

I have finally kicked  
all your parasites  
out of my life -  
sorry you too had  
to get hurt in the horror!  
Jack

## Boo-Hooray Catalog 20: Jack Smith

Boo-Hooray is pleased to present our twentieth antiquarian catalog, dedicated to Jack Smith, the singular filmmaker, photographer, performance artist, visual artist, and icon of homosexual sensibility.

Smith's artistic (anti-)career began with his film projects of the late 1950s. After meeting and collaborating with Ken Jacobs in film school, Smith fell in with the early 1960s New York avant-garde, briefly living in an apartment with Marian Zazeela, Tony Conrad, and Angus MacLise. Working at a film lab during this period, he staged exquisite color photographs with several of the defining figures of the era, including Zazeela and Piero Heliczer (items no. 2 and 3).

In 1962 Smith filmed *Flaming Creatures*, his most famous work, and now an essential part of the queer cinema canon. New York State censored the film in 1964; his resentment of the resulting notoriety charged his aesthetic production for the rest of his life. His militant hostility towards professionalism [walking careers], art world commerce [art crust], and the prefab [rented] world informed his turn away from filmmaking and towards theater and performance art, which he produced until his death in 1989 from an AIDS-related illness.

J. Hoberman characterized Jack Smith as a “terminally underground, wildly uncommercial photographer, filmmaker, performance artist, and all-around difficult personality.” Each of these respective descriptors is represented in the catalog, which contains voluminous photography (nos. 2-3, 14-15, 17-29, 31-34); drawings (nos. 13, 35-51); ephemera and publications (items no. 52-76); scripts and photo documentation of Smith's performances (items no. 6-7); manuscript letters (items no. 5, 60); and other art crust from one of America's most original artists of the post-war avant-garde.

For over a decade, Boo-Hooray has been committed to the organization, stabilization, and preservation of cultural narratives through archival placement. Today, we continue and expand our mission through the sale of individual items and smaller collections. We encourage visitors to browse our extensive inventory of rare books, ephemera, archives, and collections. We invite you to our office in Manhattan's Financial District, open by appointment.

Catalog prepared by Evan Neuhausen, General Manager & Senior Cataloger; with Daylon Orr, Senior Cataloger; and Sebas Alarcón, Cataloger. Please direct all inquiries to Evan ([info@boo-hooray.com](mailto:info@boo-hooray.com)). Terms: Usual. Not onerous. All items subject to prior sale. Payment may be made via check, credit card, wire transfer or PayPal. Institutions may be billed accordingly. Shipping is additional and will be billed at cost. Returns will be accepted for any reason within a week of receipt. Please provide advance notice of the return.

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# **1. Collection of 16mm Slides from *Normal Love / Yellow Sequence* [Jack Smith Working Materials]**

Jack Smith. New York: np, ca. 1963. 7 slide boxes containing 173 slides with mounted 16mm film fragments. Kodak Eastman color film. Fragments sliced, spliced, and taped by Jack Smith, with residue present on several film fragments. Exposure of film fragments varies with some appearing underexposed.

Large gathering of original 16mm film fragments from *Normal Love / Yellow Sequence*, sliced from a workprint of said film by Smith, and bearing marks of Smith's subsequent manipulation for - and during - screenings and performances.

Amidst the success, scandal, and censorship of *Flaming Creatures*, Jack Smith began his second feature work, *Normal Love*. Consisting of an ensemble cast of Tony Conrad, Tiny Tim, Mario Montez, Diane di Prima, Beverly Grant, an errant Andy Warhol, and others from the early-1960s New York avant-garde milieu, the film was shot in 1963 and first shown in 1964.





Smith never “finished” *Normal Love*; it was a continually shifting indeterminate agglomeration of performance, film screening, and multimedia slideshow. At screenings and performances of the work, Smith would show rushes of the film, cut and splice on the fly, respool the film back through the projector, while playing music from his collection. Smith also punctuated screenings with sections of live performance and slideshows, likely why he mounted these fragments to slides.

The slides gathered here are primarily from *Yellow Sequence*, a roll of film shot separately from *Normal Love* but that bears clear continuities. In the film, Francis Francine dances with the mongol child (also featured in *Normal Love*) before dying in a sundrenched field of golden flowers while Tiny Tim strums a ukelele atop an abandoned automobile. It is often referred to as an “addendum” to *Normal Love* and is usually screened in accompaniment. The fragments are lush and exquisite—redolent of Smith’s early color photographic tableaux.



*Normal Love* / *Yellow Sequence*, and in particular their endless (re) cutting into fragments, sequences, and slides are emblems of Smith’s commitment to continual reinvention and iteration, such that a work was never completed and subject to the coagulating forces of catalogization and musealization.

An original artifact of Jack Smith’s unique filmic and performance process. As J. Hoberman writes, the slides “are the real flotsam of Atlantis.”

**\$8500**





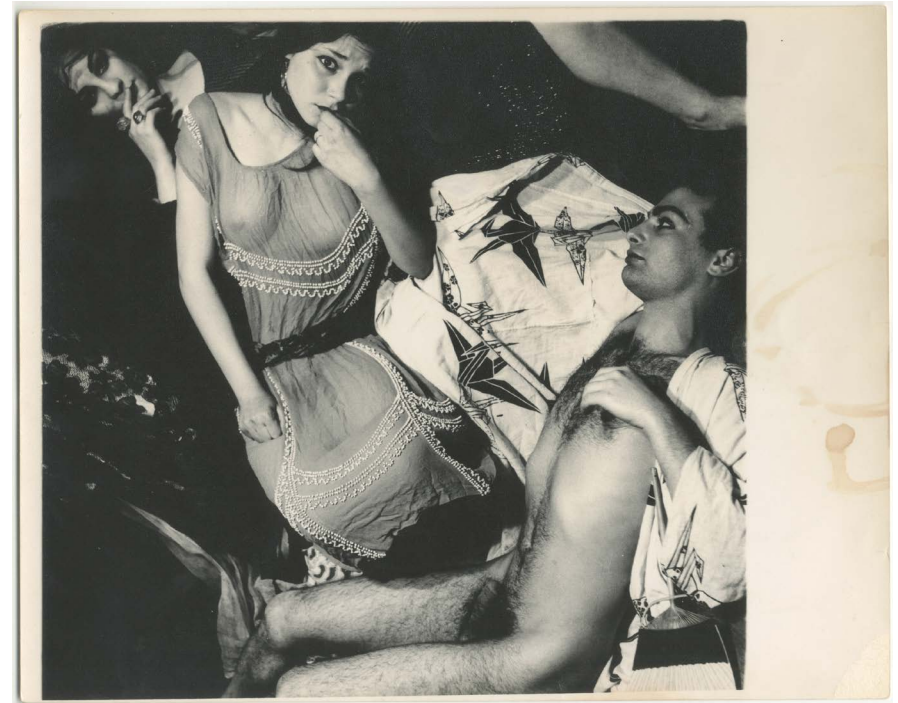
## 2. Photograph of Jack Smith and Marian Zazeela

[New York]: np, ca. 1966. C-print. 11 x 8 1/2 in. Slight bumping to bottom corners; else near fine.

An early color Jack Smith photograph, depicting himself, Marian Zazeela, and another subject in an exuberant and psychedelic tableau vivant. Smith and Zazeela met in 1961 and intensely collaborated in the following years; Zazeela was a regular at Smith's weekly shooting sessions held at his Lower East Side apartment.

A striking example of Smith's early photography, which clearly demonstrate the sumptuous and inventive costuming and staging of Smith's later films.

**SOLD**



## 3. Photograph of Marian Zazeela and Piero Heliczer

[New York]: np, ca. 1961. Black and white silver gelatin print. 8 x 10 in. Very good; discoloration to margin on right edge, not obstructing image. "Memories - Memories. A classic Jack Smith 1959 or 1960) printed by [illegible] for Ira Cohen" written in pencil on verso in unknown hand.

Photograph of Marian Zazeela, Piero Heliczer, and a third subject. Likely an outtake from the series of photographs published in *The Beautiful Book*, the only collection of Smith's photographs published during his lifetime.

**\$1500**



#### 4. Collection of 18 Acetate Sheets [Jack Smith Original Art]

Jack Smith

[New York]: np, ca. 1960s. Acetate. 18 sheets. 8 1/2 x 10 1/2 — 11 1/4 x 12 1/2 in. All very good to near fine. Item-level inventory available upon request.

A collection of 18 acetate sheets, printed from drawings by Jack Smith, likely used in the production process for various flyers, posters, and other printed materials; as well as for overhead production during performances.

The sheets were likely used as plates for printing flyers and posters—we have identified at least one that Smith printed directly onto paper—as well as guides for creating mimeograph stencils. Many bear uneven cuts to slice out sections and images, further suggesting their use as production materials for mechanical printing or overhead projection. Twelve of the sheets are variations on a drawing of a Baroque/Neo-Byzantine architectural feature, abstracted into a mountain, and set amongst the frippery of midcentury haute-exotica Hollywood Orientalism; one was ultimately used as the cover for “Film-makers’s Lecture Bureau Catalogue No. 1.”

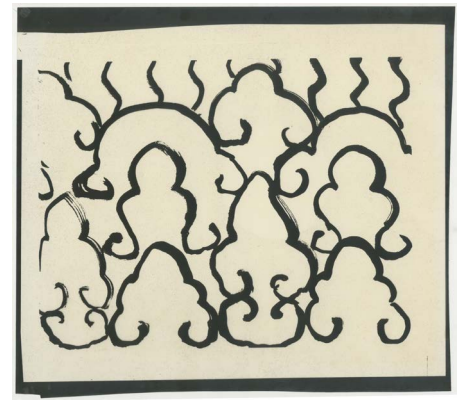
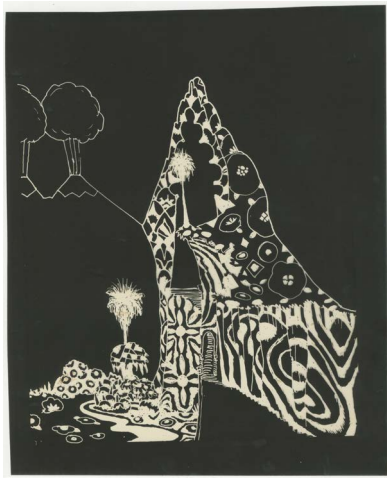
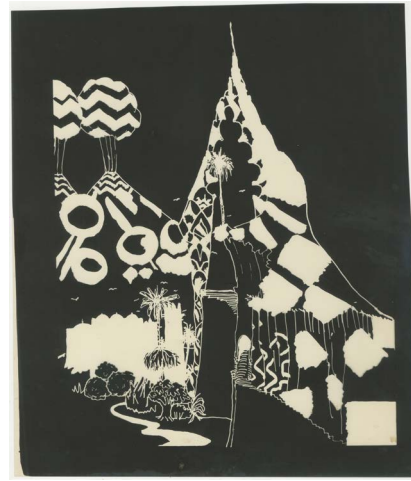
While Smith’s drawings are characterized by a whimsy and lassitude that could suggest a lackadaisical and slapdash orientation towards producing these visual works, the variations of similar drawings in this collection reveal an iterative and fastidious process.

Working materials and records of Smith’s process.

**SOLD**









## 5. Nine Manuscript Letters from Jack Smith to Jonas Mekas

Jack Smith

[New York]: np, 1964-1971. Ink on paper. Varying dimensions, none exceeding 8 1/2 x 11 in. Nine (9) letters in the hand of Smith to Mekas. Four (4) leaves with holograph notation in the hand of Jonas Mekas. Very good to near fine.

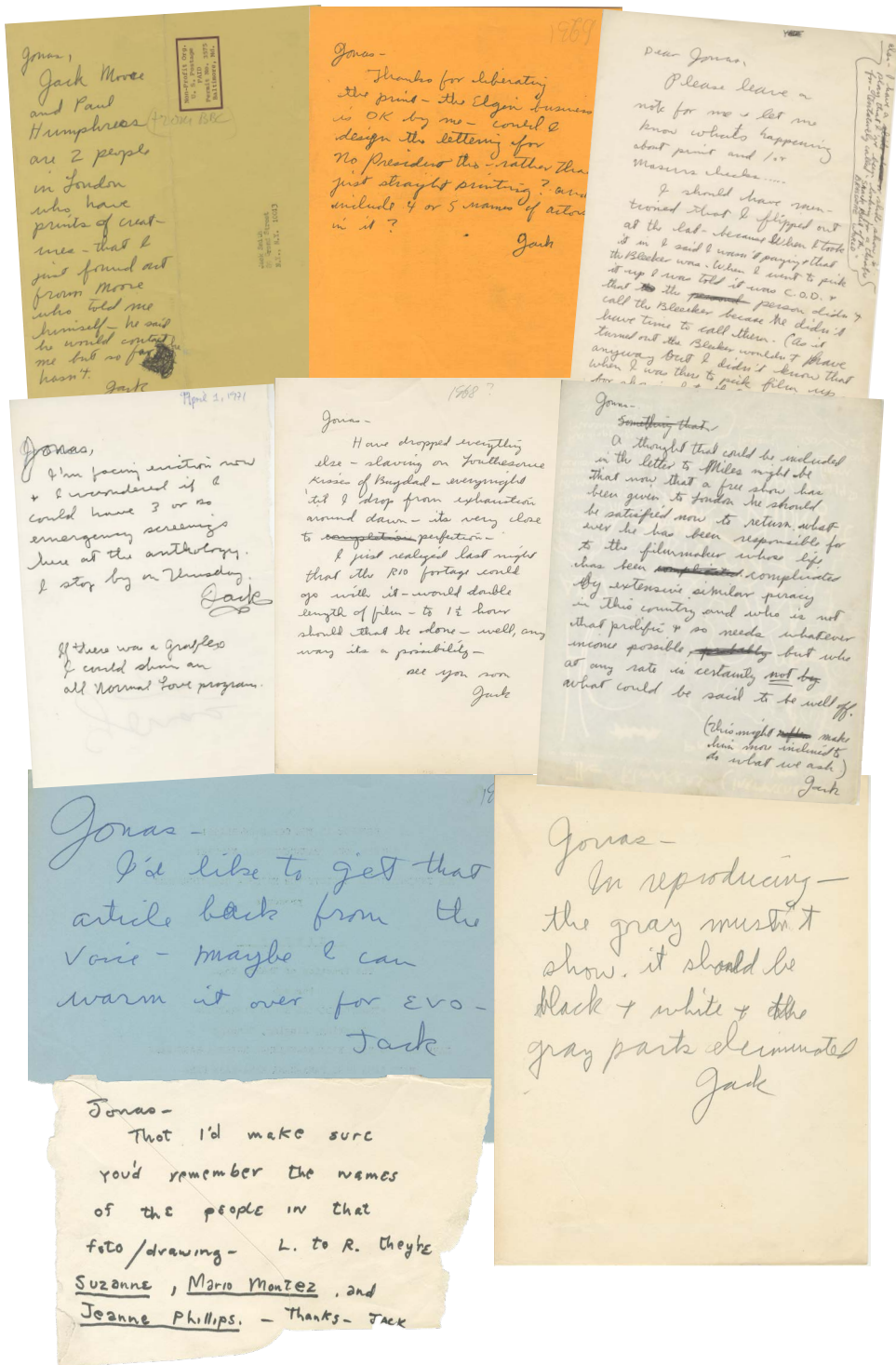
A set of nine manuscript letters written by Jack Smith to Jonas Mekas. The letters mostly relate to administrative, logistical, and business matters regarding screenings of Smith's films, the whereabouts of particular prints, financial difficulties and facing eviction, ideas for projects, instructions for reproductions, frustrations at the film lab, etc. Many are written with a dramatic flair and flamboyance characteristic of Smith's personality.

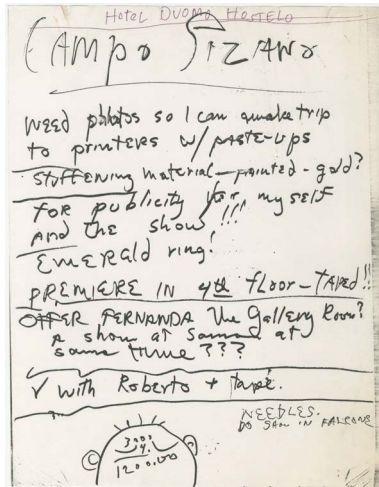
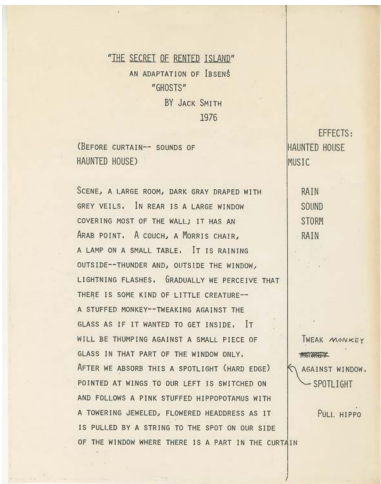
This collection of letters is a record of the professional relationship between two of the central figures in the history of 20th century American experimental cinema. Mekas dedicated himself to the task of developing an audience for underground cinema generally and for Smith specifically. His efforts are evidenced by the close working relationship disclosed by these letters, with Smith writing to Mekas regarding matters both trivial and significant.

In the early 1970s, just a few years after these letters were written, Smith renounced his relationship with Mekas on both personal and ideological grounds, and accused him of stealing prints of *Flaming Creatures* and depositing them at Anthology Film Archives. His grievances with Mekas are the subject of several works, including "What's Underground About Marshmallows?" and "How Can Uncle Fishhook Have a Free Bicentennial Underground?"

"Jonas - have dropped everything else - slaving on Loathesome [sic] Kisses of Baghdad - everynight 'til I drop from exhaustion around dawn - it's very close to perfection."

SOLD





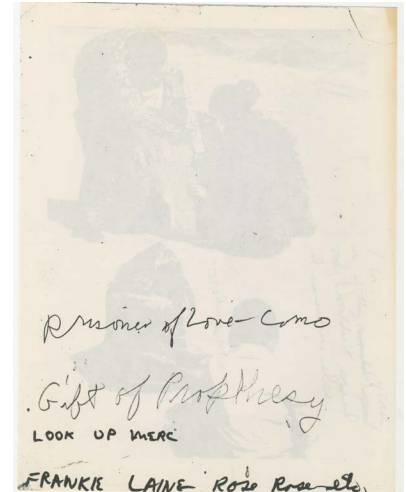
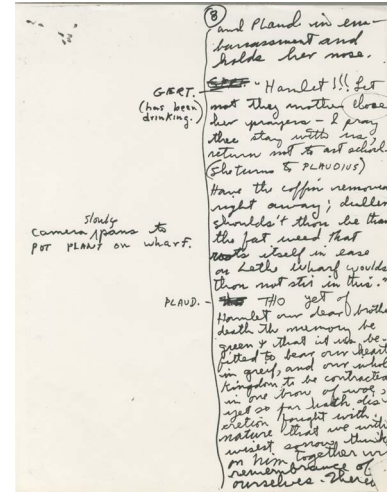
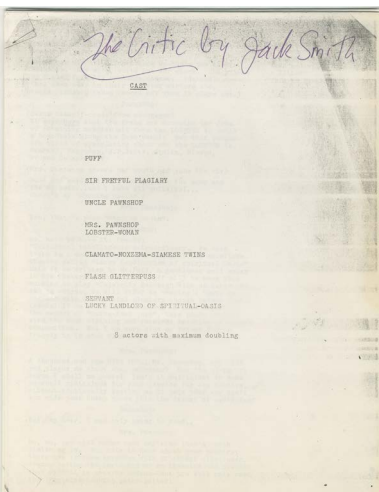
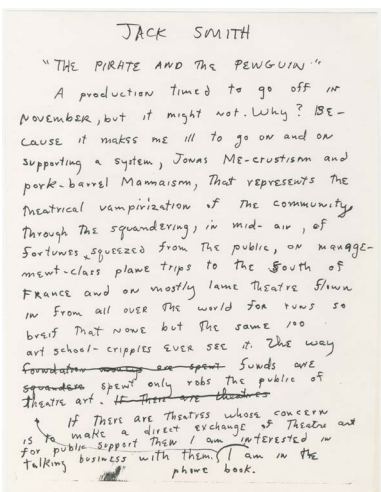
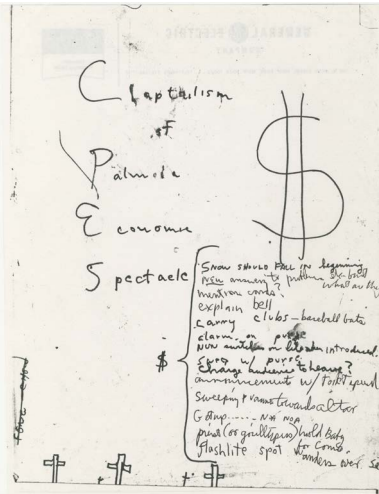
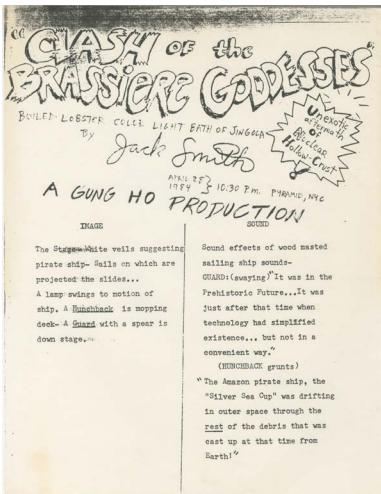
## 6. Collection of Nineteen Scripts

Jack Smith

[New York]: np., ca. 1960s-1980s. Xerox and offset with holograph annotation. Near fine. Complete inventory available upon request.

Nineteen scripts and scenarios for theatrical performances and films in various stages of development, including notes on scenography, music, aesthetic musings and ravings, and illustrated with drawings and cartoons.

Smith began his theatrical work in the mid-1960s and staged performances until shortly before his death in 1989. His work, of singular originality, heavily influenced experimental theater and performance art. As described by J. Hoberman in "The Theatre of Jack Smith," the works were frequently languid, with murky beginnings and endings, and a porous relationship between audience and performer. They were full of mishaps and delays; a prevailing sense of decay and imminent collapse; deadpan clowning; and the sense of spiraling private, inscrutable, and interminable ritual. Dan Isaac, reviewing a performance of *Orchid Rot of Rented Lagoon*, writes that "somewhere after midnight, the other members of the company... tried to get him to wind it up so they could all go home. But he only glared at them and yelled into the wings: 'If you have nothing to do-do it on stage!'"





<p>"THE SECRET OF RENTED ISLAND"</p> <p>an adaptation of H.P. Lovecraft's "Ghosts" by Jack Smith 1976</p> <hr/> <p>(Before curtain-panels of HAUNTED HOUSE)</p>	<p>HAUNTED HOUSE MUSIC.</p>
<p>(Scene; a large room - dark green adorned with grey veils. In center is a <del>mantelpiece</del> huge Winthrop carving-seat of the wall; it holds an altar point, a couch, <del>and three</del> <del>couches</del> three chairs, a lamp on a small table. It is raining outside - thunder, and, outside, the wind-driven lightning flashes. Gradually we perceive that others are kind of little creatures - a stuffed monkey - twinkling against the glass as if it wanted to get inside. It will be thumping against a small pane of glass in that part of the window only.</p>	<p>RAIN RAIN STORM RAIN</p>
	<p>tweak now- ing against window.</p>

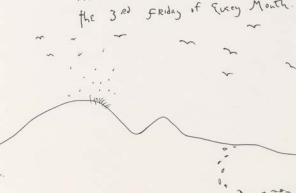
WAS A MURDERER  
FOR THE LUCKY HANDSOME UNDERGROUND.

— O O O —

PERFORMANCE OF CEMENT LAGOON.

by  
JACK SMITH  
starring  
Sinbad Glick

presented 1192 at the Ende Avenue Theatre Co.  
Moston and Olschesky NYC  
the 3rd Friday of Every Month...



Spanning the entirety of the period in which Smith staged theatre, the works represented in this collection include *Hamlet* and the *1001 Psychological Jingoleanisms of Prehistoric Landlordism of Rima-Puu*, *I Was A Male Yvonne DeCarlo for the Lucky Landlord Underground*, *Lobotomy in Lobsterland*, *Lobster Moon of Atlantis*, *Scaffolding of Icing – A Horror Musical*, *Clash of the Brassiere Goddesses*, *Death of a Penguin*, and several more.

**\$4500**

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## 7. Six Photographs of *Brassieres of Atlantis* [with] Contact Sheets

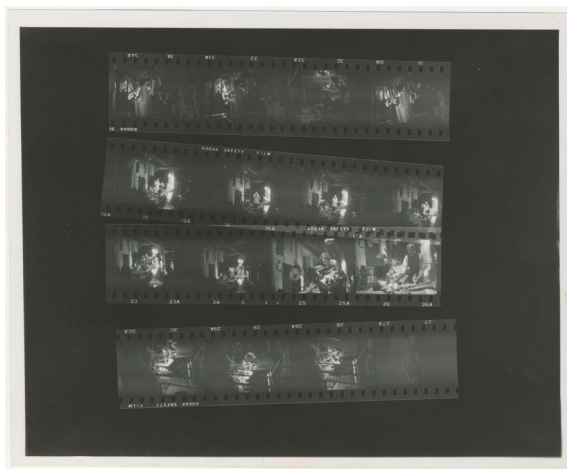
Ruth Schafer

[New York]: np, ca. 1970. Six photo prints and three contact sheets. Various sizes, from 8 x 10 in. to 3 1/4 x 6 1/8 in. Very good. "From *Brassieres of Atlantis* / Jack Smith / Photo by Ruth Schaefer" written in pencil in unknown hand on verso of one photograph.

Six photographs and three contact sheets documenting a performance of Jack Smith's theatrical work *Brassieres of Atlantis*, produced around 1970. Shortly after moving to a loft on Greene Street in 1969, Smith inaugurated the Plaster Foundation Free Theatre Series "every Saturday night for two years." Despite its central and generative place in the lineage of New York performance and experimental theater, documentation of Smith's work from this period remains exceptionally scarce.







Along with his highly original and idiosyncratic set designs and props, these photographs by Ruth Schaefer evidence Smith's use of gesture, garment, frippery in the plays he staged at his loft.

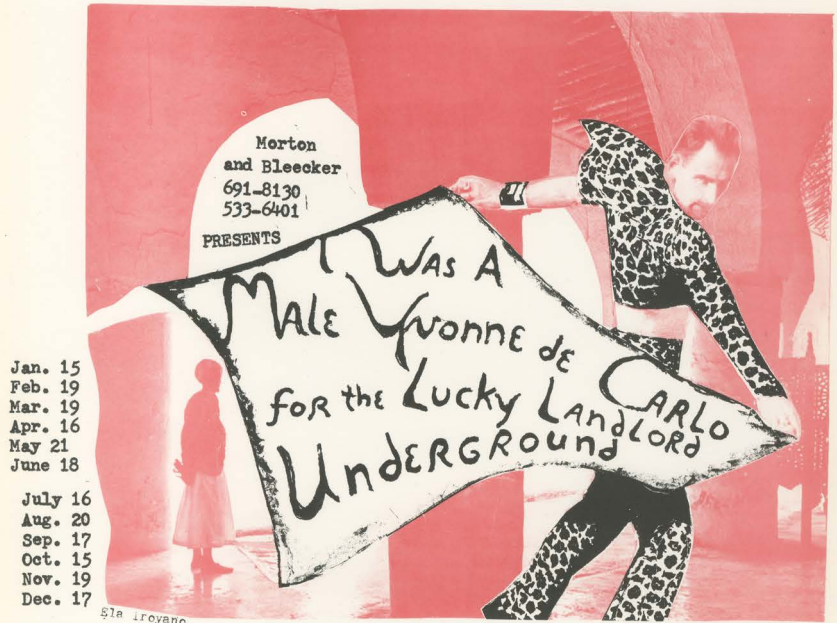
Described in the script as "A Lobster Sunset Pageant" set in "ten million B.C. in the prehistoric Brassiere Atlantis of the future. A volcano-pyramid provides the background of the pageant. In front of it and to the right is a spectacular pile of garbage. Also on the right and further back is a clump of cornstalks."

**\$3500**





**The Theatre of Exotic Aquatics**



**8. I Was a Male Yvonne de Carlo for the Lucky Landlord Underground [poster]**

Designed by Ela Troyano

New York: The Theatre of Exotic Aquatics, [1982]. Offset. 11 x 17 in. Very good.

Poster designed by Ela Troyan, for Jack Smith's performance "I Was a Male Yvonne de Carlo for the Lucky Landlord Underground," performed in the basement of a West Village aquarium store on the third Friday of every month of 1982.

**\$250**

From Jack Smith  
Sept 10 1971

File on JACK SMITH

from the desk of:  
DAME REED  
studio X  
30 East 14th Street  
New York, N.Y. 10003  
741-0962 (for further info.)  
673-9738

FOR IMMEDIATE RELEASE:

ACTIVISTIC, ACTION PACKED, ACTION ACTING OF PFA

HAMLET and the 1001 Psychological Jingoleanisms of Prehistoric  
Landlordism of Rima-Puu

"We do have revolutionary ideas about acting and we are testing them on the world's most abused play," says Jack Smith, director of the Reptilian Theatre's production of Hamlet and the 1001 Psychological Jingoleanisms of Prehistoric Landlordism of Rima-Puu now playing at the SoHo Theatre, 131 Prince Street, through September, and the director of the film classics Flaming Creatures, Normal Love, and No President. The staging of this play is influenced by movie techniques and by discoveries made by Smith at the Plaster Foundation of Atlantis, an experimental free theatre that has produced, over the past few years, among other plays, Claptailism of Palmola Economic Spectacle, and Spiritual Oasis of Lucky Landlord Paradise.

The Reptilian acting Technique has been known for years to other artists-Ronald Catchscene, Stagedoor Starsnatch, Umgawa Pilfer-plot, and Beggarstaff del Procenium. A certain other theatrical director has made a reputation in Europe and America off a minor invention at the Plaster Foundation, glitter makeup. Like tomatoes it was thought to be dangerous, until recently; it was only

**9. Press Release for Hamlet and the 1001 Psychological Jingoleanisms of Prehistoric Landlordism of Rima-Puu**

Jack Smith; Kitchenette del Casino

New York: studio X, 1971. Photo mechanical reproduction from typescript. 5 pp. Corner stapled. Holograph annotation on first page reading "From Jack Smith Sept 10 1971" in unknown hand.

One of the very few records of Jack Smith's *Hamlet* adaptation, which ran in the late summer and early fall of 1971 at the so-called SoHo Theatre, likely Smith's own apartment. The release presents the philosophy and craft of The Reptilian Action Technique and explains the production's focus on Landlordism—the central social ill of our time. The press release further serves as a crucial bibliographic document of Smith's late-60s and early-70s theatrical work, enumerating the cast, staff, and several other Reptilian Theatre productions.

"We do have revolutionary ideas about acting and we are testing them on the world's most abused play."

\$750



**10. The Reptilian Theatrical Co. presents Rodney Werewolf in Hamlet and the 1001 Psychological Jingoleanism of Prehistoric Landlordism of Rima-Puu [Broadside]**

Jack Smith

New York: Soho Theatre, ca. 1971. Offset. 14 x 11 in., framed to 20 ½ x 17 ½ in. Very good with creasing to edges and light soiling to bottom left edge.

Beginning in 1971, Jack Smith became preoccupied with various projects adapting the Western theatrical canon's most famous work. Stefan Brecht reports that Smith considered Hamlet a poorly written but salvageable work; he recast the Danish royals as a family of landlords and set the play underwater in the Midwest. Smith never finished his first effort towards this project, a filmic adaptation, although it was assembled posthumously by Jerry Tartaglia and released in 2014 as Hamlet in the Rented World (A Fragment). Smith then worked on a theatrical adaptation, Hamlet and the 1001 Psychological Jingoleanism of Prehistoric Landlordism of Rima-Puu, starring Rodney Werewolf, one of Smith's pseudonyms. From a press release: "Actors have to pretend they are not directing themselves," said Rodney Werewolf over a freshly killed mouse at the Russian Tea Room." It is likely the run advertised on this flyer was the only time it was performed.

An artifact of Smith's preoccupation with, as he wrote in the play's press release, "the world's most abused play."

**\$950**

JOBGING CRITICS VISIT A TRAILER CAMP

PINK FLAMINGO FORMULAS IN FOCUS

by Jack Smith

There recently have been <sup>two</sup> a couple of glaring changes in <sup>the mood</sup> movie-  
going from the mood that has prevailed for, say, the last <sup>10</sup> few years.  
The shift from the mood necrophiliac, wherein we sat in miser-  
able silence staring at films mangled by bad programming, reminded  
gloomily of the continuing existence of the filmmaker as being  
somehow in the way between his films and the mausoleums and archives,  
and the <sup>shift in the press</sup> other change being away from a certain kind of review that  
hopefully can no longer be written. The kind of review a periodical  
used to send the toughest <sup>hatchet-</sup> ~~style~~ dike on its staff out to write about  
a certain kind of film — so uncommercial it's ultimately commercial,  
thereby threatening the business foundation of the Brassiere World.  
This is not meant to imply any disloyalty towards lesbians ~~am~~ only  
towards the kind, female or male, who in a ~~brassiere~~ <sup>tilted</sup> fuchsia wool  
suit, silver breastplates, stylish hat dipping over one eye, combat  
boots, carrying portfolios and spears, <sup>busts into the theatre and</sup> ~~scarlet gashes twisted into~~  
~~sneers~~ takes notes for the kind of review she knows in her purple  
heart she is making a living by writing. You know the kind of  
review that quickly boils the movie down to a checklist of the oily  
moments, glossily smirking <sup>s</sup> over the sex novelties, and pointing the  
fairly finger. Two such notable devil-dikes literally exist in the  
movie pages of the Voice who, except for the additional curiosity  
that they are males, are spear-carrying members of the <sup>hoof in mouth</sup> ~~brassiere~~  
Brigade. These are: Jonas Mekas, ~~who~~ as Golden Brassiere Publicity

**11. Jobbing Critics Visit a Trailer Camp: Pink Flamingo  
Formulas in Focus**

Jack Smith

[New York]: np, [1973]. Photo mechanical reproduction of  
typescript and holograph. 4 pp. printed to rectos only. 8 1/2 x 11 in.  
Near fine.

Draft manuscript for Jack Smith's essay published in *The Village  
Voice* in the July 19, 1973, issue. While the title suggests an essay  
on John Waters, Smith takes the occasion to air his grievances  
with Jonas Mekas and the wider critical discourse on American  
underground film for turning Flaming Creatures into "a sex  
issue of The Cocktail World."

The document contains Xerox of extensive editorial markings,  
disclosing Smith's process of sharpening his prose and style.  
The essay was publishing in 1973 in *The Village Voice*.

**\$450**



B R E N D  
FROM "CULTURE" TO VERAMUSEMENT

Boston - New York

PRESS RELEASE: for March-April, 1963

Henry Flynt, Tony Conrad, and Jack Smith braved the cold to demonstrate against Serious Culture (and art) on Wednesday, February 27. They began at the Museum of Modern Art at 1:30 p.m., picketing with signs bearing the slogans DEMOLISH SERIOUS CULTURE!/DESTROY ART!; DEMOLISH ART MUSEUMS!/NO MORE ART!; DEMOLISH CONCERT HALLS!/DEMOLISH LINCOLN CENTER!; and handing out announcements of Flynt's lecture the next evening. Benjamin Patterson came up to give encouragement. There was much spontaneous interest among people around and in the Museum. At about 1:50, a corpulent, richly dressed Museum official came out and imperiously told the pickets that he was going to straighten them out, that the Museum had never been picketed, that it could not be picketed without its permission, that it owned the sidewalk, and that the pickets would have to go elsewhere. The picket who had obtained police permission for the demonstration was immediately dispatched to call the police about the matter, while the other two stood aside. It was found that the Museum official had not told the truth; and picketing was resumed. People who care about the rights of pickets generally should recognize the viciousness of, and oppose, the notion that picketing can only be at the permission of the establishment being picketed. (As for previous picketing of the Museum, it is a matter of record.) Interest in the demonstration increased; people stopped to ask questions and talk. There was a much greater demand for the announcements than could be supplied. Some people indicated their sympathy with the demonstrators. The demonstrators then went on to the Metropolitan Museum of Art. Because of the unexpected requirement of a permit to picket on a park street, they had to picket on Lexington Avenue, crossing 82nd Street. As a result they were far from the fools lined up to worship the Mona Lisa, but there was still interest. Finally, they went to Philharmonic Hall. Because of the time, not many people were there, but still there was interest: people stopped to talk and wanted more announcements than were available. The demonstrations ended at 3:45 p.m. Photos of the pickets were taken at all three places.

On Thursday evening, February 28, Henry Flynt gave a long lecture expounding the doctrine the Wednesday demonstrations were based on. On entering the lecture room, the visitor found himself stepping in the face of a Mona Lisa print placed as the doormat. To one side was an exhibition of demonstration photos and so forth. Behind the lecturer was a large picture of Vladimir Mayakovsky, while on either side were the signs used in the demonstrations, together with one saying VERAMUSEMENT - NOT CULTURE. About 20 people came to the lecture. The lecturer showed first the suffering caused by Serious-Cultural snobbery, by its attempts to force individuals in line with things supposed to have objective validity, but actually representing only alien subjective tastes sanctioned by tradition. He then showed that artistic categories have disintegrated, and that their retention has become obscurantist. (He showed that the purpose of didactic art is better served by documentaries.) Finally, in the most intellectually sophisticated part of the

(more)

## 12. From "Culture" To Veramusement

[Henry Flynt]

New York / Boston: np, 1963. Offset. [2] pp. 8 1/2 x 11 in. Very good with toning and bumping to edges, holes from staple removed at top left corner. "Veramusement" crossed out on title with "BREND" written above in black ink, likely in the hand of Henry Flynt.

Press release regarding Henry Flynt, Tony Conrad, and Jack Smith's iconic demonstration against "Serious Culture (and art)" that saw the trio picket outside the Museum of Modern Art, the Metropolitan Museum of Art, and the New York Philharmonic. The press release recounts the events of their picket, its reception by both the public and museum administrators, and a lecture Flynt delivered the following evening. The concept of "veramusement" is left vague in the press release; however, it appears to be the progenitor to "brend," a concept Flynt explicated in his 1968 pamphlet "Down With Art," which also reproduces a portion of this press release. Flynt's holograph annotation to the title also suggests the connection between the two conceptual terms.

"DEMOLISH SERIOUS CULTURE! / DESTROY ART!; DEMOLISH ART MUSEUMS! / NO MORE ART!; DEMOLISH CONCERT HALLS / DEMOLISH LINCOLN CENTER!"

**\$1250**





**13. "But... Who Would Punish Us?" From The White Pig of the Medina [Jack Smith drawing]**

[Jack Smith]

[New York]: np, ca. 1967. Blue marker on paper. 8 1/2 x 11 in., framed to 10 3/4 x 13 1/4 in. Very good with ink from drawing on verso bleeding through paper.

The White Pig of the Medina, the character portrayed here, is described in *Wait For Me at the Bottom of the Pool: The Writings of Jack Smith*, edited by J. Hoberman and Edward Leffingwell.

"The White Pig's knuckles were turned pink from the incredible strain of hanging there with all that lead weight hanging from them. Her eyes rolled up in her head, a shudder racked her quivering quim and her bowels emptied on the heads of the crowd of louts below that had been jeering at her passion."

**SOLD**



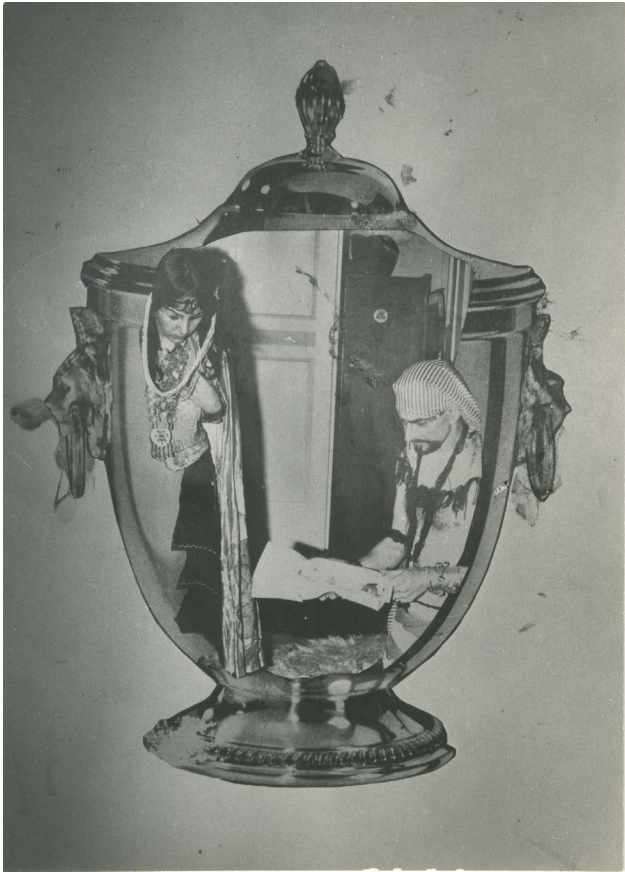
#### 14. Jack Smith and Cast in *No Smoking*

Mike Sullivan

[New York]: np, [1967]. Black and white silver gelatin print. 8 x 10 in. "Paul ?, Jack Smith, Randy Goldfield, Bob Van Nutt, Mark SaFran, Melissa Meyer in *No Smoking* by M Sullivan" written in black ink in the hand of Mike Sullivan on verso; "Photograph by Mike Sullivan" stamped twice in black ink on verso. Very good with warping at edges.

Photograph of Jack Smith in Mike Sullivan's film *No Smoking*, with Randy Goldfield, Bob VanNott, Mark Safran, Melissa Meyer, and Paul [last name unknown]. *No Smoking* is a lost film made by the underground filmmaker Mike Sullivan.

**\$750**

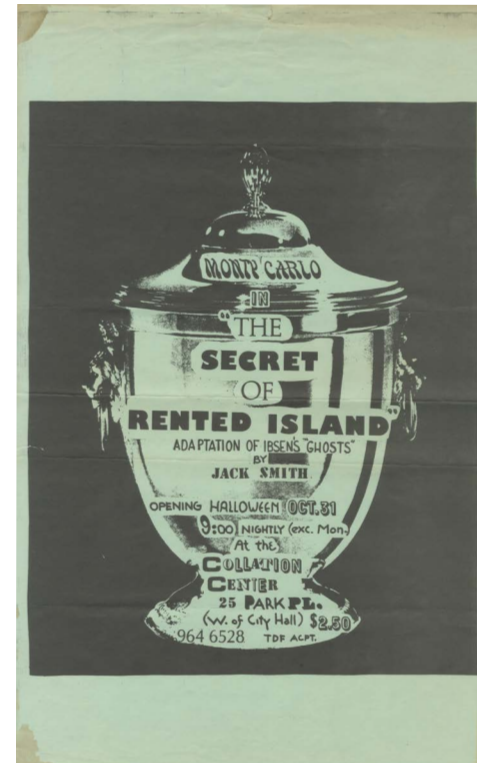


### 15. Photograph of Jack Smith as Moses

np: np, ca. 1975. Black and white silver gelatin print. 5 x 7 in. Very good.

Photograph of Jack Smith and Babeth Mondini vanLoo, superimposed on a silver amphora. Smith and Mondini vanLoo appear in costumes worn in Smith's 1974 performance "Moses," which was photographed by the German filmmaker Wilhelm Hein. The amphora also appears in a flyer Smith made for his performance "The Secret of Rented Island," ca. 1976.

\$750



### 16. Monty Carlo in "The Secret of Rented Island"

Jack Smith

[New York]: Collation Center, [1976]. Photo-mechanical reproduction. 11 x 17 in. Very good; edgewear at top and small closed tear, <1 in. closed tear at left side; discoloration at top left and bottom left corner not obstructing image or text.

Flyer for Jack Smith performance titled "The Secret of Rented Island" an adaptation of Henrik Ibsen's "Ghosts." The Village Voice noted that Smith "cast a plush pig and a pair of toy monkeys as characters to play out the dialogue" in a production that ran around five hours. This performance shortly followed the formal introduction of the penguin—Inez aka. Yolanda la Penguina—into Smith's repertory.

SOLD

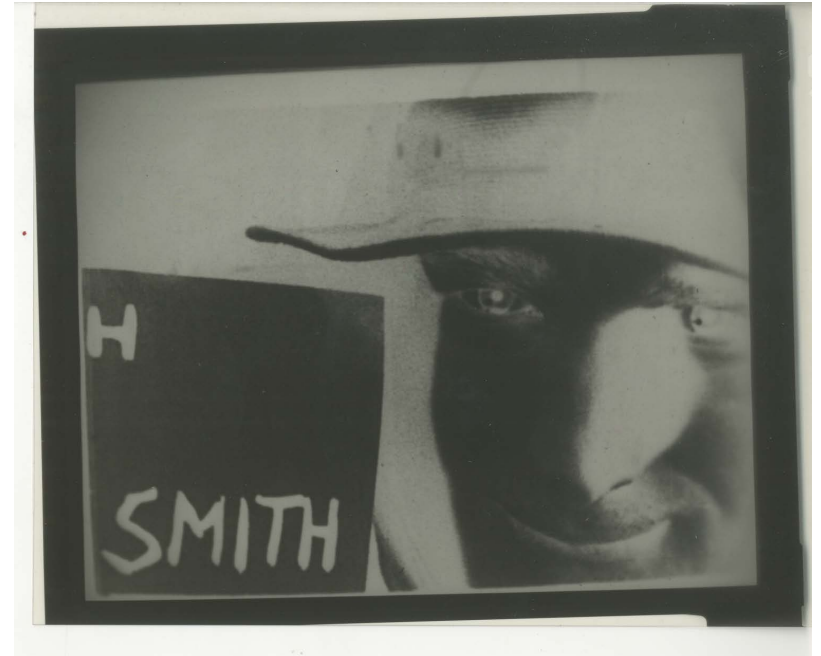


### 17. Jack Smith as Vincent van Gogh

[New York]: np, ca. 1964-65. Black and white silver gelatin print. 9 1/2 x 7 1/2 in. Very good with slight warping at left and right edges. "Dov Lederberg" written on verso in unknown hand.

Photograph of Jack Smith as Vincent van Gogh in Dov Lederberg's lost film, *Eargogh*.

**\$1250**



### 18. Negative from *Blonde Cobra*

Ken Jacobs and Bob Fleischer

[New York]: np, [1963]. Photographic negative. 5 x 4 in. Near fine.

Negative of a still from Ken Jacobs' seminal *Blonde Cobra*, developed with photography by Bob Fleischer, and starring Jack Smith. Jacobs and Smith met through their mutual friend Fleischer while all three were students at City College of New York in the mid-1950s; the two would go on to have an intense and formative friendship while in the early stages of developing their cinematic techniques, thematic concerns, and sensibilities. Smith acted in several of Jacobs short films in the 1950s, including *Blonde Cobra*, initially shot by Fleischer and edited together with a new soundtrack by Jacobs three years later.

**\$450**





**19. Photograph of Jack Smith and Mario Montez**

[New York]: np, ca. early-1960s. Black and white silver gelatin print. 11 x 14 in. Very good.

Photograph of Jack Smith and Mario Montez in costume.

**SOLD**



**20. Photograph of Jack Smith and Mario Montez**

[New York]: np, ca. early-1960s. Black and white silver gelatin print. 11 x 14 in. Very good.

Photograph of Jack Smith and Mario Montez in costume.

**\$750**





## 21. Photograph of Mario Montez

Jack Smith

[New York]: np, ca. early-1960s. Black and white silver gelatin print. 11 x 14 in. Slight bumping to corners; very good.

Photograph of Mario Montez and Nomi Levine.  
**SOLD**



## 22. Photograph of Mario Montez [with editorial marks]

[New York]: np, ca. early 1960s. Black and white silver gelatin print. 11 1/4 x 11 in. Slight bumping to corners; very good.

Close-up photograph of Mario Montez and Nomi Levine. "Jack Smith Flaming Creatures" written in unknown hand on verso, which also bears editorial production markings.

**\$750**



### 23. Photograph of Jack Smith Performing Hypnosis

[New York]: np, ca. 1960s. Black and white silver gelatin print. 11 x 14 in. Slight bumping to corners and toning at top center; else near fine.

Photograph of Jack Smith, a veiled Mario Montez, and Nomi Levine.

**SOLD**



### 24. Close-Up Photograph of Mario Montez

[Jack Smith]

[New York]: np, ca. 1960s. Black and white silver gelatin print. 11 x 14 in. Slight bumping to corners; else near fine.

Close-up photograph of Mario Montez.

**SOLD**



### 25. Photograph of Jack Smith and Ira Cohen

[New York]: np, nd. Black and white silver gelatin print. 11 x 14 in. Slight bumping to corners and toning at top center; else near fine.

Photograph of Jack Smith with Ira Cohen and unidentified subject.

**\$500**

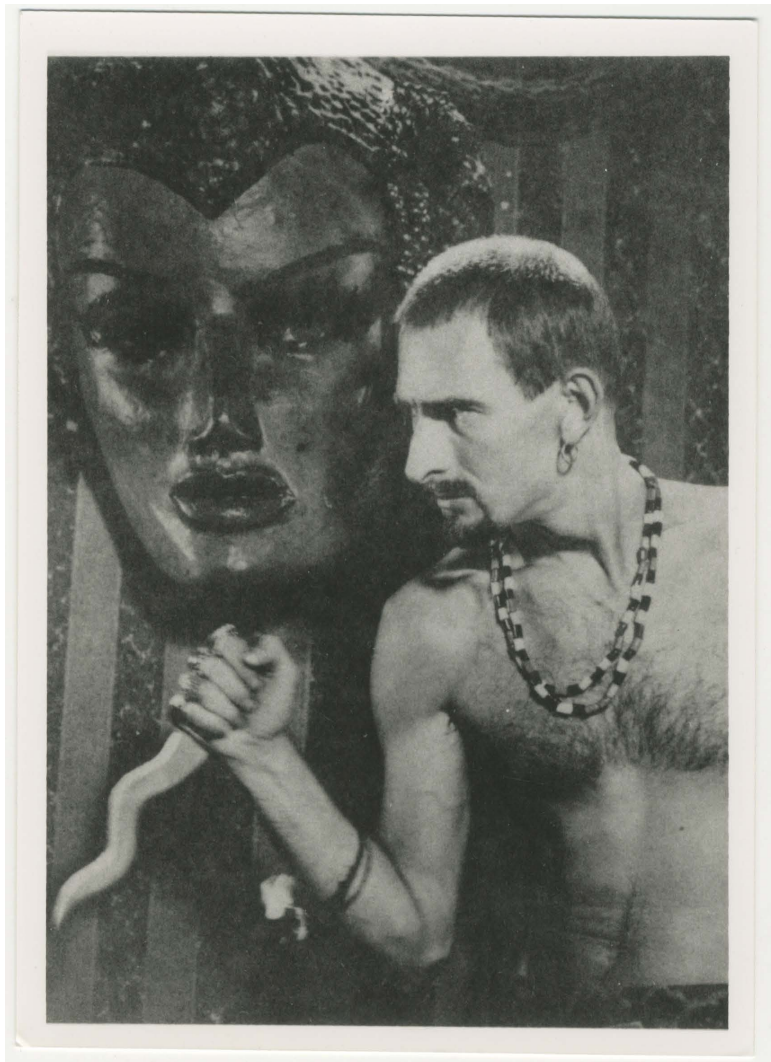


### 26. Jack Smith Double Exposure Photograph

[New York]: np, nd. Black and white silver gelatin print. 10 x 8 in. Very good with crease line across center.

Double exposure photograph of Jack Smith in profile.

**\$750**

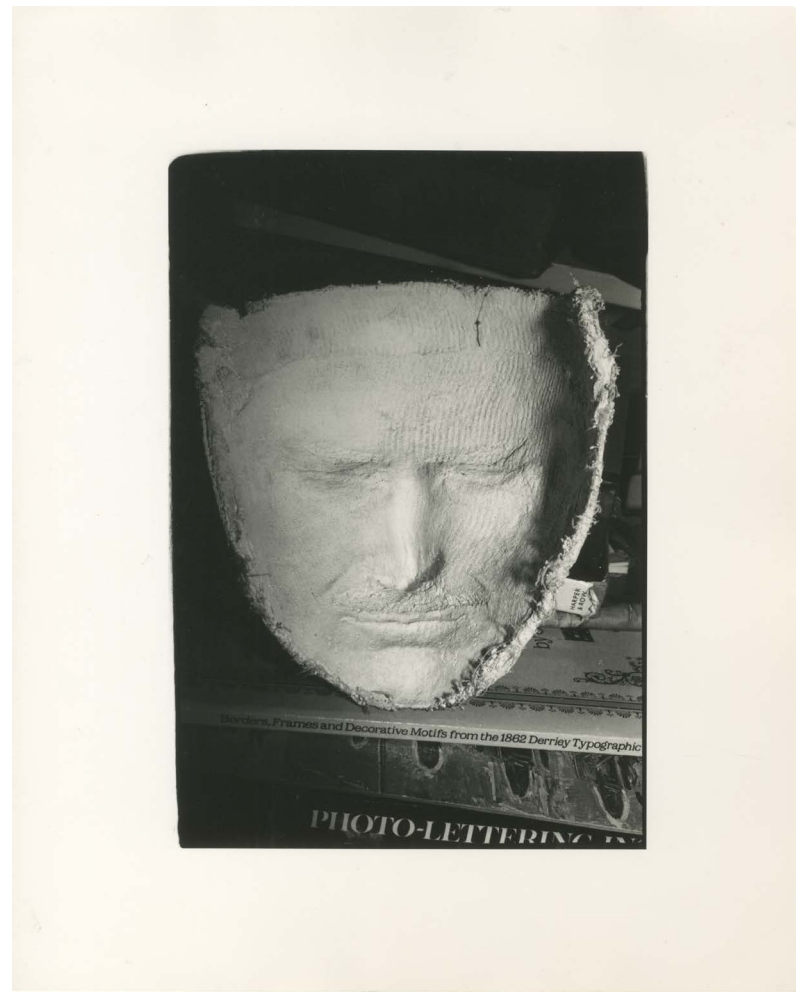


### 27. Photograph of Jack Smith

np: np, ca. 1970. Black and white silver gelatin print. 5 x 7 in. Slight curling; else near fine.

Publicity photograph of Jack Smith taken around 1970, and later used as the cover of his funeral program.

**SOLD**



### 28. Photograph of Jack Smith Plaster Casted Mask

[Ira Cohen]

[New York]: np., ca. 1980s. B/w silver gelatin print. 8 x 10 in. Near fine.

Photograph of a plaster casted mask of Jack Smith's face, rested on a bookshelf.

**\$450**



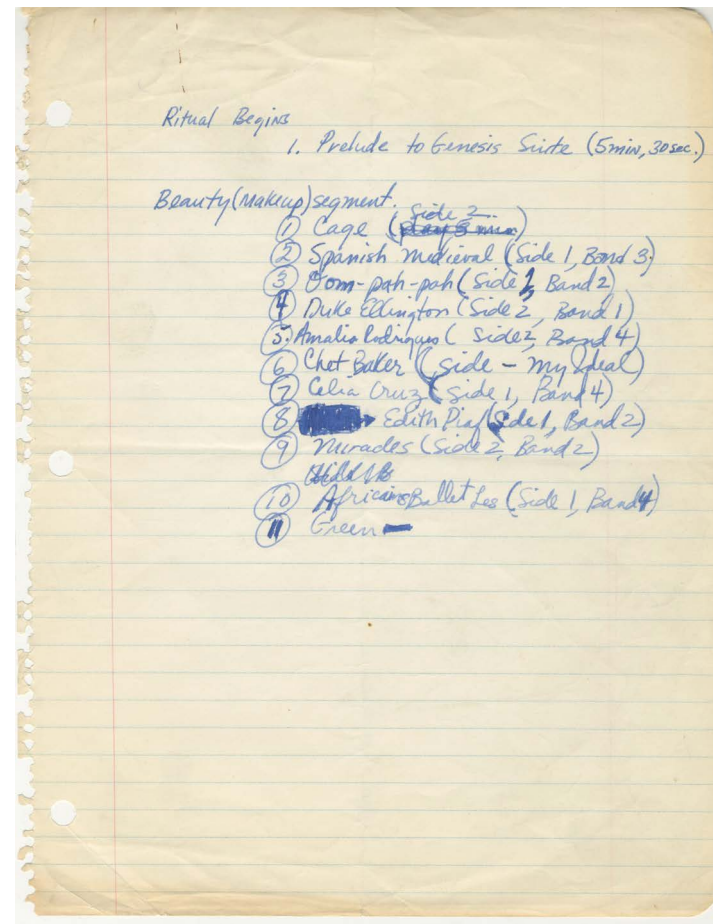


### 29. Normal Love Production Still

[New York]: np, 1962. Black and white silver gelatin print. 8 x 10 in. Very good with slight bumping and 1 in. scoring line to right edge, residue to verso from pasting.

Still from the final, climactic scene of *Normal Love*, in which the mongol child, armed with a submachine water gun, shoots reveling dancers—including Diane DiPrima—gyrating on top of an enormous cake, designed by Claes Oldenberg.

**SOLD**



### 30. Cue Sheet for Unknown Jack Smith Performance

[New York]: np, ca. 1960s. Blue ink on yellow lined paper torn from spiral notebook. Very good.

Cue sheet for an unknown Jack Smith performance, likely *Normal Love*, with the mentioned "Beauty (makeup) segment" referring to the opening scene of Mario Montez in a tub. At screenings, Smith frequently soundtracked the film with music from his personal record collection.

**\$750**



### 31. Jack Smith in Court

[New York]: np, ca. 1963-66. Black and white silver gelatin print. 5 x 7 ½ in. Abrasions to paper on verso from paste; else near fine.

Photograph of Jack Smith with an unidentified man in court. Smith did not testify in the *Flaming Creatures* censorship case, which saw Susan Sontag and Allen Ginsberg provide testimony to the artistic merit of the queer cinema classic. However, this photograph may be related to his arrest, alongside Piero Heliczer, for allegedly assaulting a police officer at a fundraising event for two people charged with marijuana possession on August 11, 1965.

A document of the history of censorship of American film, and the legal struggles that have been waged for artists to produce and exhibit oppositional work.

**\$1250**



**32. Jack Smith with glasses hiding on set**

[Ira Cohen]

[New York]: np, ca. 1965. Black and white silver gelatin print. 8 x 10 in. Very good with slight spotting at bottom left corner and top edge.

Jack Smith wearing glasses and rogueishly posing.

**\$950**



**33. Jack Smith with glasses posed in front of painted wall**

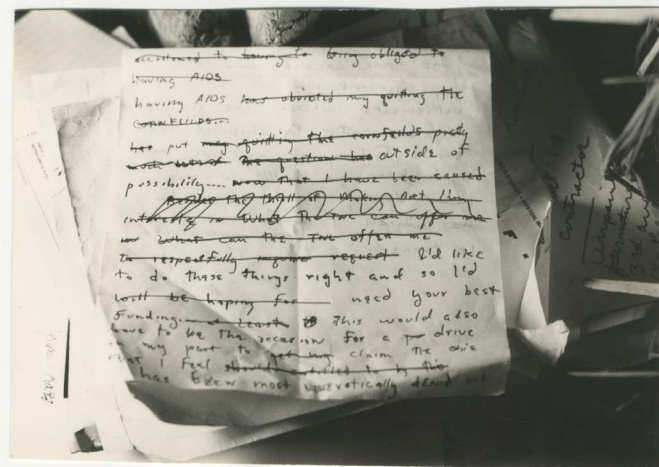
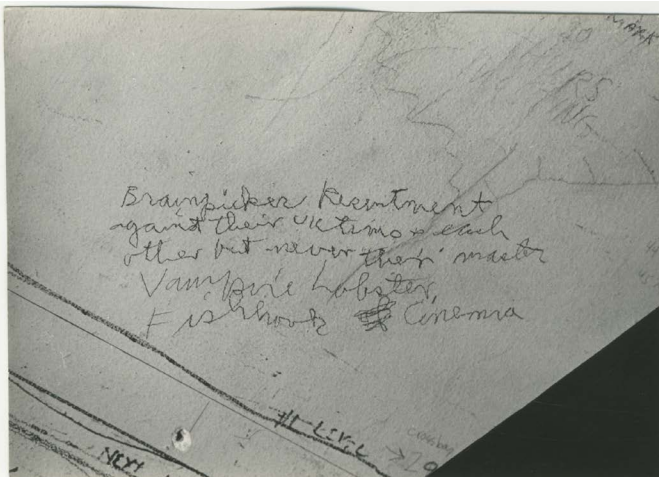
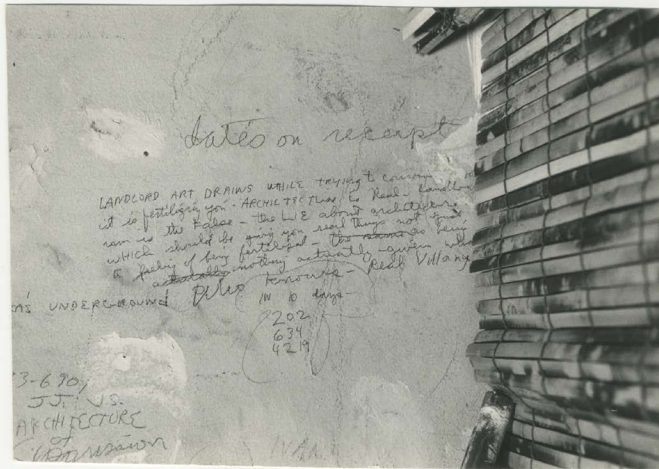
[Ira Cohen]

[New York]: np, ca. 1965. Black and white silver gelatin print. 8 x 10 in. Very good with spotting to verso and discoloration to recto not obstructing image.

Jack Smith wearing glasses posing in front of a painted wall.

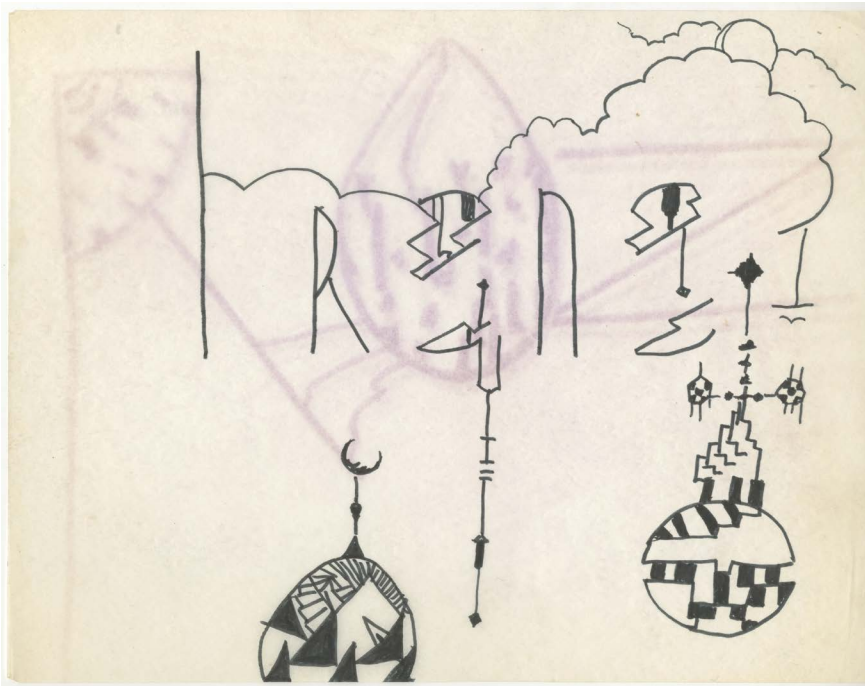
**SOLD**



[illegible]







### 35. Ira

[Jack Smith]

[New York]: np, ca. 1960-70s. Black marker on tracing paper. 8 ½ x 11 in. Slight bumping to corners; else near fine.

Drawing by Jack Smith bearing the name of his friend and collaborator Ira Cohen.

**\$950**



### 36. Ira Cohen

[Jack Smith]

[New York]: np, ca. 1960-70s. Black marker on tracing paper. 8 ½ x 11 in. Slight bumping to corners; else near fine.

Drawing by Jack Smith bearing the name of his friend and collaborator Ira Cohen.

**\$950**





**37. 777**

[Jack Smith]

[New York]: np, nd. Orange marker on cream paper. 5 ½ x 8 ½ in. Very good with spots of smudging to right edge and paste residue on verso.

Drawing by Jack Smith in orange marker.

**\$950**



**38. Untitled [Geyser]**

Jack Smith

[New York]: np, nd. Blue marker paper. 8 x 10 ¼ in., framed to 10 ¼ x 12 ¼ in. Very good, sheet torn horizontally to create diptych.

Diptych drawing of an exploding geyser.

**\$1500**



**39. Untitled [Pastel and Watercolor Abstract Drawing]**

[Jack Smith]

[New York]: np, nd. Ink, watercolor, and pastel on paper, corner of page ripped. 7 1/4 x 9 1/4 in., framed to 10 x 13 in. Very good.

**\$1500**



**40. Untitled [Rooftops and Skyline]**

[Jack Smith]

[New York]: np, nd. Marker on paper. 3 1/4 x 5 1/4 in., framed to 7 1/4 x 9 1/4 in. Near fine.

**\$1250**



**41. Untitled [Ascending Crocodile with Flamingo]**

[Jack Smith]

[New York]: np, nd. Marker on paper. 8 1/2 x 11 in., framed to 10 3/4 x 13 1/4 in. Very good.

**\$1250**





**42. Untitled [Dancing Figure in Cocktail Dress]**

[Jack Smith]

[New York]: np, nd. Marker on paper. 9 1/2 x 14 1/2 in., framed to 11 3/4 x 16 3/4 in. Very good with toning to right edge and corners.

**\$2500**



#### 43. 233-5307

[Jack Smith]

[New York]: np, nd. Marker and pen drawing on paper. 7 x 9 in., framed to 9 1/4 x 11 1/4 in. Very good.

**\$1250**



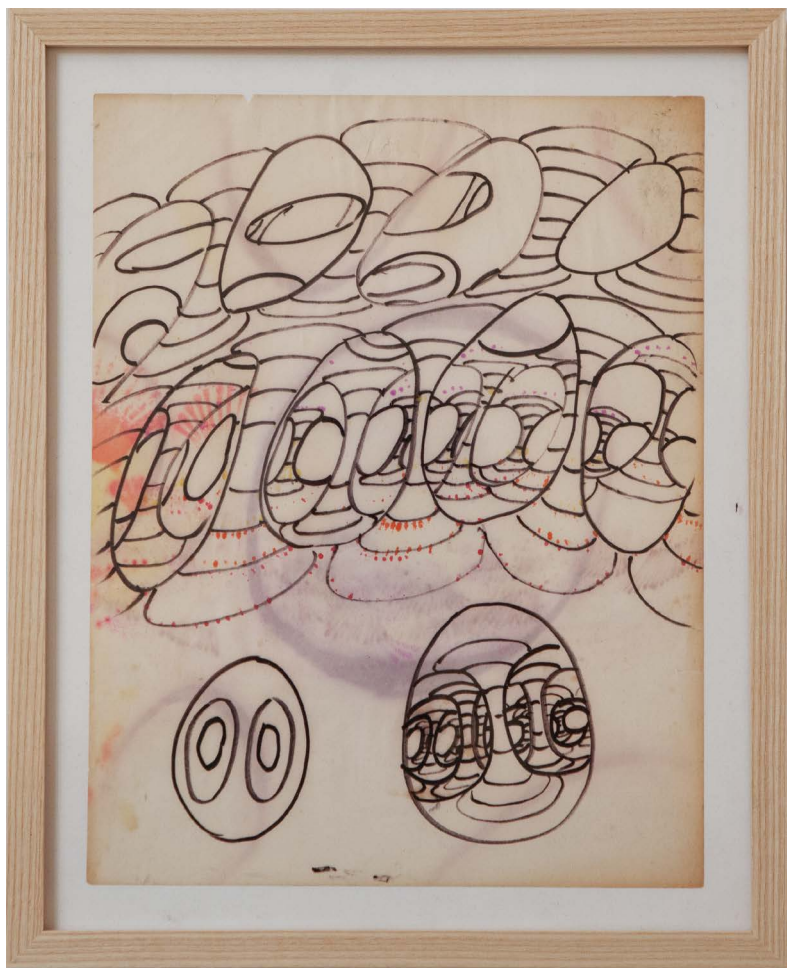
#### 44. 89 Grand St.

[Jack Smith]

[New York]: np, nd. Ink on paper with marker on verso bleeding through. 8 1/2 x 5 1/2 in., framed to 9 x 11 in. Near fine.

Jack Smith's drawing of his Grand Street loft, aka The Plaster Foundation, where he staged and filmed several of his most renowned and idiosyncratic theatrical works. Drawing complete with apocryphal lagoon.

**\$2500**

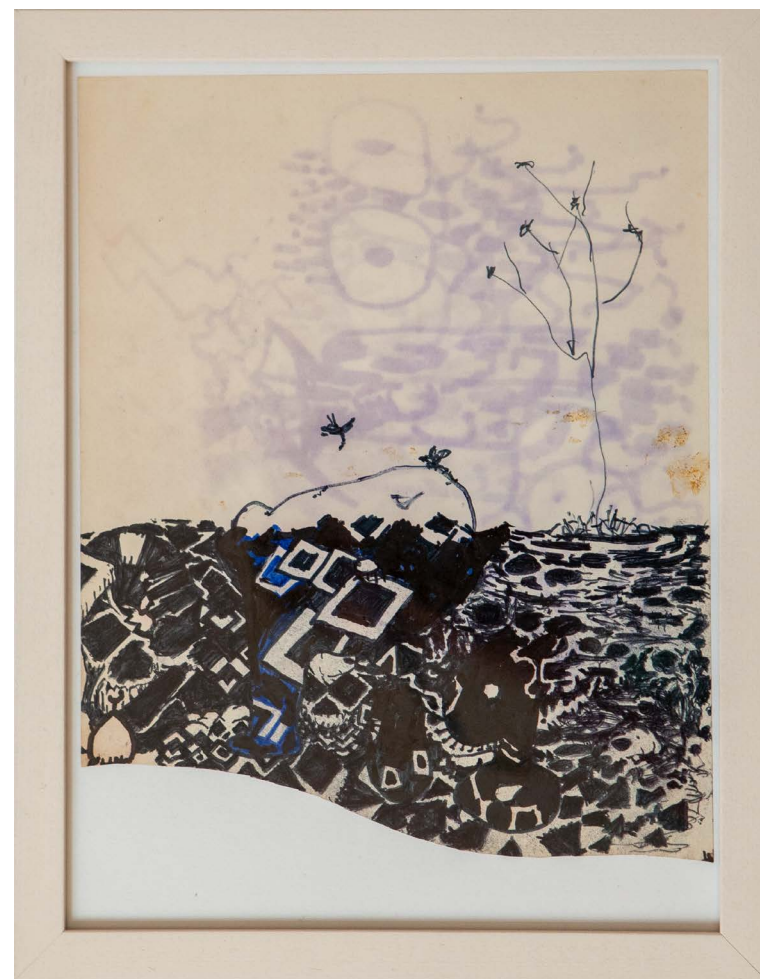


**45. Untitled [Overlapping Circles]**

[Jack Smith]

[New York]: np, nd. Black ink drawing with purple and red marker bleed from verso. 8 1/2 x 11 in., framed to 10 3/4 x 13 1/4 in. Near fine.

**\$1250**



**46. Untitled [Tree on Ground of Skulls]**

[Jack Smith]

[New York]: np, nd. Ink on paper with bleed from marker on verso. 8 1/2 x 10 1/2 in., framed to, 10 1/4 x 13 in. Very good.

**SOLD**





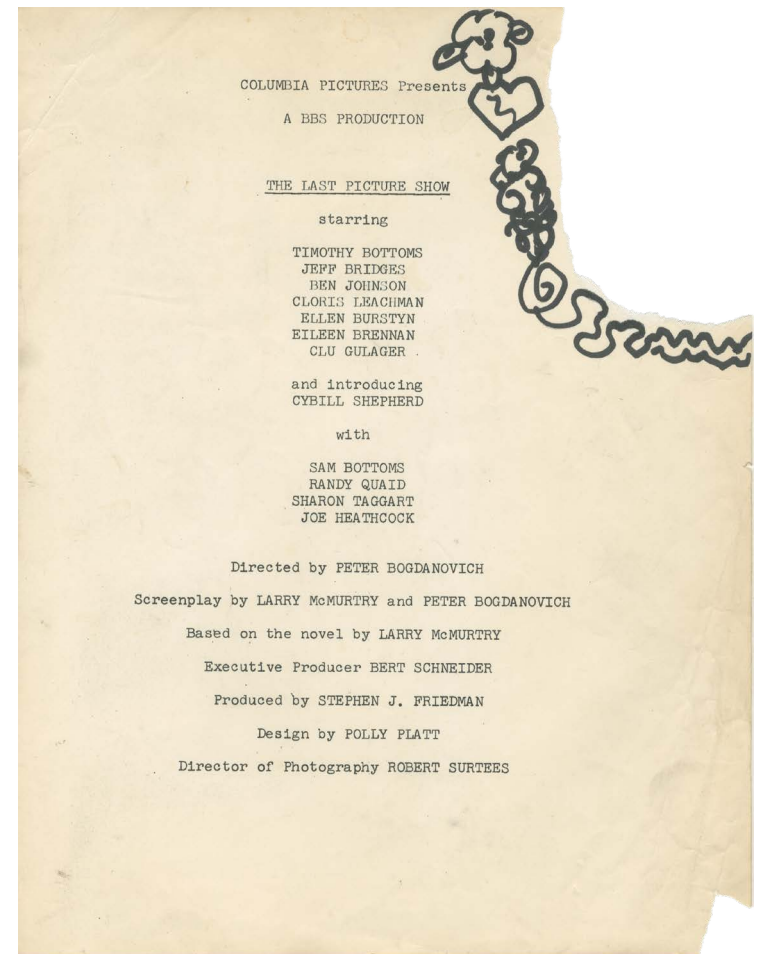
#### 47. Untitled [Stars and Rat]

[Jack Smith]

[New York]: np, nd. Red ink and purple marker on yellow paper. 5 1/2 x 3 3/4 in., framed to 8 x 6 in. Near fine.

Purple marker on yellow paper with drawing of a rat in red ink on verso.

**SOLD**



#### 48. The Last Picture Show [Jack Smith Drawing]

Jack Smith

[New York]: Columbia Pictures, ca. 1971. Black marker on torn paper. Very good.

Jack Smith doodle on torn program flyer for Peter Bogdanovich's The Last Picture Show.

**\$250**



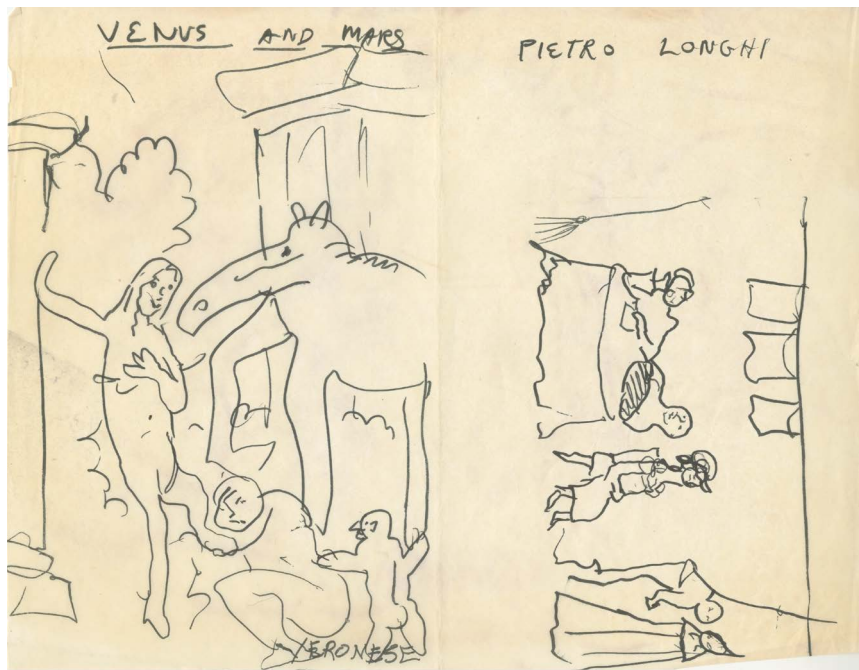
#### 49. Four Drawings on Rolling Papers

[Jack Smith]

[New York]: np, ca. 1970s. Each 2 x 3 in.; accompanying note 3 x 3 in.; housed in envelope measuring 6 ½ x 3 ½ in. Black marker on rolling papers. Near fine.

Four drawings by Jack Smith on rolling papers. Housed in envelope with note bearing resizing instructions, suggesting these drawings were used for a flyer or publication.

**\$1250**



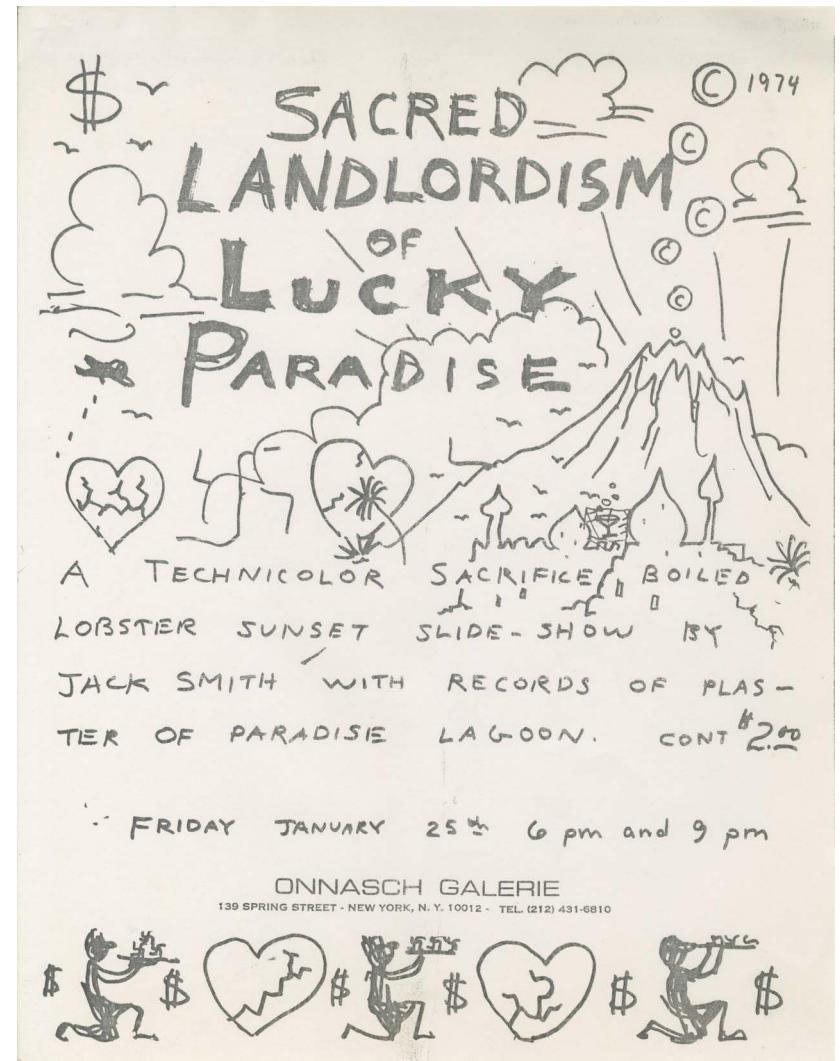
## 50. Venus and Mars / Pietro Longhi

[Jack Smith]

[New York]: np, ca. 1970s. Black marker on tracing paper. 8 ½ x 11 in. Very good with wear and creasing at edges.

Diptych drawing by Jack Smith after Renaissance painter Paolo Veronese's "Mars and Venus United in Love" and a work by the 18th Century Venetian genre painter Pietro Longhi, respectively.

**SOLD**



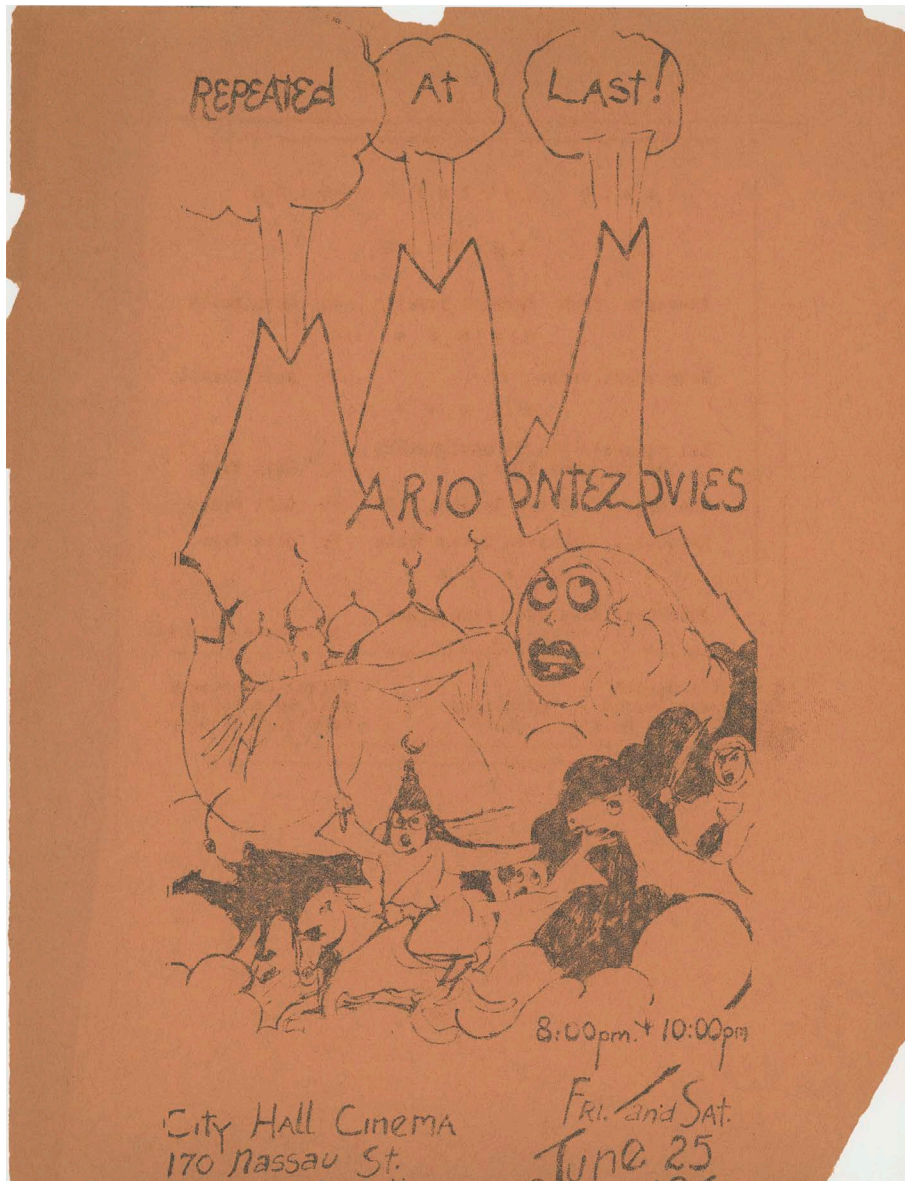
## 51. Sacred Landlordism of Lucky Paradise

New York: Onnasch Galerie, 1974. Xerox. 8 ½ x 11 in. Near fine.

Flyer for a Jack Smith slideshow performance at Onnasch Gallery in 1974. "A technicolor sacrifice boiled lobster sunset slide-show"

**\$450**





## 52. Repeated at Last! Mario Montez Movies

New York: City Hall Cinema, 1965. Mimeograph from typescript and holograph. 8 1/2 x 11 in. Embrittled with some chipping to edges, not obstructing image or text; very good.

Mimeograph flyer for a program of movies featuring Mario Montez at the City Hall Cinema on Friday June 25 and Saturday June 26, 1965.

Printed to recto reproducing an illustration by Jack Smith and to verso with the program which included Normal Love, Andy Warhol movies, and several Piero Heliczer and Bill Vehr shorts.

Montez, born René Rivera in Ponce, Puerto Rico, grew up in East Harlem; in 1960, the performer met Jack Smith, and appeared in his seminal underground film *Flaming Creatures*. At Smith's suggestion, Rivera would take the name Mario Montez in homage to the 1940s Hollywood B movie actress Maria Montez - whose languid filmic artifice was a central inspiration for Smith. Montez would also appear in *Normal Love*, *No President*, and other shorts, as well as thirteen films by Andy Warhol, who would co-opt Smith's use of the term "superstar" to describe Montez and other underground performers.

Montez is further noted for being the one of the only people around Andy Warhol's factory scene to hold a day job.

**\$500**



### 53. Miracle of Farblonjet [with Jack Smith holograph]

New York: The Plaster Foundation, [1970]. Mimeograph. 9 x 11 ½ in. Very good with toning to edges, lines from folding into thirds, and small tears with slight loss to right edge.

Flyer for Miracle of Farblonjet, one of the performances Jack Smith held during the two years he operated The Plaster Foundation in his Greene Street loft. A piece of scarce documentation from the Plaster Foundation Free Theatre Series, held, purportedly, every Saturday night at The Plaster Foundation during Smith's two years of tenancy.

This example includes holograph drawings and annotations in the hand of Jack Smith.

**SOLD**





#### 54. Young American Beatniks Morally Opposed to Prisons

[Jack Smith]

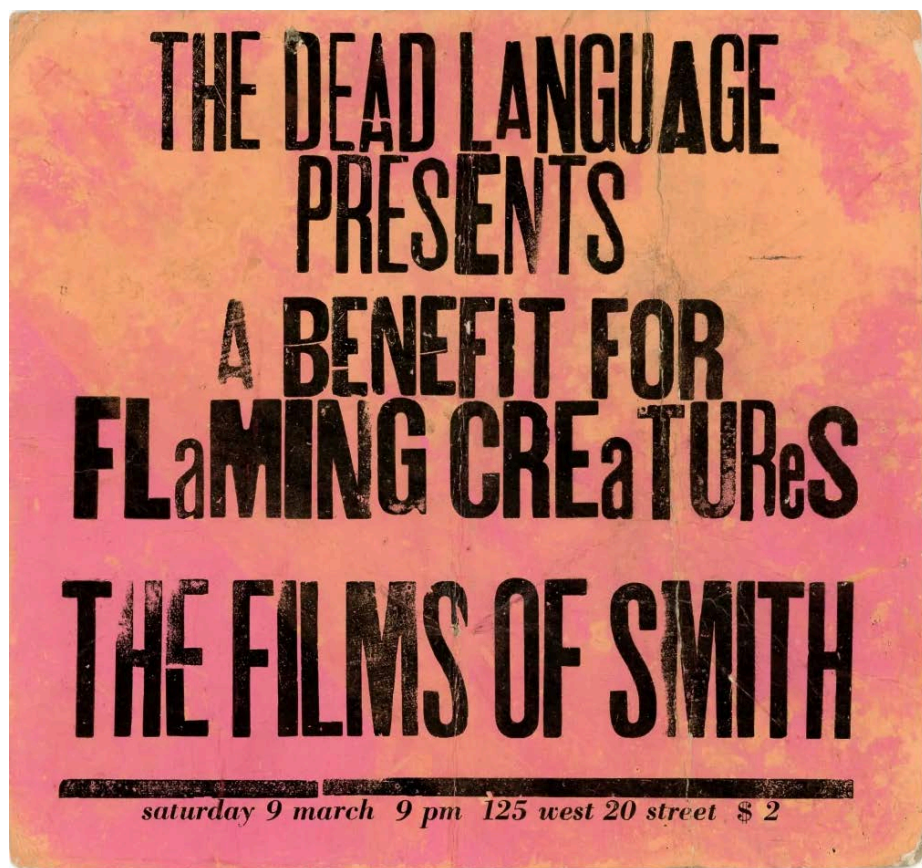
New York: The Village Gate, [1965]. Mimeograph. 8 ½ x 11 in. Slight bumping to top edge; else near fine.

Flyer for a multimedia benefit event—likely for Smith and others facing charges for organizing screenings of the censored *Flaming Creatures*—that saw screenings of films by Jack Smith, Piero Heliczer, and Bill Vehr, performances by John Vaccaro, Beverly Grant, and Mario Montez; a slideshow by Don Snyder; and a performance by The Transcendental Orchestra (other times called the Cineola Transcendental Orchestra), a loose amalgam of musicians in the orbit of The Fugs and The Falling Spikes—the scene from which The Velvet Underground soon emerged.

A document of the political commitments of the 1960s New York avant-garde, featuring a lineup of artists who would each make significant contributions to American experimental art.

\$1250





**55. A Benefit for Flaming Creatures [first public screening]**

New York: Dead Language Press, 1963. Offset on thick pink cardstock. 7 1/2 x 7 in. Heavily creased, tape residue and loss to verso at top edge, discoloration, corners bumped; very good. A used example, hung up to advertise the show.

The rare flyer for the first screening of Jack Smith's *Flaming Creatures* at a well known hangout for drug users on Manhattan's west side.

Created by Piero Heliczer's Dead Language Press for screening of Jack Smith's films, on March 9, 1963, at experimental filmmaker and artist Jerry Jofen's loft on West 20th Street. Jofen was known for collaborating with Jack Smith, Jonas Mekas, Ken Jacobs, and Angus MacLise. This screening was a benefit for Flaming Creatures, which was in its final stages of editing and would premiere to the public a month later.

**SOLD**

EXOTIC EVENTS at the TIMES SQUARE SHOW 201 W. 41st St. & 7th Ave  
events every Friday, Saturday & Sunday nite- 7pm, 9pm, 12: 391-8609

SUNDAY OPENING NITE ! live music of the RAYBEATS  
June 1 & ERIKA VAN DAMN food beer juke box...

FRIDAY 7pm \$2 CONGO OYE video by Bill Stephens with Eldridge Cleaver  
June 6 9pm \$2.50 PSYCHIC PLAGUE performed by Gary Indiana  
VIVA, VIVA film by Michael Auder with Ondine & Viva  
12: \$2 MINUS ZERO film by Michael Oblowitz

SATURDAY 7pm \$2 TOPLESS film by Jane Sherry and Cara Perlman  
June 7 WORD OF MOUTH film by Aline Mayer  
JANE MANSFIELD & BARBARA STREISAND & LADY WRESTLERS- video X  
9pm \$2.50 THE OFFENDERS film by Scott B & Beth B  
UN CHANT D'AMOR film by Jean Genet  
12: \$2 SINGLE ROOM FURNISHED feature film with Jane Mansfield

SUNDAY 7pm \$2 MACHINE SEX video by Mark Pauline  
June 8 INSPECTOR HOWE video by Beth B & Scott B  
OVERLOAD film by Larry Meltzer  
9pm \$2.50 SCORPIO RISING film by Kenneth Ager  
WIDE ANGLE SAXON film by George Landau  
TUESTORY film by Bing Lee RHYTHM film by Rick Greenwald  
WHO SHALL REMAIN NAMELESS film by Peter von Ziegesar  
12: \$2 AMAZONAS & SICK SICK SISTER video by Mark Kehoe

FRIDAY 7pm \$2 TRIBE video by Betsy Sussler (Nightshift Prod.)  
June 13 SLEEPLESS NIGHTS video by Becky Johnson  
9pm \$2.50 THE JONES' film by Steve Brown, Ellie Nager, Barry Shills  
TWINS film by Charlie Ahearn with Michael Smith  
12: \$2 JACK SMITH live in EXOTIC LANDLORDISM OF THE WORLD (theatre)  
with Sinbad Glick & the Braslere Girls of Bagdad

SATURDAY 7pm \$2 THIEF OF BAGDAD with Sabu (1949)  
June 14 9pm \$2 JACK SMITH live in EXOTIC LANDLORDISM OF THE WORLD  
12: \$2.50 JACK SMITH live in EXOTIC LANDLORDISM OF THE WORLD

SUNDAY 7pm \$2 STUART SHERMAN music and video  
June 15 RELATIVELY TORTURED film by Willie Lenski  
9pm \$2.50 TERRANCE SELLERS performs  
REGGAE FILM Jamaican Bands  
12: Memorial Screening of ECSTATIC STIGMATIC-Gordon Stevenson  
with Mirielle Cervenka

FRIDAY 7pm free DREAD, BEAT & BLOOD Linton Kewsi Johnson  
June 20 PEOPLE ARE RISING Third World Newsreel  
BREAK AND ENTER Third World Newsreel  
ONLY THE BEGINNING Thirdworld Newsreel  
9pm free movies until midnite (same ones as above)  
12: NIGHTSHIFT THEATRE

SATURDAY 7pm \$2 AGAINST THE BRAIN film by Tim Burns  
June 21 THE HUMAN COMMODITY film by Mindy Stevenson  
9pm \$2.50 Gaz Porter Theatre  
NO JAPS AT MY FUNERAL film by James Nares  
12: NIGHTSHIFT THEATRE

SUNDAY 7pm \$2 PERSONAL PROBLEMS Black Soap Opera by Bill Stephens video  
June 22 9pm \$2.50 Live ! MARTIAL ARTS SHOW with Nathan Ingram & others  
DEADLY ART OF SURVIVAL film by Charlie Ahearn with Ingram  
12: \$2 A BOY FROM THE CITY  
TELEVISION & PHONICS video by Kenny Scarf

FRIDAY 7pm \$2 RAPE, RAVAGE & ROLL- UTOPIA OR ELSE live with Ilona Granet  
June 27 JANE BRETTSCHEIDER film & video  
9pm \$2.50 MICHAEL SMITH live Comedy  
NOSFERATU film by Murnau (1922) also 1920's films:  
DARE DEVILS, ELECTRICUTION, FLOODS, ASSASINATION, M.MONROE  
12: \$2 feature film by Jim Jarmish

SATURDAY 7pm free SIDE SHOW by Nan Golden & GOD'S POLICE a film  
June 28 9pm \$2.50 CHRISTOF KOHLHOFER presents films  
12: \$2 RICK GREENWALD films

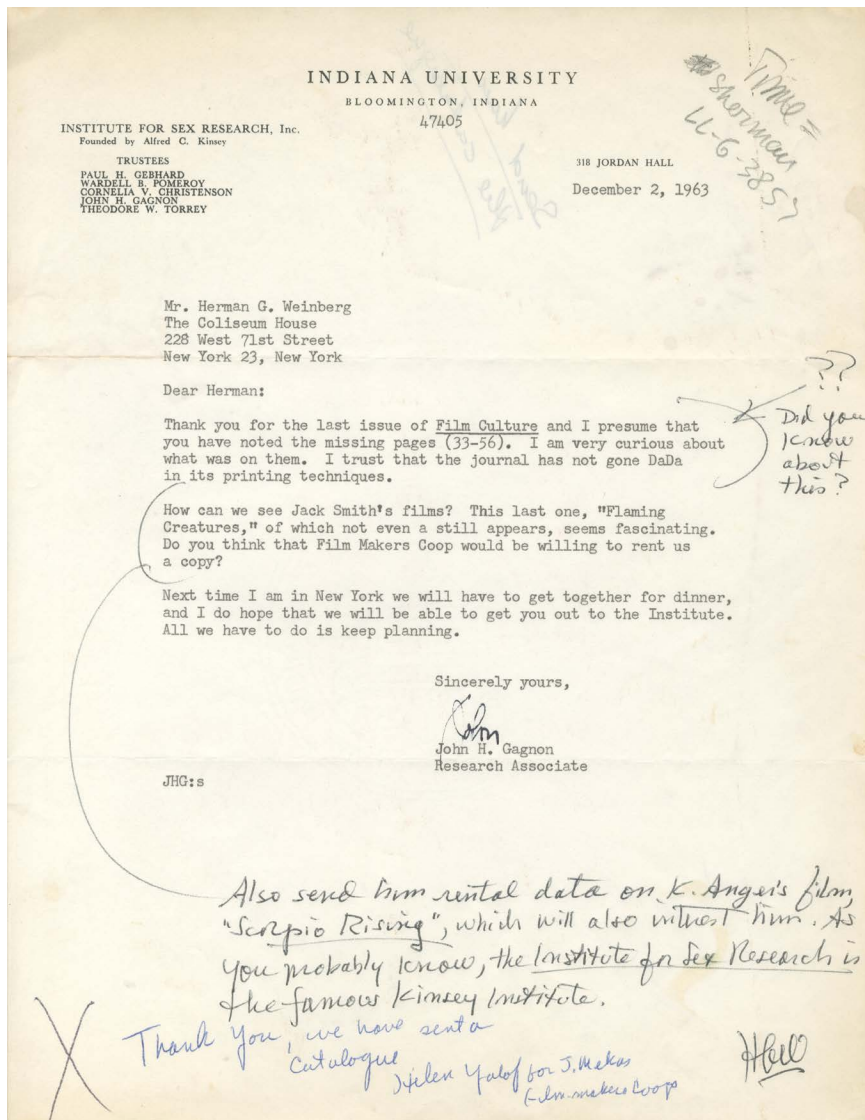
SUNDAY 7pm \$2 THE HAMLET OF THE SHCHIGROVSKY DISTRICT performed-Bill Garner  
June 29 WONDERWOMAN Video by Dara Birnbaum  
9pm \$4 CLOSING NITE EXTRAVAGANZA !!! WRAPS & RAP- FASHION  
THE DYNELLS ;Y PANTS live Music FRANKIE TEARDROP  
FRANKIE TEARDROP video by Walter Robinson music by Suicide

## 56. Exotic Events at the Times Square Show

New York: [Colab], [1980]. Xerox. 13 1/4 x 8 1/2 in. Slight creasing at corners; else near fine.

Flyer for the Exotic Events staged at The Times Square Show - an exhibition organized by Collaborative Projects [Colab] that has taken on mythic status as an inaugural moment of the 1980s downtown scene. Along with Jack Smith, who performing *Exotic Landlordism of the World* one evening and here stands in as a bridge between New York's 1960s and 1980s avant-gardes, the Exotic Events featured several artists who would go on to become highly emblematic figures of the era: Nan Goldin, Suicide, Gary Indiana, Kenny Scharf, Y Pants, Jim Jarmusch, Charlie Ahearn, Beth B and Scott B, and Kenneth Anger. Colab also organized other screenings that more broadly reflect the political and aesthetic tastes of the milieu: Third World Newsreel, Kenneth Anger, Linton Kewsi Johnson, Jean Genet, and Bill Stephens.

\$350



## 57. Letter to Herman G. Weinberg from John H. Gagnon [Kinsey Institute for Sex Research]

John H. Gagnon

Bloomington: np, 1963. Typescript letter on Indiana University Institute for Sex Research letterhead. 8 1/2 x 11 in. Very good with lines from folding for mailing. Holograph notation on letter in an unknown hand and the hand of Weinberg, respectively.

Letter from John H. Gagnon, an influential sociologist of human sexuality, to Herman G. Weinberg, a film journalist and critic who pioneered subtitling for foreign films, requesting a copy of Jack Smith's *Flaming Creatures* from the Film-Makers Cooperative. Gagnon began his career working as a researcher at the Kinsey Institute for Sex Research at Indiana University, on whose behalf he is requesting a copy of Smith's famously transgressive and aberrant film.

An example of the interest *Flaming Creatures* aroused in circles outside New York's underground film community and a prominent scholar and research institute's belief in its scholarly value in the early 1960s.

\$250



Gerry Wentz  
660 Amsterdam Avenue, #111  
New York, NY 10025

March 12, 1985

John Luther Schofill  
846 W Bradley  
Chicago, IL 60613

Dear John,

I am assuming that Jack Smith has been delivered safely into your hands via United Airlines, since I have not received any panic calls from you to the contrary. I last saw him going through the security checkpoint at the airport less than five minutes before his flight was suppose to leave. It was one of the greatest rushes against time that I have ever been involved with, and I hope to never have to duplicate again.

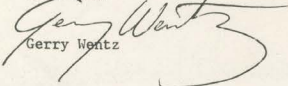
I feel that I went way beyond the call of duty by arriving at Jack's apartment at quarter after three, at his request, to pick him up. I figured that was a bit early, but getting to the airport early would be better, considering your concern about his notorious lateness. I did not expect to find when I arrived that Jack had not even begun to pack, or locate any of his films, records, or slides. The next three hours were pure agony trying to dislodge Jack from his apartment. By 5 o'clock, with only half the packing done, Jack insisted that I call the airport to change his reservation to a later flight, or even the next morning, as he proclaimed "that there wasn't enough time". I insisted that we had to make this flight, and that there were no later flights, and I wasn't about to go through another day of this. From 5 until going on 6:30, I was extremely close to just leaving Jack's apartment and forgetting the whole thing, giving you a call, and wishing you "good luck". If ever there was a real life analogy for a high-speed camera shot played back at about two frames per second, this was it.

By some miracle, Jack was finally in my car with his Guinness Stout at 6:25, we were at the toll plaza of the Midtown Tunnel at 6:33, and we pulled up to United's departure area at 6:50. If there had been heavy traffic or one false turn on the way, that would have been it. There was no time to park, and I pulled the bags out of the car after directing Jack inside to check in. Most of the lights were already out in United's lobby and at the ticket counter there was only one attendant, and she was waiting on two people that were ahead of Jack. Finally, the seat assignment was made, the baggage checked, and I showed Jack to the security check, and that's as far as I will claim any knowledge as to his whereabouts.

I have enclosed one invoice for the \$50.00 that we agreed upon to pick up Jack and get him to the airport, plus tolls and parking. I also feel the need to enclose a second invoice for \$35.00 as a slight acknowledgement of my extra effort and time: spending three hours vacuuming dust off of piles of film cans, folding and wrapping his possessions, covering his pot plant with plastic so that it wouldn't dry out, and everything else that it took to get Jack Smith out of his apartment to make the flight on time.

Jack might be an "interesting creature", but with the job responsibility I had, there was no way to know.

Good luck!

  
Gerry Wentz

P.S. The original plan was to stop at Millenium on the way to the airport to pick up their copy of "Scotch Tape", but lack of time prevented it.

## 58. Letter from Gerry Wentz to John Schofill [Harrowing Jack Smith Travel Experience]

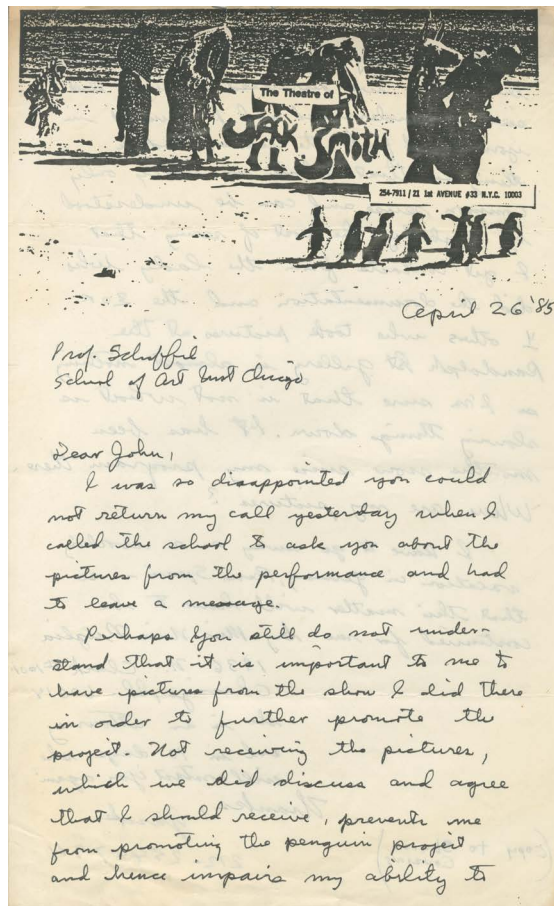
Gerry Wentz

[New York]: np, 1985. Xerox. 8 1/2 x 14 in. Near fine.

Xerox of letter from Gerry Wentz to filmmaker John Schofill detailing a harrowing experience giving Jack Smith a ride to the airport for his 1985 trip to Chicago.

"Jack might be an 'interesting creature', but with the job responsibility I had, there was no way to know."

**\$350**



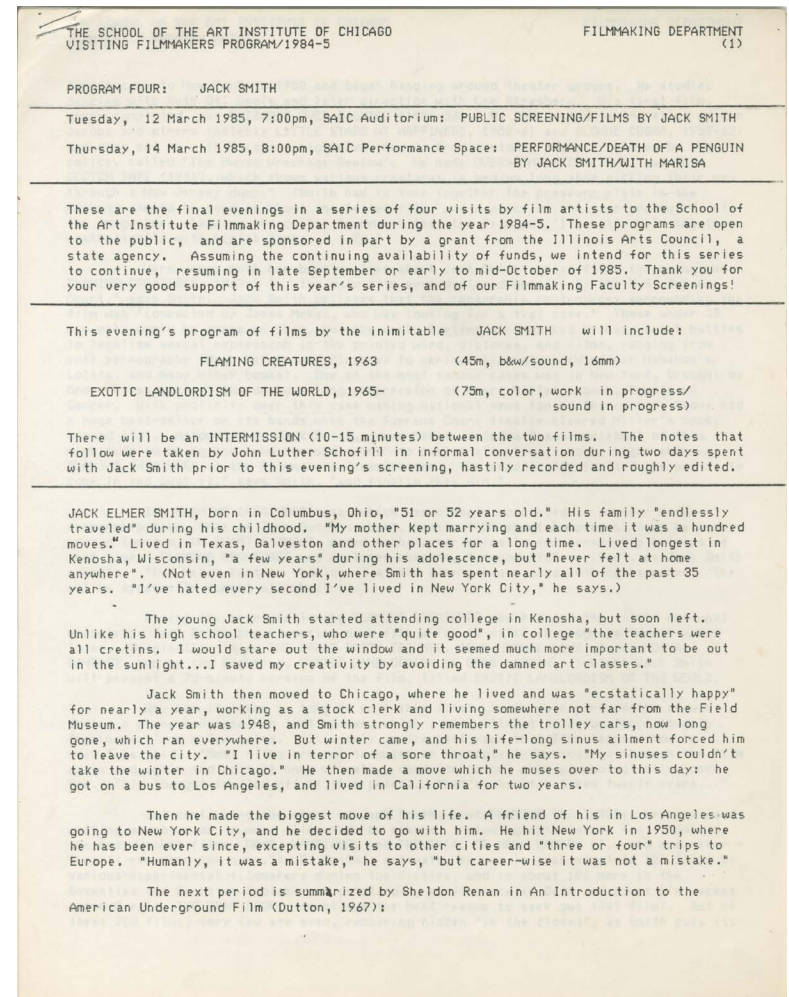
## 59. Letter from Jack Smith to John Schofill

Jack Smith

New York: np, 1985. Holograph letter on The Theatre of Jack Smith letterhead. 8 1/4 x 14 in. Very good with mild toning commensurate with age.

Holograph letter from Jack Smith to filmmaker John Schofill expressing consternation and sharp annoyance that he had not been sent photographs of a performance at the School of the Art Institute of Chicago.

\$450



## 60. Program Four: Jack Smith

Chicago: The School of the Art Institute of Chicago, 1984-85. Photo mechanical reproduction. 8 pp. Corner stapled. Near fine.

Program notes for Jack Smith's visit to The School of the Art Institute of Chicago in 1984-85, in which he hosted screenings of his work and performed Death of a Penguin.

\$150

# Jack Smith

Legendary Filmmaker and Exotic Theatrical Genius  
 in a Rare Chicago Appearance

Jack Smith will present:

**Tuesday March 12 7:00pm**  
 Auditorium of the School of the Art Institute of Chicago Columbus Drive at Jackson Boulevard 443-3736 Admission \$3.50  
**FLAMING CREATURES**  
"His next film was FLAMING CREATURES (1962-63), with its strange personages, whose sex is certain only when their genitals are showing. It contains such scenes as a penis creeping over someone's shoulder and ends with a combination earthquake and orgy . . ."  
Sheldon Renan—INTRODUCTION TO THE AMERICAN UNDERGROUND FILM.  
**EXOTIC LANDLORDISM OF CRAB LAGOON**  
Formerly entitled THE GREAT PASTY TRIUMPH, and NORMAL LOVE, and NORMAL FANTASY, and EXOTIC LANDLORDISM OF THE WORLD, and others.

---

performance by Jack Smith:

**Thursday March 14 8:00pm** Performance Space of the School of the Art Institute 443-3736 Admission \$3.50  
**March 15 March 16 March 17 8:00pm** Randolph St. Gallery 756 N. Milwaukee 666-7737 \$4.00  
**DEATH OF A PENGUIN**  
" . . . he is the hidden source of practically everything that's of any interest in the so-called Experimental American Theater today." —Richard Foreman  
funded in part by the Illinois Arts Council

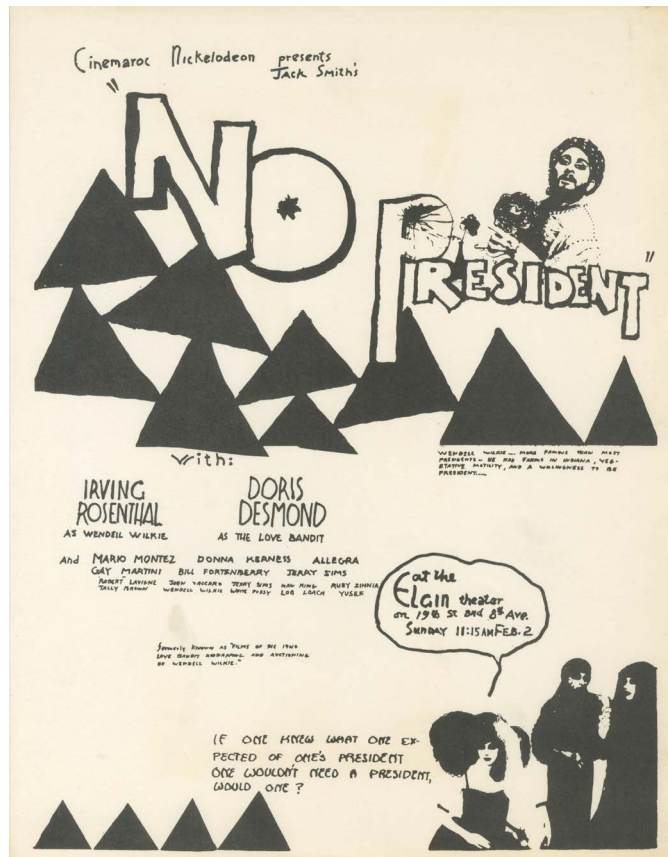
## 61. Jack Smith – Legendary Filmmaker and Exotic Theatrical Genius in a Rare Chicago Appearance

Chicago: School of the Art Institute of Chicago, [1985]. Offset. 8 ½ x 11 in. Near Fine.

Flyer for five days of Jack Smith screenings and performances at School of the Art Institute of Chicago in 1985.

**SOLD**



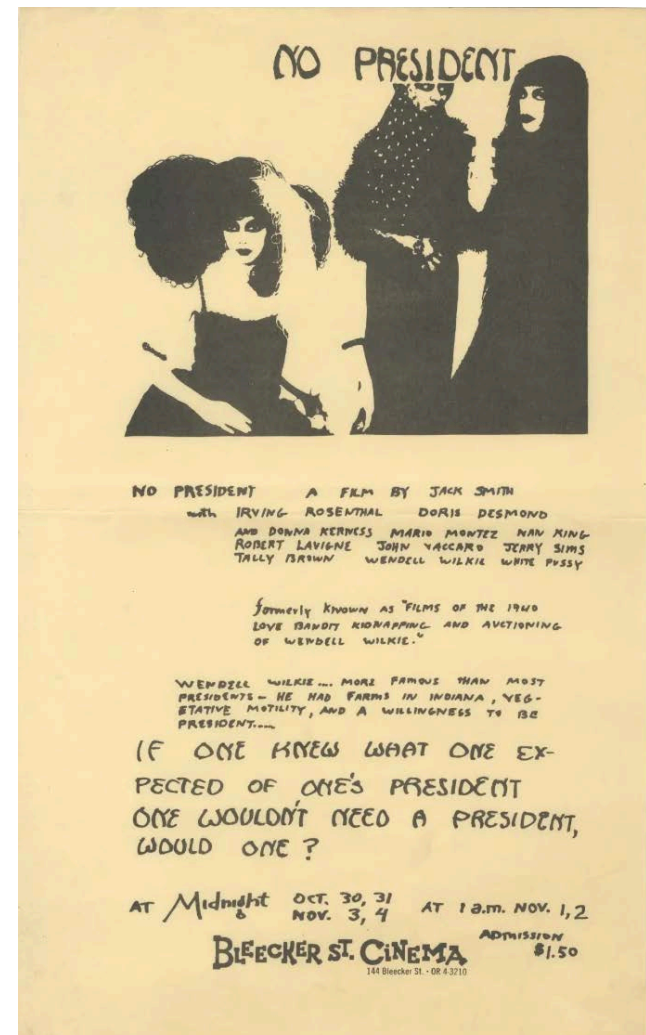


## 62. Cinemaroc Nickelodeon presents Jack Smith's "No President"

New York: Elain Theater, [1968]. Offset. 8 1/2 x 11 in. Near fine.

Flyer for a 1968 matinee screening of Jack Smith's *No President* at the Elain Theater. Smith's last 16mm feature film, shot in black and white, evolved from his live performance programs mixing found newsreel footage with original material shot in Smith's loft, the Plaster Foundation. The film's plot reimagines Republican presidential candidate Wendell Willkie's life if he were abducted by pirates as an infant and enslaved. Starring Irving Rosenthal, Doris Desmond, and Mario Montez.

\$350

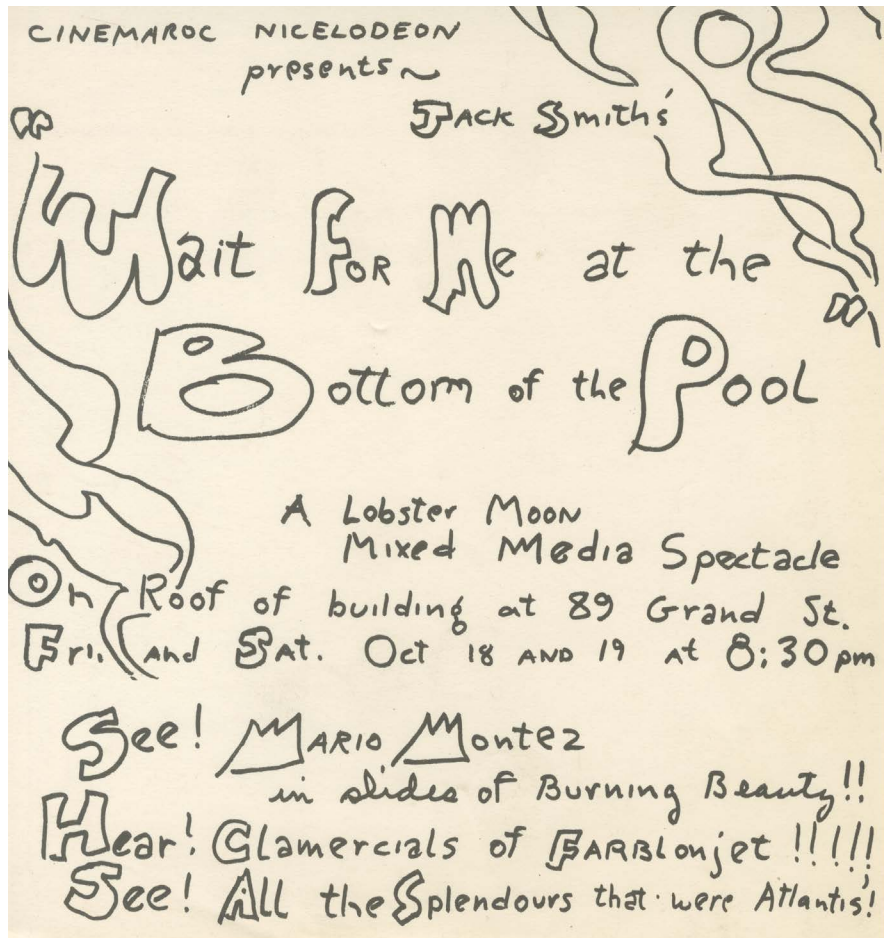


## 63. No President at Bleecker St. Cinema

New York: Bleecker St. Cinema, 1969. Offset. 8 1/2 x 14 in. Near fine.

Poster for screening of Jack Smith's film *No President* at Bleecker St. Cinema in New York.

\$350



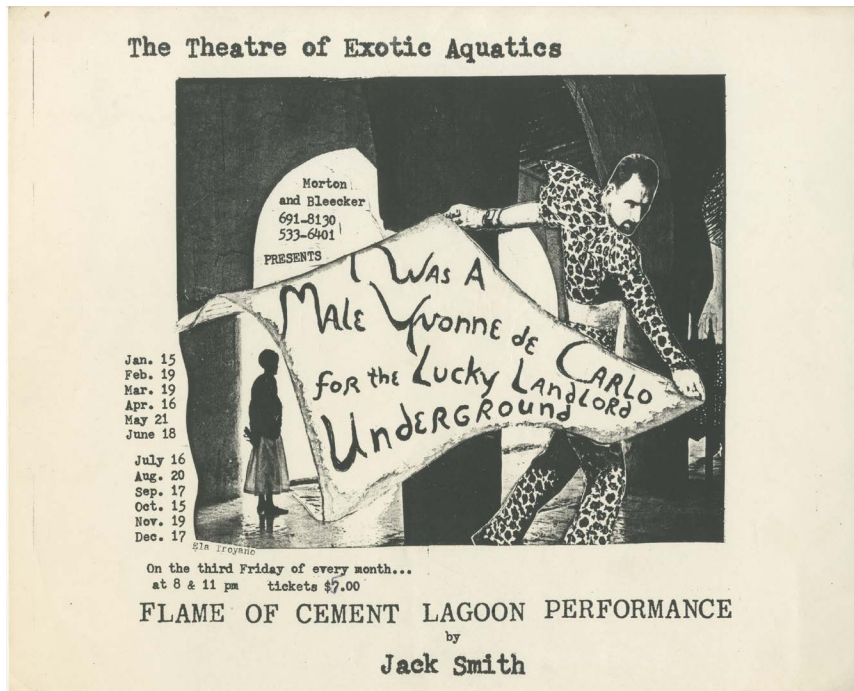
#### 64. Wait for Me at the Bottom of the Pool

New York: Cinemaroc Nicelodeon, [1968]. Mimeograph. 7  $\frac{3}{4}$  x 8  $\frac{1}{2}$  in. Near fine.

Flyer for Jack Smith's performance and slideshow titled Wait for Me at the Bottom of the Pool. This work is from an early period of Smith's shift from filmmaking to performances and slideshow presentations, or as Smith bills it here, a "Lobster Moon Mixed Media Spectacle." While this work predates Smith's move into the loft he named The Plaster Foundation, it was performed on the roof of the same building, suggesting an extended timeline for Smith's Plaster Foundation performances.

Little is known of this specific performance and work, which was likely reconfigured several times over different performances. This iteration featured slides of photography by Smith of Mario Montez.

\$750



**65. I Was a Male Yvonne de Carlo for the Lucky Landlord Underground [flyer]**

Designed by Ela Troyano

New York: The Theatre of Exotic Aquatics, [1982]. Xerox. 11 x 8 1/2 in. Very good.

Flyer for Jack Smith's performance "I Was a Male Yvonne de Carlo for the Lucky Landlord Underground" in the basement of a West Village aquarium store on the third Friday of every month. In this performance, Jack Smith is Yvonne de Carlo, the enemy and antithesis of Maria Montez.

**\$200**



**66. Aloha from the Exotic Fantasy-World of Socialistic Art!**

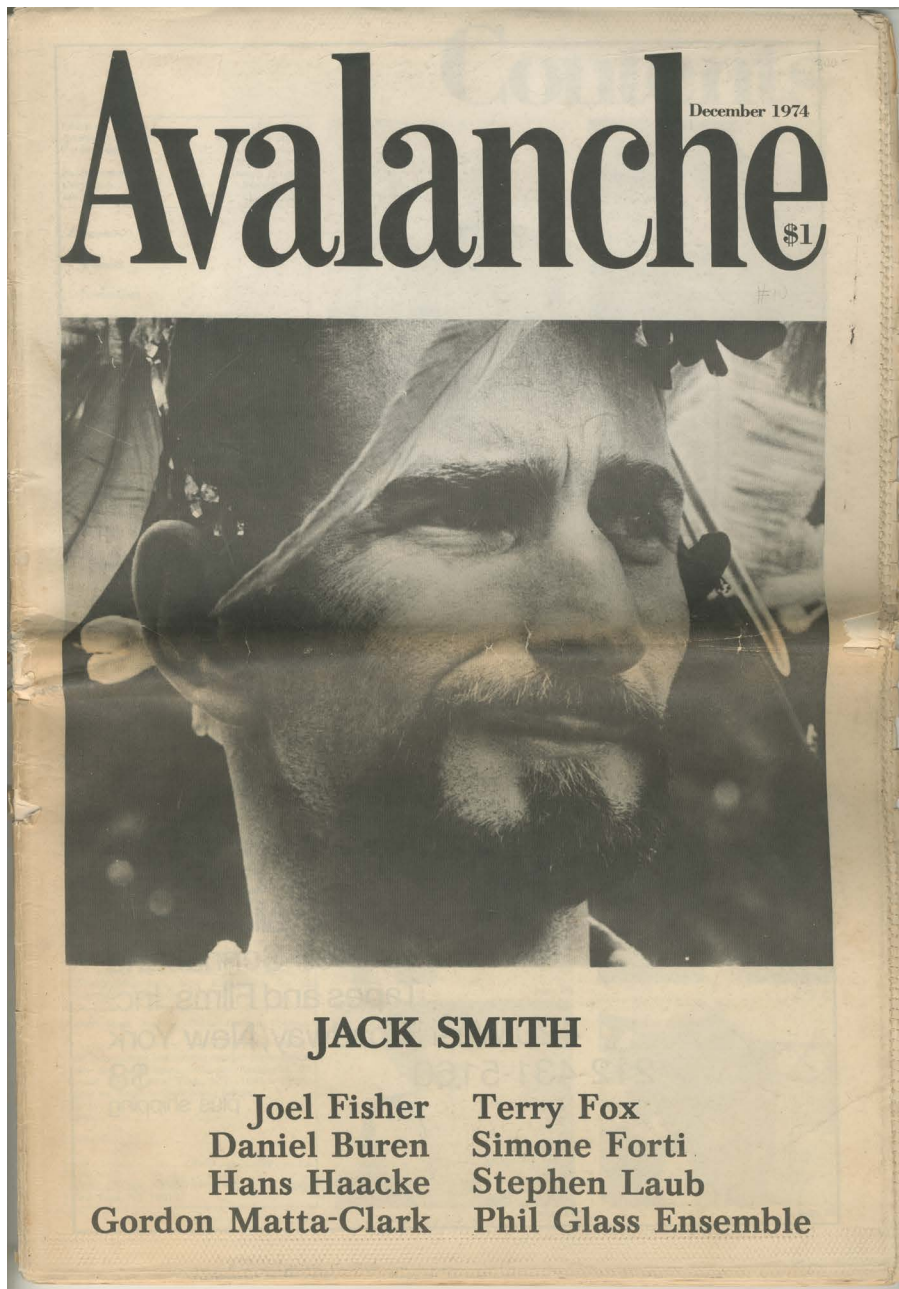
Jack Smith

New York: Jack Smith, ca. 1979. Offset. 4 x 9 in. brochure folds out to 15 1/2 x 9 in. Near fine.

Brochure reproducing J. Hoberman's 1979 essay "The Theatre of Jack Smith," published in The Drama Review. Printed in lush color gradient on one side and black and white on the other, the brochure was likely used by Smith for promotional purposes.

**\$75**





## 67. Avalanche December 1974 [No. 10]

Liza Bear and Willoughby Sharp, eds. New York: Kineticism Press, 1974. First edition Tabloid format, printed on newsprint. 11 x 17 in. Unpaginated. Horizontal fold line at center, light shelf wear, and some chipping at center.

The tenth number of the artists' periodical, with a striking centerfold comic by Jack Smith entitled "Fear Ritual of Shark Museum," and including contributions from and about Jack Smith, Joel Fisher, Daniel Buren, Hans Haacke, Gordon Matta-Clark, Terry Fox, Simone Forti, Stephen Lamb, and the Philip Glass Ensemble.

Avalanche, co-founded by Liza Béar and Willoughby Sharp in New York City in 1968, challenged the more critic-based, formalist-driven, art journals such as Art Forum and focused on the avant-garde of New York and across the world.

Superb glimpse at unusual artform from Jack Smith.

**SOLD**





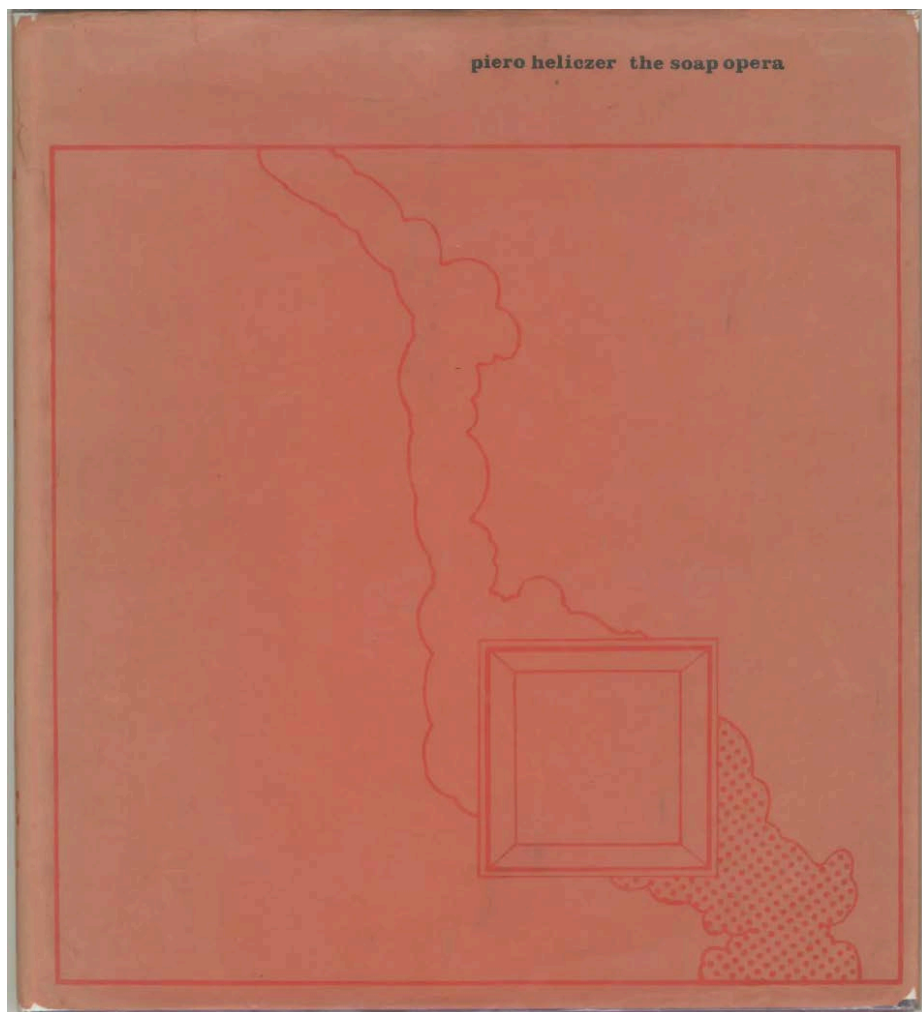
## 68. Seeing is Believing

John Fles, with cover art by George Herms and frontispiece by Naomi Levine.

Hollywood: np, 1964. Offset from typescript in illustrated wrappers. Side stapled. [30] pp. Near fine.

Beat poet, editor, and essayist John Fles' privately published essay on underground film programming. Fles programmed the experimental film series Movies Round Midnight at Los Angeles Cinema Theatre from 1963-1965, bringing several important underground films from New York to a West Coast audience. In "Seeing is Believing," Fles lays out his programming methodology and theoretical underpinnings, providing a robust example of how programmers conceptualized their labor during a highly prolific moment of experimental moving-image production in America. The essay discusses Smith's *Flaming Creatures*, alongside other landmark experimental films of the era.

\$100



**69. The Soap Opera [Andy Warhol, Wallace Berman, Jack Smith]**

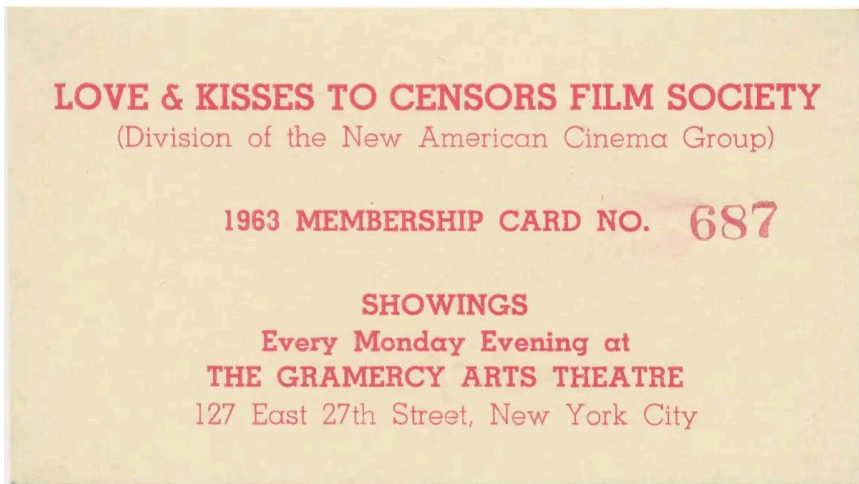
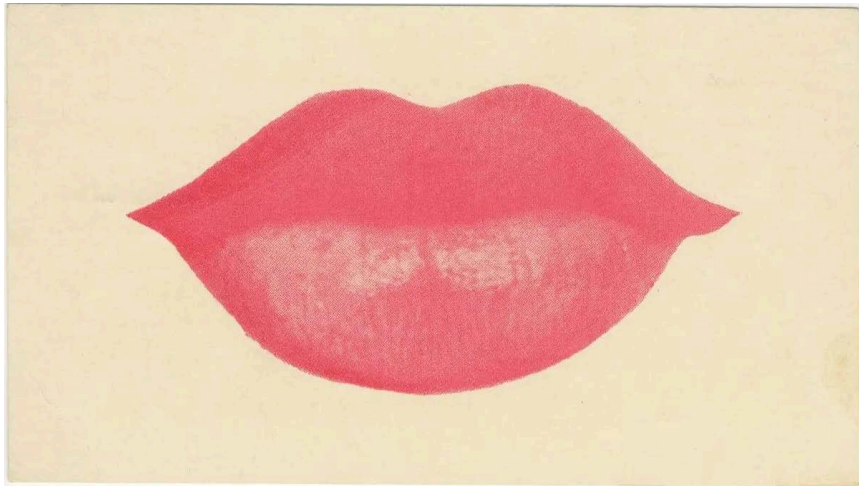
Piero Heliczer

London: Trigram Press, 1967. First edition of 500 copies. In purple cloth boards with original unclipped illustrated dust jacket. 9 x 10 in. 36pp. Very good, some minor rubbing to edges, dust jacket chipped at corners, endpapers faded along edges.

*The Soap Opera* featured a selection of poetry by Heliczer as well as illustrations by Andy Warhol, Wallace Berman, Jack Smith, Paul Vaughan, Robert Harding Brown, Augusto Genina, Ferro, Jean-Jacques Lebel, and Harold Chapman.

**SOLD**





**70. Love & Kisses to Censors Film Society [1963 Membership Card]**

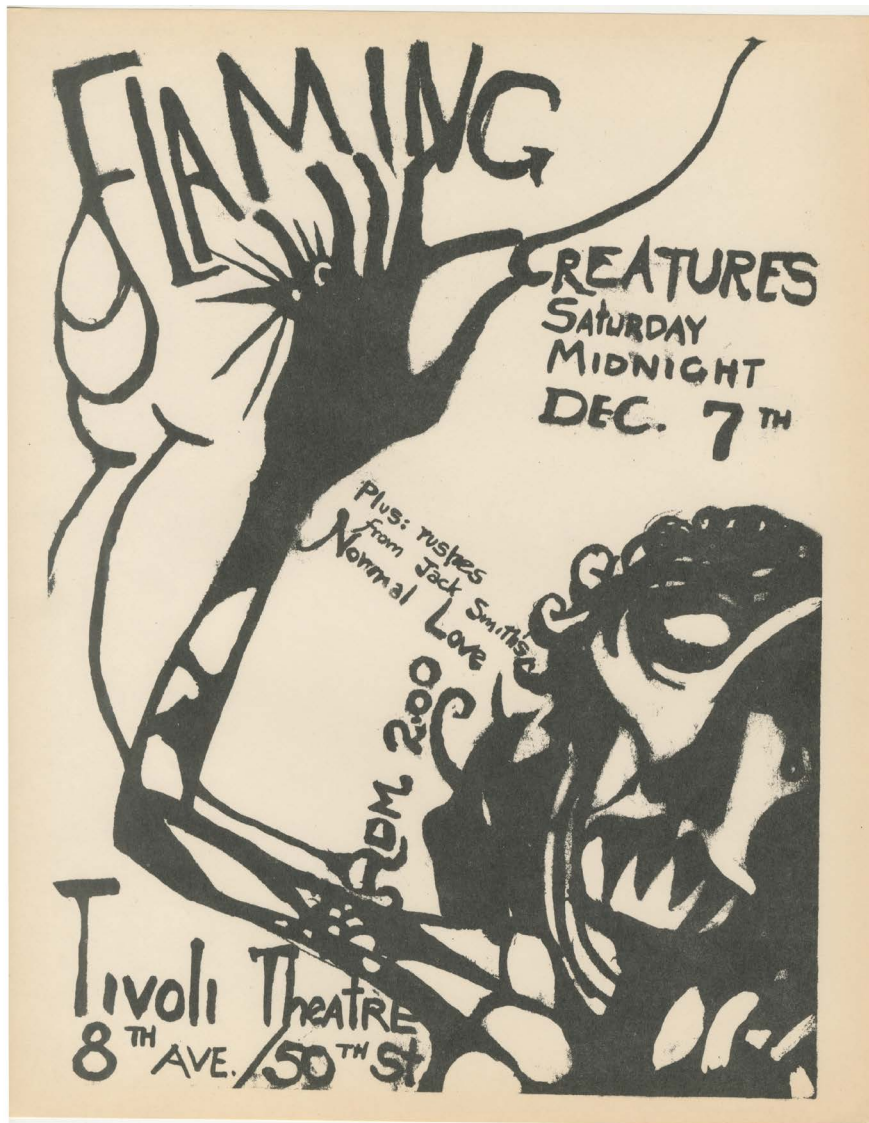
New York: New American Cinema Group [Film-makers' Cooperative], 1963. Offset on cardstock. 2 1/4 x 4 in. Double-sided card featuring text on one side and graphic on verso. Near-fine.

Membership card for the Love & Kisses to Censors Film Society, a division of the New American Cinema Group, the legal name of the Film-makers' Cooperative, and a tongue-in-cheek take on the high stakes battle the Cooperative was waging against an increasingly repressive regime of censorship.

The fight culminated the following year when Jonas Mekas, Ken Jacobs, Florence Karpf, and Jerry Sims were arrested for organizing a screening of Jack Smith's *Flaming Creatures*; the resulting obscenity trial led to a significant relaxation of the censorship that had been afflicting the underground film community. During the wave of censorship, the Gramercy Arts Theatre, which (as this membership card states) hosted the Film-maker's Cooperative's weekly screenings, was shut down by the city for showing unlicensed [unapproved] films.

An attractive artifact from a struggle for free artistic expression in the United States.

**\$200**



## 71. Flaming Creatures at the Tivoli Theatre

New York: Tivoli Theatre, [1963]. Offset. 9 x 11 ½ in. Near fine.

*Flaming Creatures* premiered in 1963 and became the center of a highly publicized obscenity trial. This flyer is for a screening at the Tivoli Theatre in December 1963, just months before the arrests and trial that would make the film a cause célèbre of the underground film community. During its third showing at the Tivoli in March of 1964, the film was seized by the police and Mekas, Ken Jacobs, and Florence Karpf were arrested for organizing the screening.

The flyer also notes that rushes from *Normal Love* would be screened as part of the program. By 1964, Smith's ethic of total resistance to codification and commercialization led him to only screen *Normal Love* as a live performance in which he would recut the filmstrip, feed sections back through the projector, play different records from his collection, and otherwise refuse to ever create a conventionally "finished" film.

\$350





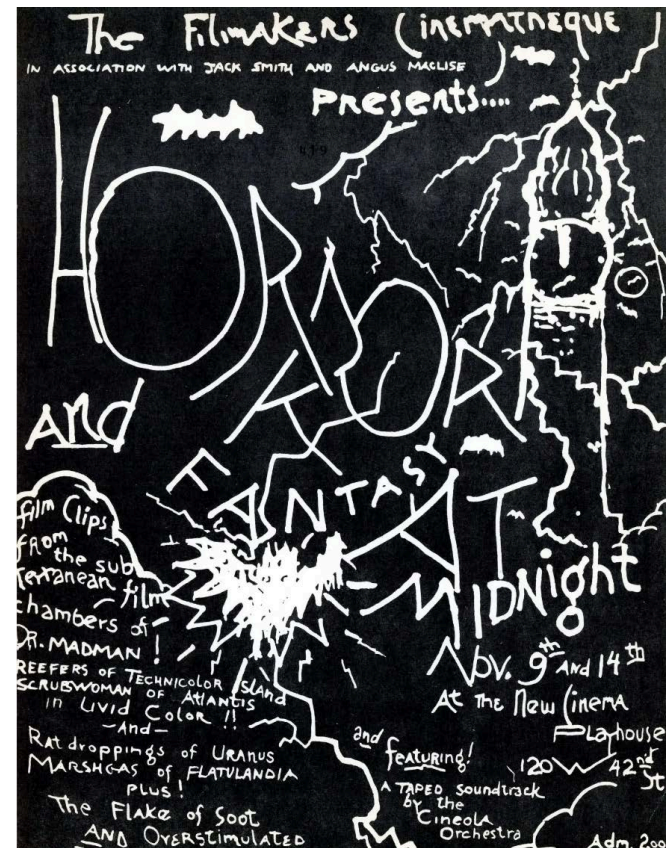
## 72. Jack Smith's Horror and Fantasy at Midnight

New York: New Cinema Playhouse, 1967. Offset. 8 1/4 x 10 1/2 in. Slight bumping to bottom left corner; else near fine.

Flyer advertising Jack Smith film screening program at the New Cinema Playhouse, presented in an extended engagement every Wednesday and Thursday at midnight.

Smith screened film clips from completed and uncompleted films, strung together with a soundtrack by Angus MacLise and the Cineola Orchestra. This rare flyer includes a quote from a Village Voice review and a description of the program by Jack Smith.

\$300



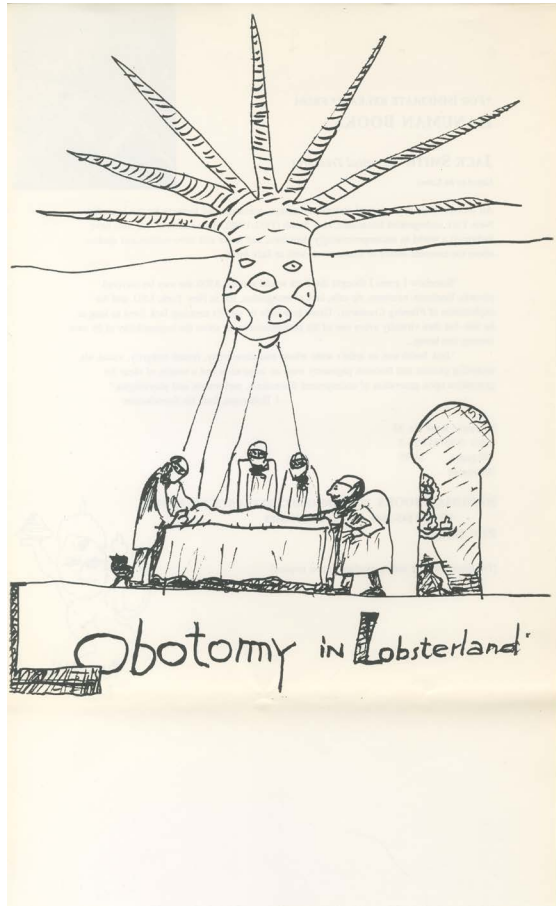
## 73. Jack Smith's Horror and Fantasy at Midnight

New York: New Cinema Playhouse/Filmmakers Cinematheque, 1967. Offset. 8 1/4 x 10 1/2 in. Near fine.

Alternative flyer for Smith's film screening program at the New Cinema Playhouse.

\$300





#### 74. Lobotomy in Lobsterland [Broadside]

New York: Hanuman Books, 1990. Offset on glossy paper. 8 1/2 x 14 in. Near fine.

Promotional broadside for Historical Treasures, Hanuman Books' collection of essays, statements, scenarios, and lectures by Jack Smith. Recto features a reproduction of Smith's drawing Lobotomy in Lobsterland; the text of the press release is on the verso.

\$150



#### 75. Normal Love at Anthology Film Archives

New York: Anthology Film Archives, [1972]. Offset. 4 1/4 x 6 3/4 in. Near fine.

Handbill for a screening of Normal Love at Anthology Film Archives at its 425 Lafayette St. location.

SOLD



**BOO-HOORAY**