

Keswick, December 1952

My dear Matthew,

I hope London is treating you well. The city has rough men, so I hear, but I am sure you know how to handle yourself.

Before you forget me entirely, I wanted to give you something to remember me by. It is a short game for three people. If there are more than three of you, you might either divide into groups to play or occupy yourself in other ways. It will only take an hour or so of your time. I call it

#### TOO MUCH SLAP ON THE ECAF

It is game about queer men, which I am sure will not shock you. You may, however, have forgotten that these particular queer men existed, and I wanted to remind you.

You need a public space, although, within that space, you will sometimes play in secluded areas, such as bathrooms, unused rooms and dark corners. You should also have one room, which is completely private.

To begin, each choose one of the following characters. They do not have names, for which of us has a real name these days? I have provided costuming instructions for each.

1. The Quean: In the day, you work as a labourer, dressed as a man. Deep down, you know you are an invert: a man on the outside, but feminine on the inside, and so attracted to men. You live in a lodging house, where there is little privacy. If you want sex, you must find somewhere you will not be disturbed. You take pride in your effeminacy, flamboyance and outspokenness. You are a familiar sight in London's darker streets and parks, accepted by the working classes, shunned by gentlemen. (Please wear: Make-up. Perfume. Something colourful, flowing and feminine.)

2. The Rough Trade: You are a soldier, living in barracks. Like the other soldiers, you have sex with men, either for money or to let you have luxuries you could not get otherwise: a bath, a meal, a night in a soft bed. One day, you hope to meet a girl and marry. If someone called you queer, it would be an insult: you are a man, who has sex, not for pleasure, but for the reward. (Please wear: Working clothes and boots, preferably something that would look out of place wherever you are playing.)

3. The Heart In Exile: You are an accountant and consider yourself a homosexual: a man, attracted to men. You live in private rooms on your own. It is a lonely life, broken by occasional sex with men: in particular, working class men, to whom you are attracted and who are attracted to the luxury of your rooms. (Please wear: a shirt and tie, preferably something that looks slightly too formal in the area you are playing and that you would like to take off.)

Before playing, you should talk about how you will handle physical contact and enact sexual activities within the game. It is not likely, I think, that you will handle each other's genitals, at least not during play itself. You might agree to kiss or you might not. However, you should agree to mime sexual activities, even with a minimum of physical contact, since being seen to have sex is an important part of the game.

Whatever you decide, you should practice physical contact and miming sex acts before play, to ensure everyone is comfortable and get them in the mood. You should then practice flirting with each other, first using eye contact, then physical touch.

Once that is over, the game proceeds as follows.

The player with the most beautiful genitalia goes first: those who are too shy to display their genitals may describe them instead.

That player chooses an Early Scene from the following list.

#### EARLY SCENES

1. You were browsing at a book stand. We exchanged glances, then smiles. Did we touch? Did we leave together or go our separate ways?
2. As I looked in a shop window, you stopped beside me. I smiled in the window at you. Did we touch? Did we walk together or leave separately?
3. At twilight in the park, I offered you a cigarette. Did we touch? Did you leave or did we go deeper into the grass?
4. In a urinal, you entered and stood next to me. I looked at you as you pissed, until you returned my gaze. Did we touch? Did you leave after pissing or come into a stall with me?
5. In the gangway of a cinema, you stood behind me. I moved closer. Did we touch? Did you allow me to pleasure you or move away?
6. Passing me on a street corner at night, you glanced back and I knew what you wanted. I stared until you turned around. Did we touch? Did you go on walking or come to me?
7. You saw me watching you as you entered the theatre bar. You came to stand by me at the bar. Did we touch? Did we talk or leave?
8. In the bathhouse, I pushed my cock towards you. Did we touch? Did I pleasure you or leave you wanting more?

The player reads the description aloud, then selects one of the other two players with whom to play the scene.

That pair then play the scene as their characters. When they are not touching, they play in silence, but they may talk when they touch. They must not be touching when the scene starts.

Only The Heart in Exile may set up a scene in the private room. All other scenes must be played out in public.

While playing the scene, the players must resolve the two questions that appear in the description of each scene. The first question is always "Did they touch?" or a close equivalent. The second question gives a choice about what happens in the scene.

The scene should last no more than two or three minutes.

When it is over, someone else chooses another scene. This scene - and all other scenes from now onwards - may be either an Introduction Scene or, if the two characters have already played an Introduction Scene, one of the following Later Scenes.

#### LATER SCENES

1. At the club, we let the music move us. Did we touch as we danced? Did we kiss afterwards or break apart?
2. When we were alone, I took my cock out, hoping you would like it. Did you touch it?

Did you pleasure me or threaten me?

3. In the darkness, I felt the pull of your body. Did we touch? Did we have sex or did you leave?

4. As you bathed, I longed to wash you and feel your skin. Did we touch? Did I leave you or join you in the water?

5. As we walked through the streets, I hoped you would kiss me. Did we touch? Did you become angry or loving?

6. As you dressed, I admired your body. Did we touch? Did you kiss me goodbye or ask me for money?

When everyone has set up three scenes, the game ends.

I hope that is clear! I especially hope you enjoyed the lists of scenes. I am sure you remember some of them, from our time together and with others.

Some final words of advice. Firstly, to have sex in a scene, you might prefer to find somewhere you cannot be observed, even if it is within a public space.

Secondly, you should think about the gender and preferences of whomever you will invite to play. An all-male group will have a different experience than a mixed group, while a queer group will have a different experience than a straight group. I am tempted to mandate that all who play must have penises, but that does seem rather exclusive, so I will leave it to your discretion. If you do permit those with different types of genitals to play, then, when starting the game and discussing who has the most beautiful genitalia, you are forbidden from simply declaring that vaginas are more beautiful than penises or vice versa: that would omit an important and pleasurable conversation. In any case, you must not assume that gender, preference and genitalia do not matter. We know very well that they do.

Thirdly, if there are more than three of you, you might try adding another Quean or Rough Trade to the mix. I have not tried this myself, since two others is quite enough for me, but do try it and let me know all the details.

And a final comment, which may be superfluous, but that has never stopped me before, as you know well. You may feel, while playing this game, that it is frustrating not to be able to speak of your attraction, embarrassing to touch in public and shameful to play in dark corners. But, yes, I was right, this is superfluous, and I am sure you understand as you always did.

Yours with more affection than I can express

A handwritten signature in black ink, consisting of a large, stylized initial 'A' followed by several fluid, connected loops and a final flourish.

The Countess Dillymore