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As the perv community has exploded in size over the past decade, new people have brought in new ideas, leading to inevitable conflict with established ways of doing things. We see this as healthy overall, reflecting the greater diversity that enriches our community.

But with diversity and openness to new approaches there comes an internal, ethical struggle over what limits still apply.

For example, we recently tuned in on our computer to a heated discussion over the boundaries of the 24/7 relationship style known as "owned property," in which the submissive partner gives one-time consent at the formation of the D/s "contract" and thereafter surrenders all rights to the dominant partner, including the right to terminate the relationship and leave. That these relationships generally involve a dominant man and a submissive woman makes them inherently more politically problematic. Several of the owned-property identifiers described episodes in which, during periods of conflict, the submissive partner had attempted to leave, been forcibly retrieved and held prisoner until agreeing to resume the status quo ante. In the face of outraged criticism from long-timers who regard such behavior as a violation of the most basic tenets of consensuality, members of the O.P. crowd responded with equal fervor in defense of their actions. And it wasn't just the doms doing the talking. Female slaves who had left their masters and been dragged back home expressed gratitude for being "straightened out" in their confusion and insisted that they were not, as almost any outsider might be tempted to conclude, brainwashed victims of domestic violence.

Think what they will, the law of the land makes no allowances for such unusual arrangements, and rightly not. Kidnapping is still kidnapping. Rape and assault are still rape and assault. A statutory right cannot be abrogated by an agreement between individuals. Slave contracts may be lovely expressions of fealty, but they have no force of law because actual slavery, as opposed to the sexual fantasy thereof, is and must always remain illegal in any nation that presumes to call itself civilized.

Consent is a foundational principle. There is no room here for those who do not abide by it, full stop.

—Ernest Greene, *Executive Editor*

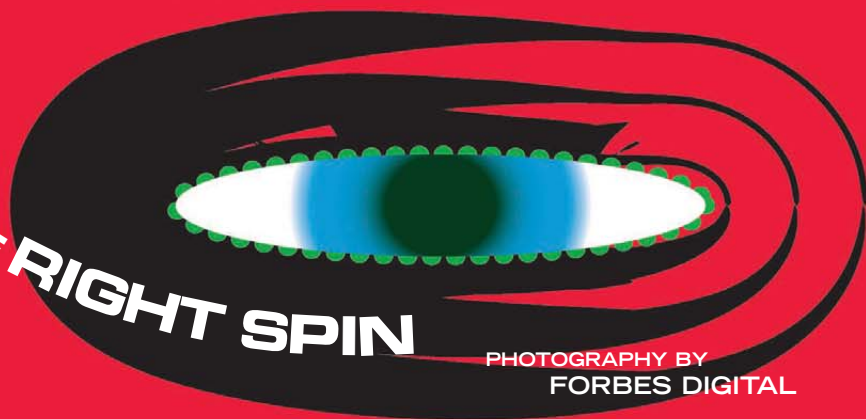




hannah & PANDORA

Hannah grinds the bit, perspiration rising from the evil bite of the clothespins decorating her tit-flesh. They're just a warmup. Pandora knows the fit, strapping, blond slut can take a lot. They both like testing her. Snapping the pegs off with her crop, Pandora enjoys the nervous clatter of


THE RIGHT SPIN



PHOTOGRAPHY BY
FORBES DIGITAL







Hannah's boots on the concrete. Hannah's big, blue eyes plead so eloquently. Much could happen to a girl in her situation. She whimpers sweetly, arching out to Pandora's educated touch. How much will she endure for permission to come? Already spasming, Hannah knows she's going to find out anyway.

Splayed on the wheel and rolled head-down, Hannah still can't forget about her rubber-packed pussy, even as the thin, stingy riding-whip slashes down over and over on her tenderized meat. Red-faced and dizzy, she pants for the privilege of sucking Pandora's juices. Who could refuse such conviction? On her knees, striped chest heaving, crimson ass wriggling in the air, Hannah's a splendid spectacle. She's earned herself a good fucking, but Pandora makes it a challenge.

Opened wide by the sling, arms stretched achingly overhead, the big blonde offers a choice of holes for probing and prodding, the better to extract more orgasms and promises. She likes it best when both her openings are equally stuffed.

Hannah's really a good girl, when you put the right spin on her.







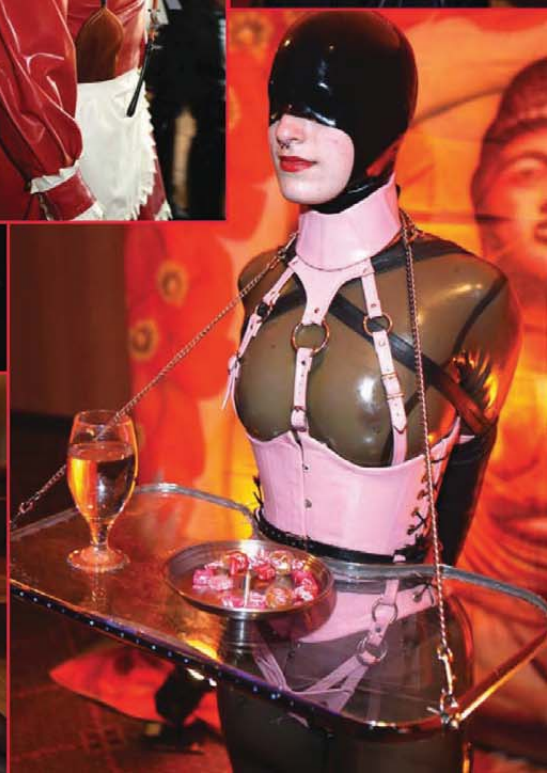


TEXAS HEAT

It's always a hot weekend, literally and figuratively, when the Lone Star State's dedicated rubber enthusiasts get together for some serious, stylish celebration at the annual Texas Latex Party. This year was no exception to the rule. The theme was Orient Express and elegance ruled from the opening dinner and fashion show through the grand ballroom extravaganza, with Asian accents carried throughout. Some familiar folk from L.A., including Mistress Jean Bardot and Passionale and Tressa from Fierce Couture, made the journey to show off their skills and their wears, but Mistress Elle from Colorado pulled off the greatest stunt of the weekend by packing six revelers into a giant balloon simultaneously. When they do it in Texas, they do it big.

PHOTOS BY GERRY KOEHLER







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NOT PISSING IN THE WIND

I just had to pipe up (so to speak) with a loud huzzah for your August 2010 feature *Breaking the Doll*. As a major enthusiast of both bondage and water sports, I have to commend you for the artful combination of the two in this piece. I've appreciated several of your recent pictorials for showing what golden showers are really all about, at least for me. By having Masters and Mistresses actually pissing on their slaves, you demonstrate the way this act puts a submissive in her place and marks her owner's property. You really get it and I love the way you prove this fact to faithful readers like me. Let's see more examples of the real thing—humbled subs getting a good soaking.

—**Master L.M., Bangor, Maine**





BEAUTIFUL BRIANA

Your August 2010 Covergirl Briana (*Briana—Kink Show*) is a wet dream brought to life. I loved her doll-like beauty and the way she seemed to shift back and forth between shy and shamelessly slutty as she was made to show herself off. With what she has to offer, she'd have plenty of takers and I only wish I could be one of them.

—Frank J., Eugene, Oregon



GRUDGING ADMIRATION

Master and I want to thank you for *Lexi and Sascha—Grudge Fuck* (August 2010). We liked the gritty, dungeon atmosphere, the excellent bondage and the relentless use of all Lexi's holes while she was continually restrained. But what really worked for us was the tense, edgy energy between the players. We found the whole feature so inspirational, we owe you for a long, hard night of our own. Give us more of realistic BDSM of this kind anytime.

—slave m., Bethesda, Maryland



DEMANDS DOMMES

Today I mailed what is most likely my final subscription fee due to lack of interest. *Taboo* means "against the norm." Your staff and photographers, however, believe it means "mainstream." Water sports, subservient women, aggressive sex and artful photography definitely have their place when it comes to enjoyment with a healthy supply of baby wipes, but my complaint is what you haven't displayed. TABOO, the rebel magazine that dares to go where others do not doesn't show a woman being in control and having her say.

—T.L., Pittsburgh, Pennsylvania

Isn't it a bit ironic, and somewhat sexist, for an opinionated submissive man to assume that women not necessarily in control during sex aren't having their say? We're not going to bicker with a confirmed gynocrat over whether male submission is transgressive, but any out submissive woman will confirm that her sexual preference goes very much against prevailing political opinion, regardless of its popularity in private. She will continue to enjoy our support and affection.



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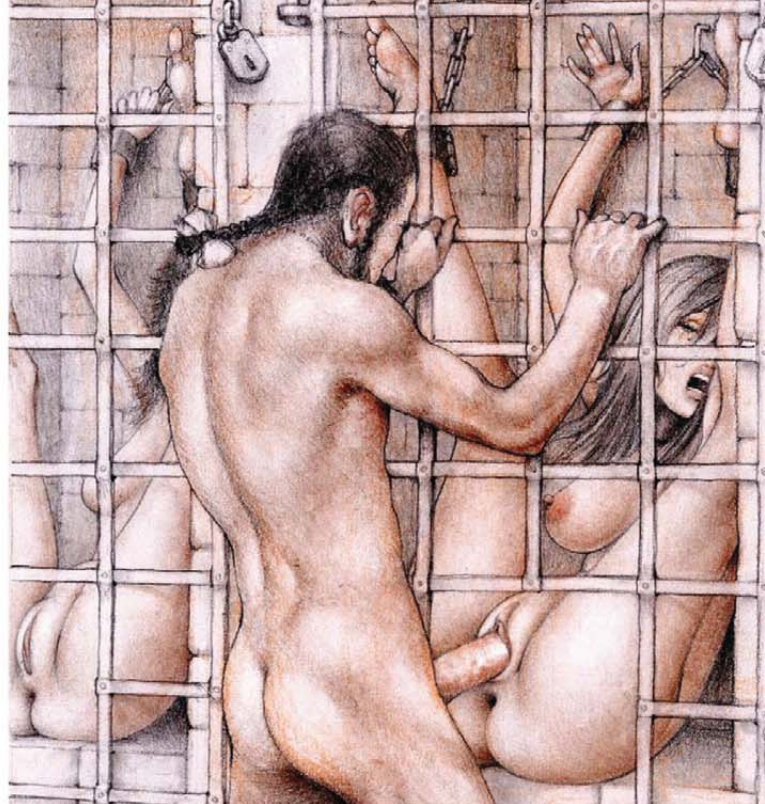
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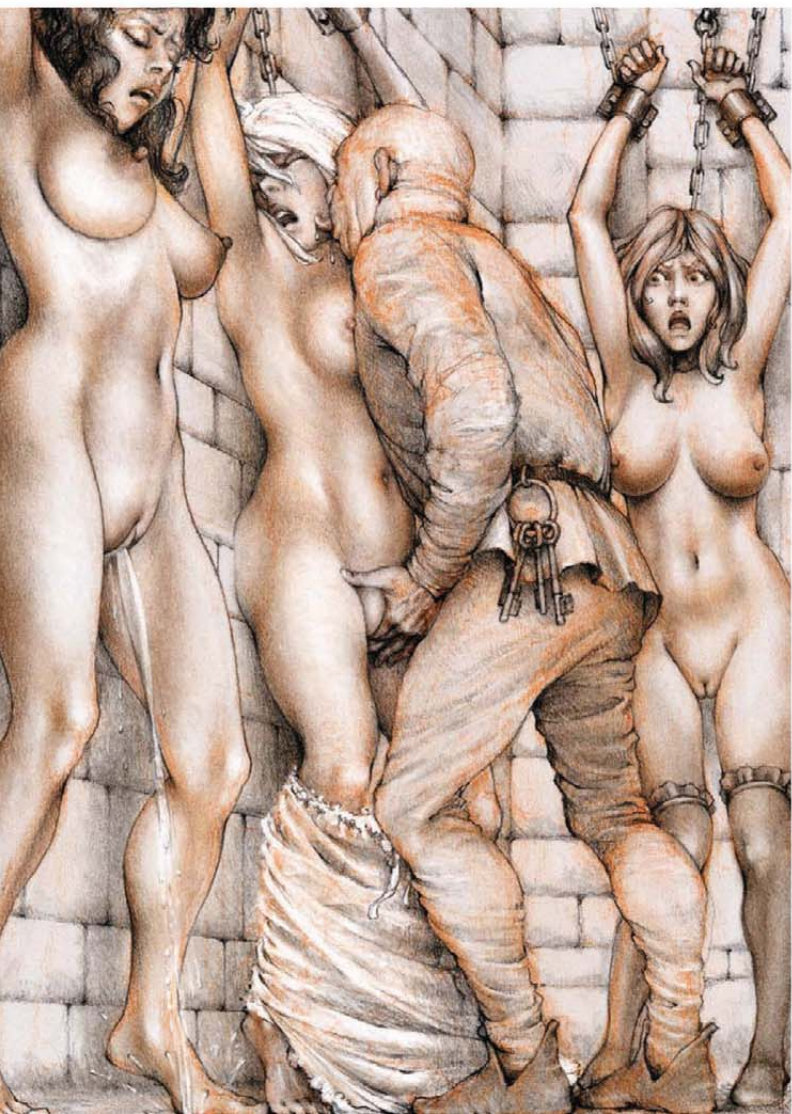
Tim's Neo-Classic Kink-Sex Images Echo the Icons of Fetish Illustration With a Hardcore Twist

SPECIAL FEATURE BY ERNEST GREENE

Art by Tim Courtesy of BDSMartwork.com

The influences that shape most contemporary BDSM artists aren't hard to trace: super-hero comics, Manga, Dad's collection of *Police Gazette* covers. Tim's inimitable works, however, harken back to an earlier period, conjuring memories of pioneering fetish inksters like John Willie, Eric Stanton and Bill Ward. But there is a sinister passion characteristic of his work that is neither ironic nor apologetic. Though inflected with tradition, it's anything but quaint. Darker instincts are given the free reign more characteristic of Frank Miller's perverse imaginings than of naughty postcards, and the results are simultaneously ruthless, explicit and lyrical. As with his French counterpart Georges Picard, there is an undercurrent of social commentary that runs through Tim's work, conjuring the pitiless universe of Victor Hugo. And unlike many of his peers, Tim's vision is all about women. They're not just interchangeable fuck dolls shaped from mainstream





porn. They have diverse appearances and distinctive personalities, even when bound, gagged and in extremis from the diabolical sexual torments to which they're relentlessly subjected. With their luxuriant curves and outsize genitalia, they're so aggressively feminine they seem to require taming by only the most extreme of methods. Tim does not shrink from showing those methods in action, and his wicked torturers feel no shame at the pleasure of inflicting them. Simultaneously elegant and raunchy, Tim's work is among the most sophisticated in the genre, which is why it appears so frequently in both *TABOO* and *TABOO ILLUSTRATED* and why he's among the most popular contributors to *Dofantasy's* Web sites. Not surprisingly, the artist himself is worldly and thoughtful, given to crisp, erudite, succinct answers as revealing as his art.

HT: Your style has a strong "period" feeling. It's hard to tell what period exactly, but they seem vaguely Victorian. Why does that make such a good fit with BDSM subject matter?

Tim: It's true. I do love to draw scenes in certain historical periods. The plantation series was roughly early Victorian, but mostly they seem to be, loosely, 18th century. I think the period feel gives the whole thing a bit more excitement. It fits BDSM because it seems to be from another world, and adds to the fantasy and escapism, perhaps. And I get the chance to draw interesting costumes occasionally!

HT: Do you think anything has really changed since then, or do we just express the same desires in different ways?

Tim: I'm pretty sure that nothing has really changed since those days. There are plenty of examples of all sorts of erotic art from ancient times, so I think we are all just the same, really. I just think that we have more opportunities to be free to express our desires in more sophisticated ways.

HT: There's some similarity between your images and John Willie's, although you go places he feared to tread. Was he an influence on your work?

Tim: A friend of mine lent me a few books of John Willie's work several years ago and, needless to say, I was really impressed. I suppose I'm bound to be influenced by him to some extent.

HT: What initially attracted you to BDSM as an artistic subject?

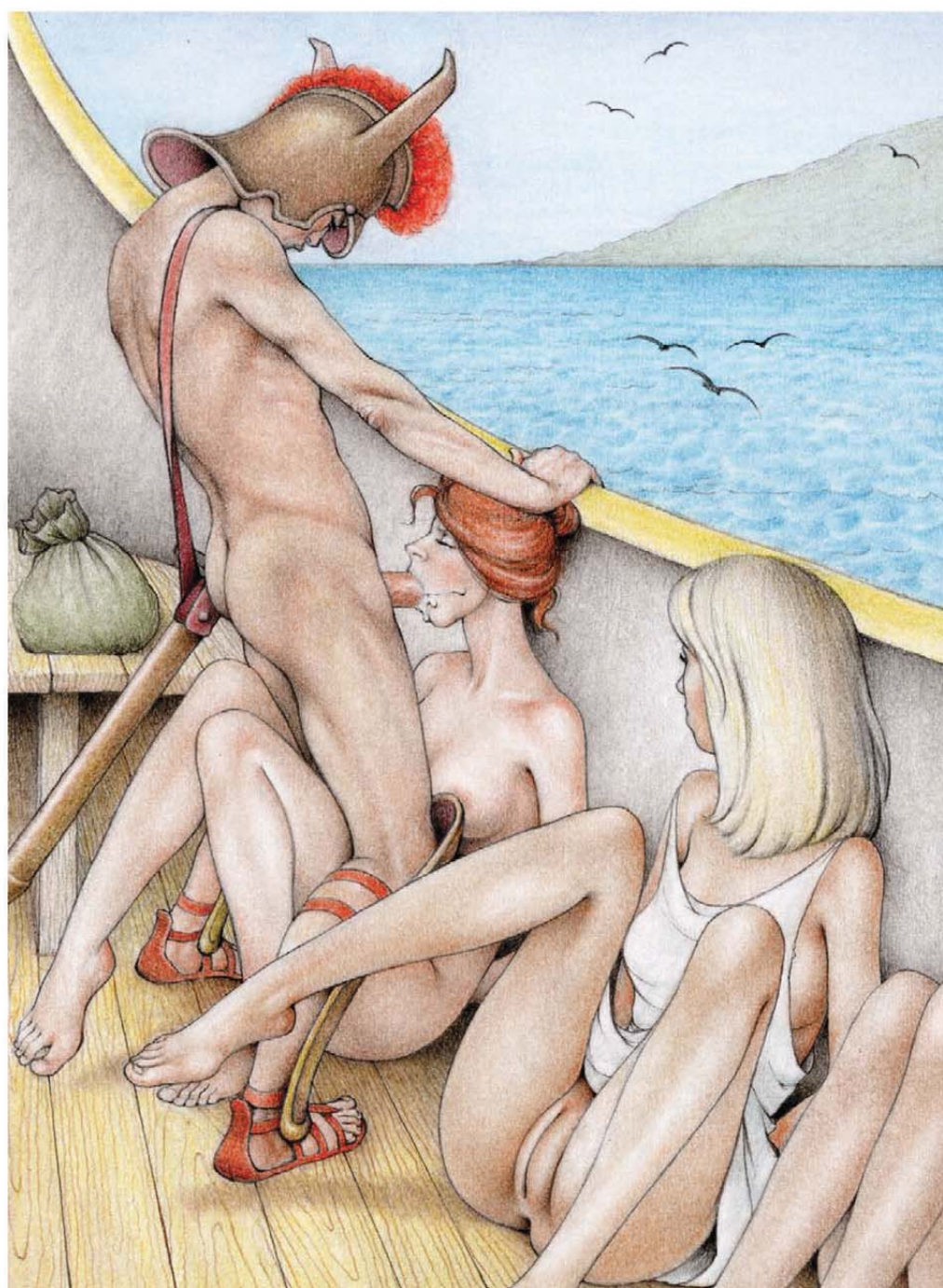
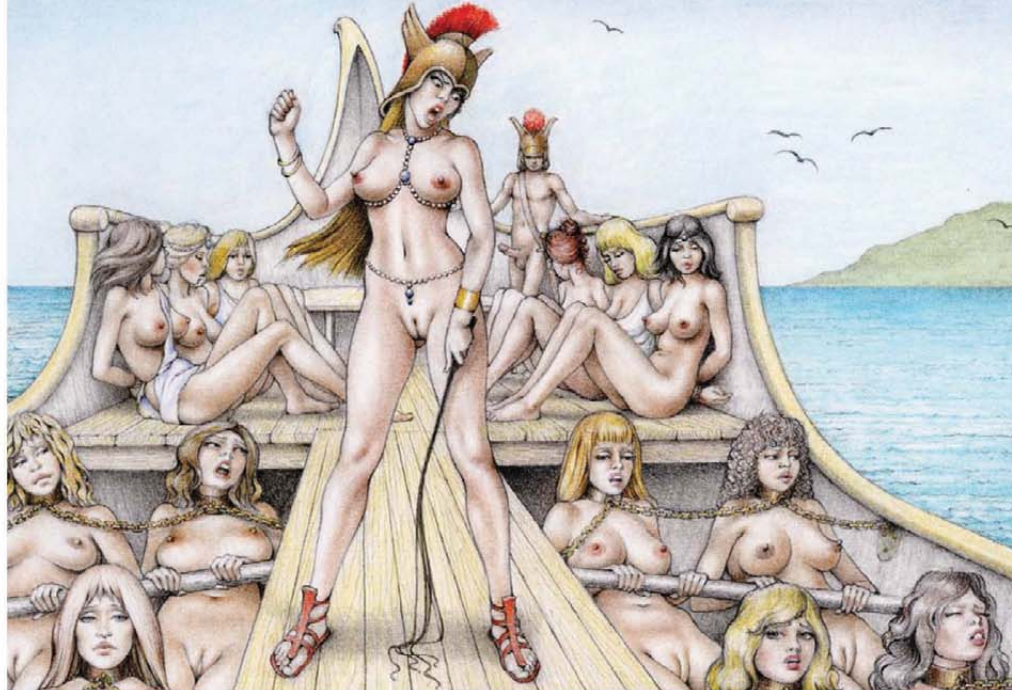
Tim: The friend who introduced me to John Willie's work encouraged me to explore the world of BDSM as an artist. I became excited at the challenge, and more and more keen on the subject. I really love drawing the images now!

HT: How long have you been making BDSM images?

Tim: From roughly the late 1990s.

HT: There's a lot of meticulous fetish detail in them, particularly in your pony girls. How important do you think those details are to the impact of an image?

Tim: I think details like these are really





important to the image. Maybe I'm wrong, but I feel that fans of BDSM love to see these fetish details, and I certainly love drawing them. But that probably says more about me.

HT: In terms of technique, unlike many other artists in this field, you've stuck with physical renderings rather than working on computer. Why so?

Tim: I think I'm a bit too set in my ways to work with a computer. I feel more confident working in my own traditional way, for the moment at least.

HT: Why do you prefer individual images in series to comic strips?

Tim: I think I prefer to see the scenes I draw as compositions in their own right. Although in many situations they do relate to one another, I have not, as yet, thought of making them as comic strips.

HT: When you set out to do a series, do you work out a narrative first, or does one vision just lead to the next?

Tim: A bit of both really. When an image of a scene appears in my mind, I go ahead and do that picture, and then that does indeed usually lead to another one and so on. So I suppose it is fair to say that, mainly, the image dictates the narrative.

HT: You've done stories set in prisons, on plantations, among rich people and poor. Where do your story ideas come from?

Tim: The ideas literally come from just about anywhere: watching television, reading magazines or newspapers, looking through old books, etc. Something very small and insignificant can very often spark an idea off.

HT: Your full-color work is really spectacular, but most of the time you seem to rely on a very muted pallet. Is that an artistic choice, or a matter of practicality?

Tim: I feel I can express myself with the technique I use at the moment, and it seems to suit the scenes I dream up okay. In fact, I

think that a line and a reduced palette can very often be more expressive than full color. This is clearly a matter of opinion, of course, and I probably will do more color stuff in due course.

HT: It seems like you have very prolific periods, and then we don't see you for a bit. Is this a matter of inspiration or necessity?

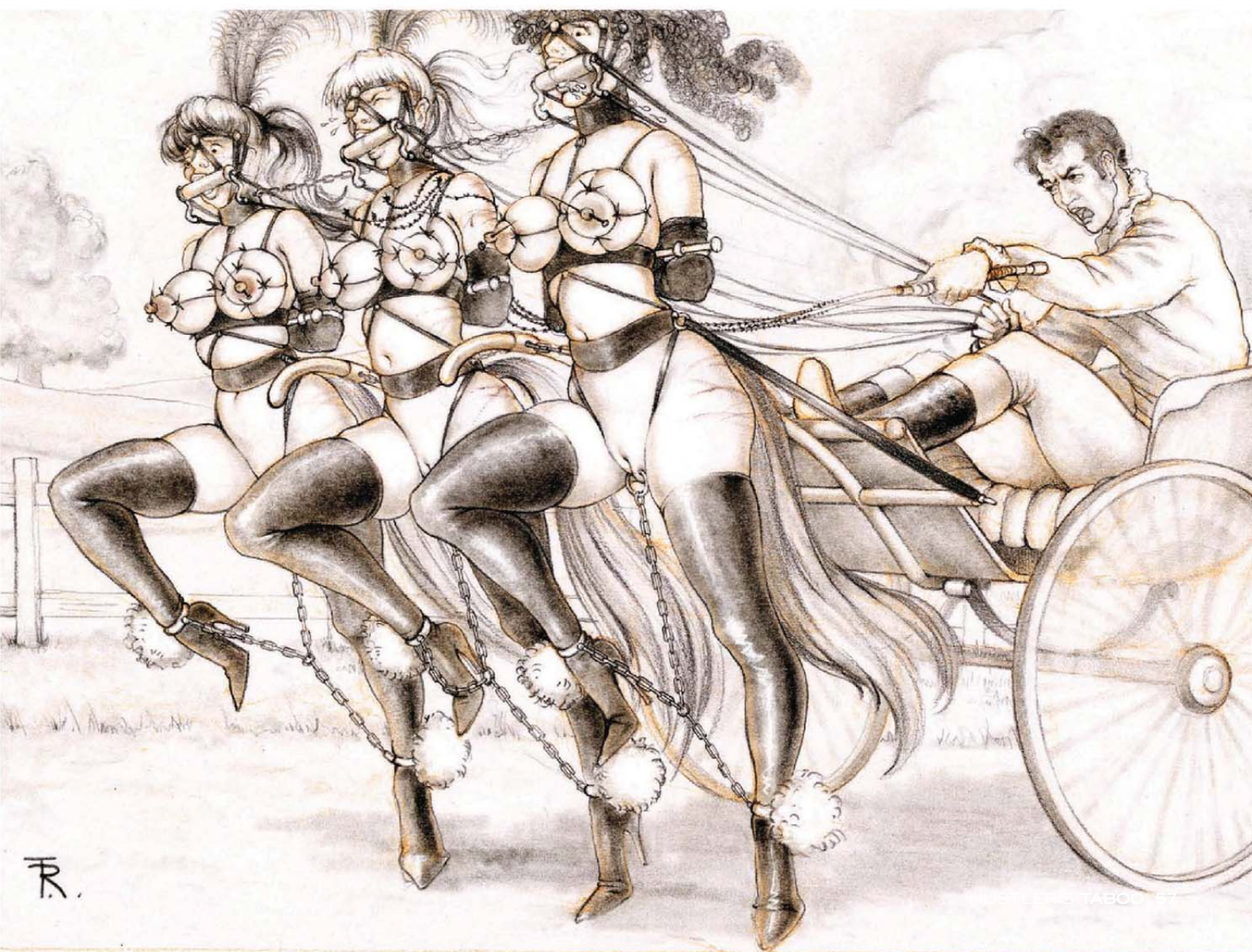
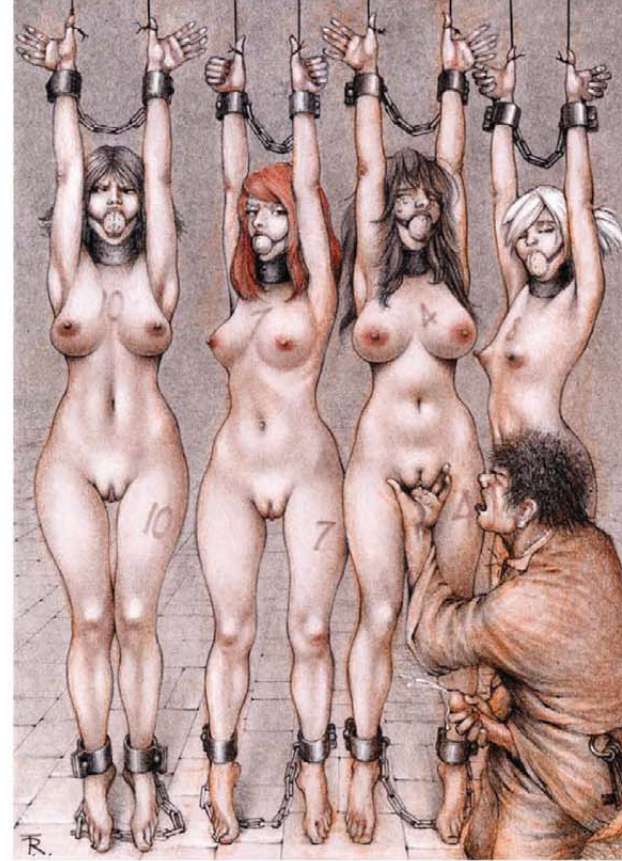
Tim: It's the cause of some frustration for me! I get called upon to take part in various exhibitions during the year, as I belong to art societies here in England. These sometimes clash with my drawings for (*Dofantasy* Webmaster) Nuria, usually when I am in full flow! Time just seems to shrink when I need it most!

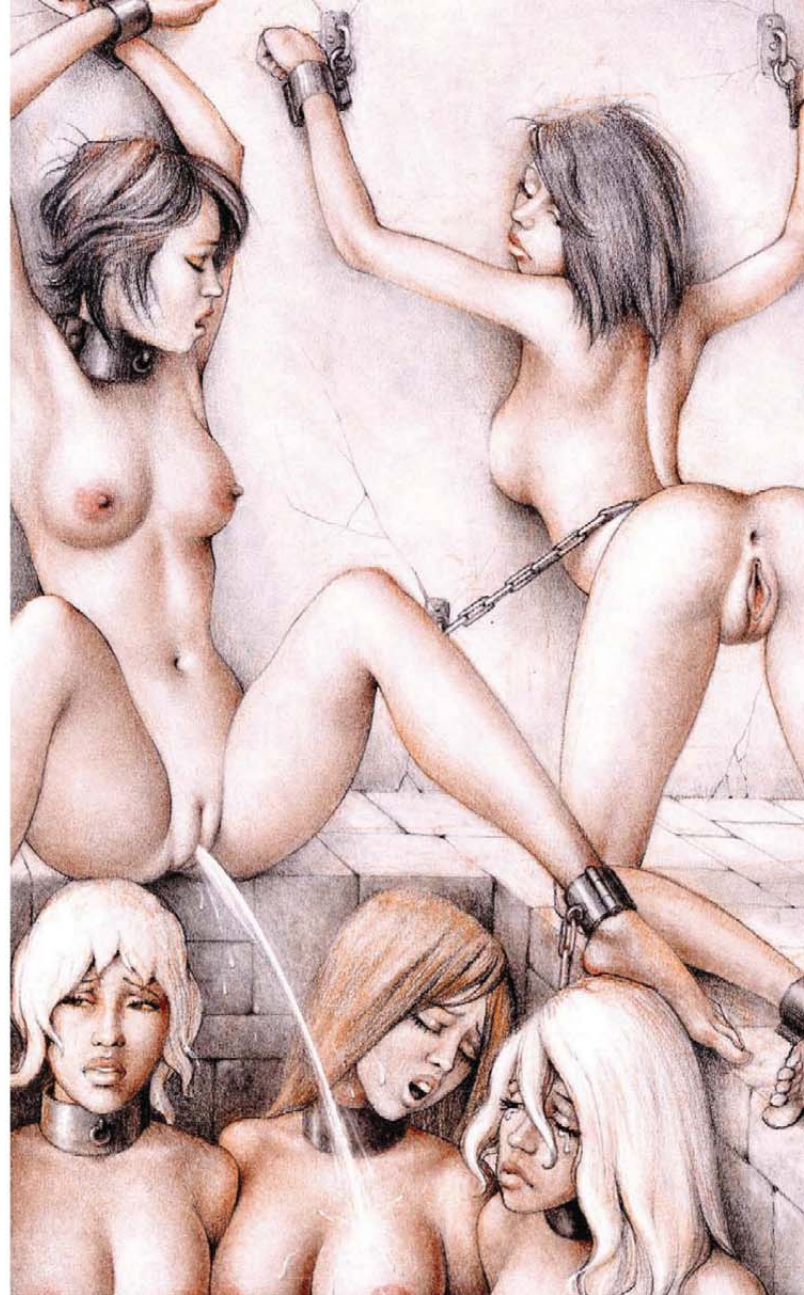
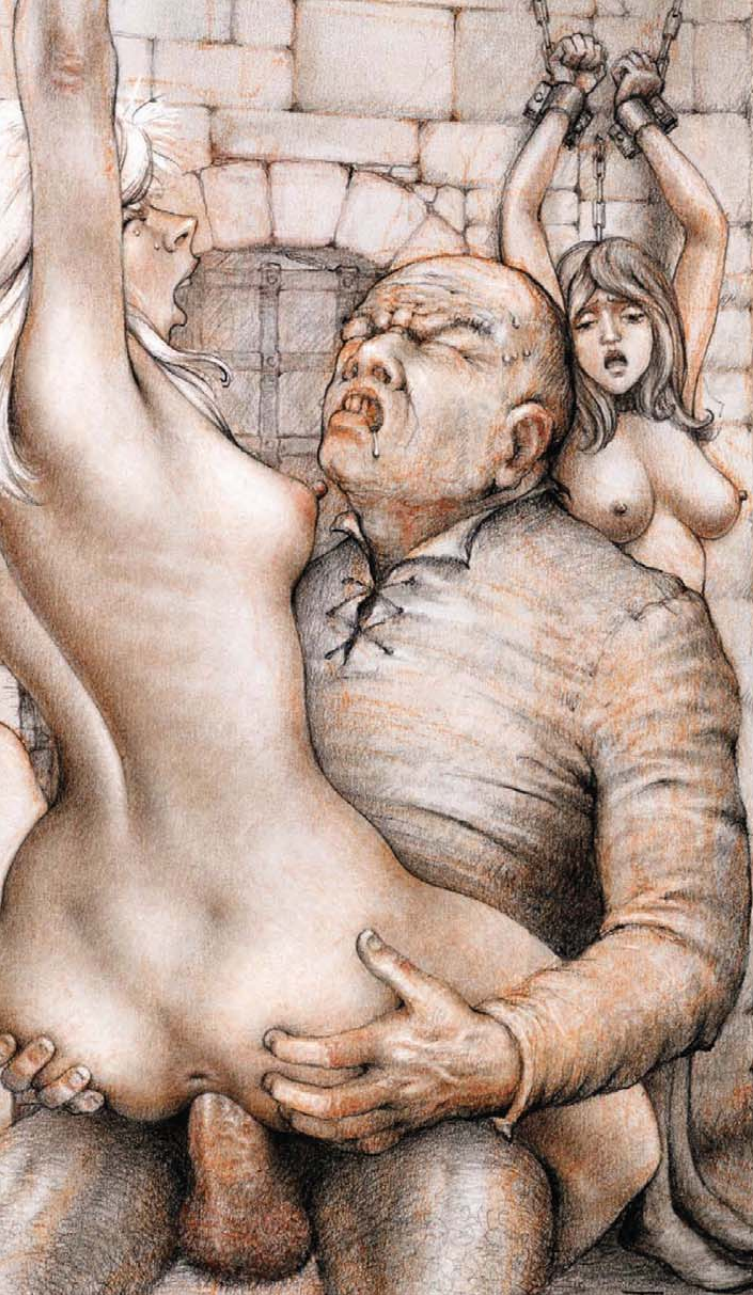
HT: You have a very unusual way of depicting female bodies, very voluptuous, with exaggerated feminine characteristics. What do you think of as the classic elements that make up a beautiful, submissive fantasy girl?

Tim: Gosh! That is a difficult question. The way I draw the girls is the way I love to draw them. It's really difficult to say what makes my ideal beautiful, submissive fantasy girl. I guess all I can say is when I begin to draw the next girl in the next scene, I will be trying to draw that girl.

HT: We've also noticed that your girls are all unique, with different complexions, different physiques, and most of all, different personalities. Some seem terrified, some defiant, some even fairly casual about it all. Do you imagine them as specific characters?

Tim: I'm pleased that you think my girls are all different, with different bodies and complexions, etc., but I'm thrilled that you noticed that they are different characters. This is just what I try to achieve. Girls are all so wonderful, and all so different, and I absolutely love to try to capture their individual personalities. If we could imagine, just for a moment, that the scenes I create are real, I am quite sure that some of the girls would indeed be terrified, but there would cer-





tainly be others who would be, as you say, defiant and casual and resigned and even intrigued at what was going on. Whenever I go out walking or travel on the train I make mental notes, and sometimes make rough sketches, while observing young women. All this helps, but I am incredibly fortunate to have two really beautiful models, who pose for me regularly. They often appear in my drawings. I've known one of these girls for a number of years now. She's become a close friend and my total muse, the inspiration for many scenes.

HT: Given the opportunity, women seem every bit as cruel in the world you create as men. Do you think that's also true in the real world?

Tim: Yes! I am pretty sure women can be quite mean to each other in the real world, probably with more imagination than men!

HT: You're one of TABOO ILLUSTRATED's most popular artists with our female readers. Why do you suppose that's so?

Tim: I'm thrilled and flattered that your female readers love my work. I don't really know why this should be, but I do adore the girls when I'm drawing them, and try to show how they're feeling and so on. Maybe your female readers can detect this. Or maybe it's simply the way I draw women's bodies.

HT: Sade thought that sexual cruelty was natural, and that people were just hypocritical about liking it. Would you agree?

Tim: I suppose I tend to agree, but I also think that this subject is

too huge to be totally conclusive about.

HT: Do you think that some societies have a more developed kinky streak than others? If so, why would that be?

Tim: I guess I feel that, in general, the more a society is repressed the more likely a strong kinky streak will develop. The feelings and desires of any society will find an outlet somehow.

HT: There are some interesting, almost satirical, political implications, particularly regarding slavery and colonialism in some of your series. Are they intentional?

Tim: I think you must be thinking of the sugar-plantation series. I certainly had no intention making any political points with these scenes. It was really just giving myself the opportunity, and challenge, of drawing beautiful black girls. But I do now realize that these scenes may have raised implications regarding slavery, etc.

HT: We're delighted to see you're back at work on *War Booty*. Are there any other future projects waiting in line for the drawing table?

Tim: There are lots of ideas to come in the present series if Nuria is happy with that. However, I'm sure there will be a new series to come at some point. I can't say what it will be at the moment though.

You can see more of Tim's creations in TABOO ILLUSTRATED and at BDSMartwork.com.

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A full-page photograph of Dita Von Teese posing on a large, golden, life-sized sculpture of a horse. She is wearing a black corset, black gloves, a black eye mask, and black thigh-high boots. She is leaning back against the horse's neck with her right arm extended. The background is an ornate room with a fireplace mantel and a purple upholstered chair.

DITA

VEILED RIDER

Photography by Chas Ray









The gilded stallion, an extravagant gift of a wealthy admirer who knows my taste for equestrian pleasures, makes an amusing addition to my luxurious parlor. The yearning eyes of rich and powerful callers follow my every move as I sinuously mount its broad back, displaying my treasures with casual calculation. They imagine me straddling them instead, my stiletto heels spurring their flanks, my strategically exposed parts hot and wet on their flesh.

But I'm a most demanding equestrienne, quick to wield the crop at any unruly advance. The privilege of touching my corseted curves comes at whatever price my pursuers hold most dear. I make a

wealthy broker burn banknotes while he sucks my clit. To feel my gloved hand on his aching cock, a high official must deliver his virtuous wife to the carnal discipline of my depraved dressage. Surely, to kiss my boot is worth the last scrap of any man's worldly pride.

What ransom, then, could possibly secure the limitless pleasures of my silken bed? To use me in any and every way he might want, what charm must a man possess? Only the confidence to take the reins, seize the whip and climb into the saddle. That is the real secret behind my disguise.







SUB-SPACE

BY NINA HARTLEY

TABOO'S Sub-Space is devoted to the experiences, questions and concerns of submissive women and the men (and women) who love them. In our continuing effort to give voices and faces to the love slaves of our dreams, we provide this forum for Fem-sub BDSM players to share their most intimate secrets with TABOO readers. This month, XXX superstar Nina Hartley, who enthusiastically participates in BDSM play as both Domme and sub, offers her advice. She welcomes readers' queries for future installments.





In my travels to kink events around the country and in my perusal of online kink communities, I run into a lot of confusion regarding the terms *slave* and *submissive*. Every D/s player has a different notion of what these terms mean. Feelings can get hurt when one person's understanding of these terms is incompatible with another's. There is no universally accepted "true" definition of either when used in a BDSM context, making it all the more important to negotiate clearly and concisely before anyone agrees to play in either role.

My husband recently acquired a slave of his own and while he is Dominant with both of us, our experiences with him couldn't be more different. It's true that we both serve him sexually and delight in following where he leads, but while I'm happy to have him piss on me to demonstrate my submission, she insists on following him to the bathroom to drink it straight from the tap. My Master owns my heart and I bear his mark (a tattoo of a heart-shaped lock on the back of my neck) and wear his collar, but he doesn't test me in the same way and I don't necessarily strive for the extreme in my desire to prove my submission to him. However, I don't identify primarily as a slave or a submissive even to him. I'm his mate first and foremost and outside of our sex life, we're very much equals. I submit to him happily when we play, but I enjoy other kinds of sex with other partners as well. I am, in fact, an enthusiastic switch with other partners. His slave—I'll call her V. to preserve her anonymity—wants D/s sex with a powerful

Master or she'll do without sex all together.

When V. is with him, she's in role the entire time, in all that she thinks, feels and does. She craves emotional surrender, and challenging physical masochism orchestrated by her Master's will is the means by which she gets there. The more demanding the trial, the hotter it makes her, precisely because it is demanding. While I like a good caning, even on my pussy and tits, V. needs to be pushed physically until she cries. Whipping over every inch of her muscular body until she's red and welled from nipples to knees, having her feet caned to the sobbing point, hitting, fisting, slapping, choking, punching in the gut, all are needed to soften her up so she can offer her unconditional surrender. I

like anal sex because it feels good and is a classic demonstration of submission. For her, anal sex isn't good simply because it feels incredible. The offering of her tiny hole is the ultimate penetration of her defenses. As an added bonus, anal sex provides the opportunity for frequent ass-to-mouth action, further proof of her eagerness to please in whatever nasty way amuses him. She loves the ritual of preparing her ass for Master's use: fasting for 24 hours, multiple enemas to make sure she's clean enough to suck her anal juices off of his cock, and wearing the biggest plug he cares to use on her to keep her sphincters open at all times.

When I play with others, I'm not necessarily looking for a Master dude, merely a competent, masculine lover who'll show me a good time for an hour or two. With her it's all or nothing, no half measures.

Complete erotic slavery is a prize to which V. aspires for her own satisfaction and sense of self. She's sought it for a long time and would continue to seek it if she had never met the man I married.

The critical difference between a submissive, or even a bottom who derives physical satisfaction from sensation play, lies deep in the heart.

What is it like for a Master to play with a submissive vs. a partner who identifies as a slave? The physical acts may be much the same (anal servitude, ferocious impact play, water sports, the most difficult bondage), but the emotional atmosphere surrounding the specific behavior is profoundly different. Playing with a submissive, the Dominant must be constantly aware of her stated limits. He knows



that one wrong move will break the spell in an instant. She determines where he may strike her, and how hard. Her submission is provisional and temporary and if she's not in the mood to take it out and enjoy it, it remains in the box. When a Master uses a slave, he can rest assured that, short of permanent damage, she wants and needs to go to wherever dark place he cares to take her. The slave's pleasure and satisfaction come from knowing Master finds her pleasing in all respects. What he does isn't as important as her confidence that he's doing to her exactly what he wants, without hesitation or withholding. A slave takes pride in being strong, both physically and emotionally, and welcomes the opportunity to be taken to the edge of her endurance. A good Master understands and appreciates that, while she may not love every single thing he does to her, it's a willing sacrifice on her part. He'd best bring his "A" game every time. He can't hesitate to unleash his most profound desires, the things he keeps secret even from other play part-

ners, or he'll lose his power over her. V. understands that her slave heart is a gift and she waited years until she found a worthy recipient. I love my husband and would have been happy with whatever his sexuality turned out to be. His slave loves him specifically for his Master's heart, the more perverse the better.

When the sadistic Master in him meets the masochistic slave in her, the release of energy rivals nuclear fusion.

As soon as she arrives she strips to her heels and is properly greeted with a slap, a choke and a kiss, in that order. Master is dressed in leather and boots to receive an intimate visitor. She sits on the table where she's collared and cuffed. Before retiring to the dungeon, she may be told to stand for inspection: chin up, spine straight, tits out, eyes downcast, arms behind her back and legs apart, her skin breaking into a nervous sweat. She wants and expects to find him intimidating. Master inspects closely, rudely, invasively, making sure her holes are clean and ready for use. Her hands are shackled behind her for the short march to the dungeon, where she'll get the first look at what Master has planned for her future. The wired butt plug is ready along with the electric suction pump for her clit. On the rubber floor, over to one side, the steel pee bowl awaits her pleas to piss, (a slave must ask permission for everything, including to ask permission) while in the background the gleaming, steel, ball-ended butt hook dangles from the winch in the ceiling. The session that follows is white-hot the entire time, as Master really cuts loose for a slave who'll go the distance with, and for, him. Fucking each of her holes, interspersed with high-quality sexual violence, rules the day. After he eats her out she'll set the suction pump to its most powerful and punish her clit until it's purple and swollen. Then he'll whip her swollen pussy as long as it takes for her to beg him to fuck her. After her first orgasm (woe if she forgets to ask permission) Master will re-tune the cruelty when she's already limp and dizzy, stringing her up for her first whipping of the evening.

And so it goes, each lashing a bit more vicious than the last, more fiendish, more rigorous. Once he's in her ass, he works her in one position after another, as she eagerly sucks his cock between each insertion, presenting her striped and welted ass cheeks so he'll fuck her some more. The sight of her body covered with the marks of violation spurs him to fuck her more passionately. It's almost a contest of sorts, V. giving up everything until he can't help but shoot his load deep into her ass before collapsing in a happy, exhausted heap. When it's time for the post-fuck piss, she's right there on her knees, waiting to swallow every drop.

But all these same things could be done by a submissive play partner. It's the emotional connection that makes the difference, the understanding that every act reinforces their respective roles. Whether she's eating oatmeal out of his hand, rimming his ass or simply sitting at his feet sucking his cock long after no further orgasms are likely for the time being, she's always seeking new ways to ratify the understanding between them. Though V. takes great physical pleasure in what they do, it's the reason they do what they do that is the source of the powerful bond between them. It's a kind of love unlike that known to even the most devoted spouses such as he and I are to one another. It's driven by an internal need they both share and their recognition of its undeniable truth when they look in each other's eyes.

Much as I enjoy being his slave/wife, I'm not jealous of what he has with V. because I don't have the need they share and am perfectly satisfied without it. Each of us fulfills a different purpose in his life and in our own. Hers is to belong to him. Mine is to share with him. The balance serves us all equally well precisely because we understand both our similarities and our differences. In some way, as much as we belong to him, he belongs to each of us.



BREE



DEEP END

Photography by MATTI KLATT





At least the summer night is warm on Bree's always-naked flesh, but the empty pool is still an open pit with a permanent puddle of cold, stagnant water at the bottom. For as long as her owner keeps her there, Bree has to wash, drink and pee in the same murk. When she tries to clamber out, the guards snare her, shackle her hands overhead and give her a good whipping and some humiliating penetration with the dick-stick. This predictably inspires them to skull-fuck her before tossing her back down. Sleeping on the rough, wooden bench is no more comfortable with a sore hide.

It's even worse when they come down to visit her, shackling her to the steel frame with her legs barred wide and mean, little clamps crunching her tits. If Bree balks at begging for their cocks, they give her spread pussy a few sharp lashes with the stiff whip, her howls echoing off the concrete. It's shameful, the way they make her come with that rubber-ended rod. She hates hearing them laugh about how easy she is. That's why she ended up in this filthy hole in the first place. Her owner doesn't take kindly to his property dallying with the help on her own. Still, maybe if she rolls over and spreads her ass for them, or squats and opens with an inviting look, they'll let her back in the house. Instead, they just use her roughly, leaving her sticky and stinking. Bree's learning the hard way.











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A woman with long blonde hair is lying on a dark, textured surface. She is wearing a black leather collar with a metal ring, black leather cuffs with red lining on both wrists, and a black leather strap around her waist. She is holding a clear glass dildo in her right hand. Blue rope is coiled around her legs and the surface. She has a small heart tattoo on her left upper arm and a tattoo on her right forearm. Her eyes are closed, and she has a serene expression.

SHALOM WAREHOUSE SALE

Photography by JOHN DONEGAN





At the sound of approaching voices, Shalom stiffens against the pole. This is the third prospect today. Bound naked in the dim waterfront shed, she's been poked and prodded and shown off to exhaustion as Madame haggles for top price. Shalom knows she's quality goods, and she doesn't mind displaying the merchandise to a wealthy customer who might use her in more comfortable quarters, but the never-varying routine of the private auction is draining. Still, Madame's lash is there to remind her to put on a good performance, and she does it by the numbers. They like seeing her come with the big vibe roped against her slit, and they appreciate a look at her shiny, pink membranes through the hard, clear-plastic phallus. Madame pops it out of her and holds it up triumphantly to display Shalom's helpless juiciness. Yes, she's been well-conditioned. A little stimulation and a little firm handling and she's eager to serve.

The best trick is the anal ball. Learned under the whip, Shalom has it down. Madame inserts the rude steel ball into Shalom's anus, where the thoroughly trained pleasure slave clutches it between tight muscles, working it in and out to rattle the attached chains. Sold. He's a mean one who wants her delivered caged with a hard rod already inserted so she'll arrive good and ready. Later, when he's fucked himself unconscious on her, she'll slip out to meet Madame back at the docks. They both know quality products retain their value through many resales.











Rosemary FORBIDDEN ENTRY

Photography by RED VELVET



Rosemary just has to know what goes on in the dormitory basement. She sees the other college coeds come and go, hears the whispers and the snickering. The steel door down the stairs yields too easily to a stolen screwdriver. The room smells of sweat and sex. The camera on the shelf looks out of place amid the junk. She just has a moment to look it over before the lights pop on and the girls jump her. They're quick with the plastic zip-ties, lashing her to the student desk and ripping open her shirt as the leader of the pack explains the initiation rites.

Rosemary's come this far, but if she wants to be one of them, she must endure a night of whatever shame they inflict. Panties down and skirt up with the huge dildo stuffed in her greased snatch, she quickly realizes the seriousness of these games. They take turns whipping her backside until she's striped like a zebra, passing the dildo around to fuck her between strokes. Hogtied on the floor, she has to lick them off in turn, spurred on with hard smacks to the rump. More bands, pulled even tighter, dig into her naked body. For days, she'll wear the souvenirs of this night. Then it's her turn to come for their amusement. Done at last, they kick her, half-dressed, into the corridor. It's been a harsh hazing, but from now on, she won't have to break into the secret room. All she has to do is knock.













A blonde woman is suspended against a red wall, her arms and legs held by a wooden crossbar and a vertical rope. She is wearing a black and white patterned harness, leather straps with buckles on her arms and legs, and high-heeled sandals. The background is a solid red wall with a black horizontal bar at the top and bottom. The text "VICTORIA & TONY YOE OF SHAME" is centered on the wall, with "Photography By Lee Forbes" below it.

VICTORIA
& TONY
YOE OF
SHAME

Photography By Lee Forbes





My shoulders ache from the weight of the wood. My legs tremble from balancing on the tiny platform in my fuck-me heels. Teasing my tits with the short whip, Tony rips open my work-slave harness and grabs my crotch. Yes, I'm dripping wet as usual. He makes me suck his fingers clean. Fifty strokes with the cane to start. He can add more strokes if he finds me deserving. The rattan bites like a viper. I count out loud between gritted teeth until a cruel cut up from underneath sears my defenseless bits and I cry out.

Clamped and roped, I squat down to wet the rubber prod on his boot. I must fuck it constantly while I suck him. I even have to kiss him to earn a mouthful of his fat cock. He strings me to the wall, legs high and wide, pumping my fuck-hole relentlessly, my sweat stinging the fresh welts even as he drags my orgasms out of me. Lashing me to the floor frame and riding me hard from the back, he works himself up to finish in my mouth. I swallow furiously, licking up every stray drop, desperately eager to please. He goes back for the cane anyway. I have another 50 coming and nothing I do can spare me. Knowing Tony, he'll be inspired to fuck me again before leaving me sobbing. My need for him is the real yoke of my shame.



















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Are you JEALOUS of all the FUN
everyone ELSE is having here, hm?

OOOOWW!!!

the

COLLECTION

Roberts

See what's been going on right back here?
Look like FUN to you, hot little BITCH?

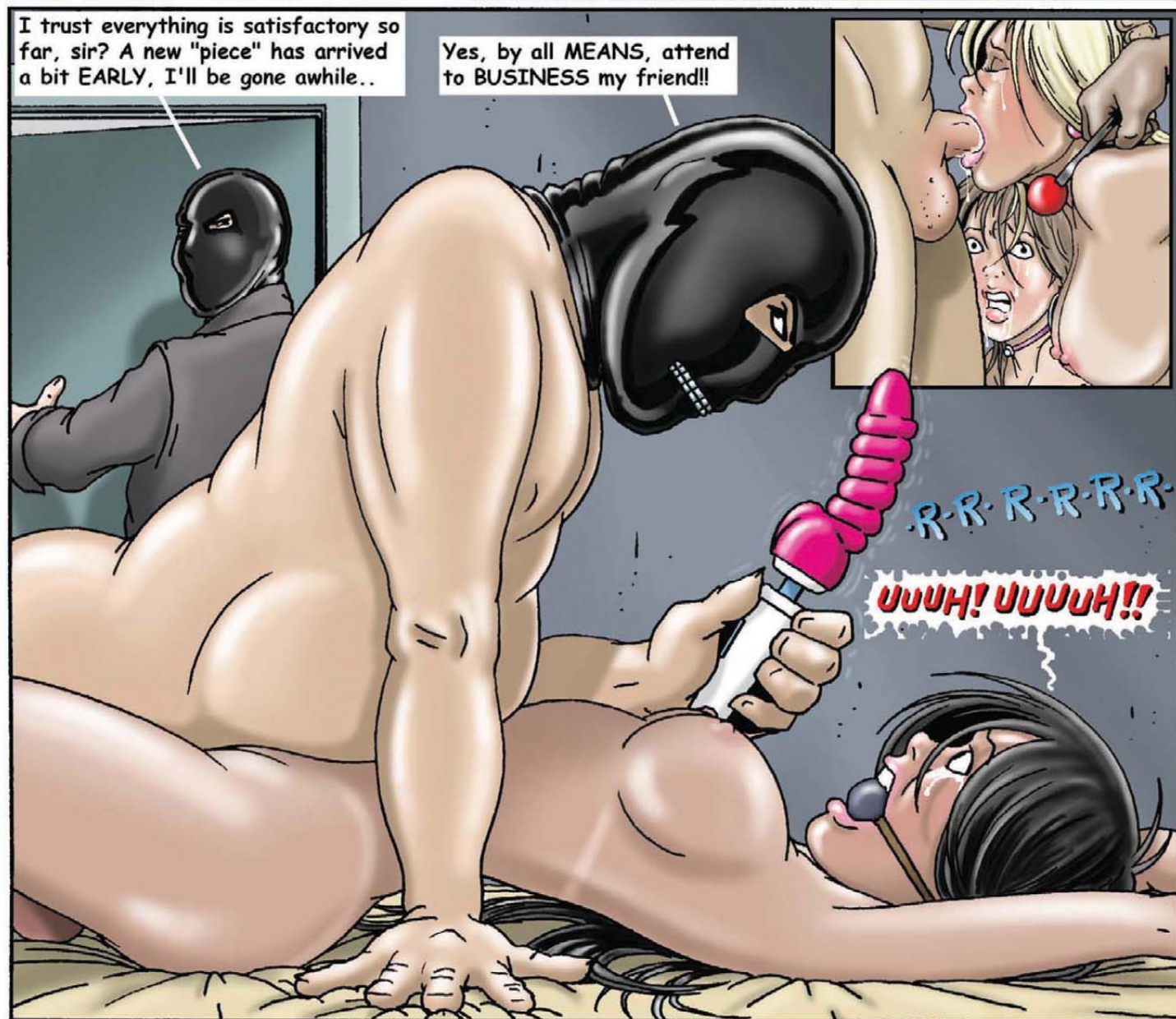
Well? Join the PARTY!!

Be a GOOD little slut and make a really
LOUD show of yourself, bitch! Plenty of
COCK to go around, you ENJOY!!...huh??

UUUUFFF!!!

ZZZZZ

NNNNN!!





CONTINUED...



Coming Next Month In **HUSTLER'S TABOO.**

FIRESIDE BRAT

Paxton doesn't know when she's got it easy. The life of a pampered house slave, kept naked and bound for the amusement of The Sire and his guests, requires only enthusiastic compliance. Still, she foolishly finds excuses to whine, only to be dragged out of the sprawling manse and cast down into the empty swimming pool, there to be lashed into proper submission and used far more harshly by the attendants, who are not easily won by the wiles of indolent slaves. By the time they're done with her, she'll be happy to sprawl before the hearth as the more refined company lines up to enjoy her eagerly proffered charms.

FULL EXTENSION

Master Keni has trained many an aspiring submissive. Aly badly wants to acquire the arts of giving pleasure through obedience. The rigid posture collar makes a hungry BJ a challenge, and he has a hard hand with the lash. Strung up and stretched with foot on the floor and the other snapped to her chained wrist, she's spread wide for him to step up and slide into her slippery girl bits. Proving her agility, she rocks against him, chains rattling, until he's ready to signal his approval with a humiliating face-glazing. Aly's initial session has gone well. From now on, he will make things more challenging.



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