Les Girls
Boys Will Be Girls
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The sexually liberating trends of the late sixties and early seventies are currently undergoing some rather disturbing reversals under a righteously repressive societal backlash (nurtured by a sensationalizing, muckraking media), supported by the Moral Majority and its unexpected ally, radical feminist activism.

The uncompromisingly judgmental (no doubt soon to be book-burning) fundamentalist/militant feminist fringe have expressed their views nationally on subjects which need not ever truly concern them personally, but which represent individual freedoms of paramount importance to those persons directly involved with their implementation.

To be fair to feminists, I never heard of one campaigning on a Right-To-Life platform, for anti-abortionists are obviously intent on robbing Woman of her right to rule over her own body. Yet some feminists have been content to ally themselves with those same Right-To-Lifers in the so-called “War Against Pornography,” a phrase coined on a recent Newsweek cover, which (typically) portrayed the one image of “porn” which could not fail to simultaneously titillate and negatively bias the general public at once with regard to the article’s subject; this being a pair of female feet in spikes, roped to a floor. In reality, the “S&M” image is actually represented in a very small portion of all erotica produced for strictly adult consumption. It does, however, abound on network television, in the form of hard-hitting “dramatizations” on child prostitution, teen jail rapes, battered wives, raped and captive women, and, of course, “exploited” porno actresses. Since this “legit” exploitation of women in distress comes pre-packaged in neat, right-thinking, moralistic treatments, and the bad guys are generally vanquished in the end, such smutty properties are widely admired!

All right, attacking porno is one thing, and trying to argue a feminist out of that is asking for a headache, at the very least. But must they pick on transsexuals too?

A few indignantly vocal feminists have actually also violently protested against the growing transsexual phenomenon with a number of arguable points. Drag entertainment is perceived by many of its negatively predisposed critics as a barbarous mockery of womankind. Transsexuals are accused of everything from perpetuating archaic sexist stereotypes (which of course they do) to jealously plotting to steal female “life-force.” The medical profession also comes under fire, for fostering the entire conversion system, with all the obvious sexist stereotyping such a system reinforces.

From a certain point of view, it does seem rather insidious to “compel” a pre-operative transsexual to “live entirely as a female,” for a lengthy set period of time, while under psychiatric observation, to prepare for the change-over by actually learning so-called feminine gestures and voice modification. Yet, virtually all pre-op transsexuals are already continuously masquerading as females when application for the operation is made. In other such cases, this insistence on “proof of sincerity” is not so much a protracted exercise in sexist humiliation, as an extended period of time during which the sex-change candidate may ponder the realities of his future as a post-operative transsexual.

We have also read of the rather bizarre lesbian-feminist projections that the megalomaniacal medical profession, glutted with ovarian envy and with a growing proficiency in constructing female genitalia, is gearing up for a future wherein biological females may be completely phased out as unnecessary, as a mass of man-made she-males arise to fulfill Man’s narcissistic need to perpetually mate with himself. Finally, in creating the She-Male, say the lesbian-feminists, male doctors are “giving birth,” a capability, many maintain, greedily coveted by men.

Maybe it’s time for less condemnation and a bit of compassion. The road of the transsexual is not an easy one. She must struggle against nature itself to be the person she knows she was meant to be. One doesn’t consciously opt for transsexuality, it is a state of mind that dates from earliest conscious memory.

Psycho-sexual anomalies like transsexuals are neither freaks nor Frankensteian monsterettes of a scientifically controlled future. They are simply human beings who deviate from what society views as the “norm” so strongly as to be forced to annihilate that which they’d long pretended to be and all but re-invent themselves, to travel down the lonely, but only, road which has ever truly existed for them.
The Ladies Of The 80’s

Society and the Modern She-Male. How did she evolve and why? Where is she going? And why are so many men following her lead? This article focuses on the contemporary transsexual phenomenon.

In the beginning there was Christine Jorgensen. “She” was the first mass media transsexual sex change phenomenon. People were generally confused by Christine’s conversion. First because they could not understand why a man would want to become a woman; and secondly, the public was startled that science had progressed far enough to actually be able to convert a man into a woman.

We are no longer stunned or shocked by the ability of modern science to remove a penis and construct a vagina in a male. We live in an era where cloning has become an acceptable reality for the near future.

What does stun the modern public, however, is the dramatic increase in the number of TVs and transsexuals. We are still not certain what factors are involved in driving a man into changing his sex. Some scientists say that it is a hormone imbalance, others point to strict psychology and ignore chemical factors. Still others favor the mythical hermaphrodite theory of early creation. No one has yet been able to come up with a definitive explanation of this remarkable and fascinating phenomenon.

The evidence is that the phenomenon is exploding before our very eyes in almost every major city in the world. In Paris, clubs like La Carrousel have become international landmarks as a result of their ongoing presentation of some of the world’s most beautiful and talented TVs and transsexuals. In Amsterdam, there are nightclubs featuring transsexuals, plus hundreds of houses of prostitution in which TVs and transsexuals are employed. London also boasts an incredible population of TVs and transsexuals.

In the United States, the explosion has swept inwards from both coasts. At one time, the TV and transsexual centers were located in New York, San Francisco and Los Angeles. Today, one may find large communities popping up in places like Dallas and Atlanta. Las Vegas now presents at least two high caliber productions featuring female impersonators and transsexuals.

The movement has spread to the Orient, with Singapore now boasting one of the world’s largest and most beautiful populations of TVs and transsexuals. And in Latin America and South America, the signs are that the explosion will most certainly erupt in full force within the next few years.

The only nations that have not been hit by the TV and transsexual explosion are those who exist under Communist domination. But there are signs that they, too, will soon join the ranks of the non-communist nations.

The sexual revolution, the advances made in medical science, and the changing roles of men and women are all contributing factors to this fascinating trend.

The sexual revolution basically freed a large portion of humanity from the bonds of Victorian sexuality. The taboos against oral copulation, extra-marital sex and homosexuality have been dramatically loosened, and huge numbers have taken advantage of the new freedoms. Experimentation within the field of human sexuality has led many individuals into bizarre arenas of activity. Many of those who have ended up crossing over into the sexual playground of the opposite sex. In a world that has grown more sophisticated and tolerant, their journey has not been condemned.

Medical science has provided TVs and transsexuals with the means to effect their transformation. The first operations were crude and for the most part, dangerous.

Until a year ago, surgeons at Johns Hopkins Clinic were performing sex change operations under the best of conditions and with very little risk to the patient. That program was halted because the Federal Government decided it was high time to review all cases over a period of several years before granting permission for surgery. But the techniques employed at Johns Hopkins are available at hundreds of hospitals throughout the world, and the price of such an operation has become less than prohibitive.

For the TV and transsexual, just starting the transformation, there are hormone pills available everywhere—both legally and otherwise. There are modern techniques for the removal of hair; and make-up available specifically for the TV and transsexual. There are even clinics in most cities run by transsexuals and TVs, designed to assist the crossover in his alteration. These clinics deal in the psychology of the change, the physical needs of a pre-operative transsexual, and other areas such
as make-up, female gestures and how to dress like a woman. For the TV and transsexual just starting out, these clinics will provide him with everything he needs to know about the conversion.

The most confusing factor helping to create the explosion of TVs and transsexuals is that which involves the changing roles of the sexes. The sexual revolution created the acceptance of non-procreative sex, a direct result of the development of the birth control pill. And from that came the women's liberation movement and the ideal that women were to be valued for more than their ability to bear children. Today, test tube babies are becoming commonplace, and artificial insemination is a fairly normal practice. The result of these advances is that human beings have been liberated from their definitive role as breeders. We still need the male sperm and the fertilized egg of the female, but we now possess a number of options for linking them.

The sexual roles of both men and women are changing dramatically as a result of these scientific advances. Woman's destiny is no longer linked to her ability to reproduce, nor man's to his ability to impregnate. As a result, men and women are beginning to experiment more with their inner sexual selves. Women are emerging more dominant and allowing themselves to play roles in which they are the aggressor. And men are turning away from macho stereotypes and experimenting with the other side of themselves—the passive, female side.

Those men who do experiment are no longer afraid to admit that they feel themselves to be women. And, most importantly, they are doing something about it. Either dressing as women and becoming TVs or beginning a dramatic journey towards ultimate and final conversion into womanhood by becoming transsexuals. In our modern world, there is literally nothing to stop them.

The first operations were crude and for the most part, dangerous.

The transsexual phenomenon has grown so much in the past ten years that its presence is known by everyone who watches television or reads national magazines. Every major talk show in the nation has directed its spotlight towards TVs and transsexuals. Nightclubs in every major city are doing a booming business featuring TV and transsexual performers. And literature which sheds some light on the subject is being devoured by the reading public.

The shock has definitely worn off over the past two decades, but the fascination remains. Deep within everyone's mind is the same thought—that possibly we are witnessing a bizarre evolutionary leap. The man-woman transsexual intrigues us to the very roots of our genetic memory. We do not fully understand what is happening, nor are we certain that we shall ever know. All we do know is that the number of men turning themselves into women is growing so rapidly that we cannot dismiss this phenomenon simply as a faddist trend. TV and transsexual studs are with us in greater numbers than at any time in history. That is proof enough that something highly dramatic and important is happening within the evolution of human sexuality.
Art Form Or Sideshow?

An encapsulated history of the drag entertainer as “actress,” “artiste” and “comedienne.”

Since the beginning of organized theater, female impersonation has been considered an art form. The Athenian dramatic festivals were among the first in modern recorded history to feature female impersonators. The most numerous instances of female impersonation within Greek drama occurred during the festivals which were designed to honor Dionysus. Every female role in these dramas was played by a man. The costumes worn by the male actors consisted of a feminine mask and beautiful, flowing clothes, designed with the serious intention of presenting a dramatic illusion that would remain consistent with the theme of the play.

The Romans followed the Greeks in the tradition of the female impersonators, but with added twists. The actors began to use the irony with which their dressing up provided them, to ridicule, satirize and parody various institutions and social mores.

As the Greek and Roman civilizations faded into the Christian millenia, female impersonators became employed as a result of the prejudices held against women acting on stage. It was for this reason that the Church itself, in presenting ritualistic dramas during the Tenth Century, employed boys and men to play the roles of women. These dramas were designed as serious explorations of Church beliefs, and the themes were quite serious. The actors who dressed the part of women were not viewed with ironic laughter, but were accepted as a reasonable alternative to having a woman on the stage.

The attitude towards women on stage lasted through the Elizabethan period in England, when the great masters like Shakespeare and Jonson were writing and producing their works. In 16th Century England, there was a theater group known as The Boys Company. This thespian association was established to train, discipline and teach young boys the art of female impersonation. Taken at a tender age, the young men of the Company were instructed in make-up, feminine gestures and voice control.

The Boys Company was a respected school for serious actors. Involvement with the Company meant an almost certain opportunity to perform on the stage. In the year 1660, the end of the serious art of female impersonation arrived. Margaret Hughes in that year took on the role of Desdemona, and almost single-handedly altered the course of the English speaking theater. The birth of the great stage actress had occurred, and women took to the stage to play characters which had been written for them. And the female impersonator faded quickly into an unsocialized oblivion from which he would emerge years later as a burlesque comedian.

Meanwhile, the Orient was creating its own version of the art form that would endure for many centuries. The Japanese had created Noh drama, and later, would develop the Kabuki. Within the context of the Kabuki, an entire art form was developed around the discipline of female impersonation which was called onnagata, a two-part proposal in which illusion was offered first by the man playing the role of a woman and second by the thematic content of the role itself.

In the Chinese Opera, the female impersonator was called Tan, and their techniques were highly artificial. The Tan represented stereotypes of women in his performance, and rarely ventured beyond the rigid generalizations which those “types” incorporated.

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In England, throughout the 18th and 19th centuries, the Dame, became an institution on the English stage, introducing the element of the female impersonator doing vulgar comedy as he imitated the shrewish mannerisms of the working class woman.

The most famous female impersonator of the early 1900’s was Julian Eltinge. Eltinge was not only able to bring the art of the illusion to new standards of excellence, but he was intellectually capable of parodying the basic psychological needs of the cross-dresser himself. A brilliant example is the infamous photograph, produced by Eltinge, showing himself engaged in the ceremony of marrying his female persona. The Eltinge photograph stands as one of the fine statements of illusion that became prevalent during the
Dada and surrealistic movements of that period.

As opposed to many of the drag artists of today, Eltinge did not mock women, or use drag as a means of satirizing their natures. His talent and deep-hearted affection gained him accolades as “the finest female impersonator who ever lived.”

Once the art of female impersonation had moved from the legitimate stage and into the cabarets and nightclubs, the element of homosexuality within the craft became more pronounced. In England, France and Germany during the 1920’s and 30’s, the sexual underground of the homosexual began to center a great deal around the female impersonation shows.

The coming of World War II created a reversal of the trends which had been building during the decades preceding it. In the infamous Berlin cabarets of that period, the female impersonator was a popular fixture. The Berlin version, however, was slightly different from those who had preceded her. She was bitchy, dominant and quite militaristic. With all of Germany gearing up industrially and militarily at this time, the “hardening” of the female “illusion” was imminent.

Once female impersonation moved from the legitimate stage and into the cabarets and nightclubs, the element of homosexuality within the craft became more pronounced.

Following the war, female impersonation became an extremely popular form of entertainment within the mass media. Milton Berle’s famous appearance in drag on his Texaco television show sent audiences into startled hysteries. Later, Jerry Lewis and Bob Hope would appear in drag.

More serious practitioners of the art began to converge in liberalized American cities, such as New York and San Francisco. There, they
entertained during the fifties in clubs like Finocchio’s in the North Beach sector of San Francisco.

The introduction of female hormone treatments and plastic surgery at the time made the line between the female impersonator and the transsexual extremely thin, and caused the art itself to become looked upon as something of a sexual deviancy.

The flamboyant nature of the female impersonator, combined with his inherent sense of parody, was not well tolerated during the fifties. There existed a distinct line between “straight” society and the sexual underground.

The social regimentation which had been established during the 50’s suffered an extreme assault in the 60’s by the children of the middle classes. The trend was definitely towards a more enlightened view of human sexuality, and hence its various modes of expression.

As society altered its perspective, the art of the female impersonator grew in popularity. In the late 60’s, performers like Jim Bailey and Charles Pierce gained nationwide prominence with their acts as female impersonators. In films, the landmark comedy was Some Like It Hot, with Jack Lemmon and Tony Curtis dressing up in order to seduce and exploit the beautiful Marilyn Monroe.

In 1967, Mick Jagger starred in a film entitled Performance in which he played a bisexual cross-dresser. The movie was unique in that Jagger was considered at the time the superstar superstud of the rock universe. The dual nature of Jagger in the film only added to his mystique. Another unique quality of Performance was the presence of actor James Fox, who had previously played straight male roles, and who now found himself cross-dressing and entering the world of the female impersonator within the film. Performance was truly a landmark film in which media stars impersonated women, not only physically, but sexually as well.

The bisexual element of rock music stars became most pronounced with singer David Bowie. His propensity towards cross-dressing on the stage provided Bowie with the true mystique of a woman in a man’s body, struggling to the surface.

Other rock stars have taken the cue from Jagger and Bowie. Alice Cooper has oftentimes appeared in drag, and the New York Dolls do all of their performances dressed in drag.

The art of the female impersonator in the 70’s developed into a major force within the theater and cabaret circuit. In Paris, La Grande Eugene, a troop of female impersonators, has become one of the most popular attractions on the European continent.

In a more serious vein, Les Ballets Trockadero de Monte Carlo introduced the female impersonator to the legitimate ballet stage. The entire company is male, but they consider their art to be a serious matter. Their worldwide acclaim suggests the readiness of audiences to accept them on the basis of their art and their illusion.

The cabarets and nightclubs still remain the most popular environments for female impersonators. The Queen Mary and Backstage at Studio One, both in Los Angeles, feature female impersonators.

As history has demonstrated, the art of the female impersonator varies according to the times and the temperament of society. The future of the female impersonator, then, rests in a direct correlation with the future of American society. The sexual mores and the changes therein will determine much of the state of female impersonation.
In 1923, in his book entitled "Eonism" (a title derived from the infamous French transvestite, Chevalier d'Éon), Havelock Ellis suggested that transvestism was a natural instinct of primitive man. In so doing, Ellis moved away from the idea that mental aberration was the cause of transvestism, and into the realm whereby it was actually a natural state of man. Ellis went on to maintain that by dressing up as a woman, a man was in fact flattering the female with his sincere desire to imitate her. He also felt that cultures which had advanced to a refined state were more likely to practice transvestism, the woman becoming more respected and worshipped.

Sigmund Freud countered the theories of Havelock Ellis by suggesting that, in fact, the transvestistic inclination was developed during the infantile stage, thus making it not a primitive and natural desire; Freud's theory was based on the premise of fixation, whereby a man who loses a female of great value suffers a tremendous trauma and thereby becomes fixated upon some article of clothing or manner that might have been representative of that female. The initial fixation, Freud believes, develops in early childhood and is transferred to a sexual partner in later life. Thus, the man becomes obsessed with the female clothing, using the garments to satisfy his obsession. Freud also believes that the material itself replaces the mother's flesh in the transvestite's psyche, and thereby produces the heightened sexual response which he felt as an infant when his mother held or nursed him.

The resurrection of the phallic woman is another area into which Freud delves to explain the motivations of the transvestite. The theory is that the woman is viewed as unworthy because she does not possess a penis, the male regarding its absence as a sign of castration. By dressing like his mother, the male resurrects the image of his mother, with his own penis replacing that which his mother did not possess. Thus, he re-establishes his mother as being a worthy person by denying the knowledge of her castration. The incest factor within the phallic woman concept is tremendous, and leads eventually to a great deal of shame. Freud suggests this to be the reason for the link between transvestism and sadomasochism.

In many tribal societies, the transvestite played a key role... representing the realm of chaos, or the bringing together of the male and female.

In the structure of the phallic mother, the transvestite reverts to an infantile fantasy where reality ceases to exist and is replaced by fantasy. The auto-erotic nature of the transvestite is then created by allowing the practitioner to arouse himself through his own fantasy counterpart.

Sigmund Freud took the concept of the transvestite away from genetic reasoning and into psychiatry. He established a system of thought whereby trauma and infantile experience became causes, and transvestism became the effect. He effectively removed the aura of sorcery and magic from transvestism and applied the logic of the psyche in its place.

The fact remains today, however, that transvestism is still one of the least understood of all sexual practices. And the transvestite himself lives in a world that is neither white nor black, in a grey purgatory where explanation of his own existence is difficult. The female impersonator, a majority of the time being homosexual, finds it easier to explain himself and his lifestyle than does the transvestite. And the transsexual, committed to the belief that he is a woman trapped inside a man's body, finds more validity in his position than does the man who simply wants to dress as a woman.

In modern society, there are many infamous female impersonators and more and more infamous transsexuals. But the transvestite finds himself somewhere in between, baffled and traumatized by his state. Most transvestites are homosexual. As a matter of fact, the British Organization for Transvestites and Transsexuals is so adamantly opposed to homosexuality that they will not allow a homosexual into their organization. The transvestite does not consider himself gay and resents the implication that he is by the association of homosexuals.

The transvestite is also often opposed to the feminist movement. His ideal female is still somewhat Victorian, delicate and submissive. The transvestite worships women...
enjoys being as much like his idealizations of them as he possibly can.

In many instances, the transvestite is a family man. His obsession to dress like a woman is practiced either in secret, or in the presence of an understanding wife. A Los Angeles insurance salesman, a former athlete and quite popular with his peers, lives a full and rewarding life while remaining a practicing transvestite. His close circle of friends, and of course, his wife, are all aware of his habits, and accept them. When he entertains at home, he wears female clothing and assumes the role of the hostess. No one objects or appears uncomfortable. He is the same person as when he is dressed in a three-piece suit and on the road selling insurance. The only difference being that he seems much happier and more at ease.

He still remains totally heterosexual, and it is apparent that his male ego thoroughly enjoys the attention which the other wives lavish upon him.

The transvestite does not consider himself gay, and resents the implication that he is...
Transvestism may very well emerge during the 80's because of a more abstract, less sexual reason. During the 70's, mysticism and sorcery became very popular. People began looking to the ancient practices for answers to the dilemmas of the world. Religions and belief in the old tribal ways of the ancients provided many with the solace and the comfort they needed. At the beginning of the 80's, we saw a trend throughout the world towards the established beliefs. In Iran, for example, the Muslim revolution has sought to return an entire population to Islamic ways, disregarding the mores and social institutions of the Twentieth Century. In America, we have seen a rebirth of interest in the American Indian and his tribal lore, beliefs and rituals.

In many tribal societies of ancient times, the transvestite played a key role. Theirs was the realm of chaos, or the bringing together of the male and female. In many societies, the transvestite was regarded as the shaman, the holy man-witch doctor capable of calling upon the gods of fertility to improve the harvest, able to deal with and understand the life cycles of birth and death. They were, in essence, the sorcerers and the visionaries, the men capable of pulling their people through times which they could not comprehend.

The world is sitting on the edge at the moment, with famine widespread, due to a lack of natural resources. If this traumatic condition is allowed to expand and develop it is quite conceivable that people will turn away from the answers and solutions provided to them by modern society. They may well revert to ancient ways of dealing with the problem, venture away from scientific logic and reasoning into the world of the shaman. And should that happen, the mystical attributes afforded the transvestite will once again emerge and take on their special meanings. This is obviously a far-fetched notion, but in considering the dramatic changes in society during the 60's, with that decade's movement away from modern society into the realms of mysticism and black magic, it is not beyond the realm of possibility.

Providing that society progresses along the same lines which it is moving at this time, it is most probable that the transvestite will continue to occupy the same station in life as he does today. He is not a dominant sexual outlaw, because his obsession is harmless and quite non-committal. While the transsexual will remain an object of fascination, and in some cases horror, the man who loves to wear flowing dresses and panties will seem by comparison innocuous. Society will perceive the transvestite as an entertainer, or even a freak. People will not pay money to see him dress up. And he will not become an object of heated debate or controversy.

Instead, the transvestite will remain as he is, dealing with his situation as best he can.
The Girls Of Singapore

The most glamorous queens in the Orient roost like gorgeous birds of paradise in Bugis Street.

It is midnight on Bugis Street in Singapore. Throughout the hot tropical day, this fashionable boulevard has been filled with thousands of tourists examining the incredibly wide variety of wares on display in the boutiques, shops and galleries. During the warm evening hours, they have dined at the fashionable little cafes and sipped exotic Oriental wines.

But as the midnight hour approaches, the boutiques and shops close their doors and lock up for the night. The cafe owners bring tables and chairs into the middle of the street. The lights are dimmed, giving the street a romantic, subtle hue. All vehicle traffic is stopped. Bugis Street has been transformed into a pedestrian mall.

Suddenly, the street is filled with night people. They seem to come out of nowhere, a mass of humanity that stands and sits shoulder to shoulder from one end of the street to the other.

Bugis Street has changed. Instead of tourists lugging cameras over their shoulders, there are handsomely dressed businessmen from all corners of the globe. And there are sharp street hustlers, young men with tailored clothing and eagle eyes. There are other types too; young people ambling along, fascinated by the legend that is Bugis Street. And there are the men of Singapore, out for a bizarre night on the town.

There is music, drink and laughter on Bugis Street now. An ongoing carnival that will last until dawn. The street is filled with electric tension, a raw, sexual edge. The men prowl, scrutinizing that one group who are the center of attraction on Bugis Street.

They sit demurely at the outdoor cafes, sipping elegant drinks. Their silk dresses are slit high, revealing a beautiful expanse of flesh. They sit and they wait, and soon, there will come the proposition and they will rise from their table and lead their male client into a backroom, or a nearby hotel.

These are the "girls" of Singapore. They are gorgeous, available (for the right price) and abundant.

But Bugis Street is an illusion. And the players who inhabit this world-famous street are not what they appear to be. Bugis Street is, in fact, one of the world's great showcases of female impersonators and transsexuals. And all of the women who wait in sensual beauty for their clients are, in fact, males.

...Bugis Street is an illusion... and the players who inhabit this world... are not what they appear to be.

The transvestite and transsexual population on Bugis Street is varied. The numbers who come here to ply their trade reflect the city of Singapore as a whole, attesting to the fact that this wealthy port city on the tip of the Malay peninsula is the capital of transvestism and transsexualism in the Far East. Singapore is a mecca, a magnet for those of the Far East who wish to live their lives as women.

Throughout its history, Singapore has reigned as a capital of commerce. With a natural harbor, and a strategic location on the trade route from the East to the subcontinent of India, Singapore has always enjoyed a mixture of cultures and influences. The city boasts four major cultural influences—Malay, Chinese, Indian and British—giving it a truly international flavor. Combined with these static influences are the millions of tourists who come to this tropical metropolis each year.

Those who desire to alter their sexuality, and lifestyle, see Singapore as a city ready to accept them. They know that by going to Singapore they will be joining a community that has managed to integrate itself into the city's personality, one that has even become a substantial part of the tourist trade. For a large number of Orientals who venture into Singapore, a living is made on Bugis Street as prostitutes. Many others, however, work in the tourist hotels, passing as women throughout their term of employment. Some come to Singapore with the idea that this city will serve as a crossroads, an important junction in their route to America or Europe.

The transsexual community of Singapore consists of a wide variety of nationalities. There are Indians, Japanese, Chinese, Polynesians and Malayans. This racial and cultural mixture results in what many have termed the most beautiful collection of transsexuals in the entire world.

Most of Singapore's transsexuals are pre-operative. They have managed to obtain hormone pills and have had the necessary operations to develop their breasts. It is estimated that only about ten percent are post-operative. Thus, a huge majority of those who habituate Bugis Street are she...
males, offering their customers a unique form of pleasure.

The growing community of transsexuals in Singapore has begun to affect the rest of the world.

The Oriental influence in fashion has created a demand for Oriental fashion models, and many of Singapore's transsexual beauties have discovered a lucrative and promising career in modeling. Singapore as a result has become an important fashion link between the East and the West, with that city's most beautiful transsexuals playing a vital role.

Tourism in Singapore produces an astounding 3 billion dollars a year in business. The city provides the visitor with a remarkable combination of cultures. From ornate Mosques to Buddhist temples, from its lovely tropical gardens to its modern and fashionable nightclubs, Singapore is a city that has something for everyone. As time goes on, however, it is becoming apparent that Bugis Street and its population of beautiful Oriental transsexuals is one of the city's most popular tourist attractions. Like Bourbon Street in New Orleans, Bugis Street is a parade of "sin." Its personality, however, is elegant and understated, and its wealth of beautiful transsexuals provides a fascinating glimpse into an unusual world.

The transsexual explosion that has taken place across the globe during the last decade has swept through the major capitals of the West. Paris, Berlin, London, New York and Los Angeles have all felt its effect. And it is the West which we commonly associate with that revolution. Singapore is living proof that the revolution is global, and that its effects can be felt everywhere. And the "girls" of Singapore have established their city as an international capital, one that blends the transsexual revolution of the West with the legendary eroticism of the East.
The main difference between a transvestite and a transsexual is sexuality. The transvestite can be any number of sexual personalities—from a straight, heterosexual male to a homosexual drag queen. The transsexual, however, is distinctly defined as a man, or a woman, who identifies with the opposite sex. In doing so, he or she pursues dressing in the style of the opposite gender, and may extend himself or herself to the final commitment of having a sex-change operation. The transsexual, then, is an individual who seeks to become a member of the opposite gender, while the transvestite retains his or her sexual identity and simply dresses in the clothing of the opposite sex.

Fetishism often plays a powerful role in the motivations of a transvestite. A man who is sexually addicted to a certain article of clothing, say a pair of lace panties, may find that by wearing that piece of clothing he is integrating the object of his fetishism more profoundly into his sexual life. Many transvestites become fixated at an early age by a woman and her clothing, and seek to duplicate the sexual stimulus of that fixation through wearing garments much like those worn by the object of the early sexual lust. This fetishistic element does not mean a man wants to become a woman, but only that he is strongly fixated by certain articles of clothing.

The transvestite is considered psychologically harmless by most experts in the field. They cite transvestism as an innocent means of living out fantasies. The problems, or the trauma, those experts claim, begin to form when the transvestite begins seeing himself as a woman, and begins feeling that he is, in fact, a woman trapped inside a man's body.

In essence, this is the foundation of the transsexual's motivations and psychology. He, or she, feels the presence of the opposite gender to be dramatically overbalanced and because of that, seeks to somehow alter the natural state of his or her being.

**The transsexual is a man who seeks to become a woman, with sex almost a secondary consideration to that desire.**

The transsexual commonly moves through a series of stages towards a full realization of a gender change. The first stage is realized normally at a young age, when the transsexual feels a definite alienation from members of the opposite sex. It is at this stage that the transsexual will often begin behaving like the transvestite, dressing up in women's clothing (or if a woman, dressing in men's clothing). The primary difference between the transvestite and the transsexual that will exhibit itself here is one of sexuality.

In the case of some of the world's most notorious transsexuals, early transgression towards the affected behavior of the opposite sex was noticed by parents, and the subjects were then taken to physicians who ran tests on hormone balance. One of these, the beautiful and internationally known Coccinelle, produced tests in which it was determined that the balance between the male and female hormones definitely leaned towards the female. In many cases, early detection of the hormone imbalance will cause a transsexual to think of taking hormones to emphasize that drift towards the opposite gender. In Coccinelle's case, the hormone treatment worked with great effectiveness.

Once the transsexual has passed through the early stage of transvestism, he or she then moves into an area known as "pre-operative" transsexualism.

At this point, the sexuality of the transsexual should be discussed. It is commonly assumed that a man who wishes to become a woman is a homosexual. In many instances, men who demonstrate transsexual qualities are practicing homosexuals. But in truth, they are homosexual only because they are attracted to men. A homosexual is a man who seeks sex with other men. The transsexual is a man who seeks to become a woman, with sex almost a secondary consideration of that desire. There have been many cases of transsexualism in which the subject did not have sex with members of his or her own sex until a transformation had been completed.

The transsexual, then, having moved from the ranks of the transvestite, begins an earnest and emotionally charged voyage into the frontier of the opposite sex. Men will seek hormone treatments that emphasize the secondary female sex characteristics, such as breast development, and a lessens—
ing of bodily hair.

Women who are moving over into the other side of the sexual spectrum will begin exercising to develop their "masculine" physique and will alter their speech patterns and their dress.

This pre-operative stage has provided society with a large number of transsexuals who are commonly referred to as "she-males." They represent an underground community of men who have begun the transformation, but for one reason or another have stopped short of having the sex change operation.

Many of these transsexuals work in nightclubs which feature female impersonations. Others pursue "straight" careers, passing themselves off as women and never revealing their true sexual identity. Still others discover that the pre-operative stage is unsatisfactory, and seek to have the surgery performed that will transform them into a complete woman.

The operation itself has been performed on tens of thousands of individuals, with the greater number being male. The surgery involves the removal of the testicles and then the hollowing out of the penis. The sensitive skin of the penis is then inverted and used as the inner wall of the newly constructed vagina.

Fetishism plays a powerful role in the motivations of the transvestite.

For women, the surgery involves the removal of the ovaries and uterus, and the sealing up of the vagina. Artificial penises can now be constructed, using skin grafts from highly sensitized parts of the body. But there is no way for these penises to become erect and thus function as a normal male organ.

The pre-operative and post-operative transsexual represent a difference as profound as the transvestite and the transsexual. The pre-operative transsexual is still living with a choice, a future solution whereby all his emotional and psychological problems will be answered as a result of the operation. In his mind, the "fantasy" of becoming that which he has always dreamed of being rests ahead. The post-operative transsexual, however, has made his or her commitment and must live with it.

Once the operation is performed, the individual no longer looks upon himself or herself as a transsexual, but rather as a functioning member of a new sex. This factor is the one powerful difference between the transvestite, the pre-operative transsexual and the post-operative transsexual. The stages of flux and change no longer exist once the operation has been performed, and the individual becomes fully realized within the role of his new sexuality.
The decision to have the operation, for many transsexuals, is akin to finding a newfound freedom. Many are deliriously happy after the operation, finding for the first time in their lives their physical identity to be consistent with their mental self-image.

The post-operative transsexual finds himself in a position where there is no choice—the adjustment must be made. And it is within this critical area that experts who deal with transsexualism are employing the basic elements of transsexualism and transvestism to make certain that transsexuals contemplating surgery are well prepared for the eventual trauma of their change.

Still, even with the safety valve procedures now being employed, there are some transsexuals who cross the line and suffer dramatically as a result of their decision. For these people, there are now hundreds of clinics and therapy groups designed to help them make their adjustment to their new sex.
She-Male Dominas

Whip-wielding vixens in spikes—dispensing rough justice to a thrill-seeking world!

The dungeons of domination and humiliation were once the domain of the leatherclad mistress, a woman who had been trained and educated into the ministrations of torture and discipline. But all that is changing today as more and more of these same dungeons are being operated by TVs and transsexuals. And their appearance on the B&D scene has come about as a result of an increasing demand for their services.

The incredible rise in the number of practicing TVs and transsexuals within the domination scene is taking place for a number of complex reasons. A quick review of these reasons and motivations should provide some insight into this new and highly bizarre phenomenon.

One of the primary reasons behind the TV and transsexual dominatrix becoming so popular is simply the male's desire to experience the utmost in bizarre sexuality. To a man who wishes to be subjected by a mistress, having his mistress be a queen only adds to the mystical and outrageous sense of the experience. For many men, this simple combination of bizarre elements enhances their experience and allows them to enjoy that sexual confrontation to a much greater degree.

There are, however, a growing number of men who use the services of a dominant queen because of their inability to accept the forceful domination of a woman. These men seek domination, and psychologically desire it. But their egos are too fragile to allow a "real" woman to implement the services. So, by employing a drag queen, they are resolving that conflict within themselves and are allowed to rationalize their behavior by saying that it is actually a man who is doing the dominating.

On the other side of the coin is the male who desires a homosexual experience but for psychological reasons will not admit to himself that he has those tendencies. The drag queen domina allows him to have a "forced" sexual relationship with another human being who is essentially male while allowing the subject the opportunity to once again rationalize his behavior by telling himself that the domina is truly a woman.

For many men who seek the services of a drag queen domina, there is one simple explanation. And that is that the TVs and transsexuals who are now operating in the field have shown themselves to be superior talents when it comes to administering bondage and discipline. The TVs and transsexuals, because of their dual nature and their dual sexual experiences, seem to have developed an uncanny ability to understand and implement the secrets of pain and pleasure.

Their technique is the same, but their motivation far different. Their male slaves are nothing more than extensions of themselves, embodiments of the man they once were. Thus, their desire to humiliate and punish is that much more intense. It is this drive that makes them powerful and extremely effective!

The male is forced into acts of humiliation. The cock of a domina in drag, large and menacing, makes him succumb to an act that violates his very being. It is an act from which there will be no recovery since the she-male has succeeded in altering his male ego.

The power of the she-male domina goes far beyond training men. It also works on women. The bitch goddess drives the woman to her knees, then forces her to pay homage to her male cock!

Traits which are natural to an organism fight hard for survival.

This may explain why so many TVs and transsexuals make excellent martinets.

The psychology of the dominant queen often amounts to a neurotic, multi-layered mess, which tends to express itself in ways which are generally grouped under the heading "kinky."

One could argue endlessly as to whether a dominant queen was: a. an inherently sexually dominant individual; or b. an artificially "feminized" male, who practices certain (stereotypically masculine) dominant acts, in rebellion against the symbolic self-castration which his chosen lifestyle demands in exchange for the womanly image he is committed to projecting.

Is the masterfulness of the transvestite whipstress genuine? Or is it as illusory as the over-blown "female" image created by her makeup, wig and padded bra? Is this bitch really tough? Or is she still desperately clinging to the vestige of manhood which she has been conditioned to prize above all others since infancy, namely the demand, despotic, disciplinarian persona which characterizes the traditional male counterpart to her equally dated female ideal.

The implications of the "punishments" meted out to the "slaves" of the transvestite or transsexual are also interesting to ponder. When the aggressive, actively dominant queen flogs, smacks, kicks or verbally abuses a male submissive, is she punishing him for his "weakness," as a male, in submitting to her? Or is she punishing her own alter ego, as personified by her meek, emasculated male slave? She may see in him the failed male she once was; thus in condemning her slave as unworthy, she is also reaffirming her contempt for the incomplete person she always felt herself to be when living her life as a male.
Not wholly unreasonable either is the concept that the queen (who will probably never rear children of her own) is enjoying with her slave a sort of “Mommy Dearest” fantasy, wherein she represents the severe matriarch (perhaps, in some cases, her own mother), while the sex slave symbolizes both the naughty child she'll never raise and herself as a naughty child.

The sexist notion that ideal women always fit motherhood into their busy schedules is enjoying a renewed popularity, and under the sanctified protection of feminism as much as the Moral Majority. If queens wish to view themselves as “total” women, why shouldn't the trendy new fad for “parenting” be incorporated into their pre-fab fantasies?

What about queens who kick the butts of girls, even in sex play? Is the queen being vindictive, like one of Cinderella's sisters, in punishing the one who was lucky enough to be born with the appropriate genitals? Does the drag queen see the girl she is tormenting as her mother, her daughter or herself? And whoever the queen does see the surrogate as representing, is she being punished because the queen guiltily loves, passionately hates or furiously envies her?

Probably, if the truth were known in most cases, what the dominant streak in most TVs and TSs (and for that matter, gays, straights and everything in between) boils down to is an inexplicable, obsessive and lifelong attraction to sadomasochistic eroticism.

Indeed, it is quite often the sadomasochistic appeal of the dominant queen that represents the primary attraction for her enthralled followers. The temptation to indulge in masochistic pleasures frequently allows for sexual behavior patterns normally unacceptable to the would-be slave.

Thus, while certain men (and women) would experience little or no curiosity about sexual experimentation with the “average” TV or TS, the addition of the dominant variable makes the queen suddenly beguiling to them.

Sadomasochism has always been the great sexual leveler, seducing its numerous fans to “cross-over” into forbidden territory again and again, in pursuit of that rare and most intense of erotic experiences: object bodily submission, and all the sensations and thrills this state of mind and being implies.