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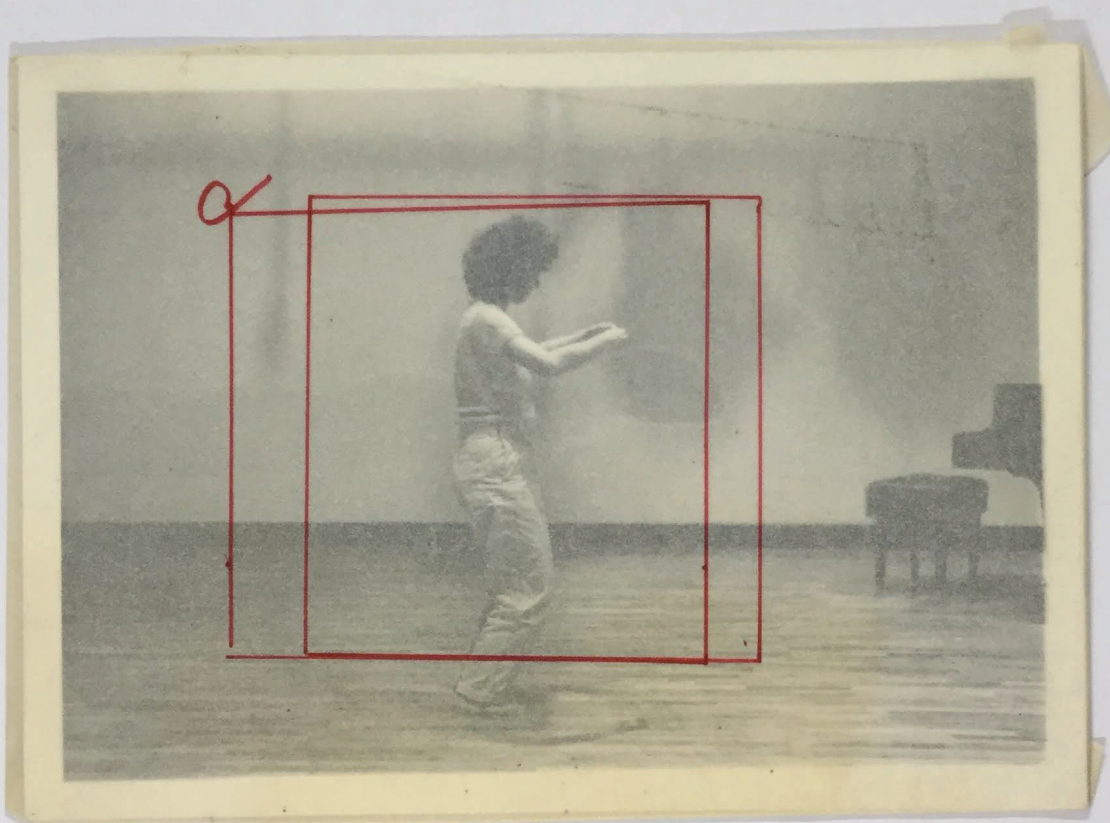
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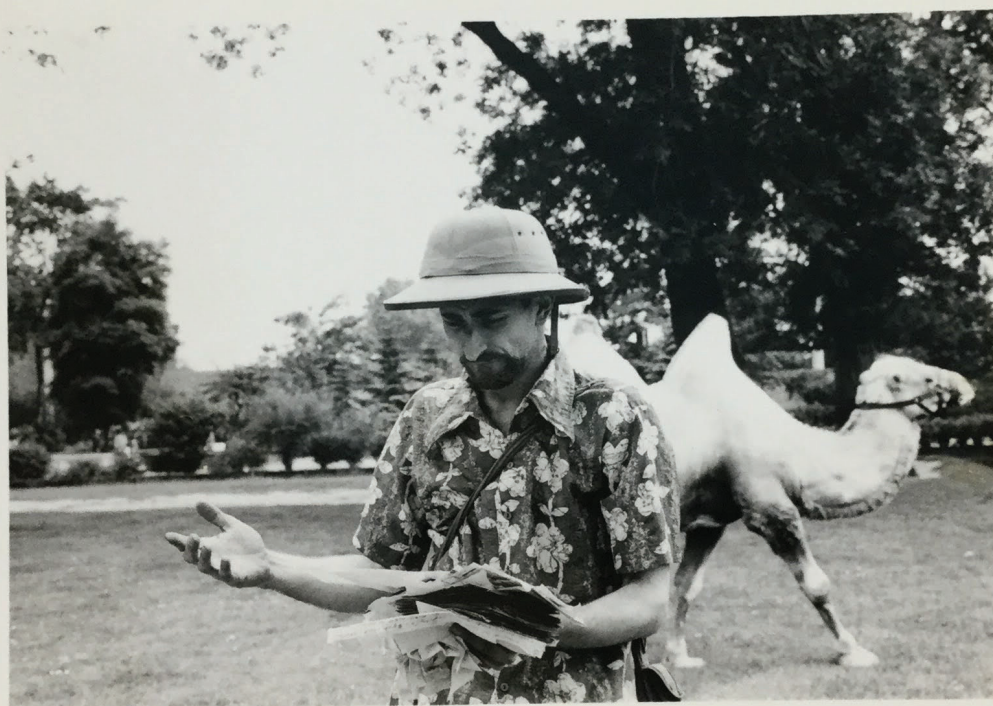
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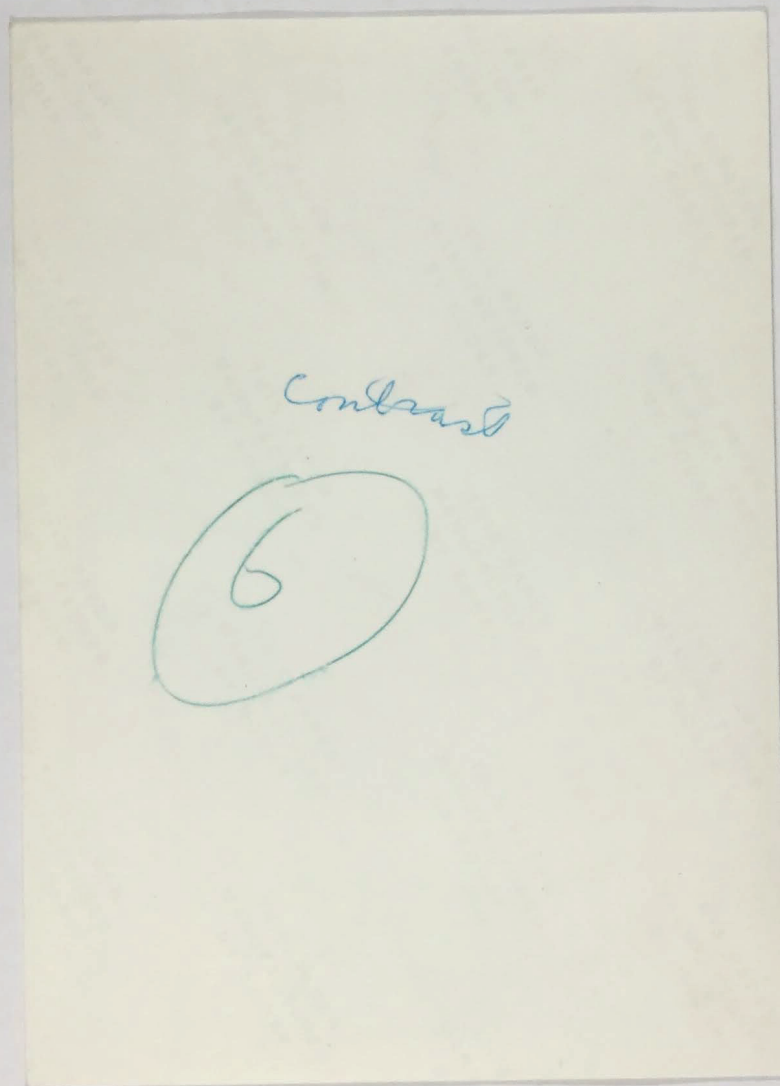
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Contrast

bldg should be whiter



(10) for contrast

(JSI)

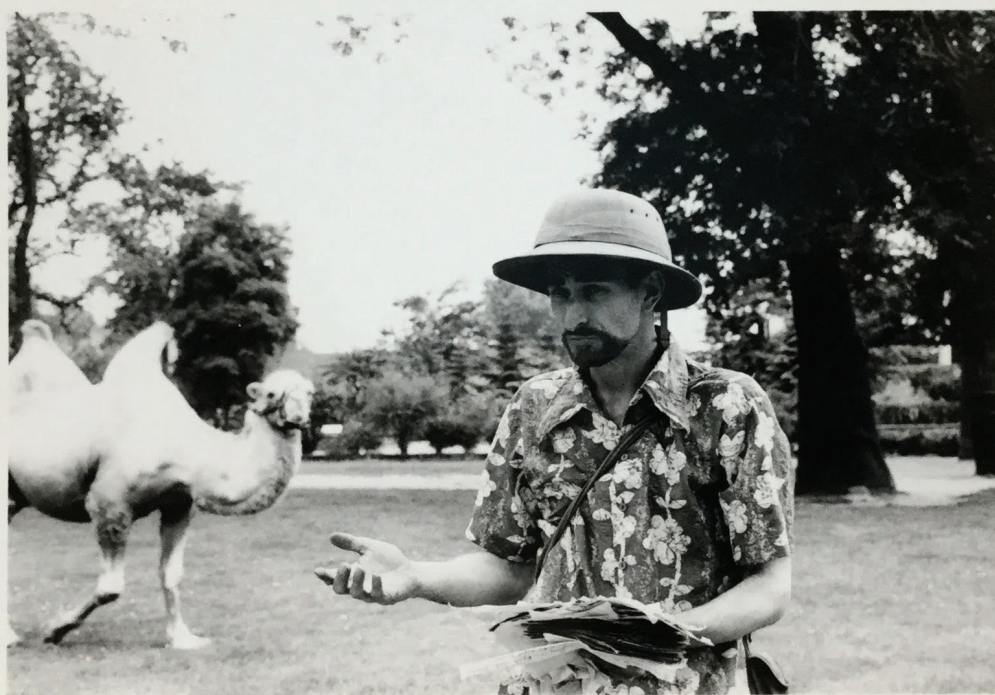
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A STATEMENT BY JACK SMITH
about his Thursday, Nov.28th performance at 8:00.

"THANKSGIVING SLIDE SHOW OF LUCKY CONSUMER PARADISE"

Thanksgiving to AUTHORITY for everything, from attitude approval
to permission to exist travel.

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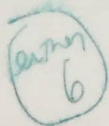
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13
LAST
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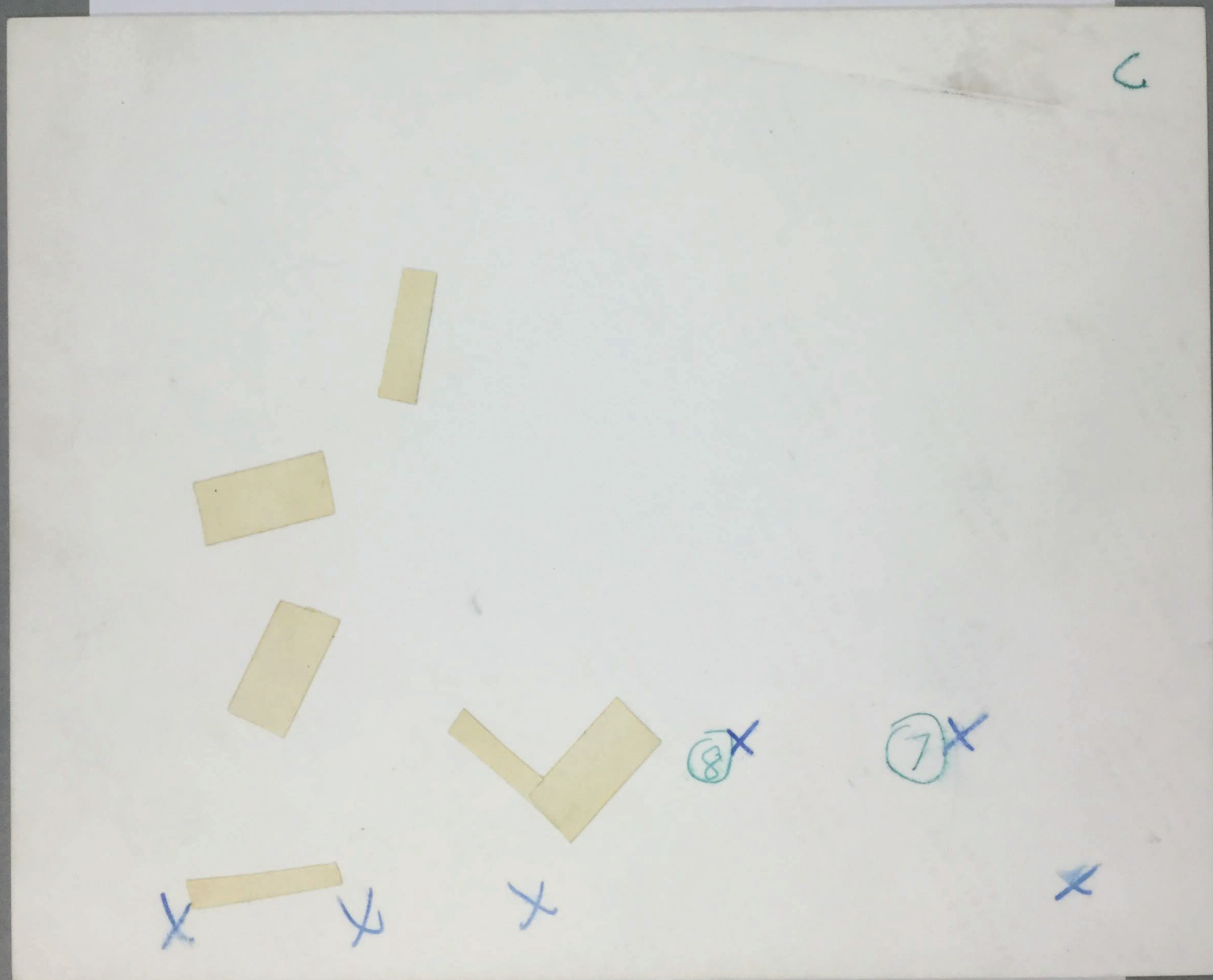
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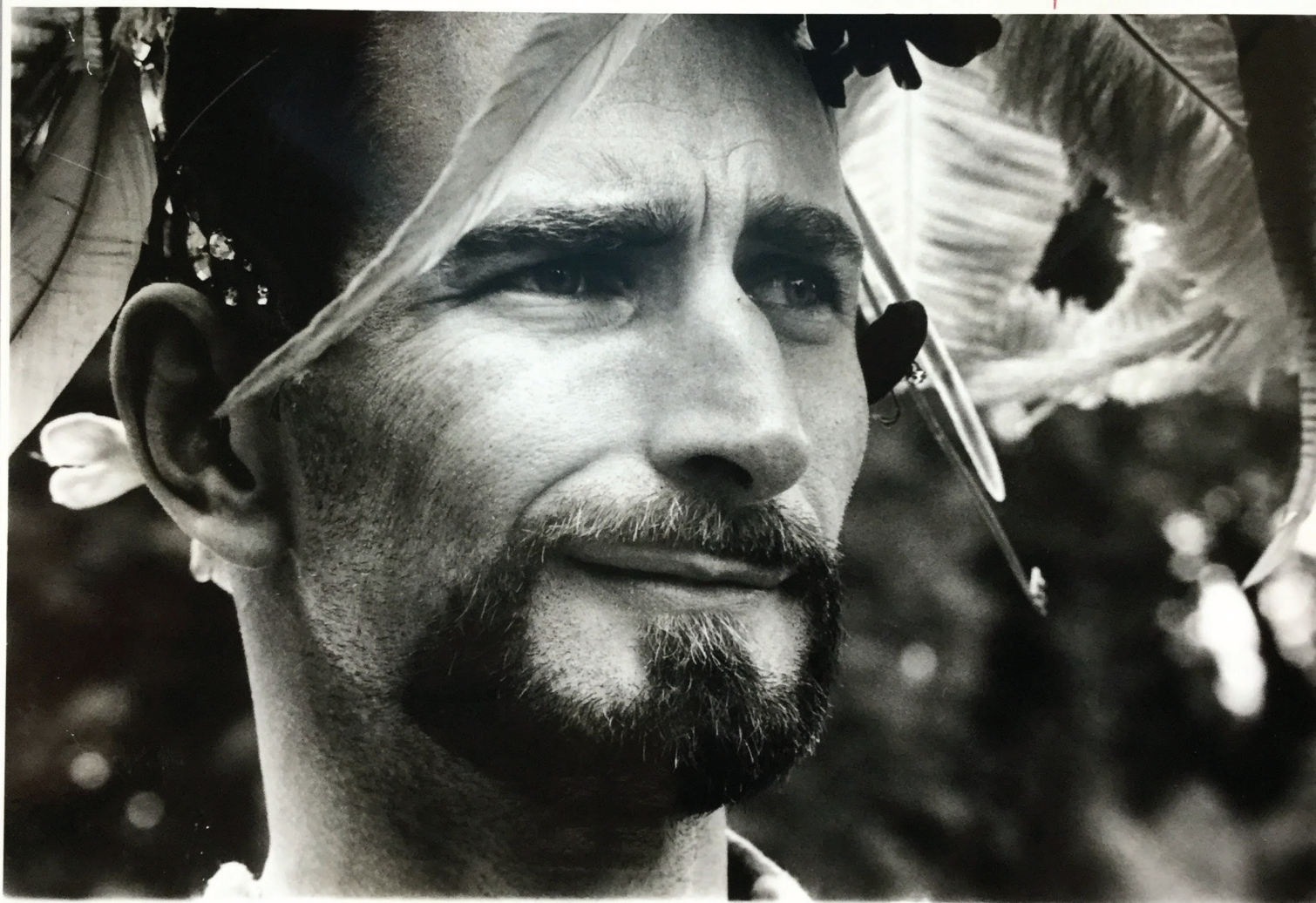
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*crop as indicated
enlarge $7\frac{13}{16}$ " \rightarrow 10"
cover 128%*

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~~Conversation of~~ Jack Smith at the Zoo.

JS As you can see I am collecting the rent check from the monkey so I just have to be careful about the monkey business. You know how irresponsible monkeys are. Here is one rent check for the crocodile so I'll just take it over to him. And pick up his rent which he pays to the lion. There is also here a Kunst bleibt Kunst for him. I know that will mean so much to him because he is majestic.

The builder of the building can be dead and the building paid for a thousand and one times but that rent that cannot ever be paid must be paid long after anyone remembers why. I think it must be to pay the taxes that support the scaffolding of the brassiere world and national foundry otherwise people would be travelling around the world freely and ~~not/be~~ wouldn't staying home to support the rent,

Now I've got to pay my rent.

Now I've got to pay my rent to the lobster.

Well, I've got to pay my rent to... The museum is majestic. I've been there once but you know with my aching feet I go home, rest a little, eat, then I want to go out but then I have to go to the movies. Sometimes I might ~~want~~ want to save the money for the movies and just go to the museum, just to save the money but of course it's closed. I suppose they ^w ~~want~~ it that way. The landlords

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of the movie houses would complain to the other landlords who also run the museums. And the landlords of the museums. (Can I do that over, I don't like that)

~~LB Eclair sixteen, nigre four.~~

JS You know, it is a strange thing. The camel pays rent to a roach. It must be a rich roach. You know, the way the roaches are moving into our houses, it's incredible. But the way we build our houses, so much like a crust, like pie crust in plaster, they think we are inviting them in. They get into everything like a crust. I don't want to reveal the secrets of the neighborhood but there are an awful lot of them behind oil paintings in the museum. Actually the roaches are more confused than anybody, what with the roach panic and the newest roach bombs. It might be weeks before they even read their circulars, or years before it sinks in to their brains, the real meaning of Kunst bleibt bleibt.

I don't know about these art festivals. The time I went to the museum, it was an art festival. The museum is filled with a lot of stuff chosen from artists who represent the artists as the playmates of the rich. These artists suck life out of everything ^{day} life and transfer it to paintings and other kinds of crusts and sell it

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to galleries who in turn sell it to museums and the rich ~~so~~ so that the art eventually ~~has~~ ends up in penthouses and storage warehouses of museums. These artists only live to attract the spare change of the rich and at the art festivals, the wealthy and those who would like to emulate the wealthy wander about among the pieces of art to see what is the very latest novelty. Art scavengers and other kinds of dealers can also see what is considered "far out" and can decide what to buy in the next year based on what is similar to what they've seen at the art festival. The artists, of course, see in which ~~the~~ direction to copy so the artists seek for more and more useless ideas and the art becomes thinner and thinner. The main idea~~s~~.

The main idea being for the artists to be sent on trips and to provide a yearly exercise in icing for the rich. I don't see how it does the city any good. How could a local artist make art if he has always one eye on what the other artist is doing. Art is not made that way. You would always ~~be~~ be behind in art with one eye on other artists. Why don't they use the money to give something useful to the city. They should make the sculptors make beautiful ^{benches} ~~fences~~, along the sidewalks so anybody could sit down and rest and talk to other people. Old people could rest. They could make beautiful

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cement palm trees that would play music but no commercials. They could easily have free movies.

As it is, they give nothing. They pretend to give you art and then take it away after two or three weeks. This is a disgusting performance when you think that art should be free, everything should be free, and if good begins with art, make that goddamn place open till midnight or put something interesting in it and keep it open till five in the morning.

Let me just put my rent check on the altar and rest a minute. What would happen if I didn't have a rest. Why don't I just lie down on the altar myself and stay here. I spend ninety percent of my life getting rent money so I ^{may}~~might~~ as well just stay here.

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Onnasch tape: Jack Smith

LS: Why do you think excavating the landscape would be better in video than in film?

JS: People talking is not so fascinating in film as it is in video. It's a little bit less intellectual right now.

~~when~~

JS: I'd like to explore Super 8 before I give up on film. I've given ~~a~~ up on 16. It's so controlled by the labs on one side and Jonas Mekas on the other. But Super 8 you can develop yourself and print yourself

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LB: Did you think there could be kids there?

JS: No, I thought ^{as} it ~~was~~ ^{to} be empty.

LB: The kids were all dark, they looked as though they could have been Egyptians or something.

JS: You & I'm trying to create a thing that would instantly communicate to you the essence of the forties.....

When I was a little kid

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Avalanche

This is to certify that no material relating to Jack Smith
or to his work, either photographic or textual, will be
published in Avalanche Newspaper without the written
consent of Jack Smith.

This is to certify also that I was aware that
Mr. Smith had asked that a certain roll of color film,
with the shots of neon signs superimposed, be developed
in the presence of either Liza Bear or Jack Smith ONLY.

Liza Bear
Liza Bear

the
Witness

June 11, 1974

93 Grand Street New York N.Y. 10013 431-6560

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Avalanche

I, Liza Bear, hereby state that Jack Smith will

have final approval over any spoken or written ~~OR~~ ^{written approval} AND PICTURES APPROVAL

material of his published in Avalanche Newspaper.

~~and go~~ have no rights of any kind to the publishing or playing of the tape that was made. I

Liza Bear

Witness

June 11, 1974

~~that~~ was aware that Mr. Smith had asked that certain a roll of color film be developed in the presence of either Bear or Smith ONLY.

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material of his published in Avalanche Newspaper.

Liza Bear

Witness

June 11, 1974

93 Grand Street New York N.Y. 10013 431-6560

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Jack Smith's apartment, 5/15/74

~~Japanese~~ ^{Chinese} music)

JS: See if I put water on. See if I turned
the fire on. I might not ~~have~~ have

G: Fire? water or coffee or
what kind or what?

~~JS: I think I like the first one better.~~
WS: It's more like a place ~~XX~~

JS: Here's one Penny Como Album here.

I think this is my most extraordinary record ~~which I'm~~

LB: ~~What's that?~~

JS: Is the fire on?

G: Yes.

JS: Now when this band plays off, put

G: I ~~XX~~ just

JS: Well when this is

~~WS: (totally inaudible)~~

LB: It's comfortable in here isn't it?

(chuckles)

WS: It's a nice place to live but I wouldn't want

to visit here.

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LB: There's a TV set. There ^{are} quite a few

~~KKKKKKKKK~~ film cans.

JS: Did you see the bathroom?

LB: No, where is it?

JS: Come this way, look...
It's in this

(Inaudible WS)

(fire horn and siren)

WS: ~~Where are you moving?~~ ^{do you live?}

(Inaudible)

WS: ~~Do you know where it is?~~

JS: I really think it was really fantastic when

LB: Do you get hot water?

G: (inaudible)

WS: Don't worry about it. Don't worry about it.

G: (inaudible) Water running

(inaudible conversation)

WS: because

GKM: Right. Absolutely.

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(inaudible) ^{Japanese} music ~~xxx~~ ends. ^{JS:} We can attempt

WS: You've got to kind of know

(new record: , *da da*

"Don't let the stars get in your eyes,

"Don't let the moon break your heart,

"Love ~~XXXXXXXXXX~~ blooms at night

"In daylight and night,

"Don't let the stars get in your eyes

~~Don't~~ ^{for} keep ~~me~~ your heart ~~from~~ me

^{Cause} "Someday I'll return and you'll ~~XXXXXXXXXX~~ know

"You're the only one I'll ever love.

Too many nights

Too many ~~XXXXX~~ nights

Too many stars

Too many stars

Too many moons that change your mind

let the
You ~~XXXXXXXXXX~~ moon change your mind

If I've got your love, don't forget where you
belong,

When the stars come out, remember you ~~XXXXXXXXXX~~ and I.

^{repeat}
(chorus)

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Too ~~many~~ ^{nights} ~~miles~~
Too many ^{nights} ~~miles~~

Too many days

Too many days

& Too many nights to be alone

Too many nights all alone

So please keep your heart while we are apart

Don't you linger in the moonlight when I'm gone

When I'm gone.

(repeat chorus) end song

(piano & harps)

Till the end of time

Long as stars are in the blue

spring?

~~Long as~~ Long as there's a string of birds that say I

^{go on} ~~love~~ loving you . . .

JS: If you get a slide

Till the end of time

Long as Roses bloom in May

~~etc.~~ My love for you will grow bigger
With every passing day

(New song) I'll be there for you to care

Oh, from night to night you'll find me

Too weak to break the ~~M~~ that bind me.

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JS: You haven't been able to come?

LB: Oh dear. That's unfortunate

I'm in your shackles

I'm just a prisoner of ~~a~~ love.

I turned away from

From ~~the~~ one who

I can't escape for it's too late now

I'm just a prisoner of love.

What's the good of my caring

If someone is ~~doing~~ *is doing those hours*

Although she has another, I can't have

another ~~cause~~ *for* I'm not free

She's in

~~XXXXXXXXXXXXXXXXXXXX~~ my dreams, awake or

sleeping

Upon my knees to her I'm creeping

My very life is in her keeping

I'm just a prisoner of love.

(etc.) end song

LB: Why don't you play some of the Hawaiian records? *After this song*

JS: This is very repulsive. *Very* ~~can~~ *is repulsive*

Catch a falling star and put ~~it~~ in your pocket

Never let it fade away.

Catch a falling star and put it in your pocket

Save it for a rainy day.

Love may come and tap you on the shoulder

Some starless night.

Just in case you feel you want to hold her

You'll have a pocket full of starlight.

(etc. ~~to end~~) *until turned off*

LB: What did she do?

JS: She was leaving

LB: You got scared

JS: She said she was going to
Stacy [Valerie]

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6 LB: Is that a 78
JS: No

LB: I remember these records because I ~~was~~ used to have
78's like that.

JS: Okay now we can get some Hawaiian

LB: They were really heavy.

JS: But so breakable. Life in the '40's must have
been hell because of the constant breaking of the 78's.

I think I'm getting drunk. I really ^{did get} ~~think I'm~~ drunk.

LB: You probably got stoned too.

JS: No It's like ^a ~~the~~ booze... thing

(Hawaiian music,

LB: Which film have ^{you} got in all those cans?

JS: If only we had some film Ten years of film.
The film The Genaro It's dead film unless
Someone cuts it.

JS: These were my notes from. . . Did you hear about my lectures
with the. . .

LB: At the Artists' Space?

JS: Yes. The Life with Mekas?

LB: No, I heard it was really good though.

JS: ...

JS: It was incredible. It should have been

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videotaped.

LB: Wasn't it recorded?

JS: No, a tape was made but it doesn't come across on the tape.

LB: A sound tape.

JS: No, I mean I'm not a radio ~~XXXXXXXXXX~~ personality; it was a visual thing. Some slides were made. I don't know if they've come back yet, but these were my notes... *for that....*

LB: Oh great.

JS: *You can almost pick^{up} the whole thing from the notes*
I was supposed to say it before this lecture. I just wrote down ~~X~~ all my thoughts on a sheet of paper, then just before the lecture, I cut up all the separate thoughts, and made them into a book so that when you're talking, it's good to have your notes on cards.

LB: So did you look at them while you were talking?

JS: Yeh, otherwise I couldn't have got through
I'm
it cause I can't quite. . . I don't think it's legitimate

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to. . .

LB: "Don't want to drift too ^{far} from reality," That's

good.

JS: Did I even say that? ~~X?~~ I left that out I think.

LB: People might be surprised to hear you say that, but I'm not.

JS: I have ~~an average~~ ~~XXXXXX~~ person's ~~a~~ fantasy, and when

I said that a couple of people gasped in the front row.

LB: ~~I~~(reading) "I was the technicolor sacrifice

paid for Mekas to climb up the stepladder ~~XXXXXX~~

~~XXXXXX~~ to Roach ~~XXXXX~~ CRUNCH."

ch
JS: Roach ~~XX~~ Crust.

ch
LB: Roach ~~XX~~ Crust.

JS:

LB: (reading) "Explain how Mekas represents land-lordism."

JS: Well, yeh.

They complement beautifully, and uh... that's that.

LB: ~~There's~~ uncle Pete. Who's Uncle P?

JS: Uncle ^{Parrish} Parrish, also Uncle Fishhook.

LB: Why were you selling Wonderbread.

JS: ~~I~~ I was selling autographed ~~WAX~~ Wonderbread
a slice.
for 30¢ ~~this morning.~~

LB: ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ Anybody

from, what does it say here? Mar~~x~~? Mars. You say,

~~XX~~ "I am that man from Mars."

JS: What is that? What is that? No, that's too corny. What is that? It's just corny. I didn't. . .

Oh, I remember. You see, ^{anybody}~~everybody~~ from Mars would think

that Mekas represents^{ed} the interests of the ~~laboratory~~ LABS

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rather than the film makers. No, and I'm the person
from Mars, because I am a Scorpio and my planet is Mars.

LB: Uh-huh. I'm a ~~XXX~~ Taurus.

JS: Well, he's some kind of Capricorn or something....

The house of publicity.

really
I'm tired of these art world schemes to conspire to make
valuable that
some ~~art~~ ~~more~~ ~~valuable~~ ~~that~~ ~~can~~
be sold.

LB: "Evidence of ^{existence of} original in Mekas's possession." *possession*

What was that?

JS: Well ~~we~~ ^{he has} ~~have~~ these ^{original creatures}, but he says that he ^{doesn't}
so I have to ^{a Hamletian} ~~so that some how prove~~ situation.
... it's like ~~something~~ ^{that's} almost impossible to prove.

I'm supposed to prove ~~that's~~ almost impossible to prove.

LB: It's a ~~XX~~ really nice ^{little} ~~book~~ book.

JS: ~~XXXXXX~~ That cop was just trying to ~~XXXXXX~~
~~spoil it also.~~ *a star also.*

LB: He was sweet wasn't he? What did he say to you?

JS: I just realized that he was a star.

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LB: He looked really gentle.

JS: A pussycat.

LB: A pussy ~~xxx~~ cop. Did he say you'd made a mess?

That's ~~s~~: what some of the kids said. They ~~a~~ said,

"Oh, they're making a mess on our slide!"

JS: It should remind of *them of Mac Donalds.*

(music ends) *Pause. No record.*

LB: Have you thought anymore about your film?

The landlady film?

it's very clear.

JS: Sure. I'm ready to go.

LB: I ~~xx~~ talked to Mark and he said he might be

Oh really.

interested in shooting in. Have you found a site for it?

(Turn it down a bit)

Where would the landlady be buried?

JS: *She was in an earthquake, buried alive. It happens in a lot of earthquake excavations. It preserves them.*

(lady singing) *"Green Fire"*

Maybe you'd find her toes

LB: ~~I think you could just xxxxxxxx~~ sticking

out of the ground. Who would find her? Would you find

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her?

JS: Well, first ^{you'd} ~~just~~ find a corner of the body.

LB: An elbow.

JS: ~~Very~~ slowly, but the rest could be

uncovered and all kinds of artifacts will be in

this pile of stuff, ^{buried in videotape} ~~It's a real simple~~ idea; ~~it's~~
^{else} nothing. ^{really be} It couldn't be ~~truly~~ done ~~to~~ correctly in

I don't see why should ~~it~~ be that video will wipe out

movies. Why couldn't they just. . . I think they complement

each other very very well, already they do. And each can

take turns keeping the ~~other~~ other alive, really. It's all
 needed . . .

Song: ^{Found} ~~Breathe~~ fire ~~out~~ in far away places
 Like love and burning desire. ~~this magic~~
~~can~~ ^{breathe} ~~fire~~ ⁱⁿ your heart.

JS: I feel like I ought to make a tape, 'cause I
 always seem to play the same records. I might as well
 make a tape of them, save the records.

(MAE WEST music)

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LB: What's this?

JS: That was my father's favorite movie star, Mae West.

LB: Is your father still alive?

JS: ~~I don't know.~~ NOPE.

LB: What did your father do?

He was a lot of things...

JS: He was a hill billy from West Virginia.

LB: Did you grow up down there? Did you live

down there?

JS: I never did. ^{But} I went back and visited them,

dirt floor and a log cabin, really.

(chorus of song I can't make out)

MAE WEST:
Hey Hey Hey !!

LB: Did you live in New York when you were young?

JS: No, I lived in the mid-west..... Sensational!

(end of song)
(music ends.)

Wasn't that ~~XXXXX~~ incredible?

LB: That was great.

When

JS: /I play ~~XXXXX~~ records, all the Puerto Ricans

in the neighborhood sway, ~~XXX ought to be~~ on their knees,

swaying, facing this apartment. This is blasting the

neighborhood. Really, it goes ~~out~~ ^{out}, they can. Or

maybe it's just my imagination, maybe it doesn't. I should

title to be a disc jockey.

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LB: You've got hundreds of records.

JS: That's only about ~~one fourth of them~~ ^{one fourth of them (Whites)} ~~one fourth of them~~. This was

the first movie star I was ever in love with.

LB: Who?

JS: ^{Canova} Judy ~~Canova~~, was the first
VERONICA LAKE
movie star, then it was ~~Veronica Lake~~, and then Maria

Montez. Then ~~it~~ became permanently ~~fixed~~ fixated with Maria Montez.

LB: What was the first movie you ever saw?

JS: The first movie. . . I don't know. I think

the first movie I remember was The Thief of Bagdad. but

I wouldn't know which was the first, but I ~~xxx~~ think that's

the first I remember.

JUDY CANOVA :

~~(country music, fiddler, and woman singer)~~

Down Georgie Way

Where I did dwell

A butcher's boy I loved so well

He courted me ~~through~~ ^{My Life away} ~~and I~~

And with me then he would not stay

I went upstairs to go to bed

and ~~another~~ nothing ^{to} my mother ~~said~~ said

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~~15~~

"WHO CARES
what the others say ---
Magic carpet
carry me away ---

"And when my father he come home
Where is gal? where has she gone?
He go upstairs
And found me hanging to a rope.
He took a knife and cut me down
And in my bosom there words he found
And hung myself for the wicked boy
butcher's
(etc.)

LB: What's in there?

JS: You can open it.

LB: ^{Okay.} Pandora's box. What's this stuff?

JS: That's my play, at ^{Grand} Greene and/ , The
~~PLASTER~~
~~plaster~~ foundation. I had that theatre for two years.

I had a free play every Saturday night for two years.

LB: Oh really? When was that?

JS: Just a couple of years ago.

LB: ~~XXXXX~~ What's this stuff?

JS: ~~XXXXXXXXX~~ That's ~~film~~ a little.

LB: I really like this one. Who was in your play?

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JS: Marie-Antoinette, and ~~Baxter~~ ^{Axter} Kelly. ^{That was} They were
my patron^{ess}, when I was fashionable in 1965. It's a play also, a
religious spectacle. It was a religious and economic
spectacle.

LB: What are these drawings?

JS: A series of drawings.

LB: ^{This is} They look great. ^{Cobra} woman.

^{Was on} this?

JS: It may have been '44.

LB: Is this in New York?

JS: In Europe?!

LB: No, New York.

JS: What do you mean? ^{That was} Oh, Chicago.

(MUSIC: CHINESE arrangement of
"The Trolley Song" played ~~on vibraphone~~ ^{with orchestra})

LB: Who is this?

JS: My patron^{ess} also again.

LB: How long ^{did} have you ^{had} a patron?

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JS: A couple of *years* , two or three *years* .

LB: What happened to her?

JS: I lost her when she lost her kidney.

LB: Oh, that's *heavy*. Did *you* like *this*? No?

Do you touch up the ~~sub~~ photos?

JS: See this is the garbage left ~~X~~ over. These

~~XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ are not the best

stuff.

LB: This was the play uh?

Side II

(Second side)

JS: *I had many fittes.*

Jack
(sirens & whistling)

JS: I wonder now where the hell would any body

(new music)

"H Jezebel"

"*R*ose I love you."

JS: *Yeah. five dollars*

LB: ~~XXXXXXXXXX~~ Are you hungry? I have ~~but~~

we could

. What is this?

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JS: (inaudible)

"make way oh make way for my Eastern Rose "

"men cry out in ^{dozens} ~~in diamonds~~ everywhere she goes

"in her riksha, on a street, or in a cabaret

"please make way for Rose ~~E~~ you can hear them say

"all my life I shall remember

"oriental beauty you in my arms

"perfumed flower in your *tears*

"lotus

JS: (inaudible)

Rose

"oh oh I love you, with your almond eyes

LB: It's moving really fast.

JS:

"All my life I shall remember

"Oriental music and you in my arms

"Perfumed flower

"Rose , Rose I leave you

" My ship is in the bay

"Kiss me farewell now

"There's nothing to say

"East is East and West is West

KEEP

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"Our worlds are far apart

" I must leave you now but ...

" I leave my heart

(etc.) Rose Rose I love you with an aching heart

JS: (inaudible)

LB: That's a great

JS: No, really

costume. It takes

something out of you to support the costume.

LB: (inaudible) Did you just put that on today?

JS: (inaudible) No

(new music "Granada")-draws out conversation

I should get something ~~out~~^{from} of it too.
I'm going to explain why I wrote
interviews in this writing to accompany
these It has to be a splash of historical
photographs pictures smeared across three
or four pages, with a block of concentrated
writing, not a lot of writing so that you
were probing right in my for three
or four hours to sweat all this writing out
of me

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JS: I loathe interviews. They give me the horrors
and I loathe them. It doesn't make sense.

LB: Have you ever done any?

LB: Why?

JS: Anybody who could have the time to do anything
like that, - ... it's wrong, it's wrong. An
artist is supposed to be making art, they're not
supposed to be saying it. And then so much of
interviews, it just turns out to be just
picking over, calculating

LB: We're getting some great sounds on tape.

JS: I loathe interviews because it's from every viewpoint

JS: ~~These slides are what's left from another~~
~~concert.~~

~~concert.~~

as a person
because being interviewed

I am being the technological
sacrifice. And these slides'll end up in another
context, the technical sacrifice of landlording. Because
being interviewed ~~you know~~ I am being dropped into the volcano of publicity *

(new music-drowns out conversation "Long Distance

Love"?)

LB: But you can ~~does it appear~~
say that you want ..
to you?

* to be this year's party novelty, you know.....

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I'd be a block of writing

That's good because I don't feel like doing an interview tonight. I had to do a grant application all day.

JS: No. No person could do that. Have you ever ~~applied~~ done that.

New music song ///???)

LB: It's funny, I thought it ^{all kinds of} would seem very crowded in here but it doesn't. It feels as though there's as much space.

all kinds of different spaces ^{where} you look. And

you could look ^{again} for ~~days~~ and find ^{some} more.

JS: (inaudible) Frey little thing. Whatever it is, has to really be alright as a movie set also. * Everything has been

LB: ~~For~~ the film.

tom apart ten times. You don't see that

(from over)

JS: I've been Getting up and getting ready for this for

years, for years. I need a safari suit which I

But look at that.

LB: Is that your archaeologist's hat?

JS: Yes, well he could come strolling very ~~fast~~

fashionably. The first time you see him he could be

strolling in from an old Egyptian tomb or whatever we

could arrange that would look slightly Egyptian, but there

has to be a ~~lot~~ note of Egyptian in it. I don't know why. (voice drops)

Everything should be in it, you know, every reference

* Because art disguises itself, that's that slightly unfortunate about art

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~~At~~.. about it. And so most has been destroyed
 because of that and ~~clear~~ it
 has been disguising itself. You know they were
 good; you know they were adequate but
 you wouldn't know that they were great, sublime
 because that that's what it does, it
 disguises itself. It just seems natural.

JS: That's the cash register! (gasping)

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possible on ~~the~~ ^{the} subject. ~~XXXXXX~~ and then I'll
just come strolling in fashionably ~~from~~ ^{into an Egyptian tomb} the set, and
you'll think like ~~this~~ ^{into} creature is some incredible
model and then ~~XX~~ he becomes an archaeologist. ^{And I'll play a good} /I know ^{archealogist.}
I can ~~X~~ play an archae. . . I ~~just~~ know it. I know it.
I mean, I should have been an archaeologist. But it
took so many years to find that out. But there was a great
Smith in archaeology that restored some. . . the whole
inside court of some temple, and he used a computer.
A guy made Smith ~~just~~ did this, and made some restoration
in some museum possible, ~~because~~ ^{because} they had all the pieces,
billionsof pieces of an entire courtyard. And they
notated every piece and fed it ^{all} into a computer, and the
computer came up ~~mat~~ ^{matching} all the numbers and putting it
all together. Really. It was the most stunning... Channel
~~X~~ 13 ^{ran it} ~~had it on~~ a few times. ^{Recently} ~~Originally~~ it was connected
with the Brooklyn Museum. ^{Wepoh}
the Nefertite Exhibit at the same time as Channel 13

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ran that. And then we start excavating this mound of stuff. It's wonderful; it could be so funny. You know, I'll carry a fashionable little portable radio

and always I'll turn up the commercials as some of this debris. . . I don't know what it would

be. . . Oh, Perry Como album covers, anything, all this stuff, everything on earth. *Rent...* Maybe old and mildewed

and battered and *farked up* check books. Maybe like a whole crate of checkbooks that have been slopped over on part of the body. And it all has to be picked

out ~~a~~ carefully and then put back in the. . . reconstructed somewhere else. *And* ~~by~~ little walls around it ~~will~~

have to be made with little toothpicks and scaffolding

holding these up. And her ankle strap shoes would be

taken off and carefully. *pro* they could be propped up

also. And *things like* . Like this might

then appear just guarding the entrance to *her* cunt.

Guarding the entrance to her legs maybe. This could be

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on top of the cash ^{register} or anything. Or on top of
the checkbooks. And this, on the side, she was Madame
Rena, and advisor. She was also a
notary republic, and she also was an Avon saleslady.
(laughs hysterically)
Incredible. And she'll wear wedgies. . . there were live
goldfish. . . You've heard of these wedgies that had this
in Miami Beach. And the then fish die slowly. Also a
raincoat filled with water with fish in it. And wedgies.
And everything on earth could be picked out of this mess.
Uuh. . . contracts, any kind. . .

LB: Eviction notices. (I had a landlady who was
a Communist once, in England.)

JS: I had a lucky landlady.

LB: Tambo.

JS: It ~~was~~ could cost her a lot.

(whistles, and loud trucks go by)

JS: I suppose the real problem is getting the
actress to play the landlady.

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~~XXXXXXXXXX~~

~~XXXXXXXXXX~~

LP ~~XXXXXXXXXX~~

JS: ^{But} ~~that girl~~ Edit, she says she knows of. . . .

of Artists Space, she says she knows of some spectacular

~~xxx~~ place that has a pit in ^{He $\frac{2}{3}$} floor.

(new music, accordion, Mexican music)

(whistles)
JS: I think it's easy with two cameras to make ~~2~~

. . . like to have a drawing or a photograph, and have

the actors look as if they ~~xxxxx background~~ were in that.

That's the background ^{of some other} That's easy I think to have

could
. You ~~xxxx~~ save on going to a

. . . ~~xx~~ architectural picture ~~S~~. Or we

could draw it all, make drawings. It would be of the
outside,

LB: That would be funny. That ~~xxx~~ would be very
incredible. ^{It} would be obvious that it ~~would~~

^a
~~the~~ drawing.

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JS: ~~But actually, I don't think you can~~ ^{we could} do better than ~~some construction sites around the city~~ is really most incredible of all, really. There are some incredibly spectacular... and that is the ~~XXXXXXXX~~ heart of the whole evil. I mean, the ~~construction~~ business has gone insane. You know, it's a can of worms. The public would just love to lick their chops over if they

could open it. ~~but Jonas Mekas has hypnotised everybody into licking their chops over the film~~ ^(over) Where's my coffee? ^{as it} ~~(Music renders conversation inaudible)~~ ^{high green metal chair with pink carpeting over}

LB: This chair's really comfortable ~~though~~ ^{now}.

JS: What do I do to get Channel 67?

LB: 67? That's on ~~the~~ UHF, right?

JS: What is that?

LB: ~~That's~~ That's like tuning the radio. It's very

hard to do. You know, It's not on a fixed frequency.

You have to play it like the radio when you turn the knob

to get onto a ~~different~~ different wave band.

JS:

?

^{Jack fixes seat belt on chair}
^{shouldn't be fashionable to lick your chops over Labs because you never have before - and No, Uncle pawnshop's function is to separate the artist from his art as quickly as possible... my coffee?}

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TS: I've been looking for another place to live.
~~A South Sea island anything.~~ I've been
 in New York twenty years that's enough.
~~Maybe~~ I think I deserve to be in the South Seas
 or anything. I put in 20 years of.....
 fighting.... and I don't even know ~~what~~ I'm fighting

LB: TS! Landlords.

TS: I still don't know what I'm fighting or who is
 the ~~enemy~~ LOBSTER

Re volcano of publicity, or the ^{tension?} banality
 of
 (Chair cover fits) it looks really inviting
 (Shows ^{me} TV cabinet ^{with doors.} He needs an aerial. I tell him
 you can buy one on Canal Street.)

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Sunday June 2nd.

- Jack came to Grand Street at 2:40pm.
- I called the photographer but she had left.
- There was no milk for the coffee so we went to Dave's Corner. I couldn't get powdered eggs. After the coffee we called the photographer again. She wasn't in.
- We walked along Canal Street and stopped at Rancom? Electronics to ~~look for~~ Jack bought a TV ~~extension~~ ~~cable~~ cord for his set and a torch. We ~~looked for~~ (light bulbs).
- We went into the Soho Flea Market.
- We walked up West Broadway to the Tibetan Loft and looked at Art Rite. Jack liked a ~~new~~ Tibetan crucifix with rounded ends and the girl who ran the loft gave it to him.
- ~~We~~ I called the photographer.
- ~~We~~ Jack showed the crucifix to the people at Parcelso and asked them where he could get

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a pill helmet for his archeological costume
 We sat to the corner Bridge on W. Broadway &
 Prince and bought some milk, heavy cream,
 and deersfields.

- We walked back to Grand Street and smoked a
 joint and listened to the tape we had made
 at Jack's place.
- In the basement we

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LB: Well, no, let's see if you have a UHF thing.

It's this knob, right? But its awfully hard to get.

JS: All that comes in clear is 41.

Barman? and piano
(Latin vibraphone music) *bird call* *JS: Is this good deep?*

But
JS: Me and the cop made a red, white, and blue.

It was so grotesque! Really, that's like an opening

K of a slide show. Really *that's* a major *note*

Completely meaningless, and ultimately *meaningless*, I guess.

~~JS: But the cop was so calm. I couldn't believe~~

it. He didn't make a fuss at all. Do you think the kids went to get him?

JS: Went to get him?

LB: They asked him to come. There were two big

~~xxx~~ kids who didn't like it. *cause they weren't in the*

~~#####~~ *pictures or something.*

JS: When the ketchup first slopped onto the sliding board it wasn't in color. But then with the cop it was all color. The second time that was in color.

JS: Those kids fucked up my original idea anyway.

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LB: Did you think there could be kids there?

JS: No, I thought ^{of} it ~~as~~ ^{as} ~~being~~ empty.

LB: The kids were all dark, they looked as though they could have been Egyptians or something.

JS: You see I'm trying to create a thing that would instantly communicate to you the essence of the forties.....

When I was a little kid

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EXCAVATING THE LANDSCAPE

Two cameras b/w

Carpenters
Electricians } could be actors too

Rental of equipment