

Betty Page

The world of a Pin-Up Queen

Index:

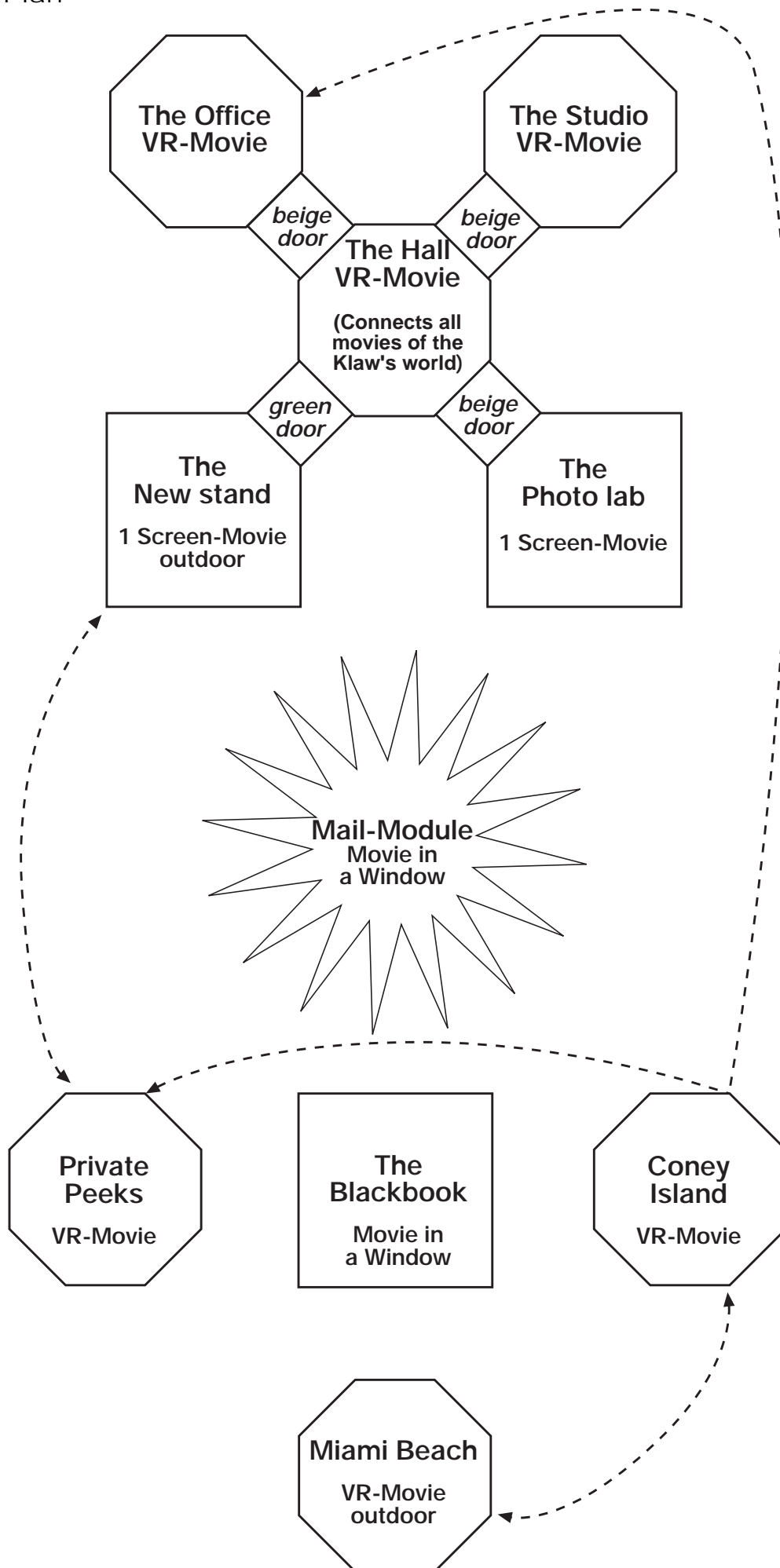
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Use the »binocular« to search for information.




1. Overview Plan





2. How to use the CD-ROM


The overview plans show the connections between the various spots of the CD-ROM that can be explored by the user. This chapter contains additional information about navigation options in the various screens:


VR-Panoramic Movies

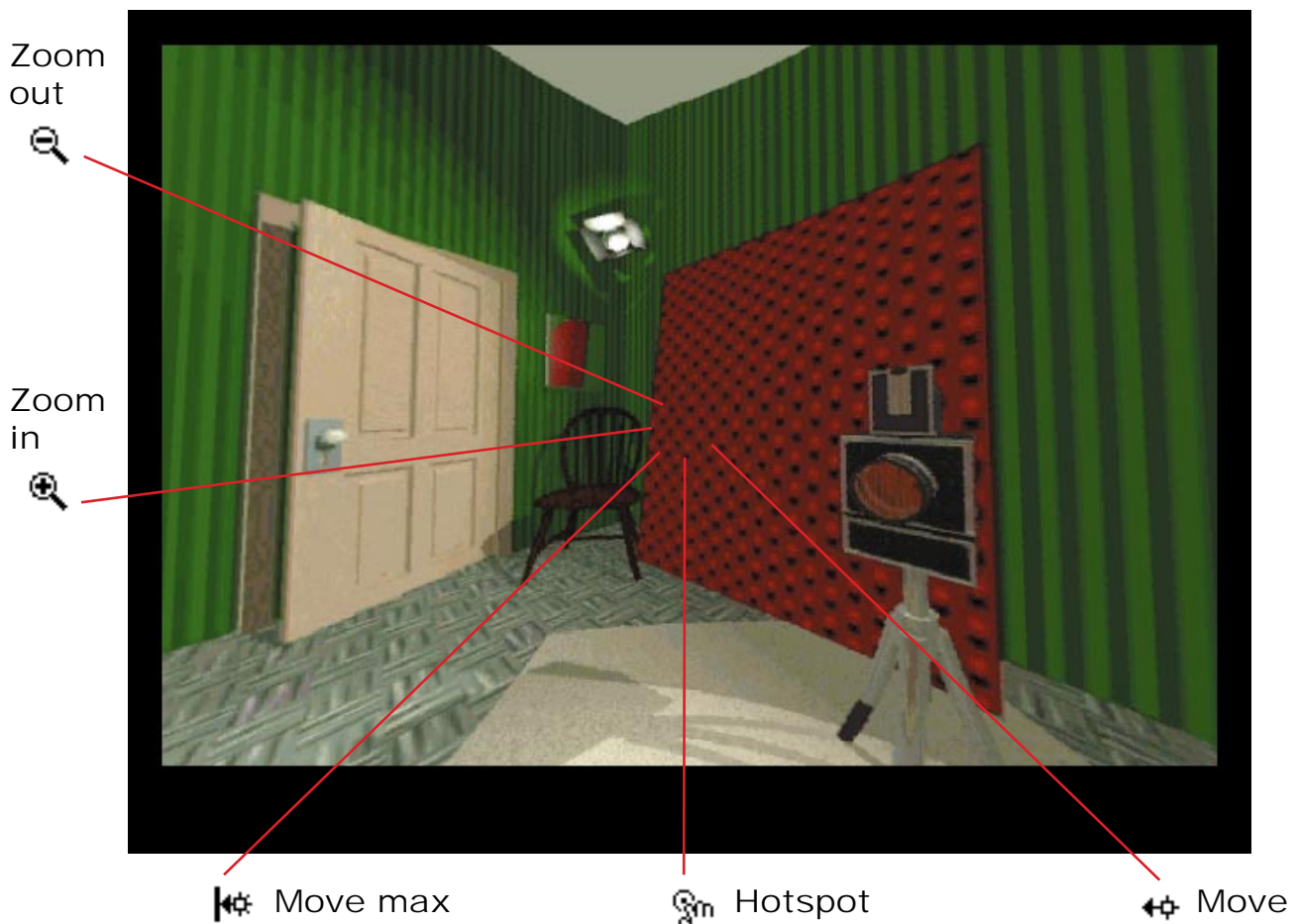
-  Zoom out cursor
Zooms out current view (PC: CTRL key; MAC: CTRL key).

-  Zoom in cursor
Zooms in current view (PC: SHIFT key; MAC: ALT key).

-  Move max. (Movement while mouse button is down)
Further movement in the current direction is not possible.

-  Hotspot
Mouse click leads to one of eight possible detail-screens per scenario.

-  Move (Movement while mouse button is down)
Dragging the mouse with the mouse button down will cause movement in the actual direction.



Detail screens



Return

Jump back to calling VR-Panorama.



Hotspot

Clicking the mouse leads to Betty close-up or another location.



Volume up

Click on plus amplifies sound.



Volume down

Click on minus softens sound.



Open mail

An upstanding flag indicates that a new message from the manic Betty Page fan is waiting for you.



Open black book

Opens the black book window.



Return



Hotspot




Open
Black Book

Open
Mail


Volumen
Up
+


-
Volumen
Down


Close up screens

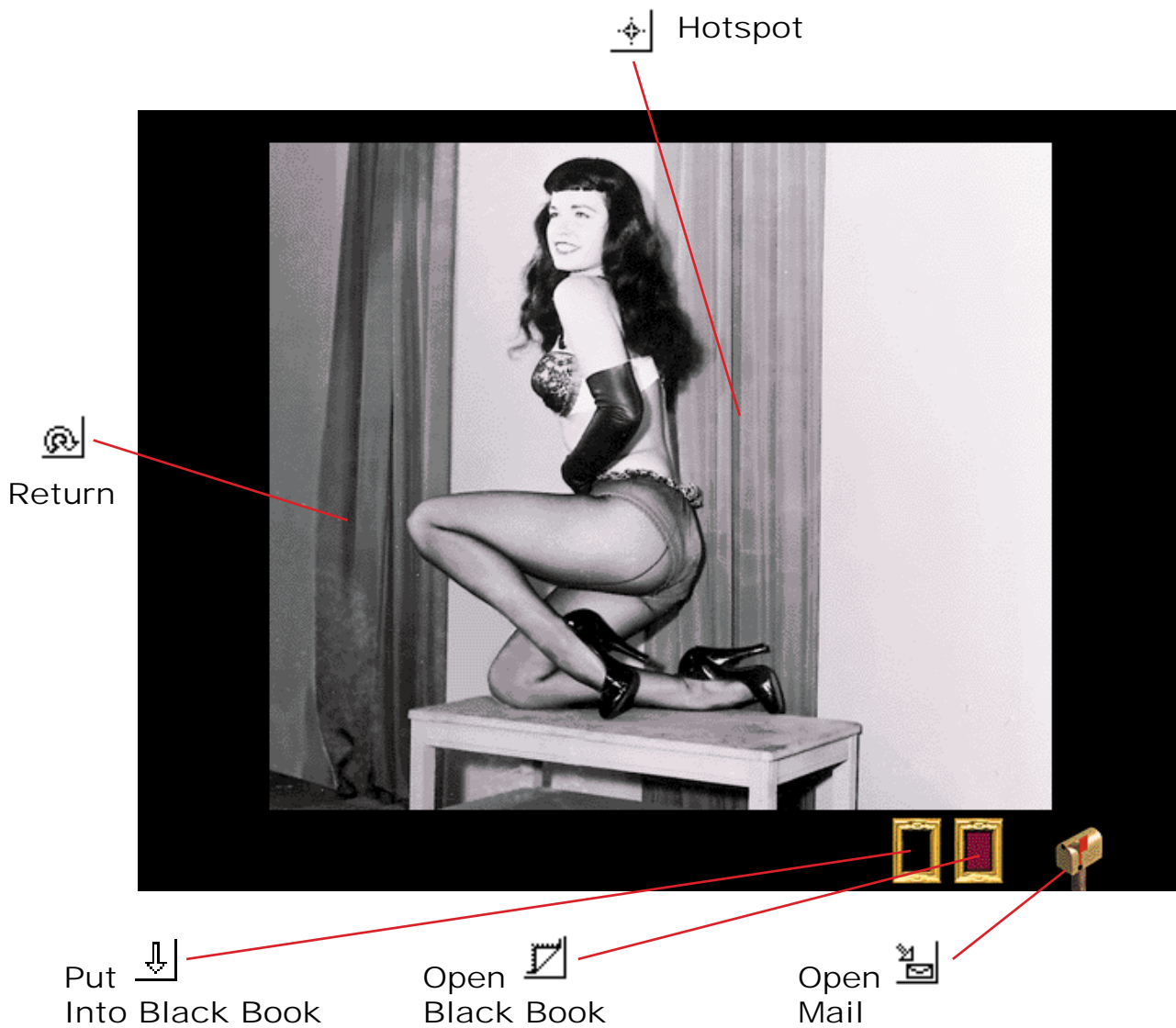
 Return
Jump back to calling VR-Panorama.

 Hotspot
Clicking the mouse leads to Betty close-up or another location.

 Open mail
An upstanding flag indicates that a new message from the manic Betty Page fan is waiting for you.

 Open black book
Opens the black book window.

 Put into black book
Actual picture will be put in black book.



Black book title

Name

Shows the name of the current user.



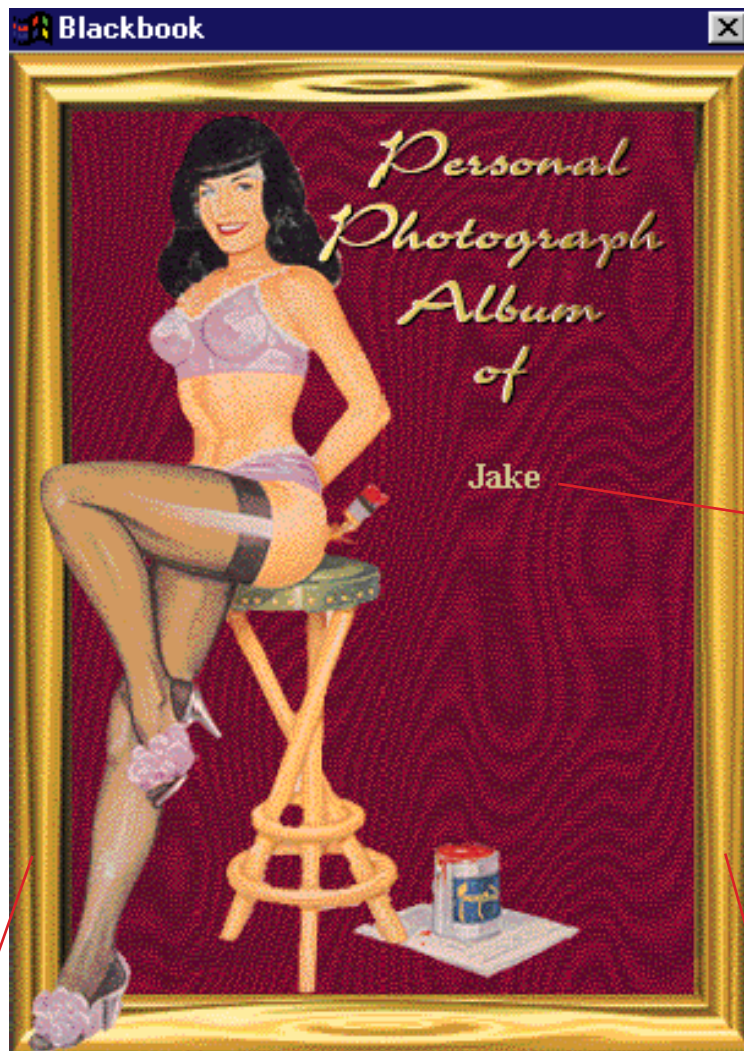
Next page

Browse to next page.



Previous page

Browse to previous page.



Name



Previous Page



Next Page

Black book content



Magnify image

Clicking in the upper half of the image will magnify it.



Remove image

Clicking in the lower half of the image will remove it from the black book.



Next page

Browse to next page.



Previous page

Browse to previous page.

The screenshot shows a window titled "Blackbook" with a close button in the top right corner. The window contains a grid of five images. On the left side, there are three images of a woman in a black and white outfit sitting on a white stool. On the right side, there are two images of a woman in a bikini on a beach. The images are arranged in a grid. Red lines connect the icons from the text above to their corresponding locations in the application window: the magnify icon points to the top-left image, the remove icon points to the middle-left image, the previous page icon points to the bottom-left image, and the next page icon points to the bottom-right corner of the window.





Magnify Image

Remove Image

Previous Page

Next Page

Mail

-  Retrieve old mail
When this field is active (black type) you can browse through an archive of messages that have been mailed earlier to you by the manic Betty Page fan. A click on the mail text leads to a scenario of the CD-ROM that is reflecting that text.
-  Get incoming mail
The get field is active whenever a new message by the manic Betty Page fan is waiting for you. Again a click on the mail text leads to a scenario of the CD-ROM that is reflecting that text.
-  Compose new mail
Clicking on the new field will allow the user to compose a new message that will be answered by the manic Betty Page fan.
-  Send mail
A click on the send field will actually deliver the newly composed message.



The screenshot shows a window titled "Telegram" with a header for "BETTY PAGE SERVICES INTERNATIONAL CABLEGRAM". Below the header is a disclaimer: "The Betty Page Telegram and Cablegram Services transmits and delivers this message subject to the terms and conditions printed in your users manual." The message content is as follows:

to: Jake,	sender: XXX
subject: fetish	date: 31.12.99

I have to let you know,
Betty posed for a specialty
fetish magazine called "Focus on
Betty Page". As it happens, or
should I say: As it was meant to
happen, I have a copy of that
magazine. Take a look if you
like.
Hear from you soon! XXX

At the bottom of the window are four buttons: "archive", "get", "new", and "send".

External labels with red arrows point to specific elements:

- "Retrieve Old Mail" points to the "archive" button.
- "Get Incoming Mail" points to the "get" button.
- "Compose New Mail" points to the "new" button.
- "Send Mail" points to the "send" button.
- "Hotspot Matching The Contents" points to a small icon in the top right corner of the message area.

2.1 Keywords that will be recognized by the manic Betty Page fan.

Entering one or more of the following keywords in a message will cause a matching response by the manic Betty Page fan.

1947	costume	leather	rope
1951	costumes	leopard	Roy
1952	customers	lingerie	Rund
1953	destroy	loop	sado
1957	disappear	lost	San Francisco
3-D	discovery	magazine	school
50s	divorce	magazines	sea
Abner	dressing	Manhattan	secretary
acting	exotic	marriage	senate
afraid	face	married	senator
after	family	maso	sister
alcohol	father	Miami	sister in law
all-American	fetish	Miss World	smoking
animal	film	model	softball
Arabian	fishing	modeling	spank
Art Amsie	Florida	mother	sponsor
bangs	food	movie	sport
beach	fun	movie star news	striporama
Betty Page	gag	Nashville	studio
Bible college	garden	New York	supermodel
bikini	girl next door	nowadays	surprise
birthday	Gladys	nude	tape
black and white	goddess	nudity	teacher
blackmail	Goldie	obsession	teaserama
boat	hairdo	old	teenager
bondage	Haiti	orphanage	Tibbs
born	Harrison	outdoor	tying
boy friend	health	paint	tight-up
break	heels	parents	today
brother	high heels	past	underwear
burlesque	home-made	Paula	vacation
camera clubs	indoor	pets	Varietease
canvas	innocent	photo	video
career	interview	photographer	voice
career start	investigation	Playboy	war
centerfold	Irving	popular	weird
chains	Jack	porno	wheelchair
child	JB Rund	private	whip
childhood	Jimmie	private	wife
coffee	Joyce	private life	work
collectors	jungle	professional	working life
college	kidnapped	puppy	wrestle
color	kiss	realism	wrestling
committee	Klaw	retire	Yeager
Coney Island	latex	revival	zoo
corsets	law	Robert Blue	

3. Explanations on the scenarios

The black book

The black book allows the user to collect his favorite images by Betty Page. The images will be saved for future sessions of the same user.

The manic Betty Page fan

The manic Betty Page fan knows all kind of details about her. By sending mail to the user he involves us into the times and life of Betty. All mails that are received are stored in an archive. Above that, the user can compose his own mails that will be answered by the manic Betty Page fan. A list of keywords, which will be recognized by him can be found in chapter 2.1 of this document. Just like the images in the black book, all received mail will be archived and saved for future sessions of the same user.

The hall

The hall is a room with four connecting doors. These doors lead to the following other scenarios of the CD-ROM: The office, the studio, the photo lab and the newsstand.

The office

In the office you can find many bondage and fetish photo-series that have been shot by Paula and Irving Klaw. Above that there are a few B&W Super 8 films that were usually produced simultaneously with the photo sessions. Once you find some tape reels in the desk drawers, you will be able to play audio interviews with J.B. Rund, publisher of »Private Peeks«, and Betty Page herself. There are also some interview video sequences of Paula Klaw.

The door leads back to the hall.

The studio

Additional photos and Super 8 films from the »Movie Star News« archive of Paula and Irving Klaw can be found in the studio. Again there are video interview segments of Paula Klaw. A click on the camera will allow you to see excerpts from the color movies »Striporama«, »Teaserama« and »Varietease«. If you interrupt the movies with mouse click while the return cursor is visible, you can navigate via the hall to the photo lab to develop your shot and store it in your blackbook.

The door leads to the hall.

The newsstand

In the prime of her career Betty was on the cover of numerous magazines. The news stand allows you to browse through a collection of these hard to get items.

The door on the left side of the news stand leads to the hall. A click on the right margin of the image will bring you to Coney Island.

Coney Island

While in New York, Betty did not only pose for the Klaws. On the weekends she was the top model for a variety of amateur camera clubs. One of the members was Art Amsie who is credited for a wide selection of outdoor color shots of Betty. Some of his best work as well as video interview sequences of Art can be found in this scenario. There is also a hotspot that will allow the user to get a shot of Betty in his favorite of a wide selection of bikinis and lingerie.

Various hotspots in the skyline lead to the office and the private peeks. Miami Beach can be reached by clicking on the ocean/horizon hotspot.

Miami Beach

Some of the photos of Betty that were shot by Bunny Yeager in Miami are some of the best pin-up photos that ever have been made. A broad selection can be found in this scenario. Again, there are video interview sequences, this time with Bunny Yeager.

A click on the ocean leads back to Coney Island.

Private Peeks

Private Peeks contains many photos that were made of Betty in private shooting sessions. Probably the spiciest material that Betty allowed to be taken of her.

The door leads to the newsstand..



4. About Betty Page

For many admirers of traditional pin-up photography, Betty Page is one of the top models of that genre. In her modeling career, that lasted only seven years, she produced a broad collection of all kinds of erotic photography that have one thing in common: the fascinating presence of this exciting woman.

Her pictures appeared regularly on the covers of the most important pin-up magazines and in December 1955 Betty was also one of the first centerfolds of the then aspiring Playboy magazine. Now, 40 years later, Playboy honors the now 70 year old woman on its Internet home page.

The erotic aura of Betty Page, be it in films or in photos, has outlived almost half a century. Her bondage and fetish photos are considered absolute classics of their genre and have inspired legions of artists, musicians and fashion designers.



5. Interview transcriptions

ART AMSIE

Art Amsie was an amateur photographer and member of one of the many camera clubs that Betty posed for. His photos are among the best amateur photos ever shot of Betty. Art took many color photos of Betty. He is now in his seventies and has one of the biggest pin-up collections in the world. Art lives in Alexandria, Virginia.



He got a number of the photographers to use their cars and for that privilege of using their cars where he would put five or six photographers in each car you got a shoot free that time. If you didn't drive a car then you had to pay five or ten dollars for the shooting session. And I always volunteered because I had a large Lincoln and I was able to take a lot of people. Although I did something very tricky. I got the head of the camera club to put Betty Page in the front seat with me and three other photographers in the back seat.

So that not only did I get a free shooting session, I had the company of Betty going to and from the location where the photography was being done.

Most of the shooting sessions because they were done in the spring and in summer, were at the beach. At various locations on Long Island. There, were about five or six favorite spots that the head of the camera club, used. Occasionally we would go to a local farm either upstate of New York or out in New Jersey. But I would say about three quarters of the times we went to the beach locations. Fire Island, Broad Channel Bay, different other ones... I forget their specific names.

I never shot Betty in indoors. Other photographers would have the time to do that. Since I was working, I only had time to shoot her on Sundays where we had the outdoor locations at the beach and at the various farms. She also liked that. She liked the outdoor shots. She was an outdoor girl and she had such a great fun. It reflects in the expressions that you see in the photographs of her outdoor shots as opposed to the standard smile that she has giving to indoor shots. And that was because Betty liked it so much.

My relationship with Betty was that of a good friend. I'd like to think we were always friends. I would very much liked to have dated her, but I realized that she already had a boyfriend And I didn't want to interfere with our professional relationship by trying to as they say, to hit upon her and ask her for a date. But in retrospect maybe I should have.

She knew what I preferred even though we didn't do any lingerie work out on the beach and at the farm. But her costumes were always very lacy, as almost as close to lingerie that you could get. She made her own bathing suits and they were very feminine and very lacy and very thrilling and very fluffy. Which was as close as you can get to lingerie in a bathing suit. So since I never shot her in lingerie myself, I could fantasize that her bathing suit was lingerie.



BUNNY YEAGER

Before Bunny Yeager started to shoot breathtaking photos of Betty Page, she was a very successful model herself. In the 45 years of her career, she has produced a huge number of spectacular pin-up photos. She hand colored the most beautiful prints of Betty Page photos herself. It was Bunny who tracked down Betty via ads in Variety and other magazines.

Bunny Yeager is 68 years old and lives in Miami, Florida.

I guess you want to know a little bit about how I got involved in photographing Betty Page. Well, it was in 1954. I had never photographed a really professional model before I met Betty Page because I just shot girls that I found from friends or they came to me because I was looking for a model. And I never had the opportunity to go to a model agency and hire a professional model.

And then one day I got a call from Betty and she had been recommended to me by a mutual friend. She said she want to pose for me and she'd like to come over and see me. So I said that's fine, let's do it. I don't think that we need to talk about it, I'd just to go ahead and shoot. So we made a date, we made an appointment for a certain day to shoot and we would meet at my friend's studio.

I wasn't a professional photographer and I really didn't know whether I ever would be a professional photographer because I didn't have that desire. I just liked to shoot pictures. So I had some friends, some male friends who were amateur photographers. One had a photo studio and he said if I would permit him to shoot some pictures of my model Betty Page, he would allow me to use his studio. So I paid Betty's model fee and we shot Betty off and on. I would shoot a role of film, then he'd shoot a roll of film and we just had a pretty good day taking pictures.

I came to my friend's studio and I thought she'd be already there waiting for me to pose. Ready to go! Well, Betty was never ready. She was always getting ready and I was always waiting. And other photographers told me they had the same problem with Betty but it was always worth waiting for her, so we didn't mind. I got there and I went into the dressing room and there was Betty and she had this silky leopard robe, a lounge coat on and she was putting this bright red lipstick on her lips and I could see that she had this bright, shiny, black hair. Obviously it was natural, it was so black, it was blue black. And she had a lovely tint and her skin seemed flawless there wasn't a freckle or mole, nothing. No irregularity of any kind, she seemed almost too good to be true.

Eventually Betty came out and she came out tippy-toe on her toes, completely nude. She'd just got right in the middle of the background, that we had there for her and she was ready to pose. Now the background we used on the first shooting with Betty, was just some cloth, that was sewn together. It was kind of orange colored. It was gold print. Gold flex painted on the orange background. And we shot all black and white photos that day.

A lot of people say now, why did you always shoot black and white? Why didn't you shoot more color? In 1954 color was relatively new and there weren't too many markets for color. There were a lot of markets for black and white. But not markets for color. If you shot color, the only place you could get it used would be on a magazine cover. And for someone like me, who was a beginner that seemed pretty far-fetched. So I didn't want to waste my time and money shooting color when I could shoot black and white and perhaps get it used somewhere, anywhere.



PAULA KLAW

Paula Klaw and her brother Irving Klaw were running the photo agency »Movie Star News« together in New York. Among other material, they also provided a large collection of pin-up, fetish and bondage photos and films. Paula was responsible for dressing and tying the models which were then photographed by Irving but she also shot quite a lot of photos herself. Paula ran the agency all by herself after Irving died in the 60s. This was her last interview, she died just three weeks after the recording. Today »Movie Star News« is operated by Paula's son, Ira Kramer.



We got a number of requests from various customers. That they were interested in pin-ups and would like us to get some pictures in for them. That's why we did pin-up.

We got requests for them. We had a few customers who were interested in that. They were willing to pay her fee if we would shoot these pictures for them. And we gave them a set of pictures. That was the deal. Very simple.

There was nothing very strange. I mean, it was an everyday thing. She didn't exactly like the gag shots. The ball and gag shots. But she laughed about everything. She really didn't... didn't get angry.

I did all the tie-ups. I made sure not to make them so tight that it would get them angry or hurt them. I didn't want to hurt the little dears.

It never felt strange, I was the only one allowed in her dressing room. We got along very well together, as we still do.

We figured it was just a fun shot. These men wanted it and they were willing to pay and it was a question of money. They paid for her time and we got the negatives and it was a fine game.

We had a lot of trouble with censors, a lot of trouble. They tried to shut us down many times. The audience were very upset, because they wanted these pictures, they wanted the films. And what did we do?, we had lawyers and stuff and we did the best we could, to fight them off.

We did some outdoor shots, and some of our customers gave us permission to use their homes. And they're driving us to do some pictures like that.

Just when they worked for us, not anymore. Bunny Yeager has her shots, we have ours. We did strictly lingerie, high heel shoes, long gloves and some leather or rubber material, but then nothing... That was our customer's style and that's what they wanted.

And I had to destroy many negatives of her. The judge said to me, if you don't destroy them, I have to put your brother and your husband in jail. So it was at stake, their freedom was at stake. So I did destroy them, but I also did hide some.

Finally, when we went up and got to take it to a higher court, they agreed that this was not pornography and we should be allowed to sell it. Which after I destroyed some of those negatives, made me very angry.

I just had a wonderful time with her and I really would love to relive it, because we had lots of fun, took a lot of pictures and we made a lot of money with that. Fortunately it had to come to an end, Irving Klaw got sick and he died and my husband died. I stuck to movie stars. Whatever.....

We took pictures between trees and stuff and she laughed about anything and we had pictures, I guess I showed you, behind a bar, we had a few drinks, but she was just so nice and so willing to work with you. Such a pleasure to work with her that it didn't feel like work. It was just a day of fun.



Betty Page and Irving Klaw

BETTY PAGE and DAVE STEVENS

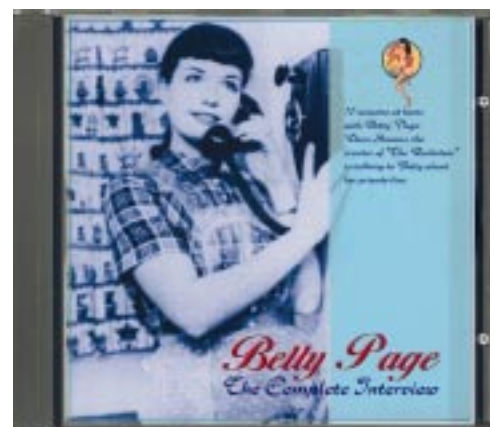
Dave is a famous comic artist living in LA, nearby where Betty lives. Dave has gained big popularity through his comic THE ROCKETEER. The girlfriend of this character looked very much like Betty Page. A couple of years ago, a very successful Hollywood production was based on the adventures of THE ROCKETEER. Dave is the only person who is regularly in contact with Betty. He is looking after her as if he was her son, driving her around and helping her with all personal decisions. Dave Stevens is Betty's personal consultant and friend.

Dave was born 1955.

The interview with Betty Page did Dave Stevens and it was taken place at Betty's home.



Betty Page by Dave Stevens



The **complete** interview of 70 minutes is available as CD.

DS: And I'm here with Betty Page. Hi Betty!

BP: Hi!

DS: Are you ready for the inquisition?

BP: Do your worst.

DS: To start off with: Give us an idea what it was like growing up in the south. You had five brothers and sisters?

BP: Yes. Three brothers and two sisters. I'm the oldest girl. I was born in Nashville, Tennessee, April 22nd, 1923. And I was almost born in a movie theater. My mother had labor pains when the show was over at eleven o'clock and my father had to rush her to the hospital. And I think that's the reason I've been such a movie fan and crazy about the movies all my life, because I was almost born in a movie house.

DS: Are there any famous brothers and sisters?

BP: No, they are not famous. My brother Jimmy was rather famous throughout the south. He was into bodybuilding and he was Mr. Tennessee, Mr. Nashville and Mr. Old... (we could not figure it out). No, he was second as Mr. Tennessee, that was his big disappointment. And he was also a famous golden glove player.

DS: During the war?

BP: No, this was before the war, when he was in his teens. But I might tell you a few things about my childhood. My mother and father should never have been married. My mother was one of twelve children. And she married the first man who would get her out of having to be settled back and forth from one brother and sister to another older brother and sisters. But my mother and father were most incompatible. My father was a womanizer of the worst sort. He never got enough sex. And they were divorced when I was ten. And my mother took care of all six of us. My father was always claiming how much he loved us, but he never contributed a cent to our support. We were so poor, that we never got any fruit at all. Once a year, in our Christmas stockings, Mama would put an orange in there and we were so happy to receive an orange, you know. Mostly we lived on beans, soup beans, mush, corn meal mush and fried potatoes. This was back in the depression days, you know, and money was hard to come by. Especially with one woman taking care of six hungry mouths.

DS: And you spent some time in an orphanage?

BP: I was, right after the divorce, the juvenile authorities thought that it would be better if Mama put the girls in an orphanage. So my two sisters and I were in the Protestant orphanage outside of Nashville on Franklin Pike for almost a year. And we would have been there until we were eighteen, except that the school teacher, they had a little school there upstairs, didn't like my sister Goldie and she spanked her with a ruler on her hands a lot and Goldie would cry. And Goldie ran away from the place. And I saw her, I was in the recess yard at the school, I was in eighth grade. I saw Goldie high tailing it down the other side of the street. And I wondered where she was going. And she went home crying to Mama and Mama went to the juvenile authorities and had these three old maids, who ran the orphanage, removed from there. And an elderly couple took over, who were kind to the children.

DS: When you got old enough, where did you end up? Back with your mother?

BP: Yes.

DS: How much... What determined when they released you back into your mother's custody? Did she come and get you, or...?

BP: She came and got all of us, after that happened. The juvenile authorities let us go home back to Mama's and we were just happy as a lark.

DS: And all the kids were together after that?

BP: Yes. But my mother was not partial towards any of us except her favorite, my brother Jack. The only one time in my whole life that my Mama ever kissed me, I went to..., I was a girl scout and I went to Tennessee to a girl scout camp meeting for a week and when I came home, Mama grabbed me and hugged me and gave me a kiss on the cheek when I came to her door. I was so shocked and surprised.

DS: She missed you!

DS: So were you very popular in grade school or high school because of your looks?

BP: No, I studied all the time. I studied all afternoon, evening and I got a reputation for knowing all the answers to all the questions in the class. If nobody else in class

could answer anything, the teacher and the students always said: »Betty Page is gonna answer it« so I lived up to my reputation for knowing it all.

DS: As a bookworm...

BP: Well I enjoyed studying, I like learning, I was very happy learning and I adored learning different things all my life.

DS: When did you become aware of the fact that you were pretty?

BP: I was not very pretty, I don't think. Like an idiot, I even clipped my eyebrows, real thin, like the stars did, Jean Harlow and Joan Crawford were doing it then. And I think I looked ridiculous doing it.

DS: How old were you?

BP: I was about thirteen when I started doing that. Because of it, later on when I got older, I never had many eyebrows. I always had a pencil on my eyebrow hairs.

DS: After being settled in New York, you worked first as a secretary.

BP: Yes.

DS: Before being a model.

BP: Yes, I worked for a lawyer and a real estate broker up on the ninth floor in the Eastern Airlines Building in Rockefeller Center.

DS: And you were discovered how soon after that?

BP: I went to Greenbush Summer Theatre in Rockland County, thirty miles from Manhattan in the summer of 1950. And after my apprenticeship was finished there in September, I went to Spring Valley, NY and worked for a fellow who was a lawyer, who Fire-engines and was there just about a month and with the money I saved, I went to New York. It was in October, early October and I was walking out on the beach on Coney Island. It was a pretty cool day, I was wearing a sweater, a

heavy sweater and slacks. And the beach was deserted then, it was late in the afternoon and there was just one fellow over there with little black trunks on doing his exercises and I was, he was a black man - and I was thinking of what a magnificent body he had and I sat there watching him until he put his clothes on. And he came over to me afterwards and he said: »Have you ever done any photographic modeling?« I said: »No, I never thought of it«. He said: »You'd make a good pin-up model, a photographers model«. He gave me his card and he said he was a policeman, a Brooklyn policeman, but he said, he had a studio in Brooklyn. And photography was his no. 1 hobby.

DS: What was his name?

BP: Jerry Tibbs was his name. A very nice fellow indeed. He said he would make up a portfolio of pictures for me to take around to the studios and to the photographers if I'd come and pose for him. So I did and he made..., he kept his word and made me a nice portfolio. And he was my friend all seven years I was in New York. He called me up every now and then and said: »How are you doing Betty Mae?«. He would always kid me calling me Betty Mae, by my middle name too, because I didn't like it and then he always said: »How are you, Betty Mae?«

BP: I just don't remember exactly how it happened that I met Irving or Paula. I think it was through some of the models, who posed with me for Robert Harrison's pin-up magazines, that were so famous back then: »Wink« and »Flirt« and »Titter« and »Beauty Parade« in particular were the four most popular ones. And all the girls who worked for Robert Harrison, would end up posing for Irving Klaw and that's probably where I first heard of it. But I'm not..., I don't remember it very much.

DS: The actual photo-layouts that you would do for Harrison, with all the crazy costumes and the midget clowns and everything. What did you think about that at the time? Was it just nonsense and burlesque?

BP: No, the girls would laugh about it. The only thing that I didn't like about posing for Harrison's magazines, was the fact that every model had to have her breasts taped. Mr. Harrison would not let you pose for him if you didn't have a lot of cleavage and my breasts have always been wide apart and didn't have much cleavage. But taping them would, you looked, your breast looked terrible from a side view and sometimes the photographers would shoot from the side views. And it was very

uncomfortable, can you imagine? You'd have to hold your breasts together with your hands while they put this big heavy 2 inch tape all the way cross it. It was very uncomfortable and no doubt bad for your breasts too.

DS: Which leads us to the Klaw's. And how they paid much better.

BP: Well, you had to work about four hours though for Irving Klaw. Then you'd get about 70 Dollars, but then 70 Dollars was quite a bit of money. That's twice as much, as I would make doing secretary work all week. Just for four hours work.

DS: You worked for the camera clubs first, before the Klaw's?

BP: Oh yes. And I enjoyed the outings, when we would go over to New Jersey, upstate New York, the farms. And it was, to get outdoors, a nice little trip up in the country. I enjoyed the outings on weekends. I didn't get much, 25 Dollars for it, but it was fun.

DS: Fresh air.

BP: Yeah. Get outside of the city.

DS: And you never had any problems with any of the photographers?

BP: No, I never had a problem with any of those guys.

DS: They were gentleman.

BP: They hardly ever talked to the models, they just looked.

DS: And you're sure they had film in their cameras?

BP: It was said that a lot of them didn't have film, but I think they did.

BP: Every time you posed for Irving, you had to do at least, about an hour or an hour and a half of bondage and fetish work. I never thought it was anything strange. Most of the work came from requests he would get in the mail from doctors, lawyers, business men, men up in high society even, wanted all of these strange things. The wildest request that I ever had, that I had to fulfill, this guy sent a pony outfit, with a hood made of black leather. I had to get down on all fours, on my feet and hands like a pony. And Paula put this costume over me. You couldn't even see my face, but that's what this guy wanted.

DS: ...at different locations. Would they go to somebody's...?

BP: They didn't go to many different locations. In fact, I just remember one outdoor outing and that was the only time I was ever frightened about doing bondage. They had me spread eagled to four trees out in the woods. And a rope around my ankles and my wrist and my arms up and spread out and my legs spread and a rope tight around my waist. And I was off the ground about six inches in that position and they would..., Paula and the other photographer, were taking all kinds of shots for about five minutes. And I thought my sockets would gonna fall out of my shoulders. I was in pain there. And later Irving said, that those pictures sold more than any of his pin-up pictures or bondage pictures. Even more than his movie star photos that he also sold.

BP: They never said a word to me about it. Never commented about it and neither did my mother. Years later I was looking for some of my things that were stored in Mama's big walk-in closet that she had covered over with a drape in the front. And Mama wasn't there at the time and I was surprised to find a whole big stack of Robert Harrison's girlie magazines and other magazines with my pictures in it and cover shots on the front. I had no idea Mama even saw any of those magazines.

DS: Who do you suppose bought them?

BP: I think she did. She worked for some time, then she was working as a cashier at the National Depot downtown railroad station. And there was a big news stand right across the way from where she worked. So I imagine she got them there.

DS: You seemed to enjoy life in New York City in the 1950's. It sounds like it was a lot of fun. Where were some of your favorite haunts? Take us through a typical night out in New York City. Say if you were on a date, what were some of the places you might go?

BP: I liked to go to the Roseland Ballroom with those two bands they had: a Latin band and an American orchestra. And I used to be very fond of Mamboing, Sambaing, and Cha Cha and Rumba too.

BP: You know, this fellow from Peru, from South America, and he took me to what looked like a grotto with all kinds of plants in it and caves inside there too. Over there, between 8th Avenue and Broadway, in the Theatre district somewhere. I never knew it was there. Most interesting place that I ever ate in my life. Didn't look like a restaurant inside.

BP: Nobody! I'd go by myself, wearing my jeans and a shirt or a jacket and a scarf on my head and no make-up. Nobody ever recognized me then. Nobody ever bothered me in those days. And I would walk from 42nd Street and 8th Avenue all way up to my apartment which was 46th between 5th and 6th at four in the morning. Nobody ever bothered me or anything. A lot of people would be out walking round in New York back in those days, you know.

DS: Was Movie Star News ever raided by the police?

BP: Not that I know of. They did confiscate a lot of the bondage pictures, Paula said. They took the negatives. She saved some of them, she told me. But they, they grabbed a whole lot of stuff.

BP: Claiming I'm an innovator. And started the sexual revolution. I don't know where they get that. I never did anything sexual in my posing.

DS: Well, it was - I'm sure - implied!

BP: I was just trying to think of some different poses.

DS: Well yeah, but the thing that you did, that a lot of models didn't do, was that you

emoted. You put a lot into it emotionally. You know, the person looking at your photographs saw in your face, whatever the scenario was that you were in.

BP: Sometimes I would imagine, that the camera was my boyfriend, that I was trying to entice. I would often think of that.

BP: I don't remember anything funny. I was playing her maid, her French maid. And I was dressing her. But I don't remember much... The only thing I liked about it is, I introduced every one of the acts. In my little costumes and my bikinis and all the little costumes I had made. And when I saw the film later, I liked the way I looked introducing the acts.

DS: Now was that all Irving's idea or was that yours?

BP: I think that was my idea.

DS: In »Striporama« you did a sketch with two comedians. Do you remember that?

BP: Yes...

DS: And you appear as their dream girl or something?

BP: I don't remember much of what we said. It wasn't funny at all, that little sketch. I didn't like it. I thought they were terrible scenes, but I didn't say that.

DS: Regarding Bunny Yeager and working with her, Did she contact you or did you meet her while you were staying in Florida? How did that happen?

BP: No, I think I first heard of Bunny through Herb Raw, a well known columnist at the Miami Herald. He called me up and asked me if I would like to pose for Bunny Yeager. I had never heard of Bunny at that time. She was just starting out as a photographer, you know, she had been a rather well known pin-up model in the Miami area..

BP: I think I worked for her with, what's that famous model in Miami who committed suicide?

DS: Maria Stinger?

BP: Maria Stinger! Maria and I did some posing for Bunny. A little bit, in early 1958, after I left New York. And that was it, the last. Also there were a couple of Hollywood producers, independent producers, nobody ever heard of them, who were gonna do a movie, just a B-Picture. And with younger models and I was to be like a mother, mother superior with these younger models. And nothing ever came of it. Bunny entertained them with big steak dinners a couple of times.

DS: And you came over too?

BP: We never heard anything about the picture...

DS: You don't remember what it was supposed to be called, or anything?

BP: No, we never did anything in it.

BP: ... on the beaches, not the public beach in Miami Beach, but over across the bridge over the Rickenbacker Causeway there were little beaches all along there with mango trees on one side and the water on the other. And we'd go out there about seven o' clock in the morning, before anybody came on the beaches and do our shooting then.

DS: Do you remember the shoot at all where you and another model tied up a girl, I think it's June King, and put her in the trunk of a car?

BP: Yeah, that is June King. I remember it but I don't..., that's for Irving Klaw. There's only one we did it like that. I don't remember exactly where that was.

DS: It looks like it's outside somebody's little cabin.

BP: It looks like she's in pain there too.

DS: And you like you were having a good time!

BP: That thing! Look at that ball gag in my mouth.

DS: Now who is...Do you remember the first time you used a ball gag?

BP: No, but at several shoots, Paula would stick that ball gag in my mouth.

DS: Did you wonder what it was for and why she needed to use that?

BP: I guess so I'd be helpless and couldn't scream for hell.

DS: But those things were big!

BP: I know! Uncomfortable too.

DS: Who would do all the strange configurations...

BP: Irving's sister Paula would do that. She was the only one who tied us up in bondage. Irving didn't let any photographer or even Paula's husband, wouldn't even let Jack Kramer do it.

DS: Now did she spend a lot of time figuring out different ways of binding?

BP: No, she seemed to know what she wanted. And within a couple of minutes you were tied up and helpless..

DS: So she was not trying for any specific knot. She was just trying to get you trussed up as quick as she could. She wasn't trying to be fancy.

BP: No.

DS: Since your biography's been published now, the big book. And you got a possible documentary in the works.....

BP: Yes.

DS: And all the calendars and the little comic books and things and now this CD-ROM. How do you feel about the focus that's been given to your career year after year after year? Do you think it's ever gonna run dry? Do you think it's just gonna go on

indefinitely?

BP: I think it's already starting to take off now. It's been going on a long time. And I'm puzzled by all of the interest in me after all these years. That's just something I don't understand at all.

DS: But do you have any sort of a sense that the image of you in your prime is just one of those bits of Americana, American culture, that's fixed in the minds of people, that thought, and it really is gonna always be a part of our culture? However small !

BP: I hope it continues. It has been very flattering indeed.

DS: I think it's gonna be around for a long time. You are gonna have to put up with it.

DS: We thank you very much Betty. And I think, I know all your fans all over the world will wish you the very best and good health and a long happy life.

BP: Well I wish the same to every one of my fans and I'm so thankful that you like my pictures and that you care as much as you do about me. And I wish you all the best. Every one of you.



J.B RUND

J.B. Rund is a collector and publisher of erotic art. He lives in New York. His magazine »Private Peeks« was the first one that re-released Betty Page photos during the 70s. These re-releases were a huge success and J.B. Rund became via Betty's brother Jack, her personal manager. Before that, there were a lot of problems with unauthorized managers who made a lot of illegitimate income with her photos. J.B. Rund changed this situation dramatically by enforcing Betty's rights and finally delivering her some fruits from her ongoing popularity.



Hi, my name is J.B. Rund and I prefer that you always refer to me as J.B. Rund. I don't want people to know my first name. I don't like them to get familiar with me. I published the first books about Betty Page starting in 1978. The idea for this came to me in... I was specifically inspired to do Betty Page Private Peeks the way I did because a friend of mine had acquired some nude photographs of Betty Page. I used to be a dealer in antiquarian erotica. I'm an expert in the history of erotic literature, art, photography. I used to buy and sell it as a dealer. And a friend called me up, this was in November or December of 1976 and wanted my advice about buying some 8mm pornographic films. It's not something I... It's not the sort of thing I normally dealt in, I never dealt in films. Simply because I don't find them that interesting. But I do know something about the history of pornographic movies because I helped somebody write a book about it. And I explained to this friend that these films, there



is a problem with them because sometimes, very often they are copies of other movies and sometimes the titles are changed and if you have copies you know, they can be very bad quality. You have to look at them before you buy them to know what you are getting. And then he mentioned to me that... He said: Well this guy has some nude photographs of Betty Page. And that was very surprising to me at the time because I'd never heard of them. Now, I was a teenager in the 1950's and in 1957, about the age of thirteen or fourteen, I partially became aware of Betty Page because I saw her in magazines, I saw photographs of her. And in the 50's you did not see nudes, real nudes. What you saw were certain kinds of magazines which were artistic or photographic in nature. You might see a nude woman but the pubic area was brushed out or was taken away. They never showed pubic hair, that was forbidden. So he said, this friend of mine said: Well they are full nudes. I said to him, I told him, I said: »Look if your not into.it, if you don't buy this collection, I'd be interested in those photographs. So let me know what happens.« About a month later he called me again and he said, that he had in fact bought these, bought this collection and invited me to his apartment to look at them. And there he had these incredible nude photographs of Betty Page and I'd never heard of such a thing. Little did I know that there are actually thousands of such photographs because they were taken in camera clubs in private and apparently Betty did a lot of this sort of private photography in the nude in New York in the 1950's. What he did was brilliant and I would have to say that a lot of the credit for the success of Private Peeks is thanks to my friend's talent because basically, though I gave him the material to use he did the physical layouts. He chose the photographs and how they were used. And he did something that was in the spirit of 1950's photography and graphic design. Which is what I wanted.

Betty Page is more important than anybody in the 50's except Marilyn Monroe and Jane Mansfield. I said to..., maybe you should look into writing something about Betty Page. And he was.., he apparently spoke to some people who were, who was writing, you know little chapters about... And one of them mentioned that had been very taken by Betty Page. So his curiosity was stimulated by this. So he called me back and he said: »Where can I find Betty Page?« And I said to him that I think... I said: »Nobody knows where she is. She's kind of disappeared. There are lots of stories going round, rumors. But I know of someone who used to be a good friend of hers and maybe they've been in touch, maybe this particular person might be able to, might know where Betty is or might be able to help you find Betty.« And that was Bunny Yeager, who was a very famous pin-up photographer in the 50's. And I think one of the very best and she took a lot of photographs, mostly bathing suit things or partial nudes in Florida of Betty. And I believe she took the best, in my opinion she took the very best photographs of Betty Page. And I said, I told Gay Talese that Bunny Yeager

lives in Miami and she's probably easily located. So he was able to find Bunny Yeager and spoke to her about Betty and apparently Bunny put some ads in local newspapers, you know on the personals column or I don't know what columns but... and to try to locate Betty. And this story is according to Gay Talese because he called me back and told me the story about a month later. Somebody responded to the ad who said that he was Betty's husband and that although he and Betty were separated she still lived on the same property, you know, where he resided. But she, they didn't cohabit any longer and that she was a born again Christian and was not really interested in her past. She didn't, something that was over with for her and she wanted it to try to be left alone. She didn't want to meet anybody. And Talese called me up and told me the story. So I said: «What do you gonna do?» And he said: »The woman is entitled to her privacy.« Which of course is the correct thing to do. But not every journalist would take that position. They want to invade somebody's privacy for the sake of getting a story that they can make some money of. I admire Talese morality in the situation. Over the next several years people would, people contacted me, people were very interested in Betty Page and asked me these stories and I said: »I understand she's a born again Christian and she doesn't want anybody to, she doesn't want to meet anyone.«

When I got there he called me up and I was invited to come to meet Betty in her house. And it was quite an experience for me, because I was meeting the legend, you know, from the 1950's in the flesh. And of course, Betty is now 73 and I did not expect her to look like she did when she was 30, when all of these photographs were taken, they were mostly taken when she was in her mid- to late twenties. And I was surprised to find that, although she's put on some weight, she facially has not changed a lot. The face is a little puffy and she's very pretty. And her eyes still have that incredible sparkle. You know, it's there. It's something that she admits and she still wears her hair in bangs

but her hair is much shorter now, it's not long like it was. And it was an incredible experience because... Of course I didn't know what to expect, but it turns out that Betty actually is not really in touch with either the, a lot of this photography she posed for or in fact, the phenomenon. Unquestionable, obviously she heard stories about it but she really doesn't know anything about it and she has no real interest in it. And she says: »But I didn't do anything. You know, what did I do? I didn't do anything.« So she doesn't understand it but if you know the story of what transpired in a historical context, it's easy to understand that, that Betty in fact is kind of famous after the fact. She stopped modeling by the end of 1957 and left New York for some personal reasons. She really didn't make a lot of money out of modeling. What she did for Klaw did not pay very well. Although she told me that she was a secretary, she had a day-job as a secretary. She worked five days a week at an office as a

secretary and two or three times a month she would go to Klaw's studio and pose for these bondage photographs and fetish photographs and she did some work for some other photographers which was similar. And she would make more on that one day than she had made all week as a secretary. But it was not big money. You know, it was 60, 70, 80 Dollars for the day, that days work. And that's not a fortune. You know, it's certainly not anything near what one would imagine. And in fact she's a retired person who lives of social security, which is... You know that she's not, she's not a rich woman. And unfortunately she's not made a lot of money since she and her brother became actively involved in trying to enforce her rights in these situations, which is rather regrettable. You know, it's a sad thing that Betty, that I for instance made more money out of Betty Page than Betty Page made out of Betty Page.

She's actually very attractive, but I don't think she understands that. She thinks that, you know, these photographs represent her in her prime and that's one of the reasons she doesn't want to be seen. She thinks that a lot of people would be disillusioned by the fact that she's evolved into something, which is probably normal, you know, she's aged. But she certainly is not ugly, you know, she's not... She's a very attractive, physically attractive woman..

And then she said: »You know, and Irving's customers sure liked me with the ball-gag in my mouth.« And you could see that she's totally naive about this, you know, doesn't understand what this is about. And she said: » A lot of Irving's customers wanted pictures of me in bare feet.« And obviously I'm aware of that this a sexual fetish for some people. So I said to her, I said: »Betty, did it ever occur to you that some of these men were masturbating over these photographs?« And she got pensive for a moment and seemed to be, you know, obviously thinking about it. And she said: »Yeah, I guess so.«



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