evidence that Terry took the photographs? If not, then he's apparently being condemned merely for knowing someone who did something some people find shocking. Nobody expects the Fannish Inquisition.

Having been caught smack in the middle of a recent Fannish Uproar (the infamous No Award ad), all my sympathy goes to Kerrie Hanlon. My overall impression is that these things are 'full of sound and fury, signifying nothing'. Small comfort that the people who raise the ruckus end up in worse shape than the people they're attacking.

Steve Green:

WWW30 ... reinforced my dismay both at the way Kerrie Hanlon's personal fantasies were used to attack Terry Dowling's DUFF platform ('guilt by association', even if the 'guilt' is manufactured from innuendo and an archaic puritanism) and the kneejerk reaction amongst much of fandom (so much for our legendary openmindedness, as Ms Hanlon herself points out). The latter despair is hardly eased

by the over-reaction in certain quarters to the Door for DUFF campaign, which I thought was a wonderfully tongue-in-cheek tactic when faced with a line-up in which no candidate appears worthy.

Janice Murray:

After reading your opinion about fantasy in our culture and Ms Hanlon's letter I couldn't help but notice that the wording of The Harmony Philosophy has one major glaring inconsistency. If they're all that concerned with not depicting women as subordinates, why do they say 'he or she is wrapped up' in one paragraph and then state 'the woman is there willingly' and 'She gets to belong...' and 'She has surrendered...' and 'readers ... perceive her bondage...' etc. Does anybody else find this significant? I have a funny feeling that pictures of men in bondage don't show up all that often.

Julie Vaux:

'She' is most frequently referred to as the one who is bound, gagged, rescued, protected, belongs, utterly adored, wanted. Why the preponderance of the Passive Female Role? 'The rope becomes a surrogate for a protective lover's arms.' Are so many people afraid of honest open friendship, of the true bond of mutual partnership?

It is a comment in itself that it must be the female who surrenders part of her independence for 'the prettiness of her dependency on him', and not the male.

Frankly I hope the day will come when there is no longer a need for such fantasies and S&M will be regarded as a quaint aberration of the past when desire had to be something secret.

People obviously find it more exciting to fantasise shooting up aliens on sight than they do to fantasise about communicating with them.

- Sue Thomason

Sue Thomason:

I agree that fantasy (especially sexual fantasy) has a raw deal in our culture, and I share your concern about the prevalence of violent fantasies. The two things that particularly worry me are not that violent fantasies exist, but that (a) it's very difficult to find good non-violent commercial sexual fantasy, and (b) it's equally difficult to find good non-violent F/SF fantasies. In particular, look at how heavily most commercial role-playing games push their 'combat systems'. I know that there are some enlightened (and very good) dungeon masters around, running very good games which aren't based on an ethic of killing and stealing. But commercial games are based on just that.

Buck Coulson:

I think that what western society is trying to do is not 'beat all fantasy out of its children', but make them aware of the difference between fantasy and reality. It may not be going about it in the best way, and it certainly doesn't succeed, but that's the idea. A good many problems are caused by this lack of success, and the adult fantasies that are so common, such as: Women become prostitutes because they enjoy sex; our country's soldiers - or musicians or tv shows or cars or whatever - are the world's best; being different leads people into crime; being different is a crime in itself; wisdom resides in the old - or the young; the end justifies the means; the richer you are, the happier you are; women go for the macho image; astrologers can guide your life; criminals can be 're-educated' and become useful citizens; and so on. I could like 20 or 30 more, but you get the idea. (But I have to include the one about buying our product will improve your sex life.)

Gordon Lingard:

With this SFT business there is the technical loophole (against invasion of privacy) that the photos were already published. Is it right to forever hang somebody for past actions, regardless if they regret the actions, and regardless if the actions are irrelevant to the matters at hand? I personally do not think it is right to hang such an albatross around anyone's neck. If you do think it's alright, then it seems to me that you're playing some sort of power game with the person involved. It's the sort of game where you remove your empathy, compassion, forgivingness for the person and where you set up the grounds by which you can try to manipulate them. This is a classical means of attack in politics. I find this morally repugnant.

Now I personally don't give a brass razoo about the photos, that's SFT's business. But I can certainly see where she could be in acute embarrassment and psychological distress over the spreading of these photos around...

This all leads me to the rightness or wrongness of the photos and your section on fantasy in our culture. It is my personal philosophy that there is no such thing as a wrong sexual act between informed, freely consenting people. Sexual acts that do not fit these criteria are wrong. For instance, rape is wrong because there is no free consent, sexual activity with children is wrong because there can be no informed consent, and bestiality is wrong because how can an animal give consent? In these instances I'm not repelled by the sexuality, but I am repelled by the use of power over someone or something. In fantasy there is nothing wrong because none of my stipulations are transgressed. It is only when that fantasy bridges into reality that it becomes wrong.

I agree with you when you say that Western culture tries to beat all fantasy out of its children at an early age. I also think it tries to beat all sexuality out of our children as well. In the end the only way that

someone can give their sexuality some release is by letting it go back into fantasy, but because their sexuality has been so scarred, the fantasies themselves can reflect that hurt. Nevertheless, I think fantasy can be very beneficial by allowing sexual frustration some form of release, so long as the person involved has a clear delineation between fantasy and reality. For the vast majority of people this is no problem.

By trying to beat fantasy out of our culture, we are not only trying to dictate how people should act but how they should think as well, and this stifles the creative spirit in people. The human brain is capable of enormous feats of imagination and creativity, yet by saying it is wrong to fully use this imagination, we will be disturbing a person... Try turning off your own imagination! This creates a situation of guilt over a person using their imagination when they are not supposed to. There are enough problems about guilt in sex without having it driven into the privacy of our own thoughts.

We should be encouraging our children to use their imagination freely, while teaching them the difference between fantasy and reality. I think by removing this guilt pattern, people would be happier and they would have the opportunity to bring out those fantasies that were constructive to them and those around them. Even destructive fantasies could be channeled out into a non-destructive areas. Your example of beating up mattresses when you are angry illustrates the point.

With one exception, I agree with all you've said here, Gordon. My disagreement is with your comments on 'forever hanging somebody for past actions'. Certainly I agree that someone should not be 'forever hung' because of something they did 10, 15, 20 years ago (or maybe even 2 or 5 years ago, depending on the seriousness of the activity), never repeated, and regret having done. But I surely don't see that's the case with SFT. This appears to me to be clearly a situation which involves not only present actions, but a publication that can be presently purchased on many newstands. It's hardly a matter of raking up the dim, distant past of which one has repented and reformed, and/or that would otherwise never come to light again.

Hmmm. Some questions to all of you who state that it's important for people to recognise the difference between fantasy and reality (you can see this one coming, can't you?)...

- *How do you tell the difference between reality and fantasy?*
- *What is reality anyway?*
- *How much can we influence reality by our own actions, beliefs, thoughts, fantasies?*