

UNITED STATES PATENT AND TRADEMARK OFFICE

SERIAL NO: 78/785768

APPLICANT: Cyberheat, Inc.

78785768

CORRESPONDENT ADDRESS:
CYBERHEAT, INC.
LEGAL DEPARTMENT
6614 E. TANQUE VERDE RD.
TUCSON, AZ 85715

RETURN ADDRESS:
Commissioner for Trademarks
P.O. Box 1451
Alexandria, VA 22313-1451

MARK: HARDPORN

CORRESPONDENT'S REFERENCE/DOCKET NO : N/A

CORRESPONDENT EMAIL ADDRESS:

Please provide in all correspondence:

1. Filing date, serial number, mark and applicant's name.
2. Date of this Office Action.
3. Examining Attorney's name and Law Office number.
4. Your telephone number and e-mail address.

OFFICE ACTION

RESPONSE TIME LIMIT: TO AVOID ABANDONMENT, THE OFFICE MUST RECEIVE A PROPER RESPONSE TO THIS OFFICE ACTION WITHIN 6 MONTHS OF THE MAILING OR E-MAILING DATE.

MAILING/E-MAILING DATE INFORMATION: If the mailing or e-mailing date of this Office action does not appear above, this information can be obtained by visiting the USPTO website at <http://tarr.uspto.gov/>, inserting the application serial number, and viewing the prosecution history for the mailing date of the most recently issued Office communication.

Serial Number 78/785768

The assigned trademark examining attorney has reviewed the referenced application and has determined the following:

Search Results Under Trademark Act §2(d)

The Office records have been searched and no similar registered or pending mark has been found that would bar registration under Trademark Act Section 2(d), 15 U.S.C. §1052(d). TMEP §704.02.

Refusal Under Trademark Act §2(e)(1) – Primarily Merely Descriptive

Registration is refused because the proposed mark merely describes some or all of the content of applicant’s services in commerce. Trademark Act Section 2(e)(1), 15 U.S.C. §1052(e)(1); TMEP §§1209 *et seq.*

A mark is merely descriptive under Trademark Act Section 2(e)(1), 15 U.S.C. §1052(e)(1), if it describes an ingredient, quality, characteristic, function, feature, purpose or use of the relevant goods and/or services. *In re Gyulay*, 820 F.2d 1216, 3 USPQ2d 1009 (Fed. Cir. 1987); *In re Bed & Breakfast Registry*, 791 F.2d 157, 229 USPQ 818 (Fed. Cir. 1986); *In re MetPath Inc.*, 223 USPQ 88 (TTAB 1984); *In re Bright&Crest, Ltd.* 204 USPQ 591 (TTAB 1979); TMEP §1209.01(b). A mark that describes an intended user of a product or service is also merely descriptive within the meaning of Section 2(e)(1). *Hunter Publishing Co. v. Caulfield Publishing Ltd.*, 1 USPQ2d 1996 (TTAB 1986); *In re Camel Mfg. Co., Inc.*, 222 USPQ 1031 (TTAB 1984); *In re Gentex Corp.*, 151 USPQ 435 (TTAB 1966).

A mark that combines descriptive terms may be registrable if the composite creates a unitary mark with a separate, nondescriptive meaning. However, if each component retains its descriptive significance in relation to the goods or services, the combination results in a composite that is itself descriptive. *In re Tower Tech, Inc.*, 64 USPQ2d 1314 (TTAB 2002) (SMARTTOWER merely descriptive of “commercial and industrial cooling towers and accessories therefor, sold as a unit”); *In re Sun Microsystems Inc.*, 59 USPQ2d 1084 (TTAB 2001) (AGENTBEANS merely descriptive of computer software for use in development and deployment of application programs on global computer network); *In re Putman Publishing Co.*, 39 USPQ2d 2021 (TTAB 1996) (FOOD & BEVERAGE ONLINE held to be merely descriptive of news and information service for the food processing industry); *In re Copytele Inc.*, 31 USPQ2d 1540 (TTAB 1994) (SCREEN FAX PHONE merely descriptive of “facsimile terminals employing electrophoretic displays”); *In re Entenmann’s Inc.*, 15 USPQ2d 1750 (TTAB 1990), *aff’d per curiam*, 928 F.2d 411 (Fed. Cir. 1991) (OATNUT held to be merely descriptive of bread containing oats and hazelnuts).

In this case, the mark is HARDPORN for services in Class 41, namely, providing an adult-content website and personal appearances by adult-entertainment performers. Applicant’s recitation of services explains that its website features “performances, related film and video clips, photographs, and other visual and editorial content.” Applicant’s mark comprises the two words HARD and PORN strung together. As the attached dictionary definitions demonstrate, “harn porn” is a descriptive phrase for sexually graphic audio, video and/or written materials. The phrase “hard porn” thus describes audio, video and/or written content that is sexually explicit. The combination of the two words into one compound mark does not alter the meaning of the words or create a new and separate impression.

For these reasons, the applicant’s mark is highly descriptive of some of its services and must therefore be refused under Trademark Act §2(e)(1).

Refusal: No Evidence of Use With Services in Commerce

Applicant must submit a substitute specimen showing use of the mark for the services specified in the application, because no specimen currently of record shows use of the mark for any services in trade that are identified in the application. 37 C.F.R. §2.56; TMEP §§904 and 904.1 *et seq.* Applicant must also submit a statement that “the substitute specimen was in use in commerce at least as early as the filing date of the application,” verified with an affidavit or a signed declaration under 37 C.F.R. §2.20. 37 C.F.R. §2.59(a); TMEP §904.09.

The current specimen of record comprises part of a screenshot of a website, which shows the mark appearing by itself. The specimen does not show use for applicant’s services because the mark is not shown in connection with any of the services listed in the application.

Examples of acceptable specimens for services are signs, photographs, brochures, website printouts or advertisements that show the mark used in the sale or advertising of the services. TMEP §§904.04 *et seq.*

If an amendment of the dates-of-use clause is necessary in order to state the correct dates of first use, then applicant must verify the amendment with a notarized affidavit or a signed declaration in accordance with 37 C.F.R. §2.20. 37 C.F.R. §2.71(c).

The following is a sample declaration under 37 C.F.R. §2.20 with a supporting statement for a substitute specimen:

The undersigned being warned that willful false statements and the like are punishable by fine or imprisonment, or both, under 18 U.S.C. §1001, and that such willful false statements and the like may jeopardize the validity of the application or document or any registration resulting therefrom, declares that the substitute specimen was in use in commerce at least as early as the filing date of the application; all statements made of his/her own knowledge are true; and that all statements made on information and belief are believed to be true.

(Signature)

(Print or Type Name and Position)

(Date)

Pending an adequate response to the above, registration is **refused** because no specimen of record shows use of the proposed mark as a service mark. Trademark Act §§1, 2, and 45, 15 U.S.C. §§1051, 1052 and 1127; TMEP §§904.11 and 1201 *et seq.*

Although the trademark examining attorney has refused registration, applicant may respond to the refusal to register by submitting evidence and arguments in support of registration. If applicant chooses to respond to the refusals to register, then applicant must also respond to the following requirements.

Classification of Services

Applicant must correct the classification of the services in the application and amend the application to classify them in International Class 41. 37 C.F.R. §§2.32(a)(7) and 2.85; TMEP §§1401.02(a) and 1401.03(b).

Section 2(f) Claim Unsupported: Evidence Required

Applicant has included a claim of acquired distinctiveness under Trademark Act §2(f) but has provided no evidence to support that claim. If applicant believes that its mark has acquired distinctiveness, that is, that it has become a distinctive source-indicator for the services, then applicant may overcome the refusal under §2(e)(1) by seeking registration on the Principal Register under Trademark Act Section 2(f), 15 U.S.C. §1052(f). Applicant must establish acquired distinctiveness by a preponderance of the evidence. *Yamaha Int'l Corp. v. Hoshino Gakki Co.*, 840 F.2d 1572, 6 USPQ2d 1001 (Fed.Cir. 1988). This evidence may include specific dollar sales under the mark, advertising figures, samples of advertising, consumer or dealer statements of recognition of the mark as a source identifier, and any other evidence that establishes the distinctiveness of the mark as an indicator of source. See *In re Ideal Indus., Inc.*, 508 F.2d 1336, 184 USPQ 487 (C.C.P.A. 1975); *In re Instant Transactions Corp.*, 201 USPQ 957 (TTAB 1979). This Office will decide each case on its own merits.

To determine whether the proposed mark has acquired distinctiveness, the trademark examining attorney will consider the following factors: (1) how long applicant has used the mark; (2) the type and amount of advertising of the mark; and (3) applicant's efforts to associate the mark with the goods or services identified in the application. See *Ralston Purina Co. v. Thomas J. Lipton, Inc.*, 341 F. Supp. 129, 173 USPQ 820 (S.D.N.Y. 1972); *In re Packaging Specialists, Inc.*, 221 USPQ 917 (TTAB 1984); 37 C.F.R. §2.41; TMEP §§1212, 1212.01 and 1212.06.

Option: Amendment to Intent-To-Use Basis

If applicant cannot comply with the requirement for a specimen of use for the use-in-commerce basis asserted under Trademark Act §1(a), then applicant may substitute a different basis for filing if applicant can meet the requirements for the new basis. See TMEP §§806.03 *et seq.*

In this case, applicant may wish to amend the application to assert an intent-to-use basis under §1(b).

Applicant must submit the following statement in order to satisfy the application requirements for asserting a basis for registration under §1(b) of the Trademark Act:

Applicant has a bona fide intention to use the mark in commerce on or in connection with the goods or services listed in the application as of the filing date of the application.

Trademark Act §1(b), 15 U.S.C. §1051(b). This statement must be verified with an affidavit or a signed declaration under 37 C.F.R. §2.20. Trademark Act §1(b), 15 U.S.C. §1051(b); 37 C.F.R. §2.34(a)(2); TMEP §§806.01 and 804.02.

Questions

If applicant has questions about its application or needs assistance in responding to this Office action, please telephone the assigned trademark examining attorney directly at the number below.

/Rebecca M. Eisinger/

Trademark Attorney
Law Office 102
Phone (571) 272-8845
Fax (571) 273-9102

HOW TO RESPOND TO THIS OFFICE ACTION:

- **ONLINE RESPONSE:** You may respond using the Office's Trademark Electronic Application System (TEAS) Response to Office action form available on our website at <http://www.uspto.gov/teas/index.html>. If the Office action issued via e-mail, you must wait 72 hours after receipt of the Office action to respond via TEAS. **NOTE: Do not respond by e-mail. THE USPTO WILL NOT ACCEPT AN E-MAILED RESPONSE.**
- **REGULAR MAIL RESPONSE:** To respond by regular mail, your response should be sent to the mailing return address above, and include the serial number, law office number, and examining attorney's name. **NOTE: The filing date of the response will be the date of receipt in the Office,** not the postmarked date. To ensure your response is timely, use a certificate of mailing. 37 C.F.R. §2.197.

STATUS OF APPLICATION: To check the status of your application, visit the Office's Trademark Applications and Registrations Retrieval (TARR) system at <http://tarr.uspto.gov>.

VIEW APPLICATION DOCUMENTS ONLINE: Documents in the electronic file for pending applications can be viewed and downloaded online at <http://portal.uspto.gov/external/portal/tow>.

GENERAL TRADEMARK INFORMATION: For general information about trademarks, please visit the Office's website at <http://www.uspto.gov/main/trademarks.htm>

FOR INQUIRIES OR QUESTIONS ABOUT THIS OFFICE ACTION, PLEASE CONTACT THE ASSIGNED EXAMINING ATTORNEY SPECIFIED ABOVE.

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WORLD & NATION UTAH SPORTS BUSINESS OPINION FRONT PAGE ARCHIVES CLASSIFIEDS

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Utah news

Sunday, August 8, 2004



Porn is invading home, work With sites just click away, addiction has become big concern

By Jesse Hyde

Deseret Morning News

The first time Paul Turner tried to kill his wife, he baked her cookies laced with rat poison. When that didn't work, he cooked her spaghetti with mushrooms he believed were poisonous. On his final attempt, he put fish tank cleaner in her injected medication.

Turner told Provo police he wanted his pregnant wife dead because, among other things, she wouldn't allow him to look at Internet pornography.

On Jan. 26, supervisors at the Provo River Water Users Association suspended Louis Darrell Kinyon of American Fork from his job. At a meeting the next Monday to discuss the suspension, Kinyon, 49, flew into a rage and damaged a candy machine on his way out of the Pleasant Grove office.

Police were searching for Kinyon in the surrounding neighborhood when he returned to the building, chased co-workers outside and shot his 36-year-old boss, killing him. He then went in a bathroom and shot himself in the face.

Kinyon's suspension stemmed from "inappropriate material" found on his computer. Kinyon, who has recovered, has been charged with capital aggravated murder and third-degree felony sex exploitation of a minor.

The latter charge is related to the material found on his computer.

It wasn't long ago finding pornography was a chore, especially in Utah. Even in big cities, buying pornographic videos or magazines required slipping into the back room of a seedy video store. Now on the Internet, in motel rooms and on pay-per-view television, porn

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the Internet, in motel rooms and on pay-per-view television, porn can be just a click away.

As pornography has become more accessible, it has also become more popular. Last April, 29 million Americans viewed pornographic Web sites — there are nearly half a million of them — accounting for nearly one quarter of all Internet users, according to Nielsen//NetRatings, an Internet audience measurement and analysis agency.

Rentals of hard-core videos, which show real sex acts, soared from 79 million in 1985 to 759 million in 2001, according to Adult Video News. That's an increase of almost 1,000 percent. The porn industry now rakes in about \$10 billion a year, roughly the same amount Hollywood makes on all major releases at the domestic box office.

"It's everywhere," says Rory Reid, a therapist who treats sex addicts at Provo's Gathering Place. "Some people feel like they can't escape it."

The explosion of porn, and mainstream tolerance, has created a whole new category of addicts, psychologists say. Men and women who view porn sometimes become so consumed by it they can't keep it out of the workplace.

Before Turner tried to poison his wife, his boss at the Missionary Training Center of The Church of Jesus Christ of Latter-day Saints confronted him about pornography found on a computer.

When Kinyon was suspended for material found on his computer, he snapped.

"I've seen some people who are definitely deserving of the label, people who are really doing themselves damage," says David Tomb, a University of Utah psychology professor who has met with dozens of men consumed by porn. "They feel out of control to the point where they are losing their job, their marriage is falling apart, their whole life is disassembling because of their need to look at pornography, and they have a lot of the same characteristics you see with someone who has a drug addiction."

Does compulsive viewing of pornography qualify as an addiction? And if it does, is it a harmless waste of time, a healthy stimulus for bored couples, or a dangerous obsession that destroys relationships, ends careers and contributes to violence?

On a recent Tuesday night, a group of admitted sex addicts gathered at an Orem church for a weekly meeting. They met in the nursery, a cheery yellow room with pictures of Jerusalem and Noah's Ark taped to the wall.

Sitting in a circle, the men introduced themselves as "sexaholics" and shared temptations encountered during the previous week — both those they overcame and those to which they succumbed. For men who had stayed sober from compulsive sexual behavior for a month or longer, there were tokens and hugs.

Sexaholic groups in conservative, largely Mormon Utah County (there are two) attract everyone from newlyweds obsessed with porn to white-haired grandfathers who have lost count of how many prostitutes they have bedded. Some of the men have attended these meetings, which use the 12-step program of Alcoholics Anonymous, for years.

For these men, pornography addiction is a very real thing; it is a habit that has hurt relationships and affected job performance.

Reid, who runs the program for compulsive sexual behavior at the Gathering Place, said he has counseled dozens of porn addicts. Most are men, he said, and most come in on their own. Others are referred by employers

such as Novell that have become aware of the problem.

"We've had police officers, postal workers. This problem is not discriminatory," Reid said. "You'll get the custodian, you'll get the medical doctor and everything in between."

An estimated 6 million Americans surfed porn Web sites while at work in April of last year, according to Nielsen//NetRatings. A survey of 224 corporations conducted by David Greenfield, author of the book "Virtual Addiction," shows more than 40 percent of all Internet-related workplace disciplinary actions were related to Internet pornography.

Greenfield said he has worked with executives who lock themselves in the office half the day looking at porn. Reid has treated others who stay up all night viewing online porn and come in groggy to work.

Both Reid and Tomb said their clients find viewing pornography an especially tough habit to break. Reid said giving up porn can be as difficult as giving up heroin.

However, other experts say viewing pornography does not qualify as an addiction.

"It depends on what we mean by addiction," said Jeffrey Schaler, a former psychology professor at Johns Hopkins University who has studied compulsive pornography viewing and addiction. "If we mean some disorder or some chemical imbalance, there's no such thing as pornography addiction. If by addiction we mean something that people enjoy and use to cope, then yes, there's such a thing as addiction."

Schaler, author of the book "Addiction Is a Choice," said too many people, from alcoholics to self-described sexaholics, use addiction as an excuse for behavior they find inappropriate. With enough willpower, any addiction — from heroin use to compulsive pornography consumption — can be overcome, he said.

Other psychologists, such as the late Al Cooper of the San Jose Marital and Sexuality Center in Santa Clara, Calif., have said that while pornography viewing can reach the point of compulsion, it does not meet the criteria of other physical addictions.

"It's not something people can't control," Schaler said. "It's not like a seizure."

Depending on your morals, pornography addiction is either a vexing sin or an annoying waste of time. To conservative Christians, pornography has long been viewed as a gateway to baser sins, such as adultery and rape.

The recent cases of Paul Turner, who tried to poison his wife, and Louis Darrell Kinyon, who shot his boss, seem to support such religious fundamentalist theory.

"I think it's dangerous when we attribute a criminal act to pornography, and there's obviously other factors we're overlooking," Schaler said. "It's more complicated than that."

"There's no evidence to show pornography caused (Turner and Kinyon) to do these things. People say, 'Well, pornography obviously had something to do with it.' Look, there are tons of people who read pornography and don't kill people."

There is even some debate about whether pornography addiction escalates. Reid said he has clients who have been looking at the same kind of porn for years, while Tomb said most people hooked on porn seek increasingly explicit material.

"What was previously arousing is no longer arousing. It's almost like someone with a heroin addiction needing more heroin. They haven't changed the drug, but they've increased the intensity of it," Tomb said. "Soft porn will become hard porn. Hard porn will become violent porn."

Anti-porn activists have long warned that porn causes men to objectify women. If it is not limited, they say,

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And both activists have long warned that porn causes men to objectify women. It is not limited, they say, men will beat, cheat, even rape.

However, in a recent essay for New York magazine, the feminist Naomi Wolf argued that the proliferation of easy-to-access pornography has not made men into "raving beasts," as many had predicted it would.

"On the contrary," she writes. "The onslaught of porn is responsible for deadening male libido in relation to real women, and leading men to see fewer and fewer women as 'porn-worthy.' Far from having to fend off porn-crazed young men, young women are worrying that as mere flesh and blood, they can scarcely get, let alone hold, their attention."

Wolf writes that when she visits college campuses women tell her they feel like they can't compete. "For how can a real woman . . . possibly compete with a cybervision of perfection, downloadable and extinguishable at will, who comes, so to speak, utterly submissive and tailored to the consumer's least specification?"

Reid says he hears the same thing from spouses or partners of porn addicts who come in for counseling at the Gathering Place.

What cannot be denied, he said, is the effect pornography has on relationships.

"It creates unreal expectations," he said. "Pornography in and of itself is just a fraudulent message about human sexuality."

Today, Paul Turner is in the maximum security wing of the Utah State Prison, serving a 15-year sentence for attempted murder. His wife has divorced him and has sole custody of their child. Turner declined comment for this story.

On Wednesday, Darrell Kinyon, who has been found mentally competent to stand trial, appeared in court for a pre-trial hearing. He will next appear in court Sept. 22.

Those who know both men wonder what role pornography played in their crimes.

Turner was described by his older brother as "the 'good kid' who wanted desperately to maintain an appearance of strength and success." Kinyon was said to be despondent over the thought of his family learning of his porn addiction.

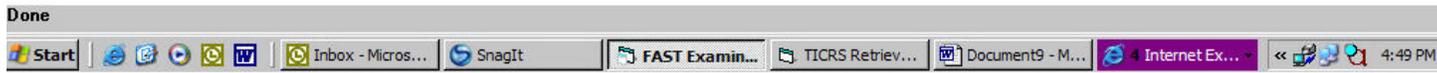
"I think he was really torn with the way he was acting. It was so aberrant to his core beliefs. I think it ate him up," said Turner's attorney, Tom Means.

Schaler assumes both Turner and Kinyon were suffering from a state psychologists call "cognitive dissonance," defined as a condition of conflict or anxiety resulting from an inconsistency between one's beliefs and one's actions. He said this condition had more to do with their crimes than their pornography habit.

"Obviously there were other factors," said one associate of Turner who asked not to be named. "But I think (pornography) played a large part in what happened."

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Blind to the Law

By J. Robert Flores
November/December 2000 Family Voice

Eight-year-old Joe was a normal, well-adjusted child, his parents thought. He came from a Christian family. Then they discovered he was viewing pornographic files on the Internet. This had gone on for six months. Shocked, they immediately added computer features that blocked the porn and monitored sites viewed. But Joe could still access it at the library and his friends' homes.

His struggle has continued for two years. Joe increasingly lives in a world of sexual fantasies, and he has begun to act them out. His schoolwork and friendships have suffered. His parents have punished him and issued consequences. Each time, Joe cries and says he wants to stop. But he feels powerless.

He is addicted, and Joe has begun what will be a life-long battle with pornography.*

* Name has been changed. Gene McConnell Ministries is the source of this true story.

The Forgotten Crime

Sad stories like this have become commonplace as pornography becomes more widespread. The pornography industry has defamed the Constitution by claiming "free speech," while it holds families—including children—hostage. Tragically, our own federal Justice Department has let the pornography industry get away with it.

As a lawyer, I have devoted my professional life to the pursuit of justice. I served in the Justice Department under President Bush. In 1997, during President Clinton's second term, I left Justice. Because of its decline in prosecuting obscenity, I concluded I could do more for children and families outside the government. The U.S. Department of Justice is on life support. Can it be saved? Or will the pornography industry continue to profit from its blindness?

Americans once widely recognized pornography as immoral and crime-related. But in the last decade, the commercial sex industry has grown into multibillion-dollar international corporations. As pornographer Paul Fishbein stated in *Adult Video News (AVN)*, "Fresh new adult magazines generate big profits. ... It's a great time to be an adult retailer."

Despite connections with organized crime, today the pornography industry feels free to hire lobbyists to influence politicians. We must tell the truth about this dirty "business." We must make sure that pornographers, sex club operators, pimps—and the criminal organizations they control—do not write the final chapter of this sordid story.

Right Way to Battle Porn

When the Clinton administration took office, the Justice Department had just finished its most successful blitzkrieg ever of adult and child pornographers. Working together, federal prosecutors and state U.S. attorneys obtained more than 125 convictions and more than \$24 million in fines and forfeitures for breaking obscenity laws. Every prosecution from 1989 to 1992 resulted in convictions. Some defendants also received prison terms.

The Justice Department held criminals responsible for their actions and forced the industry to change. Distributors and producers removed movies depicting the most graphic pain. Retailers pulled videos with themes such as rape, incest and pseudo-child pornography, which uses teens of questionable age to depict child abuse. Finally, the industry stopped some marketing strategies, such as sending unsolicited, hard-core mailings. These often fell into the hands of

depict child abuse. Finally, the industry stopped some marketing strategies, such as sending unsolicited, hard-core mailings. These often fell into the hands of young children.

While the industry remained strong, it had many roadblocks. More pornography producers obeyed the law because they understood they could be severely punished. Just as important, porn users also faced an extra stigma: These materials were illegal. The industry could no longer claim a nonexistent constitutional right.

Sadly, the Justice Department threw away this momentum.

What Law?

In 1993, the United States began a staggering decline in obscenity prosecutions. During the Clinton administration's first six years, federal enforcement of obscenity violations plummeted more than 80 percent. In fiscal 1997, only six prosecutions included a lead charge of federal obscenity law violation. In 1998, those cases totaled only eight. Further, no prosecutions against major interstate distributors of hard-core porn have occurred for the past several years, according to a report by [Morality in Media](#), a New York-based decency organization.

The last eight years have been "peaches and cream as far as prosecutions have been concerned," said Paul Cambria, a "First Amendment" lawyer whose clients include *Hustler* publisher Larry Flynt. Cambria spoke at a pornography trade show in September. "We've had some state prosecutions, but by-and-large no federal prosecutions" under the Clinton administration, he said.

To remedy the situation, pro-family groups, including the National Law Center for Children and Families and Concerned Women for America, pressed for meetings with Justice Department officials. They ignored our requests to meet with U.S. Attorney General Janet Reno for nearly eight months—although we represented millions of children and families. When I pressed inside contacts for the meeting, officials said we did not merit a meeting with Miss Reno and offered us Deputy Attorney General Eric Holder instead.

At that May 1998 meeting, Mr. Holder seemed genuinely concerned with our requests. But he had little understanding of the obscenity industry. Afterwards, he contacted all 93 U.S. attorneys in the states to remind them that the prosecution of obscenity producers and distributors was still a priority, and they were responsible to act.

Still, nothing happened. The porn industry's trade publications reported the Justice Department had sent this letter, but pornographers obviously didn't fear prosecution and continued "business as usual." In 1996, the industry endorsed President Clinton for a second term, stating in *AVN*, "There have been fewer federal prosecutions of the adult industry under Clinton than under Reagan and Bush. ... [W]ith no reason to change his hands-nearly-off porn policy, vote for him."

Last March, again *AVN* addressed this issue. "How likely is it ... that we are going to enjoy the same benevolent neglect [under the next administration]," it asked, "that the industry has enjoyed under Janet Reno?" In fact, the Gore/Lieberman campaign also received the industry's endorsement in September.

Shifting the Focus

Pornography producers and attorneys have tried to shift the focus from illegal obscenity to child pornography. "The Clinton regime has not prosecuted any adult obscenity at any time," said porn industry attorney Cambria. "[Its] focus has been on child pornography, and [its] focus should be on child pornography."

But studies show that soft porn leads to hard porn, including illegal obscenity. And pornography use leads to child abuse. According to a 1983 report to the Department of Justice, 87 percent of those who molest girls and 77 percent of those who molest boys admitted to regular use of hard porn.

Understanding this, members of the [House Telecommunications Subcommittee](#) grilled Deputy Assistant Attorney General Alan Gershel in a May hearing. Gershel tried to address only the prosecution of child pornography. When Rep. Steve Largent (R-Oklahoma) asked how many convictions of obscenity violations have occurred since 1996, Gershel could not recall one. The Justice Department spent money intended for obscenity prosecutions, Gershel said, to prosecute child pornography, noting a "dramatic increase" in such cases.

"A culture of obscenity leads to a greater culture and exploitation of children," Rep. Charles Pickering (R-Mississippi) replied. "They contribute to each other."

"Culture of obscenity leads to a greater culture and exploitation of children," Rep. Charles Stenholm (R-Mississippi) replied. "They contribute to each other. And until you address both, you are going to see a dramatic increase."

Last April, pro-family groups met with new Assistant Attorney General James Robinson for the Criminal Division. Once again, we had to educate him about the issues, prosecution needs, and the poor record of the Justice Department and U.S. attorneys. Even today, indictments are not being announced.

Pornography's Stranglehold

All progress made during the Reagan and Bush years has been undone. The lack of any credible effort to hold this industry to the law has enabled the commercial sex industry to grow without challenge. Companies that the Reagan and Bush administrations successfully prosecuted placed much of the pornography on the Internet.

Millions of children have now been exposed to the most violent, deviant and accessible pornography ever. It reaches them in schools, libraries and homes. The "Dangerous Access" report found 668 incidents of children exposed to pornography in libraries. Today, most people first see pornography as young children.

The pornography industry has become fixated on "young teen" material, which though advertised as over 18, depicts girls with the body types of prepubescent or adolescent children. The Internet version of unsolicited mailings has returned in the form of pornographic "spam," which is unwanted electronic mail, and obscene banner ads on Web sites.

The Clinton administration has furthered the industry through a calculated strategy of nonenforcement. Users think porn is legal and protected by the First Amendment—a lie, but effective propaganda.

Time for Zero Tolerance

The new administration will face a daunting challenge if it takes on the porn industry, which is now better financed and enjoys a wider appeal. It has enslaved so many of our friends and family that any effort must be aggressive. The new president must lead the battle by appointing law-respecting U.S. attorneys and judges. It's time to wipe the smirk off the porn industry's face.

- Encourage the new U.S. Attorney General and U.S. attorneys to uphold the law.
- Return the stigma to porn; speak out against it in your community or church.
- Support ministries reaching out to porn addicts and former porn-industry workers.

The Clinton administration loosed a dangerous predator on our communities, and for the present, we are left to confront the danger. America has become like the frog in the pot of water that allows himself to be cooked alive because the water's temperature rises so slowly.

Pornographers will continue to raise the temperature. Will we feel the heat and finally jump out?

J. Robert Flores, Esq., is Vice President and Senior Counsel for the National Law Center for Children and Families (NLC) in Fairfax, Virginia. NLC's mission "is focused on the protection of children and families from the harmful effect of illegal pornography by assisting in law enforcement and law improvement." Mr. Flores formerly served as the Acting Deputy Chief of the Child Exploitation and Obscenity Section of the Department of Justice. He was a federal prosecutor in this section for eight years.

More from [November/December 2000 Family Voice](#)

Concerned Women for America

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men

How to Pant to Porn

by Vincent Eaton

"Want to earn some easy money?"

"Always. Doing what?"

"Soft porn."

"I can't do that. With all those people watching?" One moment, I thought...All those people watching? "Maybe I could...try."

I envisioned being on the movie set with a semi-decent, silicon-fed babe ready and willing spread on a bed, and whatever naked maneuvers I made she would act as though she were two clouds beyond seventh heaven. Show biz.

"Not *doing* soft porn. Dubbing it."

"What, like a stand-in? The stud star does the labor-intensive stuff and then I come in and come?"

"I'm serious."

He was serious. Like most things, the proposition had arrived because I knew somebody who knew somebody who said, You want to make some easy money? And since I was a dedicated, impoverished creative writer, everything about me was for sale except my art, which nobody wanted to buy. The job seemed simple. Moan for money.

"Do I have to audition for this?"

"If you've ever had sex and enjoyed it, you qualify."

"I've had sex, but I couldn't say I enjoyed it. It was sex outside of marriage, so as a Catholic whenever I had an orgasm I denied the pleasure by going oooohhhh Goooodddd!!!—forgive me."

~~~~~ forgive me. ~~~~~

I was given a date, time, and an address on a wrinkled piece of paper. For three days leading up to the job I abstained from sex to be ready to give my all at the microphone, sincerely and ardently. I was thinking about becoming *the* method actor of soft-porn dubbing. Establish a rep, receive lots of offers, make a living. In future, people who met me would ask, "Don't I know you?" I would pant a bit and their eyes would widen respectfully. "You're *him*."

On a clammy, drizzly late afternoon in Brussels, where I lived and hustled, I walked down a neglected side street off an equally neglected canal, slipping slightly on the wet cobblestones, the well-folded piece of paper in my hand. I went along, matching the house numbers to the number on the paper until I came to the right one. A small worn, rusted plaque with the name of a recording studio was screwed into the cement between bricks. The door paint was chipped, and a bell hung loosely on a wire. I looked around to see whether anyone was observing me and taking photographs for criminal files, but I only saw a ratty cat dart across the street, going from under one parked car to another. I buzzed and waited and made sure my zipper was up.

A middle-aged, unshaven guy wearing sunglasses opened the door holding an unlit, half-chewed cigar—exactly what I was expecting. He sized me up, then warily glanced up and down the street—perfect. I liked this job so far.

"I've come for the voice-over?"

He gestured with the dead cigar, edging aside so I could slip in, and we went up some dusty, wooden stairs with bald overhead lighting. When we got to the top, he veered off to the right. I followed him down a corridor that meandered to the right and then hooked a left before abruptly stopping at a door marked "Studio."

"They're busy finishing a scene," he said. "Wait here. Someone will come."

I wanted to make a bad joke about his last line, but just watched him shuffle back into the darkness. Alone in the corridor, I checked my zipper again and glanced around, pretending I belonged. I looked out the window at the backs of brown buildings. It was twilight and still drizzling. I turned back to the door of the studio, curious about what was going on in there. Lots of panting, words spoken in low tones, indecent comments? I had been approached because I had performed half-decently in local amateur theatrical productions and someone thought I had talent. *Barefoot in the Park*, *Death of a Salesman*, and now *Susie and Fanny Get Porked*—a natural progression along the artistic ladder.

The door to the studio made a little air-locked whoosh sound and there was John, my contact, standing there, the man who was serious; he was a Brit, also an actor in the local andram world.

~~~~~

"Vincent. Show time."

With one last check of my zipper, I stepped into a small, dark recording studio the shape of a basic black box. At one end, a screen covered most of the wall. In front of the screen, just to the left, were two microphones on stands. Behind me was a glassed-off recording studio where an audio engineer sat, glancing at his wristwatch, fiddling with the sound levels. Below this window, along the wall, were half a dozen chairs facing the screen. Empty egg cartons were nailed on every available wall space as a low-cost absorber of sound. The air was stale. A tang of perspiration hung in the air. So far, so good.

John asked, "Remind me again, have you ever dubbed porn?"

"Well...I've had sex before and faked it. Does that count?"

"At least you're not taking this seriously. That's good. It's fairly easy. We have about ten seconds of get-to-know-you dialogue followed by some slam-bang. All you need to do is make appropriate sounds, more or less in sync with what's going on on the screen."

"That I can handle." I thought, This is like taking candy from....Well, maybe not that simile in this context.

It was explained that these films were usually made in Scandinavia or Germany. They featured big blondes and beefy men. Once dubbed into English and fine-tuned with mouth sound effects, they sailed to the Far East where shorter men with dark hair sat in long raincoats in darkened cinemas making tiny drizzles into their pockets. It seemed that in the mysterious Orient they needed to hear their on-screen huffing and puffing in English, not with Swedish or German accents. *Oh!* instead of *Ach!*

"But it's not hard porn, so it's not completely repugnant."

"And the difference between the two...?" I was always interested in furthering my education on any subject.

"Hard porn shows penetration; in soft porn, there is no penetration. We never see the dick because the dick is soft. Hence, soft porn."

My education complete, John the director turned away to talk to someone standing over in a dark corner. There were three other people in the room, none of whom I knew. I nodded in their direction, not knowing the proper conversation starter in such matters. "So, you dub porn often?" "You fake coming a lot?" I left it at a friendly but distant nod.

They ran the film, but not from the beginning. Since time was money, they just ran the scenes we in the room were to pant in. As my scene came up, hand-scribbled dialogue appeared along the bottom of the film: when each word hit a vertical line on the left, that's when they needed to be spoken, which would

a vertical line on the left, that's when they needed to be spoken, which would approximately match the moving mouth of the hunk on screen. They ran the scene once, so I could get a feeling of the ambiance and action. It was an outdoor scene on a road somewhere in the middle of some hike where a blonde boy meets a blonde girl and they trade some stilted dialogue; then an abrupt jump-cut to a scene where the boy meets girl, sans dialogue.

I asked whether I could do a run-through, seeing where I might generate some feeling and emotion. John returned to my side to coach me on my line readings. "We don't do rehearsals. Just say it. Nobody gives a fuck because nobody's listening." My inquisitions about my character's motivation, his inner life, or what his childhood might have been like to drive him to unsafe sex for easy pocket money thus discouraged, I replied, "Oh. Okay."

A woman came in, obviously late, a bit wide-eyed, carrying shopping bags.

"Lynn!" said John. "What kept you?"

"My son's birthday is tomorrow, and all the stores were jammed and—"

"Doesn't matter. We're about to do your first scene. Lynn, do you know Vincent? You're together in this scene."

She looked like anybody—a high school teacher with a couple of kids and a safe car. I was hoping for a degenerate. We shook hands, our eyes met, and I asked, "So what's a nice, middle-class woman like you doing in a place like this?" No, I didn't. I just shook her hand and was at a loss for words.

Lynn hadn't seen the dialogue scene, so I got to watch it again. Then we did it. Which went something like—

"Hi. How are you? Walking long? You're cute. My name's Bob."

That was it, and I didn't flub anything. I even managed a little winsome chuckle to give my blond character a shade of humanity. Suave yet innocent. It was a thin artistic line I was treading here.

With this verbal foreplay out of the way, the scene jump-cut right to the humping and a-bumping. The couple was now suddenly half-clad in some gully underneath a bridge in the great outdoors and my character's teeth were gnawing amorously at his mate's neck. He licked. Did I have to make kissy-bite and slurping sounds? How did one slurp into a microphone and keep a straight face and voice? Fortunately, this was a five-second thing and I just went *mmmm* for a few seconds. They sprang into the slam-bang action and underneath the screen the dialogue stopped, and only one word raced by—*Reactions*—followed by a long, wavy line.

I observed the sex scene with Lynn with what I hoped appeared detached professionalism. They went at sex as though they were working out at a gym

professionalism. They went at sex as though they were working out at a gym and hoped to break through some sort of pain barrier. I slipped my hand into my pants pocket, as though I had a sudden need to check whether I had any change to buy a candy bar, but really I was checking whether this scene was having any affect on my happy glands dangling below. Fortunately, I encountered only small change.

"Okay, let's do this."

Lynn stood at one microphone, I positioned myself at the other. We looked as though we were about to sing back-up on a pop song—leaning forward, mouths puckered, eyes straight ahead, tense and ready and bingo, here came the images again and the wavy line and our *reactions* began. Like a big bad wolf, I began huffing and puffing while my character on-screen pretended he got his house blown down. I took odd squints out of the corner of my eye at Lynn, trying to see whether she possessed a soft-porn panting method I could learn from to further my career in this business. Or whether she turned me on and I could incorporate *that* into the scene. It struck me that we had only shaken hands minutes before and there I was, next to this total stranger named Lynn, giving away all my secrets! She was finding out who I was when I was in bed with someone I loved. Because, like a good method actor, I was recalling previous experience, objectifying it, and drawing upon its reserves to produce a credible performance of a stud showing this easy lay the time of her life. *Be. Be.*

My character up there on the silver screen made lurching, banging movements against his partner's pelvis, and I made the same attempts to keep my breathing lurching and rhythmic. I went *uhh* and *uhh* and *uhh* and *uhh* over and over in time with his on-screen exertions and soon I moved into another dimension of pretend sex. My *uhhs* got weaker, slower, even though my character wasn't; I lost the tempo of his sexual stabs. My head was fogging up, the screen was going wavy on me; then the screen slowly slid over to the wall and went right around in back of me and swung back up on my left. My eyes rolled up in my head and, utterly dizzy, I had to stop and sit down on one of those seats behind me, explaining, "I...uh...I...uh...I...uh..."

"What's the matter?" John asked, concerned, coming over.

"Dizzy." To illustrate, I made weird finger-circling motions in the air.

"Ah." John straightened, nodding. "You were hyperventilating."

"I was trying to do my job," I moaned, hoping the four studio walls would just stop pretending to be a crazy carousel. The film flickered out as things slowly came to a blurry standstill. I bent over on my chair, hand against closed eyes.

"The trick here," John directed close to my ear, "is not to get involved in the proceedings. Calmly make sounds. Don't make those *uh-uh-uh* choo-choo-train sounds you were making. If you breath quickly in and out, you're going to

and sounds you were making. If you breath quickly in and out, you're going to hyperventilate, get dizzy, and hold up recording."

"You mean there's an art to this?"

John looked at me. "Fuck off. Don't hyperventilate."

I got it. Don't act. Don't be. Just fake it.

And, when dubbing porno, avoid hyperventilating. There's a technique to everything. Every paying customer in the Far East had his own rhythm, and we performers could not impose our interpretation and chance throwing it off. My task was to be encouraging background sounds, the Muzak of self-ecstasy. People would sit in certain cinemas and lubricate their loneliness while my non-directional soothing urged them on. Or they'd play videotapes at home, hitting the slow-mo on their remotes while playing fast-forward on their erections.

Lynn and I again stood side-by-side at our separate microphones and did it again to one another up there on the screen.

I did not hyperventilate. A quick learner, I drew on unknown instincts, reacted, and hummed and *ah*-ed along.

When the session was completed, everyone smiled, and Lynn rushed off to make a birthday cake. John greeted the next batch of heavy breathers in the studio for the next scenes starring different hunks and I was led out into the corridor where the unshaven, greasy guy with the dead stub of cigar stuck between his teeth had me sign a piece of paper marked "Payment in Full."

He counted three thousand Belgian franc notes onto the palm of my hand.

"You free next week?" he asked.

Outside it was still drizzling. It was dark. I had easy money warm in my pocket. I felt like going to the cinema and seeing a film, which I did, and during the sex scene I thought, I could do better than that.

Vincent Eaton, a novelist and an award-winning playwright, lives in Brussels, Belgium, where he earns his living as a digital storyteller. He has also acted on stage, in films, and on television, and is a voice-over professional and stand-up storyteller.

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the web, porn, paris and art

This is part one, part two is [here](#), part three is [found here](#).

Want big internet exposure? How about all those Amazon.com type sites, surely they get huge traffic and dollars? No. All of the online purchase sites together account for around 15% of internet dollars. Business to business activity, now that's pretty big you might think. Well yes, that heavy weight comes in at around 35-40% of internet dollars. And the 45% left? - that is the domain of the porn site...

Paris is historically noted for its cabarets, whores, & sex shops and has cultivated a commercial side of soft and hard porn. Money, photography and the Internet made pornography a staple, and gave it a business model. As for art, sex has been embedded in French art, and world art for centuries. In the contemporary art world, artists have moved specifically into sex and porn as a thematic region. Sex and art are certainly well out of the closet in 2001. You are forewarned that the following articles in this series contains links, discusses material and has art images of an adult nature. Images with a red border are links to larger views.



dirty pictures



Dirty pictures are a true fascination, aren't they? Actually any pictures are fascinating, for a while, at least. But "dirty" or pornographic images fascinate because in their graphic directness they strike a primordial chord and vibrate physically as they echo about the groin. Like pictures of car accidents. They are effective communication. They hook.

[Pompidou](#)

Pornography in its hardest core form doesn't necessarily stoke the erotic imagination, but with the advent of snapshot cameras, scanners, and an internet connection, writhing images of naked men and women do get seen. And by a lot of people. Loud and persistent, real dirty pictures blatantly cry out: Look at me!

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other articles

Tania Mouraud: Martin Luther King speeches, nails and brass rings, violins, accordions, and computer generated sounds: [an ode to music](#).

[Emily Harvey](#): a life in fluxus.

Swept off my feet: Keith Donovan in poetic frame on [Jerome Borel's](#) Paris inspired paintings.

America it seems, is holding [vast quantities of Codeine](#). Tiger Balm, Tylenol, Preparation H, Chanel No. 5, and Vaseline.

Fear and painting in America: [flagging multiculturalism](#).

Jeremy Stigter's Japanese landscapes: an [empire of emptiness](#).

[Strange money](#): Peggy Preheim makes a buck.

Look at me!



Did art ever do that? Yes, certainly. Goya's **saturn devouring one of his children** (1821-1823) [1] has a potent and fascinating effect on most everyone who witnesses it. Horror. It is clearly shocking, and you might actually hide it from the children. And not because the Spaniard was considered to be by some the father of modern art.



Picasso's **les demoiselles d'avnignon** (1907) [2], a line up of prostitutes shocked a public at the time, but its "salle caractere" has long worn off and the "masterpiece" has become a critical piece of cubism.

Before photography of course, paintings (and to an extent, sculpture) were the main ingredients in the average human's diet of images. Whether religious, instructional or inspirational in their depiction of nature or culture, the painted image was one always filtered by the human hand, and never depicted "reality." But rather, imagination.

American painter Frederick Church charged a nickel at the time before photography to see his panoramic views of the West. Hundreds lined up to see the curtains pulled back and wow. But the subject and the response wasn't sexually charged. And that's really what we want, isn't it? Even from "abstract" work.



The lonely contents of a strange world are undeniably ours: [Caterina Verde](#) in Eindhoven.



"This coming together between video, photography and paint involves the environment and myself. The video footage acts like a paintbrush" says [Valentina Loi](#).

[Warhol Factory hand] Billy Name once said of [Ray Johnson](#) that he "wasn't a person, he was a collage, a sculpture "

Exacting images of people in the [celebrated and banal act](#) of wearing clothes. Could this be you? James Start focuses on Uniforms.

On a sun-bleached rooftop a stone's throw from the Villa Borghese in Rome, romantic minimalist [Livia Signorini](#) unfurls a "quilt" made of Horvath candy wrappers.

Painting is either back, or, never left the building. A discussion around

Perhaps "French postcards," [3] which came into vogue with the advent of the camera in the late 19th Century, and showed robust and enticing nude women displayed the first signs that photography could and would effectively lift the curtain on the human body for a mass audience. So long Cézanne! A private --even secret--viewing, this kind of peek under the sheets proved satisfying to a hungry public.

The French were among the first to dabble in the aesthetics of pornography in the 20th Century, seeking not only to demystify the most banal of physical functions and desire but to capitalize on them as well. Frenchman Marcel Duchamp's *Pissier* (1917) signed R. Mutt didn't achieve erotic status, but many thought it was "pornographic" at the time, a success story; his [last work](#), *etant donnés* (1966) could be about pornographic voyeurism but ends up now, as a cliché.

The Americans soon took over. Jeff Koons documented his short marriage with Italian porn star Ciccolina with revealing photos, melding art and pornography into a single oeuvre. Photographer Larry Clark's book of adolescents copulating also checks in with the same electric charge.



[Mapplethorpe's](#) [4] explicit sexual photographs were both erotic and pornographic, depending upon which side of the curtain you were on. Politics and religion knocked angrily on the door slipping search warrants through to the other side, making a household name of the late and now taboo artist.

Contemporary photographers Sally Mann and Jock Sturges have faced ample complaints about their portraits of naked young children, some judging them pornographic, others "very beautiful." Some success was achieved in the work's ambiguity, but the real success - and that is in the diffusion of images - arrived with the celebrity of the artist who dared. Art's secret not-really-secret weapon was always sex, explicit or implied.

french roots?

While not exclusively a French phenomenon (most cultures evolved a pornographic sensibility),

discussion around the state of [art today](#).

Did [Picabia](#) prefigure our current human-technology questions?

MADE IN JAPAN: KILLER CUTENESS [INVADES](#) PARIS

"What I do is not really art, not really furniture," [chairs](#) from the throne to the unsitible.

Michael Mandiberg is selling everything. Everything is art, everything is [for sale](#)

"...Images of the Towers being struck and then falling in a plume of smoke." One illusion of [Heaven](#) against other illusions of [Heaven](#). Fought to the death?"

A letter from Paris, from Basel. [Art 32](#) [Basel](#) reviewed.

Swiss artist [thomas hirschorn](#), in association with the Pompidou Centre in Paris.

Jean-Noel Laszlo: [liberty is still controversial](#).

pornography does find some deep roots in France. In literature, for example, with the writings of the Marquis de Sade. Jailed in the Bastille for his blatant sexual descriptions of libertine domination of innocence, that is methodically sodomizing youth, de Sade generated a reaction that was pretty direct: arousal or disgust. And this regardless of his artistic intention.

These days, however, pornography offers no such exclusive aim, even though the lighting might be spectacular. Cheap to produce, it is no wonder digital images of fornicating naked men and women have flourished in the flowerbed of the Internet. Computers now permit more than 400 million people accessing the global network to be not only journalists and publishers of "hot" digital files, but collectors as well.

Paris, historically noted for its cabarets, whores, and sex shops has cultivated a commercial side of soft and hard porn. Women are routinely shown naked in showers in advertisements, showing off a new kind of shampoo for instance, or body cream. Sex sells. Still. A poster for black socks (from Bleuforêt), for example, currently adorns Paris Metro stops. Shown is a model in a revealing black bikini underwear. "Yeah, but what do you think of my socks?" she asks. But that's not pornography, that's advertising. It's selling something else.

Photography and the Internet made pornography a staple, and gave it a business model. With a good deal of current porn free of charge, pictures of "movie stars" and "the girl next door" circulate like the common cold. You pay if you want more, and the categories for viewing are staggering with every possible activity and potential subject up for sale from pregnant women lesbians to aged amputees.

So what's new about it? Not a lot, except that there's a lot more of it and surfers seem more interested in Debbie than da Vinci. Downloads for Frenchman Daniel Buren's stripe screen savers pale in comparison to the Dallas Cowboy Cheerleaders. One reason is the ease with which scanned amateur snap shots, a web site host combined with links tossed out in chat rooms and e-mail, is how pornography often finds its "market." In the process, dirty pictures are residing on hard drives world wide.

So where's the art?



German artist Thomas Ruff's recent exhibit at Galerie Nelson in Paris, tinkered with the omnipresence of web pornography, peeling off images he found and modifying some to the extent that, well, very little changed; the images are fuzzy. One is still "looking at hard core" images. And yes, in their new "art"

Jonathan Horowitz's interactive low-technology web enabled art show [reviewed.](#)

[part 1](#) Art, Paris, porn and the web.

[part 2](#) Looks at art and porn in the context of still imagery and film.

[part 3](#) asks: is sex in art cultural satisfaction?

changes, the images are fuzzy. One is seen looking at hard core images. But you, in their new art form, they've been tossed back into the web [5]. There appears to be little or no significant difference once the titles and the explanation are removed. Maybe there is little difference between an artist showing images of people having sex and an Internet site promoting the same thing.

This article has been serialise into three parts, [part two can be found here](#). Part 2 looks at art and porn in the context of still imagery and film, and reviews the response from officialdom. "The film [Baise-moi] has been politicized for its hard core sex and its artistic intentions, and while it in fact features several porn stars, the Baise-moi has become the bastard French poster child for the freedom of artistic expression."

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Matthew Rose is a Paris-based artist and writer. He is currently writing an online novel, **small time losers**. His e-mail is: mistahrose@yahoo.com.

Notes

1. Source: <http://www.imageone.com/goya/saturn.html>
2. Source: <http://hipernet.ufsc.br/wm/paint/auth/picasso/people/avignon/index.html>
3. Source: <http://www.3rd-4th.com/erotic.htm>
4. Source: http://cmp1.ucr.edu/exhibitions/w_m/wm1.html
Image - Robert Mapplethorpe, **thomas**, 1986; Robert Mapplethorpe Foundation, © 1986, Estate of Robert Mapplethorpe. Used by permission
5. Source: <http://www.galericnelson.com/pages/artists/ruff.html>

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News Discussion: XXX, on a small screen near you

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Since when Playboy is soft-porn???

Maybe author needs some education on what is soft-porn what is hard-porn (or hardcore porn) and what is an act.

Playboy shows body. This ain't porn. It is only "porn" by American devotees while their young are really into hard-porn and frequently very active in their sexual life using much "harder" flavour of sex.

Don't you believe? Ask what your kid is doing not only to find out if it takes drugs.

But the question stays: why not to be healthy not the Bush and alike way? I guess America will never set example in the area although Hugh Hefner has been trying to help for years. I guess it is better to get married have children then divorce due to professional career or boredom of grey life - An American style.

Posted by: FirstNLastN Posted on: 12/30/04

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Since when Playboy is soft-porn??? FirstNLastN -- 12/30/04

Huh? Jeff Spicoli -- 12/30/04

Edison Jeff I look at my 18 year old... 12/30/04

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 - └─ he's young, the holding stuff is easy Monkey_MCSE -- 12/30/04
 - └─ Bwahaha!! Jeff Spicoli -- 12/30/04
 - └─ Hey, now there's a GOOD idea and one that is ... Judas I. -- 12/30/04
 - └─ Another good one! Jeff Spicoli -- 12/30/04
 - └─ If I were him and knowing my farther...I would cut Laff -- 01/04/05
- └─ Payoff FirstNLastN -- 12/30/04
 - └─ heh heh heh...by the time I was 16 my farther was Laff -- 01/04/05
 - └─ Uh here is another funny and true story. My mother Laff -- 01/04/05
- └─ Who said that? FirstNLastN -- 12/30/04
- └─ I'm not sure what that said el1jones -- 12/30/04
 - └─ What "that"? FirstNLastN -- 12/30/04
 - └─ I think... swoopee -- 01/01/05
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- └─ You're perfectly entitled to your opinion - and I'm entitled to mine CobraA1 -- 01/03/05
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- └─ New Bumper Sticker itanalyst -- 12/30/04
- └─ Porn drives technology tic swayback -- 12/30/04
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 - └─ I'd say games drive technology voska -- 12/31/04
 - └─ It's not exclusive, both drive technology tic swayback -- 12/31/04
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Debating Pornography: Categories and Metaphors

One application of cognitive linguistics that is receiving increasing attention is the use of metaphor to analyse political debate, the best-known examples being George Lakoff's (1996) *Moral Politics* and his (1991) essay analysing Gulf War rhetoric (which also led to an analysis of the Senate's Gulf War debate by Voss et al. (1992) and Tim Rohrer's (1995) analysis, "The Metaphorical Logic of (Political) Rape"). Similar methods have been applied to political speeches, such as those of Rush Limbaugh (Rohrer, 1996). Other writers have used metaphor to analyse law (Winter, 1989; Hibbits, 1994) and economics (Charteris-Black, 1998). There has, however, been comparatively less attention paid to the other main area of cognitive linguistics, categorisation. This is perhaps surprising, given that categorisation plays such a crucial role in political debate. Political labelling is, of course, a common ad hominem tactic; for example one may brand opponents as "Communists", "reactionaries" or whatever, while whether the mother-tongue of a particular group is categorised as a "language" or a "dialect" has important implications for nationalism. Because of the complex and fuzzy nature of many folk categories in political debate (and their uneasy relationship with the expert categories of political science), equivocation is common. Attention to both categorisation and metaphor may considerably clarify the issues at stake in any political argument.

One argument, or rather series of arguments, which is considerable need of such clarification, concerns pornography. Since arguing about pornography often involves arguing about sexuality, there is a fertile store of metaphors concerning sexuality waiting to be transferred - usually unconsciously - into the pornography debate. Both opponents, defenders and producers of pornography use metaphorical reasoning, and often, indeed, use the same metaphors. Moreover, the category itself is subject to much equivocation, whether deliberate or accidental. For these reasons, debates about pornography are particularly suitable for linguistic analysis.

1. Categorising Pornography

Most texts on pornography start with a definition of the word, but unfortunately pornography is a hard thing to define. It is particularly common, as Andrea Dworkin (1981) does, to provide a limited and very specific definition of pornography, then widen the discussion to include almost any commercially produced erotic material. Worse still, many writers (again including Dworkin, and Steinem (1991:53)) argue that pornography means "writing about vile whores", from the Greek pornos, a fairly common case of confusing etymology with meaning; what "pornography" may have meant to the ancient Greeks is of little relevance today.

PORNOGRAPHY is in fact a complex and fuzzy category, involving prototype effects and implicit value judgements. Adopting the type of extended definition used by Anna Wierzbicka (1992), we might propose the following:

1. It is words or pictures;
2. Someone makes it to make people feel something;
3. This something is like wanting sex;
4. Because of this, people pay money for it;
5. [I think this is bad].

The third element is somewhat confusing; "sexual arousal" might seem more specific, but this term, like its "folk" equivalents such as "feeling horny", is also, I believe, a cultural construct, and probably less specific than it appears.

The final point, "I think this is bad", does not always apply, but in general, the words "pornography" and "pornographic" have negative connotations, whether these are moral or aesthetic. If a more positive term is wanted, the words "erotica" or "erotic" are usually used instead. EROTICA can be defined in the same way as follows:

1. It is something people make;
2. It can make people feel something;
3. This something is like wanting to have sex;
4. It can also make people feel other things;
5. [I think this is good].

The difference between the two terms, apart from the moral/aesthetic judgement, largely rests on the intention of the person doing the "making". It is assumed that the pornographer produces pornography with the sole intention of causing people to feel sexually aroused, usually for financial gain. Erotica, however, may also have aesthetic or expressive purposes; there is less sense of the producer manipulating the feelings of the consumer, and less implication of purely financial motives. There is also a difference as regards the medium; the word "pornography" is nearly always applied to written texts, film and, primarily, photographs. One may say "an erotic statue", but probably not "a pornographic statue".

Wierzbicka's method of defining concepts works well in explaining the speaker's intention in using a particular term; one can see them as answers to the question "What exactly do you mean by?" However, they leave unaddressed the question of what may be seen as good or poor examples of the category in question (Lehrer, 1990:368). Obviously some idea of what constitutes prototypical pornography is called for, but PORNOGRAPHY is more complex than such celebrated prototype categories as BIRD. There is substantial agreement among subjects as to what constitute good and bad examples of a bird, and the boundary is not particularly fuzzy; even very poor examples, such as an ostrich, are still definitely birds (Wierzbicka, 1990:350). However, with the category PORNOGRAPHY things are more complicated. Not only will one item be seen as more or less pornographic than another, but different people will grade items differently, or disagree as to whether an item is a category member at all, saying things like "Well, *Playboy* isn't really pornography."

Playboy is an interesting case, in that while it is on the fuzzy boundary of the PORNOGRAPHY category, it is a central member of the category SOFT PORNOGRAPHY; in fact we might go as far as to say this magazine has defined the category. Prototypical soft pornography is basically what one would expect to see in a *Playboy* centrefold: the subject is a beautiful young (but not too young) woman, in a position which is implicitly (but not overtly) sexually inviting, and aesthetic considerations are important, putting this type inside the EROTICA category as well - at least according to some. HARD PORNOGRAPHY, on the other hand, is more central to the PORNOGRAPHY category, involving explicit sexual activity and, usually, a blatant disregard of aesthetic standards. Hard pornography tends to violate (culture-specific) moral standards as well; often, as we shall see later, this is a large part of its appeal, which is frequently exploited by its producers. However, since not all people have identical moral standards, what offends one person may be lauded by another; hard pornography is generally seen as somehow more offensive than softcore, but sometimes the argument is reversed.

It is not surprising then, that debates over such a complex and fuzzy category should be plagued by terminological confusion and outright equivocation, as we saw in the Dworkin example. Attitudes to pornography are also influenced by our attitudes to sexuality, and both are influenced heavily by metaphor. I shall therefore look first at some of the metaphors for describing sexuality proposed by Lakoff and Johnson (plus a few of my own), before examining the role of metaphor in structuring our experience of, and attitudes towards, pornography.

2. Attitudes to Sexuality

In *Women, Fire and Dangerous Things* (1987), Lakoff examines a number of metaphors which are used in the English-speaking world to structure experience of sexuality. One such metaphor is LUST IS HUNGER; THE OBJECT OF LUST IS FOOD. This gives rise to statements like "He's sex-starved" or "She had him drooling" (Lakoff 1987:409) and

LUST IS FOOD. This gives rise to statements like "He's sex-starved," or "She had him *drooling*," (Lakoff, 1987:409) and such endearments and slang terms as *honey*, *cheesecake*, *beefcake*, *hunk* and *buns*. These are taken from American English, but similar examples exist in other languages; for example, Turkish describes attractive women as *flstlk gibi* ("nut-like"), *flndlk* ("hazelnut") or *ballk eti* ("fish-meat" - pleasantly plump) - the diet is different but the metaphor is the same.

Related to this is A LUSTFUL PERSON IS AN ANIMAL. This is coherent with the previous metaphor, since we see animals as preoccupied with both food and sex. Examples of this metaphor are "Get away from me, you *brute!*", "Wanna *nuzzle* up close?" and "Stop *pawing* me!", as well as the usual range of animal terms: *bitch*, *tigress*, *wolf*, *stud* and so on (1987:410). Because lust makes us animal and animals are not rational, we imagine that lust makes us lose our reason, giving the metaphor LUST IS INSANITY ("I'm *crazy* about her", "I'm *madly* in love with him" etc. (1987:410)).

A rather different, but still not incompatible, way of looking at lust is LUST IS WAR: "He *fled* from her *advances*", "She *surrendered* to him" etc. (1987:411). This is familiar ground, since like insanity, the metaphor LOVE IS WAR is the stuff of poetry and romantic fiction, as well as everyday speech. LUST IS WAR shares the violent and irrational associations of A LUSTFUL PERSON IS AN ANIMAL and LUST IS INSANITY, but adds the element of strategy and, most importantly, a win/lose dimension (which it shares with another metaphor, LUST IS A GAME).

Possibly the most basic metaphor, however, is SEXUALITY IS A PHYSICAL FORCE; LUST IS THE REACTION TO THAT FORCE. Thus we talk about a person's *electricity* or *magnetism*, of attraction or *being drawn to* someone, and so on. On its own this is a deeply buried metaphor, but in combination with others, as we shall see, its effects can be devastating (another word used metaphorically for sexual attraction).

Having looked briefly at Lakoff's metaphors, I would like to propose a simple and obvious one which is nevertheless crucial to the discourse of the pornography debate: SEX IS DIRTY. This is so common that it is seen as a value-judgement or a psychological problem rather than a metaphor, which is what it actually is. Its probable origin lies in the proximity of the genitals to the anus and urethra, and utilises a more basic metonymy, CLOSENESS IS SIMILARITY (which is also the basis of the "guilt by association" argument). The sexual act itself can also be a pretty messy affair. Thus we talk about "dirty jokes" and "dirty old men", or say that someone has a *filthy* mind. This is closely related to the metaphor MORALITY IS CLEAN; IMMORALITY IS DIRTY, which gives us statements such as "Don't *sweep it* under the carpet" and "Can you *dig up any dirt* on the other candidate? No, he's *squeaky-clean*." Putting the two together, by metaphorical reasoning, we get the value judgement, or propositional model, Sex is immoral.

These metaphors are not culturally neutral (although they do exist across a wide range of cultures). They both reflect and shape Anglo-Saxon attitudes towards sexuality for better or worse (usually worse, as Lakoff points out). Because of this, when a new debate related to sexuality, such as the pornography debate, occurs, it will automatically draw its metaphors from the existing stock.

3. Pornographic metaphors - the traditional approach

Many metaphors regarding pornography rest on the metonymic principle OBJECT DEPICTED FOR DEPICTION (e.g. "I like Monet's water lilies" meaning "I like the paintings of water lilies by Monet"). By this principle, PORNOGRAPHY IS SEX, which enables the whole range of sexual metaphors to be transferred to pornography. SEX IS DIRTY thus gives us PORNOGRAPHY IS DIRTY, so that pornography is described as filth, smut or dirty books/pictures/magazines. This is an independent metaphor - many people who do not employ the SEX IS DIRTY metaphor will still use PORNOGRAPHY IS DIRTY. And of course, since IMMORALITY IS DIRTY, pornography is immoral. This does not mean that anyone who talks about "dirty books" automatically believes that pornography is immoral, but the burden of proof has shifted; in cultures which lack this metaphor it may well be up to those who disapprove of graphic representations of sexuality to prove it immoral, rather than vice versa. Incidentally, another common metaphor is MONEY IS DIRTY (*dirty money*, *slush fund*, *filthy lucre*) so critics of pornography often make reference to its being "a multi-billion dollar industry" (industry also being literally dirty a lot of the time). All this in fact shows is that a lot of people buy pornography. A lot of people also buy science fiction novels, but nobody criticises SF for being a multi-billion dollar industry. The MONEY IS DIRTY metaphor seems only to come into play when there is already an

...and that which could hardly. The softer is dirty metaphor seems only to come into play when there is already an atmosphere of moral condemnation; one might conceivably talk of Hugh Hefner's "filthy lucre", but not Isaac Asimov's.

Pornography, as we have observed, is usually classified into "hardcore" and "softcore". This utilises a HARD-SOFT image-schema. Hardness is generally associated with activity and forcefulness, probably because muscles in action become hard, and hard objects can penetrate soft objects. In the case of "hard porn", the particularly apposite nature of this image-schema needs no comment. From this HARD IS ACTIVE, we can derive ACTIVE IS MORE (since activity produces more results than inactivity) therefore HARDER PORNOGRAPHY IS MORE PORNOGRAPHIC. This combines with MORE IS BETTER (Lakoff & Johnson, 1980:22) to give us HARDER PORNOGRAPHY IS BETTER PORNOGRAPHY (at least for those who enjoy pornography). Combine this with PORNOGRAPHY IS DIRTY and we have DIRTIER PORNOGRAPHY IS BETTER PORNOGRAPHY, and since IMMORALITY IS DIRTY, we have MORE IMMORAL PORNOGRAPHY IS BETTER PORNOGRAPHY (again from the point of view of the porn enthusiast).

This can be seen in the way pornography is marketed. While "Soft" porn is sometimes marketed as naughty, "hard" porn is nasty, immoral, illegal, sinful or even sick (though interestingly not sexist, which is the main criticism levelled at pornography these days). This is perverse in the original sense of the word; that is, doing something not in spite of its being immoral, but because it is immoral (or at least thought to be). It is well known that with both real sex and pornography, a large amount of the excitement can come from its taboo nature. Conservative opponents of pornography may point to this as evidence that pornography corrupts morals, but they should remember that it was they who created the metaphors in the first place. If you tell someone that something they enjoy is bad, it is not surprising if they then decide that something which is worse must be more enjoyable.

4. Feminist metaphors

Some feminist writing on pornography is explicitly metaphorical; Susan Griffin's (1981) *Pornography and Silence* is an extreme case. While I may not always agree with their interpretation of the metaphors involved, this approach is certainly sounder than feminist discourse which simply adopts the prevailing metaphors unthinkingly. As mentioned before, one of the most basic metaphors for sexuality is SEXUALITY IS A PHYSICAL FORCE. By metonymy, we get PORNOGRAPHY IS A PHYSICAL FORCE. This, along with other metaphors, predisposes feminists to see pornography as a threat which must be opposed.

By adopting the metaphors SEXUALITY IS A PHYSICAL FORCE, LUST IS HUNGER; THE OBJECT OF LUST IS FOOD and A LUSTFUL PERSON IS AN ANIMAL, we get PORNOGRAPHY IS A PHYSICAL FORCE WHICH TURNS MEN INTO PREDATORS. We should not blame feminists overmuch for adopting this metaphor, however, since its basic components are implicit in much pornography itself (e.g. women are sometimes referred to as meat or prey). A related metaphor is LUST IS WAR, which leads to PORNOGRAPHY IS A WEAPON, hence, perhaps, the slogan "Porn is violence against women." This makes perfect sense to those who have adopted the above metaphors, but is counterproductive when shouted at those who haven't. If *Playboy* is violence, what word do you use for rape or wife-beating? Metaphor can dramatise, but it can also trivialise.

A similar metaphor, and one which is by no means unique to feminist discourse, is A PENIS IS A WEAPON (hence the slang terms gun, pork sword etc., as well as verbs with bellicose connotations like thrust and pierce). Since rape is an act of violence (no metaphor here), we have the idea that a penis is a weapon used in rape (barely metaphorical) and thus the metaphor PORNOGRAPHY IS A WEAPON supports the idea that pornography leads to rape. This confuses the real issue of whether or not (certain kinds of) pornography actually encourage (certain kinds of) men to commit rape.

A different dimension of the debate can be examined using the ACTIVE-PASSIVE schema. We should remember that ACTIVE and PASSIVE are not objective "facts"; they are part of the way we structure our experience, reflected in everything from syntax to advertising. In Western societies ACTIVE implies STRONG and therefore GOOD; PASSIVE implies WEAK and therefore BAD. In other societies, and in some Western subcultures, this may not be the case; passivity may be preferred, or a balance of the two. If we then take the metaphor - implicit in our grammar - that SEEING IS ACTIVE; BEING SEEN IS PASSIVE (except in unusual cases such as "His gaze was drawn to her", which uses the SEXUALITY IS A PHYSICAL FORCE metaphor) we can infer THE OBSERVER IS STRONG; THE OBSERVED IS WEAK.

the SEXUALITY IS A PHYSICAL FORCE metaphor) we can infer THE OBSERVER IS STRONG; THE OBSERVED IS WEAK.

This has obvious implications for any visual representations of women. John Berger (1972) looks at the nude in Western art in these terms, while Susan Sontag does a similar thing with photography. In particular, Berger's analysis of the idea of presence is interesting: a man's presence is defined by what he can do to you or for you; a woman's is defined by how she is seen, and sees herself being seen. According to this argument, visual representations of women in general, and pornography in particular, reinforce this view of presence. Much of the feminist objection to pornography rests on this idea that pornography defines women as passive rather than active, as object rather than subject, and as "other" rather than "self": "In pornographic books, magazines and films, women are represented as passive and as slavishly dependent on men" (Longino, 1991:85).

This view of pornography is valid to the extent that it is a statement about pornographic metaphors rather than pornography per se. Metaphors such as THE OBSERVER IS STRONG; THE OBSERVED IS WEAK can structure our experience of certain types of pornography. In particular, this metaphor applies to prototypical "soft porn" of the centrefold type, which features a naked reclining woman, with whom the reader is assumed to have an imaginary sexual relationship. This is reinforced by the metaphor SEEING IS TOUCHING (Lakoff, 1995:137) so that the pornographic observer is, by looking, metaphorically touching the observee. By the metonymic rule OBJECT DEPICTED FOR DEPICTION, there is a sense that the reader is entering into a relationship with the actual woman who posed for the photograph (hence the appeal, perhaps, of "celebrity porn"; by taking an active role vis a vis a celebrity, the reader either assumes some of her status, or denies it by putting her in the passive role). By another metonymy, PART FOR WHOLE, it is then possible to assume that "Pornography degrades women", this of course resting on a culture-specific assumption that to imagine oneself in a sexual relationship with someone is to degrade them.

The irony of the ACTIVE-PASSIVE schema is that it applies far more to "soft porn" than to "hard porn". While in some soft pornography women may appear in positions that suggest activity, and even dominance, in hard porn they are often very literally active. Most hard pornography consists of pictures of couples (or groups) doing the kind of thing that millions of men and women get up to in their bedrooms every night. It is hard to see how this could force women into a passive or degrading position, unless this applies to the men involved as well, which weakens the argument somewhat. The alternative argument, which is closer to the conservative position, is that pornography of this type degrades, not men or women, but sex itself. Here we enter the area of taboo (in the original anthropological sense of the word), since in Western culture this does not seem to apply to portrayals of other highly valued acts such as religious ceremonies.

Since pornography is largely visual, and seeing in Anglo-Saxon culture is not seen as involving feeling, this idea combines with the metaphor LUST IS A FUNCTIONING MACHINE (Lakoff, 1987:411) to give us the idea that pornography is unfeeling. Critics of pornography accuse it of "ignoring emotions" and of being "cold" and "mechanical". Since in our culture cold, unfeeling and mechanical are associated with men, we also have PORNOGRAPHY IS MALE, regardless of whether the consumer is male or female. Women who consume pornography are thus "supporting male values". In this view, pornography is rated globally, irrespective of content; where there is a distinction made (as between "hard" and "soft"), feminists and conservatives alike frequently employ the "slippery slope" argument.

5. Rooting Out the Slippery Slope - the metaphors of anti-pornographic campaigning

The slippery slope argument is a classic logical fallacy and rhetorical "dirty trick" based on the metaphor X IS A SLIPPERY SLOPE WHICH WILL LEAD TO Y. Related metaphorical images are "the thin end of the wedge" and "opening the door to"; all of them rely on the SOURCE-PATH-GOAL image-schema. A beautiful case of combining the slippery slope argument with the PORNOGRAPHY IS DIRTY metaphor is the title of a conservative attack on rap lyrics, "America's Slide Into the Sewer" (Will, 1991).

The metaphors underlying the use of this argument in the case of pornography are SEXUALITY IS A PHYSICAL FORCE and LUST IS MADNESS, giving us SEXUALITY IS A PHYSICAL FORCE WHICH DESTROYS REASON. Drugs also destroy reason, so PORNOGRAPHY IS A DRUG; we may talk about people getting their fix of pornography, or increasing doses. Also REASON IS CONTROL, therefore pornography is uncontrollable.

uses. Also REASON IS CONTAINABLE, therefore pornography is uncontrollable.

Unless, of course, we take action to stop it. The language of opposition to pornography is not so metaphorically interesting, since it tends to use the same metaphors as other campaigning language, e.g. medical (sick, disease, cancer, virus etc.) and horticultural (root out, nip in the bud). A classic example is Charles Keating: "the spread of pornography has reached epidemic proportions ... the desperate need is for enlightened and intelligent control of the poisons which threatened us" (1991:34, my italics). However, one metaphor which is crucial to the debate is THE MIND IS A CONTAINER. This is used as a basis for both pro- and anti-pornography arguments. The anti- camp use the "Pandora's box" idea that what is in must come out, to imply that consumers of pornography will eventually act out their fantasies (in the case of "harmless" fantasies which could be, and are, regularly "acted out", a "slippery slope" argument is again applied). To what extent this happens in practice is a matter for psychologists to decide (and they still do not appear to have reached a consensus), but it is obvious that the majority of thoughts, desires and fantasies do not result in action, whether we are talking about pornography or science fiction. Alternatively the pro-pornography (or at least anti-censorship) camp uses the metaphor THE MIND IS A MACHINE (Lakoff & Johnson, 1980:27), talking about pornography as an outlet or a safety-valve for our drives. The evidence to support this catharsis position is, if anything, even less substantial.

6. Conclusions

All metaphors are real in that they structure real experience and result in real behaviour (linguistic and physical) which changes the world in real ways. As Wittgenstein said, "words are deeds". However, a certain amount of unreality is also inherent in metaphor by definition. "He has a heart of ice" is a real metaphor (of course) and expresses an observation about someone that the speaker takes to be true, but naturally it does not mean that the organ which pumps his blood is really made of frozen water. Metaphors both depend on and influence the ways a person or culture experiences the world. They may result in behaviour which is appropriate (in terms of fulfilling our personal and social goals) or inappropriate, rational or irrational, consistent or contradictory.

An example of contradictory metaphors or schemata is the HARD-SOFT versus ACTIVE-PASSIVE example mentioned earlier. Since we are not usually aware that we are speaking metaphorically, there is a real danger that what will result is not merely an amusing "mixed metaphor" but a real inconsistency in thinking. If, as we have said, a feminist critic of pornography claims that the main problem is that pornography is its portrayal of women as passive (looking at "soft porn") then goes on (using a different metaphor) to claim the "hard porn" is worse, she or he can be justly criticised for inconsistency. It would, of course, be possible to construct two completely different arguments against soft and hard pornography, but this would be much less impressive, and one may well end up with having to construct a different argument against each of the many sub-genres of pornography, since the HARD-SOFT distinction is itself metaphorical.

An alternative approach might be to accept that whether we like it or not, people are always going to produce images or texts which are designed to be sexually stimulating, but to attempt to create new metaphors with which to deal with these. After all, this is what we do a lot of the time with such images which are not generally classed as "pornography", such as the nude in Western art (which much of the time is "soft porn" in oil paint) or the erotic art of China and Japan (which could be seen as "hard porn" in woodcut prints). For example, Lakoff and Johnson (1980:139-143) propose LOVE IS A COLLABORATIVE WORK OF ART as an alternative to the metaphors LOVE IS WAR, LOVE IS A JOURNEY etc. One could conceivably rewrite some of the "pornographic" metaphors in a similarly creative way. This would not be an easy task, however, and at present we are probably better off scrutinising the metaphors that are already in use. It is possible, though, that metaphors may change anyway because of a simple fact: pornography, which used to be an almost exclusively male genre, is now being consumed and produced by increasing numbers of women (even though they often prefer the less pejorative term "erotica" to describe this). As has been repeatedly pointed out (most eloquently by Deborah Tannen) women's language differs from men's in a number of respects, and it would not be unreasonable to assume that metaphor would be one of these. Unfortunately there is as yet little data about how men's and women's metaphors vary.

It should be clear by now that a straightforward pro- or anti-pornography stance is not only simplistic, it may leave us at the mercy of metaphors which imply attitudes we may well not hold ourselves. Outside constructed

leave us at the mercy of metaphors which imply attitudes we may well not hold ourselves. Outside constructed languages such as formal logics, there is no escape from metaphor, but a careful scrutiny of metaphor may well enable us to clarify our thinking on controversial issues.

Robin Turner, 1999

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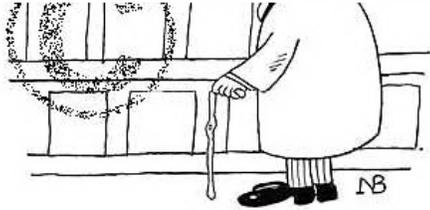
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