Interview by Osada Steve

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R.I.P. AKECHI DENKI — Memorial Feature from S&M

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- 1 「明智伝鬼」追悼特集 S&Mスナイパー 2005年10・11月号より
- If This document contains the English translation of a special memorial feature originally published in S&M Sniper magazine, commemorating the life and work of Akechi Denki.

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The Passing of a Lone Rope Master "Nawashi" In Memoriam: Akechi Denki

孤高の縄師、急逝。追悼「明智伝鬼」

On July 17, 2005, the Nawashi (rope master) Akechi Denki passed away at the age of 64.

With his slender frame, all-black clothing, and signature sunglasses, he presented a mysterious figure—and left behind countless unforgettable Kinbaku works that remain etched in our memory.

This feature looks back on his intense and singular life. 去る〇五年七月十七日、縄師、明智伝鬼氏が永眠した。享年六十四歳であった。

華奢な体、黒づくめの衣装にサングラス。ミステリアスな出立ちで、数々の素晴らしい緊縛を我々の記憶に遺した氏。

その激しい生き様を紹介する。

July 3, 2005 The Voice of Akechi Denki

〇五年、七月三日。明智伝鬼の肉声

Two weeks before his sudden passing, on July 3, 2005, Kinbakushi Osada Steve conducted an interview with Akechi Denki.

Unintentionally, it became his final recorded words.

Until the very end, Akechi Denki loved the rope and played with it, as if it were part of himself. In the state of "Muga(emptiness)" he ultimately reached—what was it that he saw? Here, we present a collection of precious words—words only he could have spoken.

七月三日。明智伝鬼氏が急逝する二週間前、緊縛師・長田スティーブによる、氏へのインタビューが行なわれた。 図らずもこれが最後の言葉になってしまったわけだが、最後まで縄を愛し、縄と戯れた氏が辿り着いた、無の境地に は何が広がっていたのであろう。

氏だからこそ語り得た、貴重な言葉の数々をここに掲載する。





Although this interview has already been translated into English elsewhere, it was restructured in the process — so we will provide a fresh translation here.

ごこちらのインタビューは 既に英文訳が掲載されていますが、再構成されていたため、改めて翻訳を掲載いたします。

The full video (55 minutes) of this interview can be watched here:

📽 このインタビューのフル

動画(55分)は以下からご覧いただけます:



Osada: Over the years, I've learned so much from you, sensei—especially about tying. I want to take this opportunity to thank you again for your thoughtful and detailed guidance. 長田スティープ(以下・長)先生には今までいろいろなことを教わりました。特に縛りについてはテクニックなどをご丁寧に教えていただいて、改めて感謝したいと思います。

Akechi: Oh, not at all. I'm truly honored. You're so dedicated and sincere—thank you. 明智伝鬼(以下・明) とんでもないです。 凄く一生懸命で真摯な方だと思いました。 こちらこそありがとうございます。 "Connecting hearts through rope. 縄で心と心をつなぎ Turning someone into a newborn. 相手を赤ん坊にする Tying like a warm embrace." 抱擁のような縛りを

Osada: Let me start by asking you this: Rope bondage has become very popular in the West lately. Terms like "SM" and "kinbaku" are increasingly well-known. So first, how would you define "shibari"? What is it, really?

長それではさっそく質問です。

最近、欧米では縛りがとてもポピュラーになってきています。「SM」や「緊縛」という名前もよく知られてきているのですが、まず、「縛り」とは何かという定義について伺いたいと思います。

Akechi: Do you mean the origin of shibari? 明 縛りの発祥とかそういうこと?

Osada: Is it okay to tie however one likes? Or should there be a certain level of technique? Should we consider safety? I don't think it's enough to just tie someone up.

What I really want to ask is: What's the difference between simply "tying" and the kind of "shibari" we talk about in the context of SM?

長 どういうふうに縛ってもいいのか、ある程度のテクニックを持つべきなのか、あるいは安全面を考えてとか。ただ単純に、縛ればいいというものではないと思うんですね。ただ縛るのと、いわゆるSMの世界の「縛り」はどう違うのかということです。

Akechi: In the context of SM, the bond you form with your partner is essential. But even before that, we must never harm the human body. The body is filled with muscles and nerves—tighten the rope too much and you could cause paralysis. One rope, improperly placed, could make someone's arm unusable. Accidents do happen.

It's not just about tying tightly. But too loose, and the rope slips off—that, too, can cause serious accidents. So communication through the rope is vital. My goal is to tie in a way that feels good for the bottom—like a mother embracing a child. To create a state where they feel completely safe, relaxed, and able to surrender.

Even when tying, I pause at times. I don't say anything, but I read the subtle changes in their face, their energy. It all flows to me. Still, just being gentle all the time isn't interesting either. Sometimes, I add a little sting, a moment of intensity that makes them gasp. I think that kind of variation makes a scene beautiful. But it's not easy.

明SMの中での縛りは、相手との心のつながりが大事になってきます。

もちろんそれ以前に、人体を傷つけることはしてはいけないと思います。人間の体って、筋とか神経が走ってるじゃないですか。それを締めすぎたりすれば、縄一本でも腕が利かなくなったり、事故が起こりえるんですね。ただきつく、思いっきり縛ればいいってもんじゃないし、かといって緩すぎると縄がスポンと抜けてしまって、それはそれでとんでもない事故につながることもある。安全面を考えることも含めて、相手と縄を通してのコミュニケーションをするわけです。

私の場合は、縛られる側が気持ちよくなるような縛り・・・・なんて言うのか、お母ちゃんが赤ちゃんを包み込むような、相手が赤ちゃんの気持ちになれるような、全ての力が抜けて、身を任せた状態になれるというのが、凄くいい縛りだと考えます。その状態へ持ってくわけです。

縛っていくときも、時々は手を休めて、言葉はないんですけど、表情とか、注意を払ってると、相手のことがビンビンこっちに伝わってくるんです。でも、かといって優しく優しくするだけじゃ面白くない。もちっとキツくしたときに「あっ」とくる感覚のところを、二、三手入れてやるとか、縛りに変化を加える。そこまでいくといいなぁと思うんですけど、なかなか難しいです。

Osada: During shows, many nawashi wear sunglasses. Can you still make eye contact and communicate in such situations?

長 あの、ほとんどの縄師の方が、サングラスを掛けた状態ですよね、ショーの中では。その状態で、アイコンタクトとか、細かなコミュニケーションが取れるんでしょうか。

Akechi: Yes, we can. But it's not only about the eyes—we use touch, embraces, body language to convey emotion. And we pay close attention to visible danger signs on the body. It's a risky game. You must always stay calm, observing from all angles. You read not just with the eyes, but through the rope itself. That connection of hearts—that's what matters most.

明 取れています。それに、目だけじゃなくて体を抱き締めたりとか、いろんなアクションを起こして相手の気持ちを こっちの体に移していきます。

その上で、縄の掛かり具合もそうですが、目に見える大事なところも見ていきます。非常に危険な遊びでもあるので、常に冷静でいて、いろいろな角度から相手を観察しています。

それはもう、非常に細かい。目だけじゃなくて、縄を通したコミュニケーションでも観察するんです。そういう心のつながりが何よりも大事になってきますね。

"When I find a woman who lets me tie her, 縛らせてくれる女に

I fall deeply in love.

心底惚れるだけ……

There were times I tied while crying."

泣きながら縛った頃

Osada: So then, what exactly does it mean to be a "nawashi"? It seems that simply tying ropes doesn't make someone a nawashi. Could you define it?

長縄師とは何かということなんですが、

縛りさえすれば縄師だということではないように思われます。改めて定義を教えてください。

Akechi: Back in the day, we never used the word "nawashi." It was just "sado(sadist)" and "mazo.(masochist)" The person who ties and the one being tied—usually lovers. For older enthusiasts, the "S" was like a master, the "mazo" was a submissive who served them. Imagine a man in a club, smoking, calling out, "Come here." The submissive offers their hand to extinguish the cigarette on it—and endures the pain. That was the bond. A relationship deep enough that you'd say, "I'd give my life to this person." That's what we were striving for. So it wasn't really about being a "nawashi."

明昔は縄師なんて誰も言わなかった。古い言葉だけど「サドマゾ」っていうだけ。

縛る側と縛られる側がいて、大抵は恋人同士という感じでした。

昔のマニアの感覚だと、Sはご主人様、マゾは仕える人っていうイメージで、たとえば男性がクラブでタバコ吸いながら「お前ちょっと来い」って呼ぶ。それで差し出された手でタバコの火をもみ消す。それでもじっと耐えてるっていう。それが、二人の心の関係。

この人になら命奪われてもいいですよってくらいの、深い関係です。そういう関係を作ることを求めてやってるんで、 縄師というのとは違うんですね。

Osada: So there weren't "nawashi" in SM before? 長 つまり、昔は縄師が存在していなかったんですか?

Akechi: No. Whether it was whips or ropes, we didn't make distinctions. It was just S, M, sadist, masochist.

明 SMの中では、鞭でも、縄でもすべて。オールマイティ。区別はありません。だからSだ、Mだ、サドだ、マゾだ。それだけです。

"I tried all kinds of "seme"(sadistic play), いろんな責めをやりましたけど But I kept coming back to rope— やっぱり自分は縄が好きで Ideas for new ties kept coming to me." 縄の発想がどんどん湧いてきた

Osada: The word "nawashi" seems to have become common recently. 長 最近は縄師という言葉をよく聞くようになりましたが。

Akechi: Yes, just recently. Even twenty years ago, you didn't hear it at SM shows. I've used rope for a long time, but always as part of SM—whips, rope, whatever I needed. I even practiced with whips. I imported cowboy whips from California, 5–6 meters long. I trained in narrow spaces to master their use. I also practiced casting them like a fishing line in a stream between bushes. That kind of thing.

明 最近ですね。二十年くらい前のSMショーではまだ使われていませんでしたし。

僕自身、確かに昔から縄を扱ってますけど、意識としてはそれもSMとして、とだけ捉えています。縄もやれば、鞭もやる、そういう感じです。自分にとって必要だと思えることは全部やる。

鞭の練習もしたんですよ。狙ったところに確実にヒットさせられるように。アメリカのカリフォルニアから、カウボーイ 鞭っていうのを取り寄せたりして。今でもあるんですけど、五、六メートルの鞭です。それを狭い空間でいかに自由に 振り回せるかっていう練習をするんです。あの、魚釣りで、狭い藪の中の小川に糸を通す投げ方ってあるんですけ ど、それに倣った練習とか、昔はいっぱいしましたよ。

Osada: So constant training is necessary? 長 やはり日々の練習がなければいけないということですね。

Akechi: Absolutely. And you must avoid causing harm—rope burns, lasting marks, or injury. Preventing accidents comes with experience.

明 そうですね、とりあえず相手の人に縄痕をくっきり残すとか、擦れ頂を残しちゃうとか、そういう事故を絶対に起こさないように。それも経験なんですけど。





Osada: Everyone calls nawashi "sensei." Out of respect for their high skill, I believe. But can anyone become a nawashi?

長 みんなが縄師のことを先生と呼びます。高いテクニックへの尊敬の念からだと思うのですが、誰でも縄師になれる のでしょうか。

Akechi: If the connection with your partner is deep, that's enough. Back then, finding a partner was the hardest part.

明 相手、パートナーとの関係が深ければそれでいいと思います。昔はそのパートナー探しが一番大変でした。

Osada: What do you think it takes to become a professional nawashi? 長 どうやったらプロの補師になれるんでしょうか。

Akechi (laughing): Hmm, how does one become a "professional"...? 明(笑) どうやったらプロっていうんでしょうかねぇ。

Osada: So then, how did you personally become who you are today? What was your path like, Akechi-sensei?

長明智先生の場合はどうやって歩んでこられたんでしょうか。

Akechi: When I was a teenager, I was heavily influenced by a magazine called Kitan Club. That's where it all started—I just began experimenting on my own. The ties back then weren't nearly as complex as what you see today. They were very simple. Rope was just one of many tools in SM play. Whips, ropes... what mattered most was the relationship—like lovers, you know? That was the foundation.

I experimented with all kinds of play, including whips, but I realized I had a deep love for rope. New ideas for ties just kept coming to me. I didn't start performing in front of people until I had found a few partners who could share that kind of play with me.

Before that, I couldn't talk to anyone about SM. Over 40 years ago, you couldn't even mention the "S" or "M." So finding partners was incredibly hard. I'd meet a girl in a cafe, call her for six months, invite her to the movies, and maybe we'd start dating. After some time, we'd kiss, slowly build a relationship, and only then, maybe six months later, I'd try to introduce the idea of rope. And even then, the moment I brought it out, the girl might say, "Wait—you're a sadist?!" and run away. That was normal. Out of three women I took that far, maybe one would say, "Okay, just a little."

So when I finally got to tie someone I loved, I was overwhelmed with emotion. I'd be in tears while tying, thinking, "I'd do anything for her." That kind of passion—that's what helped me improve.

明 僕は、十代の頃に「奇譚クラブ」っていう雑誌に影響されて、まずは自分で縛ってみたり。その当時の縛りは今みたいに複雑じゃないです。すごいシンプルで、縄はひとつの道具。鞭もあれば、縄もある。一番大事なのは、恋人同士みたいな、お互いの頼関係です。これが一番ですよ。

で、相手とプレイをする中では鞭も含めていろんな責めをやりましたけど、やっぱり自分は縄が好きで、縄の発想が どんどん湧いてきた。人前で演じるようになったのは、そういうプレイのできる相手が何人かできてからです。 その前はSMのことなんか誰にも話せません。当時、四十年以上前は、SMのエの字も言えません。だからパート ナー探しは本当に大変だったんです。普通の女の子と喫茶店で知り合って、半年くらい電話かけて映画に誘って、映 画に行って、それから、初めてのキスだなんだって喜んで、関係を築いて、ようやくホテルに行って、普通にエッチし て別れて、縄を持ち出すまでにそれからまた半年くらいかかりました。それで、本当に深い関係になったら、実はこう いう趣味があるんですけどって縛ったりして。それでも縄を持ち出した瞬間に、「はっ、サドだったんですか!」って パッと逃げられたり。それが普通でしたよ。三人、一年かけてそこまで持っていって、やっと一人の子が「少しだけならいいわ」って。

だから、好きになった子を縛ってるときはホント、もういいや俺は、この子のためなら何やってもいいやって、涙ボロボロで、感動して縛ってました。その繰り返しで技術を上げていくんです。

Osada: At what age did you first begin pursuing those kinds of relationships? 長 先生が相手を獲得するためにアクションを起こし始めたのは何歳くらいの時ですか。

Akechi: I think I was about sixteen or seventeen. Back then, you weren't even allowed into cafes until you were eighteen. But a friend of mine knew a girl who worked as a waitress, and I visited her dormitory. That was the first time I tied someone with a conscious awareness of SM. I had a weak body growing up, so I always wrapped my stomach with a full bolt of sarashi—a long cotton cloth—to keep my core warm. I always had rope with me. [laughs] 明 十……六、七くらいですか。当時は十八歳までは喫茶店に入れなかったんですが、たまたま友達が喫茶店のウェイトレスやってる子を知ってて、その寮みたいなところに行って。SMを意識して縛ったのはそのときが初めてです。自分は体が弱かったんで、常にサラシを一反、腹に巻いてました。冷やさないように。それで、縛りました。いつでも縄を持ってる状態でした(笑)。

Osada: What kind of rope is sarashi, exactly? 長 サラシって、どういう縄なんですか。

Akechi: It's actually fundoshi, you know, the cloth used for traditional loincloths. 明 フンドシ。

Osada: Ah, that's handy. 長便利ですね。

Akechi: Yeah, sarashi is pretty useful. You know how yakuza wrap their stomachs with it? It helps stop bleeding, too. If you wrap it tightly in five or six layers, even if you get stabbed, the blade won't go all the way in. Normally, if you get stabbed, the knife would go in to the hilt—but with sarashi, it only goes in about two or three inches. It acts as armor. That's why yakuza use it in fights.

Do you know what a nochōba is? Back then, Japan still had a housing shortage, and we'd build large apartment complexes. I worked at one of those sites—a nochōba, which means a rough labor camp filled with rugged men. I was in charge of about a hundred workers. I wasn't much of a fighter myself, so I usually brought two or three guys to back me up. [laughs] Even then, I had some close calls.

明便利です。サラシは結構便利ですよ。

ヤクザなんかが腹に巻いてるじゃないですか。あれ、血止めにもなるんですよ。あれぎっしり巻いてると、刺されても、相手が刺しにくい。五重六重に巻いてますから。

あれはヤクザが喧嘩するときには短刀よけとして活躍するんですよ。普通にドンッて刺されたら根元まで入っちゃうのが、サラシ巻いてると二寸とか三寸しか入りませんから。で、すぐ血止めになるし。喧嘩用ですよ。

ノチョウバって、知ってますか。まだ住宅難だったんで大きな団地を造ったりして、その現場なんですけど、野帳場と言いまして、荒くれ男の集まりです。そこで自分、百人くらい動かしてました。そんときは、自分は喧嘩弱いんで、二、三人、守ってくれる人を連れてたりして(笑)。それでも怖い目に遭いましたけど。

Osada: So instead of learning from someone else, you improved your skills by tying women you liked—women who were willing to let you tie them?

長では、先生は誰かに教わるというのではなく、自発的に好きな、気に入った女性を縛ることで、スキルアップしてきたんですね。

Akechi: Exactly. It wasn't about whether I liked them or not—just finding someone who'd even say, "Okay, you can tie me" was incredibly rare. The moment someone said that, I'd fall for her. It felt like discovering a precious gem—something you couldn't trade for money. 明 気に入ったというよりも、当時は縛らせてくれる女の子なんてほとんど皆無ですから、それを「いいわよ」って言ってもらえたら、その子に惚れます。宝石を見つけたような気持ちです。お金に換えられない。

Osada: So you never had anyone formally teach you technique? 長 技術的なことを、誰かに教わったということはないのですね?

Akechi: No, not really. But there was a man named Minomura Kou who wrote for Kitan Club, and he had a friend, Yamamoto Issei, who I was close to. We'd sometimes exchange partners and tie each other's partner. That was about it.

明ないです。ただ当時の「奇譚クラブ」の美濃村晃さん、彼のそばにいた山本一生さんっていう人がいるんですけど、その方と友達だったので、たまにパートナー交換して縛りっこをしたり。そういう感じです。

"Self-taught in the art of hojojutsu 独学で捕縛術を研究 Discovering rope as a weapon 武器としての縄に Uncovering new ways to tie" 新たな縛りを見出す

Osada: How did you study hojojutsu—the martial art of rope restraint? 長 捕縛術について、先生はどのように勉強されたんですか。

Akechi: I visited museums, read books... There are specialized texts on Japanese martial arts. I forget the exact schools, but I found about three examples of hojojutsu in one of those books—these were techniques using rope as a weapon.

Up until then, we only knew about the kind of tying they used at magistrate offices during the Edo period. That was all we thought there was. But when I realized rope had also been used as a weapon, I got seriously into researching it.

There are actually many schools of hojojutsu, each with their own lineage, and many of them still have successors today. Some of these techniques are even taught within the Japanese police force—or in foreign militaries. I once met someone who had taught them to special forces in Italy.

There are all kinds of rope weapons. In the Sengoku period (Warring States era), for example, when your sword broke or you lost your weapon, you'd carry a rope at your waist and use it to charge into battle. Some ropes had a weight (fundo) at one end—you'd swing it like a lasso, catch your opponent's sword, and with the weight pulling it down, they'd lose grip. Then you'd close the distance with jujutsu and slit their throat. That's how rope was used—deadly and effective.

In a daimyo's residence, there would be massive hallways lined with 20 or 30 coils of rope. If a ninja intruded, they'd use those as throwing ropes to catch them. Some ropes had weights on

both ends; when thrown, they'd wrap around the enemy's neck and tighten instantly. There were many such weapons. Not much of this has survived today, I think.

At one point, I became completely absorbed in studying all of that. But each school has strict rules, so you can't just publish or reveal their techniques. It could be used to harm others—these are deadly methods.

明 博物館に行ったり、本を読んだり。日本の、武道の専門書みたいなのがあるんですよ。それで、流儀は忘れちゃったんですけど三例くらい縛りの例があって、まあ武器としての縛りですね。それまで自分たちがやっていたのは、奉 行所での縛り、それしか知らないってことが分かったんです。

で、武器としての縄に興味を持って、真面目に研究を始めたんです。そうするといろんな流儀があって、それぞれに 継承者がいて、現在でもいらっしゃる。それは警視庁でも、外国の軍隊にも伝えられているそうです。イタリアの特殊 部隊に教えに行ったことがあるっていう方もいましたし。

武器としての縄にもいろいろあるんですが、たとえば戦国時代には、刀が折れちゃって武器がないとき、腰に縄を携帯していて、それでもって刀に向かっていった。あとは縄の先に分銅がついていて、それを投げ縄みたいに使って相手の刀に絡める。そうすると、分銅の重みで刀を持っていられなくなるから、手を離しちゃう。その隙に柔術で組み伏せて、首を掻っ切る。そんなふうにして、縄は昔から武器として使われてきたんです。

大名屋敷なんかはもう、凄い長い廊下がありまして、そこに縄を二十東、三十東って並べておくんですよ。それで、忍 びの者が入ってきたら投げ縄にして捕らえる。あとは両端に分銅をつけておいて、投げるとそれだけで首に絡んで キュッと締まっちゃうとか。

そういう縄の武器はいっぱいありますよ。今はあんまり伝わってないと思うんですけどね。自分は一時期それに没頭して、調べきった。だけど、各流派の決まりがありますから、それを公にすることはできない。人殺しにつながっちゃいますから。

Osada: I can tell just how deeply you love rope.

長本当に縛りがお好きなんだと分かります。

Akechi: There's also the tying used at magistrate offices during the Edo period. It was very formalized—different methods depending on social class, or the severity of the crime. There were specific ties for prisoners being transported to another province, where they were put in something like a naked net (hadaka-ami). Other ties were used for people carried in cages, or for prisoners forced to walk, or for those transported by boat.

When transporting by boat, you couldn't restrict their legs too much or they'd get seasick and vomit. If you were moving 10 or 20 people, the officials couldn't handle all that mess. So even the tying had practical reasoning behind it. There were all these formal distinctions—it's absolutely fascinating.

明 あとは、奉行所の縛りです。江戸町奉行所あたりから確立された、身分によって違う縛り方、あと、罪の重さによっての縛り方。いっぱいあります。罪人を隣の国に送るときの、裸網(はだかあみ)に入れて運ぶ縛りとか、篭に載せて運ぶときの縛りとか、歩かせていくときの縛りとか、船で送るときの縛りとか。船のときはなるべく脚を自由にさせておかないと、船酔いしちゃうんですね。それでゲロゲロするんで、始末に困る。十人、二十人って送りますからそのゲロを全部役人が始末するのは耐えられない。そういうふうに、縛りひとつにもいろんな決めごとがあった。面白いですよ。

"It's a strange thing— 不思議なんですよね I disappear, 自分がいなくなって and suddenly I can see everything." 全部が見えるんです

"The rope moves on its own, binding the woman. 縄が勝手に女を縛る I enter a state of emptiness, 無の境地を体験し and arrive at the rope of Akechi Denki." 明智伝鬼の縄に至る **Osada:** Akechi-sensei, have you ever been inspired by the photographs or artwork of Itoh Seiu? 長 明智先生は伊藤晴雨の写真や絵から、何かインスパイアされたことはありますか。

Akechi: Not particularly, no.

But I do have a lot of his books.

As a painter, I think he was truly remarkable.

That said—I never met him in person, so I can't say I really know him.

I've read many of the available texts, though.

明 あんまりないですけど、晴雨の本はいっぱい持ってますよ。画家として、まず凄いと思います。ただ、自分は会ったことないですからね、分からないですよ。文献は、一生懸命読ませてもらっています。

Osada: Many people—myself included—have been deeply influenced by your photos and videos. Has there ever been someone in the rope world who influenced you in that way? 長多くの人が、明智先生の写真やビデオを見て影響を受けています。もちろん私もその一人です。そんなふうに、明智先生が誰かから影響を受けたっていうことはまったくないんでしょうか。

Akechi: No one in terms of rope artists, no...

But there was a magazine. I kept reading it like a bible—Kitan Club. 明 いや、縄師の方では……。 雑誌ですね。 この世界のバイブル「奇譚クラブ」はずっと読んでいました。

Osada: There are many nawashi these days, each with their own unique approach. But your work, Akechi-sensei, how did you come to establish your own style of tying? 長 今、縄師と呼ばれる方は何人かいらっしゃって、それぞれに特徴があるんですけど、明智先生のスタイルはどうやって確立されていったんでしょうか。

Akechi: I wouldn't say I "established" a style, really. I just loved tying.

At first, it was all about tying girls I met out in the real world—that was the starting point. Later, I got involved with a theater troupe that did shows. I was working in interior design back then, so I helped them build their sets. I really liked that troupe, so I got involved behind the scenes.

And because I'd done a bit of rope already, they eventually asked me: "We're doing theatrical SM plays—would you be willing to do the tying for those scenes?" I said sure, and that's how I started tying in front of people.

From there, it was just constant learning.

明 確立というか、要は、自分は縛りが好きでした。それで、まず巷でゲットするというのは、初歩ですよね。そういう経験の後に、ショーを習った。そのショーをやってる劇団のお手伝いで、自分、当時は内装業をやってたんで、舞台を作ったりとかってきっかけがあって。自分もその劇団好きでしたから、裏方として積極的に関わってね。で、たまたまちょっと縛りをやってたから、

先方から「自分たちは演劇としてやってるんだけど、SM劇の時は、縛りを担当してくれないか」ってことを言われて、いいですよって。それで人前で縛りを見せるようになった。あとはずっと勉強です。

Osada: I've always admired your rope, Akechi-sensei. I practiced your ties over and over.

But even if I managed to tie well once, I could never do it the same way again.

That's why I think your rope is truly amazing.

And more than that, you never speak ill of anyone.

That's something I deeply respect.

長 私は明智先生の縛りに憧れて、何度も練習しました。でも、その一回はうまく縛ることができても、次にはもう同じ縛りができません。私は先生の縛りが本当に凄いと思います。

そして同時に、先生は決して他人のことを悪く言わない。そこが本当に素晴らしいと思っています。

Akechi: I've gone through a lot, too, on this path.

Especially in the early days—there were times I'd be on stage and just freeze.

Like. "What now?"

But once you're on stage, you can't run away. You have to show something that's yours—something real—or the audience will walk out.

I was desperate. There was no one to teach me, no videos to study. I just kept tying the girls I was seeing at the time, over and over. And even then, I'd forget things.

So I started performing under those conditions—completely self-taught.

I went through a lot of trial and error. Eventually, I told myself: If I can't rely on anyone else, then I have to create something of my own—not a "personality," but a form of rope that's uniquely mine.

I came up with three or four basic ties to start with.

But that alone wouldn't hold an audience. You can't keep doing the same ties, the same lines, the same candle and whip play every time.

So I thought: I need to express myself through rope.

And that rope—no one could teach me. It had to come from within. Or rather, from the woman in front of me.

So I couldn't fix the forms.

Even if it looked like the same tie, I never tied the same way twice. I decided to keep evolving, always searching for variation.

That was more than twenty years ago now. Since then, my rope may look the same, but in my mind, each tie is completely different.

And that freed me from hesitation.

From there, I started reading my partner's expressions and responding in the moment.

And then something strange happened—

I'd reach this state where, as we say, "the rope starts to run."

The rope wants to go somewhere, and my hands just follow. It's like the rope is tying on its own. Hard to believe, I know. But I entered that state—a state of mushin—maybe two or three times.

And when I watched the footage afterward, I thought, "That's it. That's the rope I want to show." That's when things changed for me.

Even if people paid good money to come, even if I had nothing else to offer, I could at least give them my rope.

Since then, every time I step onto a stage, I empty my mind completely.

I don't think, "This is where I'll make the big gesture," or "This is where I'll make her climax." None of that.

I just stand there with one thought: Never tie the same way twice.

The rest... my hands move on their own.

That state of emptiness—it really exists.

It's like I disappear, and something is watching me from above.

You probably can't imagine it.

But it's a beautiful, peaceful world.

And when I feel good there, the person I'm tying feels good, too.

明 やっぱり自分も、今まで歩んできた中でいろんなことに悩みました。最初の頃なんて、舞台の上で突然、あれ、どうしようかってことが何回もあったんですよ。

それは舞台の上だから、逃げることはできないんです。でも、自分なりのものを見せなければ、お客さんが離れていっちゃう。必死だったんですけど、教えてくれる誰というのもいませんし、ビデオもない時代です。自分でゲットした子を何回も何回も縛って、それでも忘れちゃったりとか。

そんな状態でショーを始めちゃったわけですから、いろいろ試行錯誤がありまして、そんならば、自分なりの、人柄 じゃなくて、自分なりの縄の形を作ろうって、初歩的な三つか四つをまず作りました。でもそれだけじゃ、お客さんも飽 きちゃう。毎回同じ縛りで、同じセリフで、蝋燭やって鞭打ってじゃダメだと。じゃあどうしようかと思ったときに、自分は 縄で見せるしかないと。

で、その縄は誰に教わることでもない。自分の中で発想しよう、それは、相手の女の子からもらっちゃおうっていう発想です。

だから形は決められない。舞台に立ったら、一見すると同じ縛りなんですけど、二度と同じ縛りはしない。自分なりの変化を模索していこうと思った。それでやりだしたのが、もう二十年以上前になります。そっからは、常に、同じ縛りに見えるかも知れないけど、意識の中では全部違う縛りなんです。そうすると、迷わなくなるんです。

あとは相手の表情を見ながら決めていく。

不思議なことに、ある境地までいっちゃうと、「縄が走る」っていうんですけど、意志に反して縄がこっちに行きたいんだって、手を動かして勝手に縛っちゃう。ちょっと信じられない。無の境地っていうんですかね。そういう境地に二、三回入りまして、それをビデオで見てみると、凄くいいんですよね。ああこれだあと思って。これでなんとか自分が出せる。みんなが、せっかく高いお金だして来てくれてるのに対して、縛りだけは見せられるって。そっからですね、変わってきたのは。だから、いつも舞台に立つときには、頭をカラッポにしてます。

ここで大見得切って、ここで女の子イカしてとか、一切考えない。スッと立って、同じ縛りをしないってことだけ思う。あとは手が勝手に動く。そういう無の境地ってのは、あるんです。自分がどっかに抜けちゃって、どこかから自分を見てるっていうか。不思議なんですよね。自分がいなくなっちゃう。

わかんないでしょ。それはとても……心地いい世界。そうやって自分が気持ちいいと、相手も気持ちいいんです。

Osada: That's truly incredible.

Thank you so much for sharing such precious stories with us today.

ただ、そういう気持ちになったことがあって、僕はこれだと思ったんです。

長本当に、素晴らしいと思います。今日は貴重なお話を聞かせていただいて、ありがとうございました。

Akechi: I might've gotten a bit carried away—singing my own praises and all. [laughs] But it's a feeling I've had. And when it hit me, I knew—this is it. 明 ちょっと手前味噌になりました。自分で自分を爽めてどうするっていう(笑)。

Osada: Thank you again. 長 ありがとうございました。

Akechi: You know, I once reached that same state of "emptiness" while playing billiards. It was at the Kanto Championship. Suddenly I could see everything—the direction of the felt grain, the ball's movement, every subtle roll. And in the end, I won in the most dramatic way. I guess I'm just... the type who gets totally absorbed in things. [laughs]

明 無の境地はねえ、自分、ビリヤードで関東選手権に行ったことがあって、そんときも一回、無の境地に入ったことがあるんです。羅紗の面の逆目、純目、玉の転がり方、全部が見えて、最後、僕が劇的な優勝を飾ったんですよ。いや、あのう、つまりは熱中型なんですよね(笑)。

Messages in Memory of Akechi Denki

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Messages in Memory of Akechi Denki

明智伝鬼氏の逝去に寄せられた言葉の数々

"Ah, Impermanence." ああ、無常

Akechi Denki was a man who loved SM, loved women, and loved the people around him with unwavering devotion.

In this special tribute, we share the final messages from those who loved and admired him. Each word, born from deeply stirred emotions, overflows with the spirit of remembrance — revealing glimpses of the man he was in life.

SMを愛し、女を愛し、そして周囲の人間を愛し続けた明智伝鬼氏。

そんな氏を愛した方たちから、最後のメッセージを寄せていただいた。

激しく揺すぶられた感情から紡がれ、溢れ出す言霊たちは、在りし日の氏の人柄を浮かび上がらせる。



MIRA Kurumi ミラ狂美

The First Professional Stage I Ever Saw

初めて観たプロのステージ

I first met Akechi-sensei nine years ago.

Back then, I had just begun performing in SM shows, and by a stroke of luck, I had the opportunity to share the same stage with him. I still vividly remember how overwhelmed I was watching a professional stage performance for the very first time.

Since then, I had the chance to see him at many events, and in recent years, he would always say things like,

"Kurumi-chan, you're so cool," or "Your magic is amazing,"—words of praise that remain warmly in my memory.

He was such a significant figure in the SM world, and his passing is truly a great loss.

(MIRA Kurumi – Disciplinarian and Art Performer, b.1968, active since 1996)

明智先生との出会いは九年前。当時、SMショーを始めて間もない頃に、幸運にも同じ舞台に立つ機会に恵まれたのだけど、初めて観たプロのステージに圧倒されたことを鮮明に覚えている。以来、数多くのイベントでお会いし、最近は会うたびに「狂美ちゃんはカッコイイね~、マジック凄いね~」などと、お褒めの言葉をいただいていたことが思い出される。

SM界にとっては大きな存在であり、本当に残念でならない。

(みらくるみ 調教芸術家)

KAZAMI Ranki 風見蘭喜

Such a Gentle Person

ものすごい穏やかな人だった

I first met Akechi-sensei about six years ago.

My first impression of him was, "What a remarkably gentle and soft-spoken person." He encouraged me to explore opportunities in Tokyo, and over the years, I turned to him for advice—not only about work, but also personal matters. He supported me in so many ways. When I heard of his passing, I felt the same kind of loss as when I lost my own father. Hands together in prayer.

(KAZAMI Ranki – Hardcore Nawashi known as the "Gokuaku Nawashi", b.1962, active since 1996)

僕が明智先生と初めてお会いしたのは、今から六年ほど前になります。そのときの明智先生の印象は「ものすごい話し方が穏やかな人やなぁ~」というものでした。僕が大阪から東京に出て行くときのきっかけを作ってくださったり、仕事の件やプライベートのことで相談したりして本当に色々な面でお世話になりました。 先生がお亡くなりになられたとお聞きしたとき、僕の親父に死なれたときと同じような喪失感が漂いました。 合掌

(かざみ・らんき 極悪縄師)

AKECHI Raika 明智蕾火

Thank You — Truly and Deeply

本当に、ありがとうございました

The news of Akechi Denki-sensei's passing was so sudden that I still can't quite believe it. But as I write these words, I'm faced with the reality, and the tears won't stop.

I can still vividly remember the shock I felt the first time I saw his performance and had the chance to feel his rope. I was drawn in by his rope, and even more than that, I was moved by his humanity. It feels like just yesterday that I became his deshi (disciple) and was given the name AKECHI Raika—but it's already been ten years.

Off stage, he was a completely different person from his performance persona—someone who created a warm, gentle presence. He was truly mysterious in that way. I can't believe I'll never see that smile again.

Though he hadn't been in good health these past few years, he always gave incredible performances that never betrayed any sign of pain. I'm sure it must have been hard on him. And yet, whenever we met, he never talked about his own condition—instead, he always showed concern for me.

In recent years, I stepped away from performing, and I regret not being able to return sooner. I'm sorry for any trouble that may have caused him.

Sensei mentored many others as well. I believe Akechi Denki will continue to live on in all those who carry on the Akechi style.

Thank you for everything—for your guidance, not only in rope, but in how to be a human being. Rest well. You truly gave your all.

(AKECHI Raika – Kinbakushi, active 1994–2015)

明智伝鬼先生の訃報は、あまりにも突然で、まだ言じられません。でもこうやってコメントを書いていると、本当なのだと思い知らされて、涙が止まりません。

初めて先生の舞台を見せていただき、縄に触らせていただいたときの衝撃はいまだに忘れられません。先生の縄に魅せられて、そしてなによりもその人柄に感動して弟子にしていただき、明智蕾火を襲名させていただいたのがついこの間のように思えますが、あれからもう十年になります。舞台上とは全く違って、普段は非常に暖かくて優しい空気を作る、とても不思議な方でした。もう、あの笑顔を見ることが出来ないなんて…。

先生はここ数年体調があまり良くなかったのに、いつもそれを感じさせない素晴らしいショーを見せてくださっていました。本当はさぞお辛かっただろうと思います。それでも明智先生は、いつお会いしてもご自分の体調のことより私のことを気にかけてくださっていました。

私はここ数年活動をお休みさせていただいており、なかなか活動を再開できずに先生にご迷惑をおかけしたままだったことが残念でなりません。

先生はたくさんの方の指導も行なっておられました。これからも明智流の縄を受け継ぐ人々の中で、明智伝鬼は生き続けるのだと思います。

長い間、本当にお疲れ様でした。

そして、縄のみならず、人間として、たくさんのことを教えていただき、ありがとうございました。 心よりご冥福をお祈り申し上げます。

(あけち・らいか 緊縛師)

SHIMA Shikou 志摩紫光

A Gentle Gaze

なんともいえない優しい目

It has been over 25 years since I first encountered Akechi Denki.

At the time, I had not yet launched "Shima Planning" as a formal company. Back then, I was involved with "Daipro", the predecessor to "Pearl Eizo,—an AV production company whose early works helped shape what later came to be known as the "Shima World" style of filmmaking. I first saw Akechi Denki on screen in a video produced by an external editing studio, commissioned by Daipro. He was tormenting a woman, wearing his signature look—an elongated face and dark sunglasses.

Some time later, I had the chance to meet him in person. I was struck by how different he was from his on-screen persona—his expression was calm, and his eyes had an indescribable gentleness. Even the way he spoke was nothing like the man I had seen in the video.

After that, we largely worked in separate spheres, so we rarely crossed paths. And yet, over the years, I observed how he trained many disciples, developed a distinctive approach to shibari, opened his own venue, and remained active through shows and events.

Every time I saw his schedule for September and October listed in various magazines, I could sense how many people were eagerly looking forward to his presence.

We have truly lost someone special.

May he rest in peace.

(SHIMA Shikou – Disciplinarian / SM writer-producer, b.194?, active since 1977)

明智伝鬼氏との出会いは、今から二十五年余り前になる。まだ法人としての「志摩プランニング」を立ち上げる前、「ダイプロ」(後の「パール映像」)というAVメーカーで、「志摩ワールド」の前身ともいえる映像作品を制作していた。

そのときに観た、外注の編集プロダクションが制作した作品に登場していたのが明智伝鬼氏で、面長の顔に黒サングラスという出で立ちで女体を責めていた。しばらくして会う機会を得たのだが、彼の表情は穏やかで、優しい目をしていた。映像の中とでは、まるで違っている語り口にも驚いた。

以降、主な活動の場を異にしていたこともあって、ほとんど顔を合わせる機会もないまま今日まできてしまったが、 弟子を何人も育成され、独特の縛りを考案し、ご自身の店も持たれ、ショーに、イベントにと活躍されていた。 各誌に氏の九月、十月の活動予定が掲載されているのを見るにつけ、精力的に活動する氏を、待ち望む人たちが 多いことを感じる。惜しい人を亡くした感が強い。 ご愛福をお祈りします。

(しま・しこう 調教師)

Overwhelming emotions. Forever the "Oni" (Demon) of Kinbaku.

溢れ出す感情。緊縛の"鬼"よ永久に

ARISUE Go 有末剛

It Felt Like His Spirit Entered Me

明智さんの魂が乗り移った

What really strikes me about Akechi-san is that he was ten years older than I am, and yet he kept going, kept performing without pause. That means from around the age of fifty to sixty-four—for fourteen years—he never stopped. To keep performing while fighting physical decline, heart issues, psychological pressure... that's something few can do. Now I'm entering that stage myself, and imagining it, I realize just how difficult it must have been.

He was driven by an intense passion, even up until the very end. He must have truly loved rope. He was serious—really serious—about what he did.

I was asked to fill in for Akechi-san at Sadistic Circus (see article on page 84). The call came the night before, around 6 p.m.: "Could you do the show tomorrow?" Of course, I hadn't prepared anything. They told me to find a partner myself, but none of my contacts were available. Eventually, the event organizers suggested we go with (Kyojo) Yumeji-san, who had originally been scheduled to perform with Akechi-san. That was decided around midnight. At that point, I thought, "Anyone is fine—let's just do this."

The next day, I went to the venue. We had barely any time to rehearse—it was essentially straight into the performance.

Yumeji-san had never worked with anyone besides Akechi-san before. In my case, I've performed with many different partners, so I figured it would be okay, but even so, there was this strange energy in the air during rehearsal.

It was a long night with many acts, and we were one of the last to go on. The event began at 10 p.m. on the 17th, and our turn didn't come until 4 a.m. on the 18th. I'd never performed at that hour before. But it turned out to be an amazing show.

A few days later, I heard the news of his passing. Neither Yumeji-san nor I knew while we were on stage. We only knew he'd been hospitalized and wasn't sure when he'd be discharged. But in fact, he had already passed away by the time we performed. In that sense, the fact that Yumeji-san and I shared that stage felt symbolic. If not for this situation, we probably never would have collaborated. The thirty-minute show felt incredibly short.

Maybe because Akechi-san had been so determined to stay on stage until the very end, I felt—really felt—as if his spirit had entered me.

There was something uncanny, something powerful on that stage. It's hard to explain... But it was truly a beautiful performance.

(As told by ARISUE Go – Kinbakushi, b.1954, active since 1975)

明智さん、すごいなあって思うのは、たとえば僕なんかより十歳上で、ずっと走り続けたワケですよ。そうすると五十歳から、六十四歳までだから十四年、この間走り続けたっていうのはスゴイと思います。体力的な衰えと、あるいは心臓的な負荷とか、心理的な負担と闘いながら走り続ける、それはなかなかできない。自分もこれからそういうところに入っていくわけだけど、想像すると、やっぱ相当大変なんじゃないかと。

長期、というかやっぱり死ぬ直前まで舞台に出たいと執念を燃やしてたわけですから、ホントに縄が好きで、真面目な方だったんでしょうね。

「サディスティックサーカス」で、明智さんの代役(八四頁の取材記事参照)に私が決まったのは前日の夜六時くらいにね、電話が掛かってきたんです。明日やってくれないかって。そう言われたって何の用意もしてないじゃないですか(笑)。それでまず相方を誰にするかということで、こちらの方でも当たってくれって言われて、当たったけど、なかなか決まらない。最終的には事務局のほうから、もともと明智さんとやることになっていた(京城)夢路さんでってことに決まった。それが前日夜中の十二時ぐらい。こちらとしては誰でもいいや、とりあえずやりましょうって感じだったんです。

次の日会場に行って、もうぶっつけ本番ですよね。夢路さんは明智さん以外と組んでやったことがないと。僕の場合はいろんな人と組んでやってるんで、大体大丈夫なんですけど、まあ、でもなんか、微妙な感触を残しながらリハーサルをして。ずいぶん長かった。いろんな人が出るからね。僕等の出番は最後のほう。イベントは十七日夜十時に始まって、僕等の出番は十八日早朝の四時から。こんな時間にショーをやるのは初めてだったよ。でもいい舞台だった。

それで終わって、何日か後、亡くなられたと聞いたんです。だから舞台上では僕も夢路さんも知らなかったんだよ。 僕らが知ってたのは、体調悪くて入院したんだけど、どれくらいで病院から出て来られるか、わからないと。そういう なかでやったわけです。でも僕らが舞台に出たときは、もう亡くなられてたんだよね。そういう意味では僕が夢路さん と出たのは象徴的。こういうことがなければ僕と彼女がコラボレーションすることはないわけで。実際三十分のショー がすごく短く感じたから。たぶん、最後まで舞台に執念燃やしてらっしゃった方だから、明智さんの魂がね、私に乗り 移ったんじゃないかと思うようなね、妙な力みたいなもの、そういうようなものを感じたんだよね。ホントに何か妙なも のがね、舞台の上にあったんだよ。上手く言えないんだけど…ホントにいい舞台だった。(談)

(ありすえ・ごう 緊縛師)

MIURA Takumi 神浦匠

In the Best Way, He Was Stubborn

いい意味で、頑固だった

Many people think of Akechi Denki as a mild-mannered person—and he certainly was. As those who interacted with sensei know, Akechi Denki was always humble and spoke in a soft, gentle manner.

So when I say that he actually had a rather stubborn side—in a good way—many people are surprised. I think it's because the impression they had of him in person doesn't quite fit with the idea of someone being stubborn.

But in truth, he was a person of strong convictions. There was a certain stubbornness deep inside him—in the best sense of the word.

You know how people say we soften with age? Well, he still had that "Once I've decided, that's how it's going to be!" kind of resolve. When it came to rope, especially on stage, he was very particular. Whether he actually managed it every time or not, he once declared, "I never do the same tie twice in a show!" That's how serious he was about it.

I think it was part of his nature. When he committed to something, he saw it through, and that drive would show in the details—his personal sense of integrity and pride.

He believed that performing in front of people mattered, that it helped bring out his potential. I remember him saying, "If more people are moved by the rope I tie, there's nothing more gratifying than that."

He was always searching for new ways of expression—studying classical techniques like hojojutsu to incorporate into his style.

And at the same time, he'd say things like, "You know, Kinbaku isn't something you just learn from someone. Sure, there are basics, but it's really something to enjoy. You should tie how you want."

I think Akechi Denki was someone who always had rope in his hands, always doing something with it.

He also had a real love for detail. It probably came from how much he loved tying, but it extended into other areas too. He was into model trains, actually! Very precise stuff. I once went over to help him sort through a mountain of old materials at his house. Sensei told me, "I've got all these records piling up—can you help me organize them?" So I said, "Sure, I'll come by and take some off your hands." He opened up the storage space, and it was just like when you move and find all these old things—you end up getting nostalgic and not getting anything done, right? That's exactly what happened.

He was like, "Oh wow, I remember this! I used to be obsessed with building these old locomotives. I made these myself, you know!"

(As told by MIURA Takumi – Kinbakushi, 1964–2021, active since 1994)

明智伝鬼といえば温厚なイメージが強いと思いますが、いい意味で頑固でしたね。先生と接触された方はご存知の通り、腰も低く、柔らかな物腰で話をされますから、明智伝鬼という名前と人物像が一致しないんでしょう、意外だなんて仰しゃられる方が多いんです。でも実は強い信念を持たれてる方で頑固な一面も内側にありました。やはり段々年をとると丸くなるなんて言いますけど、「俺がこうと決めたらこう!」という所があった。縄なんかでも、ショーとかで皆さんに見ていただく機会が非常に多かったと思うんですが、実際できてたかどうかはともかく「俺はショーでは絶対同じ縄はやらない!」なんて豪語していたぐらいですから。

性格的な部分でもあったかと思います。自分がやると決めた物事に対してきちんとやり遂げようとしていたり、こだわりというものがそういった形で表われたりしていたんでしょうね。だから皆さんに見ていただくってことに意味はあったし、スポットを浴びて、自分のポテンシャルを上げる意味でも大切だよと仰しゃってました。「自分のとった縄で感銘を受けてくれるような人たちが増えてくれれば、こんなに嬉しいことはないよなあ」ってそんな話はしてましたね。

だから常に新しい表現方法はないだろうかと研究されてました。古典(捕縛術)なんかを取り入れようと。その反面「緊縛は人に教わってどうのこうのっていうものじゃなくて、まあ基本はあるけどやっぱり楽しむものだから、ホントは自分が好きなように掛けていきゃいいんだよ」って言われてました。明智伝鬼という人間は常に縄を手に持ってなにがしか動いていたんだろうと思います。

本当に、縛りなんかも細かいところにこだわるというか、好きだからこそなんでしょうけど。結構細かいこと好きなんですよね。鉄道模型とかやってたり(笑)。私が実際見せてもらったのは、先生のご自宅にたくさん今までの記録物がたまってしまったので、整理を手伝ってって言われまして。じゃ一部預かりにいきますよって。そのときガラっと物置開

けると、引っ越しのときよくやるじゃないですか、古い物が出てきて懐かしくてつい見ちゃってそのまま進まなくなるという(笑)。まさしくあんな感じになっちゃって。

「あ一、コレ懐かしい、俺、昔機関車とかこういうのを自分で作るのにハマッたんだよね~。自分で作ったんですよ~」って(笑)。(談)

(みうら・たくみ 緊縛師)

NUREKI Chimuo 濡木痴夢男

"In Memory of Akechi Denki"

「明智伝鬼氏を悼む」

I was deeply surprised to hear of Akechi Denki's passing.

We would occasionally meet at publisher parties and similar gatherings. What stays with me most is the way he would always greet me with a warm smile and pour beer into my glass. I also vividly recall something he said many years ago — with visible joy: "Recently, I finally managed to tie a reverse prayer properly for the first time."

May he rest in peace.

(NUREKI Chimuo – Writer, 1930–2013, active since 1953)

お亡くなりになったことを聞いてびっくりしています。出版社などのパーティで時折お会いしていました。いつも笑顔で私のグラスにビールをついでくれたことが印象に残っています。だいぶ以前のこと「このあいだ、初めて背面合掌縛りがうまくできました」とうれしそうに言っていたのを思い出しました。 ご冥福をお祈りします。

(ぬれき・ちむお作家)

RANDA Mai 刮田舞

A Man Who Truly Loved Rope, and Gave His Life to It

縄を心底愛し、縄に命を捧げた人

He was a man who never compromised his beliefs. Even as he battled illness, he remained steadfast in his path—a life of extraordinary intensity and unwavering dedication.

For many years, our families were close. Now, countless joyful memories race through my mind like a revolving lantern. Looking back, aside from magazine interviews and joint rehearsals for stage performances, I don't think we ever talked much about shibari. We were always just laughing together, joking about silly things.

He was truly pure—innocent, even like a child at times.

He loved rope from the bottom of his heart, and he devoted his life to it. The beauty he created through kinbaku will be passed down forever, and no one will ever surpass it.

To me, he was - and will always be - the one true Nawashi.

Akechi-san, I hope you can finally rest peacefully in heaven. I will live my life as honestly and directly as you did. You gave me so much courage. I am deeply grateful to you.

With heartfelt prayers for your peaceful rest—may the Nawashi, Akechi Denki, live on forever.

(RANDA Mai – Kinbakushi, 1959–2022, active since 1986)

自分の信念を曲げずに貫いた人だった。病魔と闘いながら自分の「道」を真っ直ぐに突き進んだ壮絶な生き様だった。

長い間、家族ぐるみの付き合いをさせていただいた。今、走馬灯のように数々の楽しかった思い出が頭の中を駆け 巡っている。思い起こせば、雑誌の対談やご一緒させていただいた舞台稽古以外は縛りの話はしなかったような気 がする。いつも馬鹿話をして笑い合っていた。本当に純粋で子供みたいに無邪気な人だった。

縄を心底愛しそして縄に命を捧げた。彼の作り出した緊縛の美しさは永遠に語り継がれ、そしてそれを超える人は 二度と現われないだろう。

「縄師」は彼しかいない。

明智さん、天国でゆっくり休んでくださいね。俺も貴方のように真っ直ぐに生きていきます。貴方からたくさんの勇気 を頂きました。心から感謝しています。

ご冥福を心よりお祈り申し上げます。

縄師・明智伝鬼よ永遠なれ。

(らんだ・まい 緊縛師)

CHIBA Eizo 千葉曳三

"Dai-ōjō" A Life Fully Lived

大往牛である

Akechi Denki-san has passed away. Once again, the SM world has lost one of its brightest stars. I feel nothing but a deep sense of loss. 《This follows the loss of SM pioneer Osada Eikichi in 2001, another legendary figure whose passing had already shaken the community — most likely the person being referenced here??》

When I think of Denki-san, what comes to mind is the phrase: "the beauty in the deliberate layering of jute rope."

He brought this concept to the forefront. In doing so, he advanced the techniques of Osada (Eikichi) — a pioneer of Kinbaku shows — and turned them into something that is now widely recognized as mainstream in the SM scene.

Like many Nawashi, he wasn't the most skilled at navigating society. In some ways, his life may be seen as one of hardship.

And yet, there is no sense that his work was left unfinished. On the contrary — the Akechi style was fully and masterfully realized.

It was, without a doubt, "Dai-ōjō"; a life fully lived.

May he rest in peace.

(CHIBA Eizo – Disciplinarian, Nose & Face Torment Specialist, active since around 1994)

明智伝鬼さんが他界した。またもやSM界は巨星を失った。寂しい限りではある。 麻縄の重なりの美しさ。伝鬼さんといえば私はこの言葉を想起する。 それにスポットをあてたということでは、緊縛ショーの草分けである長田(英吉)氏の手法を一歩進めたものであり、 今やそれは業界の主流となっている。

縄師のご多分にもれず、世渡り下手で、ある意味不遇な生涯であったかもしれないが、志半ばという感はない。い や、明智流は立派に完成させた。大往生である。ご冥福を祈る。

(ちば・えいぞう調教師)

KAYAMA Shigeru 賀山茂

"In Memory of Akechi Denki"

「明智伝鬼の死を悼みて」

There was a time when Akechi-san quietly said to me, "Kayama-san, when I was in high school, I saw your shibari—and that's what inspired me to dive into the world of SM."

He was more than ten years younger than me, so perhaps that's how it happened.

Looking back, we happened to run into each other earlier this year as well. His complexion seemed poor, and I remember speaking to him out of concern. He said, "Kayama-san, there's something I'd like to consult with you about." I replied, "Let's meet. Please come see me—I'll be waiting."

And that was the last time we spoke. I truly regret that I never got the chance to hear what he wanted to say.

I was always an amateur, and he a professional Kinbakushi. We lived in different spheres, even though we were part of the same SM world. Perhaps that's why we only met occasionally. But I believe that, despite the differences, we shared a mutual understanding.

Those who are beloved often leave this world with deep sorrow in their wake.

I will miss his severe and precise "Nawa-sabaki" (rope handling)—never again will we witness it.

(KAYAMA Shigeru – Kinbakushi and SM Business Pioneer, 1926?–2014)

明智さんがあるとき私に「賀山さん、私が高校生のとき、貴方の縛りを見たのが私がSMの道に飛び込んだきっかけなのです」としんみりと話されたことが有りました。一回り以上年齢が上なのですから、そんなこともあったのかな一と思いました。振り返れば今年も或る所で偶然会いました。顔色が悪いので心配で声をかけました。「賀山さん、相談したいことがあるのですが」と言われ、「会いましょう、尋ねてきて下さい、待っています」という会話で終わってしまいました。まさかと思っていたので悔やんで居ります。

アマチュアの私、プロの緊縛師、同じSMの世界でも住む所が違うので時たま会っただけかも知れませんがお互いに気持ちは相通じていたと思います。

慕われる人は、惜しまれて去る、のかも知れません。

貴方のシビヤーな縄捌きがもう見れないのが残念です。

(かやま・しげる)

SAOTOME Hiromi 早乙女宏美

"To the Embroidered Dragon Shirt-Forever"

「龍の刺繍シャツよ永遠に」

It must've been more than ten years ago when I interviewed Akechi Denki for this magazine. He told me, "I don't like talking about the past... but I guess it's okay since Hiromi-chan already knows."

And with that, he began to speak about his kinks.

Akechi Denki stood in stark contrast to Osada Eikichi. If Osada's style was an elaborate, mechanical SM performance, Akechi's was one that pursued raw realism.

He would break down his partner, driving her to the edge. The cries and screams of the M-jo(female model in an SM/rope scene) under his rope and seme weren't just for show—they carried real emotional weight.

And then he'd smile and say: "I'm not doing anything that bad, you know?"

Everything about Akechi's life felt otherworldly, as if touched by the divine.

He lived with chronic illness and was told in his teens that he'd be lucky to make it to thirty. So he lived with death constantly on his mind—pushing boundaries recklessly, never managing to die.

The sadist in him eventually turned inward, directing its cruelty toward his own body.

"Everything changed when I turned thirty," he once told me, eyes sparkling like a boy's.

"My first life was as a masochist. My second... as a sadist."

It's because this ultimate S-M duality lived within him that Akechi's play felt so severe. It wasn't just that the visuals looked intense. It went deeper—into the psychological.

That's why even on stage, he could only perform with deeply trusted partners.

Even so, Akechi Denki was always smiling. He must have been in heaven—surrounded by the rope and women's beautiful asses he loved.

Behind his cheerful "I'm not doing anything, really," there was a deep intuitive understanding of the ultimate S-M dynamic. Perhaps he even sensed his own death approaching. Listening again to that interview, I can't help but feel that his spiritual energy might have carried even his own body to some sort of ecstatic transcendence.

Maybe he's now riding a dragon, waiting for someone.

Grinning, holding rope in his hand, calling out: "The water's sweet over here." (a line from Hotaru Koi ("Come, Firefly"), a traditional Japanese children's song. The phrase is often poetically likened to the "Sanzu no Kawa", the River of Three Crossings in Japanese Buddhist belief—similar to the River Styx—said to separate the living from the dead.) Please, stay in that masochist's life just a little longer. Someday, I'll come to drink from that stream too.

(SAOTOME Hiromi – Writer, SM Performer, Japan's only "Seppuku Performer"; b.1963, active since 1983)

本誌でインタビューしたのは十年以上前のことか。

「過去のことは話したくないけど、宏美ちゃんは知っているからしょうがないか」と、自分の癖を語ってくれた。

明智伝鬼は、長田英吉とは対極のショーマンであった。長田英吉が、カラクリSMショーとするならば、明智伝鬼は、リアルさを追求していた。明智がM女を責めて、追い詰める。明智の責めに泣き叫ぶM女。気迫が伝わってくる。「僕は非道いことなにもしてないよ」

ニコニコしながらこう話す明智伝鬼。

それもこれも、明智伝鬼の人生は、神がかっていた。持病があり、十代のころに、三十歳まで生きられればよい方だ、と言われていたという。それならば、と常に死を考えて無茶をしていたが、いつも死ねなかった。サディストの血が自分の身体に向けられていき、自分自身を責める。

「三十歳を境にしてまったく違う人生だよね。前半はマゾの人生、後半はサドの人生・・・」こう語っていた瞳は、少年 のようにキラキラしていた。

明智伝鬼の中に、"究極のサド・マゾ"があるからこそ、明智の責めは、厳しく感じられるのだ。見た目がハードなプレイ、という単純なものではない。もっと心理的に追い込まれていく。だから明智伝鬼はショーでさえ、特別なパートナーとしか組めないのだ。

いつもニコニコしていた明智伝鬼。大好きな縄や女性のお尻に囲まれてうれしかったんだろうな。

「僕はなんにもしてないよぉ」の裏にはサド・マゾの究極を直感している、という凄みが隠されていた。「死」も予感していたのではないだろうか。明智伝鬼の神通力は、自分の肉体をも楽しんで昇天させるのではないか。不謹慎ながら、インタビューを聞き返しながら、そう感じてしまったのだ。

龍に乗って誰かを待っているのかな。

「こっちの水はあ一まいよ」

ニコニコしながら手に縄を持って待っている姿が見える。もうしばらくは、マゾの人生で待っていてください。いずれ そっちの水を飲みにいきますから。

(さおとめ・ひろみ 作家、SMパフォーマー)

- Memorial Ceremony Announcement
- ◎ 追悼式のお知らせ

9月6日(火)、16時より、東京・新宿「東京厚生年金会館」にて、明智伝鬼氏の追悼式が執り行なわれます。 詳細は、「明智伝鬼追悼委員会」(tel.03-3961-3551) http://nawashi.32ch.com/までお問い合わせください。

Memorial Feature Part 2

The upcoming issue of this magazine, to be released on September 28, will feature a special memorial article dedicated to Akechi Denki. It includes an interview with the author KITAHARA Dōmu, conducted during Akechi's lifetime, as well as an interview with his close friend SAKURADA Denjirō.

The feature will carefully trace the legacy Akechi Denki left behind.

We hope you will take the time to read it.

◎ 追悼特集part.2

9月28日発売の本誌次号では作家・北原童夢(きたはら・どうむ)氏による生前の明智伝鬼氏へのインタビューをはじめ、氏の明友、桜田伝次郎(さくらだ・でんじろう)氏へのインタビュー等々、明智伝鬼氏の残した足跡を丹念に追っていく特集記事を掲載します。是非ご覧ください。

«I'm also planning to work on translating this section — Part 2 of the interview.

このパート(Part 2)も、引き続き翻訳作業を進める予定です。》

《Personal Note:》

At the time of Akechi Denki-sensei's passing, Kanna had already renounced the Akechi name, and later, their senior fellow disciple did the same.

Due to this internal dispute within the Akechi group, Kanna was unable to take part in any official public events or memorial services related to Akechi Denki-sensei.

As a result, Kanna's message does not appear in this tribute either.

However, in their own way and on separate occasions, Kanna has continued to honor sensei's memory — including through tribute performances at key moments.

This context may not have been widely known, and there have been times when Kanna was misunderstood or judged unfairly.

We hope that sharing this background helps offer a fuller understanding. 《個人的な補足》

明智伝鬼先生の逝去当時、神凪は「明智」の姓を返上しており、その後、姉弟子も姓を返上しました。 このお家内騒動により、神凪は明智伝鬼先生に関わるオフィシャルな公のイベントや追悼式には参加することができませんでした。

そのため、この追悼特集にも神凪のメッセージは掲載されておりません。 しかし、節目節目に自身の場で追悼公演を行うなど、個別には故人への敬意を表してきました。 こうした経緯が広く知られていなかったことで、神凪が誤解されたり、不当に批判されることもありました。 この背景を知っていただくことで、少しでもご理解の一助となれば幸いです。

Interview with SAKURADA Denjirō

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Interview with Comrade SAKURADA Denjirō

戦友「桜田伝次郎」氏が語るインタビュー



(from S&M Sniper 2005, Part 2) 明智伝鬼追悼特集 第二部

Text by INOUE Aya 文◎井上文

Surrounded by Stars of Desire

- Tracing the Untold Origin of the "Oni(Demon) of Kinbaku"

欲望の星たちに囲まれて 【緊縛の鬼、その誕生の秘話に迫る】

On the right: SAKURADA Denjirō.(born 1952, producer and AV director) On the left: ONISAWA Shūji(1952-2001, AV director). It was through his encounter with these two men that the legendary nawashi, AKECHI Denki, was born.

桜田伝次郎氏(右)(さくらだ でんじろう, 1952-, 仕掛人・AV監督)と鬼沢修二氏(左)(おにさわ しゅうじ, 1952-2001, AV監督)。この二人がきっかけとなり伝説の縄師、明智伝鬼は誕生した。

The photographs featured here were all taken in the 1970s and are from SAKURADA Denjirō's personal collection.

ここで紹介する写真はいずれも1970年代に撮影された桜田伝次郎氏が所有していたもの。



A lifelong SM enthusiast, AKECHI began calling himself "Denki" and started performing rope publicly amidst the explosive energy of the "GSG Kikaku(Project)"—a boundary-defying theatrical SM troupe—and the dazzling presence of the late OSADA Eikichi(1925–2001; nawashi, pioneer of SM stage shows). The GSG Kikaku had been founded by SAKURADA Denjirō, a close comrade who knew AKECHI well even before his debut. In this interview, SAKURADA reflects on the atmosphere of those early days and shares his memories of that fateful, electrifying encounter with AKECHI Denki. いちSMマニアであった明智氏が明智伝鬼と名乗り、人前で縛りを披露する ようになったのは、「GSG企画」というSM演劇集団の作る型破りな渦と、往年 の長田英吉(おさだ えいきち, 1925-2001, 緊縛師・SMショーの元祖)の活躍 も眩しい爆発的な熱気の中だった。GSG企画を立ち上げた人物であり、デ ビュー以前からの明智伝鬼氏をよく知る盟友・桜田伝次郎氏に、当時の状 況、そして、衝撃的な出会いだったという明智伝鬼氏の思い出を語っていた だいた。

"The Birth of GSG Kikaku and OSADA Eikichi's Involvement" GSG企画の誕生と長田英吉

Interviewer: First, we'd like to ask about GSG Kikaku, which became the stage for AKECHI Denki-san's emergence. Is it true that OSADA Eikichi-san was somewhat involved in its founding?

インタビュアー:まず、明智伝鬼さんのお話の舞台になると思われる、「GSG企画」について伺いたいんですが、GSG企画の誕生には、少し長田英吉さんが関わってらしたんですよね。

SAKURADA: "Not 'somewhat'—he was fully involved."

桜田:「いや、少しじゃなくて、全面的に入ってましたね」

Interviewer: So would you say you started it together? インタビュアー: 一緒に立ち上げたという感じだったんですか?

SAKURADA: "Back then—this was in 1977 (Shōwa 52)—a man named TAMAI Keiyū (born 1944; playwright and stage director) came to Tokyo from Osaka. He was putting on shows with themes like sex and violence, and they were instantly pulling in audiences. I saw it all unfold firsthand. It was around the time when that kind of underground material started to come out into the open, and people were beginning to enjoy it together in shared spaces.

I was also doing theater at the time—maybe what I did seemed grotesque or bizarre in some way—and TAMAI-san invited me to help with his productions. His work focused on violence, so our directions were different, but I ended up supporting his stage work—handling lighting, writing scripts, that sort of thing.

It was during that time that OSADA Eikichi-san was also drawn in. His group, the Osada Seminar (founded in 1965 [Shōwa 40]) was already active—but very much in secret. TAMAI-san brought him out into the open. Thanks to that, I became close with OSADA-san as well.

I started helping with the lighting at the secret gatherings of the Osada Seminar— and even wrote scripts for them. But I couldn't make a living just by assisting others, even though I was still doing theater. So I went to OSADA-san and said, 'I'd like to start a group of my own and put on shows—would you come be a guest for us?' That's how we began producing our own events, and OSADA Eikichi from the Osada Seminar would appear in them. That's what became the origin of GSG Kikaku. We were performing in a little theater in a mixed-use building in Nishi-Ogikubo."

桜田:「当時(昭和五十二年(1977))ね、玉井敬友(注1)(たまい けいゆう, 1944-, 劇作家・演出家)っていう人が大阪 からやってきて、エロと暴力みたいなテーマで、一気に客を集めてたんです。僕は全部目撃してるけど、そういうもの がアンダーグラウンドから表に出てきて、客がそれを同じ空間で楽しめるんだっていう状況になっていった頃。

僕も芝居をやってて、まあ、猟奇的なものに見えたのかもしれない。玉井さんから声がかかった。彼のは暴力が テーマですから、方向性は違ったんだけど、彼の舞台を手伝うことになったわけです。

そこで照明やったり、ホン書いたりして一緒にやってるところに、長田英吉さんも引っ張り出されてきた。その時もう、「オサダゼミナール」(注2)(昭和40年(1965)設立)は厳然としてありました。

でも、すごい隠れて活動してた。それを玉井敬友が引っ張り出してきて、僕も長田さんと親しくさせてもらうようになったんです。

で、オサダゼミナールの秘密の会の照明もやったり、やっぱりホン書いたりして長田さんのことも手伝ってたわけだけど、芝居やってたから手伝うだけじゃ食えなかった。そういう事情で『長田さん、僕も会を企画してやってみたいんだけど』って、僕らが自分で会を主催して、そこにオサダゼミナールの長田英吉を呼ぶという会を始めたんです。それが、GSG企画の発祥。西荻窪の雑居ビルにある劇場でやってましたね」



Interviewer: So would you say this was when you started to part ways with OSADA-san? インタビュアー:途中で長田さんから独立していくという流れになるんでしょうか。

SAKURADA: "In terms of form, yes, that's how it ended up. But of course, we were truly grateful to OSADA-san for allowing us to go independent. Our troupe members felt the same way.

Even back when we were still going to the Osada Seminar, we had already begun learning to enjoy shibari(tying) ourselves. That gradually led to what became the stage productions of GSG Kikaku.

Now, part of it was that we originally needed to raise funds for our theatrical work, so it naturally shifted away from 'show-style SM' like OSADA-san's, and more toward incorporating shibari into narrative theater. It just evolved that way.

At the time, though, we got bashed hard for it—for the themes, the background, the content. People said we

were exploiting SM. Still, every show was packed with hardcore fans."

桜田:「形としてはそうなります。もちろん、僕らも独立してやらせてもらうにあたっては本当に長田さんに感謝してましたし、劇団員たちもそうですけど、オサダゼミナールに行ってる頃から自分でも縛りを楽しんで覚えるようになってました。それでGSG企画の舞台っていうのもできていったわけです。

ただもともと、芝居のための資金作りっていう目的があったことも関係して、長田さん的なショーSMというよりは、縛りを含めた話を演劇としてやるっていう形に、自然となっていったんです。

当時ね、そのへんの背景や内容のことで、めっちゃくちゃに叩かれましたよ。S Mを食い物にしてるって。それでも会場はマニアさんたちで常に満員でしたけど

Interviewer: AKECHI Denki-san was initially involved behind the scenes, due to his main job, right?

So, had you already known him by that time?

インタビュアー:明智伝鬼さんは、本業のお仕事の関係で、最初は裏方として関わってらしたんですよね。 その頃すでにお付き合いがあったんですか?

SAKURADA: "No, that came a bit later. Around the time when our stage productions started getting major media attention. We even had big headlines with the letters 'SM' splashed across sports newspapers. Things were starting to escalate, so we thought maybe it was time to shift to a members-only system for our audiences.

We started by recruiting general members, and for those who wanted to become special members, we conducted interviews. We made sure to only accept people with clearly verifiable backgrounds. Honestly, I was scared back then—of the cops. At the time, we were putting on shows starring an actor named SAKURADA Shin. His name actually came from "Sakuradamon" (—a code word for the Tokyo Metropolitan Police Department, because it's located there.) That's the kind of humor we had, haha.

Anyway, that actor fell ill, and I ended up taking on the name SAKURADA Denjirō to carry on the stage legacy. Just a little side note there.

So during those interviews for special members, this unbelievable character showed up—and that turned out to be the man who would later become AKECHI Denki."

桜田:「もう少し後ですね。僕らの舞台がマスコミで大きく取り上げられるようになって、スポーツ新聞に『SM』って活字がデカデカと載ったりするようになった。ちょっとエスカレートしてる感があったんで、お客さんを会員制にしようかと。

一般会員をまず募って、それから、特別会員になりたい人は面接したりして。出所がしっかりした人だけを選んでました。僕、ビビってましたからね、あの頃、おまわりさんに。当時、桜田信っていう役者をスターにして公演してたんですけど、名前の由来は!桜田門(警視庁の隠語。桜田門にあるから)を信じましょう"ってことですから(笑)。その彼が病気で倒れてしまって、後を継ぐ形で、僕が桜田伝次郎と名乗るようになったんです。ちなみにですけど。で、まあ、そういう事情があって特別会員の面接をしてたら、とんでもない人がやってきた。それが後の明智伝鬼で

"An Unbelievable Man Showed Up" とんでもない人が来たんです

"The Shocking Entrance of the Future AKECHI Denki' 後の明智伝鬼、衝撃の登場 **Interviewer:** So after becoming a special member, that's when he started getting involved behind the scenes?

インタビュアー:特別会員になってから、裏方として関わるようになったんですね。

SAKURADA: "That's right. Up until then, he was just... fully a member of the audience. A total spectator.

Then once he got involved, well... he turned out to be incredibly obsessive. The more I learned, the more intense it got. Honestly, he was something else. I've got so many stories about him." 桜田:「そう、それまではめいっぱいお客だったの。

で、関わるようになったんだけど、もう非常に・・・・・マニアックな人でしたね。聞けば聞くほど。まあ、凄かったですよ。めちゃくちゃありますよ、話は」

Interviewer: What was your first impression of him?

インタビュアー:第一印象から教えて下さい。

SAKURADA: "He was a really good-looking guy. High-bridged nose, neat and well-kept. And then I heard he had an artificial heart valve or something. So just judging from his appearance, you wouldn't think he was that extreme or niche.

But the more he talked, the more I realized—it was all true. And he talked about it with such joy. Or rather, in this kind of tone—like he was overflowing with ecstasy. Actually, the first person to meet him wasn't me, it was my partner, KUROKAWA Mayumi, who did the interview.

She came to me afterwards saying, 'Someone unbelievable showed up today!'' (laughs) 'He's dangerous—I think he's going to abduct me!' (laughs)

So I called him in the next day or so to meet him myself. And as a self-introduction, he goes, 'Lately, what I've been into is...'

You know, back then public toilets had cesspit-style basins. And he said, 'I like to immerse myself in the women's side of the toilet tank, all the way up to my neck, and wait for hours while the feces fall down from above. I savor the ecstasy of it.'

It totally shocked me—I still remember it vividly. I thought, what is this person? So I asked, 'And then what do you do?' He replied, 'Sometimes I wash myself at the park's drinking fountain. But I've also been caught by police while doing that. And other times, I just stay in that state and keep going—using the water spout to insert water into my anus, filling my stomach with water...'

I just thought—this guy is something else. I couldn't believe someone like this actually existed. It was such a shock, but... I kind of wanted to be friends with him. (laughs)

There were plenty of people whose identity as S or M felt ambiguous—where the line between Sadist and Masochist was blurred.

But even among them, he stood out. He was truly exceptional."

桜田:「すごくいい男なんだよね。鼻が高くてキチッとしてて。で、聞けば心臓に人工弁が入ってるとかいって。だから、顔から想像するにそんなマニアックな人ではなかった。

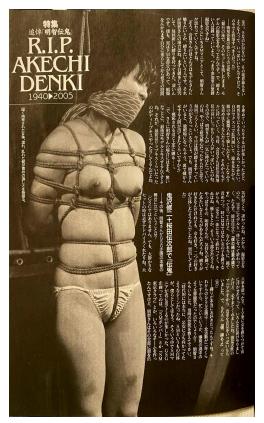
でも話を聞くと、それが全部本当だってことがわかる。楽しそうに話すんだよね。あるいは非常にエクスタシーに満ちた話し方というか。最初に会ったのは僕じゃなくて、黒川真由美っていうパートナーが面接したんですけど、 『今日、すっごい人が来たよ』って(笑)。

『ヤバイよ、私はさらわれそうよ』って(笑)。

それで僕も、次の日かなんかに呼び出して会ってみた。そしたら、自己紹介として、『僕が最近遊んでるのは・・・・・』 と話しだす。当時は公衆トイレが溜め式だったんですけど、その『公衆トイレの女のほうの溜めの中に首まで浸かって、上から落ちてくるウンコを半日くらいずっと待って、エクスタシーを愉しんでいます』と。

いまだに衝撃でね。この人はいったいなんなんだろうって思って。で、それからどうすんの?って聞けば、『その公園の水飲み場で体を洗っていておまわりさんに見つかったこともあれば、そのまま興じて水飲む口をね、肛門にね、僕はその、お腹ん中に水を入れるんだよ』って。

こりゃとんでもない人だなって。こんな人がいるんだって、かなり衝撃で、もう・・・・・お友達になりたくて(笑)。 SなのかMなのか、その境界線もないような人って、いっぱいいたんですけど、その中でも特筆すべき人だった」



Interviewer: What exactly was the "special members' kai(gathering)"?

インタビュアー:特別会員の会というのは何を?

SAKURADA: "After the stage performance ended, we'd leave the set as it was and hold a photo session with the model. People who wanted to tie were allowed to do so. So essentially, it was a participatory Kinbaku photography session."

桜田:「舞台の後で、そのセットを残したまま、モデルの撮影会を やってたんです。で、縛りたい人は縛っていいよと。つまり参加型の 緊縛撮影会ですね!

Interviewer: So that's where AKECHI-san joined in—as an SM enthusiast?

インタビュアー: そこにいちSMマニアとして、明智さんが加わっていくんですね。

SAKURADA: "Exactly. Most of the members just wanted to touch the model or tie someone up. But AKECHI-san was different—he started by tying himself, doing self-bondage as research. And every time, he'd bring a new tie to the session. He was incredible.

I mean, I've got a masochistic side myself. Like, when I did wax play, I'd always drip it on myself first before covering someone else's crotch with it—that kind of thing was fun for me. And it seemed like AKECHI-sensei had that same spirit.

He'd open his anus using a speculum, then watch in the mirror while pushing a candle inside, just to enjoy the sensation. He'd explore things like, 'I wonder what this kind of torture would feel like?'—then take it to a model.

Back then, a lot of our members were people with high social status—really solid individuals. But AKECHI-san stood out and rose fast. I think it was because he was just so dedicated to studying and exploring.

There were always three or so people saying, 'I'd like to tie today,' lining up to take turns. But when AKECHI-san was there, it became his stage. It got to the point where some people started sabotaging him behind the scenes, out of jealousy."

桜田:「そう。会員さんのほとんどはモデルさんに触りたいとか、縛りたいという人です。それが明智さんの場合はね、まず自縛をして研究して、毎回新しい縛りを持ってきた。凄いんです。

僕も、実はドMな部分があって、蝋燭なんかもまず自分に垂らしてから相手の股間を埋めていったりするのが楽しかったけど、明智先生にもそういうところあったみたい。

自分でクスコで肛門開いて、鏡を見ながら、腸の中に蝋燭入れて愉しんだり。こんなふうな責めはどうなんだろうって。それからモデルに持っていく。

当時、会員さんは社会的地位の高いしっかりした人がいっぱいいたのね。

その中で、明智さんが一気に伸びたっていうのは、やっぱり研究熱心だったからだと思う。

毎回三人くらい、今日は僕が縛りますっていうのがぞろっといるでしょ。でも、明智さんがいると、独壇場になっちゃう。裏で嫌がらせする人間が出てきたくらいですから」

Interviewer: So he tied so well, it made others jealous...

インタビュアー:嫉妬されるほど上手に縛る……。

SAKURADA: "And on top of that—this was wild—at the end of his sessions, he'd kiss the model. At first it was just a light kiss, but gradually it became deep kisses. Before you knew it, they were completely intertwined. It was supposed to be a photography session, but with him, it always ended in total union with the model."

He used to say, 'My rope is seme-nawa (tormenting rope),' but it wasn't just about pain. Even when tying a woman who wasn't naturally masochistic, he'd end up totally connected with her. I think that's where his kindness came through—his rope was tied with feeling.

He loved rope, and he loved women. He was someone where those two passions had completely merged. He really was exceptional."

桜田:「で、さらに明智さんの場合にはまあ、驚いたことに、最後はモデルとキスするんですよね。それが、最初はリップキスくらいだったのがディープキスやったりしてるんだよね、気が付くと。凄かったね。だから、撮影会なのに、完全にモデルと一体になって終わってく、たえず。

彼は自分で『僕の縄は責め縄です』って言ってたけど、なんか本当に、縄で責めつつ、時にはMではない女の子を縛りながらも、完全に一体になって終わってく。それはね、優しさとか、そういう部分だろうね。

やっぱりその、明智さんの、気持ちが縛ってたみたいなところがあるんだろうね。縛りが好きなんだけれども、女も好き。二つの好きが合体したような人でしたね。突出してました」

"DENKI 伝鬼" - from SAKURADA (伝 / Den) and ONIZAWA (鬼 / Oni,Ki) 鬼沢修二+桜田伝次郎で「伝鬼」

Interviewer:So eventually, did AKECHI-san perform on the main stage of GSG Kikaku? インタビュアー: その後、明智さんがGSG企画の本番の舞台に立つということは?

SAKURADA: "Not on the GSG stage itself. But whenever we had a large-scale set, he would always offer advice.

We did all sorts of elaborate setups—using wooden carts ("daihachi-guruma"), suspending women tied to crosses in midair... And every time, he would show up.

He was a natural-born maniac. He gave us so much valuable input. And of course, he'd say, 'I'll do the tying!" (laughs)

桜田:「GSGではありません。でも、大掛かりなセットの時は必ずアドバイスくれたりね。大八車(大型の二輪荷車)を使ったり、十字架に女を縛りつけて宙に浮かせたりって、いろんな仕掛けやりましたけど、必ず来てくれましたね。彼は天性のマニアですから、貴重な意見をいっぱいもらいました。で、もちろん『僕、縛るよ』って(笑)」

Interviewer: He really did love rope, didn't he? After that, how did things go with GSG Kikaku?

The entire activity span was only about two years, right?

Was it intense—like being in the middle of an explosion?

Could you tell us what the atmosphere was like back then, especially with AKECHI-san around? インタビュアー: 縛りが本当にお好きだったんですね。それからのGSG企画は....全活動が二年くらいですから、忙しいというか、爆発の渦中のような雰囲気だったのでしょうか?明智さんもいらした、当時の空気を教えて下さい。



SAKURADA: "It really felt like we were going up against public security back then—the whole SM scene did. Just doing SM in public had that kind of energy.

For us, it was exciting to see SM enthusiasts finally coming out into the open. With GSG Kikaku, we launched various sub-groups—like SM Bomber and SM Tokyo Club. And AKECHI-san was involved in every one of them. That made me really happy.

We were doing simultaneous performances across all teams, each one packed with hardcore SM fans. That was our spirit. We wanted to show, in our own way, how far we could go. To build something powerful—like taking a woman to another world, right in front of everyone's eyes.

We'd suspend the women in the air and swing them wildly—then leap onto their spinning bodies, using our feet to torment their crotch and mouth. It was all about hitting

the maniacs with something unforgettable.

にアピールしたかった。

If we didn't stay focused on that, we would've been crushed by all the criticism. And AKECHI-san saw all of it—he was there through it all.

I even set the ticket prices high—so only people who were truly into it would come. It was 10,000 yen per person back then. And still, the place was packed. So packed that sweat would literally pour down the walls.

The venue we used in Ōtsuka was huge—it could hold about a hundred people. So that's a million yen a night."

桜田:「時代的には本当に、公安に立ち向かってたようなシーンだったね、SMというもの自体が。 僕らとしてはもう、そういう中でSMマニアが表に出てくるのが楽しかった。GSG企画ってのは、『SMボンバー』とか『 SM東京クラブ』とか、いろいろなチームを作ったんですけど、明智さんはその全部に顔を出してましたね。嬉しいで すよ。

もう全チーム同時に公演やって、どこもSMマニアで満員にするんだって、そういう意気込みでやってましたから。僕らなりにですけどね。かなり作り上げて、女が違う世界に行っちゃうみたいのを、モロに見せてやろうと。 女をブンブン振り回して、しかもブンブン回る女の上に飛び乗って、足で股間と口を責めたりとかして、とにかくマニア

そういうことに意識を集中しないと、嫌になるくらい叩かれてましたし。明智さんも、そういうのを全部見てます。

僕、入場料も高くしてましたね。好きな人だけ来るように。当時で一万円ですから。それでもぎっしり来てました。壁から汗がダラダラ流れるくらいぎっしり。大塚にあった会場はすごく広くて、百人くらい。だから毎晩百万です」

Interviewer:Sounds like it was truly a whirlwind of heat and intensity. インタビュアー: まさに熱気の渦ですね。

SAKURADA: "Yeah. When AKECHI-sensei passed away, all those memories just came rushing back.

Of course, I was shocked when OSADA-sensei passed too... but somehow, when AKECHI-sensei died, it really hit me—like, oh yeah... OSADA-sensei is gone too.

These days, you see SM shows happening like it's normal. I mean, sure, I did my part. But AKECHI-sensei and OSADA-sensei—they were always out there, pushing, doing the work. That's something I know for sure."

桜田:「明智先生が亡くなった時、そういうことがブワッときましたね。長田先生が亡くなった時もショックでしたけど、明智先生が亡くなってから、改めて、長田先生も亡くなってるんだって気づいた。今、SMショーとか普通にあるけど、それはもう、僕も頑張ったつもりだけど、明智先生や、長田先生は、たえず頑張ってたから。それはあるよ絶対」

Interviewer:So you ended all of GSG Kikaku's activities after just two years? インタビュアー: そのGSG企画の活動を、二年で全部やめてしまうんですね。

SAKURADA: "Yeah... certain circumstances came up."

桜田:「ある事情が出来まして」

Interviewer: So what happened to AKECHI-san after that?

インタビュアー: そうすると明智さんは?

SAKURADA: "When we wrapped up all of GSG's activities, I decided to hand over our membership list to AKECHI-san.

Up until that point, the name AKECHI Denki didn't exist yet. In our sub-group SM Bomber, we had a guy named BAKUDAN Gorō ('Bomb Gorō'). His real name was ONISAWA Shūji—he was an AV director who passed away a little before this.

ONISAWA and I had been classmates in university. He originally wanted to be an actor, but couldn't make a living at it. So I told him, 'We're starting a new show—why don't you come join us?' He was a huge guy—so strong he could suspend a woman upside-down by her legs. AKECHI-san used to come and watch him often, and eventually they became close.

So when he was about to take over the membership, he said he wanted to create a name using the 'Den' (伝) from Denjirō—me—and the 'Ki' (鬼) from ONISAWA—and call himself DENKI(伝鬼). That's how the man everyone now knows as AKECHI Denki was born."

桜田:「GSGを全部引き揚げる時に、会員さんを、明智さんにあげようと。その時までは、まだ明智伝鬼って名前はなかったの。SMボンバーに爆弾五郎っていって、鬼沢修二っていうちょっと前に死んだAVの監督がいるんですけど、鬼沢は僕と大学の同級生で、役者だったんですけど食べられなくて、じゃあ新しくショーをやるからうちに来いと。何しろ体がデカイ奴で、女の足を持って逆さ吊りにできる。それを明智さんがよく観に来てて、仲良くなったんだね。で、会員を引き受ける時に、僕の伝次郎の"伝"と、鬼沢の"鬼"を取って、伝鬼っていう名前をつけたいなって。そういうことで、みんながよく知ってる、明智伝鬼が生まれるんです」

Interviewer: After GSG Kikaku ended and the membership was passed on to AKECHI-san, did you continue working with him?

インタビュアー:GSG企画がなくなって、会員さんを明智さんに引き継いでからのお付き合いは?

SAKURADA: "Yes, we stayed in touch for a long time. Later on, I started making SM videos, and I directed many of them. I often invited him to appear in them, and he showed up quite a few times.

He also occasionally asked me if I wanted to do shows with him. But by then, I was already in a different place, so I didn't take him up on it."

桜田:「僕がやがてSMビデオを撮るんですけど、僕が監督やって、彼を呼ぶっていうのは何度も。その付き合いは長かったです。

たまに一緒にショーやらないかって誘われたりもしたんですけど、僕はもう違う場所にいたんで、それはやらなかった」

Interviewer: As a showman, AKECHI Denki is best remembered for his bold presence on stage. Would you say the roots of that style were formed during the GSG Kikaku era? インタビュアー:ショーマンとしての姿が、明智伝鬼さんの一番知られている勇姿ですね。その土台は、やっぱりGSG 時代に培われたんでしょうか。

SAKURADA: It think that was his natural style from the beginning. On one hand, he had deep respect for OSADA-san—he really admired him and wanted to get closer to that fast-tie style. But at the same time, he'd laugh and say, 'No matter what I do, I'm just seme-nawa through and through." (laughs)

His style was to tie slowly and steadily, layer by layer, and use that to torment. I think the show itself was his personal ecstasy. It just came naturally to him.

So maybe precisely because of that, he had a kind of longing for the opposite kind of show—the fast, flowing type.

Oh, and by the way—this outfit here (points to photo from the GSG days)—he totally copied me. (laughs)

Back then I used to wear this exact look: a black sheer top embroidered with a gold rose, and black pants. Then AKECHI-san started showing up in the same thing!" (laughs)

桜田:「あれは、彼のもともとのスタイルじゃないかな。一方では長田さんのこと凄く尊敬しててね、なんとかあの早縄に近づきたいんだけど、

でも、どうしても、自分は責め縄なんだって(笑)。なんていうか、ジワジワと縄をかけながら責めていくっていうのが彼のスタイルで、そのショー自体が、彼のエクスタシーだったと思う。自然にそうなってしまう。

だから逆に、そうじゃないタイプのショーに憧れてるところがあったんじゃないかな。

ちなみにだけど、この衣装(GSG企画時代の桜田氏の写真を見ながら)、もともと、僕がこうして金のバラの刺繍がある黒いシースルー着て、黒ズボン穿いてやってたのを、明智さんがそのまま(笑)」

Interviewer: Is that so? That outfit really left an impression.

インタビュアー: そうだったんですか。あの衣装は印象的ですよ。

SAKURADA: "And the sunglasses too. (laughs)

So yeah... if somewhere deep down he admired my shows even just a little, that would honestly make me happy."

桜田:「サングラスもね(笑)。

だから、どっかで僕のショーにも憧れててくれたなら嬉しいなと思ってます」

Interviewer:From your perspective, how would you describe AKECHI Denki as a "Shibari-shi(rope artist)"?

He often spoke of his work as seme-nawa—"tormenting rope."

What do you think he meant by that?

インタビュアー: 桜田さんから見た、縛り師としての明智伝鬼さんについて伺いたいんですが、明智さんがおっしゃっていた「責め縄」とはどういう?

SAKURADA: "He would always start with the rope very loose. But as he added more and more rope, it would gradually tighten, until in the end, it became quite firm.

You know how with jute rope, it's not so much about constricting from the start—it's more about building pressure where it touches the body. He embodied that. That's why his rope didn't slip. And it didn't cause bruising either."

With cotton rope, even if you tie it cleanly, it can still rub and chafe. But he intuitively grasped, early on, what jute could do. He understood how to apply pressure gradually.

At first, the rope just presses softly. But as you tighten ropes in other areas, the whole thing pulls together—and that adds more pressure to the initial spot too.

It's like daki-ishi—the old practice of placing heavy stones on someone's body to intensify their suffering. One more... then another... adding layer upon layer of torment. That was his approach to seme(torment).

He loved daki-ishi. He'd smile and say, 'How many should I stack today?'" (laughs) 桜田:「彼は、最初はすごいゆるいの、それが、縄を足していくうちに、最終的にはどんどん締まっていく。 麻縄での縛りって、縛った部分を圧すって感じじゃないですか、最終的には。それを実践した人だね。だからズレない。内出血もしない。

綿ロープだとほら、きちっとしても擦れるんですよね。そういうことを、彼はいちはやく縄の中に見てとったんだね。 だんだん強く圧さえていく。最初は柔らかく圧さえているだけなのに、別のところの縄を締めてくと、さらに圧さえつけることにつながってく。

抱き石じゃないけど、ああいうふうに、責め苦をもう一個、もう一個って加えてく。そういう責め方だよね。 そう、抱き石、凄い好きだったよ、明智さん。『今日はいくつ載せようか』って、ニコニコしてさ」

Interviewer: So it wasn't just the rope itself that he loved, was it?

You mentioned earlier that he also engaged in masochistic, almost self-destructive kinds of play.

Could you tell us more about that side of him?

インタビュアー:縛りだけが好きというわけではないんですね。先ほども少しお話に出ましたが、M的な、自虐プレイみたいなこともされていたと。

SAKURADA: "Yeah. I think his own ecstasy and the ecstasy he saw while dominating others—those two things completely overlapped for him.

For example, when he was dripping wax onto a woman's crotch, he'd feel like it was being dripped onto his own body. It was as if he was completely experiencing the same ecstasy as the one he was tying. And when he came, he really lost himself—like his mind just flew away.

He'd be the one dishing out the torment, but it was like he had become the masochist himself. 'Harder, harder,' he'd push—not just to dominate, but because he wanted to go somewhere even deeper, somewhere he'd never been before. And that's why things would escalate into a level of intensity even he hadn't expected.

Even with a whip—if he sensed that landing just one more strike would unlock another level of experience, he'd go all in without hesitation.

You could call it 'training' or 'domination,' but at its core, I think he was trying to find another world—something beyond. I feel that myself too, and I'm sure AKECHI-san had that inside him as well.

When the girl was in a state of ecstasy, he'd be moaning along with her. Especially when it came to rope. He was always studying the structure of it—like, 'If I add one more tight line here, it'll bind the whole thing at once.'

Oh, and I remember this—he once said, 'The rope starts tying on its own.' Like it just moves by itself. He'd say, 'If you follow the direction the rope wants to go—like this, and this—it'll naturally fall into place."

桜田:「そう、だから自分のエクスタシーと、貴めてる時のエクスタシーが、本当にかぶってるんだろうね。 たとえば股間に蝋燭を垂らしながら、自分にも垂らされてる気分になる。完全に、味わってるエクスタシーが、相手と 同じところにいっちゃう。だからイク時は、本当に頭がイッちゃう。

貴めてくんだけど、Mになり代わってる。もっときつく、もっときつくって、自分もその味わったことのない世界に行きたいから、自分でも考えられないくらいハードになっていく。

鞭にしても、ここで一発いったら、もっとすごい世界がくるだろうなと思うと、本当に思いきっていくとか。

調教ということでもあるのかもしれないけど、自分がもっと違う世界に出会いたいから、みたいなところで責めるというスタイル。自分にもあるんだけど、明智さんにもそういうところ、絶対あったと思う。

女の子が恍惚とした表情でいる時に、明智さんもアウアウしてる。縛りに関しては特にそうだね。ここでもう一本強いのを入れて、全体を一気に縛るとか、縄の構造をたえず見て。 そういえば、

『縄が勝手に縛りだす』って言ってたね、勝手に動くんだって。「縄が、こうやってこうやってって、動く通りにすると、キチッと縛れるよ』って」





"A Final Message to AKECHI Denki"

明智伝鬼に贈る言葉

Interviewer: Is there anything that stands out to you from AKECHI Denki's later years?

インタビュアー: 晩年の明智伝鬼さんのことで、特に思い出されることは?

SAKURADA: "He had taken his seme-nawa to such a high level—and then there he was, on Tamori Club(a long-running Japanese comedy-variety show), showing how to tie up a sake bottle. That was hilarious. (laughs)

He was so happy when he got to go to the Netherlands. He said he was the first Asian to perform there, and he was really proud of that. He told me, 'If I get invited again, let's go together.'

Even as he climbed to stardom, he still cared. He made a point of reporting back to me about everything, saying things like, 'Let's do something together again.'

But by then, I was already in a completely different place in life... so I couldn't join him. Still, I think it was last year that George KAWAKAMI (Jōji Kawakami, 1950-, strip show director) invited me to appear in something. He said, 'AKECHI-sensei is doing a one-night show—why don't you ioin too?"

I really should have said yes. I mean it. I really should have. After someone dies, you start thinking, 'I could've put on the black costume one more time.' That's how big his death felt to me.

I haven't performed a show in twenty years. But his death... it stirred something in me. It made me want to try again."

桜田:「あそこまで自分の責め縄を成就した彼が、

「タモリ倶楽部』に出て、一升瓶の縛り方とかさ、やってたのはおかしかった(笑)。

あと、オランダに行ったこと(注3)(平成10年(1998)緊縛ショー披露のため)、喜んでましたね。東洋人で初めてだって。あれは自慢してました。『また呼ばれたら一緒に行こうよ』って言われました。

彼、スターダムの地位が築かれていっても、気にして、一生懸命報告してくれてましたね。『一緒にやろう』って。でも、僕はもうぜんぜん違うところにいたから・・・・・一緒にはできなかったんですけど。でもね、ジョージ川上(注4) (川上譲二/じょーじ かわかみ、1950-、ストリップ演出家)が、去年誘ってくれたのかな。明智先生が一日出るから、出ないかって。

あの時出てればよかったな。本当に、出とけばよかった。死んじゃうとね、もう一回、黒いの着てやってもよかったって、そう思うくらい、彼の死は大きいよね。

僕はもう二十年間ショーやってないけど、やってみたいっていう気に、させてしまったね、彼の死は」

Interviewer: That's a message full of hope for the future.

We'd love to see you do it.

インタビュアー:未来に繋がるお言葉ですね。是非やって下さい。

SAKURADA: "You know, there are people these days who moan and groan about the state of SM. But I really believe that sooner or later, some incredible new talents will appear.

I think there's a growing hunger among audiences too—a desire to see something more refined, more complete as a show. And when that desire ripens, I think we'll see new stars emerge.

Actually... I still have this feeling inside me—like I want to put on a truly shocking SM show. It hit me after AKECHI-san passed away.

I haven't planned anything specific yet, but yeah… I realized that part of me is still there." 桜田: 「今、SMが、ああだこうだって嘆く人もいるけど、もうちょっとしたら、凄い奴らが出てくると僕は思うよ。 もっときちんとしたショーが観たいって、そういう欲望は観る側にも育ってるんじゃないかな。そうしたら、また新しいスターが出てくるっていう気が、僕はしてるけど。

っていうか・・・何か、衝撃的なSMショーを見せたいなっていうのが、僕の中にもまだありますよ。明智さんが死んで、ちょっと、気が付いた。

まだ何も具体的にはないんだけど」

Interviewer: In the end, maybe it's best to just keep doing what you love. インタビュアー: どんどん好きなことをやればいいんですよね。

SAKURADA: "Exactly. AKECHI-sensei saw how I got criticized when I took over things—people saying stuff like I was exploiting SM or whatever. But he never lowered himself to that level, not even once.

From the beginning, his mindset was: 'I do this because I want to. I show this because I want people to see it.' That was it. He had that pure, maniacal drive.

And he taught me that it's okay to do what you love. I used to do really sadistic stage work, but it was AKECHI Denki who made me realize... actually, I might be an M. It was through talking to him that I felt that click—like, 'Wait a second... maybe I'm the one on the receiving end here.' He really was something else. As a being—sensitive, craving, organic—he was one of a kind.

And you know, he was the first person in Japan to survive a heart surgery that everyone thought would be impossible. He literally escaped death. People talk about getting a second life, like a bonus round—well, he really got one. And with that heart, I think he just decided: 'I'm gonna do what I love.'

I mean, come on—no one's gonna spend a whole day masturbating in a public toilet pit unless that's truly what they want. (laughs)

He'd tell me, 'I cum so many times,' and when the shit dropped, he'd open his mouth wide, like he was catching stars. He was all in. Just raw desire.

And back then, that was what he wanted. No lies to himself. He really lived as he desired. And SM gave him a world where that was possible. He once told me about getting into a naked chase with the police. I bet there's a ton more wild stories we never even heard.

It's like he lived surrounded by stars made of pure desire. Just sparkling all the time.

These days, when I talk to old friends, we all say the same thing—he really did what he loved.

And if you live doing what you love, and die doing what you love... well, what more could you ask for?

Of course, we were sad to lose him.

But in the end...

You truly lived the way you wanted.

You died doing what you loved.

And that's the message I'd like to send him."

桜田:「そうそう、明智先生もだから、引き継ぐにあたって僕が叩かれてたの見てますけど、S

Mを食い物にしてるとか、そういうクオリティの低いところにはいなかったね、最初から。

もっとこう、やりたいからやる、見せたいからやるんだってね。僕は、彼にそういうマニアックな部分、好きなことをやっていいんだってことを、教わった。僕はもともと、凄くサディスティックな演出をしてたけど、実はMだったって気付かせてくれたのも、明智伝鬼だったね。ようするにその、彼の話に呼応できたから、『あれ?』って。

なんかもう、凄いよね。ホント、感受性とか欲求とかを持つ有機体としては、特異な存在だったよね。

彼、絶対成功しないであろうと言われてた心臓の手術を、日本で初めて成功した人だった。ようするに、命を拾ったんだ。よくさあ、考えるじゃん、おまけの人生だとかって。彼は、本当の意味で、命を拾った人なんだよね。それにしては元気だったし、大成功だったんだよね。その心臓を抱えながら、なんか好きなことやろうって、思ったんじゃないですかね。

そうじゃなきゃさ、公衆便所の溜めに浸かって一日オナニーしてないよ。『何回も発射するんだよ』ってさ(笑)。面白いんだよ。でウンコが落ちてくると大きなお口開くんだって言うんだ。だからもう、半端じゃないよ。

その時はそれが好きでやってて。自分に嘘つかない。ホントにもう、欲するままというかさ。彼、SMと出会えてよかったよね。裸でおまわりさんと追いかけっこしたって言ってたけど、たぶん、まだ話してない凄いことがあったと思うよ。だから、きらびやかな人生をまっとうしたというか、彼にとってはなんか、欲望の星たちに囲まれてたみたいな。キラキラしてるよ。

最近僕も、昔の仲間と話したりするんだけど、明智先生は、本当に好きでやってたから、まあいいかぁみたいな。 もちろん僕らも悲しかったんですけど、本当に好きに生きたね。好きなことやって死ねたねっていうのが、贈る言葉だ よね」

Interviewer: Thank you very much. インタビュアー: ありがとうございました。

Personal Note/個人的な補足:

After the passing of AKECHI Denki-sensei, Denjirō-san made a dramatic return to the stage for the first time in 28 years. From 2009 until September 2018, he hosted a monthly multi-play show titled "The Denjirō Show (Ecstatic Torment, Breeding, Cruel Enema and Excretory Theater)," performing a total of 108 times at Theater POO.

In March 2019, with the closure of Theater DX, he concluded the final performance of "The Denjirō Enema Excretion Show: Final Special" as a fitting farewell to that chapter. Later, in November 2019, he collapsed from a sudden illness. However, he miraculously recovered and continues to appear at various events, full of life.

☑ 桜田伝次郎さんは、明智先生の死後、2009年に28年ぶりのショー復活を遂げてから、2018年9月まで、シアターPOOにて毎月計108回におよぶ複数プレイショー;桜田伝次郎ショー(悦虐飼育残酷浣腸排泄劇)を開催されました。

その後、2019年3月のデラカブ閉館をもって伝次郎ショーのラストスペシャルで最終公演を終え、同年11月に急病で倒れながらも、奇跡的な回復を遂げ、現在もイベントなどで元気なお姿を見せてくださっています。

About SAKURADA Denjirō-san, Theater POO, and his connection with Kanna More details can be found in the following blog post:

【 Read the blog post (EN/JP) / Blog記事はこちら】

Closures of legendary Theater one after another☆つづく聖地の閉店 https://kanna-kagura.blogspot.com/2020/01/legendary-theater.html