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NEW TRENN'S MAGAZINE

Volume Number 1

January/April 1970

Issue Number Four

NEW TRENN'S MAGAZINE is your round trip ticket to the unusual and fascinating world of transvestism and off-beat fashion concepts. What makes New Trenns Magazine different from other TV Magazines? This: It has more than 27,000 words of copy – page after page of fabulous photos – large letter to the Editor column – personal experience articles – fact articles – interesting fiction – photo illustrated personal column showing TVs Coast-to-Coast in the clothing they enjoy wearing – an advice column for offbeat fashion enthusiasts and their problems. After reading just one issue of New Trenns Magazine you will realize why we are the NUMBER ONE TV magazine.

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available only to a limited few on how to create strikingly realistic breast prosthetics in the privacy of your own home, the photo at the left, an impersonator, using the step by step instructions outlined in the article 'Breast Prosthetics for Ladies and Female Impersonators'

in this issue, page 65, created the beautiful breasts shown. Now, AT LAST, you can perform in low cut gowns or even in the altogether, before the camera for the most discriminating audience without detection.



Impersonator Par'excellence

THE WORLD'S NEWEST MAGAZINE FOR AND ABOUT TRANSVESTISM

JANUARY/APRIL 1970

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Letters to the Editor

Dear Cathy:

I received the latest listings you sent and thank you. Hopefully my ad will draw some good response. I'm very anxiously waiting to see.

Also I enjoyed talking to you on the phone last week. You certainly sound very interesting and I am looking forward to meeting you on one of my trips to Seattle.

However my purpose in writing is to tell you that I thought your picture on the cover of *FEM-Scene* was magnificent. You are absolutely adorable and it would be great fun to go out for cocktails or dinner on one of my visits. Now I know why you can go out in Seattle with no trouble — who would ever know. As a beautiful girl you really make the grade.

Read Sally's article and found it quite fascinating. She certainly has over the years gained a great deal of experience and I've seen her pictures in many publications. I'd like to meet her in San Francisco one day and get more details on developing contacts. Her experience at the swingers club was most interesting. I've gone to several of these parties in Los Angeles but really can't guess what the reaction would be to going dressed. Don't really know if I'd have that much nerve.

Cathy, some friends of mine here and I have been having a discussion which we haven't resolved. You have more experience perhaps than we do and I'd appreciate your answer. Is it unusual for a male to be physically attracted to a boy when he is dressed and looks and acts as a girl? Isn't that part of the reason the boy dresses in the first place? How do most TVs react to being treated as a girl and then sought after physically by the man they have attracted? These are three rather "Gutsy" questions to explain and we'd like to hear your answer.

Keep up the good work Cathy. Hope to see you soon in Seattle.

Warmest Regards

D. Carson EC-246 (Calif.)

Dear Mr. Carson:

Thank you for the compliments, I enjoy dressing very much and try to do a good job.

As to your questions. As a transvestite I want the admiration and compliments of men, but I do not want to be touched. You may not be aware but recent studies of men who have had sex changes have revealed an interesting fact, that many of these individuals have become lesbianistic. I believe if I were to have a sex change

I would have an inclination to move or act in that particular direction also.

I believe the reason for this is because the contempt for the masculine image is so pronounced in most transvestites that it transcends the tenuous facade of feminine covering to the subliminal mind wherein for reasons that are not always consciously apparent he has lost his acquiescence for indoctrination into the socially accepted patterns that symbolize the latitude by which he may express himself.

The male must have an anemic sense of compassion, sentimentality and emotionalism otherwise this would defeat the concept of masculinity itself; utilitarianism. The transvestite is disenchanted with this principle so why would he want to return (while dressed) in his feminine self and acknowledge, therefore giving value to something he is so desperately trying to elude? Ed.

Dear Cathy:

Enclosed is my \$10.00 for a subscription to *New Trenns Magazine*. I found the last issue very interesting and I would like to continue receiving them.

I have been "dressing" for years and it was not until I read Raynor's book that I learned that there was a way to communicate with and get to know other TVs. Since then I kept looking in magazines, papers, etc., to

find out how to make contact with other TVs and then I saw your ad in the paper.

I am married and as a result of reading Raynor's book I was able to tell my wife about my compulsion to dress. She has accepted fairly well and understands why I took every opportunity to go to masquerade parties dressed as a woman. Incidentally I always got comments such a 'what good looking legs' from both men and women. Recently a men's organization I belong to put on a play in which all parts were play by men. I had one of the female leads. The play was "Seventh Heaven." The play was such a success the first time, that we were asked to put it on again for charity. We got a lot of comments about how unbelievable it was that those "women" were really men. Of course, I was not surprised and I've the feeling that in one of two cases there some latent TVs.

I have often wondered how to broach the subject with them without revealing my own position until I can be sure of theirs.

I would be interested in contacting honest TVs in Southern California particularly those who are married. My membership Code Number is EC-217.

Sincerely

Charlene

Dear Girls:

I have no typewriter so I'm using a pen. I sincerely hope you can use what I'm about to say in New Trenns Magazine.

As you know I'm 42-year-old, well some thirty-four years ago my Aunt who was living with us, dressed me in her daughters panties for punishment. At the time I was going to school and was very much ashamed. Because I had to take my pants down whenever I went to the bathroom, some of the other boys saw my panties as they were pink and quite naturally I was called a sissy.

Well after that I started skipping school and staying in the woods until school was out and then I'd go home. The teacher called my Aunt and told her about this. Well my aunt was so mad that she took me over her knee. Pulling my pants and panties down, she gave me a wicked paddling and sent me to my room.

About an hour or so later she came to my room with some clothes in her hands and made me get undressed. When I had everything off, but the panties, which she told me I could leave on, she laid the clothes in her hands on the bed and told me that every night after school I was to wear them. She put a white cotton slip and green print dress on me with ankle socks and sneakers. I felt even worse than I had in school when the other boys had seen that I was wearing panties.

This went on for about three weeks or so and I got to like wearing these clothes so much that I hated to take them off and put pants on. I was a good boy after that, but as time went on I used to dress up in girls clothes as often as I could.

When I was fourteen I bought a bra, panty girdle, slip, dress and stockings and locked myself in my room and dressed up. Ever since then until this day I wear panties, panty girdle and nylons under my male clothing. Sometimes I even go as far as to wear a half slip and bra. When I come home I put on a dress or skirt and blouse.

I love these clothes and they are a part of me as I've tried to give them up and cannot. When I get a decent wig and heels and can take a picture, I will send one in.

Sincerely

Joanne EC-102

Dear Mr. Slavik:

Pleased with article page 4, Vol. No. 1, issue 3, a propose to Frances Grace, myself.

A sequel would be in order. Since the writing, and as a female pianist, I have entertained, as a pianist, in an old age home, where not only was music provided, but I visited the guests, and talked and listened. I feel that these people are sadly neglected. I had a good time with them. I entertained at a very large mental institution. This was done about 7 times this

LETTERS TO THE EDITOR (Continued)

year. The final performance, in place of the usual visit to wards (the place has 37 pianos) was to appear on stage in the institution's hall. I am accepted as a woman by everyone. I performed one work of Chopin, and thereafter the mistress of ceremonies requested two encores. I had a great time.

Subsequent to that, I had a one month's engagement in a restaurant, every Wednesday evening, providing background music. The first Wednesday was a riot. One man there was not so much a music lover as a lover. that the platform is for musicians only, this man came up on the platform, sat beside me, embraced me in the neck, and attempted to either whistle or sing to what music I executed.

It is a little difficult to either whistle an/or sing to piano compositions (piano, not songs). He did his best (with the music?) as his 'friend' remained at the table.

If I had been his friend I would have walked out of the place. For the next week, I asked the manager if my attire had been too gaudy (mini skirt, fish-net hose) he said, dress as you please; it is just that some guests like to be 'friendly', and the attire may be of no consequence. Just please yourself in your attire, was his recommendation. So I did.

For the Halloween performance, I had on a black and orange costume.

In both photographs, it is my

hair. Both costumes are in taffeta.

Yours Truly

Frances Grace, Vancouver, B. C.

Dear Charles:

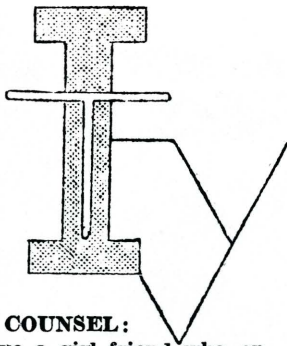
Hi. I had the opportunity to meet a true transvestite this weekend. Much to my surprise, even though I am 'not' a *true* transvestite, I had a much more feminine undy costume than 'True'. I naturally had true TV undress and I proceeded to hand article after article to 'true' TV 'til "She" was done up like real gorgeous FEM.

Then I had the other surprise. My TV friend showed *no* emotion whatsoever. No narcissism, passion either. Just casual interest. I wonder about this.

. . . An excerpt from a writers school lesson. "The significance of heighten bisexuality in the life of a writer receives here it's main support. For how could a writer succeed accurately in portraying so many characters of both sexes if he did not find them within the realm of his own experience? What, for instance, would bring the male writer to discribe the life of a woman if he did not in so doing reproduce his own unfulfilled experience?"

Schiller: "All creatures born by our fantasy, in the last analysis, are nothing but ourselves. But what else is friendship, or platonic love than a wanton exchange of existences? Or the contemplation of one's self, in another glass? The eternal inner longing to

(Continued on page 31)



DEAR COUNSEL:

I have a girl friend who encourages me in cross-dressing. She insists on me putting on her clothes. Should I continue? M. R.

DEAR M. R.:

If you do it only to please her, NO. If you like cross-dressing, that's another question. Don't be led into a difficult way of life against your principles.

DEAR COUNSEL:

After a session of dressing I have a difficulty in removing make-up. What can I do?

ANSWER:

Apply cold cream before putting on your make-up as actors do. It is a little greasy but powder, eye shadow and lipstick remove faster.

DEAR COUNSEL:

I have this "thing" about waist-cinches and find difficulty in obtaining one. Can you help me? S. L.

DEAR S. L.:

Write to Customer Service at any big department store. They'll find whatever you need quickly.

DEAR COUNSEL:

My hands give me away. Is there a solution?

ANSWER:

You first should remove all the hair from your hands. Use hand cream. Buy false

Just as it takes all kinds to make a world, the transvestite is like a many-faceted diamond in variety and in emotional involvement. This column will seriously try to do its best to help you. The transvestite and the individual who wishes to dress as he or she sees fit, with any problems you may have. Send your problems and/or questions to: TV COUNSEL, NEW TRENNIS Magazine, Box 12466, Seattle, Washington 98111. At the present time it is impossible to answer inquiries by letter. All letters received will be answered in the TV COUNSEL column. TV COUNSEL is the public service aid program of TV INTERNATIONAL.

nails that glue to your existing nails. Don't use bright nail polish. Use pretty gloves when you can.

DEAR COUNSEL:

I have trouble in learning how to use make-up. Is there a simple way? P. K.

DEAR P. K.:

Women's national magazines give all kinds of hints. All you have to do is practice.

DEAR COUNSEL:

I wore girl's clothing till kindergarten and underwear ever since. I recently graduated as a Male nurse. I want to change physically. What should I do? T. Y.

DEAR T. Y.:

Have a frank talk with your doctor and tell him EVERYTHING. Your case is not extraordinary, but let him be the judge.

DEAR COUNSEL:

I am naturally modest and one occasion, in bright sunlight I was afraid that the light would shine through my dress and slip. Is there something to prevent this.

ANSWER:

Certainly. Ask for a shadow-panel slip. This has an extra panel down the front for your protection.

DEAR COUNSEL:

I like to wear a full slip, but find it bunches up under

my pants. Have you any suggestions? J. Z.

DEAR J. Z.:

Why not purchase petti-pants? This will give you the silken feeling and avoid the bunching.

DEAR COUNSEL:

I have never achieved cleavage. How can I do this?

ANSWER:

Some people tape under the arms and across the chest drawing the pectoral muscles together, making cleavage that shows above the bra line. Warning: If you are not careful you'll be very sore if you try this and do it incorrectly.

DEAR COUNSEL:

After a serious accident some years ago I was denied the use of my male capacity. Would being a transvestite help? F. G.

DEAR F. G.:

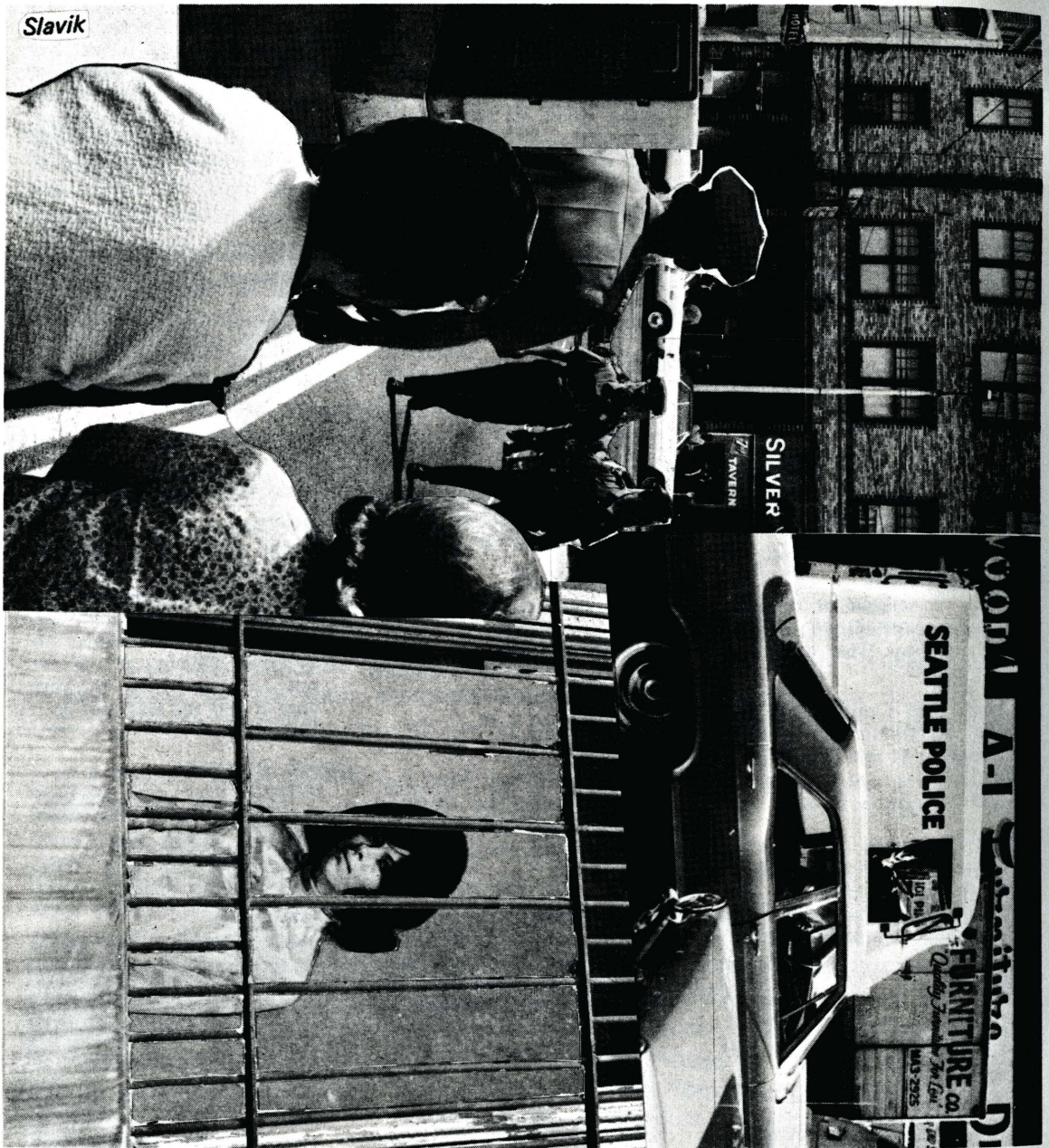
The only way to find out is to try. Generally TVs cross-dress due to the therapeutic effect of female clothing. If it does not have a psychological effect, drop it.

DEAR COUNSEL:

I would like to correspond with other Transvestites. would you forward my name? A. L.

DEAR A. L.:

NO, this column is not for that purpose.



WHAT'S IN THE LAW

What does the law in Seattle say about TVs appearing 'in dress' in public?

To obtain the answer to this question, the Seattle Police Department, the King County Sheriff Department and the offices of both the City and District Attorney were contacted.

The legal statutes are general and do not apply to TVs. The attitudes and the actions of the law enforcement agencies vary according to the situation and the people involved.

The law which applies directly to homosexuals is one which is against the solicitation for the purposes of Sex at any time.

Further investigation with the P.I.B. (Public Information Bureau of the Police Department) revealed that the charge of Sodomy is used at various times with Homosexuals but can only be applied when there is the involvement of a person under 18 years of age.

It was also noted that over the past two years, there have been only 114 arrests (approximately) in the city of

Seattle; 90 per cent of which only involved 'Disorderly acts in Public'. And of those arrested it was estimated that only one per cent were 'in dress' at the time of their arrest.

According to Hal Booth, Chief of Staff, King County Sheriff Department, a person 'in dress' can only be arrested under a 'Disorderly Conduct' charge. If found guilty the maximum penalty is a \$250.00 fine and/or 90 days in jail.

Some of the things he felt were important guidelines to follow to prevent arrest were:

1. Don't go out 'in dress' without a proper escort.
2. Never go out alone. Either on a public thoroughfare or in a public establishment; particularly a bar or tavern.

In fact he felt it best to try to stay away from such places altogether if possible.

3. Sheriff Booth said that one sure way to get arrested is to use any public restroom

marked 'Women'.

Sheriff Booth, stated on several occasions that he wanted it made clear that; "There is no Tolerance Policy either in the City of Seattle, or the State of Washington in regard to Homosexuals or TVs.

However, when asked if a 'Tolerance Policy' would control Homosexuality or only tend to keep it 'above ground', his reply was; "I really don't know."

He admitted that there is a general feeling of discrimination due to the 'Unique Quality' of TVs. He further stated, they can only approach the individual if his actions are contrary to city and/or state laws.

He also stated; "It is our observation that throughout the World, the laws governing sexual actions are going through a remarkable transition."

When asked in regards to the opening of an establishment for TVs he said, "Any establishment, for adults, only, could be opened to the public if

the proper license and permit were acquired."

SUMMATION

1. There are no state or local laws against any form of dress in public in the State of Washington.
2. Take great care to avoid any action which could possibly be misunderstood in the terms of the few laws we do have here.
3. Generally speaking, the law agencies are aware of the problems of people in these areas. They attempt to be as fair as possible. They do not always agree with the laws, but they are required to enforce them.
4. Conduct yourself in a responsible, adult like manner and you will not call unwanted attention to yourself, do not offend anyone, an as a result it is unlikely that you will have any trouble with the law.

This article is written to inform, not advise.

FOR ANYTHING AND EVERYTHING

concerning impersonation or transvestism

contact the

WORLD'S LEADING AUTHORITY

on these subjects . . .

PUDGY ROBERTS

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A SHORT HISTORY OF RUBBER CLOTHING

By the late 1920's, rubber fashion garments were openly on sale in Germany and the United States. In America, the two great centres of rubber-wearing were Florida, in the two towns of Miami and Palm Beach, which even then were fast becoming millionaires paradises and, inevitably, Hollywood, Calif. If a starlet of the time wanted to catch the eye of a producer, she appeared at the Brown Derby in a rubber dress. We can't quote names, but we know of one famous and glamorous German Star who in this way gained the attention which put her in the top of the film business for 30 years.

From about 1933 onward, great, sweeping mackintosh capes became the standard costume of the Nazi leaders. A machintosh cape was the mark of success in the hierarchy. In England, a white evening dress in machintosh made its appearance on the stage of a London Theatre in 1932 and caused a sensation. It even extended the run of what was otherwise a very mediocre production.

Of course, rubber baby pants date back to before the first world war and dominated this field until the availability of plastic sheeting which is so much easier and cheaper to fabricate, put an end to this business from the end of the last war.

However, the invention of LATEX RUBBER SHEETING, which is strong, stretchy and practically indestructible has

We have so often been asked about the origins of the world-wide interest in RUBBER CLOTHING that we have decided to prepare a very short history of the subject in the hope you will find it interesting.

Obviously one cannot look further back in history than 100 years, because before that time the use of rubber for proofing of cloth was unknown. In fact, the first record we have seen on the subject is an advertisement in a London Newspaper of 1870, offering a "GENTLEMAN'S NIGHTSHIRT with attached NIGHT CAP in MACKINTOSH CLOTH". The appeal, to our health-faddist progenitors was that the night-shirt "induced a free and healthy perspiration, eliminated acids from the system, relieved the ague and cured rheumatism" which was quite a good deal for one garment to accomplish! The price, incidentally was L2.2.0d. which looks cheap at first glance compared with today's prices. Bear in mind 21/- was a fair wage for an artisan in 1880 and it appears that this nightshirt cost today's equivalent of L32, over L20 more than the price in 1963.

In 1902—and this is fascinating, no less a fashion queen than Helena Rubenstein put out a small hard-covered book of fashions which included a "BLOOMER SUIT" in Mackintosh Material. This was buttoned high at the neck and elasticated at the ankles and was designed for "Bycycling". Again, it was said to "Induce a health-giving and profuse perspiration", in the wearer.

transformed the rubber garment industry. Earlier rubber when vulcanised, had a strong odour and tended to crack badly. Unvulcanised rubber literally rotted in a short period of exposure to air and light. But LATEX SHEETING, which is just PURE RUBBER, with the necessary pigments and fillers added, and treated with a process which prevents it from rotting and perishing without the use of vulcanising has resulted in a material which is ideal for its purpose.

Today, LATEX RUBBER SHEETING, in a wide range of colours and thicknesses, is made into the most attractive fashion garments by manufacturers who design and make specially with this material. Every year, in the U.K., U.S.A., and Germany, in particular, tens of thousands of men and women are coming to appreciate the special qualities of clothing made from RUBBER. It certainly "induces a free and healthy perspiration", which in itself is good for people living in cold climates, cleansing and invigorating the skin. It "feels" nice, which is important to people living in an insecure world where some fool is liable at any moment to pull the string which will blow us all to Kingdom Come. And for some reason, this material worn next to the skin is pleasantly stimulating.

The great majority of RUBBER GARMENTS are ordered in Black material — and this is inevitable when you know what

(continued on page 31)

On The Semantics Of

● No doubt a TV's first awareness that he is not alone — that there are others like him — marks the beginning of the end of his often desperate feeling of isolation. The cautious eagerness of his debut into the sorority of those like-minded is touching indeed. It often comes as a double shock, then, to his freshly awakened sensitivity, when he discovers, usually all too early, that about the only thing that TVs have in common for certain is that we all cross-dress in one form or another. Recognizing in himself, for example, an almost fetishistic pre-occupation with pink rayon panties (or is it garter-belts? Or black pumps?), he is very apt to approach a newly-found TV friend with the unchallenged assumption that he too is focused on the same category of apparel. It then may come as the keenest of disappointments to find that the new friend seems most concerned about cosmetics and the art of make-up (or is it cocktail dresses? Or tightly laced corsets? Or leather gloves?).

● So, instead of finding a community of like specific interests, he finds a need to re-examine his own philosophy of broadmindedness. Confronted with the inappropriateness of the obviously childish and grandiose expectation that all TVs should have the same interests that he has, he quickly adopts a sort of catch-all rational that says something like, "Well, it takes all kinds . . ." or "It sure would be a boring old world if everybody were the same," or, "You do your 'thing' and I'll do my 'thing' and it's all OK as long as we understand each other." ● But this exercise in acceptance and understanding is often

a pill we all have difficulty swallowing. Against o u r background of prolonged loneliness, to come bright-eyed and bush-tailed i n t o the sorority only to discover that we ain't all alike, is often enough to cause us to shrink back into our isolated fantasy world of Wouldn't-It-Be-Nice-If. ● Which is OK, I sup-

pose. Apart from o u r sub-culture being deprived of the fellowship of s o m e very worthwhile individuals. I have no objection to those who choose to withdraw again into obscurity. I may elect to do so myself. But then, if we do retreat, let's not c o m p l a i n about our miserable lonely state! And it may very well be that we already have more than enough — an abundance — of commonality to sustain and perpetuate our community of interests.

● It is to this commonality, then, that I wish to address myself for the remainder of this paper. I believe that a firmer understanding of the why or our differences may permit a more settled, peaceful acceptance of the fact that we are different and, even more importantly, to underscore our more elemental similarities. ● Intergral to a firmer under-

standing of ourselves and our similarities and differences are two ideas: (1), That in the act of cross-dressing we are acting *symbolically*; and (2), These s y m b o l s have meaning that v a r i e s from person to person.

● First, the notion that in cross-dressing we are manipulating a repertoire of symbols. This may seem so obviously true as to be simplistic, but let's develop the idea anyway. Let's face it: There's not a way in the world that we can really be the women we

"become" when we cross-dress. (And I am exempting the trans-sexual from this discussion, who may have much of what it "takes" genetically an emotionally to be a woman.)

Faced with this reality, then, how is it that in dressing up we can so satisfactorily and so effectively alter our conscious state and "become", in quotes, a woman?

It would be a ridiculous and futile masquerade were it not for the **symbolic meaning** which we have attributed to our wardrobe. Symbols are the exclusive province of creatures capable of abstracting from the concrete. Imagine the consternation of one without this capability when confronted with a roadmap! Yet most of us are so fluent in the use of symbols that we often have to be reminded that "the roadmap is **not** the territory," or, the symbol is merely representational. And when it comes to us TVs cross-dressing, cardinal rule number one is DON'T remind me that my bra, panties, slip etc., are merely representational. In cross-dressing, we have agreed to a fiction: namely, the fiction that "Clothes the woman make." (Is that terribly archaic? OK: "Clothes make the woman.")

The fiction enables us to conceptualize our dream of "being" a woman, in the same manner that using a roadmap helps us to conceptualize the geography ahead of us when traveling. Thank God for symbols! And for minds capable of abstracting from the concrete!

So much for symbols, as such.

Next, in the **meaning** of symbols, we get into the nitty gritty of the similarities and differences in our clan members.

First, of all, it might be significant to observe how large a part of the whole TV spectrum is occupied by these symbols, our clothes. Also, I can think of other activities, such as chess-playing, which is almost entirely symbol-manipulation; but I can't think of any other activity in which symbols play such an important part, but in which there

is so little standardization in the meaning of those symbols, as we see in TVism.

As for the **meaning** of our highly symbolic activity, one can not go much beyond the broadest of all generalizations without meeting with some exceptions. A **safe generalization** might be that in cross-dressing we are each fictionalizing a state of being that is for the moment more attractive than our regular state. This includes (and hold on to your bonnets — this will shock some of you) some TVs find in the female state nothing especially attractive at all, but who does find an alternate to the male state, which they find **unattractive** in some respects. So by contrast only do they find femaleness attractive.

Most of us are conscious of the positive aspects of the female state. For those who find their male state relatively acceptable, cross-dressing constitutes an added "goody", a frosting on the cake.

Others find, in cross-dressing, the only satisfactory antidote for aspects of maleness perceived to be intolerable, unpleasant, unattractive, whatever, even though many or most other aspects of Maleness are found agreeable.

This generalization, that in cross-dressing we are each inducing a state of being that is for the moment more attractive than our regular state, is probably the only thing we all have in common. I believe that this is enough.

It matters little if you call it an escape, or an expression of a female alter-ego or repression of an unwanted (male) ego, or a delightful hobby, or a perversion, or latent homosexuality, or rejected (hetero) sexuality, or just plain FUN. Any or all of these may be cogent factors. And any or all of these may explain our differences, one from the other, which comes next in the discussion. Still, what remains is the fundamental commonality stated above.

Ask a hundred people, TV or not, what they consider the **meaning** of Christmas, of womanhood, the Fourth of July, Mother, the U.S. Marine Corps, or whatever, and you will get a hundred different replies. The meaning attached to some subjects would

be so different from one another that you couldn't even say they were variations on the same theme. I suspect that the meaning of female-ness is like that for the TV.

Each of us has such a stylized concept, shaped over the years by anywhere from one to a multitude of events, experiences and people, that it would be pure chance if my concept turned out to be at all similar to yours.

Point: IT IS PRECISELY THIS HIGHLY STYLIZED CONCEPT THAT WE ARE EXPRESSING OR THINK WE ARE EXPRESSING when we cross-dress. How absurd it would be, then, to **expect** others to even appreciate our pet specialty let alone participate in it themselves! It is always nice IF, but never a legitimate expectation.

It is also in this highly stylized mode of expression that we TVs^r indulge the meaning of our TVism that "means": the most to us. The sexologists and "shrinks" interested in our behavior would no doubt like to call it sexual activity. And I will agree to that if that's all it amounts to.

However, there are plenty of TVs who evidently do not engage in any form of sexual activity while dressed, whether solo, homo- or heter-sexual, and who, furthermore, give no indication at all of either consciously or unconsciously repressing any sexual urge. What about them? It is the modern sexologist who has given us a term for ourselves, transvestite, (which I will accept), and a definition of that term that supposedly distinguished between us and the trans-sexual and the female impersonator (which definition I challenge). Evidently the transvestite derives some sore of sexual satisfaction in connection with his cross-dressing.

The female impersonator does not and dresses up because it's show business or because he's homosexual and is interested in competing with females for the attentions of a man.

The trans-sexual supposedly views clothing with an attitude not from the gender he or she identifies with. And while we cannot speak for the impersonator or the trans-

sexual, I do think something can be said to clarify the transvestite's sexuality in a little more definitive manner.

Basically, my quarrel is this: Given the fact that many cross-dress with no sexual overtones or undercurrents; and, given the classical definition of a transvestite as one with an sexual involment in his activity, we must then find a different term to indicate the cross-dresser who doesn't get sexy about it. This could get hopelessly confusing and it is really unnecessary. What then? Are we to deny the sexual content to the activity of most of us? No. It's there, and it's fun. Are we then to edit out of our definition those who cross-dress and don't play? No! Preposterous! Is there, then, any quality to our activities that truly is common to us all?

Yes. And while there may be a term for it, I don't know what it is, so I'll have to invent one.

I'll call it **cross-gender involvement**. And by this I mean any symbol or any state of mind which the transvestite or cross-dresser perceives as being associated in a meaningful and attractive way with the opposite sex. And when we TVs are doing our thing, whether it be power-packed with sex, or asexual, we are dramatizing this cross-gender involvement. The stage may be anywhere. But the stage property is always our wardrobe and accessories, together with our individually and highly stylized collection of meanings that we have attributed to our tangible properties.

One would have to crawl into the skull of another person in order to fully understand this drama; but for clues, one needs but to examine reflectively the range of symbols that create what seems to be favorite images, plus the setting in which the drama occurs, and come up then with a reasonable and tentative understanding of what is going on. A reasonably secure individual will, of course, not use this sort of understanding to sharp-shoot another person, (" . . . Ah Ha! I know what you're doing!"), but will use it only to broaden and strengthen his own base of understanding of how he, and this other person who seems to derive such an entirely different

SEMANTICS (Continued)

meaning from TVing, are really in essence doing the same thing. We are all dramatizing the sanctuary that we perceive in female-ness.

Now for some examples. I can best start with myself. The favored symbols: long, loosely coiffured hair, country-girl-come-to-the-city sort of make-up, more-than-ample bosom and tight sweaters, no jewelry, flowing draping skirts, no slip, plainly tailored panties, garter-belt, hose, and pumps.

The setting: intimate, exhibitionistic, narcissistic, naively immodest (such as being careless of hemline when crossing legs), and sexy.

What, then, might I be dramatizing?

What do I perceive in female-ness that I find attractive and (perhaps) unavailable to me as a man?

And I can, to a frustratingly limited extent, crawl into my own skull and come up with this: It must be that I perceive in women a freedom, tacitly claimed, to advertise their physical charms and to follow it up with sexy behavior. And it must also be that I have defined things like loose hair and skirts, tight sweaters, see-thru anything, etc., as **being** sexy; and that whatever symbolic significance that tight-laced corsetry etc. might have for others.

To me they serve only a utilitarian function in improving an otherwise pathetically dumpy figure. Something also might be said about the fact that I don't own any evening gowns or accessories — that is, apart from the obvious drawbacks — size, cost, etc.

The "statement" that I **must** be making relevant to such a comparative lack of interest in evening clothes is that all women dressed up like that are like perfect hairdos sprayed with a setting lacquer: for display purposes only. Look (but don't touch. Don't handle the merchandise. And this is an image that I reject.

(And at this point, I must reply to some anticipated rebuttal from readers who would like to point out to me that there

is a glaring inconsistency in my wanting to be exhibitionistic, yet claiming disinterest in evening wear.)

How true. The most daring revealing fashions are to be found in evening clothes. So I say: Who said there was much of anything rational about what we TVs do? Our whole TV trip is nonrational and sometimes even irrational. Were we to be as rational in TVing as we are in other matters, we would be faced with the stark reality of the fact that there just ain't nothing about a piece of cloth that has anything to do with **human gender**.

Yet we subscribe to the (non-rational) fiction that clothes make the woman. Nevertheless, human irrationality is just as much a part of the human "profile" as is having two ears, a nose, etc.

It would be as foolish to campaign against human irrationality as it would be to campaign against having a mouth.

The alcoholic might wisely question how pouring liqueur into his mouth can serve long-range self-interests; and the TV who puts an equal sign between what **she feels** and what **he looks like** might wisely question this matter when about to follow thru on the fantasy of trooping around the block for an evening stroll.

So much for myself as an example of one of many sorts of cross-gender involvement. There are, no doubt, many other TVs who, for example, defines evening dress as Freedom to feel, look, and be sexy, but **the most** appropriate and sexy mode of expression.

Another example. How about the TVs mentioned earlier, for whom the drama of cross-gender involvement holds no latitude for sexual expression at all? What might be the semantics, the meanings, which gives to their drama a profound significance?

Might it not be they perceive in female-ness another sort of freedom — a freedom to be disinterested in sex without having to be defensive about it?

That is, as men they are conscious of not being interested in sex! But suppose that they have already accepted without challenge the definition that men are crea-

SEMANTICS (Continued)

ures who are compulsively driven to sex, which is dirty.

That they, as a man, are NOT compulsively driven to sex is a fact that rests very uncomfortable on them. (Ya don't wanna F--k? Whatsa matter . . . ya some kinda nut!?) But as a girl, via TVism, their asexual outlook is much more acceptable. As a girl, they experience a more peaceful consistency between their feminine gender and their disinterest in sex. It would make abundant good sense for a person who accepts this premise to experience the freedom, via TVism, of not being ruled by the sex drives that "she" has defined as being dirty and exclusive to men. And if such a premise seems foolish to me, it is certainly no more foolish than my premise that women are FREE to feel, look and act sexy but men aren't.

Probably most of us can identify, either loosely or closely, with one or the other of the above two examples. That is, as TVs we experience either sexual sexuality or asexuality, depending on the somewhat arbitrary definitions of femaleness which are the most meaningful to us.

The main point of it all, however, is that whether sexual or asexual we all have to agree on two major premises: (1) that some wholly-other-than-male, or female, state of being is at times highly attractive; and, (2) the roadmap IS the territory, or clothes make the woman.

Acceptance of the first premise accounts for our WANTING to be TVs.

Acceptance of the second premise makes it possible for us to (subjectively) EXPERIENCE this attractive state of being.

(Otherwise wearing panties and bra would only permit one to feel like a man wearing panties and bra, and we would be entirely frustrated because of our firm conviction that the only way to experience this female state of being, would be to have had picked our grandparents a little more carefully and to have been born a little girl.)

Beyond all this, there are, as we all know, many variation on the TV theme.

The TVs who are also bondage enthusiasts no doubt constitute a sizeable group. And there must be others.

Quite frankly, I am undecided as to how best to accommodate all of these variations into my own understanding of the scheme of things. I am inclined to think that many of our multitudinous variations on the TV theme are really phenomena which are separate and distinct from TVism, and that when they occur together with TVism it amounts only to a sort of potpourri of all our non-regular interests.

Let's face it — most of us lead active lives with far flung interests. Few of us are so compellingly occupied with TVing that we are at all disabled in other aspects of our lives. True, we have sometimes behaved as if we were compulsively, compellingly driven to DEMAND recognition and acceptance from our society.

What this really means is that we have neurotically failed to recognize that our society is not at all interested in seeking our recognition and acceptance. But let us not compound our problem by throwing a social tantrum over it. A neurotic, by the way, is an intelligent person who sometimes does stupid things.

At any rate, when we DO do our thing, it often amounts to a potpourri of all our non-regular interests; and I think it would be difficult to say which is a variation on the TV theme and which is a thing distinct from TV.

One might, for example, build an elaborate and perhaps far-fetched case for the TV bondage enthusiast. It might be that they subconsciously believe in the puritan or Protestant ethic that pleasure is sinful. Sex is therefore sinful only if it is pleasurable, and if you can make it painful, then it's OK.

And there must be TVs who shun the dungeon-like trappings of the bondage enthusiast, but who set great store by tightly laced wasp-waisted corsetry. Perhaps for them the modern woman has abdicated her femininity and the only true woman is the one of generations past, who wore them in good taste. Or perhaps they feel that not

SEMANTICS (Continued)

being all laced up, etc., is like a valuable gift presented in a brown paper bag — it's nice to make a fuss over the wrappings.

What can be said about the fetishist?

For myself, I spun my wheels for years with panties being the only artifact in my paraphilia. Was I a Fetishist? Or was I a TV a long time coming in to full bloom(ers)?

I think the latter, all things considered. I was certainly never dependent on panties for stimulation either solo or with girl friends or my wife.

(And I know that it came as quite a shock when I did finally realize what I AM fetishistically dependent on: and that is my sense of smell!

My partner's natural body fragrances, particularly her breath and mouth! These seems to be the catalysts that unlock all other primary stimuli; and if she has been drinking or smoking heavily or if I have a bad cold, I'm shot down, and I do mean shot down!)

Are there, then, any true fetishists? Yes, of course. But I do think that we will find more of them written in case histories than we will find in flesh and blood encounters. I think those we are prone to label as TV fetishists are, more realistically, TVs in various stages of evolution.

Some of them arrested development, yes; and some with an almost exasperating fixation at one level, but still TVs nevertheless and by vote welcome in the sorority.

(But if we want them to STAY, let's caution ourselves against snobbishly and grandiosely erecting an unspoken hierarchy of the elite who have graduated to the inner sanctum by making it, undetected, in public.)

Thus concludeth the reading of the TV gospel according to Gail. I'm a little afraid I have used my original theme as a staging area for orbiting a few of my own pet editorials. And in writing of the semantics of TVism, I hope I have shed a little more light on the subject.

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CHAPTER

1. Transvestism Defined and Described
Definition
Description
Categories of transvestism
2. Causes of Transvestism
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- PHILLIPS -



Mrs. F. B. W. . . . called upon me one afternoon. She had been a client of mine for over six years. She is rather inclined to be plump and consequently wears some rather stiff stays although she makes it a practice not to tight lace. Still she does believe in her corset being well balanced and laced quite firmly.

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I asked her what I could have the pleasure of doing for her and a long pause ensued. She hesitated so long before she answered me that I quickly realized that something out of the ordinary was coming. I waited patiently for her to start. At last she broke the long awkward silence in the following manner.

"I have come to consult you, Madame Kayne, on a very delicate matter and should like to have your word that that I can rely upon your absolute discretion."

I bowed and assured her that I would be only too delighted to give her my advice and she could rely upon me to deal with the matter, whatever it was, in a tactful manner.

"Well," she continued, "I have been fortunate enough to secure a treasure of a maid, and that as you know is saying something these days."

I nodded my head in acquiescence.

"Very well. I feel I should like to dress this maid in a more becoming manner and have consequently come to ask your assistance."

"Which I will be only too delighted to give you, Madame," I answered with a bow.

"But it is very awkward," she mused, and once more lapsed into a long silence.

I broke the silence myself, thinking to help her by saying, "You will pardon me, Madame, but what is the difficulty? Your maid surely does not object to being made smart."

"I don't know about that," she answered. "It is really most difficult, and I don't know how to begin."

"If you will be quite candid with me, Madame, possibly I can be of assistance to you. If your new maid does not wish to look smart, then all I can say is,

well, she must be a most peculiar girl."

Apparently I helped her with this remark for she suddenly blurted out . . . "But Madame Kayne, it isn't a girl at all . . . It's a young man, of twenty-two. Now do you see my difficulty?"

"No," I replied, "I do not. If it is a man servant you have and you wish him to look smart, I would suggest white overalls in the morning and a smart uniform in the afternoon, resembling a page's uniform."

"Then if that, Madame, is all the suggestion you have to offer me I'm afraid you cannot help me."

"If Madame would kindly come to the point instead of beating about the bush I might be able to help her."

"Very well. I am determined that this young man servant of mine be dressed entirely as a girl maid whilst in the act of carrying out his duties. I want you to tell me how I can persuade him to do this without losing his services."

As this happened to be my first case of this description I do not think you will be surprised when I say I was somewhat taken aback, and for a moment was at a loss for words. After a brief pause during which she watched me keenly, I said;

"You have indeed brought me a problem, Madame, but I will do my best to help you. Tell me, have you ever broached the subject of female attire to this young man?"

"Of course I have not," she replied with a toss of her head. "I want you to do that for me, and considering I am a good customer I expect you to succeed."

Here was an ultimatum which I did not expect. Think of it! She actually wanted me to go to her home and persuade this young man to dress in women's clothes.

I thought quickly. Was it worth it? She was a good customer who did not mind what she paid for her corsets, and if I succeeded it meant an order of at least the very least forty to fifty pounds for an outfit. My mind was made up. I would try what I could do.

"Very well, Madame, I will do my best

to help you, but you must first tell me exactly how you wish him to be dressed so that I can know how to tackle him."

"I am delighted you have decided to help me. I have given very careful thought to the way I wish him to be dressed. I will explain. I like this young man very much. He suits me. Consequently I have every desire to keep him in my service, and I think if I can succeed in properly tight lacing him, it will make him very amenable to my wishes and I shall not be so liable to lose him.

"I want him to have an old fashioned figure with a small waist, and wear high heels. Also a wig. He will have the ordinary maid's print uniform with cap for mornings, and in the afternoon I wish him to be dressed in a smart tight fitting brown taffeta dress, white lace trimmed cap and apron, white kid gloves, and last but not least, knee high brown glaze kid button boots, buttoned to his knees with a very high heel. Of course he will also need proper dainty underclothes of the old fashioned style."

"Very well Madame, I quite understand your requirements and I think the best way will be for me to call at your house tomorrow. I shall be dressed as a nurse and shall be staying with you for a few days. You will go to bed and pretend to be unwell. I am going to look after you."

"But," she queried, "what on earth has this got to do with it?"

"Everything," I replied. "You asked me to help you and this is the only way I can see for gaining this young man's confidence. I shall wait upon you and at the same time mix with him and if it is possible to persuade this young man to fall in with your views I can do it in three days. That, Madame, is the only way I can see it is possible to help you."

There was a few seconds pause and then she said,

"Very well. I agree to your proposals Madame Kayne and my car will come for you tomorrow afternoon at three o'clock."

With these words she took her leave and I was left to my own reflections. I sat down to think. Ye Gods! What a situation. This

was indeed a new problem. Oh, I can assure you we corsetier's are very ill-used people. Yet in spite of my fears I must confess the situation appealed to me in a very piquant manner. I love these situations, bristling with difficulties, and so although I had occasional misgivings I sat down to think over my plan of campaign with feelings of excitement and expectancy at the thought of the extremely delicate situation I was to tackle on the morrow. Just then my husband came in.

"Hullo, my dear. What are you doing so comfortably ensconced on that settee buried so deeply in thought?"

When I explained the situation to him he simply roared with laughter. Finally his merriment made me cross and I jumped up and said,

"You can laugh and joke about it as much as you like but I am not going to lose a fifty pound order without a struggle. I am going to win. So there!"

"Nonsense," he said, "I'll bet you two pair of long kid gloves that you will fail."

"Done," I replied, shaking his hand." "In four days time I will draw on those kid gloves."

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On the following afternoon I made myself up as a very alluring nurse. As you know I have, a have a perfect old fashioned figure with a real tiny waist. So that afternoon I made the most of it; reducing my waist to a neat twelve inches and taking care to wear a pair of very smart patent leather shoes with six inch heels. Then, with a perfect fitting uniform, I flattered myself that I was 'got up,' fit to attract any young man. Punctually at three o'clock the car arrived and I went off with two suitcases, the contents of which you will learn more of later.

I duly arrived at my destination, a fine up to date flat in the best part of London. My ring was answered by the young man who was attired in a smart wide overall with

pale blue facings. I noticed he had on knee britches and silk stockings and patent leather court shoes. Well, I thought to myself, here is a good start. He looks very smart as he is, and possibly my task will not be as difficult as I thought.

The young man looked at me, and then said,

"Oh please come in. You are the nurse, Mrs. W. . . . is expecting? I was to take you straight to her room. If you will leave your cases here in the hall I will take them to your bedroom for you."

"Thank you very much," I said with a beaming smile as I followed him up the stairs.

I was soon in the presence of Madame W. . . . and after a short chat I went to my bedroom to divest myself of my clock and put on my large nurse's cap and white cuffs. Then I went back to Madame and after another short chat I went down to the kitchen to break the ice, so to speak.

It was just as I expected. John was simply amazed when he saw my wonderful figure and as I prepared some beef tea for Madame, I watched him out of the corner of my eye. His eyes followed me wherever I went and took in all the details of my silhouette with hungry eyes. He had never seen anything like it. The nipped in smartly belted waist, the tiny pointed slender high heeled shining shoes, quite took his breath away and as I left the kitchen telling him I would be back in a few minutes, I realized that I had indeed made a capture and I did not think my task would be nearly as difficult as I had imagined. After an interval of twenty minutes I returned to the kitchen.

"Now, John," I said, "I have left Madame quite comfortable and have half an hour to spare. I am simply dying for a nice cup of tea. Can I make one?"

"No, I am sure you cannot, Nurse," he replied blushing. "I am at this moment preparing one for you so please sit down and rest whilst I get it ready for you."

With a sigh I sank into the comfortable armchair which Madame had thoughtfully provided for him and watched him making preparations for the tea. All the time I

MEN AS MAIDS (Continued)

was sipping my tea his eyes never left me. They were continually drinking in the details and at last he could keep silent no longer and blurted out,

"Oh pray, excuse me being so personal, Nurse, but what a marvellous figure you have. I have never seen anything like it. It is simply wonderful."

"Oh you silly young man," I replied. "But seriously, do you really like it?"

"It is simply marvelous," he replied. "Oh, it is so tiny. What a waist! Do please tell me what it measures around."

"Well John, if you are so curious perhaps you had better measure it." With these words I stood up and placed my hands at the back of my head.

John wanted no second bidding for he jumped to his feet and went to a drawer, quickly returning with a tape measure which he quickly whipped around my waist and then dropped to the floor with a gasp.

"Good heavens, Nurse," he exclaimed, "it measures only twelve and a half inches over your belt. However do you live with such a waist? And how in the name of goodness do you ever eat anything. It is marvelous though." And before I realized what he was doing, his fingers were fondling my tiny waist.

"John," I exclaimed, bridling in my best fashion. "You are forgetting yourself." I pushed him away and resumed my seat.

He was most humble in his apologies and I decided it was best to leave him for the present, so I got up and walked out of the room and back to the supposed sick room.

I did not return to the kitchen until supper time. Madame was most anxious to know how I was getting on with my task, but I decided not to enlighten her in the slightest and I could see by her manner that she resented my secrecy very much which amused me highly. I simply told her that matters were, I thought, progressing favorably but at present it was difficult to say anything definite.

It was past eight when I returned to the

kitchen. I had spent the interim, not in nursing, but sitting at the window reading a rather exciting novel. John looked the picture of misery when I went back and began to humbly beg my pardon for what he had done. I cut him short.

"Oh, forget all about it John, but remember, I do not wish it to occur again unless I give you my permission. But tell me," I continued, "do you really like my tiny waist?"

"I simply adore it, Miss," he replied with a sigh.

Here was my chance and I was determined to follow it up without delay.

"Then, John, you like a small waist, do you? I should have thought that a young man like you would have much preferred the slim boyish figure that the present day girls adopt."

"Then you are wrong, Nurse. I hate it. There is nothing that fascinates me more than a real tiny waist. I have read about them but I have never seen one before in my life and I have been so taken aback that I do not know what to do with myself."

"I wonder," I said slyly, "if you know what it is like to wear a corset and preserve a real slim figure."

"I'm afraid I don't," he replied wistfully, "but . . . I have often longed to try what a corset feels like. Tell me, Nurse, does it hurt to have your waist pinched in, or is it as I have read, a really delightful feeling?"

At this question my heart jumped for joy. I knew I had won. This young boy was fascinated by the idea of corsets, and my tiny waist had done the trick. I hastened to follow up my advantage.

"Do you really mean to tell me, John, that you are anxious to try what a corset feels like?"

"Yes, Nurse. I have read much on this matter but being a man I never dared to try such a thing. Advertisements have often tempted me, but I have never plucked up the courage to do anything about it."

"Well I will tell you," I answered slowly. "The sensation of a tightly laced corset is

delightful, but you have to be very careful how you do it. And a figure takes a long time and much patience to achieve. If, however, you wish to try a corset I may be able to help you."

"Oh, if you only would, Nurse, I should be delighted."

"Very well, John. Have you permission to go out when you wish?"

"No, Nurse. I have to ask Madame first."

"Very well. I will go and ask Madame if you can take a message for me. You see, John, I know a first class corsetier intimately and I will give you a note to her and she will hand you a parcel. It will contain a pair of corsets. Into these I will lace you and you can see for yourself how they feel. But first take off your overall and coat so I can measure you roughly."

The measurements taken I soon got Madame's permission for John to go out. I sent him to my husband with a message to put a long pair of corsets with a 24 inch waist in the parcel and give it to the bearer. In less than an hour John was back. I took the parcel from him and in order to keep him on pins, so to speak, I went back to the sick room and did not return to the kitchen until ten o'clock, by which time Madame was sound asleep. I had taken care she should be, for it appears she was in the habit of taking a tot of whiskey before she went to sleep for the night and I slipped something into it to make her sleep heavily for I thought that if she had the slightest inkling of what was going on she might creep down to listen. In fact I was sure her curiosity would get the better of her so I took no risk.

I returned to the kitchen taking with me a very dainty and lacy chemise and some frilly knickers which I had purposely brought in my cases. I also took a pair of high heeled shoes, selecting size seven. I had brought several pairs but my quick guess as to his size seemed satisfactory. Down I went with my finery together with the corset still done up in the parcel just as he had brought it.

He was beside himself with impatience

when I entered the kitchen. "Why Nurse," he exclaimed, "I thought you were never coming back. Is Madame worse?"

"Your Mistress has a very nasty touch and has been given a sedative. However there is nothing to worry about. She is now fast asleep. So come on. If you want to see what tight corsets feel like now is your chance."

I handed him the frillies I had brought with me.

"Go to your bedroom at once and strip. Then put on this chemise," I said, handing him the fancy article. "When you have this on next to your skin put on your dressing gown, or if you do not have one, an overcoat will do. Then return to the kitchen. Make as little noise as possible or you might wake Madame up and you know that won't do. Be off with you and be quick."

He was off like a flash. He soon returned, nervous and blushing, but I put him at his ease. I made him sit in a chair and then, after taking off his shoes, I made him put on the high heeled pair. Unfortunately they were a trifle large, however they did very well and as the heels were three inches high he looked quite smart about his feet.

I then made him take off his overcoat and in a few seconds I had a pink broche stiff tight laced corset clasped around him. I fastened the suspenders down tightly to the silk stockings and then turned him round and proceeded to lace him up. I did not cease until the corset met from top to bottom. He was not big, his waist measuring thirty one inches without corsets, so I laced five inches off him and when I had finished I took him as quietly as possible into the sitting room and allowed him to admire his silhouette in front of a mirror. When we returned to the kitchen his delight knew no bounds.

"Oh, Nurse," he exclaimed, "the sensation of this tight corset is simply delightful. I really cannot explain it. I do wish I could wear corsets always."

"Perhaps you won't say so John, when you have have had it on for a few hours. It may begin to pinch you, you know. Besides, you have not attempted to eat a meal

in it, but, "I resumed after a pause, "if you really do wish to try it I have a suggestion to make and that is that you take it off now and in the morning I will lace you into it and you can wear it all day."

John was simply beside himself with delight and begged to be allowed to do as I suggested. "But," I added "you will have to wear those shoes after lunch." He at once agreed to do this.

Next morning after carrying out my supposed duties to his Mistress I laced him right down in the tight corset which he wore without complaint until he had eaten his lunch. Then he became uncomfortable and begged me to let him out a bit.

"No, John," I said firmly. "You eat too much. Let this be a lesson to you. If you want to have a slim waist you will have to moderate your appetite."

So I refused to let him out and made him wear that corset all day, also the high heeled shoes all afternoon and evening.

Madame's curiosity as to what I was doing was fast getting the better of her and all day long she pestered the life out of me to know how I was progressing. I refused to satisfy her in any way, simply telling her that I thought I was making a little progress. So she had to be satisfied, for I added that if she became so impatient I would give the whole thing up. So she had to bottle up her curiosity, but I knew that she was fuming and boiling over all the time. When night came I asked John how he felt and if he wanted to take the corset off. This was his answer:

"I wish to keep it on, Nurse. It does feel rather tight, especially after I have had anything to eat, but the feeling of being so tightly laced and braced up is lovely and I like the support to my back. It seems to help me with my housework."

The next day I tackled John seriously. I took the corset away from him, telling him it had to be returned this morning. Over breakfast John asked me how much a corset like the one I had loaned him would cost. I told him six guineas. That opened his eyes.

"Oh," he exclaimed. "I had no idea it would cost so much. Couldn't a cheaper one be got?"

"If it is to be of any use at all, I'm afraid not John," I replied, playing with my fish before I landed him.

He looked most miserable. I left him until after lunch, then I returned to the subject with a vengeance. After paying a visit to his Mistress I returned to the kitchen and opened the conversation in the following manner.

"John, do you seriously wish to wear a corset?"

"Of course I do, Nurse, but I'm afraid of being laughed at."

"Oh that's it, is it. Well of course you will be laughed at by any men who know what you are doing. But leaving all jokes aside, would you like to wear a corset always?"

"I have wished to for years, Nurse, but alas, I am afraid it is quite out of the question. You see, I am not independent. I have my living to get and I cannot imagine what Madame would say if she discovered I was wearing a corset. She would probably discharge me at once."

I smiled to myself as he said this, but kept my counsel, deciding not to enlighten him at the moment. So after a pause I continued the conversation:

"John," I said, "I should very much like to see how you would look attired completely as a maid, and as today will be the last chance we shall get, how would you like to try it tonight?"

"Oh, I should love to, Nurse, but how can you arrange it. Where will you get the clothes and . . ." here he scratched his head . . . "suppose Madame came down and caught us."

"Well John, if you would so much like to try it I think I can manage to get the clothes from my friend. And as for Madame, you need not worry about her. She will be safely tucked up in bed and asleep."

"Splendid," exclaimed John. "Nurse, I shall look forward to this evening. But I say, you won't say anything to anybody about it

will you."

"Oh, you need not worry about that, John. Your secret will be quite safe in my keeping."

Poor boy, he little suspected that it had all been arranged and that I had the set of maid's clothes in my suitcase which he had so carefully carried up to my room.

In the evening, having made all my arrangements, I went down to the kitchen taking a suitcase containing the clothes and carrying the corset in my other hand. I locked the kitchen door and then told him all was ready.

"You go into the scullery," I said, "strip and don this underwear," and as I spoke I tossed across the table to him a silk slip and a very fancy chemise and also a pair of very fine silk stockings. Then I gave him the corset. "Take all these things with you and just clasp the corset round you and return to me."

Delighted, he did as he was told and in about ten minutes he returned to the kitchen quite ready for his corset to be laced up. I first put down the suspenders to his stockings and then made him raise his hands high above his head. Then I started to lace him in. I was relentless and quickly had the corset meeting within an inch. He began to get a bit shaky and said he felt giddy. However I took no notice of him but tied the laces and administered the smelling bottle to him and also gave him a drop of brandy. Then I completed the lacing, getting the stays to meet from top to bottom.

He was still a bit shaky and said he felt sick.

"You shouldn't have eaten so much," I replied.

However, I gave him a wee bit more brandy and let him sit down for a few moments and he was soon alright again. I then proceeded to dress him, putting on some fine frilly underwear and then a well padded bust bodice. I completed the ensemble with a black silk frock with a tight bodice which buttoned down the back. Then I made up his face using powder and lipstick freely. Next a fine brown wig on his

head. Then a pair of patent court shoes with three inch heels and pointed toes. Finally a cap bedecked with ribbons and a very fancy small apron which I tied tightly round his well pinched waist.

"There," I said, "the picture is complete, John. Now you stay here while I go and fetch a mirror for you to have a look at yourself. It will be better for me to go and fetch it, then we shall not run the risk of making a noise and waking Madame."

He agreed and I unlocked the door and went upstairs to fetch the mirror. I quickly returned with it and placed it on the table, sat down to watch him as he preened himself in front of the mirror. He simply could not tear himself away from the mirror and was so engrossed in admiring himself that he quite failed to hear footsteps. The next moment, much to John's consternation, the door opened and Madame entered the room attired in her dressing gown.

John became rooted to the spot.

"Nurse, what are you doing? I have been calling you for the last five minutes, and pray what is this young lady doing here? I am not aware I gave you permission to have any visitors. Where has John gone?" And she walked across the room and into the scullery where she immediately spotted John's clothes on the floor. She came back to the kitchen and went up quite close to the supposed young lady and scrutinized her carefully. Then she turned to me.

"Why don't you explain what all this means, Nurse? I neither gave John permission to go out nor did I give you permission to receive visitors. And what business have you to fetch the bedroom glass down here?"

I pretended to be taken very much aback, and said:

"Madame, I thought you were asleep and John wanted permission to go out for a little while so I took it upon myself to permit him to go. And as I thought he might disturb you I told him to change in the scullery. Then this young lady friend of mine called to see me for a few moments. I am very sorry indeed, Madame, that I did not hear you. Had you better not get back

to bed at once and I will immediately come and attend to your wants."

"Not so fast, Nurse," exclaimed Madame, bridling. "I have no intention of being put off in this fashion. I am much better now and do not require any assistance. I will wait her for John to return. He had no right to go out without my permission. Kindly place a chair for me and prepare me a cup of Bovril at once. And as for this young lady, or I should say servant, if you have finished your talk with her she had better leave the house at once."

I began to apologize but Madame waved me aside. "I take no excuses," she said. "I shall not need your services after tonight so you can leave the first thing in the morning. Prepare my Bovril. I shall discharge John also upon his return."

This last remark was John's undoing. The fear of getting the sack was altogether too much for him and he blurted out:

"Oh, don't do that, Madame. It was all my fault."

Madame turned to me like a flash. "What have you been doing? That is John's voice. Do you mean to say you have been dressing him up?"

"Yes, Madame, I have. And I think he makes a far better girl than he does a boy."

She took up her lorgnette, placed it to her eyes, and then said as she waved it in John's direction:

"Come here young man, let me take a good look at you."

She carefully examined the frightened John from head to foot, taking in every detail to a nicety. When she had finished her examination, she said:

"Now perhaps you will both explain what all this means."

I then explained the situation to her but must confess I had very great difficulty in keeping a straight face. When I had finished she again took a look at John and then spoke

"Well, I must say, Nurse, that I quite agree with you. He makes a much better

maidservant than he does a manservant. But really, I cannot have these goings on in my home so you must both leave at once."

I started to intervene on John's behalf, but for a long time she was adamant and would listen to no argument. John begged, himself, but all to no avail.

"Well," she said at last, "John, you may remain in my service. But only on one condition."

John began to thank her but she waved him aside. "Don't thank me, young man, until you have heard the condition. It may make you quickly alter your decision. If you remain in my service you will remain dressed as you are now. I will not permit you to don male attire any more. I will give you five minutes to decide, and five minutes only."

"But I am known here as a manservant," stammered John. "It will be impossible."

"No it won't, you young fool. We are moving to another part of town next week."

"Can't I have the night to think it over, Madame?"

"No you can't. You must decide at once. If you stay under the new conditions, your outfits will be supplied you free and you will receive a ten shilling rise in wages. Do you agree?" If you don't I shall turn you out as a masquerader and without a character."

With this threat John agreed and Madame, without a moments hesitation took all his clothes and burned them then and there.

"In that uniform you will remain, 'Maude,' she said, until your new outfits arrive. Nurse, follow me. I will pay you and you can go at once. No, you can have no further communication with him. Come with me at once."

So I left John to his fate in the kitchen and went upstairs with Madame, there to be congratulated on the way I had accomplished matters, and on my part to congratulate her on her excellent acting. The signal for her to appear had been when I went to fetch the mirror and I purposely left the door unlocked when I returned.

John never for one moment suspected the part I had played. I supplied his outfits at a cost of 75 pounds and received a further 25 pounds for the trouble I had taken. Madame W. . . . moved to a new flat accompanied by her new maid, Maude.

Two years have past and Maude now has a neat 17 inch waist and is a perfect model of a maid, who is never allowed to don male attire. He is frequently whipped for any misbehavior, his Mistress ruing him with a rod of iron. Mrs. W. . . . solved the problem of answering the door in the following manner.

She got a page boy, an orphan from a home. Him, she dressed in a tight fitting uniform making him also wear a corset. This page attends to all callers and Mrs. W. has never ceased to thank me for the part I took in turning John into a first class maid. Her only regret is that she cannot alter his voice. In this respect she has done her best and has carefully trained her maid to speak in almost a whisper which takes a great deal off the male voice.

Both maid and Mistress are quite happy.



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the motivation is. But this aspect relates to the Psychology of RUBBER on which, if the interest in this short History is enough to justify it, we will issue another note at a later date.

Interest in RUBBERWEAR is directly related to class, or rather to financial standing. Of a large sample recently investigated 41% were in the class from senior highly-paid executive to tycoon level. In this group 35% were women and 65% men. 22% of the sample were in the professional class, (doctors, lawyers, school teachers, etc.) and in this group 46% were women and 54% men. 25% of the sample were classed as shop-keepers and white-collar workers. In this group only

25% were women and 75% men. Finally, the remaining 12% of the sample were artisans, skilled and unskilled and in this group 4% only were women and 96% men. Admittedly this latter group was a small one, consisting of only 39 persons, but the general conclusion is that women of better education and enlightenment tend to be more aware of the advantages of RUBBER CLOTHING than those of less education and more rigid and conservative thinking.

If more information on this subject would be of interest to you, please let us know and we will put your name on our mailing list.

From the Natural Rubber Co., London, England, 1964

(Continued from page 8)

flow into and become a part of one's fellow being, to swallow him up, to clutch him fast, is love."

"Artistic expression is the sublimation of this eternal, inner longing. The quest for exactness of expression, the passion for the right word arises from this never fully satisfied urge." end of excerpt.

Sincerely

Angela EC-214

THE STAR CHART

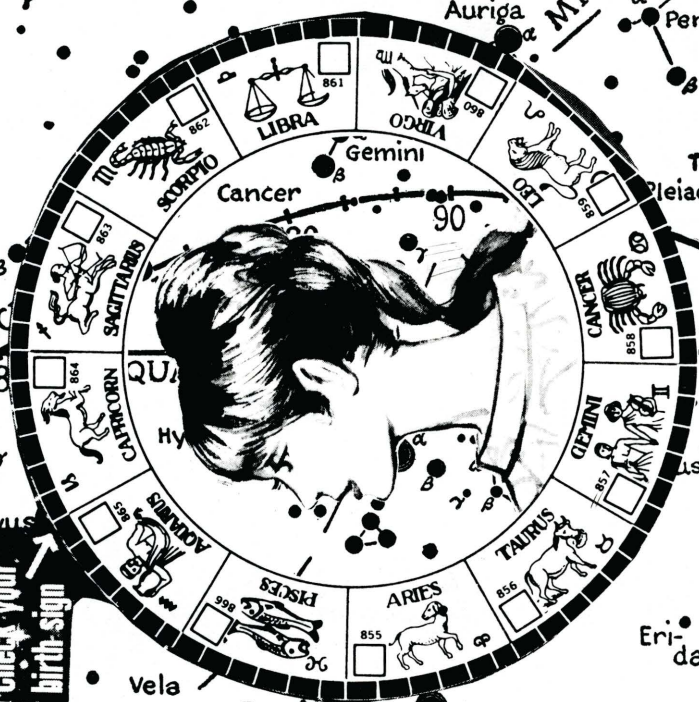
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WRITTEN BY: MAX

ASTROLOGY

and the transverse

Check your birth sign



18h 17h 16h 15h 14h 13h 12h 11h 10h 9h 8h 7h 6h 5h 4h 3h 2h 1h



YOU ARE fascinated by woman's clothes; so am I. Why? You enjoy dressing, acting, living as a woman; so do I. Why?

Yes, *why* do we give so much thought and effort to becoming what we are not?

There must be reasons. Let us examine some of them.

Inborn Tendencies

Astrology is one of the oldest sciences. Some people deny its validity, but many believe in it wholeheartedly: they order their lives in detailed accordance with guidance received from the stars. Millions more have a casual interest in the subject — enough to read the astrology column in the daily newspapers.

My study of astrology indicates that people born at certain times of the year are particularly likely to become transvestites. The twelve astrological signs can be divided into three groups of four each. Two of these groups do not concern us, but the third group comprises four “dual” signs, sometimes called the “mutable” signs.

The “dual” signs are Gemini, Virgo, Sagittarius and Pisces. People born under these signs have a marked duality of Character: they want to express two different personalities,

two ways of like, two different emotional outlooks.

What could be a more complete expression of this duality than the body of the male combined with the clothes, the hair, the make-up, the movements — the total outlook appearance of the female?

Check your birth-date and see whether you fall under one of the “dual” signs.

GEMINI

May 21 to June 20

VIRGO

August 22 to September 21

SAGITTARIUS

November 22 to December 20

PISCES

February 19 to March 20

I do not suggest that natives of these signs are alike in all points. Certainly not! They differ in many ways, physically, intellectually and emotionally: any good astrological textbook will give details. But they do all share this significant duality.

Neither do I suggest that all natives of these signs *must* become attracted to transvestism. They may express their duality in other ways. But the potential is there. Now let us see how this potential is sometimes developed.

Childhood Influences

Here is testimony from one TV (born under Pisces, by the way).

"I was not forced to dress as a girl, but I was *treated* as a girl. For example, my father was often away from home on business, and whenever that happened, I used to sleep with my mother. I kept this up till I was ten years old or more.

"Seeing her undress at night and dress in the morning; feeling her presence in the bed, clad in a flowing, flowery nightgown; being treated in all these ways like a daughter instead of like a son: these things had a lasting influence on me, I'm sure.

"She talked to me, and in front of me, as if I were a girl. Female medical problems were discussed frankly in my hearing. Once, Mother was talking with a woman friend who had a young daughter about my age (fifteen at the time). The girl and I were present at the conversation, while the two mothers discussed the lingerie and foundation garments that were appropriate for the teenage girl. There seemed no thought in either woman's mind that this was no suitable conversation for the ears of a big boy."

Many mothers have a desire — conscious or unconscious — to feminize their sons, and in many cases carry out that desire most efficiently.

Another interesting example of childhood influence: an Italian boy, aged 8, who was to receive a large legacy from an uncle, on condition that, up to age 14, he should dress and live as a girl. The last report I read stated that the boy had accepted the conditions of the bequest; it included a photograph of him dressed demurely in a white frock with a wide ribbon sash.

I read, too, of a boy, the youngest of the family, whose two sisters repeatedly dressed him as a girl to join them in 'playing house'. As they grew older, the sisters often took the boy out with them, on walks and shopping excursions, dressed as a girl.

I have heard of a boy whose parents 'punished' him by dressing him as a girl. He came to enjoy the 'punishment' so much that he deliberately misbehaved in order to have it repeated.

Many more examples could be cited. Yet I suggest that such childhood influences *alone* would not make a boy into a transvestite. There would have to be the inborn tendency in that direction, which could be brought out and developed during the impressionable childhood years.

Adult Influences

Usually the interests in transvestism is confirmed before adulthood. But sometimes the innate remains dormant till it is released by a wife who, perhaps, resents the husband's

WANTED—Non fiction articles of 1000 words or more on the subject of transvestism. Two cents per word paid on publication. Quality material only. Send material to: Charles Slavik, Editor — New Trenns Magazine, Box 12466, Seattle, Washington 98111.

masculinty, and desires to feminize him.

Here again, the man who has no inherent duality will resist; the man who already leans — even unconsciously — towards transvestism, will submit. He may make a show of complaining, but he will soon feel an inward satisfaction.

In one case a wife, by withholding her sexual favours, persuaded her husband to try on a complete outfit of women's clothes which she had bought for him. At first he submitted only briefly, then for longer periods. At the last report, he spent all his evening and weekends dressed as a housemaid in a black dress, white apron and little white cap, waiting humbly on his wife and her women friends. His protests have subsided: he apparently enjoys his new role.

Conclusion

We see, then, that there exists innate duality in certain people. In a few cases, that tendency is so strong that, without any outside assistance, it expresses itself in transvestism. But in most cases I have studied, it was some outside influence, whether in childhood or in adulthood, that 'triggered' the duality and produced the transvestite.

I pass on this explanation for what it is worth: it is the best I have found so far.

I would like to receive from the readers, case-histories — their own, or perhaps others that they know of

— which include the following points:

1. Date of birth
2. Age at which transvestite tendency first appeared.
3. Influences (if any) that triggered the tendency.
4. Any other relevant details.

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MY EVERYDAY REALITY



Gown by Frederick's of Hollywood.

By Sue Jordon

October 31, 1963. Miss Sue Jordon was born today at a Halloween bash in the French Quarter. Miss Jordon's age is thought to be somewhere between eighteen and twenty-one. An earth shattering development? Hardly, at least not in the eyes of John Q. Public; but in the eyes of one obscure young man of eighteen, this birth did shatter the earth and actually change the course of his entire life, for better or worse you can decide for yourself after you've read this. This is how it came about.

"Life sure can be pretty damn dull! Who would have thought that I would be setting in a bar, or would you call it a coffeehouse, having a Coffee Bourbon Street in New Orleans?" Sitting there, looking sadly dejected and apparently not knowing, or maybe not caring, that it showed on his face, sat a young man, Ray, spending a dollar twenty-five cents of his last forty dollars. His future, now dim and foreboding, could have been bright even if routine, had he enrolled in collage three years ago. In these years since finishing high school he had held a few menial jobs and even one good one with a promising future to it; unfortunately, though, none of them, not even the thrill of a new car or being judged by certain of his classmates to be the school's makeout champ, seemed to be able to hold the interest and attention of his one hundred and

sixty-five I.Q. mind for more than a few weeks. After that every thing was dull, it bored him to tears. Even his work in school reflected this, in four years he had never taken a book out of the school building, yet he managed to pull college recommendation grades and even a 100 per cent on a final exam to prove he didn't need to study to pass. Consequently, he drifted, seeing the North American continent in his own reckless and headstrong way against the appeals, threats and tears of his parents, relatives and teachers. This day, in October was to be spent as so many other days had been spent, in searching for something to do, to be, something new that would perchance hold his interest, mans' elusive dream of a perfect life.

Tall, busty, but otherwise slim, Barbara Jean, the waitress in that particular establishment, was intently eyeing the tall, lean, deeply-tanned blond lad sitting at the corner table sipping coffee and gazing absently out the the plate glass window at the milling throng.

"Probably from out of town and I'll bet about broke too," was the thought that recurrently ran through her mind as she finished clearing the counter. "Maybe he'd like some coffee. I could give it to him and the boss would never know the difference. Or maybe he'd like someone to talk to for a while, yes he looks like he could

know that *she* was a *he*, that no one would think him odd, and that it was perfectly alright, after all it was Halloween. He still wasn't too overly keen on the idea but stood still just long enough for her to convince him to at least see what he looked like before

You may write to Sue Jordon by Addressing your letter to Box EC-170. Place the code number on the letter to be sent, not on the letter sent to New Trewns for forwarding.

deciding.

For over two hours, more like two centuries for Ray, Barb worked over Ray, having him sit still, stand up, then sit still again, all the while muttering those weird little sounds all women mutter to themselves when something doesn't come out as they wanted it to. Finally after much tugging at laces, straps, zippers and hooks, after an array of bottles, jars and tubes that would warm Max Factor's heart, Barb stood back, appraising her work. "There is a mirror in the bedroom," were the last words Ray heard as he headed in that direction. I don't remember much of the next twenty minutes except Ray thinking, "So that's what I'd have looked like had I been born a girl."

"I'm alive! I'm actually here, standing in front of this mirror, seeing but not seeing, touching but not feeling; standing here watching a form in the mirror, my image, after all these years, actually seeing myself, but all grown up instead of an infant." That, dear readers, is the shock of all time to say the least! To feel the gentle but firm tug of leather molding muscle into soft contours, to see jade (even though they were only imitation jade) earrings dangling from your ears, to see your eyes darkened and alive with excitement, see blazing with wonder, a silk, lime green mandarin sheath hugging your body almost as if it had been sprayed on, two slits running up the sides of the sheath to the waist, the zippers hidden by trim and open just enough to expose the beginning of the welt on sheer nylons, gold heels looking ever so high and fragile. A

jade green dragon clipped delicately to the back of your head, holding yet spreading luxurious platinum, almost white, hair as it cascades down nearly to the hips.

The party went excellently; no one, save one who knew the score before I was ever born, knew who or what I was a few scant hours ago. Barb wore an identical outfit except in shimmering blue with a blue dragon. Together, (she wouldn't let me out of her sight for a minute, not even in the ladies room where by the way, she had to make a few repairs in my makeup) we were the most popular girls there. We danced long enough to turn our heel into flats, ate, drank some, talked until it hurt, and in general had a tremendous time.

Only one problem arose that night, one that save for Barb's tremendous understanding could have been real trouble. After the party was over, we went back to Barb's apartment, and after coffee to help clear our heads some, a little idle chatter, and some quick searching, inquisitive hisses it was time to retire. Back to Ray. Ray stood there almost in tears at the mere thought of having to go from all this finery of silk, leather and scented hair back to his Levis and boots. Barb sensed this (I think she knew it would happen) and comforting me the only way she knew how, let me stay with her, as a *girl*. Love was never mentioned at that time even though we both felt it. For three weeks we went and did everything together, she even loaned me some of her clothes and taught me something about make up.

Three weeks to the day from the party the axe fell when she finally insisted that I stop trying to escape

from what I was. I could easily be both Sue and Ray, but never more could I be only one. I went back to being Ray, that had existed a few weeks before. I settled somewhat, no longer wishing to be in a different town every day, I learned a skill which has become invaluable to me and will profit me greatly in the future, and yes, I stayed with Barb, Ray and I both for almost a year. My father's sudden illness bade me return to Ohio in November, 1964. Promising to return as soon as possible, and taking a leave of absence from my job, Ray returned, plagued by a feeling he had never before known, to Ohio, leaving Barb in New Orleans. Two weeks later, the world of Barbara Jean, Ray, and myself was shattered in the speeding windshield of a car, and Barbara Jean ceased to exist.

Four years have passed since that night; years in which, following Barbara Jean's words "You can easily be both Sue and Ray, but never again will you be just one." I have developed a distinct personality of my own, different from Ray's, steadying him, strengthening him, helping him make some otherwise difficult decisions and

Besides, I could use a little conversation myself. Now Barbara Jean don't you go getting yourself involved in anything, you know what will probably happen." she argued with herself. Needless to say, he didn't heed her inner voice, for within the hour the two of them sat over coffee and roast beef sandwiches talking like they had known each other all their lives. Whatever else was said at that chance

meeting is unimportant, as are the trivial events and conversation of the next few days during which they found much to discuss. They are unimportant and uneventful except for that fateful Halloween Eve. Ray had agreed rather reluctantly to meet Barb at the three room cubical she called an apartment in order to dress for the part that night. She'd used a goodly amount of persuasion and coaxing to get him to come to it. He definitely did not want to go to so ridiculous an affair as a masquerade party with this dizzy blonde. He could just not show up even though he had promised to be there. What the hell, one more person irked at him couldn't make that much difference, or could it? Whatever force made him go that day is still a mystery.

"This girl has got to be out of her ever-lovin' mind! She wants me to wear *those* in front of her and those other people. Oh no, not this boy. I'll see you around babe." These thoughts raced through Ray's mind as he stood shock-still eyeing the pile of leather, silk, and nylon on the sofa. It took Barb the better part of an hour to convince Ray that no one would being the pride and joy of his life. I'm a lot calmer than Ray under certain circumstances and have influenced his life to such an extent that he thinks of my reactions to any of his actions.

This was the beginning of my every day reality, the thought of two distinct people living together, in the same body and being neither one nor the other, yet not mixing the two together. This is as close as any couple can be to each other without being one person. Can this be called a split

personality? Is it mentally dangerous? Yes to both questions. But only if you do not recognize the fact that you have two of everything — two sets of values, tastes, needs, and interests, but only one body. Granted many of these overlap, but there are differences. I feel that if I should try to surpass one or the other, trouble would develop affecting both of us.

As I sit here writing this, two questions worth mentioning come to mind: If Ray were to find a girl he thought were to be given that choice to make? (that's right, I'm a girl who digs other girls) that I thought ENOUGH of, would either of us give the other up entirely for a third said girl, if we were to be given the choice to make? The answer to this is quite simple. NO!! Ray would no more give me up or I him than either of us would hobble our legs, and hop across the Brickyard at Indy after the twelfth lap on Memorial Day.

The second question of if we didn't find the girl for us *both*, could we continue, with no harmful side effects, such as deep periods of depression or anxiety, as we are now? Yes, I think we can. But with over two billion people in this old world of ours, and knowing what type we want from having had it once, we both agree we can and will find the right one. Besides, with all the friends that we have now, some new, some old, whom we write to regularly and visit whenever possible and with all the new friends we hope to make, we are far from lonely and life definately is not dull. Being a TV, one can have a few friends or many, it can be both difficult and re-

warding, being a transexual like wise can be rough but not impossible, as one or the other can be fully brought out even physically, but when both personalities, male and female, are combined in the one individual, neither being dominant over the other, inseparable yet peacefully co-existing with one another, there are no alternatives, no surgery, no becoming one or the other, the essence of life, the sharing of life itself, completely is felt. It can be impossible and simple at the same time. The illustration on the back cover of **New Trenns** (issue number three) says it all.

It is worth it, all the trouble, the pain, the expense, the sorrow? Had I my life to relive, able to change it completely or partially, I would make one change in someone elses life and relationship to me and maybe I would not even make that one. We, Ray and I, are *both* completely satisfied with our way of life. Are You?



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Don't miss out: if you are a gal and need the understanding only another girl can give you. Let us place you in contact with someone who shares your feelings and interests. FEM-Scene Club is the Gay girl's guide to happiness. For Sample copy and free trial listing send only \$.35 to: FEM-Scene Magazine, P.O. Box 12466, Seattle, Washington 98111. Adults Only.



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Transvestites are welcome.

PETTICOAT

PUNISHMENT

Written By: Barbara Denis

Being the spouse of a transvestite poses a problem when the need for disciplining arises. Particularly if one knows the value of petti-coat punishment.

This kind of punishment was made for young men (boys actually). The age group that is trying to prove it's manhood and courage is most affected by it

For instance — a mild case; Imagine a young man who is uncommonly, he tears, spills or breaks anything he touches. If his mother got him a pinafor (the kind that looks like a skirt with a halter top), to wear from the moment he came home from school till bedtime, and made it quite clear why he is made to wear it, I expect she would find the boy developing grace and cooperation before long. After all! What boy wants to entertain his friends while dressed like a girl. At that age it's a worse fate than 'Black Death'.

I know that most men believe frilly and lacy things belong on women, therefore this same method of correction works pretty well

on dad too. But what about the man who wears wispy panties daily out of choice? Transvestites love the idea of spending an evening home alone. Freedom to cross-dress is one of their comforts.

This guy considers feminine clothing a pleasure to wear, not a punishment! Add to this a man who is a masochist and you don't stand a chance! Lady, **you** will be the one losing your marbles, trying to make him suffer, and watching him grin and thank you for his discomfort. Punishment is a treat to his kind, you will kill **him** with kindness!

But back to the petti-coats! With a little imagination, anything is possible! Your TV husband or lover has really pushed his luck this time, right? You are mad enough to retaliate where it hurts, aren't you? Well, for goodness sakes, don't waste your time, try to lock up all his 'goodies' in that trunk in the attic. Pretty clothes are much too available. You will never have a hiding place for all the stuff he can come up with —

besides, if it's your susband, he will find a way to get into them anyway. Take it from one who knows. Don't make the same mistakes I did!

Look! You're reading this publication because you want to learn more about that man. Right? Well, learn! You know where his weakness is. Right? Use it to your advantage.

You can do something very simple and work up from there. Get him alone with plenty of time to work on him, then bring out your little 'surprise'. "Honey, I found this lovely corset for you and I can't wait to help you try it on." Just make sure it laces up the back and can't be opened from the front. You can even buy the kind with clousures in front and back, as long as the laces are in back. Make sure that you sew up the front "to reduce the bulk" before you help him put it on.

Now lace it up as tightly as you can. Knot the laces at the top of the garment and tuck them down inside the corset. The gentleman should not be able to reach the knot to un-do himself.

You can relax. He will probably be thrilled by his new figure at first, but before long he should start to get more and more uncomfortable. If he is forced to wear it for a night, or better yet, for the whole week-end, I expect you will find him more docile. There is nothing more exasperat-

ing than to forget you are wearing a boned corset and then try to bend over to pick up something. Those bones can feel pretty sharp!

Try making him do some of the chores that women do.

Have him dress up and do the laundry some day — sorting and washing, to folding, mending and ironing. If he doesn't do it right, have him do everything over again. You both may learn something!

Work up from there if you don't get the desired results. Try sprinkling some itching powder inside the corset. Or sew on a crotch strap to hold his organ back between his legs. Alter all his favorite dresses so that he can't wear them unless he is tightly laced up.

Before long, he is going to get used to wearing the corset and he will develop a better figure and look forward to this sort of training, so you have to keep the imagination going.



Man oh Man! *what a wonderful feeling*

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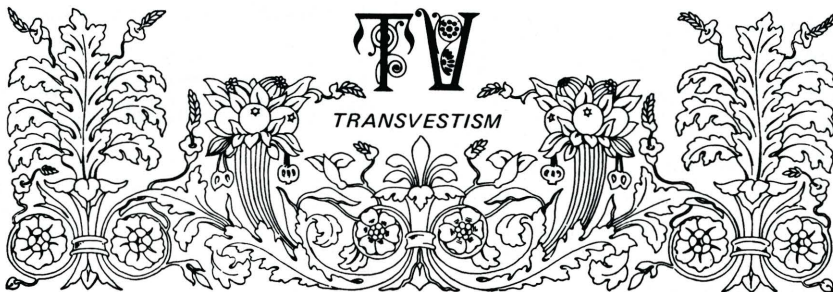
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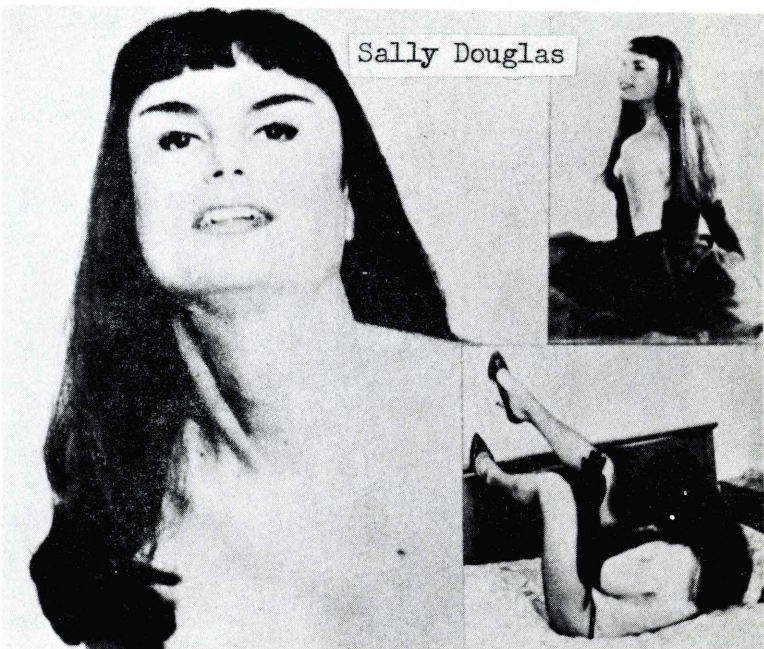
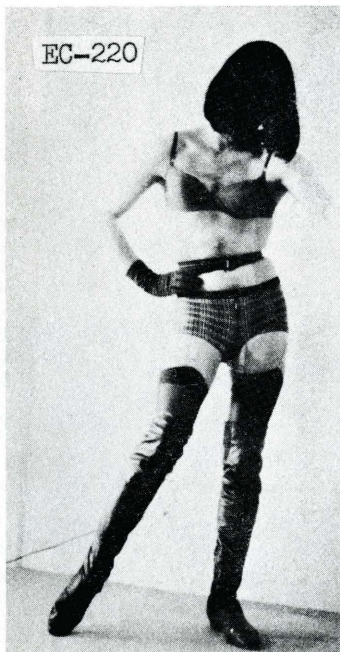
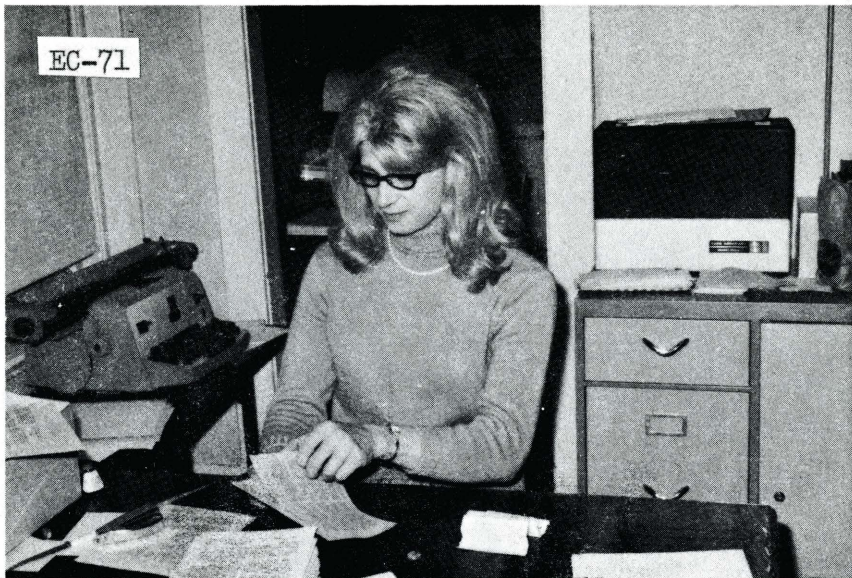
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ALBUM



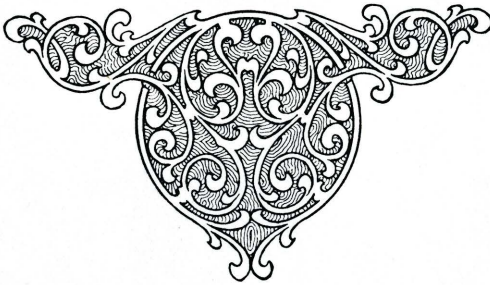
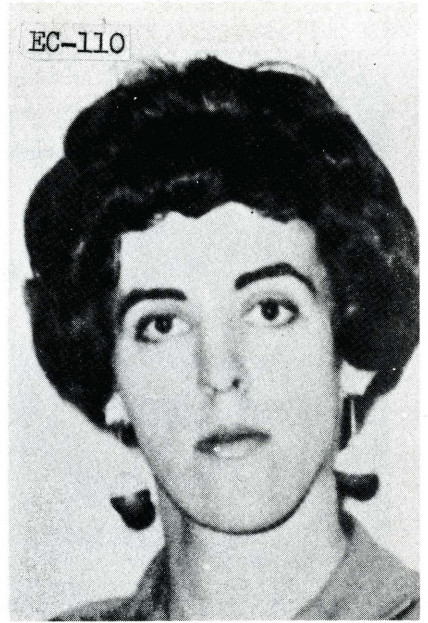
On the next fourteen pages are photographs of transvestites from about every state in the country. All of which are anxious to make new friends. Instructions for answering a coded listing are found on page 64. The listings that correspond with the photos are on page 59. The cost for a photo listing is \$10.00 per issue. Black and White photographs only. Photos are not returned.

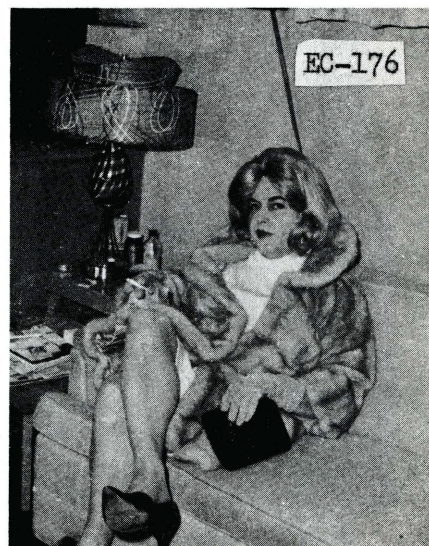




Cathy







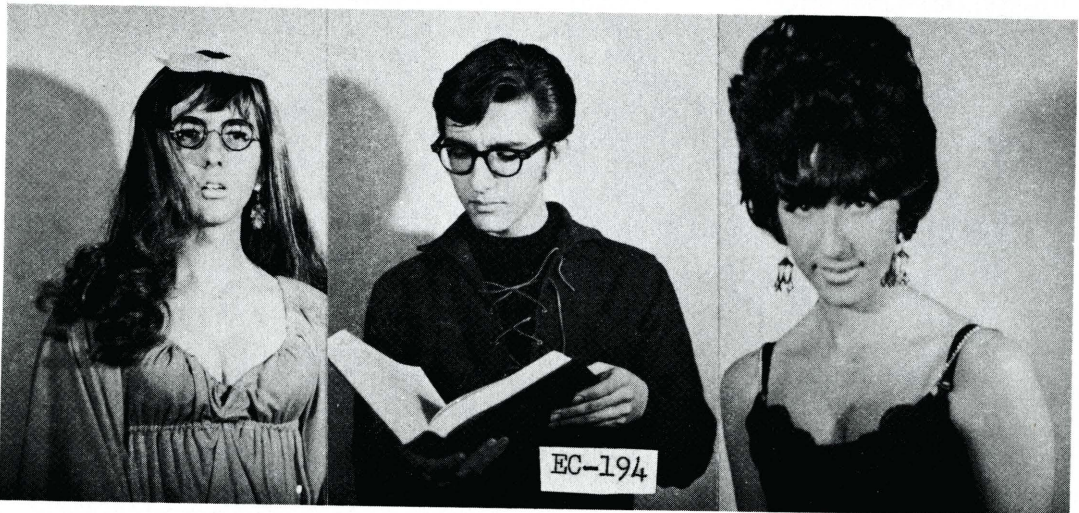
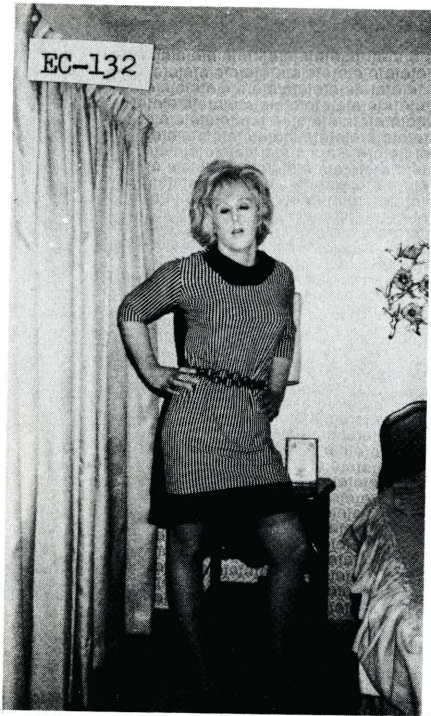
CATHY



Sally Douglas







EC-169



Cathy



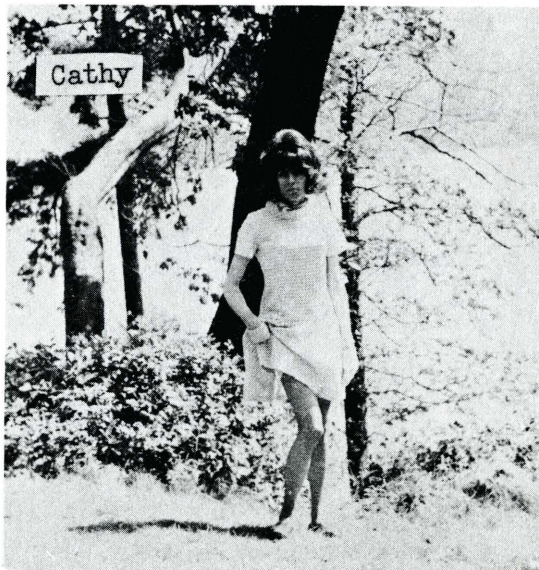
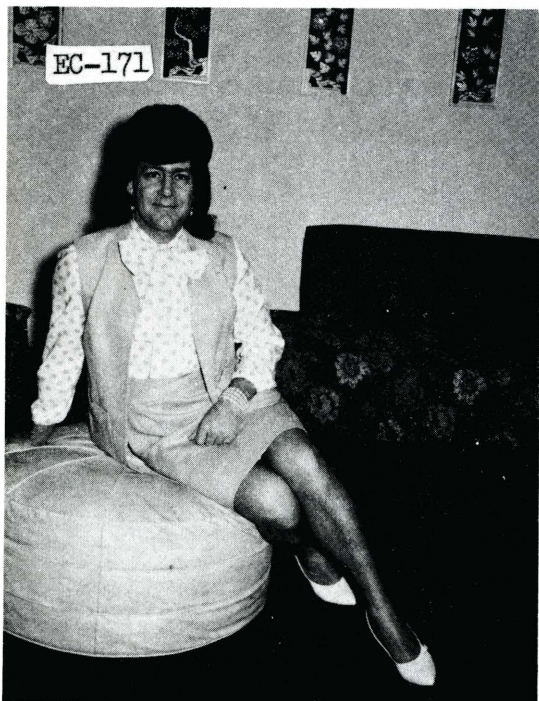
CATHY





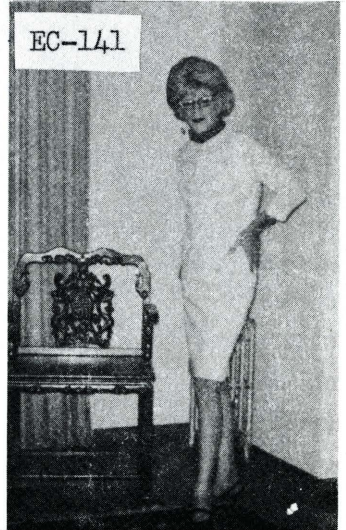
TRANSVESTISM

If transvestism is your 'thing,' we have the contacts; many near you and nationwide. For information write: Empathy Club, P.O. Box 12466, Seattle, Wash. 98111.



Sally Douglas





LISTING FOR THE PHOTO ALBUM

CALIFORNIA

Male — Fellow, 30's, likes long hair, bondage, TV, welcomes sincere understanding relationship with guy, or aggressive gal. Appreciate photo, phone, birthdate, Prompt reply assured. EC-245

Female — Impersonator. Discrete, rubber devotee. Educated: 36. Loves swimming, modeling, have stunning figure and features. Have adorable wardrobe, free to travel. Wish to meet sincere gentleman or couple. All contacts held in strict confidence. Michelle. EC-197

Male — Would like to meet other TVs interested in unusual and exotic clothing in Southern Calif. area. or would write to anyone. EC-142

Male — Desire contact with singles or couples, male or female transvestites who like to dress at home or go out together "Dressed." Interested in photos of Halloween, Mardi Gras, amateur impersonators. Would like to meet "Others" in Monterey, Carmel, Pacific Grove, Calif., area. EC-141

Male — Wish to meet or correspond with anyone who can help me to become more feminine. I am 33, 6'4" and 220 pounds. Am not a casual TV — but a full time cross-dresser. EC-181

Male — Burbank. TV-straight. Likes girls but terribly shy. Like to hear how others handled problem, especially married TVs. Wish correspondence with attractive understanding girl, also other TVs. Delay answer, but will eventually answer all responsible correspondents. EC-194

Male — 29, white, transvestite. Very attractive. Corset and miniskirt lover, wants to meet people interested in swinging nights and weekends, camping, fashions, photography, art. I'm expecting letters with photos from men, couples, women and TVs — L. A. area. EC-275

Male — TV age 44, married, would like to meet others (TVs) in San Diego area whose wives' also does not know or approve of dressing. Am free most evenings. EC-266

Male — Transvestite is interested in meeting and corresponding with male and female couples and singles for fun and good times. Age 28, red hair, blue eyes. 40-30-40. EC-132

Male — TV 38, has marriage in mind. Interested in exotic dress, corsets, high heels and cosmetics. Will answer all. EC-233

Male — Bisexual TV loves furs. New in area and lonely. Will write or meet. EC-176

Male — I am a man but I always thought I was born in the wrong body, and I am not good looking. I would like to get out of this Hum-Drum life I've always been leading. Please write, interesting correspondence assured. EC-134

San Francisco — Attractive, affectionate, experienced bisexual/transsexual couple will meet bisexual girls or bisexual couples. Bay area or traveling through. Will also answer correspondence from transsexuals or transvestites of either sex. All letters will be answered, but those with photo and phone number will definitely be first. Write to: Sally Douglas, P. O. Box 2441, Menlo Park, Calif. 94025

QUEBEC, CANADA

She-male — Transsexual. 23 years, slight feminine physique. wishes meeting with understanding pretty girl(s). Have theatrical and literary background. Am interested in all aspects of feminization. EC-208

CONNECTICUT

Male — Age 30 — white. Corset enthusiast likes girdles, nylons, heels, rubber and leather wear. Desires correspondence with other males with similar interests, near New England, New Jersey and New York. No girls — do not drag. EC-214

FLORIDA

Male — Single, 34, generous. Interests include: Exotic attire, group activities, number and sex unimportant. Private pad available or can travel. Photo, phone and home address appreciated. Answer everyone — discretion and satisfaction assured. EC-137

ILLINOIS

Male — TV new to midwest. Would like to meet or correspond with other TVs; understanding women and/or couples who share my interests. EC-159

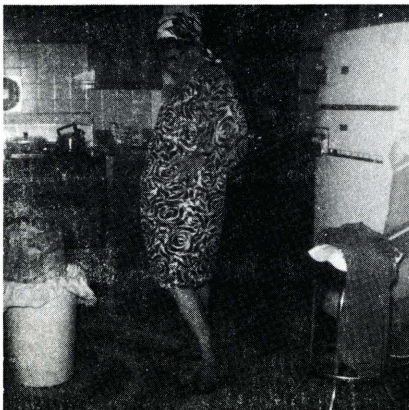
INDIANA

Male — Very feminine male when in skirts, wishes to hear from all TVs and females. Those with photos answered first. EC-247

MICHIGAN

Male — 28 year old suburban Detroit transvestite wants to meet and correspond with anyone having unusual interests. Loves parties, dates and soft feminine clothes. Would be very affectionate towards benefactor willing to expand my wardrobe. EC-230

Male — Shy transvestite, college and professional graduate, seeks instruction



in feminine dress and appearance from sympathetic, imaginative woman. EC-255

NEW MEXICO

Male — TV with experience and liking for bondage is interested in correspondence with any TV or others with experience in petticoat discipline or bondage. EC-110

OHIO

Male — Tall, single, blue eyed, blond, TV, fond of leather, photography, impersonation, modeling with open mind for other interests. Would like to correspond with an/or meet singles, male or female or couples with similar interests. EC-170

WASHINGTON

Male — 22, single, interested in anyone or anything that will help me be more of a woman. Will do anything for fun and experience. Open to any relationships with other TVs and/or especially sympathetic women. Will answer all mail. NT-15

Couple — Seattle area — Attractive broadminded couple desires contact and correspondence with couples, TVs, women interested in having parties, group fun (NO SWINGING). We will answer all letters. EC-71

Couple — Kent area — Attractive broadminded couple desires to correspond and share experiences with other couples and singles (NO SWINGING). We will answer all letters and exchange photos. EC-171

MARYLAND — Male. Ole time TV wants to meet other TVs for get-togethers and parties. Will answer all. Wish to exchange photos and phone numbers with all interested. Have room for company over night or longer. Have opening for permanent guest. Box EC-285.

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Gentlemen: Enclosed find \$----- send the magazine(s) I have checked above. I am over 21 years of age.

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New Trenns

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City State Zip

Yes. I want to go that scene behind the scenes. Please find enclosed
() \$3.00 for one 40 word listing. No, I want to save \$4.00, run the
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My Ad Is As Follows: (Print)

Your State Sex

Word 1

Word 2

3	4	5	6	7
8	9	10	11	12
13	14	15	16	17
18	19	20	21	22
23	24	25	26	27
28	29	30	31	32
33	34	35	36	37
38	39	40		

**Try a listing today, have a new experience tomorrow.
This is where the Action is baby.**

NEW TRENN'S MAGAZINE

PERSONAL COLUMN

California

Male — I want to meet dominant women who are interested in discipline, boots, hi-heels. I enjoy dressing in lingerie to please dominant women. I am very docile and broadminded. All letters answered. Discretion assured. NT-21

Male — Seeking woman any age, race, who is dominant and truly enjoys men who wear lingerie and other feminine things. Can travel. Make attractive girl and willing to serve aggressive woman in the ways that please her. NT-22

Michigan

Female — Detroit. 23, interested in rubber — leather wear, TVs and women, also restraint items. Answer all who enclose stamped envelope. Photo appreciated. TV's, WOMEN, AND COUPLES WRITE. EC-35

EDITOR'S NOTE: The attractive young lady is NOT interested in receiving letters from men who wish her to dominate them.



Do you want to meet more TVs? Then place your personal ad in New Trenns Personal column — FAST!



Georgia

Male — 40 years old, divorced. Wants to meet or correspond with TV female impersonator; must be lover ultra high heels, exotic make up, exotic lingerie, garter belts, etc. I travel Ala., Ga., Florida. Would appreciate photo. Will answer all letters. NT-19

Massachusetts

Male — I would like to correspond with men who enjoy dressing in female attire. Would consider attending parties and functions with other people who have same interests. Also would like to correspond with anyone for make-up tops, etc. EC-130

Nebraska

Couple — Amateur transvestite — rancher would like correspondence with males, females, couples and TVs. Members are invited to come to the ranch. Will exchange photos. Has large collection of leather wear and hi-heel boots. Will answer all. EC-76

New York

Female — Understanding bisexual secretary 35 wants meeting with refined TV in New York. Am interested only in TVs who dress completely and who can appear in public occasionally. Friendship if suitable. Include photo in initial letter. NT-20

Male — 48, 152 lbs., blue eyes. Wear size 18. Have own apt. and car. Want to have friends, get together. Love to join a group. NT-18

Male — Negro. Like leather boots, also patent or vinyl. Interested in teenage Mod clothes, TVs and related subjects. Write today, interesting correspondence assured. EC-151

Female — Attractive female has own home. Desires to contact TVs — passive men in need of training in feminine ways, etc. EC-150

Pennsylvania

Male — TV would like to meet or correspond with other TVs, also likes domination, etc. Age 39, weigh 150 — 5'4" tall. Will travel in New York to Wash. area. Will also entertain. All letters will be answered. NT-17

Washington

Tacoma. Single and alone (age 48, 180, lbs., 6'0") with good home and complete privacy for discussion or dressing. Other Empathy Club members ready to exchange views (and experiences) or party as discreet friends. Will answer all. EC-144

Male — Fifty years. Single, would like to hear from any female or transvestite. I like unusual things particularly leather gloves and bondage. I will answer all letters, especially Seattle area. EC-104

INSTRUCTIONS FOR ANSWERING A CODED LISTING

1. Place your letter in a sealed envelope. (The right to open all letters reserved.)
2. Write the box number of the listee you are answering in the lower right hand corner of the envelope lightly in pencil.
3. Place a stamp on the envelope. If you wish to have your letter forwarded by air-mail, affix an air-mail stamp.
4. Place your letter(s) together with the forwarding fee into a larger envelope and mail to:
**New Trenns Magazine
Forwarding Dept.
1321 Third Avenue
Seattle, Washington 98101**
5. The forwarding fee is \$1.00 per letter. No coins or stamps.

RULES AND REGULATIONS

1. We are not responsible for dealings made between our listees and readers.
2. No listing accepted from those under 21 years of age.
3. We reserve the right to edit or reject any listing.
4. We cooperate with the Post Office 100%. The mailing of obscene material is against the law. So correspond in a responsible manner.
5. We can not guarantee replies from personal listees.

LISTING INFORMATION

If you are looking for more fun, something different, the place to find it and be a part of it, is the New Trenns Personal Column.

Within its columns are the pace setters, the trend setters and the Avantgarde of an underworld that until now you could only read and wonder about.

The door is now open — you can be a part of this behind the scenes scene. The cost is nominal; only \$2.00 for a 40 word listing one time or four times for \$5.00. We do not print your name, we assign a code number. Therefore your identity remains anonymous until you wish yourself known to your correspondents.

On the next page is a listing form for your convenience or if you wish, use a plain piece of paper. Ladies listed free.

ATTENTION ADULT MAIL ORDER DEALERS!

New Trenns Personal Column is the place to advertise your product and services as it is a live wire straight to people who are consistantly in search of the new, the unusual and offbeat. The rates are only 15 cents a word. Run same advertisement for four times, pay for three. Send in your advertisement today. Watch your profits grow.

Breast Prosthetics for Ladies and Female Impersonators

by Sally Douglas

Recent developments in plastic material have caused a breakthrough in the prosthetic industry. For the first time, it is now possible to create strikingly realistic breast prosthetics, using simple techniques in the privacy of your home.

The developments of realistic prosthetic breasts have been long awaited by both amateur and professional female impersonators. Until recently, outside the rigors of hormone treatment, it was not possible for performers to create realistic mammary growth and cleavage. The best corseting and taping techniques were passable when used with gowns of correct cut, but completely unsatisfactory when used with low cut plunging necklines. However, *AT LAST* you can perform in low cut gowns, or even in the altogether, before the camera or the most discriminating audience without detection.

How is it possible? A glance at the photos below will convince you. The prosthetics were made at home using the instructions in the following pages. Look closely and you will see what can be achieved with care in construction and application. These photos are unretouched. The model is the same in both photos. The largest bust illustrated gave the model a magnificent 44 inch measurement. Needless to say, this model has received many complements on the beauty of *his* breasts from married, single and lesbian women, as well as many men who thought and still think he is truly female.



INSTRUCTIONS FOR THE CREATION AND APPLICATION OF BREAST PROSTHETICS

INTRODUCTION

These instructions have been divided into several sections which describe in detail the various steps in the process of creation, application and removal of the breast prosthetics.

The sections are:

- 1. General**
- 2. Casting of the Chest Replica**
- 3. Creation of the Breast Replica**
- 4. Casting of the Breast Mold**
- 5. Creation of the Prosthetic**
- 6. Application and Removal Techniques**

Be sure to read each section through carefully, before attempting to proceed with the step, so that you develop a complete understanding of the operations to be accomplished and the methods to be used to handle the materials.

SECTION ONE

GENERAL

The female breast is physiologically a rather complicated structure, and it would be rather naive to hope to duplicate its form, resilience and texture without first having developed some degree of sophistication in the use of materials and techniques.

The techniques presented in this text are the result of intensive experimentation over a period of several years; and although they may seem, at first reading to be rather complicated, they are believed to be the most simple and straight-forward methods currently available for the creation of realistic prosthetics.

The materials recommended in this text have been selected, after a comprehensive search of possible materials, as being the most suitable for the purpose. They have all proven to be adequate in texture and durability and are easily handled and shaped in the normal household environment. Moreover, they are not irritating to the skin when fully cured.

Planning Your Project

The basic form, texture and mobility of the female breast is capable of almost infinite variation in real life, and is dependent on such physiological variables as individual body structure, hormone balance, age, and the number of times that lactation has occurred.

In the past several years, these variations have been recorded very adequately via the medium of good camera studies made by competent photographers. A great many of these have been printed and distributed through the art houses and magazine outlets, so that today good studies of the female form can be obtained very inexpensively almost anywhere.

A number of such studies should be carefully reviewed before you proceed with your project so that you develop a feel for form and contour — and this will help you select a breast shape which will be most compatible with your personality.

It should be borne in mind that very firm out-thrust breasts of large volume do not occur very generally among women and that only a very few women are so blessed. More often, a pronounced sag is in evidence as bust dimensions increase, and in most cases, severe out-thrust is rarely produced by the breast itself but rather by the foundation garment; so that if realism is to be achieved, one should be very careful about this point.

Furthermore, as size and weight of the breasts begin to increase, and the requirements for independent movement of the breasts become important; both the creation and the application of the prosthetics becomes more difficult.

In the limit, since prosthetics are applied to the skin of the body with adhesive, the periphery of the join becomes so extensive that help is needed in getting the prosthetic accurately applied to the body; the weight of the structure becomes so great that the motion of the prosthetic tends to pull the breasts away from the body, lifting the adhesive and spoiling the feather edge; and the areas of skin covered become so great that excessive sweating of the skin under the prosthetic occurs, which spoils the bonding ability of the adhesive.

In other words, the larger breast weights and volumes require a more difficult and critical construction phase, a longer application time, and probably will not remain realistically attached to the body for long performance periods.

This is a general rule.

Therefore, a suitably maidenly form should be selected, having good uplift and relatively firm body. This breast will be

easier to create and wear and will remain more realistic in appearance from all angles and with all body positions.

The more pendulous, heavy, resilient (or flabby) breasts are very difficult, and, except for critical performance situations where they may be mandatory, should be avoided.

Model Photos

In selecting model studies, it is most helpful to choose a series of poses done by a single model, so that several views from several different angles are available to illustrate the form of her breasts. Many such studies are currently available. However, if you have difficulty in securing suitable photos, the factory can assist you by supplying them at a nominal cost. Your inquiry is invited.

Handling Materials

Many of the materials used in the construction of prosthetics are liquid compounds which harden after a suitable working period. For handling these compounds, it is necessary to have a quantity of disposable paper containers and suitable wooden stirrers available, since it is usually not practical to clean the mixing containers after the material has hardened. For this purpose regular Lilly (or equivalent) 8 or 9 oz. non-waxed not cups are quite adequate and wooden medical tongue blades make effective stirrers. The caps may be obtained in any grocery for approximately 3c each and the tongue blades in any pharmacy for about 1c each.

For mixing Plaster of Paris, a quart or half-gallon flexible plastic container is most suitable. Polyethylene or polypropylene household containers of adequate shape are readily available at most household goods outlets. Only one of these containers will be required, since it can be cleaned of plaster after each pour.

Absorbent disposable paper towels are also most handy for cleaning up, and a quantity of old newspapers should be available for protecting work surfaces from materials splatter, run over, etc.

Moulage

The moulage supplied is a special silicone rubber compound. The compound comes in two parts: a can of a white, viscous liquid, and a tube of fluid catalyst hardener. The material is room temperature vulcanizing and will cure to a hard flexible solid in from 2 to 60 minutes without any appreciable generation of heat. The cure time is dependent on the amount of catalyst added to the mixture; for longer working time, less catalyst is used; for shorter cure times, more catalyst is used.

The recommended procedure for preparing this compound follows:

1. Punch a small hole in the end of the tube of catalyst with a straight pin, so that drops will form and break away when the tube is squeezed.
2. Mix only about $\frac{1}{2}$ cup (to 5 oz.) of moulage at any one time, since the working time will be short. Otherwise, the material may set up in the container before it can be used.
3. To $\frac{1}{2}$ cup (4 to 5 oz.) of the white rubber compound add 12 to 16 drops of catalyst. Mix thoroughly by stirring and use at once. Speed is essential. Do not stir more than 30 seconds or you will be using up part of the pot life of the material.

The moulage must be applied in some thickness to harden quickly. However, if after a few minutes, some thin areas seem not to be hardening correctly, a small amount of catalyst may be applied to the surface to hasten the cure. This is most effectively done by smoothing it on with the finger tips. The catalyst is non-toxic.

The compound will adhere to itself, so that there is no need to attempt to achieve complete coverage on the first application.

No mold release agent is needed on the skin. The adhesion of the moulage while good, is not complete, and the cured rubber may be peeled easily off the skin by starting to lift at an edge, and then peeling the flexible mold away.

Plaster of Paris

Plaster of Paris can be purchased in the form of a white powder at any hardware or paint store and is a most economical material from which to construct molds. The powder is mixed with water to obtain the desired degree of mobility and can be readily poured into molds. The material solidifies quickly by an exothermal reaction so that it is necessary to mix it in small quantities which can be used up.

Because of this quick hardening characteristic, the correct consistency for use in molding is a runny mixture of about the weight of very heavy cream. The mixture will start to lose water immediately after mixing, and if the mixture is too dry, poor registration will result. If the mixture is too runny, it will not cure to full strength.

The recommended procedure for mixing Plaster of Paris follows:

1. Fill your mixing container about $\frac{3}{4}$ full of water.
2. Add the powder (plaster) to the water, stirring constantly, until the desired consistency is obtained.
3. Use at once.

The plaster should be quite solid after 30 minutes, and fully cured in 6 hours.

Clean the mixing container with clear water, or by flexing the walls of the container away from the dry plaster. Do not attempt to re-use a portion of an earlier mix which has been thinned with water.

Mold Bedding

The molds, which are cast during the various steps in the creation of the prosthetics, will all be of an irregular shape when they are finished, and will need a flat firm base to support them so that subsequent steps may be performed on them without cracking them. This base is called a "bedding."

The most simple way to make an adequate bedding is to start with an ordinary pasteboard box of adequate size and cut down the sides with a razor or a sharp knife so that they are about 3" high. This box then forms a holding container (or form) into which a bedding base of soft plaster may be poured. The mold is then set into this plaster base and the base is allowed to harden and capture the mold firmly; thus supporting it for further operations.

Be sure to allow for the captured volume of the mold when pouring bedding plaster into the box. Otherwise, the plaster will run over the sides of the box when the mold is set into it.

SECTION TWO

CASTING OF THE CHEST REPLICA

Chest Replica

The successful creation of realistic breast prosthetics is totally dependent on the accuracy of the base from which construction is started.

Since the finished prosthetic will be bonded to the body and the bonding edge must conform to the body's difficult contours; and since it is not practical or convenient to work on the body; a chest mold must be taken, from which a replica of the chest can be constructed. Its accuracy of form and dimension must be of the highest quality.

Since this basic chest replica can be used over and over again for the creation of many breast forms (for a given individual), care exercised in its creation will not be wasted effort.

Body Position

The replica must be of a relaxed body attitude, and hence the chest mould must be taken from a slumped or relaxed attitude which allows the skin of the chest to be in its most contracted or relaxed state.

This position is best achieved by sitting on the floor with legs crossed, trunk slumped forward, shoulders relaxed and rounded forward, and with forearms resting on the knees. Experimentation in front of a mirror will help in the assumption of the correct stance. The object of this position is to let the skin of the chest contact as much as possible, but without letting it wrinkle. (Some wrinkling of the skin around the arm pit can not generally be avoided.

The reason for this is that the skin of the prosthetic, which is made of latex (a natural rubber), is capable of great elongation, and will therefore adapt itself to the expansion of the chest as the shoulders are thrown back and the arms raised. However, if the skin of the prosthetic is made too large (by starting from an erect body position with the chest partially or fully expanded) it will develop wrinkles as the skin of the body contracts under it in relaxed positions.

Moulage

Since it is not possible to employ Plaster of Paris directly against the skin, a flexible moulage is used as a buffer between the body and the plaster.

This compound is a silicone rubber formulation which cures at room temperature

without producing appreciable heat. The material is not irritating to the skin unless an allergic condition exists. In order to be sure that you are not allergic to the material, apply a small amount of moulage to the soft under-skin of your fore-arm before trying to cover the full chest. If any sign of inflammation or itching occurs, you must not try to use the material.

A single kit (one pound) of moulage should be adequate to cover the chest to a thickness of about 3/16 inch. The material adheres naturally to the skin and will bond to itself so that small quantities (which are convenient to mix and apply) may be used. Cover a small sector of the skin thoroughly at each application. Be sure that no air bubbles are trapped between the moulage and the skin, since these will spoil the registration.

It is not necessary for the layer of moulage to have smooth outer surface. Rather, the inverse is desirable since the plaster mother mold which will be used to stiffen the moulage will adhere to this surface better if it is irregular.

Before the application of the moulage to the skin, all hair which is longer than 1/8" in length must be removed from the chest and the under arm depression. Otherwise, the moulage will pull the hair out as it is stripped off the skin. This is very painful.

The moulage should be mixed according to the directions given on preceding pages and immediately applied to the skin by troweling on with the wooden tongue blade. The basic curing cycle recommended allows the compound to remain workable for about 2 minutes and to fully cure in 20 to 30 minutes. This cycle may be adjusted to suit your preference by changing the amount of catalyst used.

The application of the moulage can be achieved without help, but best results are obtained when a helper is available. The important point to remember is that the

body must be completely still during the cure cycle. Any movement, causing the skin to flex while the compound is curing but not gelled, will spoil the registration and the mold will not be precise. Therefore, if you are applying the moulage unassisted, you must wait for a full cure to take place after application of the moulage to each sector before proceeding to the next one.

Be generous and cover the chest fully, being especially careful to work the material around the sides of the body and into the under arm depression.

Mother Mold

When the moulage is fully cured, the outside surface should be coated with Max Factor Adhesive (or a suitable spirit gum) to give it a bonding quality, and then a thick backing of plaster applied (called a Mother Mold) to give it rigidity, since it has no stiffness of its own.

In applying the plaster, be careful to not apply too much at once, since it gives off considerable amounts of heat during its curing cycle, and the temperature may rise to the point of being quite uncomfortable.

Once the heat generated by the curing of one section has died down, it is safe to add another quantity of plaster. In this way, by successive applications, a rather thick backing is built up to support the moulage.

The mother mold should be thick and rigid enough to come free (after it has cured) from the chest in one piece without cracking. If the plaster is applied too thinly, it will not have sufficient strength to break free cleanly and the whole process will have to be repeated.

When you are sure that the mother mold is fully cured and rigid, the combination of the moulage and the mother mold can be removed from the chest. This is most readily accomplished by carefully

working the fingers under the moulage and separating the moulage from the skin a little at a time until the whole casting comes away in one piece.

Since the bond between the moulage and the mother mold is not very strong, it may happen that the mother mold will separate from the moulage before the moulage has come free from the skin. **THIS IS QUITE ACCEPTABLE.** If this indeed occurs, set the mother mold down carefully on a soft surface, and then strip off the moulage.

The flexible moulage, (which has very little shape of its own) should then be carefully fitted back into the mother mold and this composite mold should then be provided with a suitable bed according to the directions given on the preceding page.

The finished combination mold then provides the female mold from which the male chest replica is cast.

Casting the Male Chest Replica

A thin layer of mold release agent should be spread evenly over the surface of the moulage. This will insure that the plaster to be subsequently poured on it will break cleanly away from its surface.

Next, a removable edge fence must be affixed to the composite mold so that the plaster poured onto its surface will not run off and be lost. This is most easily made of

SECTION THREE

CREATION OF THE BREST REPLICA

Modeling Breasts

The next phase in the operation consists of modifying the form of this basic chest mold from the male shape to the female shape. This is done by building up the breast shapes on this base with modeling clay.

Gray Italian modeling clay, of very hard body, should be used for creating the breast buds. This material adheres well to the plastic base and may be shaped with the fingers. It will fair to a very fine edge.

The process is one of gradual build-up of the desired form, using small pieces of clay which are shaped and smoothed with the finger tips.

In creating the breast forms, it should be borne in mind that the original body position was one of slumped relaxation, which would have a tendency to let the breasts hang down and together slightly. For this reason, the cleft between the breasts should be made to be rather more soft clay. Shape this clay into a long strip about $\frac{3}{4}$ " thick and two inches wide and then fasten one edge of this strip to the periphery of the mold. When you have finished, the clay should form a continuous rim around the edge of the mold.

SECTION FOUR

CASTING OF THE BREAST MOLD

Plaster is now poured into this composite mold and allowed to harden to form an exact replica of your chest. When this is hard, the clay fence may be removed and the mold broken free. The mold should then be bedded per instructions in section one.

This completes the first phase of your work.

Very careful attention to detail is most important during this phase, since the final

aesthetics of the breasts will be determined here. As has been pointed out in section one, it is extremely helpful to have art photos of a suitably shaped female model from which to work because the nuances of shape near the arm pits, under the breasts, over the musculature across the chest and around the nipples need careful attention if realism of form is to be achieved.

When you are satisfied with the shape of the breasts, and the surface of the clay is satisfactorily smooth, the entire form should be coated with mold release agent and an edge fence of soft clay affixed to the periphery of the form. The edge fence in this case should be about 4 inches high because of the height of the mounds which will cause the poured plaster to slip away toward the edges.

In the creation of this mold, great care should be exercised to insure that good registration is achieved. The plaster should be very mobile. Pouring should be done carefully, to avoid entrapment of air; and the whole surface of the mold should be covered as quickly as possible.

The best procedure is to pour a very runny mixture of plaster spirally around each mound, finishing on top; allowing the natural slump to fill the valleys. The first pour should cover the entire form thinly. Allow this to harden a little before making subsequent pours.

Second and third pours of slightly less mobility should then be applied over the first layer so as to build up a shell whose thickness is at least 1" over the top of the mounds.

When these pourings have hardened, the clay edge fence should be removed and the finished casting broken free of the mold form.

In this process, if the breasts are of a large and pendulous form, the mold separation may occur in such a way as to leave the clay breast forms in the cavities of the female mold. If this occurs, use a wooden tongue blade to gently remove the clay from the cavities, a little at a time.



The basic chest mold should be preserved since it can be used again for developing other different breast shapes as may be required from time to time.

Once the female mold is clear of clay, it should be provided with a bed. The most convenient position for subsequent operations is to have the cavities opening up.

The interior of the mold should be inspected carefully for flaws and pin holes in the plaster. If any of these exist, they should now be corrected by plastering over with a very watery plaster mixture. The end of a tongue blade makes an excellent tool for this task.

Next the entire interior surface of the mold should be textured carefully by the use of sand paper. Small 2 inch square pieces of 80 grit silicon carbide paper serve this purpose very well. Strive to produce a soft matte finish over the whole inner surface of the mold.

Cleaning the Mold

The mold should be blown out with air, brushed out with a soft paint brush, then blown out again. Final cleaning of the mold is done by applying a coat of latex to the surface and then when it has dried stripping it from the surface of the mold. Any remaining particles of plaster will come away with this skin.

Join Line

The join line (the line at which the prosthetic joins into the skin) needs now to be determined. The most natural position for this is near the natural rise of the breast. The position of the join line then can be most readily determined by referring back to the original male replica from which the mold was made. The join line should be slightly outside the position along which the transition from plaster base to clay addition occurred. Allowance should be made

for the natural bridge across the cleft which is required to hold the two cups together.

The join line should be marked on the female breast mold with pencil. It will be used as a reference line during the construction of the prosthetic.

SECTION FIVE CREATION OF THE BREAST PROSTHETIC

Color Blending

The skin of the finished prosthetic will be made of a thin, layered membrane of latex which is carefully laid down on the surface of the mold. Since this latex skin must match the natural skin color very closely, extreme care must be exercised in creating the correct latex tint.

The process of tinting is complicated to some degree by the fact that in curing the latex changes color from a white liquid to an amber hued solid. However, if care is exercised in the color blending and testing, exact matches to the skin may be achieved.

Latex

The latex formula supplied (with a kit), consists of a suspension of natural latex gum in water. The suspension is assisted by a small amount of ammonia which has been added to the formulation. It is this ammonia which gives off the strong odor. Ammonia is irritating to the skin. However, in the curing process, which comes about as the latex gives up its water to the mold or to the air, the ammonia is also released and the resulting flexible latex skin will not irritate the skin.

The latex formulation is supplied in the correct consistency for use. However, if during the course of construction, the

mixture thickens, it may be thinned by the addition of water. Brushes may be cleaned in cold water.

Color

Color may be added to the latex mixture as required. Water compatible pigments should be used (do not use pigments put up in oil vehicles). These pigments are commonly available at art supply houses. Before adding to the latex, the pigments should be turned into uniform liquid colors by the addition of water.

Basic skin colors are developed by a red-brown balance, and these two colors (cadmium red light and burnt umber) are the ones to start with. If your skin will not match this color balance, you may need to add other colors.

In order to reach the correct color, a known volume of the latex should be set aside for blending and known small amounts of pigment added as required. Medicine droppers make inexpensive and handy measuring devices for this blending operation. They may be procured at any pharmacy.

As the first approximation to the color is reached, a test patch of latex skin should be made. The correct way to make this patch is described below:

1. A flat matte plaster surface should be used for making this patch.
2. A circular patch of latex about 3" in diameter should then be laid down on this surface using a soft 1" paint brush. The center of the patch should be built up to a thickness of about 10 coats and the thickness of the patch should taper from this thick center to a feather edge at the periphery.
3. The patch, when cured, should be lightly dusted with talcum powder and then lifted off the plaster. The matte surface which was in contact

with the plaster should be turned out and the patch laid against the skin of the chest for color comparison.

Suitable adjustments should then be made to correct the color of the latex. If the patch is too light, make appropriate adjustments by adding pigment. If too dark, additional white latex must be added to the mixture.

Throughout all blending, an accurate account must be kept of the quantities of the latex and pigments used, so that the blend can be easily repeated or extended.

Fine nuances of shading will be developed later through the use of cosmetics so that the color of the latex does not have to be exacting. However, the closer the match to the skin, the better.

Skin

If you are satisfied with the color of the latex, and the mold has been cleaned and marked for the join line, you are now ready for the creation of the latex skin.

The skin must be laid down, coat by coat, in such a way that it becomes approximately 15 coats thick in the center of the cups near the nipples and tapers to a feather edge at the join line. The feather edge should in no case be thicker than two coats.

In order to achieve this result, the latex is laid evenly into the inside of the mold, by the use of a soft 1" paint brush. Start at the very bottom of the nipples and work up inside the cups to finally finish the first coat uniformly 1" **OUTSIDE** the join line (which was previously marked on the mold). It is extremely important that this coat be laid on uniformly and that no thin spots or pin holes be developed. Since the latex gives up its water of suspension rather rapidly to the mold, you must work uniformly and quickly, being careful not to leave vacations or runs. If there is a tendency for the latex to run or streak, especi-

ally inside the cups, you should brush it out immediately.

When this first coat is finished, it should appear uniform in color and texture.

The second coat is applied over the first in the same manner, but should be terminated at the join line. The next coats are finished inside the join line by greater and greater distances so that the latex is tapered to be thicker toward the center of the cups and are reinforced by this added thickness. A good rule is to finish each successive coat $\frac{1}{8}$ to $\frac{1}{4}$ inch further inside the edge of the previous coat.

It will be noticed that these subsequent layers do not dry as quickly as the first layers, and tend to run more readily. This is due to the fact that the first coat has sealed off the mold so that subsequent coats can not release their water to the mold itself but have to dry by evaporation. Running of the latex coat should never be permitted to occur. Any runs should be immediately brushed out. A light over-brushing will always correct runs as the latex tends to become tacky almost immediately.

Foaming

After developing a uniformly tapered skin from the two coat thickness at the peripheral edge to the 15 coat thickness in the bottom of the cups and across the bridge joining the two cups, you are ready to reinforce the skin by an application of plastic foam.

The foam is applied for the purpose of stiffening only and should not be allowed to fill the cups. Ideally, the foam should taper from a very minimal thickness near the turn of the cups to about $\frac{1}{2}$ " in the bottom of the cups.

Plastic Foam

The plastic foam is supplied as a two part mixture: a very viscous part (R) and

a less viscous part (C). Foaming is achieved by adding equal portions by volume of part R to part C and stirring vigorously for about 20 seconds. As the mixture starts to foam, it is trowelled into the cups and smoothed out with a tongue blade.

CAUTION

The foaming operation should be done in a well ventilated place, because the VAPORS given off can be TOXIC if breathed. Both liquid components should be kept OFF THE SKIN. If accidental contact is made,

IMMEDIATELY

flood with water and clean with soap. The containers should be kept tightly closed when not in use.

For an average cup of size 36 C, the correct mixture is achieved by the following procedure:

1. Mark a line on the inside of each of two 8 oz. paper cups about $\frac{3}{4}$ " from the bottom.
2. Fill one cup to the line with part R. Fill the other cup to the line with part C.
3. Component R is then quickly scraped out of its cup into the other cup containing the component C, and this mixture thoroughly stirred with a wooden blade for 20 seconds.

The mixture is immediately trowelled into the mold using the wooden blade and smoothed up the sides of one cavity. As the foam rises and tends to fill the cavity, the blade is used to smooth it up and sides and taper it toward the edges.

As foaming continues, it may be necessary to skin off the top of the foam to prevent it from filling the cup.

Foaming should be virtually complete in 5 minutes and skimming should be continued until the surface of the foam becomes so stiff that further removal is difficult. Up until this point is reached, the surface is self healing and apparent tears should not be worried over. The tongue blade should be kept clean of excess accumulated foam during this process by scraping the foam off into another container.

Foaming should be complete in ten minutes and a second mixture can then be made to fill the other cavity of the mold.

After one hour, the foam will have cured enough to be tack free and should then be collapsed by squeezing, so that any closed cells will be broken open. If this is not done, the foam will shrink as it ages, and this shrinkage will spoil the appearance of the finished prosthetic.

In order to accomplish this step, the prosthetic must be stripped from the mold. This is done by first dusting the exposed surfaces of foam and latex with talcum powder, and then carefully lifting the latex away from the mold at some point along the underside of the breast and working the breast carefully away from the mold with the fingertips. As the fingers can be gotten under the skin, the stripping becomes easier and the operation is completed by peeling the breasts away from the mold.

Lift out first one cup and then the other.

In this process, the excess material in the feather edge which lies outside the join line may become stretched beyond its elastic limit and may tend to wrinkle and fold over. We have allowed for this by providing excess material outside the join line which will later be trimmed away.

Once the cups are free, lightly dust the outside surface of the latex with talcum and then squeeze each breast tightly to break open the cells. Place the prosthetic back in its mold and allow it to cure for 24 hours. An occasional inspection during

this period is advisable so that in case there is any tendency to shrink on the part of the foam, corrective measures can be taken. If shrinkage has started, the cure is to stretch the foam in an appropriate manner to smooth out the wrinkles in the skin.

Finishing the Prosthetic

After cure is complete and the foam of the prosthetic has stabilized, the feather edge should be trimmed to the join line with sharp scissors.

The nipples and areolae should be tinted with a creme rouge or lipstick.

The finished prosthetic should always be stored in its mold when not in use.

SECTION SIX

APPLICATION AND REMOVAL TECHNIQUES

Application

The prosthetic is applied to the skin by the use of a spirit gum preparation such as Max Factor Adhesive.

For best results, the skin must be clean, dry and cool. And tendency to sweat will have deleterious effects on the adhesive bond.

The adhesive should be brushed thinly and uniformly along the periphery of the feather edge and should cover a band of about $\frac{3}{8}$ " in width all around the edge of the prosthetic. Another mating band of adhesive should then be brushed on the skin of the chest.

Both layers should be allowed to air dry for about 2 minutes until they become very tacky and then the prosthetic is fitted to the skin. This can be best done by standing

in a relaxed attitude before a mirror, and stretching first one cup and then the other into its correct position on the body.

The feather edge should be firmly pressed down until it is securely held by the adhesive. Pay special attention to the bridge between the two cups.

About five minutes should be allowed for final drying after you are satisfied with the way the breasts fit before any further steps are taken.

Filler

If weight and realistic movement of the prosthetic is required for performances, an insert filled with dry bird seed is used in place of the foam stiffening. This filler is made by sewing an appropriate quantity of seed into a nylon jersey casing which has been shaped to fit the cup. When such a filler is used in place of the foam, the skin of the prosthetic must be reinforced by the addition of 10 to 30 extra coats of latex. The amount of strengthening required is entirely a matter of experimentation, since there is a physical trade off between flexibility and support.

Blending and Edge Camouflage

Johnson Duo surgical adhesive is now used to apply an over-skin to the join area. This white adhesive is packaged in a tube and the procedure is to apply a little to the tip of the index finger and smooth it from the prosthetic to the skin, spreading and even coat on these surfaces.

The first layer will dry to form a colorless skin over the feather edge and will provide additional security to the join. A second layer should then be applied, and be allowed to partially dry.

Face powder such as Max Factor Creme Puff is then dusted on this tacky surface to blend it to the skin hue. If the feather edge and the join zone are not completely hidden after this first application of powder, then

successive applications of adhesive followed by powder dusting are made until the join is completely hidden.

This same process can be used to create a very realistically appearing skin over the whole surface of the prosthetic if it is so desired. This technique generally produces a more realistic looking skin than can be obtained with latex alone, but it does not age as well as the latex.

It may be necessary to touch up the nipples once more with rouge and then you are ready for your performance.

Removal of the Prosthetic

The breasts are removed either by gently stripping them away from the skin, or preferably by using a cotton pad soaked in isopropyl alcohol which will allow you to dissolve the adhesive and release the prosthetic without harming the feather edge.

Following removal of the prosthetic, the skin should be cleaned with alcohol. An application of cleaning cream, soap and water should follow the alcohol.

The prosthetic must be carefully cleaned of all traces of adhesive and the feather edge dressed and cleaned of all ragged pieces of Duo adhesive.

CAUTION

Latex is attacked by grease base cosmetics, such as Pan Stick or grease paint. These formulations must not be used adjacent to the prosthetic skin. Use only water based tints such as Max Factor Pancake or powders such as Max Factor Creme Puff for tinting areas near the latex.

Life of the Prosthetic

If carefully made, applied and removed, your prosthetic breast should last indefinitely. The principal casualty will usually be

the feather edge which is very delicate. This edge needs to be of the highest precision for complete invisibility and care must be taken to keep it in good condition.

It has been our intention to make these instructions as complete and fool proof as possible. However, if you have trouble understanding any points covered or if some of the text seems unclear, we are available for further consultation.

The material specs are:

The moulage is a room temperature vulcanizing silicone rubber compound manufactured by Dow Corning Corp., Midland, Michigan. DC distributes thru Tri State Supply Co., on the west coast. Use Dow Corning 882 Compound.

The Mold release agent is Dow Corning No. 7 compound.

The latex rubber, is a natural rubber put up in an ammonia vehicle. To thin, use water. To tint use water base colors or mix dry colors in water. I favor the natural white Latex by General Latex and Chemical Corp., 666 Main Street, Cambridge, Mass. The smallest amount they will sell is one gallon. General Latex compound 1 - V - 10 C. Gen. Latex also makes what they call a flesh Tinted Latex (which doesn't come out anywhere near my skin tone) 1 - R - 15 - M Flesh.

The flexible foam stiffening for the insides of the cups is a flexible polyurethane foam. Several manufacturers make this. There are two general types: a room temperature curing type and one that cures at about 300 degrees F. There are types also that are made from equal ratios of two components, and types that are made from very unequal ratios of three components. If one has a way to measure accurately, the three part compounds are better. The compounds that cure above room tem-

perature are generally more satisfactory than room temp. cure compounds too. I would recommend CPR div. of Upjohn Corp., 555 Alaska Ave., Torrance Calif. 90503, as a typical supplier. Their 2018 foam is the best. They also offer a two part 2028 foam which is adequate.

Other materials are familiar to any artist's supply house.



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