

EROTIC ON SIX*



EROTICON-SIX CONVENTION BOOKLET

INTRODUCTION

Welcome to E-SIX.

First, a short explanation of our name. This is the first and only E-SIX, you have not missed the first five! EROTICON-SIX is, according to the 'Hitchhikers Guide to the Galaxy', the home of Eccentrica Gallumbits the triple-breasted whore. Let's face it, it is too good a name not to use for a convention!

THE COMMITTEE

The team consists of, in no particular order; Tina Hewett, tall, attractive, self-confessed Star Trek convention organiser, qualified soccer referee, chorister, pillar of the local church, she is the only one tall enough to reach the ceiling. When asked her sexual preference she replied, Eddy Penfold, her fiance. Tina is in charge of hotel liaison, finances, security and anything else we can think of; Claire Brialey is the curvaceous sex goddess of ZZ9 Plural Z Alpha. Young Claire has just obtained her Batchelor of Arts degree in English and is now working as a civil servant in the Department of the Environment. When asked about sexual preferences replied, anything that doesn't involve sheep (see Noel for details). Claire is in charge of registrations and competitions; John Philpott, is the pervert who thought of the idea for this convention! Bald, aging and a lecher, he spends much of his time doting over his two dogs Jock and Snowy! When asking himself about his sexual preferences for this introduction, he answered, anything he could get (excluding sheep). John is in charge of anything that he couldn't off-load onto the others!

THE HOTEL

The Tollgate Motel has opened its doors to E-Six, and the friendly staff are a bonus to this ideal con hotel (even if it is slightly spread out). Check out time is 2.00pm and there are two keys to each twin and double room (there is a charge for any lost keys). Luggage can be stored at the hotel reception or at the convention secure store room.

FOOD is available at all times in varying forms;

BREAKFAST is from 7.30am until 10.30am.

SANDWICHES are available at all times (at hotel reception after the disco closes) from the bars.

HOT SNACKS are available from the Cheers Bar during the following times;

FRIDAY - 11.00am until 11.00pm.

SATURDAY - 11.00am until 2.00pm, 6.00pm until 10.30pm.

SUNDAY - 12.00midday until 2.00pm, 7.00pm until 9.30pm.

RESTAURANT MEALS are available in the restaurant, though it is best to book if you can. The meals are reasonably priced, especially if you have the Sunday lunch.

DRINKS are available from both bars during opening hours, tea and coffee are available at all times, and when the disco is closed drinks are available from the hotel reception (bottled & tinned drinks only).

PLEASE REMEMBER that both the restaurant and Cheers Bar are open to the public.

We have been in contact with various organisations to gain their views on the subjects of censorship, pornography and other associated subjects.

Excerpts from 'A Code of Practice' by the Broadcasting Standards Council;

The treatment of sex in documentaries or discussion programmes and its portrayal in fictional programmes have been the subjects of public debates since broadcasting began almost seventy years ago. They are not, of course, new debates since rival views have long existed about the propriety of sexual display as a part of entertainment and of sex itself as a topic for public conversation in mixed company. In recent times, the debates have been further complicated by, for instance, the decline of religion with strong moral codes of behaviour in sexual matters, the advent of contraceptive methods giving women in particular a greater freedom of choice, and the awareness of mass-advertisers that sex can be a powerful stimulus to sales. In the same period, many women have become strongly aware of their identity apart from men. By certain standards, relations between the sexes have become more tense as a result, highlighting as unacceptably discriminatory conduct which would once have passed without open protest. For example, the wolf-whistle which, in a 1940's film, punctuated the progress of a pretty woman down the street and were usually represented as a compliment would nowadays be seen by many people as harassment. But such perceptions remain partial and broadcasting still reflects unthinking stereotypes of both male and female behaviour. This is particularly true of many commercials.

A broadcasting or cable channel acting responsibly will reflect the fact that, as with most other human activities, relations between the sexes often require the making of moral decisions and the adoption of moral attitudes by each individual. The roles of these channels is to observe sensitively how and why offence may be given in their treatment of sexual matters so that they can avoid offending in ignorance or gratuitously. The need for sensitive scheduling and labelling decisions over material of this kind should always be kept in mind.

It is over the representation of sexual activity in televised or filmed drama that the most enduring controversies have arisen in recent years. Recognising the strong feelings of objectors, producers should consider carefully whether the degree of explicitness they plan is justified by the context in which it occurs. Explicitness ought not to be warranted simply by the youth and physical attractiveness of the protagonists for that can reduce the audience to the status of voyeurs.

Nudity, providing that it in no way exploits the nude person by presenting him or her simply as a spectacle, can be a legitimate element in the material being transmitted.

Excerpts from an article by the 'National Viewers and Listeners Association' entitled 'Obscene Publications Act 1959- The Need for New Law'.

"Experience has shown that much material- which at first sight would appear to be pornographic in the extreme- has escaped the reach of the Law." Lord Denning continued to argue that the law had misfired because of the "wording of the statute and the way in which the

courts have applied it".

The Williams Committee Report, published in 1979, which examined the working of the Law on Obscenity and Film Censorship concluded that the law on these matters "in short, is a mess".

An indication of the failure of the present obscenity law is shown by the necessity of enacting other legislation such as the Protection of Children Act, 1978, the Indecent Displays Act, 1981, the Local Government Miscellaneous Provisions Act 1982 (licensing of sex shops) and the Video Recordings Act, 1984. These laws were aimed at curbing the excesses of the pornographers and attempting to allay growing public alarm at the worsening situation. In the words of one Chief Constable in a letter to the National VALA "the current statutory test of obscenity does create in some cases almost unsurmountable prosecution obstacles".

A senior officer from New Scotland Yard's Obscene Publications Department stated that "there is greater explicitness in sexual encounters being shown in films, videos and magazines. Although pornography has been present since humans could express themselves in drawings, it is only in the last 10 years that great advances in explicitness and quantity have been made in this country to the very worrying level we now find ourselves".

In spite of Parliament's intention "to strengthen the law concerning pornography" with the 1959 Obscene Publications Act, the pornography industry in this country is now part of an enormous and largely uncontrolled international trade whose annual turnover is assessed at many millions of pounds.

Mr Peter Brooke, MP, formerly Minister responsible for CUSTOMS AND EXCISE at the Treasury, informed (11.9.86) National VALA that; "On 11th March (1986) the European Court of Justice gave its judgement in the case of HM Customs v Conegate Ltd...The decision was that, as a matter of community law, the United Kingdom is not entitled to put up barriers to trade between member states, on the grounds of public morality, which are stricter than the laws applied within the United Kingdom to those same goods". This means that Customs and Excise officers may no longer use as their criterion for seizing material the provisions of the Customs and Excise Act which was based on their judgement of what was "indecent". They now have to apply the "deprave and corrupt" test of the Obscene Publications Act 1959. Since the Director of Public Prosecutions is increasingly reluctant to initiate proceedings because of the weakness of the Obscene Publications Act, and the consequent likelihood of an acquittal, this has resulted in pornography being imported to the United Kingdom without let or hindrance.

Excerpts from 'Film Fax Special no. 1' compiled by David McGillivray on censorship.

What are censors? They're middle-aged, hatchet-faced prudes with no sense of humour. They live in the past, and stop us from seeing everything we want to see. Because of this, everybody hates them! On the other hand, they're misguided liberals who are subjecting us to increasing amounts of bad language, nudity, sex and violence - even though it has been proved that this corrupts children and encourages criminal acts. Because of this, everybody hates them! Censorship has always divided public opinion.

Generally speaking, young people tend to be anti-censorship. But as they grow older, and raise children of their own, they become more conservative.

The press are equally torn, with the heavy Sundays traditionally

supporting the artist's right to express himself, but the tabloids campaigning for tougher legislation.

Inevitably, the need for censorship splits even the censors themselves, who disagree with each other over what is permissible, and often bring in outsiders to tell them what to do.

Few decisions can ever be considered final: yesterday's 'pornography' is on today's school-exam syllabus, and the film that was on open sale in video shops ten years ago is now illegal.

Virtually everything that we read, see and hear is subject to some form of censorship.

Censorship has always been with us and, perhaps until we're all one class, with one point of view, it always will be with us.

"The steamy film 9 1/2 Weeks has been temporarily banned from Worthing's Dome Cinema until it has been privately viewed by Worthing Council's moral watchdogs. The film 'Body Lust, Best Bit of Crumpet in Denmark' will be shown instead." Worthing Guardian, 1986

The cinema is remarkable in that it was censored prior to being invented! Before films were first projected on to screens in 1894, they were viewed by one person at a time on kinetoscopes.

These were soon nick-named 'What the Butler Saw' machines, because the films that could be viewed were often saucy.

One of them showed a belly dancer called Fatima performing her act.

It was thought to be so indecent that grids of white lines were printed across her body, obscuring the suggestive gyrations.

Organised censorship as we know it today was first introduced in Chicago in 1907.

The British Board of Film Censors was established by the British film industry in 1912. Originally, there were only two certificates:

"U" (passed for all) and "A" (more suitable for adults). Children were not prohibited from seeing any film until the introduction of the "X" certificate (passed for persons over the age of 16) in 1951.

Throughout the Thirties, Forties and most of the Fifties, the world's severest censorship was in the U.S.A. A national censorship board had been established there in 1922 under the formidable Will H. Hays, and in 1930 the notorious 'production code' was drawn up.

The most famous of its many restrictions on film-makers was that a man and a woman could not be shown on a bed together unless the man kept one foot on the ground!

In Europe during the same period, censorship was much more lenient.

As early as 1933, for example, the Czech film Extase (Ecstasy) featured a nude swimming sequence in which Hedy Lamarr revealed her breasts and buttocks. The film was shown all over the Continent, although in Britain the entire swimming scene had to be removed!

The man who first liberalised British censorship was John Trevelyan.

No sooner had he become Secretary of the BBFC in 1958 than he passed 'Room at the Top' franker about sex than any previous British film.

The scene in which Heather Sears submitted to Laurence Harvey's advances on a river bank ("Be gentle with me") caused a sensation.

When the production code was abandoned in 1968 films became increasingly explicit - culminating in 'Mona' (1971), the first

hardcore pornographic film to be shown publically. For the past 20

years, Britain has stood virtually alone in refusing to allow the public screening of pornography, and in pruning other exploitation

films, sometimes by staggering amounts (24 minutes were originally cut from Russ Meyer's 'Vixen').

The 'video nasty' scandal of 1983-84, largely generated by the tabloid press, resulted in the most vigorous censorship crackdown Britain had ever seen. Sixty-seven films were immediately declared illegal by the Director of Public Prosecutions. During the remainder of the decade, every other film available on video was examined by the BBFC and rated. Many were cut or refused a certificate. Now other countries seem to be following Britain's lead. The U.S.A., Sweden and Germany have all tightened their film censorship in recent months.

Stanley Kubrick's epic 'Spartacus' (1960) was trimmed by 12 minutes before its original release. The missing footage suggested a sexual relationship between a Roman general (Laurence Olivier) and a slave (Tony Curtis). The scenes have now been restored for the film's October 25 re-release.

"It has always fascinated me that murder is a crime and a sin, and yet writing about it is not; while sex is not a crime nor a sin, and yet writing about it is." - attributed to 19th Century French writer Gustave Flaubert in the 1974 BBC television serial 'Notorious Woman'.

"No-one was ever killed by a tit"- Ken Russell.

The big-movie bits they won't let you see; 'Videodrome': 1 min 12 seconds of cuts, including 12 seconds of Max watching a girl being trangled on television; 18 seconds of Max running a needle up Nicki's body towards her ear; and 18 seconds of Max and Nicki making love; 'Waxwork'; sado-masochism is always pruned, even if, as in this case, the Marquis de Sade himself is involved. A whipping scene, and the Marquis talking about the fun to be had from it, were both cut; 'Out of the Dark'; this slasher in which victims are girls in the telephone sex business, gave the BBFC a lot of problems. Four murders were trimmed, and virtually all the dirty talk over the phone was removed. The censor even removed a five-second shot showing a bondage photo next to a telephone, and 11 seconds in which the killer puts a carrot into a victim's mouth.

** According to John Trevelyan, elderly British censor Sir Sidney Harris was once deliberating over a French film with bedroom scenes. "I suppose we shall have to pass it," he sighed, "but men and women don't go to bed together with no clothes on."**

** In the romantic drama 'Waterloo Bridge' (1940), Vivien Leigh originall confessed to husband Robert Taylor "I've been with other men", thereby suggesting she was a prostitute (unacceptable). The line was changed to "I've been with another man", suggesting adultery (acceptable).**

"Film censorship, as now practised, is not going to survive much longer"-The Guardian, 1972.

** In 1899, a travelling film exhibitor was taken to court by a parson who objected to the film 'Courtship', in which "a lady was sitting on a seat in a garden while a gentleman came slyly up behind and kissed her."**

** For the American comedy 'Her Husband's Affairs' (1947) director

Sylvan Simon authorised a husband and wife, played by Franchot Tone and Lucille Ball, to be seen in twin beds pushed together. The BBFC refused to pass the 'torrid' scenes, which had to be reshot with the beds eighteen inches (46cm) apart.**

Banned on the run: the films you can't or couldn't see; 23 years; 'The Christine Keeler Story' (1963). Biopic of the prostitute who brought down the Tory government in 1963 (a story re-told in 'Scandal'). Banned in 1963 for its "sexual perversion". Rejected again in 1969 because the BBFC did not want to encourage films about "recent notorious court cases". Rejected by the Greater London Council in 1970. Shown at a London cinema club in 1971 as an example of 'political censorship'. Finally released on video in 1986 as 'The Keeler Affair'; 19 years; 'Deep Throat' (1972). World-famous porno film, one of the top grossers of all time. Shown in cinema clubs in London in the Seventies, prosecuted but acquitted. Never shown publicly in Britain; 15 years; 'The Story of O' (1976). Film of the celebrated French novel (also, much-banned) about sado-masochism. Rejected by the BBFC and the Greater London Council. Never shown here.

** The Ontario Censor Board in Canada told the distributor of 'The Gay Deceiver' (1926) to "elimiate youth and girl's shoes together under bed." **

From the time it was set up in 1912 to the passing of the Video Recordings Act in 1984, the British Board of Film Censors was an advisory body with no legal powers.

Since 1916, local authorities have been entitled to pass films the BBFC bans (and vice versa).

One of the most liberal authorities was the London County Council. In the Fifties it passed 'No Orchids for Miss Blandish' (a 'vicious' British gangster film), 'The Miracle' and 'The Garden of Eden' (Britain's first 'nudie').

Its successor, the Greater London Council, passed 'Ulysses', 'Lady in a Cage' and 'The Texas Chainsaw Massacre'.

Chairman of the GLC's Film Viewing Board from 1973-75 was Enid Wistrich, who favoured abolishing censorship for adults. Her proposal was put to the vote, but was defeated and she resigned.

** The American Legion of Decency forced director Elia Kazan to cut the last three words of Marlon Brando's line "I would like to kiss you softly and sweetly on the mouth" in 'Streetcar Named Desire' (1951).**

Stanley Kubrick's controversial masterpiece 'A Clockwork Orange' is one film that shouldn't be included in these pages. Contrary to popular opinion, it's never been banned, nor has it ever been cut. Censor Stephen Murphy was so awe-struck by its brilliance that he left every frame intact for the film's 1971 cinema release.

It was director Kubrick who later withdrew the film. Why? There have been conflicting reports.

In 1990, when the stage version of Anthony Burgess' novel opened in London, writer James Christopher declared that "the rights were withdrawn from British cinemas by the director after he received death threats to his family."

A spokeswoman for Warner Home Video feels that Kubrick, who lives in Britain, will never allow the film to be shown in this country again.

EROTICON SIX VIDEO PROGRAMME

FRIDAY Theme Comedy

Revenge of the Teenage Vixens from Outer Space.

Every bit as bad as it sounds. Possibly the worse film I have ever seen. Female aliens take revenge on high school boys who turn them down and get turned into vegetables. One for real turkey lovers only. Dr Alien.

Beautiful alien scientist experiments with the sex drive of a teenage nerd making him irresistible to women with interesting results.

Earth Girls are Easy.

Mega-brilliant! Aliens crashland in LA and discover Valley Girls, surfing and sex. Geena Davis in an amazing bikini, great songs, dancing, romance and an amazing surfing dude.

My Stepmothers an Alien.

Alien sex. This film is responsible for me having a wind machine installed in my bedroom, now all I need is Kim Basinger. This film demonstrates how beings from two totally different planets are actually quite compatible after all.

Barbarella.

Successfully recaptures the spirit of the French comic strips on which it is based. After a forced landing she battles the forces of evil and manages to loose her clothes at every opportunity.

Flesh Gordon.

Wonderful satire on the old Flash Gordon strip. Flesh travels to the planet Porno to battle the dreadful sex-ray of Emperor Wang with his beautiful busty companion Dale Ardor and the mad professor Dr. Flexi Jerkoff. Full of great puns, beautiful women and hunky guys.

Flesh Gordon 2.

The long awaited sequel to the above featuring cosmic cheer leaders and every tit joke you have ever heard and a few new ones. Featuring again Dale, Flexi, and a revised Emperor Wang

EROTICON SIX VIDEO PROGRAMME

SATURDAY Theme The Erotic.

The Witches of Eastwick.

Three unmarried New England women wish for Mr Right and the next day he appears but is not all he seems. When the local community objects to their scandalous behaviour there begins a supernatural battle of wits between the sexes.

The Lair of The White Worm.

Ken Russell's typically over the top production of a story featuring a snake worshipping vampire with Amanda Donohoe in some amazing underwear and pvc thighlength boots.

Sex Mission.

Great Polish film about the last men left alive on an all female world.

Cat People.

The story of a beautiful young women on the bridge of sexuality, discovering love for the first time and the tragic consequences that result from the explosive experience. Starring Nastassia Kinski.

Demon Seed.

A computer attempts the ultimate in immortality by impregnating a human female who gives birth to a child the image of her dead daughter.

Wickerman.

A tale of witchcraft, fertility rites and ritual sacrifice on a remote Scottish island.

Videodrome.
About a television show that seduces and controls its viewers. Blind Date was never like this. With Deborah Harry as a kinky hostess.

EROTICON SIX VIDEO PROGRAMME

SUNDAY Theme Barbarians

Ladyhawk.

Beautiful tale of supernatural forces and a spell of fiendish cruelty.

Gwendoline.

French film about a female dominated future.

Gor.

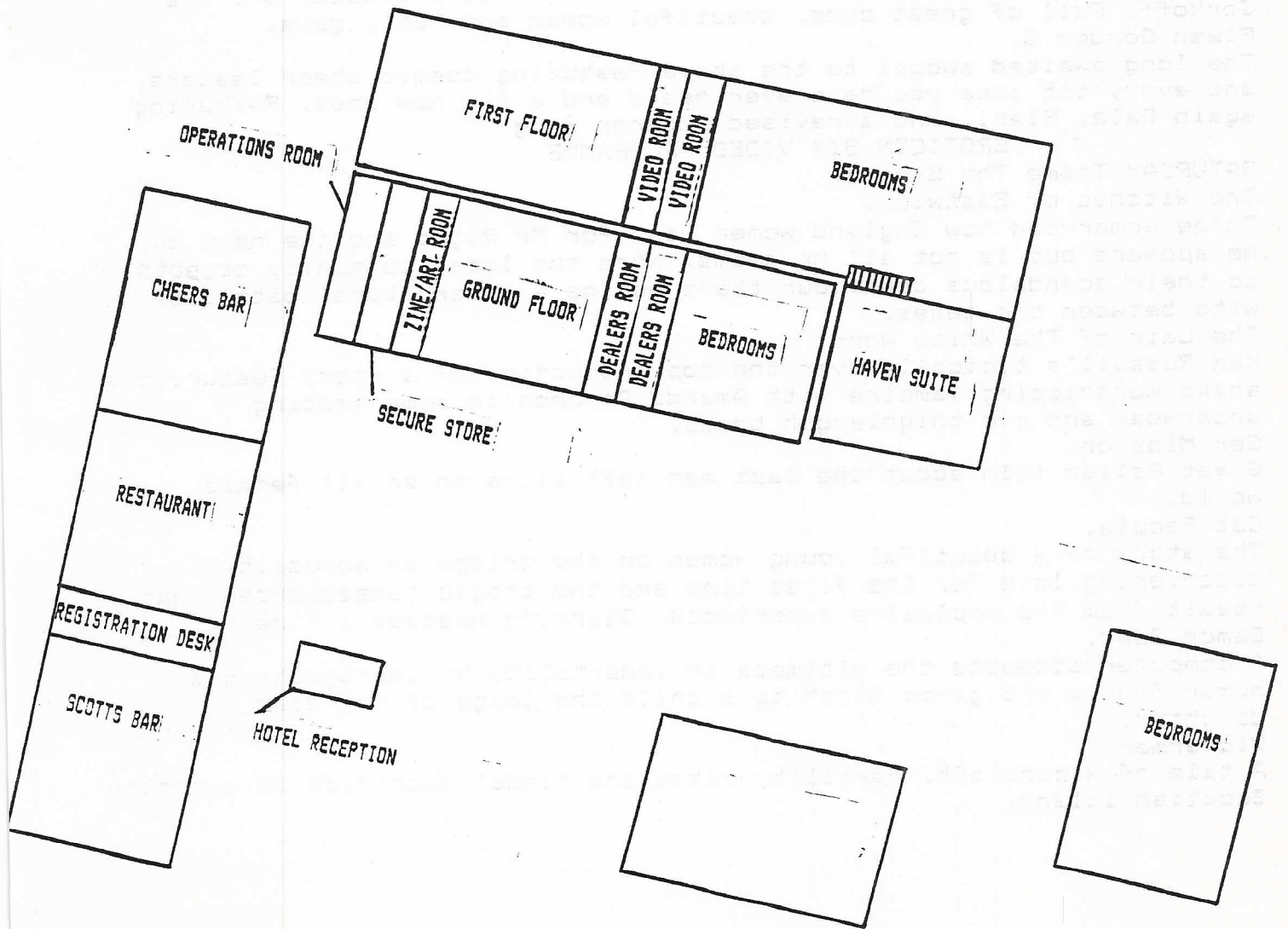
A story of Counter Earth where men are real men and women are slaves instead of the other way round as on Earth.

Outlaw of Gor.

The sequel to the above only even less like the book it is supposed to be based on.

Deathstalker 111

The poor mans Conan in his latest adventure once again helping the beautiful princess and all the other things he does in the other films.



GUESTS

ALEX STEWART

Alex Stewart has been a full time freelance writer since 1985, although his first short story appeared in the second issue of "Interzone" in 1982, the first piece of work from an unknown writer to appear in that magazine. Since then he has contributed fiction, reviews, articles and comic scripts to a wide range of publications, from "City Limits" to "2000 AD".

Alex recently edited the acclaimed "Arrows of Eros", which started life in a bar at the Milford writers' conference. Five of the original bar-room pundits had stories in the book. Many of the stories in the anthology would never have been produced prior to the emergence of "Interzone" and "Other Edens". The anthology gave many writers a chance to rise to the challenge of writing good fiction related to sexuality.

RICHARD WELLS

Richard has worked in the film industry since graduating from college. Amongst his credits, Richard can list his work with Ken Russell on "Lair of the White Worm" where he worked as a sound engineer.

Now Richard is more renowned for his work with "Skin Two". Richard was one of the guiding lights behind the setting up of "Skin Two" and has now progressed, becoming the Producer/Director of the "Skin Two" videos. (For those of you who do not know of "Skin Two", is it based on the concepts of fetishism, and consists of a shop, magazine and of course the videos.)

MARY GENTLE

Mary was born in 1956, and had her first book "Hawk in Silver" published when she was only 21 years old. Mary worked in several jobs on leaving school including working in the civil service, as a cinema projectionist and a cleaner before going to university as a mature student. In 1985 Mary was awarded a First Class Degree in English and Politics and in 1988 an MA with distinction in English and History.

Mary has now become a highly acclaimed author of such books as "Golden Witchbreed", "Ancient Light", "Scholars and Soldiers" and most recently "Rats and Gargoyles".



PANELS AND DISCUSSIONS

Such a volatile subject as 'Erotica' is bound to elicit a lot of discussion and so we have put several discussions and panels onto the programme to, hopefully, stir up a little good natured argument!; IS EROTICA SEXIST? - here is where the boys and girls can argue amongst themselves on whether erotica is the exploitation of women by men, or men by women!; CENSORSHIP - Well, as you can see, we are quite keen on the subject of censorship from some of the items included in the Con Booklet. Censorship covers all aspects of what we see, read and hear. Is there too much censorship, too little, or is what we have, concentrating on the wrong things; EROTICA OR PORNO? - When you mention the word 'erotic' do people immediately shy away (or home in!) thinking of loads of nude women and 'porno' films? Where do you draw the line between a scene being erotic or pornographic? Is there a difference? How do you decide whether something is inspirational or tacky? It's time for you to voice your opinions; SLASH FICTION - This is a very sensitive subject and often evokes a lot of heated exchanges, why not channel it into this discussion. Can Slash be described as erotic, pornographic or just indescribable?; CHANGES ON IDEAS ON EROTICA - How do peoples' ideas change over this subject, do they change with the times, with age or with the improvements in technology and the evolution of the media? Has this conyvention altered your views on erotica? Maybe we'll find out.

CONVENTION GUIDELINES

As with all conventions there must be certain guidelines in order to ensure the well-being and enjoyment of the attendees. Our guidelines are as follows and will be enforced by the stewards;

NO LIVESTOCK

No animals will be allowed into the convention.

WEAPONS POLICY

There will be a strict weapons policy in operation; no sharp or pointed blades. All real or life-like replica weapons such as guns, blunt blades, whips etc. (excluding obvious fakes and resin casts) must be peacebonded prior to or upon arrival at the convention (via Ops). Weaponry to be used during the Fancy Dress must be cleared by a committee members (see Ops). The committee reserves the right to store any weapons that do not conform to the weapons policy, in secure store, and to expel anyone who deliberately flouts this policy, without refund.

BADGES

Our badges are wrist-bands which should be worn at all times (on wrists, belts, watch straps etc.). We chose to use these bands because of the expensive nature of many of the outfits that will be worn.

NO SMOKING/EATING/DRINKING RULES

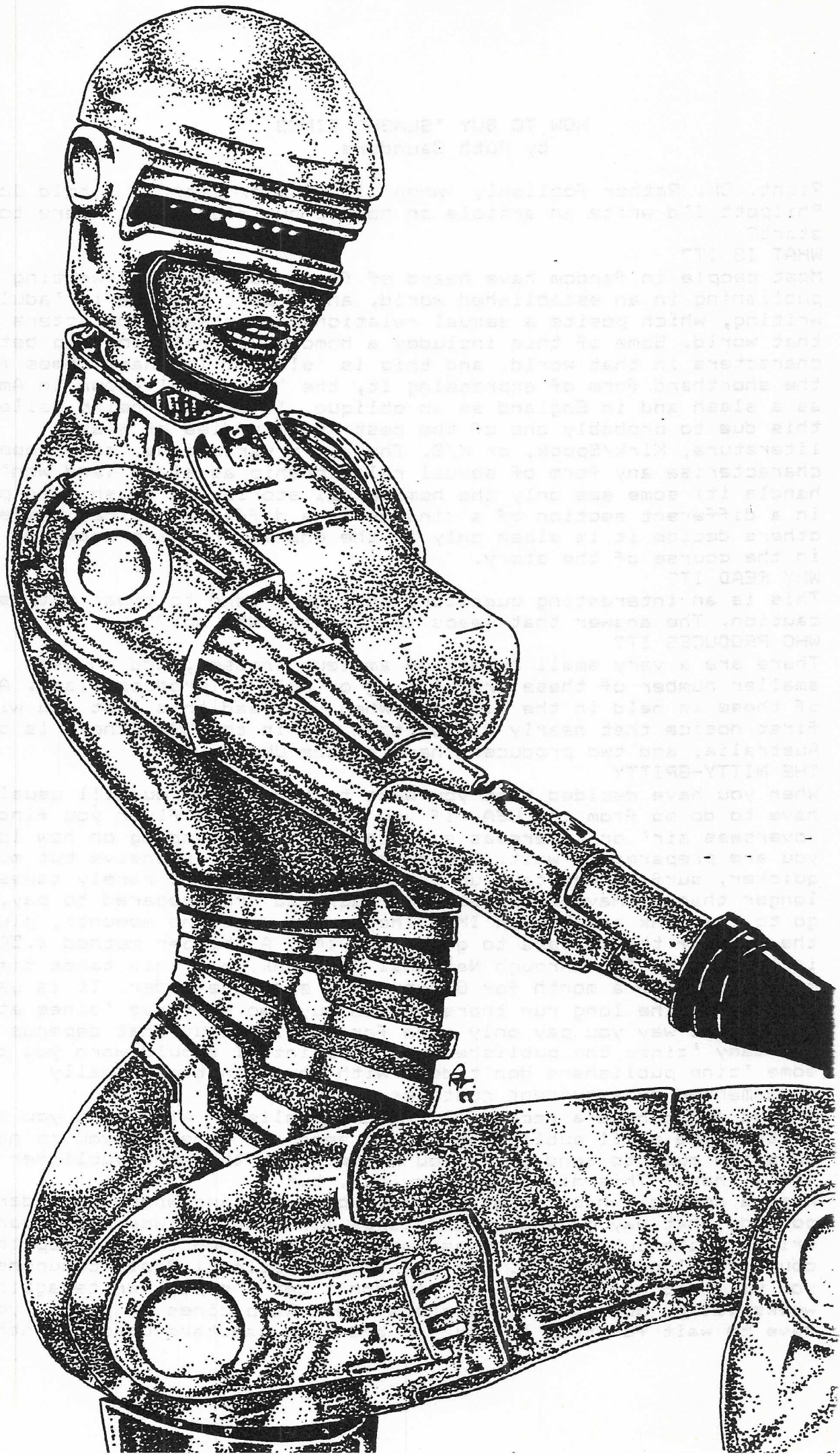
There will be signs on the doors of all function rooms, regarding the relevant rules in operation. There are no smoking, eating and drinking rules in all rooms apart from the Scotts Bar and the Ops room.

THE BATH IN SCIENCE FICTION/FANTASY FICTION by Sally Harvey

Hi-tech writers like Douglas Adams, of course have no problems in slipping in a long soak - to the extent of it lasting three years - and all Heinlein's later books have piles of steaming pools for both general socialising and more intimate one to one assignations. And all this is very right and proper and nothing to be ashamed of because nobody doesn't have a pool, or at least no-one who matters. The obsession about dunking bodies into copious amounts of modern plumbing only becomes obvious when you read the low-tech sword and sorcery or dragons and overlords sort of book. They have no medicines, transport or laws to speak of, but you can virtually guarantee that the natural equivalent of the jacuzzi will be tucked away somewhere. A recent Arthurian book has Guinevere reminiscing about romantic evenings with Arthur in a Roman bath; Anne McCaffrey's dragonriders are constantly plunging into hot springs in their weyrs; the hobbits in 'Lord of the Rings' while away an evening in tubs before crossing the Brandywine. A recent downmarket 'nipplecaps' book I read (so called because the covers always show women warriors who, whilst wearing no more protective clothing a chamois leather diaper and lots of jewellery, always take great care to have their nipples armour-plated) had the heroine - a sophisticated traveller posing as a slave on a backward planet demanding that a wooden tub be filled with kettles of hot water for her.

It seems to me that the message is that any of these alternate world's which we choose to travel to in fantasy will be bearable, despite any number of other privations, so long as we know that there is the possibility of a good hot bath somewhere along the way. As a fan of baths myself, I can quite understand these feelings; the only puzzling thing is why should they be so prevalent in speculative fiction but not in other sorts of writing? I do not believe that I have ever heard of Poirot or Marlowe bathing; Smiley is not heard of with a favourite duck. The people in classic books remain unsullied by water (unless it is a rainstorm in which they catch pneumonia to die tragically at the end). Modern novelists may allow their characters to wash but only in the interests of realism, not for the sheer joy of it. Very occasionally cowboys enter one of those funny hipbaths but this seems to be mainly for comic relief, not pleasure.

When given this article, Claire commented that she agreed with Sally but that "realism does tend to intrude when a) the hot water runs out b) my book falls in, and c) I have to start shaving my legs."



HOW TO BUY 'SLASH' ZINES by Ruth Saunders

Right. OK. Rather foolishly (when will I ever learn?) I told John Philpott I'd write an article on how to buy slash. So, where to start?

WHAT IS IT?

Most people in fandom have heard of fanzines, amateurs writing and publishing in an established world, and a part of this is 'adult' writing, which posits a sexual relationship between characters in that world. Some of this includes a homosexual relationship between characters in that world, and this is 'slash'. The name comes from the shorthand form of expressing it, the '/' symbol known in America as a slash and in England as an oblique. It started being called this due to probably one of the best known bodies of slash literature, Kirk/Spock, or K/S. There are variations, some people characterise any form of sexual relationship as slash (and won't handle it) some see only the homosexual stories as slash, and put it in a different section of a zine or in a different 'zine, while others decide it is slash only if the characters have detailed sex in the course of the story.

WHY READ IT?

This is an interesting question, and one I tend to treat with some caution. The answer that leaps to mind is "Why not?"

WHO PRODUCES IT?

There are a very small number of amateur presses, and an even smaller number of these are willing or able to produce slash. A list of these is held in the library. When you read this list you will first notice that nearly all of them are in the USA, there is one in Australia, and two producers here in the UK.

THE NITTY-GRITTY

When you have decided that you want to buy slash you will usually have to do so from the USA. If you have a recent flyer you find the 'overseas air' or 'overseas surface' price, depending on how long you are prepared to wait. Overseas air is more expensive but much quicker, surface can take up to 12 weeks, air mail rarely takes longer than 5. Having decided how much you are prepared to pay, you go to the bank and buy an IMO. These cost (at the moment), plus the cost of the dollars to go on the IMO. A cheaper method (.50) is to get the IMO through National Girobank, but this takes time, it can take up to a month for Girobank to send the order. It is usually cheaper in the long run therefore to buy two or three 'zines at a time, that way you pay only once for the IMO, but that depends on how many 'zines the publisher has in print. I should warn you that some 'zine publishers don't deal with anyone not personally recommended by a current customer.

If you don't have a recent flyer, the publisher will send you one - if they are still publishing. Don't send any money if you're not sure how much to send or if you're not sure that the publisher is still there. This might seem obvious, but...

Keep a note of which zines you have ordered, and when the order was posted, that way if your order takes more than 12 weeks you can write to the publisher and ask what has happened to it. Keep the counterfoil of your IMO. Enclose 2 International Reply Coupons or you will not get a reply. If you don't get a reply, write again 8-12 weeks later. Some zine publishers don't keep zines in print, you have to wait for them to reprint and this can take upto 6 months or

more. However, I do think it's reasonable for them to tell you when this has happened. One of them doesn't, so beware! Good zine producers will send your order straight away, and most are pretty good.

A much quicker method is to buy the stuff second hand at conventions, adult auctions and some dealers tables handle it. However it can't be found at some conventions, because the actor they have invited doesn't like it and they don't want to offend him/her or because that is the convention organisers' policy.

THE LAW

I'm not a lawyer, so some of this is as far as I understand it only. If you want more information check it out yourself.

The law governing this sort of thing is wonderfully complicated. It is covered in the UK by the Obscene Publications Act and the Post Offices Act. Importing is covered by the Customs Consolidation Act 1876, and the Customs and Excise Management Act 1979. Under the Obscene Publications Act it is an offence to sell (or import) anything defined as obscene. Unfortunately there is no exact legal definition of obscene, we are left with the 'has a tendency to deprave and corrupt' which is very difficult to prove as has been shown on many occasions. The Post Offices Act states that it is illegal to send obscene matter through the post - but the same definition of obscene applies.

It has been stated and it often believed that any slash if found is likely to be stopped and may lead to prosecution. This is not the case. Only if the sexual acts depicted appear in the lists of proscribed acts will it be stopped. These include child abuse, (actual rather than related or historical) a rare incidence in slash, or male/female buggery, an act still illegal under English law, or they contain very revealing pictures this is by no means exhaustive and no-one knows what's on the actual customs list. The chance of a zine being stopped is slight but not unknown, if it is at least you find out where it has gone! The usual procedure is to send a photocopy of the customs letter to the zine editor and the editor replaces it. According to the standard customs letter to be involved in any way with the importation of prohibited goods is to risk a large fine and in some cases imprisonment, which when applied to literature like this is a rather wide interpretation of their powers under the Acts.

An invented (or dead) character cannot be libelled, so libel and slander laws do not apply, however, the characters and/or situations will almost certainly belong to the original writer so copyright does. This applies to all fan writing, not just slash. Fan publications cannot be produced for a profit they must only just cover costs, and if this is the case the producer will probably escape prosecution. Probably, there is still a technical breach of copyright, but it would not be in the best interests of a writer to bring such action because of the almost certain loss of goodwill that would result within fandom.

POPULAR SLASH

The most popular slash couple is probably Kirk/Spock, other popular couples include; Blake/Avon (Blake's 7), Holmes/Watson - this is now out of copyright and at least one professional book has been written - Bodie/Doyle and Stasky/Hutch. Slash can be fun taken in the right spirit, but if you don't fancy the idea, don't read it. Otherwise, have fun.

THANK YOU'S

Every convention committee is indebted to a selection of people who help out in the pre-con stage and during the convention, and we have been very lucky in the help that we have received during the planning and execution of Eroticon Six. It is hard to remember everyone, and impossible to put them into any order of priority, but our list of thank you's is as follows;

OUR GUESTS

For stepping in at short notice and providing us with such excellent talks.

ALL OUR SPEAKERS AND PANELISTS

For providing such controversy and entertainment.

THE HOTEL AND STAFF

For their enthusiasm and help.

EDDY AND NOEL

For their patience, understanding and help.

DONNA AND ALAN

For their invaluable help and advice.

PAUL AND CATHY

For help and the loan of their videos.

THE TERRENCE HIGGINS TRUST

For their support.

JACKIE ROE

For her help during the early planning stages of the convention.

RUTH SAUNDERS

For the loan of her Zines and help.

MAC

For becoming the only man to have a 'talking Tit with a radius of ten miles'.

TAM AND LEE

For helping out at the auction.

MARY

For the loan of her turkeys.

S. & M. PRINTERS AND ANNABELLE

For matching printing deadlines at virtually no notice.

EVERYONE WHO DONATED CHARITY AUCTION ITEMS.

ALL OUR STEWARD

Without whom we would have been unable to run a programme.

LASTLY BUT BY NO MEANS LEAST - YOU THE ATTENDEES

Without whom we would have had no convention.

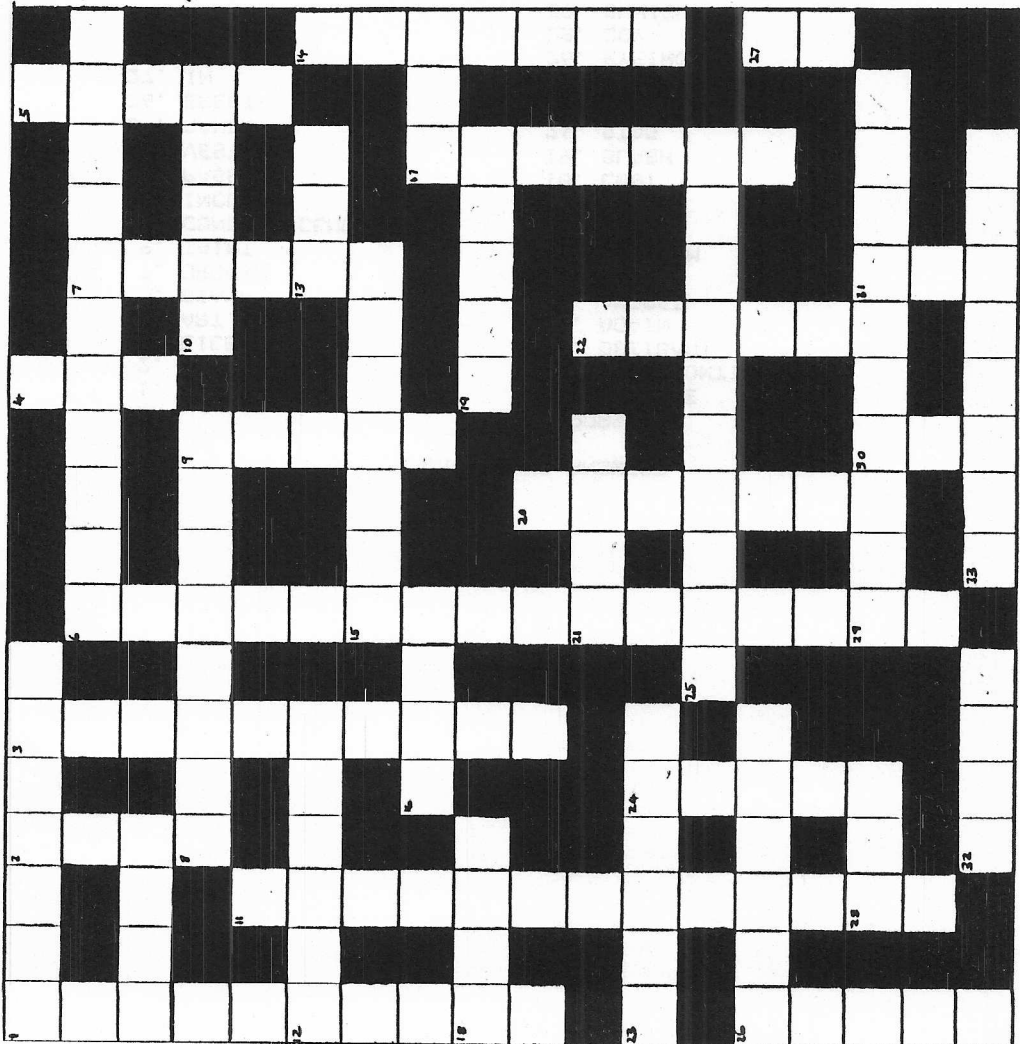
CROSSWORD CLUES

DOWN

1. Drunken revelry, an orgy (10)
2. Unfasten (4)
3. Unrestrained by rule or accepted laws of style (10)
4. Human skill as opposed to nature (3)
5. Roman Goddess of chastity (5)
7. Climax of sexual excitement (6)
9. A moral blemish (5)
11. Any abnormally strong desire (13)
14. A demon supposed to lie with men or women at night (7)
20. Strong emotion, outburst of anger (7)
22. Chaste, pure (6)
24. Riotous, disorderly, lusty (5)
26. Direct or pointing upwards (5)
27. Within, inside of (2)
30. Exceedingly cold (3)
31. To point at, to direct (3)

ACROSS

1. To charm away (7)
6. An erotic or convivial poem (11)
8. Showing deference (8)
10. Repeat (5)
12. A love knot (6)
13. The state of being male or female (3)
15. Self-pollution (7)
17. A pouch-like structure or receptacle (3)
18. To bow or curtsy (4)
19. American term for an oblique (5)
21. Term for a male animal related to human batchelors (4)
23. To wish or long for (6)
25. Responding to reflex stimulation (10)
26. To appraise sexually (6)
28. Pretending shyness or modesty (3)
29. Excessive devotion to women (10)
32. Unscrupulous flirt (4)
33. Physical prostration (8)



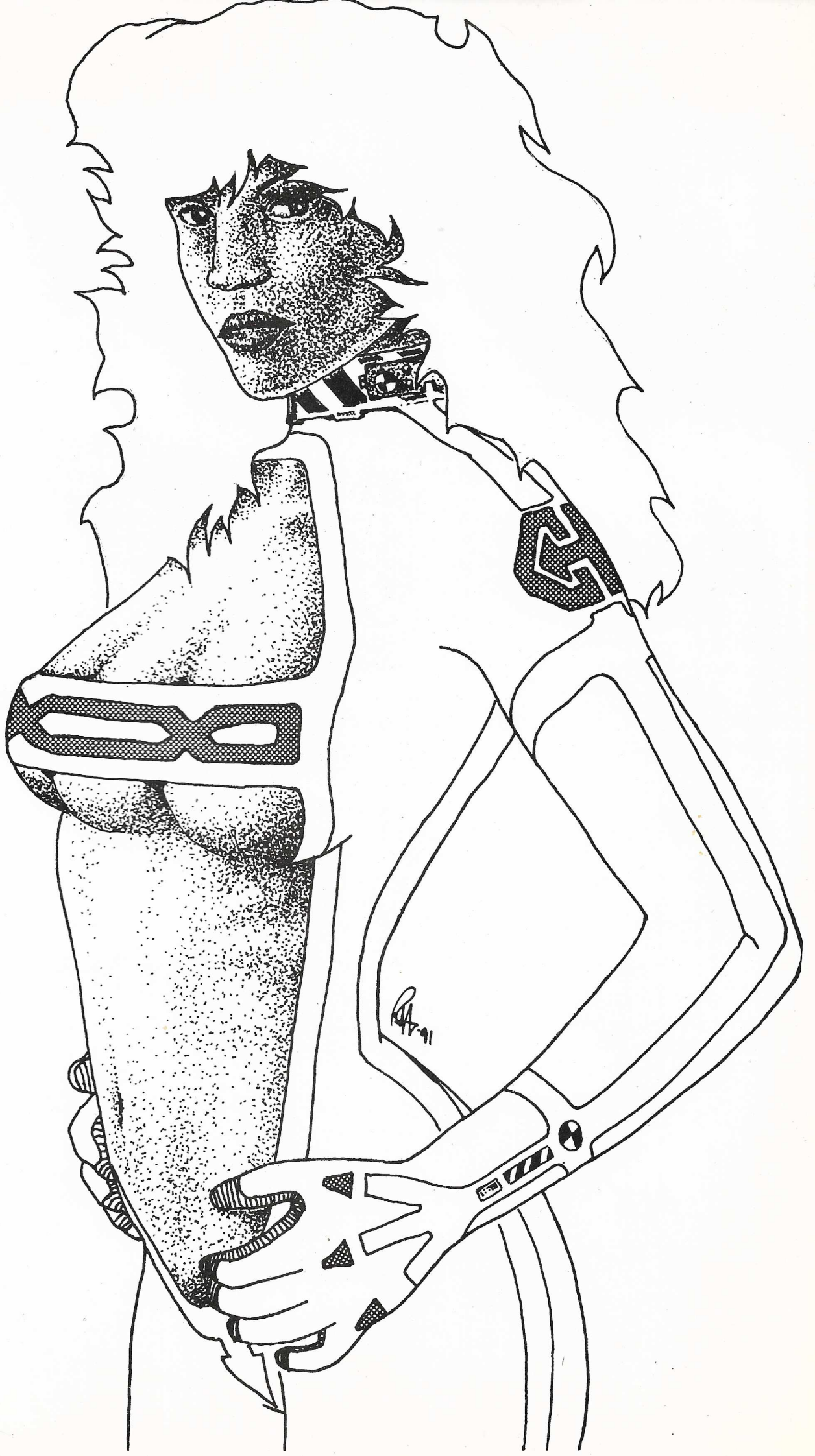
CROSSWORD ANSWERS

DOWN

- 1. BACCHANALS
- 2. UNDO
- 3. LICENTIOUS
- 4. ART
- 5. DIANA
- 7. ORGASM
- 9. TAINT
- 11. CONCUPISCENCE
- 14. INCUBUS
- 20. PASSION
- 22. VESTAL
- 24. RANDY
- 26. ERECT
- 27. IN
- 30. ICY
- 31. AIM

ACROSS

- 1. BEGUILE
- 6. ANACREONTIC
- 8. OBEISANT
- 10. AGAIN
- 12. AMORET
- 13. SEX
- 15. ONANISM
- 16. ROMP
- 17. SAC
- 18. LOUT
- 19. SLASH
- 21. STAG
- 23. DESIRE
- 25. CONSENSUAL
- 24. EYEING
- 28. COY
- 29. GYNIOLATRY
- 32. VAMP
- 33. ADYNAMIA



THE CONVENTION CHARITY
THE TERRENCE HIGGINS TRUST

When Terrence Higgins died with AIDS, his illness was hardly understood and his needs barely met. His friends, shocked and saddened by the lack of information and support available, decided to set up an organisation to provide support and help for people living with AIDS and HIV infection.

That was in 1982. Today the Terrence Higgins Trust is the UK's leading AIDS charity and continues to expand to meet the many demands which AIDS and HIV infection present to us all. It currently involves over 800 people, the vast majority of whom are volunteers. They provide help, advice, information, support and training not only to people with AIDS and HIV infection, but to anyone concerned about this health crisis.

One facet of the Terrence Higgins Trust is the Buddying and Helper Cells. Buddies are trained and skilled volunteers who are committed to providing a consistent service of emotional and practical support to a person with AIDS on a one-to-one basis. The aim is to complement, rather than replace, existing support and care-giving from partners, families and friends, and health workers from both statutory and voluntary agencies.

There are counselling services free of charge and strictly confidential. The Family Support Network provides support to the families of people with AIDS and HIV infection. There are monthly support group meetings as well as telephone support and home visits by other members of the group and trained counsellors. One group in Central London has been meeting since 1984 and is the longest established PWA support group in Europe.

Another first for the Trust was its Helpline which opened in February 1984 and was the first AIDS Helpline in Europe. Its role has now developed into being a major source of counselling, support and referral. Helpline counsellors are trained to deal with a varied workload as the callers range from the recently diagnosed to the worried well and the bereaved. The service operated from 3pm to 10pm, every day of the year.

Callers respond to advertising, or are referred to the Helpline by hospitals, doctors, STD clinics, the National AIDS Helpline, local HIV support groups and other counselling agencies. It therefore provides an important back-up service to these organisations in addition to acting as one of the points of entry to other services of the Terrence Higgins Trust.

The Terrence Higgins Trust Advice Centre, which comprises the Trust's Legal Officer, Welfare Rights Officer and Advisor, Housing Officer and Solicitor, together with some 60 volunteer lawyers and welfare rights advisers, provides a range of legal and welfare rights advise services for anyone affected with AIDS and HIV infection.

The above are only some of the services offered by this charity, the Terrence Higgins Trust, which has become the forerunner in educating the general population on AIDS and HIV.