



THAT LINE IS ALIVE:

RANDA MAI

A KINBAKUSHI

**UNQUESTIONABLE IN THE PAST,
ESSENTIAL IN THE PRESENT,
ETERNAL IN THE FUTURE.**



2nd Generation
**Randa
Mai**

**INTERVIEW
NATSUKI
AOYAMA**



AND MORE:

ILLUSTRATIONS

- RANDA MAI STYLE
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RMTV-001

THAT LINE IS ALIVE:

RANDA MAI



By Tiago Vaz

I first encountered Mr. Randa Mai's work around 2010 through SM films, primarily from the *Attackers* studio.

I have always viewed Kinbaku as an artistic expression, so, seeing Randa Mai's work, witnessing him weave technique into other art forms, was nothing short of incredible. His films possessed plot, character development, a play of light and shadow, and framing that crafted a complete atmosphere. The narrative intensified the connection with those on screen, but there was more to it. The moment the piece reached its climax within Randa Mai's ropes, a unique relationship emerged between him, the actress, and the tie... something I felt nowhere else. It was intangible, the film balanced the impact of an aggressive visual with a certain sensibility. It was a work of authentic spirit.

Beyond that, another detail I loved was his look: dark glasses, black clothes, and the coolest touch... chewing gum! A silent presence, yet one charged with personality.

These productions were among my first contacts with this universe, revealing that SM works could exist with such a level of care, and it left a profound mark on me. Later, when I began to follow from up close,

the social media accounts of various JAV personalities I already followed, I could never find Randa Mai. Information about him on the internet was scarce.

Meanwhile, I saw many active bakushi: teaching classes, participating in new productions, performing bondage shows... I came to the conclusion that, *"well, Randa Mai must be retired, if he were active, he would definitely be dominating SM productions."*

I spent years not knowing what had happened to him until, in 2022, a mention of his name appeared in a post by an actress I followed. Sadly, Randa Mai had passed away that week.

To me, it is fundamental to keep the memory of those who are no longer physically here alive. If someone's thoughts, ideas, and teachings disappear, that person dies a second time.

The primary objective of this work in honor of Randa Mai is to open doors so that new people may discover his legacy. If this zine has reached you, I invite you to research and explore his journey. And, if you are interested in ropes, I highly recommend studying and learning the *Randa Mai style*.

Thank you.



RANDA MAI 乱田舞

Born on March 25, 1959, in Shinjuku, Tokyo.

At the age of 20, he founded and managed an SM club where he performed bondage. As a bondage artist, his work spanned various media, including video, erotic V-cinema, television, magazines, photo books, and theatrical productions. He worked not only in Japan but also in the United States and Europe.

Throughout his career, he directed and performed in more than 2,000 SM videos and erotic cinema productions. His publications include *'Complete Bondage Manual'*, *'Complete Bondage Manual DX'*, and *'Complete Bondage Manual PROFESSIONAL'* (all published by Tsukasa Shobou).

In 2005, he held a unique seminar called Kinbaku School, where he taught bondage techniques.

In 2012, his disciple **Natsuki Aoyama** succeeded him as the **Second Generation Randa Mai**, with a succession ceremony held in Kabukicho, Tokyo. Today, the school has been revived by the Second Generation Randa Mai as the *Randa-Style Kinbaku School*.

HIGHLIGHTS

Produced a 10-day sadomasochism event at Yokohama Hamageki

Regularly organized sadomasochism talk shows at Shinjuku Loft Plus One

Published books, videos, and DVDs featuring instructional SM bondage

Released sadomasochism video series with major American and European adult video production companies

Managed the Ranbukan SM bar in Roppongi, Tokyo

Produced the SM Convention at Shinjuku DX Kabukicho in 2006 and 2007

Awarded the DMG and DMM Group Special Prize in 2004, and the DMG and DMM Group Outstanding Director Award in 2006.

INTERVIEW

NATSUKI AOYAMA

Second Generation
RANDA MAI

青山夏樹/二代目乱田舞



As one of the world's leading exponents of Kinbaku, Natsuki Aoyama (Randa Mai II) was a direct apprentice of Randa Mai and became the fundamental guardian of his legacy. By graciously granting us this interview, she shares precious memories that make this record an invaluable opportunity for appreciation.

Tiago Vaz: Before we discuss Mr. Randa Mai, I would like you to share a bit about your own journey within the Kinbaku scene, and then tell us how you first met Randa Mai and in what ways he influenced your career.

Natsuki Aoyama (Randa Mai II): I am currently 55 years old. My journey in the bondage scene began at 21, when I started working at a provincial SM club. There, I learned the foundational rope techniques required for SM play.

At 31, after moving to Tokyo, I was working at an SM bar that featured live performances. That was where I first met Mr. Randa Mai, who was appearing as a guest performer. Until then, I had not been particularly interested in male sadists. However, his performance completely altered my perspective.

What struck me was that his work was not simply a sexual act. It was a structured and deliberate expression of psychological exchange between a Queen and her slave. His rope work was minimal, yet executed with intense tension and precision. He used very few

INTERVIEW

ropes, but each line carried intention. His performances were fast, dynamic, and carefully choreographed for the stage. Even audiences unfamiliar with bondage remained engaged. There was no slackness, either physically or theatrically.

A few years later, he visited the studio I managed to scout it for a shoot. He asked to examine the ropes I was using. After he left, I touched the ropes he had coiled and set aside. I was shocked by their firmness. They were bound with extraordinary tension and control. Although we were using the same material, I realized I could not reproduce what he had done.

That moment awakened a deep curiosity in me about rope itself—its structure, its tension, its relationship to the body. I asked to become his apprentice. It took more than six months before he accepted me.

As his apprentice, I accompanied him to film sets and assisted in production. I learned not only rope techniques but also directing, editing, and the professional responsibilities of a Kinbakushi within the adult video industry. Through this process, I internalized his technical foundation. When I later succeeded him as *“Randa Mai II”*, it was not a symbolic gesture. His rope principles became the structural axis of my own work.

Tiago Vaz: As someone who worked closely with Randa Mai, how would you describe him?

Natsuki Aoyama (Randa Mai II): He was an extraordinarily gentle and sensitive person.



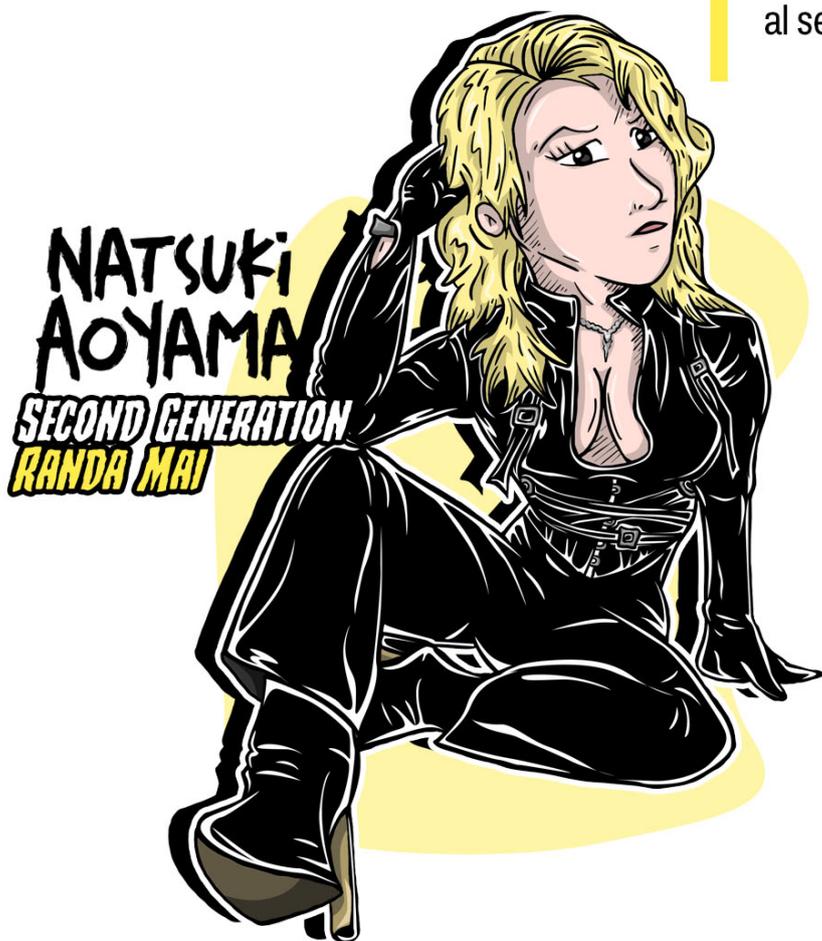
Many women who felt that life had become unbearable sought him out. From a young age, he devoted himself to engaging with such women sincerely and without judgment.

When I became his apprentice, he was one of the busiest and most successful bondage masters in the Japanese adult video industry. He wrote, directed, and performed continuously. However, at the height of his career, he developed severe depression.

His illness progressed to the point where constant supervision was necessary for his safety. The medication required to stabilize his condition gradually made it physically difficult for him to tie ropes. As his health declined, professional relationships became strained, and work opportunities diminished.

After he left the industry, his name gradually disappeared from public narratives of bondage history. In many ways, he became absent from the record. That absence is one reason I continue to speak about him.

His life was not simple or romantic. It was intense, fragile, and marked by both brilliance and suffering. Yet he remained sincere in his commitment to those he worked with. I believe he was an exceptional Kinbakushi, not because of myth, but because of the clarity and rigor of his craft.



Tiago Vaz: How would you define the “Randa Mai style of Kinbaku”?

Natsuki Aoyama (Randa Mai II): Randa Mai rejected meaningless rope. During my apprenticeship, he would observe my work and ask:

“Is that line alive?”

By “alive,” he meant several things: tension without slack, responsiveness to the model’s body, and the ability to maintain psychological urgency for the audience. In filmed work, loose or decorative ropes without functional tension would immediately draw criticism from viewers. He approached rope with complete professional seriousness.

To him, only a tie executed with proper tension and structural necessity could be called “Kinbaku.” The Japanese characters for Kinbaku literally mean “tight binding,” and he insisted that this meaning be respected in practice.

His style avoided unnecessary ornamentation. It relied on minimal rope and emphasized the natural lines and movement of the body. I define this approach as an “aesthetics of minimal rope”—a system in which each line must justify its existence.



Tiago Vaz: His look was striking and very distinctive, always dressed in black and wearing sunglasses. How do you interpret this aesthetic construction?

Natsuki Aoyama (Randa Mai II): He had a clear philosophy regarding his appearance. He often compared the role of a Kinbakushi to the “Kuroko” in Bunraku puppet theater—stage assistants dressed in black who remain visually unobtrusive while supporting the main figure.

For this reason, he dressed entirely in black and wore sunglasses. It was not an attempt at intimidation, but an act of deliberate self-effacement. By minimizing his own visual presence, he allowed the actress to become the central figure.

In his view, the rigger exists to support and elevate the person being tied.

The purpose was not self-display, but to create conditions in which the other person could fully reveal themselves. His aesthetic was constructed around disappearance.

**2012: NATSUKI AOYAMA
SUCCEEDS AS RANDA MAI II.
TODAY: THE SCHOOL IS REVIVED
AS RANDA-STYLE.**

Tiago Vaz: From your perspective, what was, and what continues to be, the impact and legacy of Randa Mai’s work?

Natsuki Aoyama (Randa Mai II): Randa Mai aimed to transform Kinbaku into a form of stage entertainment rather than a static demonstration. Two decades ago, many bondage shows involved slow tying with background music. He integrated suspension techniques with music in a more dynamic and time-conscious way, shaping performances that functioned as structured stage acts.

This approach influenced later performance styles. I continue to develop this structure in my own work, and my apprentices inherit it as well.

Within the adult video industry, the practice of stimulating the model while tying — creating a simultaneous live expression of rope and physical response — became increasingly common. He played a significant role in shaping that format.

While no single individual defines an industry, his contributions were substantial in establishing performance-based Kinbaku within commercial media.

INTERVIEW

Tiago Vaz: To conclude, what words would you like to share with the public about Mr. Randa Mai?

Natsuki Aoyama (Randa Mai II): I would like people to understand the world he constructed: a world in which tying the body was a method of revealing the inner self.

By removing excess and insisting on structural clarity, he sought to create a space where another person could be seen more honestly. His work demonstrated that Kinbaku is not merely about restraint, but about designing a framework in which vulnerability and presence can emerge.

I hope that through this interview, readers can glimpse the depth and discipline of the world he left behind.



Natsuki Aoyama with Randa Mai in "Torture House 5" (2008)



INTERVIEW HELD
ON MARCH 3, 2026.

ACCESS **NATSUKI AOYAMA'S (RANDA MAI II)** LINKS FOR MORE INFORMATION ABOUT HER WORK, TO EXPLORE THE RANDA MAI STYLE, AND MUCH MORE:

ALL LINKS AVAILABLE HERE:

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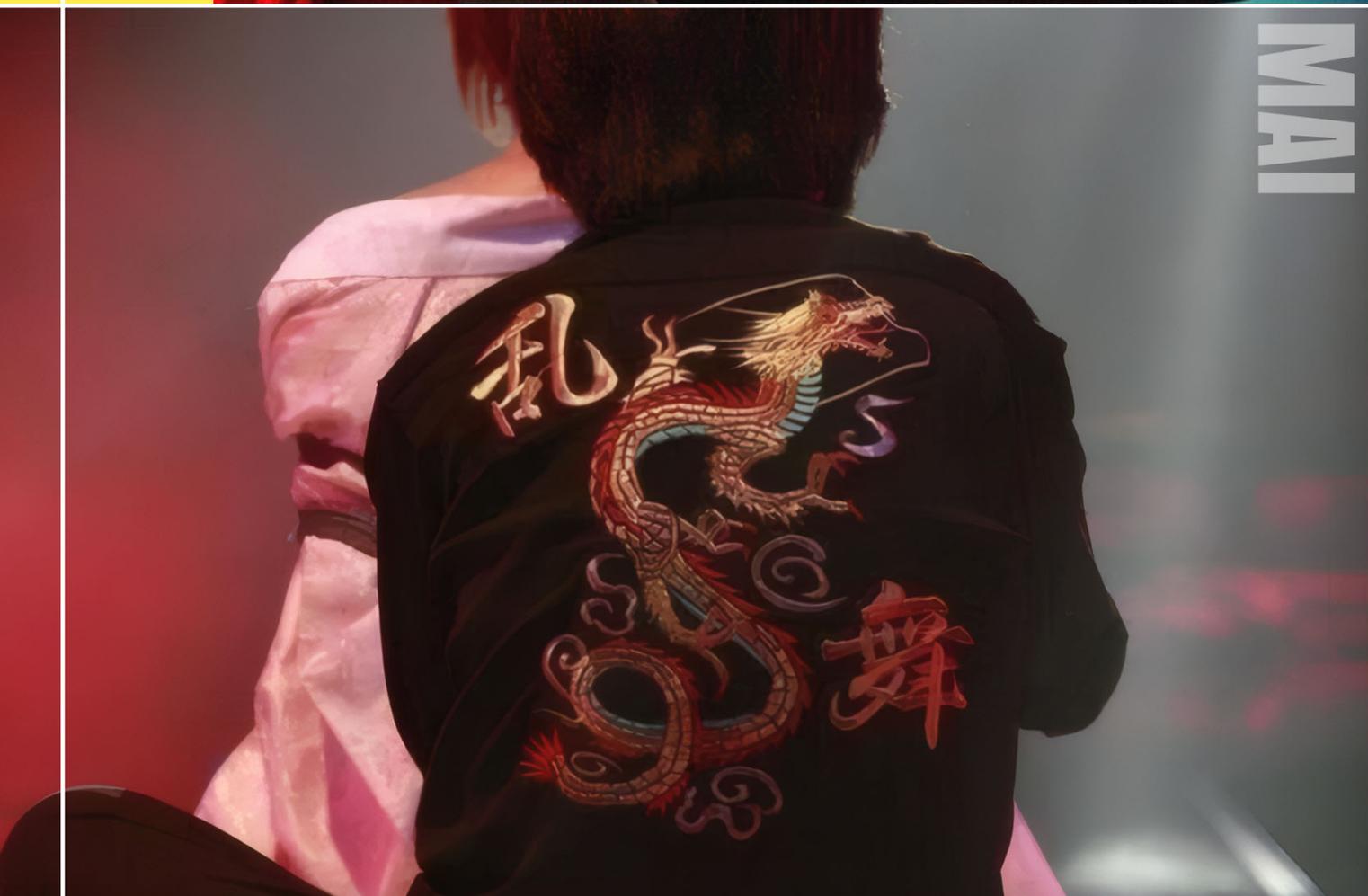
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ONE OF RANDA MAI'S MOST STRIKING EMBLEMS IN HIS LIVE PERFORMANCES WAS THE DRAGON...



RANDA
MAI



NATSUKI AOYAMA

RANDA MAI II



...THE SAME DRAGON THAT
NATSUKI AOYAMA (RANDA MAI II)
STILL CARRIES TODAY.





LEGACY IN PRACTICE:

NEW GENERATION INSIGHTS

To understand the depth of Randa Mai's impact today, we present the perspectives of the students of Natsuki Aoyama (Second Generation Randa Mai). In these accounts, they explore how Randa Mai's influence manifests and transforms through Natsuki Aoyama's teachings, as well as the sense of keeping the 'living line' between its historical past and current practice.

LEGACY IN PRACTICE:

NEW GENERATION INSIGHTS

RANDA KAKERU

I perceive Randa Mai almost as if he were a fictional being. Why do I feel that way? Because, to me, he represents an ideal presence within SM.

That may sound contradictory, but it is my honest feeling.

The reason I feel this way is that, in this day and age, it seems almost hard to believe that someone like Randa Mai could truly exist.

I believe that SM is something that exists within a relationship of mutual acceptance and forgiveness. S needs M, and M needs S. It is not about one person forcing their feelings onto the other, but about a real emotional exchange taking place between the two. That is what such a moment means to me.

Randa Mai was someone who could present that as a work of art. Why do I call it a “work”? Because he had once been an actor.

He did not stand on stage simply in order to shine himself. Rather, there were M’s who felt that it had to be Randa Mai.

In that relationship, I feel not only admiration, but also a kind of envy.

If someone like him could truly exist in real life, I would have wanted to meet him at least once. That is the kind of presence Randa Mai is for me.

I believe that what Randa Mai left behind was not merely technique, but the very way SM can and should exist. He was someone who continued to embody that through his own body and way of living.

Of course, his technique was exceptional. But beyond that, I feel he was someone who showed, through the way he lived, one possible answer to what SM is.

As I stand on stage as a kinbakushi, when audience members tell me, “He embodies SM,” I feel that this itself is what it means to carry Randa Mai forward – and to connect him to future generations.

For me, as someone learning Randa Mai’s bondage, that may be the meaning of my own existence.

LEGACY IN PRACTICE:

NEW GENERATION INSIGHTS



SHUUKA

Through Natsuki's teachings, I feel that I am learning not only technique, but also a way of thinking and a way of facing another person.

In *Fūshikaden*, there is a phrase, "*Hisureba hana*" – "if it is hidden, it becomes a flower." I understand this to mean that when everything is not fully revealed, and a certain space is intentionally left open, something can finally reach the other person's heart. I feel that this idea – that there are things communicated precisely through atmosphere and presence – has much in common with kinbaku.

As I encounter these teachings, I imagine that the first Randa Mai must also have been someone who valued not only skill in presentation, but also the unspoken and the invisible movements of the heart. Even when something cannot be seen, there are still things that can be shared and understood.

The first Randa Mai, as I perceive him through Natsuki Aoyama, is someone who treasured that kind of invisible exchange, and who approached rope with deep respect for the person receiving it.

For me, carrying on the Randa style – left by the first Randa Mai and carefully preserved by the second Randa Mai – means more than simply preserving a culture.

I believe rope is a tool of communication. For people whose hearts are tired, or for those who can only connect with others through rope or SM, there needs to be a place where they can arrive and be received. Inheriting the Randa style may also mean preserving such a place for those people.

Kinbaku involves danger. Precisely because of that, I believe accidents that can be prevented should be prevented. Only when safety is taken seriously can we truly experience, with peace of mind, the depth, beauty, and emotional exchange that lie beyond it. Otherwise, I do not think the culture of kinbaku itself can be sustained over time.

To me, inheritance means carrying on a way of thinking and a way of being, and passing them properly to the next generation.

I hope to practice rope sincerely as well, and to let the rope move with kindness.



LEGACY IN PRACTICE:

NEW GENERATION INSIGHTS

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HARUKA

I originally came to rope as a bottom, and I have only been practicing shibari for about a year.

Because of that, I cannot say that I fully understand the first Randa Mai.

However, as a bottom, I felt a quiet beauty in the sense of equality, trust, and communication through rope.

Through Aoyama Natsuki's teaching, I realized that these feelings were shaped by Randa Mai's philosophy.

Although there is still much I do not yet

understand, I perceive Randa Mai as the source of the relational beauty I first experienced as a bottom.

For me, inheriting Randa Mai's legacy means valuing the sense of equality, trust, and dialogue through rope that I experienced as a bottom.

I am still early in my journey, but I hope to preserve the beauty of these relationships and carry that feeling forward.

In doing so, I believe that this spirit can naturally be passed on to the next generation.

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IBUKI

My impression is that he was someone who truly loved SM.

His passion for rope and SM, the way he engaged with the women (actresses), and everything he did carried a clear sense of aesthetics. I feel that his entire way of living was admirable and deeply compelling.

For me, it is the very meaning of living in this field. I want to continue to exist and

breathe within the SM world as a kinbaku artist. To do so, I am currently learning from my teacher the philosophy, rope techniques, and ways of engaging with people that have been passed down since the first generation.

And someday, I believe it is my responsibility as a disciple to fully internalize these teachings and carry them forward with care and accountability.

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Rio Yasuda: I apologize for starting by speaking about myself, but when I was in high school, Japanese adult video (AV) was experiencing its initial golden age. I'm talking about the mid-80s. At that time, the atmosphere was much darker and more clandestine than it is today, and the SM genre dominated the market. Even major production companies, which would later become synonymous with "pretty girl" content, were releasing SM videos during that period.

In this landscape, the works of *Art Video*—a studio specialized in SM—stood out. As a high school student who had become a fan of *Art Video*'s productions (which blended a typically Japanese melancholy with a hardboiled atmosphere), I lived in terror of being caught for my fake age, yet I rented every one of those sinister-covered videos from the rental shops.

At that same time, a young Randa Mai, then in his 20s, was also fascinated by *Art Video*.

Randa Mai: Back then, home VCRs had just been released. I went into debt and bought one right away. After I discovered *Art Video*, I felt like my path was set. I would watch them and practice the rope knots... I bought the tapes every single month.



RANDA MAI 乱田舞

Rio Yasuda: Wait, you bought them? But they were rental tapes, weren't they? Buying one cost more than 10,000 yen back then, and even renting was over a thousand...

Randa Mai: I really loved it (*laughs*). At the time, I worked as a cook, for moving companies, in optical shops... but it felt like I was working just to buy *Art Video's* tapes. I absolutely loved the veteran actor Toru Kuroda.

Rio Yasuda: Oh, Toru Kuroda! He was incredible. He had that "mature leading man" aura, with a coldness that was actually terrifying.

Randa Mai: The dark, relentless way he dominated his scenes was irresistible. I wanted to meet Kuroda so badly that I found out where the *Art Video* office was and just stood out front, waiting for him. I crossed paths with him three times—he walked right past me—but I was so nervous I couldn't say a single word. That's how much I admired him. To me, he was a star on the same level as Yusaku Matsuda. That's why working on productions directed by Kuroda today is such an immense honor.

Rio Yasuda: *As he joyfully recalls these memories from 25 years ago, Randa Mai seems like a carefree boy. To those who only know him as a master of Kinbaku, he would seem like a different person. In everyday life, Randa Mai is an extremely friendly and captivating figure, with a "cool older brother" vibe. Just by looking at him, it would be hard to imagine that he is an SM professional.*

Rio Yasuda: *His awakening to sadomasochism began when he was in the fourth grade. When he saw a scene in Sanpei Shirato's popular manga series, "Kamui Den", in which a woman was crucified, something stirred within him as a young boy.*

Randa Mai: I got very excited by that scene, but it troubled me. My friends were making a fuss over breasts and private parts, but I was excited by the crucifixion. I felt strange, so I couldn't tell anyone.

Rio Yasuda: *Around that time, the young Randa also learned how to masturbate. His favorite theme was the crucifixion scene from "Kamui Den". He would also draw Fujiko Mine from "Lupin III" naked.*

Randa Mai: My mother was an animator. She drew illustrations for anime like "Star of the Giants". She was also responsible for "Lupin III," and I used to draw nude scenes of Fujiko Mine at home. She would tell me at the time, "Go away!" (*laughs*).

Rio Yasuda: *Randa's sexual awakening as a young man was closely tied to manga culture. He feared there was something strange about him, but one day in middle school, he found an SM magazine in a bookstore. It was filled with photos and illustrations of bound women. He realized then that there were many people in the world with the same sexual fetishes as him.*

Randa Mai: I was relieved. From that moment on, I became obsessed with sadomasochism. I would flip through the magazine, sear every image into my mind, and then masturbate as soon as I got home. I was born in Shinjuku, and back then, it was common to find porn magazines lying around. I would go out hunting for them. I was a strange kid. My after-school routine was wandering around looking for SM magazines.

Rio Yasuda: *What makes Randa unique is that he also puts it into practice. He says he was already tying up his girlfriends back in middle school.*

"I tied up every girl I dated. People don't believe me, but when I ask to tie them up, they usually say, 'That sounds like fun,' and agree. It's still that way today. Even in bars, if I say, 'I like to tie people up, can I tie you up?', I have a high success rate."

Rio Yasuda: t's incredible that you were into sadomasochism in middle school. What about high school?

Randa Mai: Of course, it only got worse. After class, I would tie up my classmates in the classroom, and the teacher would find out and scold me. Since I never learned my lesson, the next day I'd tie them up in the janitor's closet under the stairs, and the cleaning lady would find out, the class coordinator would snitch on me, and I'd get suspended (*laughs*). By the time I reached

high school, I was already I had already tied up more than 20 people. They were all students in my class. So, there were plenty of people in my room who had been tied up by me. Weren't we told to keep quiet? No one knew a thing. It's fun to share secrets, isn't it?

Rio Yasuda: But when you're in middle and high school, you just want to screw anything that moves. Weren't you interested in conventional sex?

Randa Mai: Well, I did that after tying her up (*laughs*). I don't get excited until I tie her up. It's like foreplay. To be honest, I found masturbating while thinking about a bound girl more pleasurable than actually having sex. I'd think, "Hmm, maybe I should put this in here, just in case." Truthfully, I only started to enjoy sex after I turned 30.

Rio Yasuda: Were you indifferent to sex itself?

Randa Mai: Actually, I had my first sexual experience in the fifth grade. And it was a ménage à trois.

Rio Yasuda: A ménage à trois in elementary school?

Randa Mai: At the time, the "Baseball-ken" game from Kin-chan's TV show was a huge craze. I was playing Baseball-ken with two girls at a friend's house, and we ended up completely naked, and then we had sex. I said, "Hey, let me see your pussy?", and I got

RANDA MAI 乱田舞

an erection, so I thought, “I guess I should put this in here.” It didn't feel very good. So I don't think I had any fantasies about sex itself.

Rio Yasuda: After graduating from high school, Randa Mai began working at the restaurant where he had been working part-time since his student days, even earning his chef's license. Around that time, he placed an ad in *Orange People* (a magazine focused on swinging and swapping) to recruit members for an SM circle.

Randa Mai: It was something similar to what they call an “orgy circle” today. I thought about gathering people with the same hobby, finding women, and having fun together. Since they were *Orange People* readers, they came in with a swinging vibe and, little by little, they ended up hooked on SM.

Rio Yasuda: Since there were few groups of that kind at the time, young Randa's circle flourished. At parties held in hotel suites, they would gather around 30 members. At that time, Randa was only 20 years old. The group lasted for about five years, with sporadic meetings.

Randa Mai: While active in the circle, I began to feel a desire to show my ties to everyone. I wanted to exhibit what I had researched and studied by watching *Art Video* tapes (laughs).

At that time, a newspaper came to do a story on the group. When the article was published, the feeling of pleasure was indescribable. I thought: “Damn, my rope work made it into the newspaper!”

Rio Yasuda: That ecstasy was what gave birth to Randa Mai as a professional rope master.

Randa Mai: I took that small newspaper clipping and started going door-to-door at publishers and adult video (AV) production houses, asking if they had any work for a rope master. But no one took me seriously. Over time, I eventually connected with the world of *urabon. I did a lot of work as an actor, having nothing to do with tying. I did scenes with Yukari Taguchi and others. Since actors' faces aren't shown in urabon, nobody noticed.

***Urabon:** Illegal, uncensored pornographic photo albums.

Rio Yasuda: Oh, so you mean that, without knowing it, we might have already seen your “equipment” out there?

Randa Mai: Randa Mai: Exactly (laughs). I didn't mind acting in front of others at all. I've always loved the spotlight. As a child, I was part of a children's theater troupe, in high school, I entered a speech contest, and while everyone else was talking about serious and formal things, I was the only one doing impressions to make the audience laugh. I love performing in public.

Rio Yasuda: Over time, rope work opportunities began to emerge in adult videos.

Randa Mai: I was the behind-the-scenes rope master, never appearing on screen. But it wasn't for the big production houses, it was more for those *Black Pack companies. Since those were produced in Kansai, I traveled a lot to Osaka or Kyoto to do the ties.

***Black Pack:** A generic term for uncensored videos that became a craze in niche markets during the mid-80s, so named because they were sold in black cardboard boxes. These productions sat somewhere between commercial adult video and clandestine films, featuring anarchic and extreme SM scenes—such as the insertion of eels or Tabasco enemas.

Rio Yasuda: As I listened to your story, it occurred to me that Randa Mai's trajectory is, in itself, the modern history of Japanese erotic media. As a naughty kid who followed every kind of erotic media, I ended up seeing you in various places without even knowing it.

What projected your name to the general public was the SM show held in the early '90s at Red Shoes, a club in Nishi-Azabu. Red Shoes was known as an avant-garde meeting point for celebrities and industry influencers. At that time, holding an SM show in a place like that was unthinkable for the conservative and exclusive world of sadomasochism.



Randa Mai: I watched Akechi Denki's shows many times. I thought: "Wow, there is someone who can tie with such beauty and skill, I want to be like that." But, on the other hand, I also thought: "If it were me, I would do it this other way."

Rio Yasuda: Until then, rope masters like Akechi Denki performed their shows by tying the female body in absolute silence. However, Randa Mai believed that if he added lighting, music, scenery, and a theatrical situation, the performance would become much more interesting.

Randa Mai: I wanted to try a show that was more modern and "cool", moving away from that dark image of the past. And I wanted to do it in front of people who had no interest in SM whatsoever. While I was talking to various

people, I met a producer who said: “So, shall we try it?”. That’s how the Red Shoes show happened. It was incredible. We did the bondage performance in front of customers who were there to dance. Everyone was curious, asking: “What is this? What’s going on?”

Rio Yasuda: *This collaboration became an immediate success and attracted the attention of various media outlets. TV shows like Tonight and Gilgamesh Night aired the performance. It was the moment when a bondage show was broadcast on television for the first time. The performances at Red Shoes continued monthly for about ten months, bringing several changes to the concept of the “SM show”.*

Randa Mai: The resistance from the traditional industry was enormous. They said SM wasn’t supposed to be so bright or that it lacked emotion. Others said SM should never be exposed and that showing it on TV was absurd — I was heavily criticized. But I even took advantage of that. To me, it meant I was being recognized. I thought: “I’m going to keep going with everything I’ve got.”

Rio Yasuda: *Until then, the image of a rope master was that of an older man, carrying the “weight of life”. The activity of the young and dynamic Randa Mai clearly signaled the arrival of a new generation. This conflict was, in any field, what we call a generational clash.*

In any case, he paved new paths for SM, performing live bondage sessions accompanied by wadaiko drums and shakuhachi flutes, appearing in comedy shows with the Yoshimoto Kogyo agency, and producing countless adult videos (AVs), moving forward with an unstoppable force.

Rio Yasuda: Listening to your story, I realize that you’ve always been very proactive. At only 20 years old, you were already taking the initiative to create your own SM circle, knocking on the doors of publishers and video production houses, developing show concepts... You’ve always moved on your own terms.

Randa Mai: Yes, because there were things I wanted to achieve. But, to tell you the truth, that “fire” and the restless ambition I felt back then are starting to fade. Honestly, I feel like my vigor has diminished.

Rio Yasuda: Would that be something related to age?

Randa Mai: Of course that plays a part, but there’s also the fact that I’ve managed to achieve everything I set out to do when I was young.

Rio Yasuda: So, do you feel satisfied?

Randa Mai: Yes. And the problem is that when you reach this stage, you start to get bothered by the SM that others are doing. Until now, I truly didn’t give a damn about what others did or said, I only had eyes for my own style of SM.

Rio Yasuda: Are you referring to the new generation of rope masters?

Randa Mai: Lately, there are many expressions in poor taste—things filled with blood or looking like abuse and mistreatment, you know? I'm not really into that. I feel like criticizing it. But then I realize: it's envy. I feel envious because new things aren't coming out from within me (*laughs*). Even so, I intend to keep searching for my own "new SM", without being stuck only to the image I've built so far.

Rio Yasuda: To wrap up: what is the fascination of ropes to you?

Randa Mai: Being a bit pretentious, I would say it's connection. You know when a mother hugs a small child and says, "it's okay, be calm'?" It's that feeling. When the needs of both hearts align perfectly, I feel the rope as if it were a blood vessel. It's the feeling that our souls are going back and forth, flowing through the ropes.

Rio Yasuda: So, even though it's SM, you're not exactly 'mistreating' the person.

Randa Mai: Not at all. That's why I feel this resistance toward the abuse-driven SM that has been popping up lately.

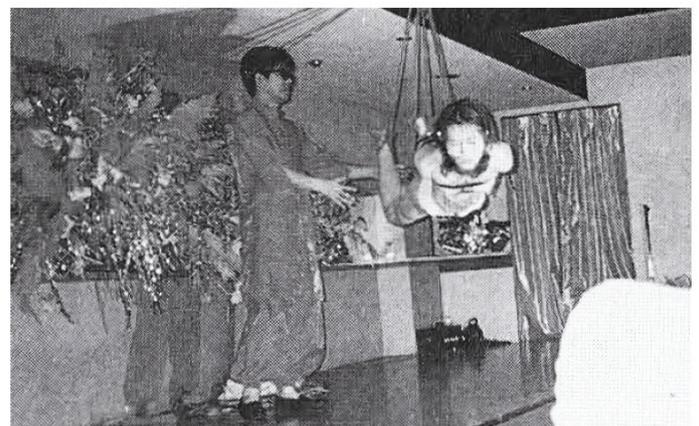
Rio Yasuda: To you, would the act of tying be something close to sex, then?

Randa Mai: Yes. I have sex through the ropes. That's why, while I'm tying, I feel a constant pleasure.

Rio Yasuda: And when you say "sex," you aren't referring just to the act of penetration, but to a kind of sex where hearts communicate with each other.

Randa Mai: In the end, I believe that SM is exactly that. The girl surrenders her body to my dominance, this means she trusts me, and her reaction is my praise. She wants to resist my dominance to be praised for it. We want to recognize each other mutually. This emotional connection is my SM. For example, it's not a problem if someone doesn't accept whips or candles, SM is established within the limits of what that person can do. I think that putting aside foolish pride, returning to being like a small child, and surrendering body and soul to another in a state of total purity is something extremely pleasurable and rewarding.

Rio Yasuda: *It sounds almost like a therapeutic counseling session. For those who think of SM as something purely violent or just a rigid relationship of dominance and submission, Randa Mai's vision can be surprising.*





Randa Mai: I still want to do many new things. I want to feel those butterflies in my stomach forever. If that disappears, it loses its charm, don't you think? Even now, live performances are fascinating. Recently, I did a show at *DX Kabukicho* and used a three-meter whip without warning my partner beforehand. I get anxious thinking about what her reaction will be. That tension at the moment of the first strike is irresistible. She might get angry, or she might feel pleasure. It's that "live" feeling — not knowing which way the situation will turn. That's why I can't stop.

Rio Yasuda: He states that, above all, what gives him the most pleasure is the psychological game that arises from facing a woman's intimacy, one on one. From now on, Randa Mai will surely continue to "make love" to women through his ropes.

Randa Mai's relationship with SM spans about 20 years as a professional (and 35 years if counting from his awakening upon seeing the crucifixion scene in *Kamui Den*). For this year, he plans to fulfill a long-held desire to perform abroad.

Rio Yasuda (安田理央)

Born in 1967 in Saitama Prefecture. He graduated from the Modernology Research Laboratory at Bigakko (Art School). Since 1986, he has been active in the magazine publishing market. After working in editing and copywriting for idol and video game (Famicom) magazines, he established himself in 1994 as a freelance writer specializing in the adult universe.

He writes primarily on themes such as adult entertainment (*fuzoku*), adult videos (AV), multimedia eroticism, manga, and rock. In 1998, he gained prominence with the column *Musume yo!* ('My Daughter!'), published in the weekly magazine *SPA!*, where he addressed the dilemmas of an erotic industry professional who is also a father and a husband. He first ventured into fiction with the erotic short story anthology *Nichiyo Kannoka EX* (East Press). Additionally, he debuted as an AV director in 1999 with *Kyonyu Fuzoku Gal Private SEX* (hmp) and, in 2003, achieved great success with the nine-volume series *Gekkan Nihon Zenkoku Osusume Fuzoku MAP* (Hoyusha), a guide of reports on red-light districts across Japan. As a digital photographer of a new style, he released the photobooks *OPEN & PEACE* (1999, Medias) and *Digihame Musume* (2003, Futami Shobo).

RANDA MAI FILMS

OVER 2,000 SM FILM AND VIDEO PRODUCTIONS

HERE
ARE SOME
FEATURED WORKS

TORTURE HOUSE

Actress: Miyu Sugiura
Release year: 2007
Studio: Attackers



TORTURE HOUSE 2
Actress: Ayumi Hasegawa
Release year: 2007
Studio: Attackers

拷問の館3

南ゆの

ATTACKERS 100 MIN. JBD-110 3,980 YEN

JABAKU

拷問の館3

南ゆの

ATTACKERS 100 MIN. JBD-110 3,980 YEN

JABAKU

TORTURE HOUSE 3
 Actress: Yuno Minami
 Release year: 2007
 Studio: Attackers

TORTURE HOUSE 5
 Actress: Ayane Yuki
 Release year: 2008
 Studio: Attackers

拷問の館5

結城綾音

ATTACKERS 100 MIN. JBD-114 3,980 YEN

JABAKU

拷問の館5

結城綾音

ATTACKERS 100 MIN. JBD-114 3,980 YEN

JABAKU

TORTURE HOUSE 6
 Actress: Arisu Hoshi
 Release year: 2008
 Studio: Attackers

拷問の館6

星ありす

ATTACKERS 100 MIN. JBD-119 3,980 YEN

JABAKU

拷問の館6

星ありす

ATTACKERS 100 MIN. JBD-119 3,980 YEN

JABAKU

TORTURE HOUSE 6
 Actress: Arisu Hoshi
 Release year: 2008
 Studio: Attackers



SLAVE COMMUNICATION
NO.19 Actress: Mai Tsukizaki
 Release year: 2009
 Studio: Art Video

SLAVE COMMUNICATION
NO.22 Actress: Julie Adachi
 Release year: 2006
 Studio: Art Video



SLAVE COMMUNICATION
NO.26 Actress: Yui Natsuki
 Release year: 2009
 Studio: Art Video

SLAVE COMMUNICATION No.28

Actress: Katzuki Nakamura
Release year: 2008
Studio: Art Video



SLAVE COMMUNICATION No.29

Actress: Rei Sakashita
Release year: 2008
Studio: Art Video



SLAVE COMMUNICATION No.30

Actress: Mei Satzuki
Release year: 2008
Studio: Art Video



SLAVE COMMUNICATION NO.35

Actress: Haruka Oka
Release year: 2010
Studio: Art Video

SLAVE COMMUNICATION NO.36

Actress: Reika Shinohara
Release year: 2015
Studio: Art Video



MAI RANDA'S BREAKING IN RECORD TIED UP ATTACK

Actresses: Minori Yamaguchi / Ryoko Hayakawa
Ano de lançamento: 2012
Estúdio: Next Group

JABAKU'S SECRETS RELEASED

Actress: Seri Ebigawa
Release year: 2005
Studio: Attackers



SNAKE TIED LIVESTOCK ABORTION

Actress: Seika Izumi
Release year: 2003
Studio: Attackers



JABAKU'S INSANE PET-REARING

Actress: Mayura Hoshimura
Release year: 2004
Studio: Attackers



絶対支配の刻印
Absolute stamp of Rule

安藤なつ妃

ATTACKERS 90 MIN. JRB-127 3,900 YEN

MARK OF TOTAL CONTROL

Actress: Natsuki Ando
Release year: 2009
Studio: Attackers

TABOO - TORTURE & PLEASURE THOSE OPPOSED TO MORALS

Actress: Ayame
Release year: 2009
Studio: Attackers

TABOO
Torture & Pleasure

綾女

ATTACKERS 100 MIN. JRB-136 3,900 YEN

完全緊縛
マニュアル [初級編]

乱田舞

contents

- 縛りにおける肩について
- 片手首縛り
- 両手首縛り
- 手錠縛り
- 流行手錠縛り
- 後ろ手縛り
- 後巻高手首縛り (簡易型)
- 後巻低手首縛り
- 痺 (たすき) 縛り (簡易型)
- 股縛り
- 足縛り

プロ緊縛師乱田舞が教授する
女性緊縛の基本テクニックブック。

MODEL 井川しのぶ

永久保存版

BKID-021 90min. COLOR STEREO 4.4.1 3,980YEN

FULL MANUAL BONDAGE - BEGINNING

Actress: Igawa Shinobu
Release year: 2002
Studio: Bakky

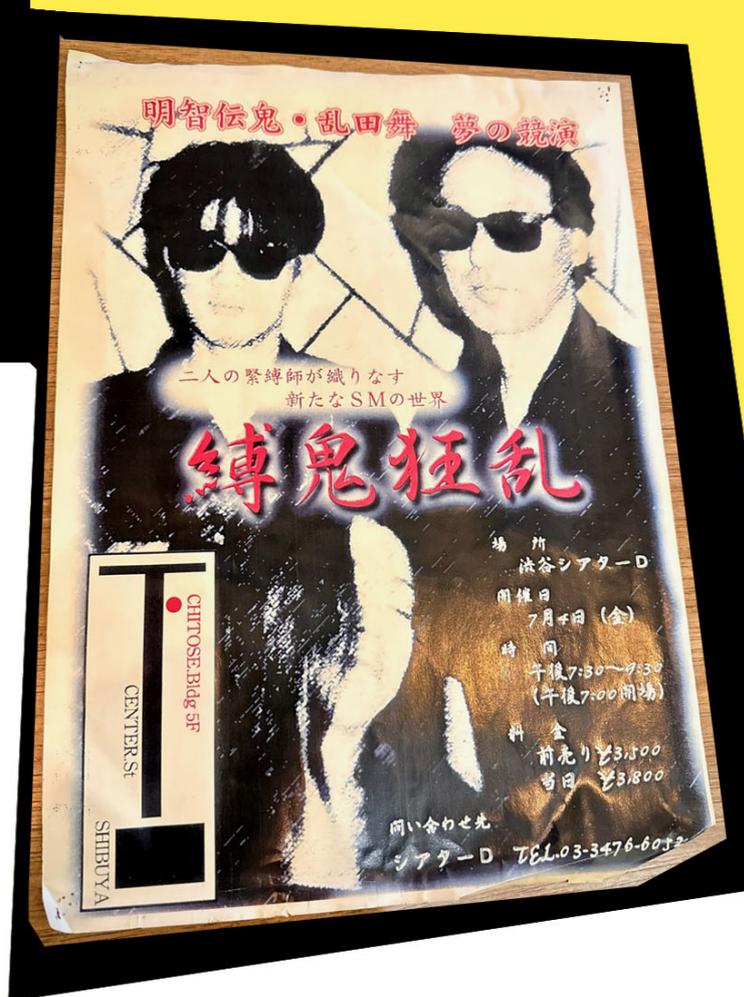
JUST AS RANDA MAI INFLUENCES PEOPLE AROUND THE WORLD, HE ALSO HAD HIS OWN INFLUENCES. ONE OF THE PRIMARY ONES WAS AKECHI DENKI.

IN THE FOLLOWING, RANDA MAI DESCRIBES HOW WATCHING AN AKECHI DENKI SHOW IMPACTED HIS WORK.

This text is based on two distinct sources in which Randa Mai discusses the passing of Akechi Denki: an interview granted to 'SM Sniper' and another for 'ACE 01.' The statements were amalgamated and restructured to create a continuous flow, while preserving his voice and essence.

There are so many different ways to express SM, aren't there? That is why I find myself reflecting on what it truly means to me. If I had to summarize it in one simple word, the answer would be: fantasy. I hope to impact different people in various ways and share my life with those who resonate with this vision.

In the beginning, it was pure eroticism. It was entirely centered on my fetish, so to speak. Ever since the fourth or fifth grade, I felt a sense of anguish because I was aroused by images of crucified women. It was only in high school that I discovered SM magazines and realized my fetish wasn't an 'abnormality'—that there were others like me. It all started there. Around the age of 20, I even went as far as renting a hotel suite and founding a circle.



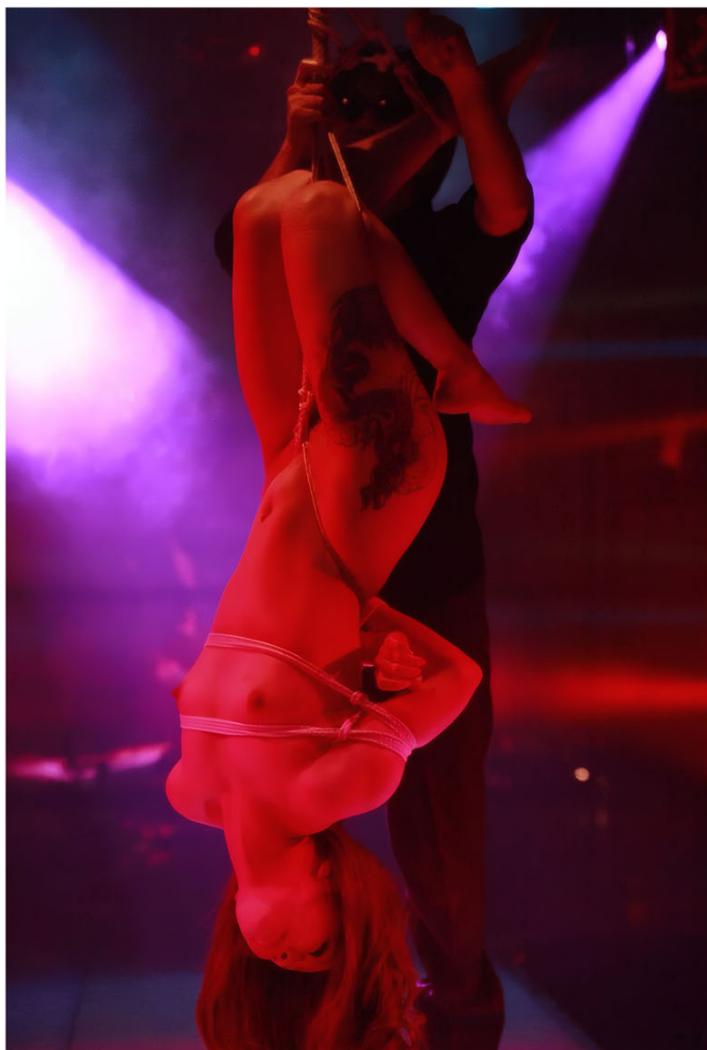
for enthusiasts. Since I loved tying, I would tie people up there and show it to others.

Upon seeing Mr. Akechi's show, my feelings were split down the middle: half was pure admiration for how incredible it was, and the other half was the thought: 'if it were me, I would do it this way.' I felt that if I were more meticulous and transformed it into a true spectacle, I could create a completely different expression of SM. Perhaps that second feeling was even stronger.

The day after I saw Mr. Akechi's show—or perhaps two days later—I completely stopped my circle's activities. I felt ashamed of the lightheartedness and the arrogance I had toward my work until then. But, at the same time, I gained courage.

Mr. Akechi's technique, which moved my heart with just a single show, possessed an overwhelming power. From that point on, I began practicing tying every day. I would tie up tables and chairs to memorize the techniques.

I thought that if I could master that artistry and combine it with music, lighting, and the support of a professional crew, I could create a completely new show.



I wanted to create a different form of expression and spent all that time in a process of trial and error. Even with the same tie, I was constantly researching how to use small details to guide the audience's gaze.

I noticed something the first time I saw Mr. Akechi's show: when he was undoing the knots, no one was paying attention. To this day, I seek a way to move my hands and direct the scene so that people don't get bored even when untying; I want every movement to capture the audience's attention. It was at that moment I decided this. I believe I am who I am today because of it. If I hadn't seen that show, I definitely wouldn't exist now.

When I had the circle, I intended to keep SM as just a hobby. But seeing the show of someone who made it their profession gave me a massive shock and, at the same time, I visualized everything I am doing today. Since then, I have been fulfilling those dreams and aspirations I had back then, one by one. Thanks to all of you, I managed to achieve 100% of what I felt that day. And that brings us back to what I said before: as I walked this path, the concept of 'fantasy' sprouted within me. It's not about dictating how SM "should be", but rather offering a dream within this broad category that is SM.

A few years later, Mr. Akechi came to watch my show. Looking back, I think it was a terrible performance, both in the tying and the structure. When it ended, he spoke to me. It was our first meeting. With a gentle smile he never showed in videos or on stage, he bowed deeply to me, a young man in his early thirties.

"Pleased to meet you. I am Akechi. It was very good. I enjoyed myself."

He praised my show, which couldn't be called good even out of politeness. Mr. Akechi was that kind of person. I was always encouraged by those words, gaining the bravery to continue my own improvement. Thinking back, I don't think we ever talked about ties, except during

magazine interviews or stage rehearsals. We were always laughing and talking nonsense. He was someone truly pure, as innocent as a child.

EE

The soul of Japanese SM left behind by Akechi Denki is of immeasurable greatness. As someone who walks the same path, I feel from the bottom of my heart the duty to protect this precious heritage and continue passing on his story.

— Randa Mai



Randa Mai used to publish thoughts, ideas, and daily life events on his official website... Here is a compilation of those texts posted between 2007 and 2014.

2009.2.21

SM FEELING

Tears are the demon (poison) that accumulates in the heart.
Cry as much as you want!
Cry, cry... let the poison out!
This is the only place where you are allowed to cry and scream.
When you realize this, you will realize that your heart has grown.
And then you cry again.
Let the poison out.
Submission and the whip are not just acts of tying or hitting, but a way to set the heart free.
The tears will not stop.
Cry, because your heart will get lighter with every tear.
It is not a relationship of master and servant, but rather one of equality.
That is why you can support, protect, and endure.
It makes it easier to feel the same things, being on the same level.
This is my SM.

2011.5.8

ROPE DIALOGUE

Conversation.
What can be understood through the rope...?
Everything.
The dark part of the heart.
The anxieties, the pains, the sorrows...
I understand.
We are conversing through the rope.

2011.9.10

PURE

I am a bondage artist and director.
I want to create things,
to feel something,
and to express that something.
I want to be completely sincere
about what I feel and what I think.
I want to maintain my purity.



2012.6.22

FIRST CONFESSION

I thought I would never tell anyone besides my family until I died, but I'm starting to think that if I gain some visibility in the current SM industry, I might become a bit more influential, so I will confess. The ring finger and pinky of my left hand have no nerves. As a result, only the thumb, index, and middle fingers of my left hand are functional.

They can move a little, though.

I am a bondage artist.

I practiced knowing it would be a challenge.

I want to be able to compete with non-disabled people.

I will surely achieve this dream!

That's how I got where I am today.

Let's work hard, let's rehearse, let's practice...

Even someone like me has become somewhat famous.

It's all thanks to hard work, and I can honestly be proud of that.

I practiced while crying.

I pushed myself to the limit.

I use as few ropes as possible to tie and hang.

'Randa uses as few ropes as possible.'

The answer to that is Randa's bondage practice today.

Even a crazy person like me can find the answer by making an effort.

I confessed this in the hope that it might help you make an effort too.

It's a matter of effort, it's a matter of practice!

Let's live our lives with integrity.



2011.5.9

SELF-AVERSION

There are many people who cannot express their emotions honestly. They feel self-aversion every day. Their inner dissatisfaction only increases. The world of SM is a world where one cannot lie. Your emotions react honestly. Crying and screaming are permitted. It is a world where this is allowed. It is a way to open the heart.

2011.5.23

HATE

I hate... I just hate.
I don't know what it is that I hate.
My heart, my brain won't tell me.
Suddenly, I see something.
But I don't understand.
It doesn't tell me.
Now I begin to blame myself.
I keep chasing something I don't understand.
Hate, pain, suffering...
It doesn't reveal its true form.
I get scared.
Now I am afraid.
I'm afraid to know.
And then I begin to see 'something'.
'Stop! Don't show me...'
I don't have the courage to face it.
I want to scream and cry.
I realize how heavy my heart is.
Everything... crying, screaming, struggling...
I want to lighten the weight of my heart.
Come on.
Come on, come into this world.
Don't be afraid, come here.
Where everything is allowed.
Just let it all out and return to normal.
Ease your heart and return to normal again.
Simply leave the nest and return to your roots.

2011.5.8

NOW

Don't look back at the past.
Things that have already passed...
Live in the now.
The future isn't necessary either.
Living in the now.
That alone is enough.

2012.7.22

MASTER

No human being is perfect.
You need to remember this from the
moment you consider yourself a 'master'.
Don't like what you don't like.
Like what you like.
You cannot change that as long as you
are human (because you are human).
When we forget this, resentment arises
between humans.
There are many 'masters' who are
making a huge mistake.
They force others to do things they
don't like or they give orders...
Many take pleasure in doing so.
Simply rebel.
Masters and submissives should be
equals.
If it irritates the other person, punch
them and say goodbye.
People are not toys.

2007.9.26

WOUND

Something I've been thinking about lately.
Acts of bondage and SM.

Many couples all over Japan are enjoying them.

I wanted to help them somehow, so I produced and sold many 'How-to' bondage books and videos/DVDs.

Thanks to that, the books sell out immediately and the videos and DVDs are constantly reprinted.

I've received positive feedback from everywhere. I'm very happy and grateful! ...and I truly mean it.

These books and videos/DVDs are made from the perspective of the 'person who ties'.

And... unfortunately, I've also started to hear some heartbreaking stories.

Stories of injuries and hospitalizations among practitioners (the masochists). I hear about it almost every day.

We are living in an era where the world of SM is slowly being accepted by society.

Because of that, as someone who works in SM, there is one thing I'd like to say.

And that is: I would like the act of 'bondage' to be more valued.

The act of bondage has been practiced on criminals since before the Muromachi period.

As a result, the tie itself can become a lethal weapon with one wrong move.

The person who ties the other must always keep this in mind when performing the act.

Even I, who have filmed about 2,000 SM videos, have experienced this firsthand.

Trust... is certainly an absolute necessity.

However, this trust is only necessary during play.

As soon as the play ends, you are freed from that sense of responsibility and submission.

2007.9.26

WOUND

So it's time to confirm your 'promise' and 'bond' with one another.
This is an example of when everything ends without incident.

Suppose you hurt your partner during play.

You need to untie them quickly. But you are so anxious that you can't untie them properly.

The other person writhes in pain.

You stomp your feet in frustration. ...Is there any trust in that?

It's one thing if you can untie the rope and your partner feels better, but if you cause serious injury and an ambulance is needed, the situation is much more serious.

What would you say to the parents who rush to the scene?

Could you say, 'We performed the act based on mutual trust'?

No way.

I've already talked about this in a series for a certain media outlet.

I've also talked about it in a column on this site.

It was the act of 'hanging'. That is definitely not SM!

Afterward, I read the person's rebuttal in response to what I said.

'It's something we do together because we trust each other...'

If that's the case, then please, do it in private! is what I would say.

I want them to be more aware of their responsibilities as artists.

The reason I'm bringing up something from so long ago is because I heard that someone tried to imitate the scene and it led to an 'ambulance accident'.

She was on the brink of death, but fortunately, her life was spared.

The woman had been having 'suicidal thoughts'.

She showed the hanging video to the man she was dating and said,

'I want to try this'.

In modern Japan, the death penalty is hanging. There is a deep meaning in that.

2007.9.26

WOUND

This is because it allows a life to be taken in an instant.
During the Edo period, decapitation was the method of execution.
However, it was abolished to protect the dignity of the person at the moment of death.

This is because a person who has had their head cut off remains 'alive' for a while.

There is also a theory that the head of a criminal that has been deeply decapitated speaks.

All of this made me think.

Maybe I should publish a manual for those who are tied, instead of one for those who tie them? I was thinking...

I was talking about this with my best friend the other day.

Like, 'How to Identify the Right Master' (laughs).

It's just SM, but it's still SM.

Thank you!

2007.12.3

MASTER

Doctors, teachers, chefs, caregivers, nurses, optometrists, hairdressers, horse trainers... and now, bondage masters.

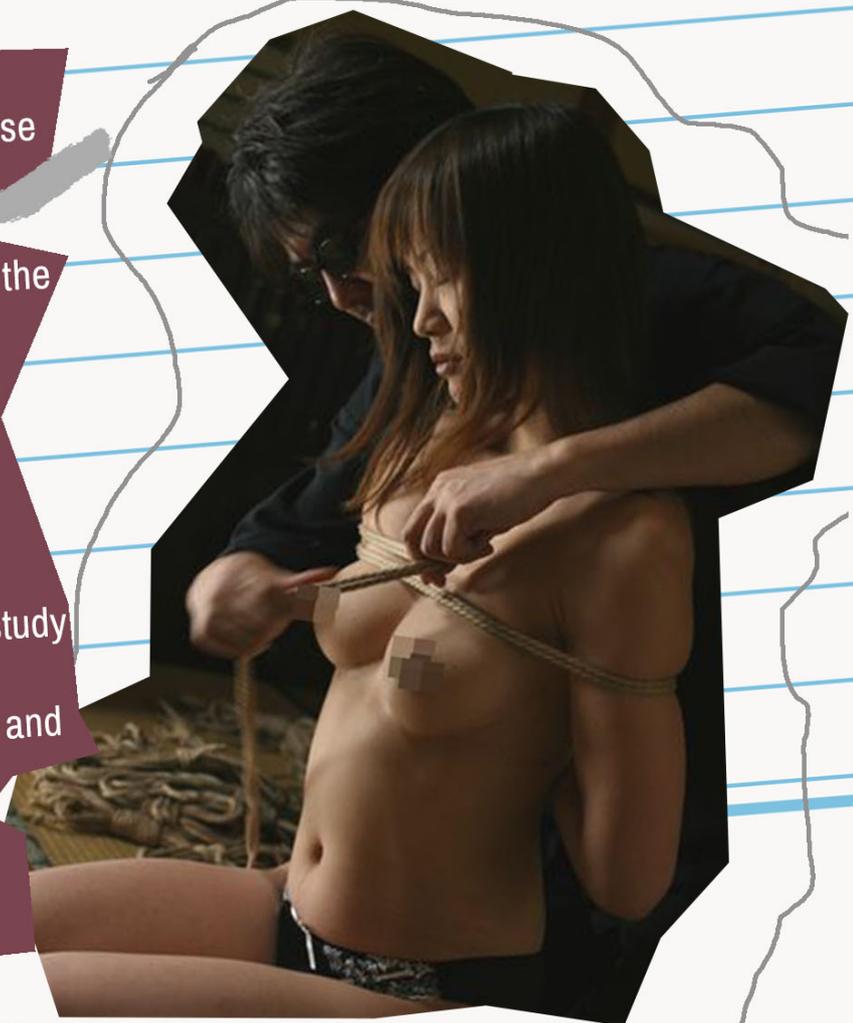
What these words have in common is the use of the term 'master'.

But there is one profession with a big difference.

That is... bondage masters.

Other 'masters' are titles granted by government bodies or associations. It is a title you earn only after much study and overcoming difficult obstacles. (By the way, I am licensed as a chef and an optometrist ← cough cough! lol)

And what about bondage masters?



2007.12.3

MASTER

It's not a government qualification, nor is there an association; it's a title you can claim whenever you want.

I'm about to create a website, think of a stage name, and be able to call myself a 'bondage master'.

Like many others, I am one of them.

I've lived off this for 21 years.

Of course, I have pride and confidence in my work.

That's because I reached this level through a lot of hard work in this profession.

After all, I have the treasure of 21 years of experience.

That's why I'm proud. I'm going to say and write some cheeky things.

I've been doing this for almost half my life, so I'm proud of it. Currently, there is a boom in bondage artists, and many people call themselves bondage artists.

Mostly young men.

In my opinion, they are still spoiled.

They are just children who know nothing.

It makes me sad to think of the pain and frustration that awaits them in the future.

Tying women. It's certainly cool.

Because it satisfies one of the human desires: the desire to conquer.

I'm not saying that's a bad thing.

But I mean, don't get carried away by the word 'master'! Someone who has been practicing shibari for only 2 or 3 years already has disciples?

Huh??? ...I see.

What does he have the skill to teach?

Because he can teach the technical side of shibari...?

Don't be ridiculous! That's what I want to say.

Technique is secondary.

The mind comes first... that is the most important thing.

2007.12.3

MASTER

At the very least, if you're going to call yourself a 'master', you should take it seriously.

There are many things you must learn before technique, such as medicine, neurology, history, and much more.

It's been 20 years since I took on my first apprentice.

You can learn the techniques by reading the book 'The Complete Manual of Kinbaku, Supervised by Randa Mai' and watching the DVD (laughs).

Just because you are a 'master' doesn't mean you can be arrogant.

To have the right to call yourself a 'master', you must work very hard and overcome great obstacles. Kinbaku masters... you're not that great, kid.

2008.2.9

MAGNITUDE OF SIN

People commit sins.

Sins they must carry for the rest of their lives.

What if the person I am today is the result of paying the price for those sins?

Should I apologize?

Should I be grateful?

Should I pray?

If this suffering is the answer, it is a huge naivety.

So perhaps my mission is to carry this naive answer until death.

2008.2.26

BUBBLEGUM

Many of you probably know this already, but I always chew gum during bondage scenes and play, whether it's a live performance, a video, or a photo shoot for a magazine or a photo book.

It's also something I'm frequently asked about in interviews.

There are several reasons for this.

To increase my concentration, like a Major League Baseball player.

To clench my teeth during suspension bondage scenes (this is quite effective).

Randa Mai used to publish thoughts, ideas, and daily life events on his official website... Here is a compilation of those texts posted between 2007 and 2014.

2008.2.26

BUBBLEGUM

And the main reason is the scent.
One of the human senses is the sense of smell.
Sight and hearing are essential in bondage scenes.
I add scent to that mix.
I think some of the people I've tied remember my scent.
It is my selfish desire to fix myself in their memory more than most.
I want them to remember our acts when they catch that same scent in their daily lives.
I would be very happy if even one person could find peace of mind by remembering it.
That is why I always chew the same gum.

2008.7.7

WHIP

My 4-meter bullwhip first appeared in the artistic video '*Slave Communication 24, Part 1 and Part 2*'.
Soon after, it also appeared in my live shows.
It became a controversial topic, with mixed opinions.
I felt as if I were being labeled as 'Randa = Whip'.
I admit, I love bullwhips.
The feeling of being able to read the other person's heart is indescribable.
I can't count how many times I've experienced dry ecstasy...
I believe I have practiced, studied, and worked hard.
Now I can blow out a candle flame from 4-5 meters away.
I filmed this technique in '*House of Torture 6: Attackers' Work*', so I recommend you watch it.
The reason I'm writing this out of the blue is because of a certain trigger.
... I want people to know that this isn't something I do unilaterally.
I want to make this clear to video groups, associations, producers, and even the general public.
Believe it or not,
I want people to understand that there are women who desire this single whip.

2008.7.7

WHIP

Many women are saved by this act.
I interview people before filming and only do this with those who 'want' it.
I don't try to persuade them on set.
It is definitely not something that can be done without a relationship of mutual trust.
That is why I practiced.
I believe I put in a lot of effort, despite facing many setbacks.
If I'm not careful, I can break bones or even cause blindness.
There is also the possibility of hitting the audience in a live performance.
That is why I practiced so much.
I started using the technique as soon as I could hit the desired spot,
and I gained a lot of confidence.
I want you to understand that what I've written so far is not an excuse.
I want you to understand that this is an act of mutual trust.
It is an act of love.
Thank you.

2008.5.30

STANDARD

The future of SM videos (DVDs) is at a turning point.
I have no intention of glamorizing the world of 'SM',
but there is a perceptible atmosphere that the act itself is often seen as criminal.
I would like people to research more about the spiritual side of things before deciding whether it is a crime or not.
I certainly don't think it's normal.
However, it is also true that we don't know where the pattern of normality comes from.
Is it abnormal to be tied with rope or to be whipped?
Is it abnormal to endure pain?
Is it abnormal to have scars and marks on your body and find pleasure in a world of pain?

Is it still abnormal if they desire each other and derive pleasure from one another?
Is the strong emotional bond between two people abnormal and a 'lie'?
There is no normal or abnormal in a relationship of trust.
It is truly a relationship of trust itself.
That's why I want to scream:
Sexual preferences are not fake, abnormal, or normal.
So, I want standards to be established that take into account not just the 'surface',
but also what lies 'behind' — the hearts, the bonds, and the love between people.
I vehemently urge the organizations and manufacturers that determine sexual standards in Japan!
I want you to listen.

Randa Mai used to publish thoughts, ideas, and daily life events on his official website... Here is a compilation of those texts posted between 2007 and 2014.

2008.6.21

TIME AXIS

There are the words 'beginning' and 'end'. They are opposite poles and you might think of them as separate,

but if you analyze them in detail on a timeline, you will realize they are two sides of the same coin.

You 'start' smoking a cigarette and then 'end' by smoking another cigarette.

A timeline of about 2 to 3 minutes.

You inhale (beginning) and exhale (end).

A timeline of about 1 second.

You participate in a sports competition.

Ready, set (beginning) and go! (end).

A timeline of about 10 seconds.

Your heart beats (beginning) and then it beats again (end).

A timeline of a single moment.

A person is born (beginning) and dies (end).

A timeline of about 80 years.

You realize that these two 'beginnings' and 'ends' are the same thing in a person's life.

I'll try to explain it in a way that's easy to understand.

The heart beats and then it stops.

Human life and death.

If you think broadly, it's a world of about 80 years.

If you think in detail, it's a world of just an instant.

Life is made of an accumulation of instants.

What I'm trying to convey is: 'Let's live life to the fullest.'

I sound a bit religious, don't I? (laughs).

There are so many people who live rushing through life.

Let's value the time we've been given (the beginning and the end).

Because God will always give us an end.

Let's live each moment to the fullest.

That's what I tell myself (laughs).

2008.12.26

AWKWARD

We are just clumsy, aren't we?
It's not that we are 'S' or 'M'
or anything like that...

We carry heavy burdens that cannot
be expressed in words.

How do we communicate that,
how do we receive it...?

Sometimes it's hard.

Sometimes it's happy.

Sometimes it's sad.

Sometimes it's fun.

Sometimes it's painful.

Sometimes it's dark.

Sometimes it's bright.

Because we are clumsy, we cannot
express ourselves well...

The moments when we connect with each
other become
moments of 'happiness'.

When our hearts become one, even if only
for an instant.

We feel free, moved, we shed tears, and
we communicate with one another.

We want to live our lives well, but it isn't
working out.

We are just clumsy, aren't we?

2009.2.2

NECESSARY

Anyway, I am not necessary."

Many people say this.

It's a phrase heard often, especially
in the world of social media.

"I am not necessary... so...

I want to die."

It sounds quite morbid.

But it's starting to sound normal to me.

That's because I realized that no one is
truly necessary.

"Not being necessary = death."

If that were reality, I don't think anyone
would survive.

Japanese society is particularly easy to
understand in this regard.

I mean, how many Prime Ministers
have we had in the last year and a half?
Japan is a country that manages to
function even if its own Prime Minister is
not necessary.

"I am alive because I want to be
necessary."

That sounds normal.

"Being alive = being necessary?"

But that isn't true, is it?

Life is full of mountains, seas, valleys, and
rivers, and people struggle to survive.

So, what does it mean to be "necessary"?
The answer is infinitely different. For every
100 people, there will be 100 different
answers.

Different people have different standards.

2009.2.2

NECESSARY

Some people look for it in their family,
others in their work.

Some people look for it in their friends.

Some people look for it in their romantic
partner.

So... we live our lives finding our own
definition of being necessary.

Finding and seeking that person's moments
of fulfillment...

That's what makes life interesting.

It can be painful, but we turn that pain into
'purpose in life' and live our lives.

There is no such thing as a person
who is necessary...

2009.2.10

EXCELLENT

Excellent people.

Capable people.

People who are praised by everyone.

They exist everywhere in the world.

'That guy is amazing. Because he
saved us from that crisis!'

'He is a capable person because he
overcame that mountain of problems!'

...They certainly are excellent and capable
people, I think.

That is why they are praised by everyone
and stand out.

However,

truly capable people do not stand out.

That is because they do not create
crises in the first place,

and they do not let problems
accumulate.

That is why they are not praised by
everyone.

Excellent people = people who
stand out.

We should always keep in mind
that this is not always the case.

2012.8.26

TRAUMA

A heart about to break, a heart already broken...

How to deal with it?

The trauma inside my own heart.

No matter how much I try to erase it, it never disappears.

A trauma that arose suddenly.

The pain, the difficulty, the sadness, the regret, the anger of that time...

My feelings have returned.

Do I have no choice but to accept them?

2012.8.26

TRAUMA

On the other hand, is it really okay to just throw them away while I suffer?

It's easy to say what the people around me say.

It's also easy to attack them.

Do they even know how much it hurts?!

Do they know how much I've suffered?

Of course they can't understand, they've never been through it.

Inexperienced people attack with their superficial words and actions.

They attack without even knowing.

Have you ever looked inside my heart?

Is betrayal fair?

Do you know the size of my heart that had to accept this?! After all, it's all in the past. So what?

In my heart, it's not the past.

It is the present, until I die.

I don't expect you to understand.

I don't want you to think the same.

Let us share in my contempt.

Even fights happen over text!

Someone I thought I had a good relationship with suddenly started attacking me via e-mail.

He started provoking me.

I wrote to him saying: 'Let's meet in person and talk,' but he ignored me. He just spoke ill of me. He even insulted my ties. He called them 'sloppy'. He can't see my face, so he can say whatever he wants.

'So that's how you feel about me. I had no idea.'

It's as if he said: 'Goodbye.'

A fight is only justified when you meet face to face.

E-mails are out of the question.

It's okay to end up bloody and go to the hospital.

You don't need to win or lose. There is a connection between our hearts.

Ah, how useless.

2014.7.23

SURFACE

The world has become more convenient.

E-mail and then cell phones emerged.

Very convenient. Now we can live a more efficient life.

However...

The problem is that we can no longer talk.

I think everything comes down to phone calls and text messages.

It is truly convenient and I find it very useful. Conversations... the

opportunities to talk while looking at the other person's face have

significantly decreased. This means we can attack others with the

weapon of text. It's like 2channel, where you can hurt others

anonymously. I hate it.

Randa Mai used to publish thoughts, ideas, and daily life events on his official website... Here is a compilation of those texts posted between 2007 and 2014.

2011.5.17
ACTION

Observe people's actions,
not their words.

2009.6.4
HATE

Parental love...

Even when a parent's heart is true,
that love may never reach
a five or six-year-old child.
Instead, it may only wound.

Their words, their ways, their actions...
all can be agonizing for a small child.

Parents view their children through an adult lens.

Small children cannot comprehend; they cannot keep pace.

They suffer. And so, they come of age through that suffering.

They know they hate their parents. Yet, the memory is gone... a void where childhood should be. No joy remains. The human mind is capable of purging shadows of extreme grief. As adults, they face their parents. They feel their presence. They simply hate. But the "should not" of that hatred only brings more agony. A rigid father. A rigid mother. Living a life forever haunted by their shadow.

It is alright to hate. You are tethered by blood, after all. Hatred, too, is a shape of love.

The heart aches,

It is a heavy burden,

But they are the ones who carved your soul.

And that is where the blade enters.

But you must release them.

Release your parents, release your children.

You must draw a line in the sand.

It is painful... truly painful.

2008.4.14

**IM NOT THE SAME PERSON
I WAS YESTERDAY**

Beautiful eyes.

I bound them with rope.

I punished them with a whip.

I melted their hearts with wax.

I wept.

Living desperately.

Yes... as the words suggest, "duty" and "death."

Everyone is fated to die.

That is why you live—find something to cherish.

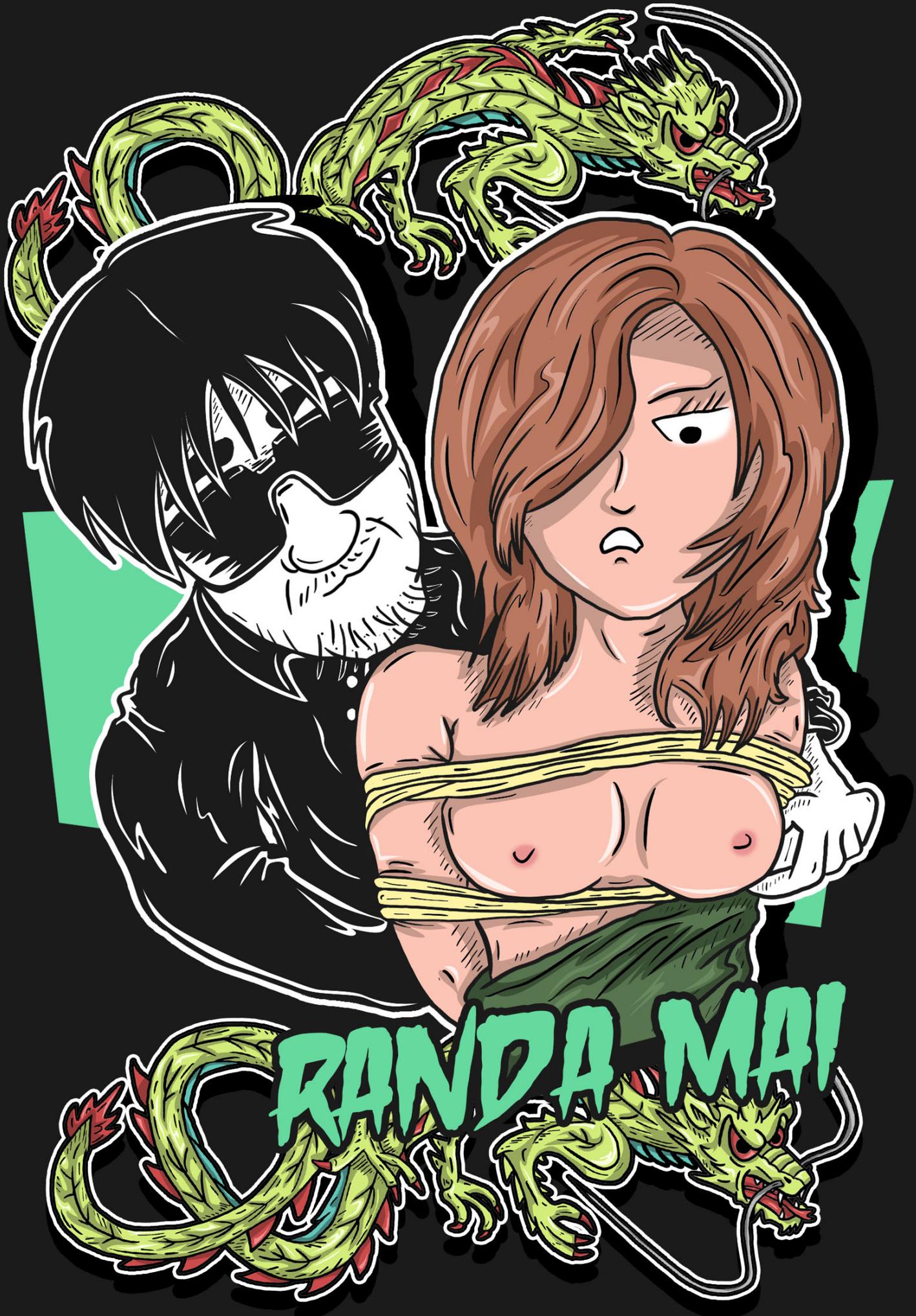
Look ahead and move forward.

Turning back does not mean you will live longer.

**SMALL COLLECTION OF
ILLUSTRATIONS HONORING
RANDA MAI**



BY TIAGO VAZ (APOLOGIES FOR MY CROOKED LINES IN THE
REPRESENTATION OF RANDA MAI'S ROPES)

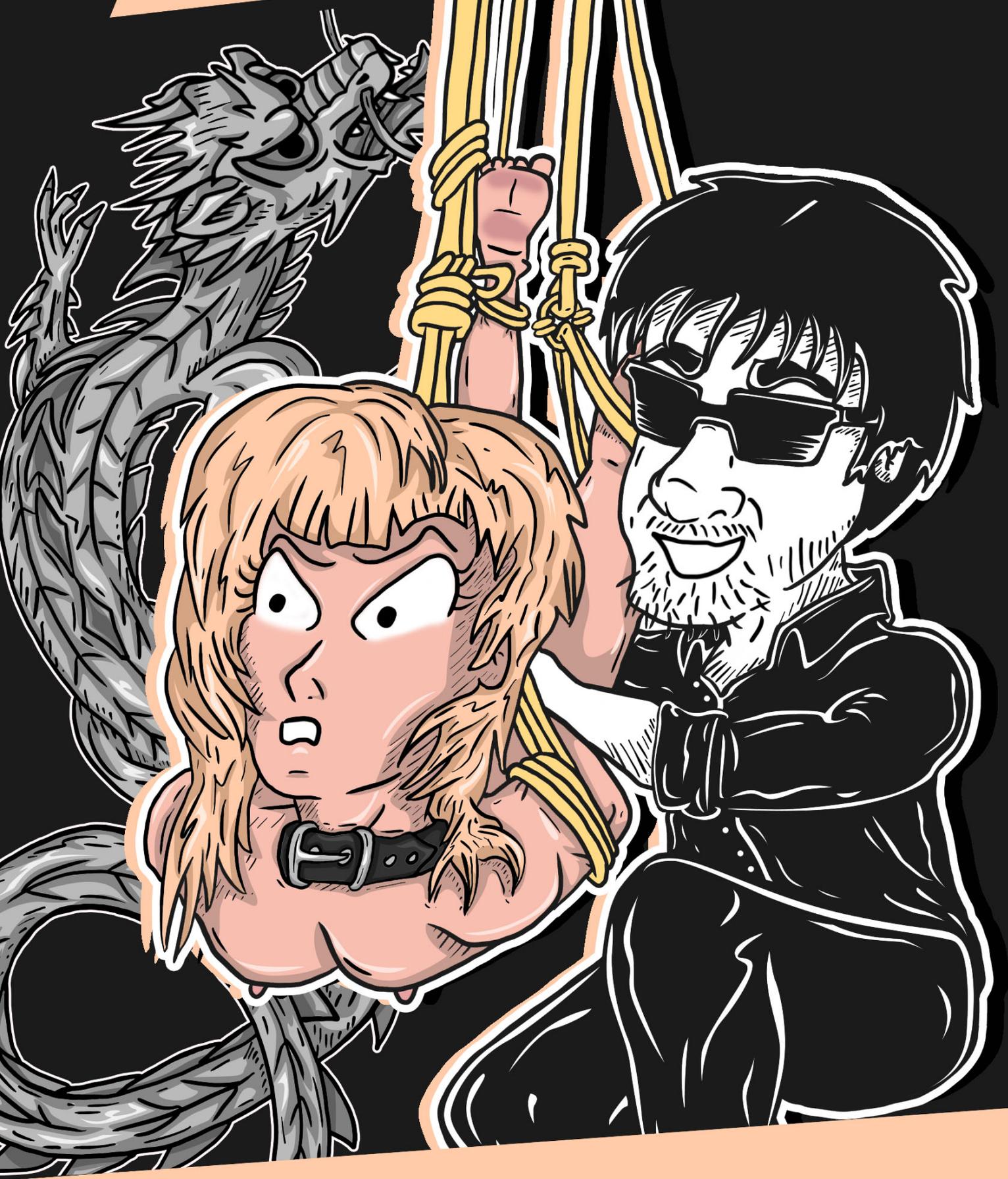


RANDA MAI!



RANDA MAI!

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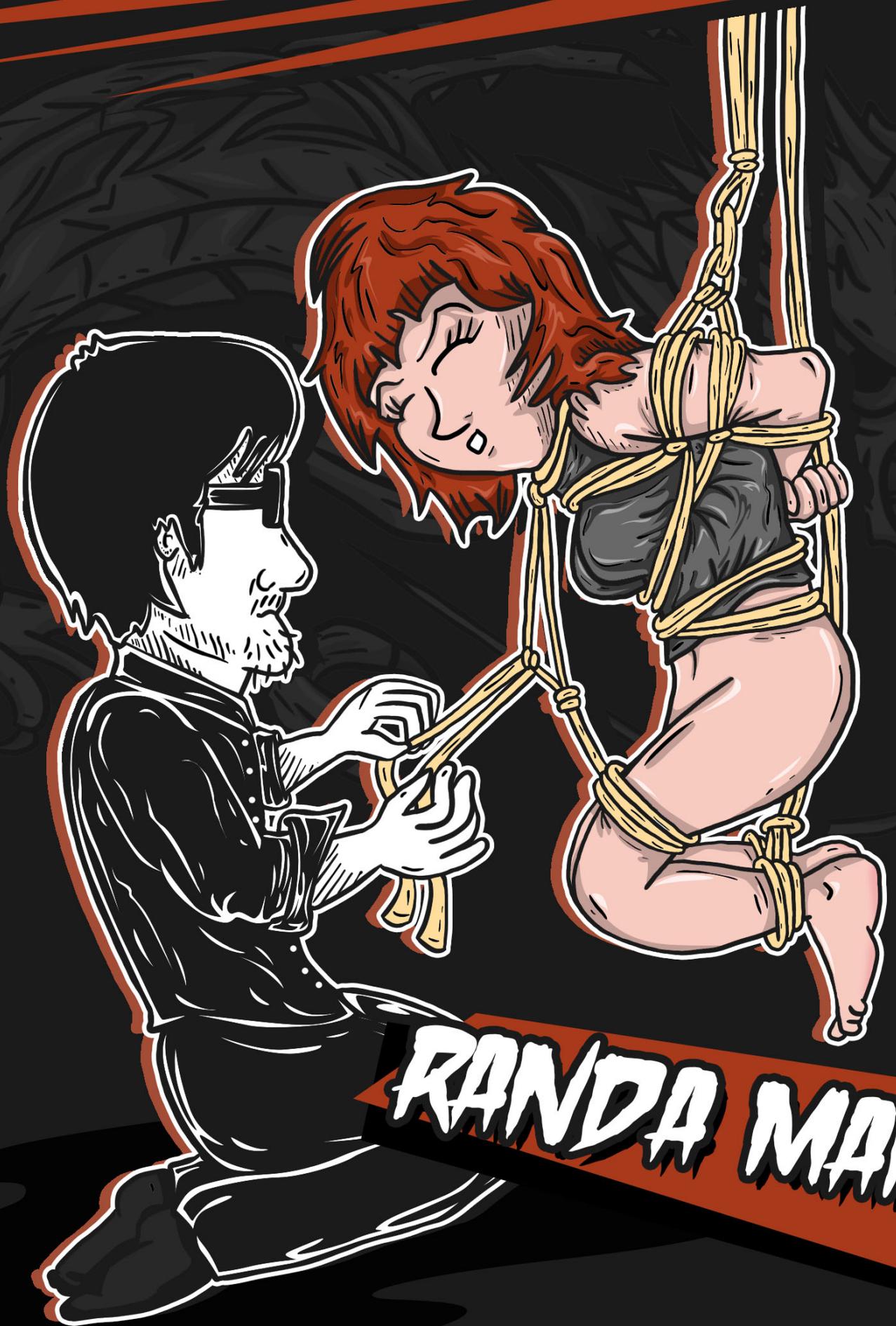


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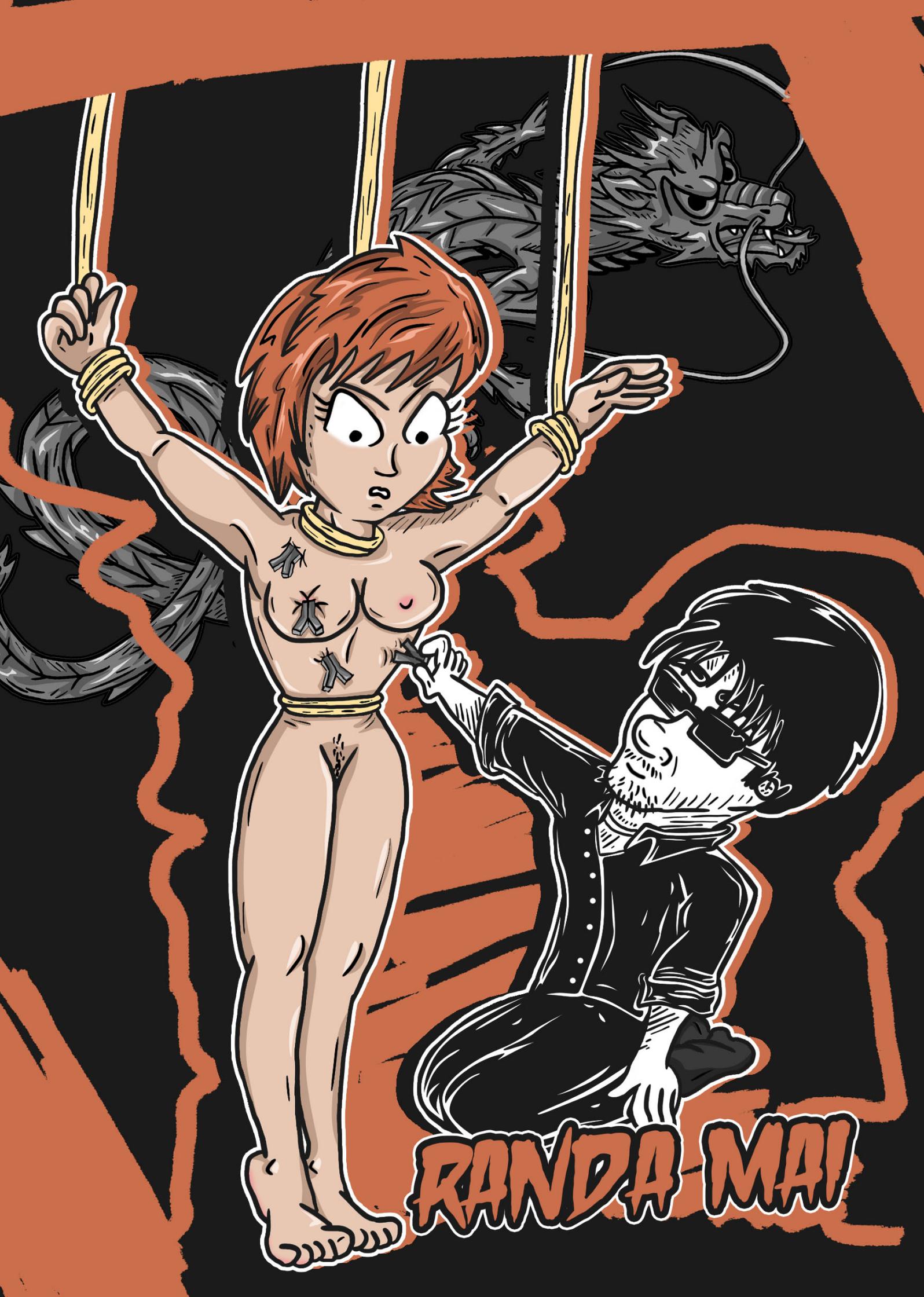


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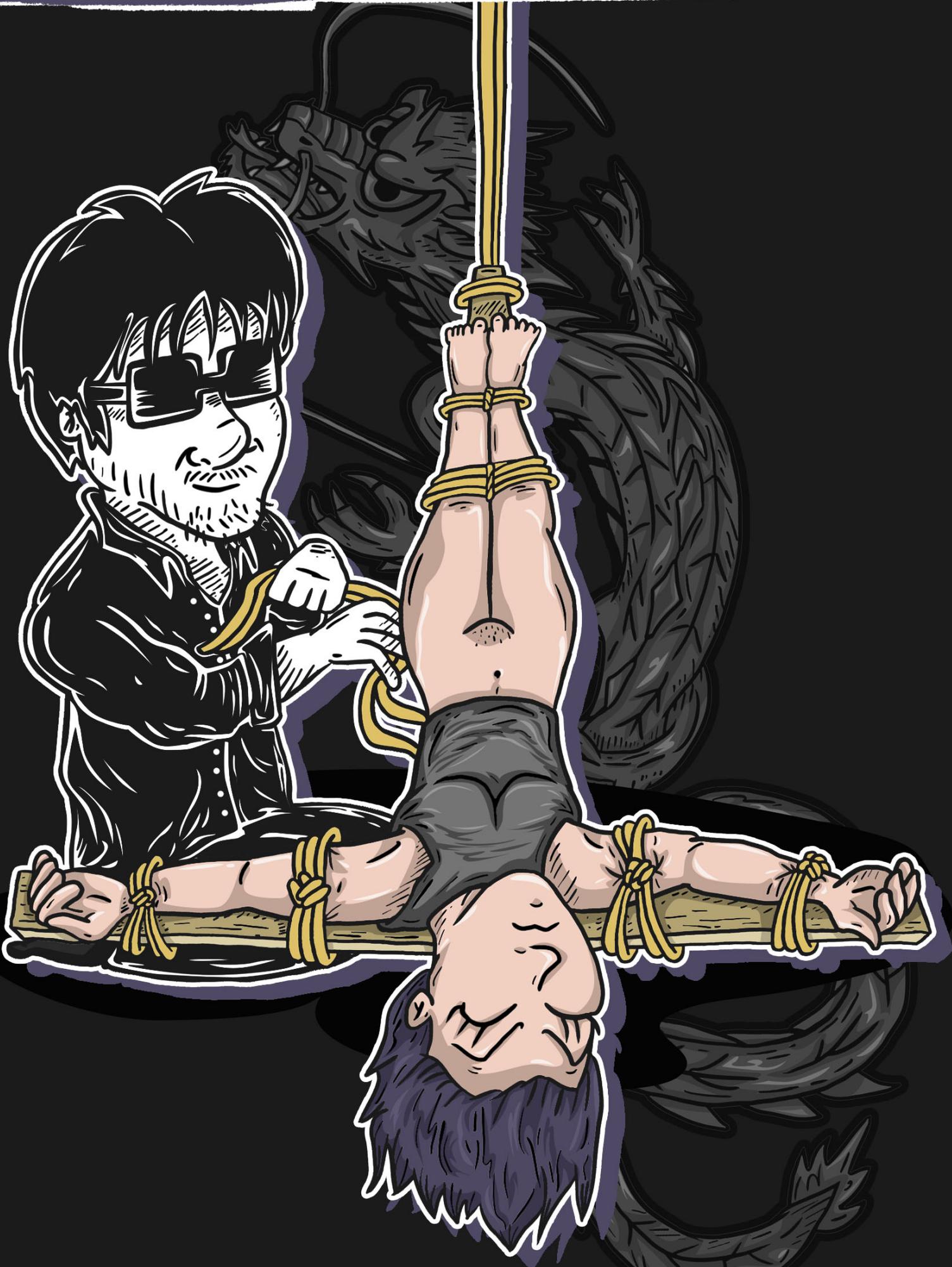
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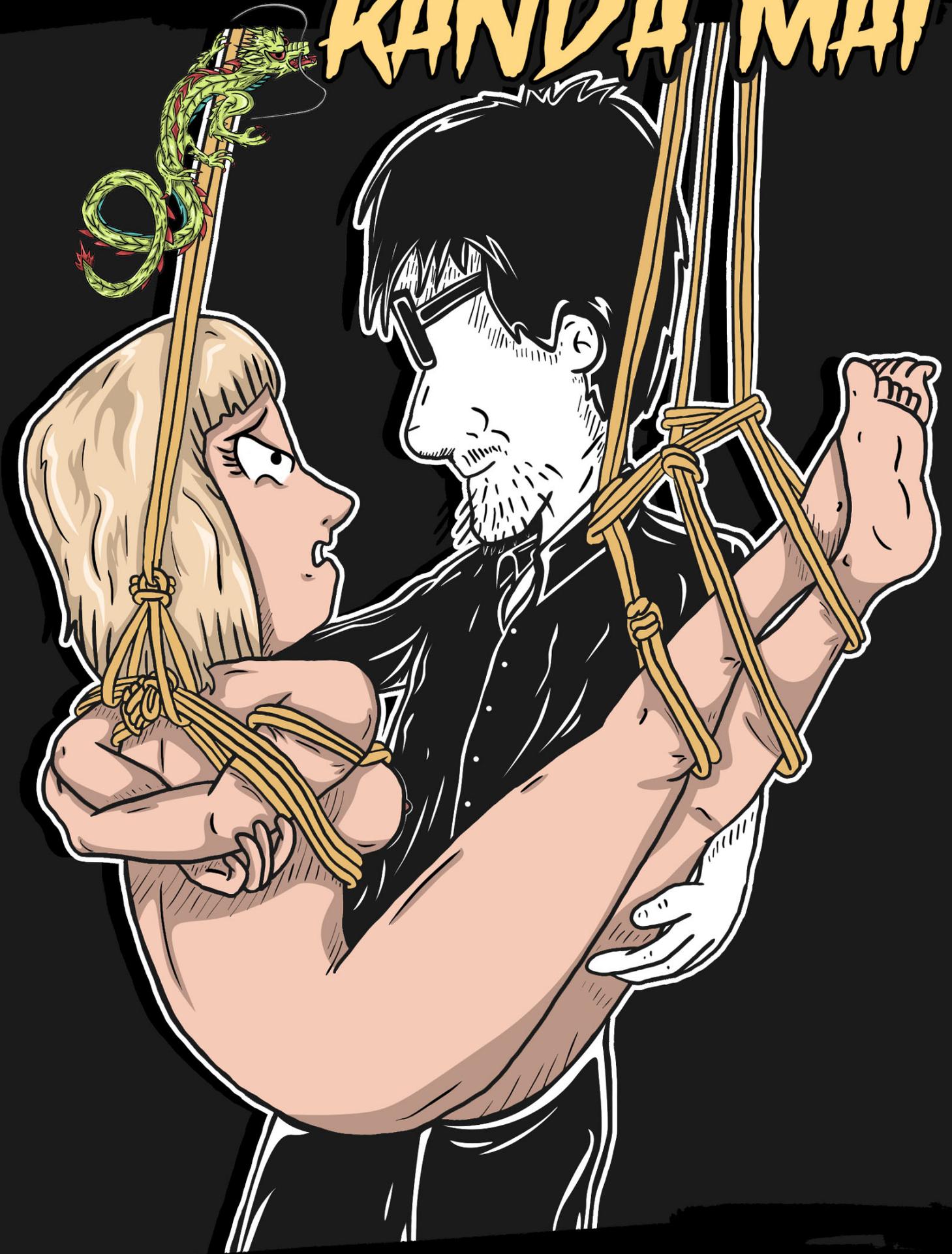
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He has been producing independent content,
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DEDICATED TO RANDA MAI 乱田舞