Issue N°14

Fetish News

My life in latex

Manual for slaves III

The elegance of Corsets by Romantasy

Interview with J G-Leathers Gilles Berquet

Drawings by Antonio Biella

128 basic slaverules

The abduction

Crucifixion

"Strap one on" by Veruca

Pictures by Tom Porta Viktor Curtis Steve Diet Goedde Gary & Pierre Silva Christophe Mourthé Vivienne Maricevic Forest Black & Amélia G.
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PARIS

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A la recherche de Distributeurs Internationaux
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Photographié par/Photographed by Christophe Maumière
Editorial

Every time I have an issue finished, it’s like giving birth to a baby. I suffer along the way, thinking about the articles, what to bring next, the search for good pictures, artists, reading books and magazines in search of something I haven’t heard of yet. All about it is new, fascinating and when finally I decide I have enough, then I can let go. Ahhh...

As some of you might have heard, the year 1997 wasn’t so good to us. We had enormous problems with distributors, computer failures, etc. and we had to look for a new server for our internet site. As we are one of the only free fetish sites, without any subscriptions or billing, we had to support all the costs without any returns. All of the visitors were very enthusiastic about it, we even won the “best fetish site award”, but now we will offer you a smaller site, with more information, text and less “on-line” catalogues and pictures. I hope you will appreciate our efforts.

Many of you have supported me along these hard years, and I would like to take this opportunity to thank you. All of you have a special place in my secret dungeon. It is because you have the fantasies, the desires, the emotions in you and that you are willing to share this with me, that I am able to create this magazine. I do not want to take credit for the work others have done: You are the real artists, you are the essence, the blood of this magazine, you make it all possible for Secret to have this life.

One of the big events this year will definitely be the new catalogue from the Belgian fetish store Minuit, photographed by Christophe Mourthé in association with Secret. I just helped these gorgeous models to dress up, tie them up and down, cream their body’s, having them begging for more...Yeah, yeah, life can be tough! Look out for this beauty, it will be in the stores soon and is more than worth checking out. See more in this issue...

This issue is a lot about sensory deprivation, something everybody should try out once in his life but with caution. Please play safe. OK? See you in a couple of months...

Jürgen Boedt

Editor

Photo realised by Christophe Mourthé for the new catalogue Boutique MINUIT. Prized at 20us$/10£/600Bf it’s a real beauty. Colour hardback cover with over 80 pages of terrific stuff.

Secret Magazine is published by Glitter Sprl, Galerie du Centre, Bureau 201, Bloc 2, 1000 Brussels, Belgium. No mail please.

Editor/publisher/art director: Jürgen Boedt

Layout: Thin White Duke

Contributors to this issue: Christophe Mourthé, Victor Curtis, Verucia, Michelle Wilson, Antonio Biella, Guy de Pauw, Catherine (Boutique MINUIT), Marie MFS, Sylvie, Fakir Musafar, Jacques Leurquin, Master Bill, Trevor Watson, Gilles Berquet, Richard Kazak (Masquerade), Gary & Pierre Robin, Robin, Doesjka or Lupa (Fetish Art), Ann Grogan (Romantasy), Vivienne Maričević, J-G-Leathers, Master John, Steve Diet Goedde, Forest Black & Amelia G., Tom Porta, Jacques Kleinman (Alt. Plaisir) and you, our readers, of course! Thank you for your support! (if I forgot somebody, sorry about that...)

All letters, subscriptions, advertising and information:

SECRET MAGAZINE
P.O.Box 1400
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Belgium

All rights reserved worldwide. Copyright Secret Magazine, December 1997, unless otherwise stated. We are not responsible for any mistakes published in these pages. All models are over 21. All pictures, scripts and CD-roms can be returned unless signed otherwise. All rights reserved. Secret cannot be held responsible for any action by customs or any other government against a model or person. All material sent by Secret will not be returned unless specifically asked for. All pictures, scripts and CD-roms can be returned if so asked for. We actually need contributions for our next issues. All photographers need to send prints or CD-rom with *.tif files on PC compatible disks. Also, Fetish Photo Anthology volume 3 is now finally being prepared, but you will all receive a contribution from, so watch out your letter box!

Editors and owners: we need to feel better distributed, as if you want to order directly from us, please write to Secret Publishing Ltd. 256 Main Road, Worthing, Sussex, United Kingdom.

Gazebo: Photo Anthology volume 3 is now finally being prepared, but you will all receive a contribution from, so watch out your letter box!

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The publisher is exempt from the record-keeping requirements and disclosure statements mandated by 18 U.S. Code § 2257 (a) through (c) and the pertinent regulations, 28 C.F.R. Ch. 1, part 75 since all of such material falls within the definition of exempted material set forth in § 75.7 (1-3) of the pertinent regulations. Nonetheless, records required by such Act and pertinent Regulations with respect to this publication and all materials associated with such records are maintained by Jürgen Boedt, publisher, at the office of the Publisher, Galerie du Centre, Bloc 2, office 201, 1000 Brussels, Belgium, and is available for inspection and review by the Attorney General at all reasonable times. All models are over 21 of age. (of course...).
S&M in South Africa?
A new mailorder company has just been set up in this country of contrasts. The BDSM videos are called «Out of Africa». For more information contact DalUne at +27829573688 or cpsm@cis.co.za

ROMANTASY
A complete new location for the world famous corsetmakers. With over 200 guests they had a splendid opening on the 10th October and had another party and fashion show to celebrate the release of their second catalogue «The Mystery of Corsets». The new catalogue contains 48 pages with 8 in colour and features historical recreations dating back to the 16th century. It is informative and entertaining, to say the least. A limited supply of the first catalogue «The Elegance of Corsets» is still available for purchase at $15 US. The new catalogue is priced at $25 US. For those who want to get a glimpse of what you can expect in these catalogues turn to our special corsets page further in this issue. Then you order the catalogues, right? Here is the address: Romantasy, 2191 Market Street, San Francisco, CA 94114, USA. Tel: 415.487.9909

Internet shopping?
Several fetish sites offer goods and fetish magazines on-line for sale, like www.secretmag.com, but most of these sites are not always as honest as they seem to be. Be careful to whom you send your orders. OK? Love, Jürgen

changing our offers every 3 months. OK? Love, Jürgen

Kim Fielding presents
Private Parts in Public Places
Edge Interactive specializes in good interactive fetish CD-rom's. This one of Kim Fielding is interesting as it's similar to Kroll's «Fetish». All 2000 pictures can bee zoomed and scrolled. There are keywords and a search engine. There is piercing, tattoos, bondage, light S&M... it's sexy without being shocking. The pictures presented in the CD include girls & their boy friends, body painted girl bands, models, drag artists, strippers, doms (!!) pretty boy's, etc.. In fact you could see it as the eye of a very active-hip-living personality. You actually see what Kim has lived the last couple of years. To be honest, my eyes have seen much more, but let modesty prevail. It's still very interesting as a sort of «dip into the decadent underworld of New York's East Village». Up to you to see if this of any interest to you... Order it from; Edge Interactive Publishing, P.O.Box 20029, Columbus Circle Station, New York, NY 10023, USA. Price: $49.95 US plus $5 US shipping.

KENTUCKY WOMAN
Following our article in issue 12 «How to lace a Victorian Corset», we have been asked, on several occasions, the address of Kentucky Woman. Well, here it is: 19 George Street, England. Contact: L. Cazorla, 206 Rue Thalïps, 30900 N’mes, France.

ANIMAL CITY
This is the name of the new record of Susi Medusa Gottardi. Her official website is at: www.susimedusagottardi.com and is worth checking out. The record is available from Self Distribuzione, Via Quiniliano 5, 20138 Milano, Italy.

FETISH ART
Two artists spend their time making erotic (mainly fetish) works of art. Fetish Art, P.O.Box 18181, 1001 ZB Amsterdam, Holland.

Robert Bleu
Born on the 27th August 1946, died on the 22nd January 1998. He was famous for his fetish collection on stockings, bondage with especially Betty Page. May his soul rest in Peace.

DISCIPLINE magazine
There seems to be a new spanking & S&M magazine in French and in English. Contact: L. Cazorla, 206 Rue Thalïps, 30900 N’mes, France.

SOME BIZARRE
This excellent pocket size magazine was always a treat to read. It had fun information, good articles and the editor, Simon, made a point of doing well finished job. Sadly he has to inform you all that Some Bizarre will no longer be published and that the mailorder will be gradually closed. They will continue to trade for a while, in order to clear off stock and that all subscribers will receive a refund for outstanding issues of the magazine. Contact: SB Publishing Ltd., P.O.Box 28, Stockton on Tees, TS21 1YR, England. Well done Simon, I’m sad to see you go.

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Hellcats in High Heels by Justice Howard
A 65 minute erotic video starring Persephone, Nikki Sinn, Mustang Sally Layd...featuring latex and latex. Ponygirls, body painting, ....For a collectors edition hand-signed by Justice Howard, send $30 US by cheque to P.O.Box 3896, Hollywood, CA 90078, USA.
**Buttplugs in wood**

Wooden toys with a plastic coating. Buttplugs, dildos and pony tails all carved in wood is what Twigs Bent has to offer you. 10621 Olson Dr., Rancho Cordova, 95670 California, USA. call: 916.361.23.68. www.twigsbent.com/tableart

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**Kristine Imboch**

If you know this name, you will also know that she was the former Bondage life editor and now current director and model at Close-Up. See more at this site: http://www.bedroombondage.com

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**Fetish modelling**

The Peter King Agency specialises in fetish models. They are constantly looking for new acts, models, performers. If you think you fit the bill, phone 0171.916.0180 in England

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**Chiangel**

This London based fetish club has a new magazine, Libertaire. Also new CD release, etc... Contact: Chaingang, N_1 Parway, Camden Town, London NW1 7PG, England.

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**Cosmic Ware**

This specialized fetish store has moved 600 meters from their first adress to 59/61 Engelbertstrasse, 50674 K+In, Germany. 00.49.221.2401201

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**XXX-mas card**

This was my X-mas card from my secret friend Brian M. Viveros. Loved it! «May your XXX-mas keep you bound, gagged and strapped down». Thanx Brian. Keep in touch.

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**Eros Archives**

They are the absolute bondage suppliers of vintage bondage magazines like Bizarre by John Willie, the full House of Milan productions, Harmony, etc...5708 Cahuenga Blvd., North Hollywood, CA 91601-2191, USA. infor@erosarchives.com

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**Andy Adler Photography**

He has been photographing intriguing bondage for some years now. Many may know his work from magazines like Prisoner, Tamed,... He will send you his introduction package which includes illustrated lists for only $5 US. Adler, Box 29174, Los Angeles, CA 90029, USA.

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**Foot fetishism**

More information at this address: FM Concepts, Box 780, North Hollywood, CA 91603, USA. http://foot-fetish.com

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**QSM**

Specialized mailorder company in Fetish artbooks, fiction, fetish & S&M magazines, comix, etc... Good quality, good service and excellent prices. P.O.Box 880154, San Francisco, CA 94188, USA. info@qualitysm.com

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**Italian SM Party’s**

Master Andrea is organizing regular SM meetings. They keep it as a play meeting with 50/60 people. No commercial purpose, but a participation of $30 US is asked for the night, food, drinks and the rent for the place. That sounds reasonable. Write to: MBE240, Via Menotti 2/A, 20129 Milano, Italy. http://candy.zeus.it/xpain/smparty98 - email: smparty98@hotmail.com

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**Free fetish Website**

WWW.SecretMag.com Now again online !!!
Julian Murphy Design

What you see here is a hand-drawn illustration. It's also a postcard. One has to look twice before discovering the human/design aspect of the drawings and Julian Murphy is an absolute master in reproducing items like clothepins into delicious slaves. You can contact him on: Top Floor, Satellite House, 160 Blackswarth Road, St. George, Bristol BS5 8AG, England. A book with 45 colour images will be printed by The Erotic Print Society.

Roast a living slave

This was done at La Domaine Esemar by Mistress Sang. The slave was roasted above coal for three and a half hours without a burn mark on him! For more information 518.781.6209 in Canada. (pictures: slave above the coal and Mistress Sang looking over the barbecue...)

Histoire d’O

Born in 1907 Dominique Aury, alias Pauline Réage, died in the night of 26th April 1998 at the age of 90. She was a member of Gallimard (famous french edition house..), member of the Jury of «Prix Femina» and author of the «Anthology of religious poems». She was also the brain, the genius behind the overwhelming Histoire d’O who captivated a whole generation and became a masterpiece of french literature. Once she declared: « Does love makes us slaves? Certainly. If not, it’s not very serious.»

Catalogues

Catalogue of Zaza

Intriguing copy catalogue with a very good choice of SM videos at interesting prices. They’ve also got hold of some US titles, amateur videos and just plain SM & pain videos that you are unlikely to find in your local videoshop. Ahum! Free catalogue at Zaza, B.P. 90302, 44203 Nantes, Cedex 2, France. Mention Secret.

The Mystery of Corsets

This truly exquisite catalogue is a small masterpiece by one of the leaders of custom corsets: Romantasy. Besides proposing their own wonderful collection they also carry BR creations, G&S constructions, Dorothy Jones & Co., J C Creations, Paul C. Leathers, Seraglio, Creative corsetry, True Grace, Victoria vitale, Vintage elegance. The catalogue will inform you on the general details, fabrics & descriptions, the available colours, care of corsets, what to eat, advice for gentlemen, corsets for voluptuous women, and much more! This catalogue is an example of how it should be done. Romantasy, 2191 Market Street, San Francisco, CA 94114 San Francisco, USA. Tel: 415.487.9909 - fax: 415.487.9929 - http://www.romantasy.com - email: corsets@romantasy.com Price *20/25Os. Credit cards accepted. Recommended by Secret.

House of Harlot

Since 1992 House of Harlot has been creating some of the most exciting custom made latex garments for the global fetish scene. They have become synonymous with a unique house style, an emphasis on new looks and shapes and a bold use of colour. Add to this an outrageous exploitation of the body erogenous zones, a sense of humour and a respect for classic fetish iconography and the result is guaranteed. They started in ‘97 with a ready to wear range through a selection of fetish retailers worldwide. This catalogue, completely in colour shows you some of the best fetish garments I have seen in a long time, and I have seen a lot! It's original concept, the photography (J James & J James) and the design make it a real beauty. My congratulations. Wholesale information and catalogue (û10) at this address: 125/127 Great Guilford Business Square, 30 Great Guilford Street, London, SE1 OHS, England. Tel: 0171.401.2709

Catalogue of Zaza

Intriguing copy catalogue with a very good choice of SM videos at interesting prices. They’ve also got hold of some US titles, amateur videos and just plain SM & pain videos that you are unlikely to find in your local videoshop. Ahum! Free catalogue at Zaza, B.P. 90302, 44203 Nantes, Cedex 2, France. Mention Secret.
a double sense as all the models are black, showing you some of the best fetish clothing around. The quality of the goods are outstanding, the finishing of the clothing is impeccable, and some of the photography is superb. (see above.) Write to: Schwarze Mode, Grunewaldstrasse 91, 10823 Berlin, Germany. Price: unknown

Fashion Victim
Have you ever been looking for cool T-shirts with real cool drawings of Sorayama, Olivia, Manga, horrors, Darkness & Light, Tribes tattoo drawings, Celtic, vampire, bad taste, UFO?? Also magnets with real cool drawings, stickers, pendants with skulls, demons, etc...?? Well look no more. This Fashion Victim catalogue has it ALL! Fashion Victim, 3651 Clearview Place, Doravill, GA 30340, USA. email: info@fashionvictim.com http://www.fashionvictim.com

Last Gasp catalogue
These guys are too much. First of all I would like to thank Erick Gilbert who believed in Secret from the beginning and has been a loyal supporter of Secret and our publications. Thax. On the other hand, this catalogue beats about everything I have seen. They sell everything that has to do with «different»: comix, Betty Page books, Tales from the Leather Nun, Dark Horse comics, Tales from the crypt, horror, Fantagraphics, French importations with Gilles Berquet, Astartû, miscellaneous graphics, Rock & Roll books, Tintin & Asterix (!!!), Art, photography & Fashion, general literature and of course, Fetish books and magazines. They are one of the rare to have distributed issue 13 of Secret in the USA. In fact, they are the only ones.... Last Gasp of San Francisco, 777 Florida Street, San Francisco, CA 94110, USA. Tel: 1.800.848.4277 - fax: 415.824.1836. http://www.lastgasp.com, email: lastgasp@hooked.net

Rubber Disciple N° 1
This new «Photo Special» from the house Marquis is a combination of what they do best. A good rubber discipline story with excellent fetish pictures by the master himself: Peter W. Czemich. The combination of Mike Vickers' imagination and Bianca/ Peter's model/photographic talent of bringing us the images that go with the story (!) makes you live the story. Available from Marquis directly or by mailorder from Boutique Minuit, 60 Galerie du Centre, 1000 Brussels, Belgium. Price: $20 US.

La Tex
Jürgen Dietzel from Schwarze Mode has set new standards in the creation of fetish catalogues. In fact, one cannot call this artbook a catalogue...because it's much more than that. The entire publication was shot in Cuba. The name «schwarze mode = black fashion» was used in

Fetish Photo Anthology Volume 2 plus one subscription for only 3000BF/1000Us$/£50/150DM
Whap!

«Women who administer punishment» is published by Retro Systems, P.O.Box 69491, Los Angeles, CA 90069, USA. It’s all about spanking and pampered men.... Price $7.95 US.

SECOND SLICE by OLIVIA

I’m a fan of Olivia, always have been, and the announcement of a new book by Ozone Productions is more than interesting. It’s all new art, 124 pages with 108 of them in colour, hard bound and sewn and it’s as good as it gets. Olivia has the art of changing her models into artistic creatures of light ad colour. Leaving out the imperfections, accentuating the best side of the model. It’s true art. The book is available from OZONE Productions, P.O.Box 111, Roslyn, New York, 11576, USA Price: $34.95 US.

Dresseuse

It’s no secret that the brain behind the fetish magazine Domina, later DÚmonia was Kyle Reese. This pseudonym taken from the film Terminator, stands in fact for Karim Khaznadar. He was responsible for the fetish movement in France, Belgium and beyond. He left DÚmonia to settle down and start all over again. What courage! This small format magazine/catalogue is run by Zaza, his concubine. She’s a photographer, model, dominatrix,... he’s the writer. Again we can read some of his crazy texts, interesting news section on videos, books, good interviews with interesting people and all this in a cocktail of good humour «Ó la Française». Well done Kyle and Zaza. I love it! Subscription is 99FF. Write to Zaza, B.P. 90302, 44203 Nantes Cedex 2, France.

EXCLUSIVE to SECRET READERS!

When ordering the catalogue directly to Boutique MINUIT or at our offices, it will be paid back to you when ordering or when you purchase something in this famous fetish store.

Order this astonishing hardback artbook now. A voucher for the value of the catalogue will be inserted only to SECRET readers! This is unique...!

Exclusive offer !!!!

Boutique MINUIT
60 Galerie du Centre - 1000 Brussels
Belgium. Tel: 32.2.223.09.14 fax: 32.2.223.10.09
WWW.SecretMag.com - secretmag@glo.be

Taboo by Hustler...

Well, I guess it had to happen. The overfamous Hustler-group ( Larry Flint,...) has decided that fetish publications are hot and that sales
are good, so it's time to attack that specific market before somebody else does it. Mainstream sexmagazine goes fetish. Ha! Ok, the cover does looks good... and J. ay Wiseman has his column, but the choice of pictures, besides Craig Morey is bad. What did I say? Bad? It's horrible! Open wide, say aahhh... Oh, I don't know anymore. Our fetish scene was, and will be invaded by big pussy's, wide open arseholes and... I don't like it... but I guess you've figured that out for yourselves already. Unavoidable... too bad.

**The Sleeping Palace**

M. Orlando is a gifted writer. His perverse imagination, the details and descriptions in his books make that you almost can feel the atmosphere... The Sleeping Palace is a glittering pleasure dome constructed of endless erotic reveries. The following tales are but three etched upon its pristine walls. Within them, fantasies merge with one another until the dreamer becomes their willing captive. Six alluring nymphs are entrapped, the girls from the outside world, the place become the setting for the most excruciating and dangerous pleasures.

For centuries, an inner circle of libertines have taken the waters at a luxurious spa hidden somewhere along the Rhine. But those who venture here are in need of relief from more than just ordinary ailments. For the stimulating waters of Baden-Eros are claimed to be drawn from a wellspring of ancient lechery, sometimes exacting a savage price from those who revel in its voracious depths. Come and enter The Sleeping Palace where the severest of dreams are fulfilled. M. Orlando has created an elegantly sensual universe imbued with an underlying sense of cruelty. This menacing element makes itself known at various unexpected moments to forever change the characters' already bizarre lives. Published by Masquerade Books.

**Fetish Times**

One of my favourite fetish magazines is Fetish Times. It's interesting, the texts are well-written, the information sharp, the addresses correct on what's on, ...hell, I think it's better than my own magazine. The story of the guy who visited the OWK was overwhelming and the article on «erotic beating» was one of the best I've read on the topic. But I have heard that they are having the same problems as all the other fetish publications, including Secret, Problems? Us? Well yes. We produce a magazine, this is sent of to the distributors, they sell it, put the money in their pockets and wait for a full year before paying us. I think they hope we go bankrupt so as not to pay us. So, write to J MW Publishing, BCM Box 9253, London WC1N 3XX, England and order it for only ú8. You will not regret it.

**TV Epic**

Very good magazine for TV's and TS's. The stories are real, or anyway feel good, the ad's are not all for hot Hollywood stars and the advertising isn't for «lick that, stick this...kind of stuff». Published by Pathway Com., 2980 E. McKinley Ave. #143, Fresno, CA 93703, USA. Subscription is $16 US for 3 months. Well worth it. Also, ENCORE, the Fantasy Fetish Guide with personal ad's and good inside information. Price $ 5.95 US.
Angela Pearson is also the author of *There’s A Whip In My Valise* (Delectus) *SCREAM MY DARLING* *SCREAM* is published by DELECTUS and available my mail-order on 0181 963 0979.

**Böse Geschichten & schmutzige Fotos**
This book is a compilation of very good SM stories and excellent fetish/sm photography. Edited by the excellent Schlagzeilen team. Text in German. Price: 30DM. Info: Charon Verlag, Postfach 304199, 20324 Hamburg, Germany.

**Fetish Times**
Yes, I know, this name has been used, but is in the USA... The world’s most outrageous newspaper is in it’s twenty-fifth year and still going strong. In it you will find stores, lot’s of advertising, pictures that seem to date out of the seventies, but the overall feeling isn’t bad. Mind you, I’ve seen better and worse... On sale in newsstands only. In America, of course...

**Bleu**
Bleu, bleu, electric bleu, that’s the colour of my room, where I will live... I don’t know why these words come to my mind (David Bowie...) as it has nothing to do with this magazine. From Italy, we have had Selen, [NU] and now Bleu & Bizarre. Contents are informative, drawings explicit and pornographic, but with a neat touch. Bleu Press, Via Visso 12/14, 00156 Roma, Italy. Price: 10.000 lire.

**Tied ‘N’ Teased**
This official magazine of the fetish contact club has a very good contact section, good hot fiction and reasonable information on the «scene». FCC, P.O.Box 609, Cardiff CF1 7UF, England. Price: ú10.

**OWK News N° 1**
The Other World Kingdom is a sort of «royalty» where women are absolute master. Men are (really!) treated as slaves and prisoners and there is no exchange of erotic/feeling between visitors and Queens and Princesses... This «News» magazine shows you the girls in action. If it’s all in the mind, then why are all these characters look so sad?

It’s sexy tough, oh yes, it’s funny, it’s very well printed and produced... but it’s oh so cold. Brrrrr, not feelings, no love... well, that’s what I felt. What can you expect when you buy this magazine? You will see nice girl sitting on men, caning them, treat them like pony’s and dogs, facesitting, and so on. So plenty of fetish satisfaction there... OWK, PO Box 71, 76302 Zlin 4, Malenovice, Czech Republic.
divergent ideals of human beauty throughout history and throughout the world. For thousands of years, men and women around the globe have gone to enormous and elaborate lengths to change their natural appearance in an attempt to make themselves feel more attractive, to get attention, to conform to the prevailing customs of their particular cultural group, to attract a mate or sex partner, to show off wealth or social status, or to make a statement about themselves. The human desire for beautification is so universal that it seems almost an inborn trait. Thus each morning as we prepare ourselves to meet the world, brush our hair, clean our teeth, put on earrings or a necktie, we are performing a time-honoured ritual. Using archaeological findings, anthropological studies, art history, film, music, fashion trends, and studies of sexual mores, Julian Robinson presents a remarkable overview of human predilections regarding the body. From tribal scarring and body modification to the increasing popularity of plastic surgery, piercing, and tattooing in the Western world today. This book gives us a sweeping and sometimes startling look at our modes of adornment and the lengths to which people will go to achieve what they perceive as attractiveness. The Quest for Human Beauty is a celebration of the great diversity of beauty «body packaging» and features over 700 photographs and illustrations.

At some stage in the book he states «Both publications Body Play & Modern Primitives and PFIQ along with Body Art, Secret magazine, Skin Two, Ritual Magazine and Marquis reflect the cutting-edge of today’s body aesthetic movement».

Available from good bookstores. Published by WW. Norton & company Ltd., 10 Coptic Street, London WC1A 1PU, England email: ariadne@wnorton.co.uk

Laufmasche Nr. 6
This is something else. Lovers of stockings, this is it! Sadly though only available in German, this excellent stocking fetish magazine is one of the best I have ever seen. Good layout, good stories, good pictures. To be brief: good stuff. In fact, don’t expect anything else than hot stockings!! They call it «leg-art». Yahooooo! Subscriptions are $56 US. Write to; absatz Verlag Ulrike Filleborn, Postfach 101434, 47404 Moers, Germany.

The Quest for Human Beauty
An Illustrated History by Julian Robinson

The Quest for Human Beauty is an exploration of humankind’s relentless preoccupation with physical appearance, illuminating the wildly

Contraintes
The french publishing house Alixe has specialized themselves in publishing rare artwork. After Machines, there is now Contraintes. This book shows you some drawings by «Tonton Ficelle» (meaning Uncle Rope) accompanied by some text. If you like artwork in the style of Lo’c Dubigeon or Georges Pichard, then you will love this book. Hardcover, perfectly printed in B/W. A beauty. Available from MÚdia 1007 Rue du Chemin Vert, 122, Paris 75011, France.

Corpus Subtile
by Helmut Wolech
Finally this talented photographer has been worthily honoured. The Schlagzeilen team (again!) have published a magnificent wonderful artbook with the work of Helmut

Are you a publisher? Are you producing videos? Are you a writer? Send in your products and get a review by SECRET Magazine!

Do it now..!
Wolech. The pictures are often double negative exposures of naked women in erotic positions. The double negatives that are used are almost that of walls where the paint is so old it's shattered. This gives you effect of «age» to the human body. The morbid, erotic visions that he creates are that of a master of art. Wonderful, magnificent... This artbook is highly recommended by Secret. Information at Charon Verlag, Postfach 304199, 20324 Hamburg, Germany. Price: 49DM

**Ponyboys**
This magazine is published by TOW. In it you will find: the use of pulling horses in public transport, care for the riding boots, basics of ponyboy training, chariot races, etc... all pictured in the «typical» OWK tradition. OWK, P.O.Box 71, 763 02 Zlin 4, Czech Republic.

**Black Sheets**
Bill Brents and team bring you a good, raunchy magazine with good topics. Humor is never far around the corner and it's informative. This issue is on Sex pioneers, remembering the catacombs, ...mainly gay - SM readership. Black Books, P.O.Box 31155, San Francisco, CA 94131, USA. email: blackB@queernet.org Internet: http://www.queernet.org/blackbooks

**Latrix N° 1 Women in Rubber**
When a bunch of dominatrix get together and have some good fun with a slave or two, take some pictures and put it in a magazine, it cannot go wrong. Some good stories most of them on «rubber» and some good pictures make this a good magazine, but...ah, yes, there is always a but... the cover, as you can see, doesn't give credit to the contents. My god, this is bad... sorry girls. Especially to Mistress Caroline, who I missed in Bruges one day... Probably it's me that will come to you... argh! Ok, ok, this is the address: Latrix, P.O.Box 5044, Derby, DE1 9ZT, England. Price: £10/20us$.

**Dominant Women from OWK**
They are very busy, these dominant women from OWK! I've received over 3 new books, 2 different videos (Women's Empire) and now this wonderful photobook, with hardcover, full colour and a selection of some of the best pictures from their magazines. It's a sort of «best of» book and well worth the $43 US they are asking for it. In it you will find high heel adoration, face-sitting, whipping, ponymen and of course lot's of dominating women. Get it from TOW, P.O.Box 71, 76302 Zlin 4, Czech Republic.

**FemDom N° 6**
More and more magazines are into «female domination» and this FemDom magazine is a very good example of this. «The exquisite World of Victoria Lash» is made in the same line of Latrix magazine, and no surprise, Mistress Caroline is deputy editor... well, well, well... But the magazine isn't bad... the stories are readable, and some pictures can give you some ideas... and after reading it all, I thought it was a good read... well done girls! VL Fashions, P.O.Box 47, Derby's, DE56 1ZH, England. Email: vlash@vlsh.demon.co.uk
influence in this issue. With Michelle Olley leaving for Penthouse, Lisa Sherman has taken over certain parts also... So where does this leads us? Well, this Skin Two «Screwing with technology» is less «fetish» than we are used too have. The tendencies that the last few Skin Two’s issues’ had is now taken roots. Meaning? That the striking photography we all were asking for has made place for green, bleu, screaming red, bleary bleu, orange... They used to have a slogan «Fun, Fetish, Fashion and style. The fun is still there, the fetish a bit less, fashion is definitely «in», but the style has had a big blow. Tony tells me that «things have changed» and that black and white is of the past and that one has to change with his time. I agree. But basic instincts, basic senses and presentation were always a big hit with Skin Two. What do we have now? A sort of screaming fetish technology cybersex confused magazine. There is absolutely no line, no consistency in this magazine. It’s confusing, but as ever, interesting. Times they are a changing indeed...

Musée Infernal
This is news! «Le Magasin Universel» has reprinted some very good erotic books. With Ondines we enter the world where peeing is regarded as one of the most normal things on earth. It looks at it from a historical point of view, illustrated with numerous pictures. With «Voyeurs» and «Les Belles Gourmandes» we continue a selection of soft voyeuristic pictures and some hard-core sucking, but all accompanied with explaining text. They are in cloth-bound hardback and are printed at only 500 copies. So hurry! Le Magasin Universel, P.O.Box 67, 26111 Nyons Cedex, France. Price: 350FF each. Ask for their small catalogue with other selective books. Mention Secret.

Selen N° 33
One of my favourite magazines is definitely Selen from Italy. I don’t understand a word of what’s written, but the pictures are great and it’s a professional piece of editing. Like me, the editor probably has a bum fetish as most of the pages are pictures of great behinds... look just at the cover! Beautiful isn’t it? They are also responsible for the extremely good [NU] magazine. If you have any good taste and capable of reading Italian, then get a copy from Editzioni 3ntini&C, Via Celletta 43/H, 44011 Argenta, FE, Italy.

Masquerade
This erotic journal is a treat. Ahh, I just love it. Well written, well put together, extreme good pictures.... but then again, they contact all my photographers since I sent them the Fetish Photo Anthology... no, no, just kidding... This is only a 32 page mag but soooo good that it’s better than some magazines with over hundred pages full with advertising. What you get in Masquerade is class. Fetish, sex, erotic class... the cherry on the cake. I just love it, but I guess you’ve figured that out by now...silly me. Pity they don’t sell Secret or the Anthology volume 2... hint, hint guys...come on, Richard, I’m waiting... Masquerade, 801 Second Avenue, NY, NY, 10017, USA. Price: $5 US.

Skin Two issue 26
With Tony Mitchell in the seat of editor and art director and Tim Woodward reduced to managing director, it was obvious that changes had to take place. Tony being much more progressive, not to say aggressive in his approach of fetish, has a big
**Videos**

**Erotic Beine & High heels**
This 60 minute video on high heels and stockings is just one out a extensive list. They made over 10 of these videos now and other like Traum Domina, the complete video list of the OWK, the complete list of Marquis videos and the Fetisch hexe are available from Erotex, Hallplatz 21, 90402 Nürnberg, Germany. Tel: 0911.205.95.89.

**Flash videos**
Charles Gatewood is not only an excellent photographer and fetish guru, he also edits videos. He has a set of Stainless steel/tattoo videos, erotic tattooing and body piercing, penetration, weird America, weird Amsterdam and weird New York. He has three new productions out: Heavenly bodies, part two, Erotic tattooing and body piercing 6 and the Submission of Shannon. You can order all three for only $99 US. Flash Video, PO BOX 410052, San Francisco, CA 94141, USA. Mention Secret please, maybe he will send me one of these videos, so I can finally see what it’s all about....wink, wink..got the message Charles???

**Artists**

**Brian M. Viveros**
He is one of my favourites. Started out with heavy muscular characters, and still does so in excellence. But he has grown into an artist with a big A. Just finished a comix called VESIL, which is the story of you and me with all our frustrations and envies, but in a rude, violent way. Sometimes I loose the storyline, but the drawings are «beyond this world!». Get it now, before he’s too well known and will be asking fortunes for drawings. An artist with a future...BMV Studios, 946 Alta Loma Dr., Corona, CA 91720, USA. Email: bmvstudios@aol.com

**Miscellaneous**

**Attractive Fetish Model**
Tall and slim, beautiful legs, is willing to let your dreams take shape. Enjoy the feel of secrecy and voyeurism with b/w or colour photographs made just for you. Private but not amateurish work. Black nylons, high heels and so much more - offer your ideas. Hamburg, Germany. Ask for information with 2 reply coupons. Just write your letter, but in an envelope, write PIX14 on the right hand top corner and put everything in a bigger envelope with 2IRC’s. We’ll do the rest. OK?
Boutique MINUIT a profile

Situated in the heart of Brussels since 1983, it is more than "just a fetish store".

On the ground-floor you can find all kinds of kinky lingerie for women, ranging from briefs, stockings, cocktail dresses, babydolls, and so on. On some occasions there is an exposition of pictures or paintings. Skilled staff is always ready to assist or inform you.

On the first floor you will find the more likely stuff to be of your interest. Rubber, leather, pvc, high heel shoes, hoods, nippleclamps, cockrings, it’s all there! Over 4000 different items are stocked at the best prices. It’s not for nothing that after 15 years of existence they are still the "best fetish store in Belgium" (voted at the last Erotica fair 98)

On the second floor you can only go if I allow you, because this is hazardous area. Meaning it’s my office! As you can see, here I put together you little Secret Magazine, the Anthology’s and all send out all our mailorder. I’m lucky enough that the store is situated in old centre of Brussels, so every afternoon I get on one of these small terraces and relax. Yes, live is hard....
Who are your artistic influences?
Clovis Trouille and Georges Bataille, both of whom were on the margins of Surrealism, but principally the painter and photographer Pierre Molinier. He was born in 1900 in Bordeaux, where he lived all his life: he was the sort of artist who needed to work alone, who did not at all want to become a Parisian star. He began his career painting landscapes, but very quickly his work turned toward eroticism because he was a fetishist.

During the 1930s, he met Andre Breton through correspondence and sent him photographs of his paintings. Later Breton more or less integrated him into the Surrealist group. Molinier was never really a surrealist, though, because he had an independent soul, and he didn’t like groups. Breton organized an exposition of his paintings in Paris in 1955. At the end of his life, Molinier turned to photography. He used himself as a model; he would cross-dress as a woman and then take photographs of himself. Molinier had a whole fetishistic universe at his disposal; he had wax mannequins which he repainted and made up. Most of his photographs are self-portraits of himself as a woman, though. His work greatly influenced me. I discovered it while I was a Beaux Arts student. Molinier had a way of treating the body and an aesthetic of his own body which troubled me very much. Even if it wasn’t completely my own approach, because I photograph other people whereas he photographed himself, I found his technique rather close to mine: the lighting, the manner of illuminating the model.

What is even more interesting is that he began to take photographs between the ages of sixty and seventy-six years old (he died when he was seventy-six). He made very disturbing photomontages in which he exchanged his head with a doll’s or in which pairs of legs go in all directions. He took the photograph from his identification papers from when he was twenty years old, retouched his photo to make himself look like a woman, and then glued this photo onto contemporary photos of himself.

He's the person who influenced me the most, who pushed me the most to become a photographer. In the beginning, I was painting.

For how long?
I was a Beaux Arts student at Montpelier and when I graduated in 1991 I began to paint erotic paintings. All through Beaux Arts I was painting abstract paintings, but with a fetishistic tendency. I was influenced very much by American painters. I also liked Pop painting: Warhol, Liechtenstein, art impregnated with industrial culture, the culture of everyday life, cartoons, advertising. This conflict between my attraction to abstract painting and Pop painting pushed me toward the image. But, curiously, I turned more toward the popular image than the sexual image. One could say that I did Pop painting but, using Andy Warhol as an example, what interested me in his work was his "Marilyn". But I also liked American artists like John Willie and Stanton; those and other early bondage illustrators and designers attracted me very much. I tried fetish painting but quickly became frustrated - the problem is that painting remains lodged in the imaginary and as an artist, I need a much more realistic medium as a support. I found this medium in photography.

Did you have any difficulty changing media?
It posed no problem passing from painting to photography because each is only a tool. The essential thing for an artist is to express what he has in his head. He must choose the best tool for him to express what he feels to the fullest extent. As far as I was concerned, this was photography. For a long time I did both. Today I do much more photography than painting for reasons of space - I work out of my apartment and it’s hard to do both photography and painting in a limited space. Now my painting is mostly at the service of my photography: when I paint, it’s to make backdrops or prepare accessories. In my last book you can see some examples; there are some preparatory drawings or small paintings which inspired the photos.
that follow. I was satisfied with photography from the point of view of the image, of its strength. I like the realistic effect of the image in photography in relation to painting. I still have the pleasure of painting since in the manipulation and printing of proofs I have the impression of being a painter since I work with my hands in the darkroom. In fact one could say I paint with the chemical products of the photographic palette; when I color photographs my pigments and brushes are the chemicals. Today, I have the impression of having found my real identity with my real tools: paintings transposed into photography.

What are the goals of the book "Parfums mécaniques"?
It was my sixth book, so I already had a public familiar with my work. My last book, A. M. E., was the termination of ten years' work on the body. It showed the evolution of an oeuvre making reference to bondage and to the body, with a rather marked tendency toward fetishism. I tried to show that this genre, while often considered «vulgar,» was really the province of the artist, that there was the potential for a genuine richness there. With Parfums Mécaniques, I wanted to break completely with what I had done before; I wanted there to be a rupture. In some ways, I wanted the new photographs to be less «erotic.» I have often rejected this term: people have classified me as an «erotic» painter or photographer, but that's inaccurate. «Eroticism» doesn't really interest me. I work on the body and on sexuality in general, on how I live out my sexual fantasies. That's more about sex than eroticism. «Eroticism» implies a value judgment I don't like. In fact I realized that my images were not necessarily erotic. They dealt with sex, they showed sex: they are sometimes erotic, they are often pornographic but they are not arousing like a pornographic magazine. And yet I show as much!

How would you describe your style?
I have a way of showing the body which is at the very least somewhat disturbing and which hinders the spectator in taking a primary pleasure from it.

Do you rework certain images?
That happens. Some images come very simply: one photo session yields one very powerful image. Sometimes during a session I feel something - I never know exactly what I am going to do - I have an idea, perhaps, which is more or less strong - but the fact of literalizing an image introduces other aesthetic notions, things unforeseen, accidents finally. As a result, I find I want to develop something different from my original idea, so I must redo the image. I've had to do some images five times, to reshoot some sessions on purpose in order to obtain a precise image. I may think that the lighting is not good enough, that the model's position is not good enough. In the book there are many prints which are heavily annotated; that's always the case when I feel something but would like to push it farther. For me the feeling or the fantasy must be able to be reduced to a single image, but I want this image to have achieved its maximum strength.

I was asking if you reworked images between books, if there are relationships between certain images in different books...
There is a continuity, but...

...because it seems to me that fetishism implies an endless return to certain images. It would surprise me if this weren't the case.

It's true that some fantasies have endured, there are obsessions, there is a perenniality in my inspiration. In some ways, the ideas I had ten years ago have not aged for me, so I can still use them in my photographs. In Parfums Mécaniques I wanted to demonstrate the path of an artist moving toward an image which is perhaps less erotic but certainly more intellectual than in his previous work. I used to think that I would be unable to make a photograph without a model in high heels and a corset. That wasn't true, though, because now I photograph women who are completely nude or whose fetishized body parts, like the feet, are absent from the frame. And yet I find that even these photos are quite fetishistic, so perhaps it's true that some fantasies recur and always will. But I also think change is important. An artist can do portraits of women in bondage for twenty years but if he doesn't reinvent himself along the way, he stagnates. This is true for anyone who does the same thing all his life. The most important evolutions are interior, though. For a long time I played with ropes and bondage and now I find I don't want to continue this. I have the impression of having completely exploited the apparatus of bondage as a means of manipulating the body. I still know how to restrain the body physically, I haven't forgotten, but I am much more interested in achieving this affect through other means.
Why did you choose photography over other media? Photography is closer to sculpture than painting, so it’s the perfect medium for the fetishist. In photography the artist works in light and space and in three dimensions, whereas painting is always flat and two dimensional. In photography you turn around the object and you see it with a sculptor’s vision. I have always admired Greek sculpture - at least that which is left to us - in which the female models were missing their arms or heads. I saw in bondage and fetishism this same manner of modeling the body. Shoes with very high heels lengthen the legs and show off the calves. Tying the arms behind the back is a direct reference to sculpture. In fetishism, the arms serve no purpose; only the bust, buttocks, legs, and sex count for the fetishist. Which I am!

I am surprised that you speak frankly of your own desires. It’s rather rare that an artist will admit that his or her work is autobiographical?

I am not afraid to say that my images reflect my own sexuality, that they address what interests and arouses me. I became aware of this when I did a series of images of women giving golden showers for a book called P. It wasn’t enough for me simply to show the model pissing; eventually I wanted to put myself in the frame because golden showers weren’t just a fantasy for me: they were part of my sexuality. I wanted to show a woman pissing in my mouth because that activity is part of my life; it’s something I enjoy, am really invested in, and would like to vindicate. During this time, I was working for a gallery with a large gay clientele, and they asked me if I weren’t going to do photos of men giving golden showers. I thought about it, but finally said no, I couldn’t do it, it wasn’t me. I didn’t feel it (although maybe I will one day), but right then it didn’t reflect my desires. My work is not about making a catalogue of all the possible perversions. I just want to show those which please and implicate me personally. So I don’t do men pissing.

What role does an autobiographical approach play?

It’s somewhat like psychoanalysis. I don’t think art can replace psychoanalysis: I realized long ago that wasn’t possible. All artists have thought at some point in their lives that work could replace psychoanalysis but thank God artists don’t necessarily need to be in analysis to survive! It’s true that they often give their work the same role as psychoanalysis: it’s not completely the same thing. Perhaps one’s work can perform the same function as psychoanalysis, however. Work like mine obliges an artist to ask himself who he is and how he manages the «monsters» living inside of him. After all, when you work on sexuality, you reveal what is «monstrous» inside yourself. And as far as one’s fantasies and drives are concerned, these feelings are often “inhuman”. That’s when things become interesting.

How might a woman approach your work? I ask because sometimes fetishism looks like a world constructed by men for men. In general women are much less shocked by my images than men.

Why?

Maybe because men find themselves too close to what pushes me to make the images. I show them the monsters inside of them, and they aren’t ready to see them. They’re still ashamed and prudish, whereas women seem to understand that even if I represent them in scabrous or indecent positions - one could say pornographic - I am in fact paying them homage. Whether I show a woman tied up, or pissing, or whatever, the image itself is always beautiful, not degrading or humiliating. Women recognize this right away. And my models are never «submissives» or «slaves». I think this is clear, even when they’re portrayed in ‘compromising’ positions. So French women have rarely been shocked. In fact, many women have approached me because they want to work with me. But I’m not sure how feminists in the United States would react. Perhaps that’s why I’ve never exhibited my work in America. I’ve had trouble distributing my work because I’ve been told there would be a scandal.

Well, some feminists here might like your work. I do.

My first sale of a picture was to a woman...

Your images seem to court a female audience, which is rare. Your models are unconventionally beautiful and strong, often they are looking directly or defiantly at the camera, sometimes they even seem to be laughing. These qualities are appealing.

Yes, but I lay claim to an antireligious aesthetic which may shock some Americans. It’s very apparent in Parfums mécaniques in the series near the end on «sexual» sainthood. This concept has interested me for a long time; after all, there is certainly sexuality in the Bible. I show a «devil» with a whip planted in her anus and her legs spread; she has little horns on her head.
Yes, you might have trouble with those images. I think of Andres Serrano’s «Piss Christ,» another beautiful object that was immediately criticized for its religious commentary. In France it’s already testing the limits to show antireligiosity, even within an artistic context. Thank God there is the concept of artistic license here; and besides, religion has much less impact in France than in the United States, even though we probably have more fundamentalists. But feminism is more powerful in America, whereas it no longer exists in France.

Are you suggesting there’s an equivalence between feminism and fundamentalism? That doesn’t hold up for me. People routinely condemn feminism for its «political correctness» but I think it has proved rather supple; it subjects every text, even its own, to interpretation. Feminists might understand fetishism as a tool through which they could rewrite theories of «objectification» and «the gaze.» Your work might be received with great interest.

Let me say, too, that I separate fetishism from sadomasochism, which seems important in this context. Sadomasochism is a sexual practice which contains a great deal of fetishism but the reverse is not the case. The fetishist is much more passive, he’s more of a voyeur than an actor. I consider myself a polymorphous fetishist, I don’t have a sole fetish. A foot fetishist can become very sectarian, he may love only feet and then he will find himself incapable of making love with a woman if she is not wearing high heels. That’s not my case: as an artist and as a man who loves women, I don’t like to limit myself. I like women who have beautiful legs but my desire for them is much more than that. For me fetishism is something extra, it’s the icing on the cake.

Tell me about your relationships with your models.

Mirka and I met through my editor; she is also a fetishist, though her field is drawing and painting. She came to my apartment one day to show me her dossier and she never left. We met one morning, we made photographs together that afternoon, and we made love that night. I fell in love with Mirka immediately because of her work, which is astonishing, and because of her ideas. I ask for many ideas from my models. I work with people because I sense that they have something to give me, they have a personality. With an artist like Mirka who even has ideas on paper, it’s marvelous. That’s why Parfums Mécaniques is dedicated to her.

Sometimes we even have the same ideas. Our first photograph together was of the woman-top. I had sewn a very tight skirt that fell to the feet like pants. It was made of slightly elastic vinyl and it adhered snugly as in Stanton’s drawings. Anne-Marie Esteban and I were separated at the time so I made the skirt for no one in particular, I simply estimated based on the ideal waist and hips; I improvised. Then Mirka came to see me saying she wanted to realize a perfectly vertical woman, one whose compression along the vertical axis was absolute. I had the dress, which had never been used; she had her drawings of a woman-top: a woman without legs whose «feet» ended in a point around which she could spin. I said: »I’ve got the perfect skirt for you.» She put it on, it fit exactly, and we began to take photographs.

We’re working together on a book in which Mirka reworks photographs I’ve taken of her. The book is completely self-referential. We collaborate imaginatively by sharing our fantasies; then Mirka serves as the model, and I take the photographs; finally she paints or otherwise alters the images I’ve made. We design the original photo’s composition with the desires of both of us in mind, then Mirka reconceptualizes the image I’ve produced. She reworks her own body, changing the image - formed by our fantasies - by adding more fantasies. Again, it’s a kind of psychoanalysis, but of a couple this time.

People say your work has changed under Mirka’s influence.

Yes, that’s true, I’ve evolved. With Parfums Mécaniques, I had the impression that people were expecting something from me. That is, I had already published an important book, A. M. E., which contained ninety photos. With the next book, which would be about the same size, I didn’t want to serve up the second volume of A.M.E. The photos in A.M.E. were very concerned with bondage...
and sadomasochism; they helped make my reputation but they also gave me a label, and I don’t like labels. So I wanted to produce something more mystical, something more intellectual, which would no doubt disappoint some people but would attract others. Mirka is also more boyish-looking than my previous models; her physical appearance is no doubt responsible for some of the aspects of my work’s evolution. My last book is more theatrical, too, and of the two of us, she’s the one who loves the theater.

You’re the editor of Maniac, an erotic journal published in France [and distributed in the United States through Last Gasp]. What made you want to begin that project? In the beginning of my career, I was particularly interested in the work of John Willie. At the time, there was a journal published in France [by Richard Jacquet] called Fascination, which was a veritable mine of information and erotic images. I used to wait eagerly for its appearance each quarter, but unfortunately it ceased publication in the 1980s. About two years ago, when I had the chance to begin Maniac, I realized I wanted to replace Fascination, not by doing exactly what it did, but by making my own «archival» journal, one modeled on John Willie’s work, as a tribute to him and to Bizarre. I wanted to show everything I liked in older erotica, especially that from the 1930s; I wanted to publish rare and unpublished material. Alexandre Dupouy, the co-owner of the gallery Les Larmes d’Eros in Paris, himself a photographer and collector of erotica, was interested, and we had worked together before. He has been kind enough to put his magnificent collection at my disposal. We try to give people many unpublished images: our first issue featured a rare color watercolor by John Willie on the cover. We are aware that Maniac addresses people who knew Fascination, who know the American and British fetish reviews. There are many images which have already been seen by everyone but there are still many more to show. We address ourselves secondarily to young people who know neither Fascination nor Bizarre nor anything at all about fetishism. We don’t offer them pornography, though; we don’t want to do a porno magazine because there are already plenty of them.

Alexandre and I are attracted by historical photographs; we wanted to make a review containing old and valuable images, printed on quality paper using traditional publication processes. Maniac is not an «Internet» publication; we don’t feature computer art or images because we aren’t interested in them. As a result, Maniac looks somewhat retro - and we like it that way.

Marti Hohmann

NOTE

Gilles Berquet may be contacted at Les Larmes d’Eros, 58, rue Amelot, 75011 Paris FRANCE (tel. 43.38.33.43).

Parfums Mécaniques and Maniac are both available through Last Gasp of San Francisco, P.O. Box 410067, San Francisco, CA 94147-0067 (1-800-366-5121).

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Erotik in der Kunst

P.

A.M.E.

Larme blanche

Les limbes de l’ange


All pictures in this interview are from the book: "Gilles Berquet, 97 Rue des Plantes" edited by Jean-Pierre Faur, 10 Rue Gît le Coeur, 75006 Paris, France. ISBN 2.909882.30.6. All rights reserved by Gilles Berquet.
Finally he has decided to put out a book. Finally you will be able to admire his art in all it's glory, admire his "bad girls" doing "bad things". I'm just jealous he didn't ask us to do the book...

Finally you are able to order this book: EPS, PO BOX 10645, London SW10 9ZT, England Price: £16.5 (Europe/ £17.5 Outside Europe) Finally...
SLAVE MANUAL III

We have noted with some pleasure that you like this section of our magazine. Some of you have simply copied our regulations, which have since been decorating the wall in your playrooms - a compliment which really flatters us. Others think that our magazine is not «hard» enough. We freely admit that it is primarily aimed at so-called «softies». As you know: the experience, the confidence and the respect of the people who play these games are at the root of the psychological development of our disposition, which - consequently - can evolve and expand limits. It is not for us to impose these games on you nor to make them «harder». You are free to do whatever you want to. The free expression of our feelings and wishes is one of the most important things there is. Get ready now to continue your training.

GOOD DOG!

One of the most degrading experiences is that of being trained by a «good dog». This training must be conducted at regular intervals. The programme can be modified or intensified as desired. First of all, it is advisable to inform the candidate slave at the start of the session that he is going to receive his training as a good dog, so that he can adjust psychologically and physically. Make him strip off completely, then have him go down on all fours and give him a name (choose an original name suited to his state). This will stimulate your dog in his role. Mind you, as a good dog, your slave will not be able to talk and if by chance he does so, punish him severely. He can only bark: once for yes, twice for no. Push his dog collar on him and put him on a lead.

Hold a small riding crop or bamboo cane in the other hand. (Take care: bamboo can cut and the strokes must be given with a certain know-how). Some mistresses prefer a long leash which they use to punish him. For now, make him «sit» and beg. Hands next to one another up in front of his chest. Make him hang his tongue out. Make him whine as if he were begging for a titbit or to be patted. A bit more difficult variant is when he crouches, his knees not touching the floor, his hands at chest height. If he doesn’t move too much, reward him with a lump of sugar. If he doesn’t move too much, reward him with a lump of sugar. Go for a walk round the room with him, but see to it that he walks at your heel. Remind him that he can only go forwards if you say so. If he does not comply, give him a good slap with the leash! He must learn to be a well trained, good little dog. On your little walk, have him make out that he’s having a piss, lifting his leg; but don’t let him do it for real except in the indoor pet toilet reserved for the purpose. After his «walkies», give him a bit of a rest, let him run around in the living room or outdoors, if possible.

Call him from time to time. He must respond immediately by coming on all fours and licking your boots contentedly. If you want him to twitch: put a dildo or some other object up his arse. Straight away you will see his little cock move... Painful and effective! An additional refinement is to inform the candidate slave at the start of the session that he is going to receive his training as a good dog, so that he can adjust psychologically and physically. Make him strip off completely, then have him go down on all fours and give him a name (choose an original name suited to his state). This will stimulate your dog in his role. Mind you, as a good dog, your slave will not be able to talk and if by chance he does so, punish him severely. He can only bark: once for yes, twice for no. Push his dog collar on him and put him on a lead.

You can even tie him up to do it or stand on his hands. One variant is to give the slave seven or eight glasses of water at the start of the session. Having had a good drink will make him want to relieve himself. Forbid any attempt, or accompany him to the toilet and order him to hold it back. You can even take him to the bathroom instead of to the toilet and make him get in the bathtub, where he can piss all over himself. Other games: have your feet washed in a small basin. When he has finished washing your feet the slave must lick your toes dry one by one. Throw your slave a rubber or plastic ball and let him fetch it in his mouth. Tying up his hands, even his penis, is part of the game. Ice cubes are a formidable instrument of torture: you fill his briefs with ice cubes, above all around his testicles and glans. A jockstrap or latex slip is ideal for this game. Put some ice in his mouth, in his shoes or on his testicles and glans. A jockstrap or latex slip is ideal for this game. Put some ice in his mouth, in his shoes or on his testicles and glans. A jockstrap or latex slip is ideal for this game. Put some ice in his mouth, in his shoes or on his testicles and glans. A jockstrap or latex slip is ideal for this game. Put some ice in his mouth, in his shoes or on his testicles and glans. A jockstrap or latex slip is ideal for this game. Put some ice in his mouth, in his shoes or on his testicles and glans. A jockstrap or latex slip is ideal for this game. Put some ice in his mouth, in his shoes or on his testicles and glans. A jockstrap or latex slip is ideal for this game. Put some ice in his mouth, in his shoes or on his testicles and glans. A jockstrap or latex slip is ideal for this game.
your slave in the picture about the fact that you are now going to control his urge to defecate. Tie his hands above his head. Lift his legs up and tie them at the same height as his hands. Position a rubber (or other) cushion so that the cheeks of his arse are even more exposed and available as well as at a comfortable height for you. This position is ideal for spanking, treatment with candles or inserting other things into the rectum. If your slave is not shaved, use tweezers to pluck his pubic hairs out one by one. He will be totally inoffensive and will thank you afterwards. Take some warm water (with or without soft soap) and fill the enema bulb. Essentially the quantity of water depends on your slave, but never overdo it. Once the enema bulb is empty, plug his anus with a tampon, a butt plug or a dildo so that he retains it all. Leave him in this position for about five to ten minutes. You can take advantage of the opportunity to spank him. If you decide to let him empty himself, do not put an end to his suffering by removing the plug. You will enjoy his discomfort whilst he is emptying himself. If he is wearing handcuffs on he will not be able to flush the toilet or to clean himself, but remind him that the WC or the bathroom must be spotless when he leaves. Mind you, as there are no cloths he’ll have to clean everything with his tongue.

RESTRAINING THE SLAVE
Bondage is a very important part of each session. It makes it clear to the slave that he has lost his freedom and that he is at the mercy of his Mistress. Bondage often comes into play at the start of a session and is only removed at the end. By freeing the slave you give him back his personality but he must always show you respect. Iron handcuffs are very comfortable and effective if you can take them off without a key. Whatever the restraint, the Mistress must let her slave know that he may only release himself at her command and not before. Take care that bonds or cuffs do not to leave any marks on married men! And do not forget to tie his penis up. The most widespread practice is to pull the penis backwards between his legs so that he cannot have a visible erection. String or elastic bands around the testicles will help the slave to maintain his erection. If weights are added, the slave will experience a certain amount of pain. Adhesive tape is very effective for unshaven male slaves and you can be sure that your slave will come back clean-shaven the next time.

POSSIBILITIES:
Below you will find a list of all the bondage possibilities. We hope that - with a bit of imagination and these tips - you will be able to adapt them to the circumstances you find yourself in with your slave.
- classical bondage, on a bed, hands and feet tied to the four bedposts
- you make him squat and cuff his hands behind his back. Then tie his hands and feet together with a piece of rope
- A chair is very often used for bondage sessions, as from it you can think up lots of positions for the slave: sitting backwards, his tummy against the back; sitting on the floor and tied to the chair, his head resting against the back. An almost infinite variety of positions which you will find by and for yourself. I’m sure.
  - you can also use the chair as a promontory: the slave is tied up on the floor, you put the chair over him and survey him from on high
  - put him on two chairs, one for his head and shoulders, one for his feet. You will immediately grasp the ease with which you can administer a punishment, spank him or anything else - if you go out with your slave, always tie his penis up, for example. The penis, pulled back between the legs, is held in place by a thong around his waist. Invisible under his trousers! But he will feel the effect all the time. Mind you, he’ll have to squat to go to the toilet
  - the slave in bondage loves being robbed of his senses - such as sight, hearing and/or weight. So latex (or other) blindfolds which cover the ears as well are worthwhile accessories. If you tie your slave 18” or more off the ground he will feel weightless. Strong ropes and pulleys are indispensable for this.
  - total enclosure also requires more bondage and makes him discover other facets of the world of SM.

SLAVE LABOUR
A dominatrix should never do housework. The slave should do it. If you are a couple it is very easy: he does EVERYTHING. You can dress him up as a maid, bare bum, light bondage, whilst he’s doing the washing-up, ironing the laundry or cleaning the floor.

You are a superior woman: you can humiliate him as much as you like, just as you can think up ultra hard work for him. Whilst he’s doing your work for you, make yourself comfortable on the settee, watch him, make fun of him. Give him orders: have him serve you smoked salmon canapés - with onions, which he has to chop very finely indeed. You can also tell him to prepare any number of canapés which must all be different of course. Have him cook lots of dishes which require lots of saucepans do that he can wash them up afterwards...

If on the other hand your slave is not your husband, take advantage of the situation and let him do everything whilst you busy yourself with another slave. Let me explain: you have one doing the cooking and the other one doing the cleaning - alone even the best slave is not enough for a demanding Mistress.

A domestic slave must be a perfect maid, lady’s companion and cook. Your slave cannot go to bed if there is anything at all left for him to clean. Make a list of things for him to do the next day. If anything is not the way you want it, then it is something which leaves a lot to be desired, merit a reprimand or even punishment. Put white gloves on (like a sergeant does in the army, because they show every speck of dust) and then inspect everything very minutely. As he is not your husband, make him do housework at home and make him come and tell you how he coped. Some Mistresses «hire out» their slaves. If any complaints are received, it is a perfect opportunity to administer a serious punishment. Slaves often adore working in the garden. Do not deprive yourself of the pleasure of having them cut the lawn with a pair of scissors or collect dead leaves with a dustpan and brush - but don’t forget to show them that your garden shed is full of all the tools needed such as a lawn mower, electric hedge trimmers etc. Cleaning the car is a very good job for a slave too. Provide him with shampoo, chrome-cleaner etc and up front the music... and make sure that he does it right. Obviously you have him wear handcuffs or a cockring whilst doing these various little jobs as they will only add to your pleasure. That’s all for now. It’s a date in three months for a whole load of spicy advice. See you then!

Jürgen Boedt
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Fetish Art
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Fetish Art is a venture of various artists, making erotic artwork: enhanced photographs, paintings, sculptures, graphic design and fetish wear. Both autonomous and on assignment.

Our primary aim is showing erotism, not merely through naked registration, but by visualizing what lies beyond. To stir one’s fantasy. To direct people behind boundaries. When reading a book, pictures appear through words. We turn it around. Letting images create the story.

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The Elegance of Corsets
The Elegance of Corsets
by Romantasy

A follow up was requested by many readers on our articles on “Victorian Corsets”. It was with great pleasure that I noticed your interest and remarks. I have chosen the relative new company “Romantasy”, represented by the delicious Ann Grogan, who just recently opened a new store in San Francisco to write this follow up. She published a beautiful catalogue, with an introduction article that follows here below. I would like to thank the whole community of corset worshippers here for their elegance and consistancy in keeping Victorian Corsets alive.

Moving Beyond Controversy

Vilified and celebrated, no single garment has created such intense and long-lived controversy nor engendered such devoted followers as the corset. Hardly anyone is neutral about corsets. On the topic, someone in every discussion finds a way to inject humor or derision, gentle or disguised as it may be, concerning those who corset and their love affair with the garment. Yet those who deride sometimes barely veil their own begrudging admiration for, or even jealousy toward, the wearer.

Others circle warily around opportunities to try on or actually purchase a corset, fingering ready-to-wear boned bustiers or paging through volumes of details on custom-ordered long-lines and cinchers. They hesitate, blaming imperfect bodies that «need first to be in shape» (yet the corset assists with Permanent waist reduction and good posture programs). They bemoan generous bodies (yet the corset looks best when curves are voluptuous and visible). Men steadfastly reject secret desires to corset which they mistakenly believe appropriate only for women (yet local corsetiers sell about forty percent of their custom orders to men).

It is these very facts of controversy, indecision and conflict that render corsets so compelling a subject of debate and desire. After all, differences create tension, and tension creates excitement. Corsets both symbolize tension and make it real: the natural push of the waist outward into the resistance and inward pull of steel stays and stretched satin. Early on, the novice corset wearer may suffer a great deal from this conflict, even give up, because he or she does not understand the most effective psychological and logistical ways to approach the garment and convert its threat into exquisite pleasure.

The Zen of Corset Wearing

From over six years of personal experience with my 25 different corsets, and following many discussions with other corset wearers, I’ve concluded that there is a Zen to the art of corset wearing and enjoyment. It requires both positive attitude and physical preparation. I insure that my attitude is a positive one primarily by never corseting to excess. That is, I try never to dress faster,
lover: warm hands pressing inward, enveloping me in a
attendant's embrace of fabric and steel is even more intimate than that of a lover. It can certainly be more constant and available! As a third step, I assure that my appetite is curbed and my body feels svelte by munching lightly on fruits and juices, never imbibing carbonation, heavy protein or fatty foods. As a fourth and final step, I snap the corset in front and initially do not tighten it, wearing it while I complete my makeup. During preparation for going out, I gradually pull the laces tighter in half-inch increments over the longest possible time. Two hours is not an unreasonable time to comfortably and safely reach one's minimum waist size, which may well differ from day to day depending on mood, stress or contentment level, or even phase of the moon. It is of utmost importance during the process of lacing down to not resist the stays, but to let them envelop the body easily and «do all the work.» Resistance or stiffening of the body will only make the process more difficult and unsatisfying. Of course, willing assistance from an appreciative lover who encourages gentle progress, never hurts! For the curious reader, ten years is a desirable period to reach the outer extreme possible for most people a10 inch waist reduction.

Moderation and Focus are Keys
Whether one chooses to pursue extreme and permanent torso sculpting in a 24-hour per day lifestyle, or take a more casual, exploratory and sensual approach to corseting, moderation and focus seem to be two keys to experiencing abiding comfort and pleasure.

The Benefits of Corseting

We think you will agree that your corset is one of the finest items of apparel you own. Both elegant and versatile, you may choose to show it off by wearing it over a sexy leather or chiffon mini-skirt, or you may prefer to emphasize your waist by wearing it under a summer dress or business suit. Of course, formal gowns, bridal and cocktail dresses are naturally enhanced by the corset. Aside from the acclaim you will receive when wearing your corset, you will derive additional benefits of excellent posture and support for back muscles. Indeed, some customers order our corsets for medical purposes rather than wear more unattractive, traditional orthopedic and industrial versions.

A little known fact is that wearing a corset can enhance a weight-training or even weight-reduction program. Wearing the corset lightly laced every day or every other day for about a month, at about 6-8 hours a day, while focusing on exercise and following a healthy, low-fat, low-sugar diet will maximize reduction. For example, one of ROMANTASY's customers permanently lost two inches around her waist in six weeks, while our owner, Ann Grogan, lost one inch in four weeks. And even if you lose or gain weight after ordering your corset, you can wear it for many years because it will lace down or up an average of four inches, permitting both contraction and expansion of weight or dress size. We recommend that for most individuals, your corset accommodate an ultimate waist reduction of four or five inches when the lacings are completely closed. It is also possible to order it to comfortably fit your present waist size. There is no need

Four Steps to Successful Corseting

The first step to successful corseting is to establish and maintain a personalized ritual before corseting. It matters little how simple or elaborate that ritual may be, merely that the ritual is consistently followed, and appropriate to enhance individual pleasure. Some agree that on the morning or even day before you intend to corset, the wearer should carefully choose the corset, accessories and outfit to be worn. I arrange my entire outfit on the bed, then enjoy looking at it several times before I leave for my day's work. During the day I like to visualize in detail how good I will look and feel once I am dressed. The second step occurs closer to the actual time of corseting. The mind must be cleared of the day's clutter and one's thoughts should be focused on the exquisite feelings that are possible in both body and soul as one corsets. To clear and focus, I usually plan time to luxuriate in a candle-lit bubble bath, attending carefully to each minor detail of preparation as for any «special event.» Even if I am dressing for and attending an event by myself, I approach wearing my corset with the care I use in planning for a rendez-vous with a lover. Indeed, I do feel a bit as if the corset is my lover: warm hands pressing inward, enveloping me in a

tender, firm embrace, bidding my body to change, wooing and coaxing into view the curves that lie surprisingly close to the surface of my rather uninspiringly slender physique. One of our corset models, Pandora, claims that the embrace of fabric and steel is even more intimate than that of a lover. It can certainly be more constant and available! As a third step, I ensure that my appetite is curbed and my body feels svelte by munching lightly on fruits and juices, never imbibing carbonation, heavy protein or fatty foods. As a fourth and final step, I snap the corset in front and initially do not tighten it, wearing it while I complete my makeup. During preparation for going out, I gradually pull the laces tighter in half-inch increments over the longest possible time. Two hours is not an unreasonable time to comfortably and safely reach one's minimum waist size, which may well differ from day to day depending on mood, stress or contentment level, or even phase of the moon. It is of utmost importance during the process of lacing down to not resist the stays, but to let them envelop the body easily and «do all the work.» Resistance or stiffening of the body will only make the process more difficult and unsatisfying. Of course, willing assistance from an appreciative lover who encourages gentle progress, never hurts! For the curious reader, ten years is a desirable period to reach the outer extreme possible for most people a10 inch waist reduction.

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to suffer or cause major changes in your body shape or image. Even if you never intend to «tight-lace,» the first time you wear your corset, you may expect to comfortably reduce your waist size an inch or more.

And, of course, the corset may be worn for romantic enhancement and sensual play. Visually a delight to the beholder, to the wearer, the corset encourages a feeling of euphoria during lovemaking. However you choose to enjoy your corset, you will surely feel like royalty... and we expect that you will soon be considering another color and design for a second or third corset—or more!—to add to your wardrobe.

Ann Grogan 1996

Romantasy
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Other corset designers.

Bizarre Design
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True Grace Corsets
Michael P. Garrod
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THE ABDUCTION
by Michelle Wilson

It was bitter cold outside. Michelle could see her breath hanging in the thin still mountain air. She was on her way to her favourite aunt's house to spend the holidays. Driving along the winding rocky roads, she kept watch for the familiar landmarks that would help guide her to her destination. She hadn't told her aunt she was coming today. She was expected tomorrow. But she had finished her work early and thought it might be fun to make a surprise visit a day early. As she rounded a sharp bend in the road, Michelle saw a car with its hood up, to the side of the narrow road. As she came along side she saw that a man was bent over the engine. He looked up and waved at her, calling, «Hey there! I need some help!» Before her stood a handsome man. He looked to be in his early forties. He was trim but strong, with dark hair and a moustache. Unsure of what to do, Michelle stopped. Here was a strange man who seemed genuinely in distress. He didn't seem to be dangerous. He had a kind face and clearly he needed help. There was no way he could have planned this scenario. But in fact he had. In fact he had been waiting just for her. He knew she was on her way up the mountain. He knew she was going to see her aunt. He knew who she was and he wanted her for his own.

For the past six months he had watched her in town where they both lived. He worked in the offices next to hers. He had listened to her bright talk in the elevator. He had watched her sit outside by the fountain at lunch time, eating with a friend or reading a book. From the moment he saw her he was struck by her beauty, her spark. And her loveliness. Her skin was a flawless creamy white. Her sweetly shaped mouth seemed to beg for kisses and more. Her dark thick hair was so shiny and looked so soft. He could imagine his hand in it, pulling her toward him. Her body was voluptuous. He dreamed of covering it with his own. Of using it for his pleasure.

But there was something more. There was a way about her. He could sense it as surely as if she wore a sign. She had a need. He could see it in her walk, in her stance, in her eyes. She needed to be controlled. Dominated. Claimed. And he was the man to do it. He felt it in his bones. He'd had other submissives before. Even a live in slave for a time. But it had always been something of a game. He had never felt that he had found 'the one'. His beloved. His true love. The missing piece in that puzzle that was his heart. Until now.

He felt no guilt or guile at having spied on her all this time. He did it out of a desire for perfection. He was a rather solitary man. And very, very careful in his dealings with others. But beneath his quiet composure, beneath his reserve, was a will of iron and a deeply passionate man. His observance of her had become an obsession.

He watched her from afar as often as he was able. But he never approached her. He never greeted her in passing.

Finally he decided he must have her for his own. And when he did approach her, when the time was right, he would never let her out of his sight again. He would claim her so completely she would never leave him. Michelle slowed to a complete stop beside him. She leaned over and rolled down the passenger window. «Are you okay? Do you need help?» He felt such a thrill! She had spoken directly to him. «Wait a minute,» Michelle said, smiling suddenly. «I know you! You work in my building in town! Don’t you?» He leaned forward and feigned concentration while he drank in her lovely features.

«Why - yes!» he said, as if in surprise. «I have seen you in town!» She liked his voice. It was deep and well-modulated with a slightly sexy lilt. They locked eyes for a moment. Then he said, «My car - the engine’s dead. I can’t seem to get it going. I need to call a tow truck. Any chance you have a phone in your car?» He knew she didn’t. «No, I’m sorry.» she said and they were both silent for a moment. He wrapped his arms tightly round himself and shivered. «Listen,» she said as he smiled inwardly. «The sun’s going down soon. Are you going far? I could maybe give you a lift. «Oh thanks! I don’t live far from here. I’d really appreciate it». He smiled warmly as she gestured for him
He enjoyed the view of her lovely skin turning from alabaster to crimson under his 'loving' touch. Michelle was breathing hard and tensing her body. Bill smoothed her bottom and thighs gently and cooed, «There there darling. That's all for now. Perhaps now you will obey me when I tell you to do something.» He pulled her pants back up and helped her up to a standing position. He spun her around to face him. She was still breathing hard and her eyes were wide with fear. He lifted her chin up with his finger and said, «Michelle, you are going to become mine. You are going to be my slave, my beloved, my angel, my muse. Mine. You may hate me now, fear me certainly. But you will come to love me; to adore me. To honour and obey me as long as you belong to me. Michelle didn't respond. She was too scared to even open her mouth. She focused on calming her breathing, slowing her racing heart. She did hate him at this moment. And feared him greatly. But some secret part of her, a part she was only dimly aware of, was thrilling to his words. Removing her coat, Bill tossed it aside. He then knelt before her and helped her up to a standing position. He spun her around to face him. She was still breathing hard and her body was still close to hers. «I love you, Michelle. And I will make you my own.» With that he kissed her, hard, on the mouth. She was terrified, but in spite of her fear, or perhaps partially because of it, she felt apart of herself responding to his attentions. As he kissed her he pushed her shoulders down, forcing her to kneel on the ground before him. «You didn't kneel voluntarily, so now you will have to be punished, my Michelle. Now. Prepare for your punishment.» With that he pressed her head to the floor which left her ass high in the air. She was still fully clothed, including her parka. With one hand he grabbed the waistband of her skirt pants and pulled them to her thighs. His other hand stayed pressed firmly on her neck. She was squirming and yelling. «Let me up! Please! Bill!» He ignored her protests, making a mental note to gag her if she didn't stop that annoying noise. He held her in position with one hand as he caressed and smoothed her bare full buttocks with the other. He felt his desire well up in him like a rising tide. Then he pulled back his arm and let his open palm fall SMACK on her sweet rounded ass. Michelle cried out and jerked, trying to get away. He held her in place with ease. Again he swatted her, five times total. She continued to struggle. He enjoyed the view of her lovely skin turning from
keys were in her parka. She’d have to get over to it somehow. Meanwhile Michelle slowly began to lift her sweatshirt over her head. She modestly pulled her t-shirt down as she did so. She started to drop the shirt to the ground but Bill said, «No. Bring it to me. Present it to me. On your knees.» She felt silly doing this. But again a part of her thrilled to this show of submission. She knelt before him, instinctively bowed her head and held the garment out to him. Taking it from her, he noted with amusement and pleasure her unconscious gesture. «You may continue,» Bill said, as he tossed the shirt aside. Hesitantly she stood and began to remove her pants. She pulled them down to her knees, blushing as she did so. She stepped out of them and started to kick them aside. «Slave, bring them to me as you have been instructed!» Quickly she dropped to her knees and crawled to him. She bowed her pretty head and held out the pants. Her heart was pounding and to her own amazement she was becoming aware of her own arousal. She was confused and flustered by her body’s response to this man. «Slave.» The word kept reverberating in her head...slave. Sex slave, love slave. She felt her own secret fantasies stirring. She felt emotions rising in her that she had not thought possible in such a situation. Desire, lust, need. And all mixed up with fear. A real fear of this obviously dangerous man! This abductor! This - master... Michelle dared to look up at Bill then and blushed anew as she realized he was regarding her with intensity. She felt sure somehow he could read her thoughts. She scrambled up then and without being reminded she continued to strip for him. She removed and presented her t-shirt. Now she was only in her bra and panties. She wrapped her arms around herself protectively and stood still. All thoughts of the keys were gone. Michelle’s sole concern at this point was how to keep her underclothing on. She was much too shy to stand naked before this stranger. Bill sensed her modesty and saw her inability to act. He stood then and strode over to her. «Ah, my love. You have so very much to learn. This little exercise is not for your pleasure. It is for mine. I see you cannot comply with even the simplest request. Let me give you a taste of what happens to slaves who cannot obey.» With that Bill swept Michelle over his shoulder and carried her into his bedroom. Bringing her over to the bed in the middle of the room, he nipped her onto it, face down. The natural mattress was resting in a frame of natural wrought iron. The iron was brushed to a burnished silver and twisted into lovely patterns of a crescent moon and stars. Soft leather straps were hanging from each corner. Bill quickly and expertly attached Michelle’s wrists and ankles to the bed, using the straps. She barely had time to protest before she found herself bound, spread eagle before him. «Look what I have prepared for you, my beloved,» Bill said to the sweet girl laying prone before him. Michelle’s face was pressed to the mattress, her left cheek resting there.

She had no choice but to look, unless she closed her eyes. There before her was a whole array of instruments of torment and pleasure. Whips, canes, ropes, restraints and gags covered the wall in a formidable array. «Oh my God,» she breathed, at once fascinated and horrified. She couldn’t take her eyes off the wall. Bill grinned at her obvious fascination. He walked over and removed an especially soft silk cloth from its special hook on the wall. «Here, my love, this scarf should help you keep quiet. Sometimes I will want to hear your cries, but for now, I want to concentrate on your first whipping.» Michelle began to struggle. It was in vain of course. She was completely immobilized by her bonds. Bill came to her then and traced her full lips with his finger. «Relax, my love. I know you are still getting used to your new, er, situation. But resistance will only make it more difficult for you.» He then leaned onto the bed and placed the gag firmly over her mouth, knotting it expertly at the nape of her neck. He stood back to admire his handiwork. He moved toward her then, while removing something from his pocket. It was a Swiss army knife. Smiling softly, Bill said, «I am going to release your arms for a moment, dear. And I want you to get up on your elbows and knees. I am not going to hurt you with this knife. But do not resist in any way or you will suffer the consequences. Will you cooperate?» Michelle nodded mutely. He released her arms then. Trembling, she struggled to a doggy position. He flicked up the blade and gently inserted it between Michelle’s ample breasts. With a pull he cut the lacy fabric that bound them and laughed in delight as they bounced free. He pressed each nipple with the cold blade. Michelle shuddered but her nipples grew hard as little gum drops at his touch. He moved the knife down then, dragging it across her belly to her panties. Lifting a piece of fabric at her hip, Bill cut it and pulled the now useless material from her body. Holding it to his nose, he inhaled deeply and sighed. Then he turned his gaze to her lovely nude form positioned there before him. She shut her eyes, feeling the heat of her own blood rushing to her face and chest. «Oh Michelle!» he breathed. «You are even more lovely than I dared to imagine. She felt his hand on her sex and gently pushed a finger inside against her nether lips and gently pushed a finger inside...slave. Sex slave, love slave.»
her gag. He then withdrew his hand. She almost arched up toward it, but consciously resisted, feeling ashamed and confused. Gently pressing her back, Bill lowered Michelle’s body to the bed again and quickly reattached her arms, immobilizing her once again. Bill regarded his lovely bound slave girl for a moment, studying her features. He saw the shame and confusion mixing so sweetly with the desire, the need. What he had sensed about her from the moment he had set eyes on her was true. She was a born submissive. And it was his duty and his delight to help her discover her true nature. Michelle’s heart was pounding. She was so confused. Her own desire left her almost more frightened than the thought of what was going to happen to her.

Bill roused her from her reverie as he said, «See those hooks in the ceiling? And those hooks in the floor? See that whipping post? And this, yes, I see you looking at it. It is called St. Andrew’s Cross.» He gestured to an «X» shaped crucifixion device on the wall. «When you are ready, when you are better trained, I will chain you there and tease you till you beg for mercy.» Michelle’s eyes were wide. A mental image of herself chained there caused her sex to moisten and her nipples to harden anew. Her breathing was ragged and she felt her own delicious helplessness keenly. She finally was admitting to herself that what he was doing was erotic to her. More than that; it was setting her on fire. «Those are all for you, Michelle. I built them just for you.» She stared at them, as best as she was able from her bound position. «They will be for another day. For now I will just whip you a bit.» Michelle began to struggle again; the idea of a whipping too much for her yet to contemplate.

Bill remained placid, and continued speaking as if unaware of her efforts. «For your first whipping I have chosen this lovely little flogger.» Bill brought over a soft black leather whip with nine flat unbraided thongs. «I think you will find it quite, er, stimulating.» He gently stroked her skin with the whip, teasing the flesh with his skilful touch. He smoothed her with the soft leather until he felt her relax under his touch. He then pulled back his arm and let the lash gently fall against her soft flesh. Michelle jumped and flinched. The blow had not been hard, but it was her first encounter with the kiss of a lash. Again the thongs fell on her sensitive ass. Over and over he whipped her bottom, slowly but steadily increasing the intensity of the whipping. Writhing and moaning, Michelle tried in vain to avoid the lash. She couldn’t escape its sweet sting however. She was spread and bound and helpless before this man. He delivered one final blow to her ass, harder than the others. She jumped and cried out through her gag. He touched her wetness then, pressing his palm against her. Slowly he began to massage and caress her. This time she did not hold back. She was beyond modesty. Pressing against his fingers she moved as best she was able in this bound position. Leaning across her, Bill released her gag and kissed her hair and face. He continued to touch her, with increasing intensity. She moaned low and sweet and he felt her heat in his hand. Michelle edged closer to her own swooning release. She felt a freedom of spirit that until this moment she had only dreamed was possible. Under his relentless touch she cried out in ecstasy as her body arched up into his. «My darling,» he whispered. «I have claimed you.» With those words he released her wrists and ankles from their bonds and flipped her over. Her arms slipped around his neck then and she pulled him to her. Now it was Bill’s turn to flush. He hadn’t dared dream she would respond with such passion. He was shaking as she kissed his mouth, her tongue invading him with such a sweetness he felt faint. He realized at that moment that she had claimed him as completely as he had claimed her. He had found her at last. His beloved.

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You and your correspondent advise readers against trying crucifixion (Secret Issue 8) and I would certainly endorse this advice if they and you have in mind the crude historical method described in the text.

In fact, research has shown that many methods and configurations were used as the ancient executioners experimented for their own and onlookers’ pleasure. The position of the body or shape of the cross was varied to inflict extra humiliation or suffering on the victim. It was actually invented by the Phoenicians and used by the Carthaginians, among others, long before Rome adopted and refined it. I can provide anyone genuinely interested with more details on methods and practices, having carefully researched the subject.

Surprisingly, death from this type of punishment was not always the aim nor the result. The purpose was total (usually public) humiliation of the victim. It took a long time for the victim to succumb, anyway. As a form of entertainment for viewers so inclined it was sometimes privately arranged in both Rome and elsewhere using suitable slaves. As we all know, also, many of both sexes were crucified in the arena during the later Games - purely for public entertainment. As a method of public execution it was however meant as a deterrent.

My interest in crucifixion is not just theoretical; it may surprise some of your readers to learn that I have been crucified about twenty times in the last three or four years. As a totally humiliating and painful way of serving my Mistress it cannot be surpassed. Although the method is quite authentic, it has not been dangerous for me to be fastened to the cross and to be suspended, naked, in front of her and her friends.

My submission has usually been on a conventional cross to which my hands are attached by the usual wrist straps which are specially extended around my palms; my feet are fastened by special straps which surround the ankles and have extra thongs tightly encircling my insteps. The various straps are, as appropriate, fixed to the crossbar or to an angled footblock (which is necessary for support because human anatomy will not allow the feet to be fastened flat on the upright, as you correspondent detailed, without doubling the legs up which spoils the effect of suspension and, more important, may constrict breathing).

The extension straps each carry carefully positioned steel studs which press on both sides of my palms and insteps and have flat heads on the outer face. The foot straps actually can be screwed together by the relevant studs and my feet thus crossed if desired. My mistress is thus able to simulate hammering nails into my hands and feet - which adds to the realism we seek. For more recent crucifixions, my Mistress had the idea to sharpen the inside stud faces to a short point and when pressed or struck these will pierce me - but to a depth of no more than 3 mm. They are of course sterilised beforehand.

It is simply devastating to be completely stripped, to receive the ritual, thorough scourging from my Mistress and then be slowly «nailed» to that tall cross and hoisted high to hang there for as long as she chooses. Her whim may conjure up other tortures as well but to be methodically crucified for her pleasure is the ultimate service I can give her. In suspension on my cross, I feel as if I should die for her.

An B and D enthusiast and doctor friend has suggested that careful surgical piercing fully through the palms and insteps with very thin stainless steel needles is possible without irreversible damage. I would consider to have these permanently inserted so that I could suffer for my Mistress as often as she chose. It must be done judiciously and in a medical surgery, of course. However, I really wonder whether this type of body piercing is advisable or safe and cannot recommend it at all.

Undoubtedly, crucifixion is the greatest punishment of all and, once tried as suggested (but please, not the real thing!) will be seen as the ultimate fulfillment of one’s submissive desires. Anyone who would like further details is welcome to contact me through your publication.

Address known at the Secret offices. All letters will be forwarded. (ref Cruf14)
The S&M Party

My eyes gazed around the darkened room. Randomly thick rope dangled from the ceiling each having a noose at the end. Inflated rubber dolls slowly swirled around as passer-by punched their legs. As the music blasted loudly joints and cocaine were openly and freely passed around from person-to-person. A heavy-set woman sat with her legs spread-eagle style as a woman knelt before her eating her pussy. In the corner an elderly white-haired man sucked on a woman’s pointed-tip shoe. Both looked like they were in seventh-heaven.

Walking toward the center of the extremely large room a makeshift stage was being utilized by a naked woman. She was into masturbating with fruits and whipped cream. Squirtiing the cream on her tits sticking her fingers into her mouth and then back to massaging the cream into her made her nipples hard. While gyrating to the music, a banana was being rubbed vigorously on her pussy. After mushing various other fruits on and into her body, she looked wet, sticky and exhausted. Leaving the stage, it took a while before the next exhibitionist came on. Moving around the crowd I ran into some old friends who I had photographed for my SM&BD series. There was Manuelle, who I nicknamed the "Clothespin Lady" because I had photographed her while here nude body was adorned with clothespins. Angelina and her husband, Bill were mingling within the crowd. I remembered photographing them while she whipped him and made numerous scratch marks on his back with her long fingernails. Now, to me, they looked like a regular couple out to enjoy the evening. Then, there was Robert who I photographed while he was getting fitted for a new rubber costume. I went over to him to say "hello" and grabbed his beer for a sip. Looking to see if anything was going on, center-stage a bouncer roamed through the crowd, telling people with cameras that no more photographs were allowed. I looked upon the stage and noticed a man clad only in his underwear being led around on a leash by a lady decked-out in leather. I had photographed
A woman with a shaved head and wearing a rubber outfit walked by me. She refused to be photographed. But Alan who wore only a G-string asked to take his photo. I declined since I had photographed Alan for my "Porn Stars" series. So, I continued on for new people new faces and new bodies. The group of people were extremely friendly and eager to meet others. "What are you?" and "what do you like or prefer?" were questions that could be heard while passing by those in conversation. One man started a conversation with me about the philosophy of sexual equipment. He then added, that it has a lot to do with the person who is using the equipment. I then said that I thought one can still reach the point where he or she wants to be, even without the use of equipment and that I had nothing against the use of any type of sexual equipment as long as whoever is involved with it, have consented to its use. He then told me that he had lots of equipment and that I'd be able to photograph him with it. I would have loved to have stayed longer and mingle more, but the morning was drawing near and the late arrivals were looking more intriguing to me, but everything has to come to an end.

similar events at private clubs so I roamed through the crowd again.

Leaving the people that I’ve already photographed or knew I set out to meet new acquaintances, I saw two heavily leather-chained dressed men standing together and who looked enticing to photograph. I approached them and asked their permission to take the shot. They both agreed and then we exchanged phone numbers. Other people noticed me photographing and asked me if I would take their photo. I did since I saw a beautiful-looking woman, or was it a man dressed as a woman. But all I knew was that I wanted to photograph him/her again, so I asked for a phone number and also got another part invitation in return.
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JG Leathers
JG-Leathers

Selective sensory deprivation and stimulation

94 - What started JG-Leathers?

JG-Leathers is a combination of letters that says as much about me as it can be managed in a short time. Basically, they started off referring to the harness designs that I began to make along the way, but over the years they took on the appearance as a whole persona, if you will, that over my 'scene' identity. Now I use the conjunction for my pen name, my email address, my logo on drawings and sketches, and denoted near everything else that I do that is 'scene' related in my life.

94 - How can I get started with JG-Leathers?

JG-Leathers is a hobbyist, I've spent a tremendous amount of time, money, and energy on my interests. I have, of course, a great number of 'scene' friends too and of course they have a variety of interests as well. No one but I thought up the name JG-Leathers, and it is registered for me to use.

94 - How old are you and what are your vital statistics, so to speak?

I'm 52 years old, I've been in the leather scene since I was 15 years old. My eyes are blue and I've worn glasses since I was 12 years old. I've been told that I have a deep voice (comes from my days as a Drill Instructor in the Air Force), and that I could manage to do the BBC news in the proper sotto voce. I've been married for 30 years. No kids. We elected not to have any, having gotten married a little later in life than most. My wife married me with an awareness of most of my warts ('scene' oriented magazines and comics, and some of my childhood friends have spoken to her about them), and has been very accepting of my clay feet. Is that enough, or do you want more?

94 - Does your wife 'play'?

No. JG-Leathers is a hobby only, at the moment. After I retire from my 'real world' job I'll go at it as a full time occupation. I know that folks out there like my stuff, and my wife being wealthy. Hmm! You must be joking! If anything, it's made me poorer than I should be (smiles again). Like any dedicated hobbyist, I've spent enormous amounts of time, money, energy, and interests. I figure that I've probably got about $56,000.00 invested in hand tools and small equipment alone, to say nothing of the amount of money that I've invested in the actual supplies that I use to create the harnesses and their ancillary gear. Then there's the equipment that makes it all function as it does to work from JG-Leathers is a combination of letters that says as much about me as it can be managed in a short time. Basically, they started off referring to the harness designs that I began to make along the way, but over the years they took on the appearance as a whole persona, if you will, that over my 'scene' identity. Now I use the conjunction for my pen name, my email address, my logo on drawings and sketches, and denoted near everything else that I do that is 'scene' related in my life.

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94 - How do you reconcile that? Most wives would go over the top and not accept it.

Most of my designs are original, although I'll be the first to admit that there really is nothing new under the sun. I've just taken some everyday pieces and ideas, then re-designed and re-assembled them in a somewhat different configuration. (smiles) 16; a long story short; I've eventually ended up where I am now, away from many variations and mental changes.

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94 - At what age did you discover your 'scene' interests?

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94 - Is JG-Leathers a full time affair? Has it made you wealthy?

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94 - How do you get started on this road?

I started off calling myself JG-L, back in 1991. She had a great time. As far as friends go ... most of my 'vanilla' friends don't know. When they ask, I tell them a little bit. The more they ask, the deeper they get. One of them even asked me if I'm a secret agent, I told him no, he asked him to leave me alone. I told him that I'm not sure that JG-L would exist. She's a wonderful Lady to put up with me.

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94 - How was it getting into it and still living?

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94 - What made you decide to own a boat?

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SM - Vile evadeyourn? Howr? Why?
JG-L - I live on the Wef Coast of Canada near one of the major Canadian cities. Originally, I was born and grew up in the city of Ottawa, the capital of Canada. My parents were both from the UK, so I was born in the UK. Recently, I feel that the British way of living is very different, and the mental energy of people is much more creative than back in Central Canada. Many of my friends and people grew up in the UK, and most of my family has remained in the UK. In addition, I'm most of the times I go there and do things that I don't do here. I really miss the UK.

SM - Wavannahmty you nake sex; but what asbyyou superior To Ellayplay?
JG-L - You're great. I'm heterosexual, with conditions. I prefer, by far, playing with willing females. They have such a wonderful energy about them. I can't define it (and neither has any other name), but they seem to be able to travel around the world and into the human condition. Sometimes, I have to agree that males and females are truly different species, and we just happen to be lucky enough that we can actually come together and reproduce.

SM - Aerallychuyaplays?
JG-L - Not often enough (smiles evilly). I suppose that that's hardly original, but it's true nevertheless. I seem to be attracted to writing, drawing, designing, creating stuff in the workshop, photographing it, traveling, and all of the regular domestic duties and events that clutter one's life. Truth to tell, at this point I'm lucky if I get to really play more than about once a month. There are two areas of play for me... the first being when I'm in control, and the second being when someone is controlling me. The way things are going now, it seems that I'm always the one controlling and I often just let things go by. But these times are too far apart to allow for...
effects. First, they tickle, then they become stimulating, and then they can really bite you. Given the area to which the inputs are attached, targeted or not, the genitalia and the breasts and nipples, sometimes the ears and nose, the effects are lasting to the person in the harness; to say the very least and they ARE to create not only on the sexual organs but sexuality. That’s precisely what I aim for. Well, it is the harness; that part can have no other thoughts and no real input from the external world. They’re helplessly fastened and cannot escape.

94 - Dysubmissive that session lasted with the master told some devious manipulations to be happening at the time. JG-L - No, I didn’t think it would be anything for your IQ. As a matter of fact, the unlimited possibilities are so many that you are likely to have a pretty small IQ to try something like this (gig). Raving in your particular brand of harness (it sometimes been called The Garter), you take a lot of trust and imagination to start off with. If you don’t have an imagination, then don’t even bother to try any regular fetish stuff, and forget completely about anyone else who is there.

94 - Your designs are intended to be the virtual reality of the kink. And I think that technology will eventually develop to allow us to experience these ideas in real life. What is the future of these technologies, and how do you see them evolving?

JG-L - That’s an interesting question. I’ve read all kinds of science fiction during my life, and always heavily into the hard science side. I do think that it’s possible, and I believe that we can get partway there. The external stimuli can be applied; but the internal sensations cannot be replicated. This is where the real challenge lies. The problem is not just in the technology, but in the way that we interact with it. The user needs to be able to control and manipulate the experience, and this is where the real difficulty lies.

94 - How intensely do you play as a ‘top’? As a ‘bottom’?

JG-L - I don’t really make an effort to be a ‘top’. Sure, there are basic techniques that I use, but I don’t go out of my way to try to elicit a reaction, as it were. I try to make sure that I am doing something that is enjoyable for me, and I don’t care if the other person is enjoying it or not. Of course, this takes some practice, but with the right person, I generally enjoy the experience.

94 - Are you really just a sadist and masochist, or?

JG-L - You really are nosy, aren’t you? Well, those are the clinical terms, and I suppose that will have to live with them. I’ll admit to being a bit of both, just like the rest of humanity. Unlike the rest of humanity, though, I have taken the steps to control my tendencies, and I am well aware of my limits. I do try to push the limits, but I do it in a controlled manner, and I am always mindful of the safety and comfort of the other person. In the end, we are all just human beings, with our own desires and limits. It is important to always be mindful of these, and to respect each other’s boundaries.

94 - Don’t you ever have any predetermined goals when you play, for either the one you’re playing with, or when they’re playing with you?

JG-L - I try to avoid any predetermined goals, as I believe that this is the key to a good session. Each person is different, and what works for one person may not work for another. It is important to be flexible and adaptable, and to be willing to adjust your approach based on the other person’s needs and desires. In the end, the most important thing is to have a good time and to make sure that everyone is enjoying the experience.

94 - Do you like to play with your own toys?

JG-L - Yes, I do. I enjoy playing with my own toys, as it gives me the freedom to explore and experiment. It also allows me to be more creative and to express my own desires. Of course, I am also willing to play with other people’s toys, as long as they are comfortable with it and feel safe doing so. It is important to always be respectful and considerate of each other’s boundaries and preferences.

94 - Are you afraid of your darker desires?

JG-L - I do not believe that there is anything wrong with exploring your darker desires. It is important to be open and honest with yourself about your feelings and desires, and to be willing to confront and work through them. In the end, it is all about being true to yourself and to the person you are playing with. It is important to always be respectful and considerate of each other’s boundaries and preferences.

94 - Why do you think that for pop psychology (a mainstream)?

JG-L - I think that in the end, it is all about being true to yourself and to the person you are playing with. It is important to always be respectful and considerate of each other’s boundaries and preferences. Ultimately, what matters is how you and the other person feel about the experience. If both of you are having a good time and feeling comfortable, then it is a success.
94 - Dyuvalhleven?
JG-L - Good God! I love women and all of the things they are and do. They're wonderful creatures and I use the word 'creature' in the generic sense, so any feminists can take that objection to it, and proceeded directly to Hell. Don't pass Go, and don't collect $200. They're a contact source of wondrous to me. If anything, I'd want to come back in the next world as a woman, just to enjoy the things they do. In many cases, I think that the males got shot-changed on the physiological side of things. Mind you, I'd want full knowledge of my former life as a male just to be able to compare. (smile)

94 - Dyuugotswen with DDingmen? Haveza SLB?
JG-L - Yes, I think that I do, on both counts. Some DDs are a close kin in the but because they have their own propaganda, but for the most part, they all recognize that they're human, and I have no intelligence to laugh at themselves for their own mistakes. Just like regular human beings, I believe that a great deal of native intelligence and empathy is required to be a really good DD. If they don't have those qualities, start off with. I don't even bother to try and make another acquaintance. As far as SLBs are concerned... I can't have there there. A good SLB, in my estimation, is one that makes his or her wishes clear, but is still willing to go along with the desires of a Mistress/Master. I've been there too. Again I feel that intelligence, empathy, and a good sense of humour and of the ridiculous is required.

94 - IsBSE? Is mental themeyaunr life?
JG-L - It's a real world, and I can't say that that's the case at all. I have too many other areas of interest to allow it to limit me like that. As far as my 'scene' interests are concerned, I'd have to say yes. It interests me, absorbs me, and love to study the effects that BSE/SB have on the people I meet, and to myself.

94 - Dyuvalhleveneethieschartar's sent one?
JG-L - Well, they're not such hobbies as you might classify. I like to read a great deal, and indulge at every turn. Like many men, I'm fascinated with mechanical things. My particular areas of interest are steam locomotives and aircraft. I also like to travel, and with working in the aeronautics industry for the past 25 years, I can do it relatively easily. I admit that I'm fond of almost any kind of activity type, and I find any kind of genre involving circular/spherical shapes and materials and other such items, over the headgear to taotin impoverishment ownership, of them not a little boring. However, I do like sculking and sailing.

94 - YuwelkewinGræd; auctorynrolidifistaleled differen soul mainlifystyls. Hæwyxtrapec?
JG-L - Oh boy! I've found a sore spot with that one. I love being fair warning that I will get on my soapbox and start complaining at the drop of a hat. First of all, let me state that for the most part, Græds is a wonderful place to live, if you can handle the nine months of winter and the other three months of really poor skiing (gim). As to the cultural climate here... On the West Coast, life seems to be pretty laid back and laissez-faire. That doesn't mean that we're not a little boring. However, I do like sculking and sailing.

94 - YufikveinGrad; auctorynrolidifistaleled differen soul mainlifystyls. Hæwyxtrapec?
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94 - Sunwanznhthyn;就读 frequently within NorthAmerica. How dayshadendoladnermanning?
JG-L - Yes, I do travel a fair amount. Probably 12 to 15 trips a year within the continent of North America. For the most part, I haven't had any problems crossing into the USA coming back into Canada. Occasionally, when travelling by car, I've been haul over for a "secondary" inspection. I've had a couple of funny stories in that regard when the Official opened up the cases and saw the stuff I carry with me. But as I said there's nothing illegal about my gear. It just looks weird and when dismantled and packed, if one were not aware of the intent of the entire design, you'd never figure out what it was in the bags, and it's never been a problem. As with the land crossing, I tell them that the materials are for display at a costume party (true), and they're welcome to inspect the wide kit. After a couple of minutes of talking around, they generally tend to get fed up with all the black leather, and me along with it so they can have the next person in line for secondary inspection. My philosophy is to answer the official's questions as truthfully as can be and not be intimidated by their attempts to make me embarrassed. If they want an explanation of the purpose of a particular piece, they get it.

94 - Noy onthegoddedd stuff. Whatchot of thingssesjulzink?
JG-L - Well, without going into pages and pages of description, I'll summarize by saying that I make Ring Gear/Hand Worn and Ring Boy/Hand Men Training and Discipline Harness. These are quite complex and a lot go into making all of the components parts. I also make various accessories for these harnesses, such as Gaffines, vacuum equipment for male and female, armoring,ollar, subversion equipment, bondage furniture (I'm in the process of creating a bondage park bed), and electrical simulation accessories for the backless units. As mentioned earlier, I also write stories and sketch a fair amount.

94 - Baskill fink, asheappared the equiptinhepikes inshkedatthelfit?
JG-L - Oh yes! (big smile) I love to do something I want the damned thing to...
work as it is intended to, and looks like it should. None of my creations are...comics. They all work. The imagery that is created in the viewer's eyes and thus the thought that this image is very important. If you use their gear, with the multitude of steps, it helps, and as it relates, it creates some pretty intense pictures in the mind of the beholder. You can be assured that the wearer is definitely feeling something too. Turning a knob, or throwing a switch will bring quite astounding results. I can assure you.

94 - Everything can be explained and complex appearing isn't intentional? JG-L: You're right. The setup and harnesses are quite elaborate and fairly complex. With the nature of the things they're designed to accomplish, the old adage «form follows function» is definitely applicable. It isn't intentional. This should be so, but that's the way the current setup has evolved. With a quite vivid mind, you'll see the Discipline Training Harness, for the first time. The harness is plugged in and waiting for it to be placed inside. Many begin to have second thoughts, but still want to do it. Quite interesting to observe the reaction (again).

94 - Everything can be explained and complex appearing isn't intentional? JG-L: Usually, you'd be trained. I design the harnesses and the auxiliary equipment to be relatively comfortable to wear, initially. There's another suggestion that «there's good pain and bad pain». I strive to eliminate the bad pain from the design. What happens after one begins a session is another story. My goal is to achieve a total sensory stimulation to overload the sensory awareness of the person in the harness. If you will, to the point that they really don't know which way is up. The Discipline Harness, as it were, does exactly that. Hurt/pain isn't relative, as you know. It can be regarded as the mind into pleasure, if the conditions and the mental imagery are right. I strive to achieve that goal if I can. Then, it is up to the person in the harness. Of course, I expect «safewords» calls also. If I change the body language of the person in the session itself, then real everyday right then and there and take them out, even if they don't want to be released.

94 - Everything can be explained and complex appearing isn't intentional? JG-L: Yeah, I guess that you'd say I've dedicated my life to getting more than my share of «toys» (smile). One in a while, if I see something that I can't make easily, or at all, I'll go out and buy it. This equipment that I add-in to the structure of the Discipline Harness itself. For the most part, I've found that the commercial supplies of BDSM gear charge far too much for the junk that they sell. There are definitely a few good supplies around, but of course you pay for the equipment from them. Quality has its price.

94 - Hurry up!! Now have you made the equipment, and play with it? JG-L: Oh, probably a couple of dozen over the years. Sometimes, we have super «safewords», sometimes just laying down, sometimes on the beach, and there to walk and run, and others just standing and bored helplessly while all the «nasty» stuff happens.

94 - JG-L seems to be a sort of multiverse. Dry under the akt of equipment, or dry under my multiverse? JG-L: Actually, you'd be surprised. I design the harnesses and the auxiliary equipment with the potential wearer. I want to be assured that my stuff will not be used improperly, ie. in non-consensual situations. Of all of my gear is custom designed. Naturally, there is some small latitude in the design for adjustment, but the gear is not for conscious, normally. No, I don't make all equipment, except for myself. It just takes too much energy as it turns out to make all harnesses. As a consequence, if someone makes commitments to me, then one needs to be really inspired to do so. I much prefer working with creating imagery that way.

94 - Is JG-L equipment expensive? Why? JG-L: Yes, the harnesses are expensive to design, create, and manufacture. The number of man-hours that goes into building one from scratch is staggering. The amount of money spent on materials is relatively small, but the value of the time spent creating is definitely quite astounding. I can always make more money... I cannot make time.

94 - How many complete JG-L suits are there around? JG-L: There are a small number of Male and Female equipment scattered around North America and some partial ones in Europe, but I have the only truly complete Discipline Training Harness. Now, as to what others have created, I don't really know. I've heard some rich Middle Eastern potentate or some South American dude has had something on the market. He'd want to see if there was anyone interested in buying it.

94 - Where and how do your designs and /or stories originate from? JG-L: Hmm. Good question. I can't really give you a definitive answer. I'll speculate and say that they come from a designer or a diapist ron in a parallel universe (grin). Perhaps, somewhere in the future I'll be in a position that I have to communicate all this data and the designs to. And maybe in the context. Generally, I use something in a book, or create a story in the countryside and think of all the wonderful possibilities that exist for that object, and give the weird paths that my mind wanders on, eventually something creates ones out of the far end.

94 - Driven to the holidays sometimes? JG-L: There have been times that I've really wondered if I've carried things a little too far, yes, but for the most part, I don't perceive any problems. On some play occasions, with me in the equipment, I've definitely wished I were someplace else!

94 - How do you make your designs or stories originate? JG-L: Well, as I said I'm seeing in stores and magazines, orderly and kinky type, and then start to daydream about them and the combinations and permutations. Not, I sometimes sketch out the ideas, then refine the drawings. Along the way, I may write stories or a vignette about how the piece will be employed and then if the creative desire is still strong, I'll go out, buy the materials, and finally sit down in the workshop and lay out the design, and usually start making the first version of what I'd daydreamed about.

94 - Vision? You're not a passive owner of an equipment? JG-L: That's correct. No first designs come out perfect. Even the older versions of a piece can always be improved. I'm forever fiddling with the design, either to
improve the fit and utility/efficacy, or to ease the manufacturing time and procedures.

JG-L - I'm pretty sure that they do. I know that the video's I was involved in sold Gord-IV. I think it's a pretty good story too.

Beach' will be published (illustrated by a 'life style' slave girl) in the Fantasy of prize awarded to me by Marquis Magazine. Another short story, entitled «The source will dry up!» I've had quite a attribution or thanks to the creator! Damn it! They should realize that unless though, is that people will take these pictures and images and not give any sort of the web as public domain downloads. The one thing that really irritates me laugh though. Many times when I'm playing I've been accused of 'topping from the bottom'. (smile)

JG-L - Of course! Why else do bondage? I mean to ensure that one someone is enscent in my equipment that there is no possible way they can escape from it and the solution it will generate. If we're properly secured. The equipment is designed and functions in such a manner that the wearer is intimately controlled and forms the reasons if they go against the wishes of the controlling party or; they can be stimulated just for the sheer pleasure of the 'scene'. Using the equipment that I do therefore a notion of darkness. Astro, why, will, I suppose that you could say, 'hash' of any kind is designed to control and limit. Mixes this in a very visual, and very effective manner. I could do into the whole predictable thing and say that I do this because I cannot control the real world around me but that's such BS. Most of my working lifetime I've been in Command Control job functions i.e. Air Traffic Controller, Dispatcher/Lead Rammer, Quality Control Inspector, Drill Instructor, Officer in the Reserve Air Force etc. etc. etc. In many ways, I suppose that this has carried over into my 'scene' activities. I have to laugh though, Many times when I'm playing I've been accused of 'topping from the bottom'.

JG-L - About ten years ago (Pony Girl One, Pony Girl Two, and Pony Girls At the Ranch), and supplied all the harness gear) in a couple of videos that were made in California I participated quite deeply (I was the bad-ass male lead in the black hat, and I I've collected the usual number of polite and impolite rejection slips along the way. Finally though, I managed to come up with a story that wasn't half bad as far as the plot and the writing of it was concerned and HG-Publications actually took, it had it illustrated and added it. That story consisted of two books (with a third part to follow or some point), called «The Contract - Part One and The Contract - Part Two». They're fiction, but are based in fact. I read them another two a year and realized just how exciting they were as far as the writing quality and editing was concerned and have since gone through my galley copies and rewritten them both to take out all the sloppy work and the inconsistencies. Both books, as a consequence, despite my rigorous editing and checking at the exacsting, has ended up about ten percent longer. (girl) Rephrase the last second; they'd use the 'corrected' version. As to me being «infamous»... Well I hope so! (grin) We all want to be recognized for who and what we are and what we do in life, and I suppose that this is my kick at the cat so to speak.

JG-L - Don't I wish! Once the copyright is sold or transferred, that's the end of the ball game. I may get the occasional request from a publisher, but they're rare and seldom come across.

JG-L - No, not at this time. Creating and maintaining a website is very time intensive I believe to say nothing of answering the Email that it generates. I'm having a hard enough time keeping up now. Perhaps at some future point, on a rainy day in and if I do say so myself, I may decide to put up a site for JG-L and have a Baggett's Gallery of all my images, but that's a ways down the road at the moment.

JG-L - Surely this must bring you a lot of money? I wish! I've been writing stories for a long time. Most of the stuff, up until about ten years ago was utter trash, although I still have the material in the original galley and handwritten forms. Eventually I thought that I had a viable story, and submitted it to various 'scene' publishers. Of course it wasn't good enough (and I eventually came to recognize that what I thought was a good tale was still garbage), and I collected the usual number of polite and impolite rejection slips along the way. Finally though, I managed to come up with a story that wasn't half bad as far as the plot and the writing of it was concerned and HG-Publications actually took, it had it illustrated and added it. That story consisted of two books (with a third part to follow or some point), called «The Contract - Part One and The Contract - Part Two». They're fiction, but are based in fact. 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94 - Wulff believes in noise as "aersion therapy?"
JG-L: You know it probably would, but I've been told that this so-called "aersion therapy" isn't really all that effective and isn't even thought to be. I have a distinct feeling when my equipment is used in a coercive situation. It's only a toy that's meant to be used to explore one's own mind and limits, and hopefully get some pleasure out of it along the way. That's no invasion in my mind that the equipment could be used to break, destroy, or truly hurt someone. If it's used improperly, I don't want to see that happen. Then you're either if it's used on the wrong type of person there's the horrible possibility that they'll get to really like it! (arched evil smile)

94 - Do you know any of the equipment that you make is sucked on for real basis?
JG-L: I don't think that any of it is. I know everyone who's purchased the various bondage, and I'm pretty sure that it's used in the right way. Of course, none of us have copied the ideas and created something truly nasty, but I'm unaware of anything like that.

94 - Are there toy/royalty, any RB/SL or S/B/H past?
JG-L: There probably are. You and I haven't really lived near her. I know there are things you keep away from the rest of humanity, and surely hold in your reserves in life. As to the rest of the kink 'scene', there are a lot of women out there who really enjoy it and enjoy it to its fullest. I know and have had the good fortune to play with a number of these ladies, and they are ladies. Apologists that plays, and a 'horse' quite literally emerges from the woman before you. It's something interesting and quite amusing to see this happen.

94 - Am I playing adequately then?
JG-L: Absolutely. In fact, a friend of mine has approached to supply six for real" chastity belts with plenty of more orders to follow.

94 - Harshly illegal/illegalize you?
JG-L: Absolutely. I have been approached to supply six for real" chastity belts with plenty of more orders to follow.

94 - Have you ever cared about the kink "scene?"
JG-L: I have. I want the equipment to scare both the viewer and the potential wearer. It all certainly looks to be very functional and very intense. Is this intentional?

94 - Getting back to an earlier topic... in reference to your equipment. It all certainly looks to be very functional and very intense. Is this intentional?
SM - Do you, as the inventor of this diabolical gear, have any conception of the sorts of sensations and/or feelings that the wearer experiences?
JG-L: Of course, I try a number of different things. Much of the time envision myself as the "victims" and write from that viewpoint. That can be a lot of fun although some would just call it mental masturbation. A dream I have the personaging to the victim, but for me that doesn't hold as much attraction. Sometimes I'm a passionate devourer of the "scene's" unfolding and find it on the wall. On other occasions, I can do pretty much as I damned well please, and that that's one of the great attractions of writing for me.

94 - Vilely rewriting who/you/exposition/youself, as author?
JG-L: Absolutely. I've met a few 'life style' female slaves. As to Pony Girls and Horse Girls? You might be interested in a real' chastity belts, with plenty of more orders to follow.

94 - Do you, as the inventor of this diabolical gear, have any conception of the sorts of sensations and/or feelings that the wearer experiences?
JG-L: Of course, I might look and sound a kind of evil; but truth to tell, I invented this stuff for me. Of course, being the only one that I am intimately familiar with what the Desiring Horses and all of its military equipment will do and feel like, from the male point of view. As far as what a female experiences when all the equipment is turned on and played with, I've had the sensations explained to me in detail by a lot of my female playmates. I have a real appreciation of what it's like to be a woman with the stuff locked in and be unable to escape or even slightly move the sensations. I truly envy women for their ability to play and enjoy a scene and their general life experience too.

94 - Redneck for a pig; but that's because they... ah different.
JG-L: Yes, I know. You ought to see it from this perspective! (giggle)
On top of this initial statement of my ownership, I also require her to be fitted with a chastity belt, and generally render her females more utilitarian, and one with the design. I certainly can’t do anything for it, but I’ve put aside the concept to modern standards and application. Basically, it consists of a thick vaginal crib of extended anal phallic length, impacted on the onto-shield, and has an external port which projects down between the female’s legs. Generally, it goes to just below the knees, in some cases to the ankles, and is designed with a thigh. The design is an extremely intimate one, and one which to remind the female equipped with it, that she is definitely of that sex, and under the ownership and control of her owner. It is all connected to the same tip ring, and/or her ankle hobbles are connected to the same tip ring, and on the right side of her body, there is a very prominent restraint ring, or her ankle hobbles are connected to the same tip ring, and on the right side of her body, there is a very prominent restraint ring, and or her ankle hobbles are connected to the same tip ring, and on the right side of her body, there is a very prominent restraint ring, and or her ankle hobbles are connected to the same tip ring, and on the right side of her body, there is a very prominent restraint ring, and or her ankle hobbles are connected to the same tip ring, and on the right side of her body, there is a very prominent restraint ring, and or her ankle hobbles are connected to the same tip ring, and on the right side of her body, there is a very prominent restraint ring, and or her ankle hobbles are connected to the same tip ring, and on the right side of her body, there is a very prominent restraint ring, and or her ankle hobbles are connected to the same tip ring, and on the right side of her body, there is a very prominent restraint ring, and or her ankle hobbles are connected to the same tip ring, and on the right side of her body, there is a very prominent restraint ring, and or her ankle hobbles are connected to the same tip ring, and on the right side of her body, there is a very prominent restraint ring, and or her ankle hobbles are connected to the same tip ring, and on the right side of her body, there is a very prominent restraint ring.
The main harness pieces are the next to go on, ie. the waist cinch and the shoulder harness. From there on, it becomes more intimate, personal, and intense. I'll have established ahead of time what size of collar she can accept, then it's cleaned and lastly, mounted in the catch-place where she can see it, happening in front of her eyes, and titillated through it. If she's too small for it, the plug at the same time, that's done too. Tends to focus one's attention quite dramatically! Same way, if we're talking about a first time here I will allow her to fit herself up to the three平台上es & to the chest area as I look to them to her waist cinch. The shoulder harness is still only loosely clamped and so now it will take the breast suction-shocker cups and lubricate the insides of them, then loosely, with her help slide them under the harness mouth and fit them to her breasts. Normally, this attention to detail, silver and done neatly. One in place, I tighten the chest harness firmly around her body, adjust the over the shoulder straps, and connect it to her waist cinch.

Now comes the head bands. She normally has to sit down while these are fitted and gathered tightly to the waist cinch. Sitting down, wearing the catch piece and its internally ties & tied, her eyes are unsteady. One they're tacked and gathered, she then fitted with ankle cuffs and required to stand once more. Tearfully, she's called gagged and leashed and although it's still possible for her to muffle objections and perhaps postpone her coming session for a short time, she can't escape what happens next. Compressing her Inhibitor Bar is always a scary event for the woman at any time, and when I gaggle it a little to let her know it's finally in place and functioning it's quite a sensation to watch her face. It's the work of seconds only to hold her with a short chain through the end of the "Bar and leash her to a floor ring with a chain from it too. Now come the shoulder harness lengths, then the arms, and finally, our trestle of three isolation bondage mitts. I then pull her back, then chair, then waist tight, and to the back of the cinch. Next come her elbow cuffs for her to expand her feet, and that their breasts are newly deep into their cuffs. She can't avoid it happening.

For most women, now comes the say part and one that most don't like at all. The mouth guard (like hockey players use) is a further restraint to her freedom and as soon as the gag is out, the gag goes in. Immediately after that I lift her as with her plugs at the almost definer her. Then on the gag, the blanked eye gags. She's suddenly become blind and deaf, totally dependent on me for guidance and help of my kind. The collar goes back on the neck piece of the gas mask/helmet, taking it securely around her head and face. That's a very sexy part (I've been there, so I know what that without my assistance, still remain locked into her silent black world, dependent on me for even the air she breathes.

My monitors a great deal of but on the woman's part, to get into. That's so clear to me that I spend so much of it, planning and making certain that she can't come off. This has the effect of defining her emotions and this in turn some general form of panic to begin to set in. If I see that she can't handle the sensations, so far, we stop back a few layers and reassess the scene. If there are any unexpected signals, we continue from there, and if they her air hose to the valve and the filter pack. All of my

The control panel is done and I step over to it, then wait for a minute or two, watching her closely. It's partly a safety concern, but mostly a time to allow her to build whatever mental image she has. I use the EN5 unit to do the electrical stimulation and so off a very low setting normally with her breasts. The sensations, I've been told by women who've experienced this are, at first, quite pleasant, and so I leave them at that setting while beginning the next phase. This is the EN5 unit for her dildos and dildos, but these are a little more than she may have prepared herself for. Generally, this drugs a strong little shot and withdrawal, causing her to bounce on the springs suspending her and also anchoring her 'Bar to the floor'. She begins to understand her utter helpless and a lot more deeply at this point. I turn on the vacuum and subtly she feels her breasts, nipples, and diaphragm area come under the strong and pulsating suction being down foreplay, much deeper into the cup and establishing a more positive electrical contact.

I increase power to the breast cups at this time, and suddenly, what had been a pleasant sensation can turn itself into a super-painful, strong and distressing painful exsion. At this point, the motor will start to really do its job from here on and the cups that have held her, bouncing wildly in a jarring, disarticulate and intense. It's time now to increase the power to her butt electrodes again and things get even more interesting for her then especially when the butt plug is activated. Today I only leave these sensations feeding into her for a short time, then back everything off and let her relax as much as possible for a minute or so. Because she can't see or hear what I'm doing, the suspense of the situation can be a real killer. I'm also giving her an opportunity to call a halt to the proceedings with her 'no more sign'. When everything comes back on it, it stimulus to the scene that she asked at first, and we venture into higher, unexplored regions. Somewhere along the line, I'll turn off her air supply for 30 to 45 seconds and perhaps longer, while she's experiencing everything else. That really brings home her situation.

Things go on from there for however long it takes to bring her to the point of either orgasm or giving the 'leave'. From that point, it's very quick and straightforward and I talk her down from whatever place she's to during the session. Tender and kind words are extremely important here and all points along the way. And yet, like one characteristic of being totally debased and experienced, and you are at your most vulnerable stage when 'coming off'. Normally a hot shower, and if necessary, a nap is suggested then after full awareness returns will sit around and dissect the scene to see where we could have improved or modified it.
94 - Why that curiosity is especially intense, isn't it just a tease? And isn't that just a tease? Is the first time. No, I don't want to be the second or third of the same. That's just a gross overspill of the organism and what happens normally. Sometimes it's less complicated sometimes more.

94 - After all my experiences, I've experienced a sort of return to the fetus stage. Undoubtedly different. But there is life. Have you experienced this?

JG-L - No, I can't say that I have. Maybe I'm just not that spiritual. When I'm finished, as the playee, really finished I just want to have a shower and a sleep. Almost like the aftermath of sex (smiles).

94 - Daydreams and 'scene' areas?

JG-L - Hi! Anyone who wears the complete harness, GNT have sex while in it; male or female. The afterglow of playing in the gear greatly leaves are said enough not to want to do anything more in the sexual area, for at least for a while. Having sex before playing in the gear kills the appetite for naturals. No, a session is an event unto itself. What the sadomasochist does all in progress though is her own business. Recently, I didn't indulge in a session. If I'm in control, I have to keep my wrists about me and stay totally focused on the lady in The Creature. In case she begins to suffer some serious distress or nagging. It's a responsibility as well a pleasure.

94 - Daydreams, another 'scene' area of interest?

JG-L - Ralph asked me to come and laugh. Show me any fetishist that doesn't have a fetish of other 'scene' interests. Yes, I've played a role of other things that fascinate me. Like Catfish Bullets. As you've gathered, I have a stainless steel one of my own that I will use to wear. I can imagine the sensations it creates, not because I'm into it, I would. I could add it to my collection of gas masks and tight helmets too, and incorporate their use into the Discipline Harness. Costs are a wonderful and subtle bondage experience. When you can wear them again now that they're coming back into fashion, and not be thought to be literally whiney, why is that they are? To get in the groove, I also like to mess around with the TV experience as mentioned previously. I suppose that too goes back to the whole BSDHing perhaps in a different way. Think of it ... you see a well-dressed woman properly turned out in a dress gown, or perhaps a free flowing skirt. What you don't see is that beneath her outer clothing she may be wearing tight and quite restrictive undergarments. Sort of a hidden yet acceptable bondage, and a nice contradiction that continually intrigues. Try to tell me that a big, garter belt and stockings are not as a hareem. Have you noticed how the popular media sometimes plays on the theme?

94 - Have you really been around for a while. Can you really say that I'm all that widely experienced with 'scene' events, mind sets, or whatever; and so you'll have to take my word with a grain of salt and accept them for what they are? Of all, I should not be in today's communication of information. Do you really know what everyone else is doing? Internet has added immensely here. Knowledge is freedom. You have to stop yourself from seeing too much information, see too much, see too much, too much. The point is, they're doing darned near everything so we can stop the process. Look what the Ugovements did to Larry Flynt and Hugh Hefner. The only way that the United states can be brought to heel is to hold the public ridicule, and they're doing damned near everything so we can stop the process. You can see this happening in China, where the idiots in the government there are trying to stop their population from finding out about the real world outside their borders. In many ways that's why Russia imploded, thanks to the freeing up of information. Knowledge is power. The folks out there, and here in the so-called free world, who want to stop it or limit people's access to information, see their own power bases evaporating because of it, and they're doing darned near everything so we can stop the process. Look what the Ugovements did to Larry Flynt and Hugh Hefner. The only reason that the United states can be brought to heel is to hold the public ridicule. Only then do they retreat.

94 - Your question. In my mind for a long time, the Bladeclub isn't a scene publication, movies, videos, and what have you. I don't feel that this is the case anymore. Europe and even Japan have surpassed the US in quality and definitely in quality of product. In my view, perhaps we're becoming a little too acceptant of the norm. Daily does pass as 'bondage' by US producers. But I think that they've lost that particular battle in a big way. Missing along to the
SM - If you had discovered a Genie in a bottle; what three wishes would you ask for?  

JG - Well, I'd ask for three wishes: Nuts and bolts, they're not wishes, are they? 

SM - Have you been to any European 'scene' or fetish events?  Do you plan to attend any in the future? 

JG - Oy! I definitely plan to do all that stuff. I always do all the things I get invited to and when I say something, I mean it. And you're going to find out if you're interested enough. I'm not going to stop you from looking for pleasure. I'm going to go on the adventure and I'm going to enjoy myself. I'm going to have fun. I'm going to be happy. I'm going to have a good time. 

SM - Do you plan to continue writing, inventing, playing and generally enjoying yourself in the 'scene', correct? 

JG - Sure does. 

SM - We have to assume that you plan to continue writing, inventing, playing and generally enjoying yourself in the 'scene', correct?  

JG - Yes. 

SM - Of course, we most certainly did. 

SECRET MAGAZINE would like to thank JG-Leathers for his candid answers to our questions on his particular slice of the Fetish Spectrum. If you have any other questions you'd like to ask him, please feel free to contact him at Secret Magazine or at jg_leathers@broadnet.com. We hope that you've enjoyed this interview as much as we did.

Jurgen Boedt, Editor and Publisher
Steve Diet Goedde

Photography
Photography
128 Basic slave Rules

introduction by Master John

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Please note: these rules have gone through several rewrites over the years, starting with 77 rules in 1992, expanding to 128 in 1996, and a complete rewrite again in Nov.-Dec. 1997 while maintaining the number of rules at 128 for which the set is well known. They seem to be as much a project for those who choose to work with them as they are for Me to rewrite them from time to time. I hope to release a book soon with commentary on each rule.

The following 128 rules are written in the context of a M/s (Master/slave) relationship, but could be used by those in a D/s (Dominant/submissive) relationship, and provide a good project for those submissive/slave males to adapt them towards their relationship with their Dominatrix/Mistress, respectively (double meaning intended).

They were created over the course of some twenty years of participating in various parts of the world of bdsm. At first I learned to ‘play’ as a slave for professional Dominatrixes in the San Francisco Bay Area for approximately five years with the goal of learning ‘the ropes’: the use of the equipment, the mindsets and internalization of submissive and slave roles, and of how complete scenes could be created within an hour, to experimenting with girlfriends in dominant and submissive roles: switching places, and dealing with and resolving issues of chosen preferences and of the results of the physical and psychological interactions.

Up until about 1987 my participation in bdsm had been private. I knew that it was more than a preference, so while living in the Seattle area I decided to make the effort, for at least one year, of going public to see if I wanted bdsm to be an active part in My life and if it was a part of My heterosexual orientation, a fully integrated component into what appeared to Me to be an emerging part of My lifestyle, something where I would feel ‘at home’. I decided to join some groups in the area: The National Leather Association (headquartered in Seattle at that time) - that ran worldwide conferences in Seattle and Portland, C-Space - a weekly sm educational venue (now defunct), and a bdsm couples play party group. I continued to read whatever I could get My hands on that appealed to My interests: Master/slave relationships and the techniques of play. I attended classes, seminars, workshops, discussion groups, conferences and play parties - from which to develop and refine the skills and responsibilities to become the Master I originally wanted to be and had felt was natural for Me to become. I applied what I had learned to the training sessions where I taught females to be well-behaved and disciplined slaves where, in addition, I had developed some of My own techniques to teach to others. I participated in monogamous and polyamorous relationships, enjoying M/s relationships for the short and long term, where I trained females and lived the lifestyle . I taught a two day class
on how to train the female slave. I learned to accept and to embrace those of different sexual orientations and play styles while maintaining my own, realizing that I could, without feeling compelled to draw away from them - play, converse and learn in the same space. I branched to participating in events held in Portland, Oregon and in Vancouver, BC. Of course, all this took much more than just a year.

The result: I have been in it ever since and have found incredible people through it, many of whom have become lifelong friends and continued acquaintances through which to openly share lifestyles, explore and examine techniques of play, and spend time together in non-bdsm pursuits conversing and enjoying life. Being a Master was, indeed, a part of who I am. My involvement in bdsm helped Me to refine My abilities to communicate better with others and to have the M/s relationships where my greatest felt happiness could be realized in ways no vanilla relationship could provide. Slaves I have trained kept asking for Me to give them a list of rules from which I had taught them to behave by and hence, those lists turned into the rules that eventually became what you see written here. Today, I continue to learn, to teach, to train, to play, to build relationships, and to share with others.

It is from these experiences that I offer these rules publicly, in magazines and newsletters, at events that I attend, over the Internet and personally, especially to females, who are sorting out who they are, finally putting together the mysterious pieces, fantasies and dreams of their past they didn't understand until now, learning to take whatever steps that are necessary to get to where they will feel more complete and whole, aware and alive inside and out, open and free, 'at home'. They are for those females who are transitioning from a submissive: a preference explored only in intervals of time outside of a lifestyle, common in a D/s relationship, to a slave: a fully integrated lifestyle where they can commit all of who they are through their submission to a Master, even everyday life, no longer having to repress who they are, but living their need to please Him in every facet of their lives realizing submission and pleasing is a part of their sexual orientation, and that without being able to do so, they would feel lost and without direction.

It is hoped that with these rules, and a good Master, females will get to where they want to be: fully sexual and sensualized, enlightened and empowered, cared for and loved at a depth no vanilla relationship could take them, taken through their fears where they will go again and again, pushed past their limitations, managed, controlled, respected, and owned by a Master, held accountable for their behavior, their boundaries set for them in which to perform their permitted desires and His, being punished and disciplined to set their paths straight after they have confessed their wrongdoings to their Master or have been caught by Him, seeking guidance through their surrender to Him to behave in the manner in which He knows and has learned of their potential is to their benefit as well as His - ultimately living a life where they can focus on pleasing and being found pleasing in all that they do, in all their decisions, whether their Master is present or not - knowing that their greatest pleasure can only be felt after their Master has first felt His by drawing it out from them.

Some notes for the female to take into consideration when using these rules and participating in a Master/slave relationship (or any part of the bdsm world out there):

1. The Master/slave relationship is a complex one requiring a serious commitment to honest and open communication, and the practice of learned responsibilities for the care and protection of each person’s well being, psychological, physical, sexual, social, and emotional health. You can protect both you and your Master’s participation through the use of selected safe words (like ‘yellow’ and ‘red’) and gestures (such as tight hand holds, wiggling of a limb, or opening of a hand). Don’t ever be afraid to use them or think that you are not supposed to - especially if you are in your first experience. Expect to be tested by your Master so that you are made aware of your limitations for your sake and His.

2. There is alot to learn, to develop and to discover in this type of lifestyle: its traditions, customs, fashion, speech, etiquette, play, and practices which may include bondage, discipline, punishment, sadism, masochism, guidance, surrender, control,
pain, aftercare, sensation, sensuality, sexuality, spiritualism, respect, warmth, passion and love. It is recommended that each person learns as much as they can throughout whatever avenues are available (never being afraid to ask about anything you are even the slightest bit curious or concerned about): similarly interested friends, presenters and experts you get a chance to meet in the ‘scene’, books and magazines on related subjects including those who are against the lifestyle, groups in your area who offer educational classes, play parties, and conferences, any related fictional books of erotica and fantasy, academic books on theatre, sceneplay and props, Internet websites and FAQ’s (frequently asked questions), first-aid classes, fetish fashion outlets and those who carry leather, bdsm toys and tools of the lifestyle. Failure to learn the proper use of the toys and tools of the lifestyle can result in serious injury - so be careful. It is recommended that a skilled person in edgeplay (activity, as mentioned in rule #128, requiring extensive knowledge and skill where physical and psychological injury can result if not done properly) and advanced first-aid be present should you be engaged in such activities by your Master.

3. Each rule involves a multitude of meanings and different styles for unique and personal application. Work with them. Read each one, ponder the possibilities, look seriously at the images they create inside you and allow what you feel from each one to come into full bloom, get away from them, and then come back and work on them again until you have put together the ones that will become your mindset from which to live by, to seek out the Master you crave to serve and to please and to love, or to become stronger and more committed to the one that you have and with whom to share of yourself through your creative application of them.

4. Consider these rules a part of what will become your crash course about the Master/slave relationship and lifestyle, but realize they are not conclusive, nor the only way to enter and to experience it, for there is more to learn then from the rules that are listed here.

5. Begin slowly and build trust of each other’s responsibilities, knowledge and skills towards the level of control and the enslavement you crave. Spend time communicating and negotiating your first few sessions with your Master and especially before you commit yourself to a shared lifestyle. Take the time to experience trial periods of commitment to a Master: a weekend, a week, a month, a few months. Always have time periods where you can drop out of submission, as if a third person, to discuss what is occurring between you and your Master and how to move forward in meeting each other’s needs. Know that you can always leave - for no slave should live in a lifestyle out of fear for one’s life. The best of Masters will have an open door, unless you, by Him, is seen as one who is no longer wanted as His slave. If that should occur - know that there is always someone else out there who can take His place so that you may be able to find the One who will allow you the opportunity to submit. Know that you can also take a break from submitting to a Master and can do so until you feel ready to submit again. There will always be pleasure to draw from a slave - regardless of your age, your figure or your physical health.

6. Consider tests for blood and sexually transmitted diseases should you engage in usage where blood, urine and semen will be sexually or orally exchanged. Engage in your roleplay or lifestyle safely using condoms, dental dams, and latex gloves wherever and whenever needed for protection. Your life may depend on these tests and practices. Don’t be afraid to speak to your doctor, clinic or hospital about your need for these tests or about the results of your play from which you may suffer - they’ve seen and heard more than you might imagine. Keep in mind that what you communicate with your doctor is confidential (unless you live in those states where marks on your body may be mistaken for the results of acts of domestic violence), and that the more you can communicate about what you have received - the better of care they will be able to provide you. You do not have to explain exactly why the tests are necessary - just that you and a partner will be engaging in sex where you feel such tests are necessary for your safety.

7. It is highly recommended that the use of drugs including alcohol not be used during any part of a Master/slave relationship or at play parties where activity requires careful and well thought out planning and execution such as in bondage, being pierced,
punished, disciplined, edgeplay, and other such activities. Both partners will need their full faculties to experience these activities safely and without reckless behavior. I would also caution the use of tobacco in such activities.

8. Keep a journal for yourself to work through what you are feeling as you progress towards and through the relationship you want and are in. Don’t be afraid to hear yourself through your writing. Let it flow like the freedom you feel when you are in your slave space. Share only what you wish or what you are allowed. Expect to receive assignments on what you experience so that you both learn what to work on and how to progress. Don’t be afraid to share your journal with your Master, but do ask if you can have a private one should you desire it. Begin working with these rules by making your selections in the following manner:

1. Select a place in a household where you feel comfortable in a kneeling position while nude. The kneeling position should be performed as follows: kneel attentively, toes curled forward, ankles touching or at least as close together as possible, thighs touching, hands placed on top of the thighs with palms down and fingers spread apart, the inside of your arms pushing your breasts towards the middle of the chest with breasts in front of the arms, the back arched to push the breasts forward and to give the torso good curvature. If this position is difficult for you to achieve, then select a nude position of your choosing whereby you feel a sense of submission as if honorable to be in such a position whereby your form, as if secretly displayed, could induce the touch of a Master’s eyes upon you and gain the envy of those females who may be present.

2. Place the rules at a level where you can read them without having to change your position.

3. Remain in your position for a few minutes and then begin reading the rules out loud in a kind of held back tone as if to do so quietly in a confessional manner. Read all the rules whether you agree with them or not. Try not to resist what you are feeling and let your thoughts run wild.

4. Spend several days reading the rules, at least once a day, in this manner.

5. When you are ready to make your selections, do so by positioning yourself comfortably. Have what you will need to begin the process of working with the rules: pens, pencils, plenty of paper, felt pens, a good writing surface, and if needed: any food or drink you prefer. Clear away any objects you feel will distract your from your thoughts. Add music to your environment if you wish to and be sure the room is at a comfortable temperature. You may also choose to work with the rules outside. But keep in mind that the selection process of the rules may take several days to a few weeks, so be sure to find the best environment for you to work in and to return to.

6. Read each rule out loud, in whole or in part. Decide if the rule needs to be changed in any way and rewrite it. Work with it until you find you can identify with it, or that you have decided to eliminate it. Using a numbering system or coloring scheme (with felt pens) mark each rule, or to categorize them before you tear apart the rules, or thereafter, keeping in mind the following:

- Will do. (without question)
- Want to do. (but... you have to be pushed or forced to do it because that is what works best for you. It is not to come easy.)
- Won’t do. (under any circumstances: roleplay, lifestyle or otherwise)
- Find questionable or problematic or troublesome, but possible if interpreted or rewritten.
- Need to do. (must have, even to the point that the relationship could not work without it.)

(Note: During your discussion with your Master you may find that more than half of those you decide are 3’s and 4’s will turn into 1’s, 2’s or 5’s pending His interpretation and execution of those rules, no matter how you rewrite them or if you decide to eliminate them. Part of the process is to challenge how well you know your ‘self’ and your Master, and how your state of mind changes in His presence.)

7. Keep in the mind the rules are not in any particular order. This is done on purpose since a slave must be able to adapt her behavior and creative spirit to fit the surprises, changes, and challenges that will occur in the lifestyle she has with her Master. When you have finished your selection process - read those you chose for 1, 2, 4 and 5, in your kneeling or other position. Read them out loud in the confessional tone about 1-2 times a day until the day comes when you can discuss your choices with your Master, with whom the final decisions will be made and for whom you may be required to display your creative application of those rules chosen.

9. Remember: you are not required to memorize the rules you have selected, but you will be expected to know of their context when questioned by your Master. A hesitant response or an incorrect one could get you disciplined in part for not remembering, but more for not staying focused on how you are to behave. After you have been disciplined the correct and acceptable response in reference to the rule should be told to you so that you will remember it the next time.

10. Once your discussion with your Master is complete, it is strongly suggested that you, with His permission, read your selections in an acceptable position, nude, at least once a day, for at least 10 days. Failure to do so without an acceptable cause or reason and you are likely to get punished upon your next meeting with your Him.

11. You may record the rules you have selected for playback for use anywhere where you need to hear them. (I, the author, will allow one such tape per person, not to be sold in any electronic format (i.e.: tape, CD, removable HD, or floppy) in any quantity.)

12. You are allowed to share the rules with others as long as you do not publish them in any way, electronically or otherwise, without the expressed permission of Master John by contacting Him for it at His email address: trace@trace.seanet.com, by mail, or through phone contact.
The number one characteristic Forrest Black and Amelia G look for in their photographic subjects is star quality, that certain something which makes a person larger than life. That star quality can flow from the model's extremity of style or intensity of personal passion or simply the power of his or her personality. Unlike many photographers who try to impose their vision on the models, Forrest and Amelia look for models who possess compatible aesthetic visions to begin with, the idea being to facilitate showing the model's individual spark on film. So Forrest and Amelia's work has grown into a unique amalgam of fetish, rock, and explicit photography.

Forrest Black first learned photography using an antique Argus. Having first used an Argus, no technical aspect of photography can be beyond him. Most of Amelia G's early work in the late 80's consisted of erotic self-portraits with all sorts of odd 35mm multiple processes. Today, Forrest and Amelia shoot both 35mm and medium format. Because of their extensive use of unusual locations, however, they tend to prefer the more portable 35mm. (Not that at 6'3" Forrest isn't strong enough to lug around heavier equipment; it is just easier to be poised to run from the police with 35mm if, hypothetically, you are shooting naked tattooed guys on a public beach or vampiric fetish girls in a public park.)

Anyway, to date, Forrest Black and Amelia G's photography has appeared in Skin Two, New Rave, Xcitement, Blue Blood, and of course Secret. They plan to do a gallery show in early 1999.

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Tom Porta came up in the erotic illustration world in 1994. Since then he is a notorious illustrator and has been published in several international publications. He started with photography as a mere references for his big acrylic illustrations. The photography became a world by it's own and has become a language by itself. Only recently he published a magnificent little book called "Fetish Files". It is a true piece of art. As a famous publisher stated in it's introduction: "I envy the publisher of this book a little, because I am convinced of it's success and certain of the future of this exceptional young artist. The Fetish Files is an anthology of images, drawings where stockings, high heels, rubber and gaz-masks are the highlighted subjects. Order it from our mailorder section.

Jürgen Boedt
As a frisky woman, I have sometimes found life without a dick would be like living in the dark without a guide. The thought of a Virginia girl with a Virginia boy and a Virginia girl with a Virginia boy and a Virginia girl with a Virginia boy, etc., all of them Virginia girls, is enough to make me shudder. My thoughts are not entirely idle: I think about the very real possibilities of a world where men and women are equal, where sexual identity is not defined by biology, and where everyone has the freedom to express themselves in whatever way they choose. I believe that society needs to change, and that we need to work towards a future where everyone can live their life as they choose, without fear of judgment or discrimination. The idea of exploring a sexual identity outside of the traditional binary is exciting, and I look forward to the day when everyone has the opportunity to do so.

Let's consider why couples might want to engage in this type of activity. First, the power aspect of having a partner can be very appealing. If your partner is willing to do this with you, they are probably interested in exploring new things. Secondly, you might want to try anal play because it is fun! Many people find it exciting, and it can be a great way to connect with your partner. Thirdly, you might want to try anal play because you are curious about what it feels like. Finally, you might want to try anal play because you are looking for a new sensation to explore. No matter what the reason, anal play can be a great way to explore new things and connect with your partner.

The most important thing to remember is to communicate with your partner. Make sure that you are both comfortable with the idea, and that you are both interested in trying it. If either of you is not comfortable, then it is not a good idea to try anal play. However, if both of you are interested, then it can be a great way to explore new things and have a lot of fun.

Anal play can be a great way to explore new sensations and connect with your partner. However, it is important to be safe and to communicate with your partner. If you are both interested, then it can be a great way to explore new things and have a lot of fun.
As far back as I can remember, I have always liked the feeling of rubber. This material fascinated me somehow. As a small kid I had a sheet of rubber under my regular bed sheet and I purposely kept watering in my bed in order to keep that sheet of rubber in my bed, because at night I would take my regular bed sheet away and would lay without my pyjama’s thus naked on this rubber sheet, the rubber clinging to my body enjoyed me very much. Later on, I think I was about seven or eight when I started this, I clipped old bicycle tubes up, making these into strips of rubber and than at night in bed I used these strips to wind around my body and legs, tying myself up with these rubber strips. From my pocket money I bought latex babypants and put these on under my regular underwear and went in them the whole day. I could do this for several days until the skin developed a rash, than I had to stop for some days. But after the rash was gone, I put on the babypants again enjoying the tight rubber clinging to my genital area. At that time I did not know that one could already buy some rubber clothing, but I did do with the means I had, so for a long time I had to use the latex babypants together with the rubber strips of the tubes. Also I had got a rubber bathing cap and later on I got a second one, which I put on backwards restricting my breathing.

Once I was so lucky, to get hold of an automobile tube, and this cut in a certain length, I could get it around my body, acting as a kind of corset, it was very tight around my abdomen and chest and made breathing rather difficult, but I enjoyed it very much and together with the babypants and the cycle tube strips I could really get my self totally covered in rubber and the two bathing caps in use. Being covered in rubber in this way I dreamed of being in the power of a woman. I had also cut some smaller strips from a bicycle tube and used these to tie around my penis and balls and then with elastic bands wrapped tight around my bits. I felt marvellous. But I still would like very much to come in contact with another person who would do these things to me and one that would have complete power over me. Also it should be a woman. When my tits started hurting I had to take some of the rubber bodywrappings of to take the rubber bands of my bits, these would be dark blue and cold to the touch and quite swollen, but after the blood returned in them, they became quite sensitive to touch and would arouse me when I touched them myself, giving me a «hard-on».

Much later in life, when I had a job and later an even better position in life I learned that there were firms making latex clothing and so I bought my first rubber garments. In the beginning one could only buy rubber panties and shirts, but later on one could also get everything else in rubber or latex, such lovely things as rubber tights and even a coverall in rubber a garment that covered one from the neck to the toes and the fingertips, completely in rubber, also hoods I bought and one with a build-in-gag. Now that I could cover myself totally in rubber, I had to find someone who could make use of me, all covered in rubber and as my wife clearly had explained me that she was not interested in abnormal sexuality, as she put it, I had to find myself a dominant lady that was interested in using or maybe misusing me. That was not so easy a task, as the most prostitutes that time were not too keen on abnormal sexual relations, mostly it ended in total failure as the woman in question started to laugh at my propositions and turned me away. But finally I succeeded in finding a lady that was interested. But it was no fun, to go there and than first explain what she should do and than afterwards get that treatment as told on beforehand, so I changed the practice in such a way, that I would write her a letter, explaining clearly to her the treatment I wanted and wrote that letter a month before I would give her that letter, so I nearly had forgotten all the details in that treatment and then it was just as if it was her idea and that would take me by surprise.

I had bought a rubber corset, but in the beginning had trouble to put that to use, until I found out to lace it in such away, that I could make two loops in the lacing at the back, putting the loops over the handles of a door and then walking away, the laces would be drawn tight and the corset would confine me, but in the hands of my dominating lady, they would be tightened much more severe and now I would be trained regularly at her place in wearing a corset, after a short time I had to buy a new one that would confine me even more and this time I got hold of a firm that would make it after my measurements and they made a rather long corset for me, which went from the knees upwards and would have a hole where through my buttocks were put, so my dominating lady would have me walking as much as I could walk with that corset tight around my knees and thighs and than she would whip me there, whilst I was covered for the rest of my body in the rubber, having my hood with build in gag on and my hands tied behind my back. At times, treated in this way I got so aroused that I ejaculated in my rubber coverings. Which gave a reason for even harsher punishments, when my dominant lady found out about that, much to my pleasure. But, of course, my extra marital relations, enraged my wife, so a divorce was the result, but we parted as friends and I moved to another part of the city, leaving me all the freedom, so I could dress myself in rubber whenever I felt like it. Now I only had to find a dominating lady, that was willing to live in my house, so she could dominate me whenever she felt like it, but that was not an easy task, because domina’s as you have today weren’t there at that time. That was about a good ten years later the first domina’s were to be found a bit more easily. I had got hold of a so called three legged pants, but now to find a dominating lady, that would put these on and give me the treatment of urinating in them, forcing me to drink her urine, but at long last I found one that was willing to do that to me and
also she was willing to visit me for a whole weekend, so she could dominate me day and night during that weekend, it was the best weekend I had for a long time.

I have observed that most women do not like rubber clothing apparel and will not make use of this material, they prefer leather instead. When I was in my sixties I finally met a dominating lady, that would make my house her residence; she would perform during the day at a massage parlour but in the evenings and nights I was her slave, myself working for a living during the day also and looking forward being pensioned so I could be her slave both day and night. My greatest joy came when she would dress me completely in rubber, very tight fitting rubber, than put on my corset, my buttocks would be free of rubber covering, My legs severely bound with rubber strips, my arms bound in a rubber single glove and the bound wrists drawn high up with a pulley, so I was forced in a bentover position, than my head covered by a rubber mask with a blow-up gag and after having secured me in this position, she would whip me. Giving me a whipping until she got tired of lifting her arm.

My buttocks after such a treatment would be covered by big red and blue welts, in a crisscross pattern and afterwards I was notable to sit down for quite some days, but as a slave I was not supposed to sit down, so that did not bother me so much than. I was a masochist of the worst kind and enjoyed her whippings so much that got sexually aroused by these. And sometimes, even ejaculated in my rubber wear during a whipping, but if my domina noticed that, than she would punish me in an even harsher way by tying my penis and balls very tightly with thin rubber straps and giving my penis a sound whipping so I would be in pain every time I had a hard-on the following week. After I got pensioned of, my domina would still work at her massage parlour and now I had to keep house for her, dressed completely in rubber all day and in the evenings she would check the house and for every speck of dust she found I would get fifteen lashes of her whip and of course I made sure she found some. This paradise for me lasted for about seven months, than one day and it was all over, my domina driving home from her massage parlour got hit by a drunk driver in a crossing and was instantly killed. The loss took hard on me, I lost a good friend, my domina and here I was nearly seventy and not much chance to meet another domina to take the place of my lost friend.

Now my life is very dull, occasionally I dress myself in rubber, but I haven’t as yet met another domina, missing my regular whippings and domination around the clock. It is very difficult to find a «real» dominating woman, as most of these only are interested in the money they can earn with it and normally are not real domina’s, that do the things to men, because they are sadistic from nature.

I wonder if I still have a chance meeting one of such ladies that are willing to dominate me around the clock, live in, as I just turned seventy now, but am still the masochist I always was and very much in need of a good spanking or whipping, whilst being wrapped in my rubber clothing and corset and hood with blow-up gag, so I cannot protest or move myself during the whipping. If such a lady exists, I would like to be contacted by her and could give her accommodation as I have a spare bedroom, although the house I live in at the moment is not very large but large enough to be accommodating two persons. And it has room enough for me to be dominated all day through. So after having read my story, one or other lady who got interested might answer me and hopefully make my life complete again and make me her rubber slave to make use of means she sees fit.

Please send all applications to SECRET who will forward mail.
Sensory Deprivation
“Sensory deprivation” is a personal pleasure. I wanted this article to be longer, more detailed with my own personal experiences, but with lack of space & time, I publish you the interview of J G- Leather and an article appeared in Body Play and Modern Primitives. You can expect more of this in the next issues to come.

Jürgen Boedt

**DRIVING THE ATTENTION INWARD**

Static. That's where we usually spend most of our waking day. Hours filled with external sensory input. Thousands of random visual images passing through our eyes; the sounds of machinery, street noise, people moving nearby, conversation, telephones, radios and TVs stimulating our ears; endless aromas wafting through our sense of smell; tactile feelings of warmth, cold, the touch of clothing and other inanimate objects. We are seldom free from sensory input. So what happens if we deliberately reduce or eliminate it? We drive our attention inward!

Sensory input demands attention, and the more external input we surround ourselves with, the more scattered or diffused our attention becomes. Our attention is spread like a thin blanket over externals. Very little is left to focus on ONE specific input, thought or feeling—let alone the subtle activities of our inner lives and/or an unseen world. If we wish to escape from the endless grip of sensory input and explore spaces beyond, we can create states of SENSORY DEPRIVATION where one or more of the physical senses are blanked out, minimized so we are left in a sensory void. Then more subtle states of consciousness become accessible.

So called «primitive peoples» have used Sensory Deprivation for thousands of years to tap into unseen worlds. Eskimo Shamans, Lakota Medicine Men, Dervish Seers and Hindu Yogis all use sensory deprivation to reach altered states where the distinction between the «seen» and «unseen» blurs, where the familiar boundaries of time and the material world seem to disappear. Modern day experimenters like John Lily (known for his work with flotation tanks and consciousness, a source of inspiration for the movie ALTERED STATES) have also helped the new science of parapsychology reach a deeper understanding of consciousness via experiments in sensory deprivation. In my teens, I was significantly influenced by the Lily experiments and also the less scientific but more erotic sensory deprivation experiments of William Seabrook, a popular writer of the late 1930s and 40s. After reading his accounts of «Justine Dervish Dangling» and «Justine in the Mask» I was determined to try sensory deprivation myself and see where it would take me.

**AGAINST THE COAL BIN WALL**

When I was seventeen, I planned a bold experiment in sensory deprivation. When I finally did it, while I was home alone over a long Memorial Day weekend, I got some surprising results. Afterward, I wrote a personal diary of this transformative out-of-the-body experience. In 1982, with slight revisions, I published that account in the very first book with the title «Body Play». Here is the diary as it first appeared in print in 1982.

It started in earnest the night I lashed myself against the coal bin wall. I was seventeen then. I'd fasted for two days—reduced myself to an emaciated robot by dancing for hours with fifty pounds of logging chain wrapped around my legs, arms and torso. I was seeking an experience, a happening, that no other human I knew personally
had ever had. Even if it meant death!

It was 2:00 A.M. I stood with my back against the cold wooden wall and laced ropes between fence staples driven at three inch intervals around the outline of my body. I pulled the rope deep into my legs from the ankles up to my numb, belted waist. Tied them tight. I felt helpless, glued against the wall. When my chest, arms and head were also quite helpless, I just waited in the darkness and silence not knowing what to expect. I was resolved to stay that way until something happened. My body ached for relief, for sleep, but it could not slip away because of the tight discomfort of the ropes.

Soon a pleasant, warm kind of numbness crept up my legs and arms. They dissolved into nothingness. But when the numbness also began to work up my spine into the breathing center, I panicked! I fought for breath. It was like drowning. Waves of terror passed through the parts of me that were still «alive» A massive effort to free my arms and escape only resulted in a feeble «creak» from the restraining ropes. I was trapped, unable to lose myself-self-sentenced to whatever came next.

Something deep inside suddenly shifted to a feeling of indifference. I gave up fighting. I was just a watcher now. Not aware of breathing or any other direct physical sensation. Only my head still seemed to exist. Next a vibration, an oscillation developed. It got stronger and stronger. Not unpleasant in the beginning, but soon it felt like my robot body was suspended on the end of a long cable hanging deep inside some huge chasm. A giant, over whom I had no control, was swinging the cable from wall-to-wall-smashing me to pieces!! The «smashing» went faster and faster and got more violent with each swing.

At an insane crescendo of this uncontrollable «smashing» there was a faint «click» sound deep inside my head. Then absolute stillness with a slight humming in the background. I was floating in a pool of warm, sticky glue. Uncaring. I didn’t know where I was. But I was alive, disembodied, with no fear, no pain, no discomfort. I was hyper-alert and feeling good, satisfied, just like at the moment of sexual climax. I became aware that I could see, dimly and in a different sort of way than before. I concentrated my fuzzy vision. I WAS LOOKING AT ME! Or rather, at my still-lashed-against-the-wall body. The part of me that thinks and feels and answers to a name was at least ten feet from that wall! What was I looking at? Was it me? Or was I the «looker»? The utter reality of this paradox struck me with explosive force. But in this state, I could not be serious.

I explored my new reality for some time. One of the peculiarities was the feeling that in this state there was NO TIME! I knew I could go forward or backward in time as easily as I normally walk from one room to another. I studied the lifeless form on the wall. It was beautiful. I had feelings of great love for it. It was always obedient to my wishes. Moving where and when I wanted it to-even when it was bored or in pain.

Then my attention moved away from that body. I stayed in the present. The things to explore were endless right there. I found I was still in a vague sort of body, but it was not physical. I walked, then lifted up slightly, and floated around the celleral. I found I could move right through a concrete wall into the earth outside. Or I could just think «light» and I would float up through the beams, floors and roof to hover above the trees. It was real! It was magnificent! I watched a cat scamper across the vacant lot beside the house. I could see people moving inside a house in the next block.

The first rays of dawn pierced the cellar window. I slowly drifted back to the coal bin wall. Without remembering how, I somehow found my way back to the shell body still lashed there. It freed itself. I don’t know how. This beautiful experience coloured my whole existence. From that day on, I was liberated. I felt free to experience and express life THROUGH my body. I had an insight, an understanding. My body is mine to use. It is my media, my own personal «living canvas» - «living clay» to mold and shape and mark as an artful expression of the life energy that flows through it. There are NO penalties, NO restrictions, NO limitations, NO shames for using it that way. In fact, that’s what it’s for! I share this liberation with everyone who seeks truth. Your body belongs to you. PLAY WITH IT!

TECHNIQUES FOR SENSORY DEPRIVATION

There are many ways to implement sensory deprivation. To blank out senses of the upper body one can use: an isolation chamber; blindfolds, blackout goggles, ear plugs, hoods or masks, gasmasks and head wraps with elastic or other types of bandages. To immobilize, restrict and isolate the mid and lower body one can use: rigid bondage with ropes or straps (like those employed on the witches’ cradle); corsets, belts and tightfitting fabric
or rubber clothing; total body suits; mummification with blankets, body bags, plastic wrap or duct tape or a combination of these kinds of wraps. If you desire to include BREATH CONTROL as part of the deprivation, use regulated breathing tubes, mouthpieces and gasmasks.

For my initial deprivation experiment «against the coal bin wall», I removed or minimized upper body sensations by confining my body to a dark, silent corner of an underground cellar. I used rigid bondage to immobilize and isolate the middle and lower body. This also added another essential element of sensory deprivation trips: TENSION. The constant discomfort of the tight ropes kept me from falling asleep—gave me a «body focus» that kept me from running endless «head trips». From studies of deprivation rituals in other cultures, I early on discovered that, in addition to sensory deprivation, there was usually some kind of «tension» (specific body sensory overload) involved in getting the appropriate conditions for an altered state. For example, with the Rufiah who «dervish dangle», it was the arm and shoulder pain of semi-suspension on tiptoes.

In later years, after many successful deprivation trips, I tried the once popular FLOTATION TANK and never got very dramatic results. While I laid in body temp saltwater, with no visual or aural input, endless loops of memory grabbed my then free attention. I got a lot of pretty pictures, mostly like a slide show on a small screen. But no deep experiences like the conscious out-of-body one I had on the coal bin wall. What was missing? NO TENSION... nothing on which my free running attention could focus. I always wondered why the John Lily flotation experiments seemed to get results with sensory deprivation alone. Recently I found out that in addition to the tank, his flotation experiments often took place with subjects under the influence of powerful drugs like ketamine!

JUSTINE DERVISCH DANGLING

I liked the approach of William Seabrook who influenced my own experimentation. He was a kinky, non-scientific experimenter who loved to do erotic «body play» with attractive, masochistic young women. For example, he would tie their hands behind their back for several days and service all their physical needs—even take them out to a dinner with a cape to conceal the bondage and spoon feed them in a posh restaurant! In spite of the erotic aspects of his «body play», Seabrook also seems to have been a serious student of altered states. His style and technique, like mine, were frequently adopted from the practices of other cultures. He practiced some of them himself—for example, he navigated a storm-tossed boat while «usually projected», a technique he said he learned from the Mevlevi dervishes. In one of the more interesting accounts of his experiments, he had a woman he calls «JUSTINE» practice dervish dangling which he had observed among the Rufiah of Tripoli.

This article was taken from the excellent Body Play and Modern Primitives, Vol.3 N°2, edited by Fakir Musafar. You can ask more information at the following address: Insight Books, P.O.Box 2575, Menlo Park, CA 94026-2575, USA.
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