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## SUMMARY KEYWORDS

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00:00

I, certainly in western civilization, in general, but specifically in the United States, we get into trouble whenever we dictate or legislate that there's only one way to do something that is permissible. And if there's only one way to have sex, and there's only one sexual orientation that's allowed, then the only alternative is to develop hostile behaviors and responses towards people who are different. And Matthew Shepard just recently paid with his life for being different in that way. But you know, the message of nature when you stand back from nature, is a message about diversity. And if you look at nature, it will tell you that there are lots of ways to be a four legged animal and lots of ways to be a tree lots of ways to be a planet here in the solar system. The message of nature is a message about variation and about diversity. It is not about homogeneity, right? That means that there has to be more than one way to be a man more than one way to be a woman more than one way to be sexual. More than one way to express affection, diversity is a strength, pardon, diversity is a strength. Exactly. And, and in the fact is, I mean, the BDSM community, which is now forming as we speak, is fervently out there educating itself. I mean, there are people out there, you know, actively and, you know, selflessly educating one another in an ethical way, towards safety, sanity, and can sensuality, in this particular lifestyle and sexual style. And that is happening on in a big way. And boy, is it fun to watch, and fun to be a part of what I want to share the wealth we know that people have these kinds of impulses and these kinds of fascinations, and are usually paralyzed with fear and ignorance, and often isolated, completely isolated, but now that the net is available, because there's a wealth of information available to people now just simply wasn't. By the way, let me mention that. This interview with Guy Baldwin here on KPFA T radio and KOLs College Station will also be archived on the internet at a site called [www.sandm.com](http://www.sandm.com). And if you have any comments, suggestions or questions or any sort of input whatsoever, you can reach me Russell at Ross queer at spelled Rus s cui are@aol.com



03:08

Hey, this is Mike 1998 What a great year for music with Lucinda Williams making a triumphant return with her album car wheels on the gravel road.



03:25

Lie I love its new album step inside this house. This house a saying for us? To tell you not to  
... Celebrate the best of 1998 with our top 20 countdown starting Wednesday, December 23

swear. Salute the best of 1998 with our top 90 countdown starting Wednesday, December 30 At nine o'clock with crossroads and wrapping up with me New Year's Day from three to 630. And you know the best thing about this countdown is that you get to pick them. Ooh, Spice Girls spice. Were you at moonbot our listeners. Here's how you do it. Get ready because it's complicated. You can email your suggestions to M SAVVIS. That's sa va s at KPFT dot o RG, or call our listener comment line at 713-526-4000 extension 371 Or you can drop them by the KPFT studios a 419 Lovett Boulevard but either way, you've got to do it quick. We need to get them in by Tuesday December 28 At nine o'clock, then tune in Wednesday evening at nine o'clock with Phil Edwards and help us count them down. Something else. Dear Mike, my girlfriend left me. I miss her. Can you send a song out to her? No long distance dedications. Please, I'm no Casey Qassem, the top 90 count down from Houston 90.1 KPFT the sound of Texas



04:47

Okay, that's, I have Russell's famous question for you guy. Is there anything else you'd like to say? Actually, yeah, there is something I'd like to say. And then Thank you, because you are one of the people who, who make it easier for people to get more information about how to be themselves. erotically. And you are in the cadre of those people who are in the process of trying to change the way the world is, sexually and erotically. And I want to thank you. You know, that means so much to me, guy, that also your approval of some of those sexual things you see me do. That's very nice, too. I really appreciate that. And I think I think the current or the outgoing president of NLA said that as much when, and this is a man who's given, you know, \$50,000, and countless hours of his own money. Talking about Mark, yeah, Mark Fraser, and we whom we interviewed here recently, all he said was, you know, the folks that are doing this stuff out of the goodness of their hearts, occasionally would like to hear the word. Thank you the words. Thank you. And that's awfully nice. And I certainly thank you. And one of the things that I want to tell the people out there in the listening audience is, if you are into these things that are so embarrassing, and so socially, poo poed upon, and you just feel that what you're doing is so shameful. You just come out to these groups, you know, whatever it is, that's such a social anathema. So horrible and embarrassing, we'd probably just want a demonstration, you know, or if that's even too much for people, then, you know, order a book, absolutely, in his book, learning the ropes. But I'll tell you what, there's no substitute for for coming out. Now, we're not talking about using your real name, per se, but just coming out to one of the local organizations that we announce here, every month on a radio, come out to one of these local organizations and shake hands and find out that you're not alone. Find out that, in fact that whatever it is you're into, you're gonna get an awful lot of backpacking for an awful lot of approval and erotic interest, provided that what you're into and interested in, isn't anything that, you know, that makes people less than what they are. Yes, and that isn't destructive. Yeah. And by the way, we might also mention that if you come out to one of the organizations, here locally or nationally, that's probably the safest place to meet someone and the least likely place where you would need someone who is abusive, most of those folks who are abusive, are really out there doing things of a criminal nature, and they tend to quickly work underground because they go in isolation. Exactly. And isolation is the problem I think it's a lot safer out there. And we're not talking about your identity. In it you're we're not talking about putting yourself at career risk or wherever your identity can be relatively safe you know, even out there at public play parties. Were there 100 200 People here in Houston but by all means, we urge you to come out not not in terms of using your name and you know, the coming out process, just come out to an event come out to a group come out to seminar, discussion, a party and meet some people of your own kind need some people who share your

interests and can help you to to function, you know, away from simply a fantasy situation kelpy to live out your fantasies and a productive and a healthy way to read yes and same here and thank you so much guy. You're entirely welcome. Let me hear from you. Thanks. Thank you can I?



09:14

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09:28

Hi, everybody, we're here on KPFT. Part of the after hours program tonight we're in or this morning, rather, we're interviewing Joseph bean. Joseph bean is a famous person in the s&m scene. And he's an author. He's written two books, one called leather sex, the other called leather sex q&a Or those actual books are great. By the way, if you want to pick up books like that, or those books, if you want a special order, those books are listed couple of good bookstores here in Houston, actually three or four that you can go to to purchase books like this, there are called Crossroads, which is on lower Westheimer. Also a club, a bookstore called Lobo, that's L O Bo, on Montrose. And then there's dare wear Dar, W, ar, E or W E, ar, I'm not sure. But they're aware, they have a number of books there on SM BDSM, alternative sexuality in general. And there's also leather by boots on and a store right next to that, that carries some books as well. So there's a number of places where you can purchase these books. Joseph, are those books available? Ball on the web or something?



10:48

Yeah, well, probably any number of places on the web, actually. But you can also buy them through my personal webpage, or order them from the publisher Daedalus publications that daedalus@pannon.com. Okay. And that's how you spell Daedalus, Da, EDAL. Us? Great. Not weird. Yeah, well, that's



11:13

a famous logical character, father of Icarus,



11:20

is the guy who flew too close to the sun.



11:23

Now, we're not really going to talk about those particular books, although that certainly would be a worthy subject. Typically, we do interview authors about their books. But Joseph is very,

very involved in the scene, both as a as a player, we might call it, and also as an organizer of things far beyond the two written works that we just discussed. Joseph, tell me about your involvement with the BDSM scene? How long have you been into it? And how did you sort of come to realize that you were all about this?



11:57

Well, I sort of thrust into it my, the earliest sexual experiences that I had were gay and clearly SM experiences, I suppose that it might even be said that I had to eventually learn that there was such a thing as sex that was not involved any kind of exchange of power or pain. Got more or less involved, actually, in the late 60s, with a party circle, doing fairly formal SM and a fairly formal setting, in a setting that would today be part of what people call the Old Guard in Los Angeles. And that came about pretty easily, you know, I mean, I was looking for it. Not sure what it would look like I certainly did not know then, that leather had anything to do with? Course, I'm still not sure it does. But at that point, in our party circle, the word not. We didn't call ourselves Leatherman we didn't have the words top and bottom for that matter, either. And none of the people there wore leather. boots were common, but not leather. Now, there were leather bars down the street. And I assumed that those guys were doing, too, but I didn't know there was a connection. I was just 20 and a little bit dumb.



13:31

Well, not actually, you might have been a little bit smart. I mean, it seems like over in Europe, the big primary fetish, whereas latex or PVC, or on neoprene or something of that nature and tall, SM fetish. Where so, you know, just whatever it is, yeah, one thing. One thing is this sort of addressing for what's underneath psychologically. Tell us a little bit more about your experiences. You grew up into the scene, since you were about 20 or younger.



14:05

I had some experiences earlier, and I tried a few times getting away from it. I don't know why I ever did. It's not. I mean, you know, sort of like going, Oh, why would I do that. And then I would run away for a while. But basically, I've been at it ever since which is over 30 years. And most of that time until, until at least the mid 80s. I was just, you know, doing it, moving along, doing whatever. Mostly parties, but of course, I eventually discovered leather bars and that led to pick ups and then I was in San Francisco for the 70s which was well, people often refer to it now as the golden age. And at first I thought Oh no, that's terrible. But You know, as it recedes in the past, it begins to look like a bit of a golden age for for so many sex clubs, so many bars, so many private parties. So many special interest groups all jammed together there in a fairly small geography. So you could be playing however you wanted to just about anytime you wanted to 24 hours a day, and I was crazy enough to do it too. But by the mid 80s, I had begun already to teach some classes, SM classes, organized series of classes were to teach. Well, this was just at home or in other people's homes in the mid 80s. By the late 80s, there were beginning to be organizations that did it and sometimes clubs, you know, leather clubs or motorcycle clubs would invite me or anyone have a relatively small handful of others and to either demonstrate or teach usually in the clubs, what they wanted was demonstrations rather than then classes in, you know, formal sense.



16:18

What sort of topics Did you teach?



16:23

bondage, you know, rope, bondage flogging right away, there were flogging classes all the way back then. All kinds of things. And then then, within a few years, you know, the National leather Association had gotten off the ground. And I guess it was their fourth, third or fourth, I guess it was their fourth annual convention, which is called Living in leather. I was assisted Tony to blahs and program coordinating thing there. And we had a think it was about 60 classes that that year, of course, just grown ever since. All over the country, not just in living in leather, but everywhere. And either that year or the next I started to introduce sort of subjects of my choice, some of which have stuck and become quite popular. As stem and spirituality was one everyone was sure no one will want to sit in a classroom and think about that. But in fact, they did. Yeah, we practically drained every other classroom into that one. And generally, everyone was always nervous about all of the new subjects, new techniques, new whatever, that I or any program director introduced, people would be nervous about it, or no one will attend. But now, some of the leather fests are so huge now that they can afford to risk it. So all kinds of topics, pretty arcane stuff, you know, Edge play and breath control and single tail whips. You wouldn't have gotten one student 10 years ago, now. Huge classes show up.



18:25

We think a lot of the the audience there at big national event. I mean, I know that I've been through an awful lot of conferences like that, at least in a new Lyric doesn't now and boy, I really want to hear something arcane. I've already been through, you know, of course, each topic is treated differently each time but you know, I



18:45

only have one Owens do you need? Exactly. You need to be told not to flood the back of the knees, you know?



18:53

Yes. Well, as you as you're talking about yourself, and you're talking about your involvement as a national level organizer, you tend to delve quite a bit into history. I mean, particularly when you're talking about your experiences in your early 20s years, gave us the sort of tapestry and texture of what it was like then you gave us a few visual images and, you know, a feeling of how different it seemed for you and actually was for a lot of people. Now, I understand you're very interested in the history of BDSM the history of leather fetish, if you will, tell us about that interest and how it's grown.



19:38

Of course, no one was interested in the history or no one made much of a fuss at least about being interested in the history of leather sexuality, until at least the 80s. There were a few people like Gil Rubin in San Francisco and Barry Johnson in Chicago and Luke Thomas in New York. collecting things. But there was really no general interest in the history. And it really only began to interest me when I would just say something about myself, like the comment I made to about, it was an SM circle, but I didn't know that leather had anything to do with it. And people would be all amazed, then they would start asking questions. So that got me interested in the fact that people don't know the history. And part of, of one or rather, one of the effects of that was for me to notice what I don't know. You know, like, I didn't know anything about the leather caps or, or why white people dress the way they do or where the toys came from. So I began to make it my business to find out, it's just the way I am. If I can come up with any question, I don't know the answer to I have to find out. And I started, I started personally, to write things down, try to build a bit of a history. That's how I came to know the other people like Gail Rubin, who were already collecting. And she was working for years on a thesis and, and so I got to listen to her a lot and help steer people in for interviews with her. And by the by 90 or so there was a lot of discussion going on around the leather world, because I do a lot of traveling, I will be doing in the next year 36 Different leather fests and content weekends and that sort of thing. So I get better than most people, I get a really good picture of what the sort of national moods and national interests are. And I saw a real groundswell of interest in the history, which often got perverted into people talking about the old guard, meaning the early sort of institutional Leatherman, probably not so much me as the people who were there, when I arrived,



22:18

we could really go off on a tangent about what it is now. I think somebody



22:25

dies simply, I think that most of what people think is the old guard today is nothing to do with history. It's, it's their myths, their, their, their feelings being embodied in a perfectly new way, and called by the label Old Guard, which is fine, I have no problem with that, call it what they like.



22:49

But, to me, I'm much more interested in and I had experiences too, I've been into the scene almost as long as you have in fact, I was involved as a minor. And I had experiences what was what I thought was, I mean, I would have to call it old guard. And, you know, those experiences were very mixed. And nowadays, I get confronted with people who present themselves as old guard and I just kind of go unrecognized now. I just feel you know, anyway, but I'm very interested in knowing how it actually was because that I look back at old magazines, I'm absolutely fascinated. When I see these pictures of these people, and I go God, I would love to

have known that person. Because it was not a punk rock, you know, sort of fleeting fashion, Punjab or whatever. It was not, you know, a mainstream thing. These people had to be extremely creative and extremely brave and pioneering in a way.



23:52

A lot of important history is bound up in the word creative that you just use there. When I first started going to Assam parties, there were there were no whip makers making whips for hitting people. The only paddles around were ones you could get in like flea markets and stuff that were like fraternity paddles and things. So you had to get awfully creative to to come up with the techniques and the tools to do what we then called work not play. And it that creativity sort of lost its stronghold in the 70s when there began to be like, stores and and vendor markets at the leather



24:48

is gone by quite the same.



24:51

Now and even then there were in the early times when there were a few whip makers like Mad Dog and Jay Marston in California. And Fred Norman in Colorado, they were, I think they are the three people that get all the credit for inventing the, the human, happy whip. Even then it was a matter of who do you know, who knows them? Who do you know who can, who likes you well enough to tell you how to reach one. So that you could get these things to work with. So creativity was very important part of the whole thing. And while protocol was also important, it was all based on just really good manners carried to an amazing, extreme. And when you see, quote, Old Guard protocols today, with all these hand signals, and postures and stuffing on it, if Emily Post wouldn't recognize it, it probably wasn't part of the original anyway.



26:00

Yeah, that's forever, basically, from people that I really respect and the same basic etiquette carries from from any culture to another, you can look at, you know, any major person who educates on on basic politeness and etiquette and consider that to carry. Now, we really want to push something in particular, there's a new institution out there on our community horizon, and you just happen to be middle of what is that called, and have the leather



26:33

archives and museum. It's in Chicago, but they the motto of the institution is the leather archives and museum located in chicago and serving the world.



26:46

11 20:40

And one is always required to repeat the last.

26:52

Wherever I go, I make people recite that partly because I've only been here a little over a year myself at the leather archives. But when I got here, I of course, was very, very visible as compared with the people who had been here before that basically were local people, and people just didn't know them. So when I came here, it attracted a lot of attention. So right away, I had friends all over the country saying, Why should I send things to the leather archives? Why should I support the leather archives? If it's going to be in Chicago? Why shouldn't New York or Florida or San Diego have its own leather archives? So I started saying we're serving the world you know, and became that motto which now wherever I go, by the time I say leather archives and museum the first time the crowd is chanting, located in Chicago and serving the world. Now let it's important to know that it was not my invention, the leather archives, yes,

28:03

I think I met the man who kind of gave you the bulk of the collection. At first runs low.

28:09

He started the whole thing. He was he's he basically he is leather history in or at least gala their history in Chicago. He invented the leather bar by opening the Gold Coast back in the in the late 50s. And invented the leather title contest. At least the national level one, there was one national leather contest before international Mr. Leather, but it only happened a couple of times, and didn't grow into an institution. So when he and his his lovers collection, his lover was a TN artist, when their collection needed a home basically to get out of the basement at the house that became the sort of trigger for an idea that he and many other people had had simmering for a while to create an as they thought then national leather archives. But now it really is serving the world when we have things coming in from France and Germany and England. And

29:21

can you kind of give us a breakdown of what what things are there?

29:25

Well, the collection is massive already and growing rapidly. The the largest single collection within our group of collections is called the vertical files, which is pretty obvious. It's rows of file cabinets with everything. Flyers, club constitutions, minutes from organizational meetings, all kinds of things like that. Any kind of ephemera, or paper printed stuff that isn't a newspaper or magazine Same could go into the vertical files, anything you could keep in a file folder would go



in there and that's already well, it's already 11 drawers with several boxes more to be filed and then that's growing very rapidly. Within we have the another collection that gets a lot of attention out in the world is the club colors. For all the motorcycle clubs, leather clubs and sex clubs, it's very common to have colors that is a logo that usually will usually embroidered patch that can be put on the back of a vest or a coat. And they're often also displayed like in home bars or, or in the clubhouse or at club meetings. So that collection already has something around 150 clubs represented in the colors collection. We also have a huge can rapidly growing collection of magazines and newspapers, over 200 titles are being indexed so far. And then a lot of titleholder memorabilia, a lot of club memorabilia from clubs that become defunct, you know, then they, when they, when they go out of existence, they wonder what to do with like the trophies in their trophy case and the club archives of, you know, minutes and bylaws. So all of that stuff can now come here and have a home.



31:38

Now what why is it so important that we, as a, as a subculture, we might call ourselves? I mean, we do live in a multicultural age and, you know, different groups and various social justice movements are taking off and trying to find identities for themselves. You know, I guess we got to do the same thing, don't we? Well, we



32:00

do. And in order for any cultural group, whether it's a subculture, meaning that it's something that people see as their identity, I am a leather man kind of thinking, or whether it's a sub cultural activity that anyone might be involved with. And the both are, are true of leather. There are people who will say I am a leather man, other people will say, No, I'm a stockbroker, but I do it. But whatever it is, every sub cultural group and every sub cultural activity has history. And unfortunately, especially in quote, despised or not fully approved sub cultural group, if the, if the history is not accessible, in some form, then everyone who enters into that subculture has to reinvent everything as they go along. And what's perhaps more important is people come out in leather, or in whatever their cultural orientation will be. They come out slowly. And the hardest part is getting past the feeling of being isolated, being alone being the only one who's unusual in this way. So you know, I mean, it's cool that Madonna did that sex book and it's cool that as time gets mentioned on television a lot these days and stuff like that, but it's really vital that there be a place where people can look with pride at their history in the same way that Native Americans and and the Jews who survived or want to remember the Holocaust, and you name it any number of groups whose cultural existence is important to their identity, really be begin to have a center and and a feeling of settled permanent when they have an archive, especially an archive and museum. Now,



34:16

how we have a listening audience out there, this this son, let me mentioned to the listening audience right now, which is on KPFT and k. O. 's, in Houston and College Station respectively. Let me also mentioned that this interview with Joseph bean will be archived at an internet site called [www.sand.com](http://www.sand.com). In addition to being archived the lighter out the weather archives and

museum. Let me just ask you, I mean, we have a huge listening audience out there now and there'll be 2000 people hitting that internet site every day. How do we, how do they get involved in the letter Archives Museum? How do they contribute to it? Okay, well, first, let



34:59

me Give me your address and contact information, then I tell you what to do with it, okay? Okay. The letter archives and museum is located at 5007, North Clark Street in Chicago, and the zip is 60640. And the phone number is 773-275-1570. And the museum uses as an email address my own personal address, which is JWEAN. At i x.net comm.com. And there are any number of ways people can be involved, obviously, a lot of my energy out in terms of outreach is involved in trying to get people to send money, because I really want to see the letter archives in a permanent building. And with an adequate endowment in this generation is tax deductible. Yes, it is, we are a 501 C three and an Illinois registered charity. So to whatever is the maximum extent that your tax situation allows you to deduct your donations. We're



36:18

let's repeat that address. But you know, I'm sure we're grabbing their pencils as we were 5007 North Clark Street in Chicago, Illinois, in the zip code is 60640. And the telephone number is 1-773-275-1570. And what is your email again?



36:44

JWBEA n at i x dot Netcom? And etc om.com?



36:56

Do you have a webpage?



36:58

I have a web page right now the museum web page is being reconstructed. But I can give you the URL because within the next week or so, we'll start putting the pages back in the site. Okay. And it's really easy to remember it's leather archive.org



37:15

other archive.org all one word leather archives. And by the time this is archived on the internet site, you'll probably be able to just link right right to it. Yeah. So I'm in. We're just about at the end of our interview, I have a couple of good questions I usually ask one is, is there anything else you'd like to say?



37:36

Yeah, don't throw it away. Send it to the leather.



37:42

And that sounds like a regular slogan. Yeah, absolutely. Well, thank you so much, Joseph for for being with us here on KPFT radio and on the internet side. And I really appreciate your contribution to our community and to the leather Archives Museum and just you know, your shining face out in the world. Right. Take care of yourself Russell thank you so much. Bye bye



38:27

Do you like BB King Stevie Ray Vaughan Lightnin Hopkins or Albert Collins to enjoy local talent like Joe guitar his Pete Mays, Texas Johnny Brown, Mark may or Goodwill's Do you like listening to interviews with recording artists like Marcia ball? Johnny Johnson, Taj Mahal of Chris Duarte Hello there. This is no ordinary host of blues brunch inviting you to join me each and every Sunday from 12 to 3pm here on KPFT 90.1 FM, use them the sound of Texas