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Gregory Battcock, working at home.
1970. (4)

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GREGORY BATTCKOCK (CENTER)
ENTERTAINING SHIRLEY CLARKE
& JIM BUCKLEY AT HOME, c. 1971

MA 2633

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1455217

May 7
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DINING AT HOME,
SERVED BY HOUSEBOY
JOSE.

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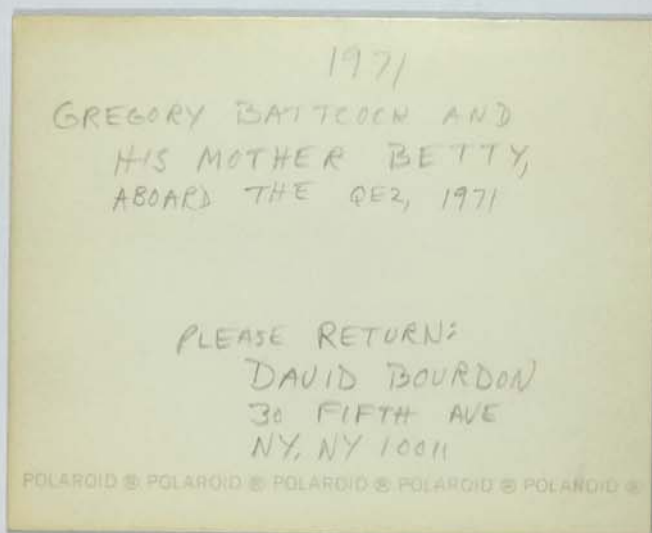
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GREGORY WATSON
(+ FAVORITE BEVERAGE)

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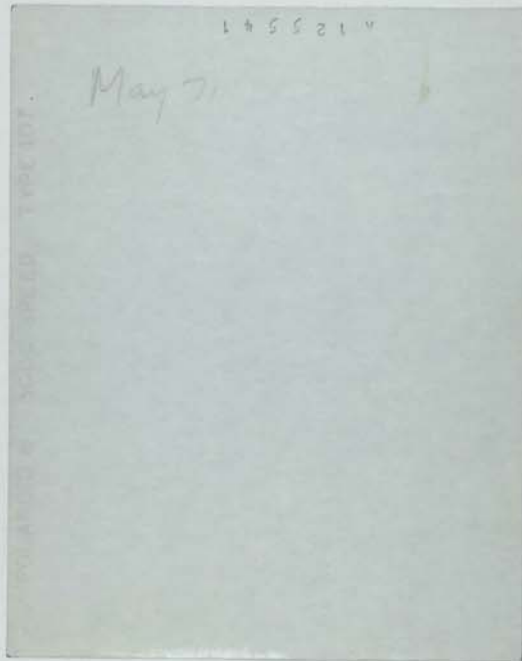
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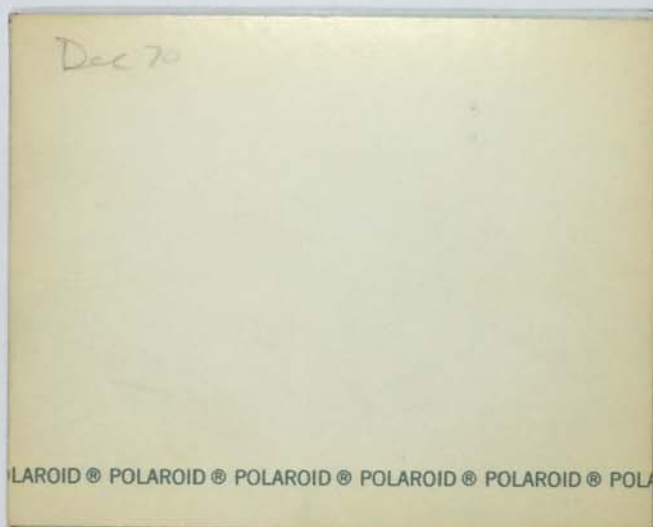
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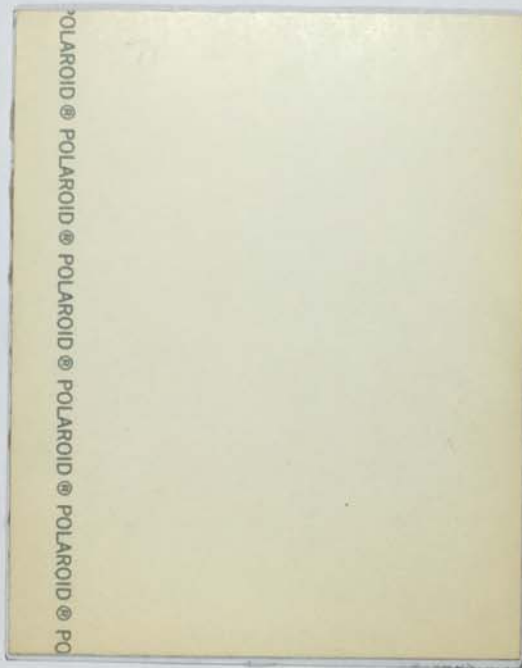
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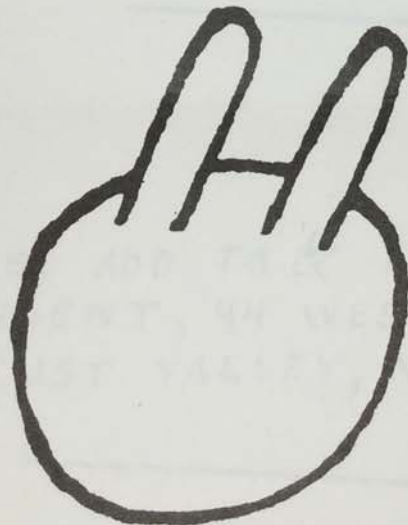


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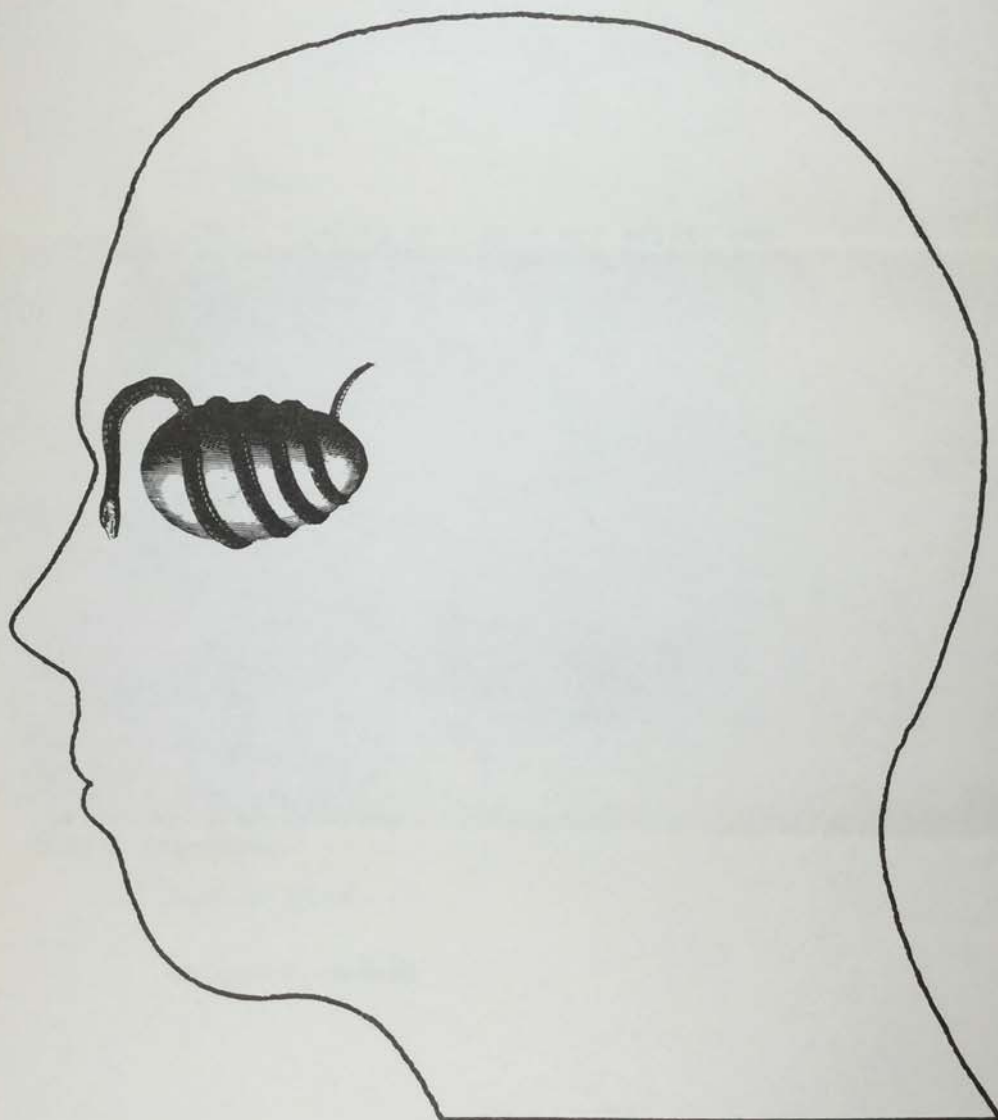
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DEPARTMENT
OF
HOUSING AND BUILDINGS
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EDWARD T. CRINNION
FIRST DEPUTY COMMISSIONER

May 4, 1965

To the Voice,

Yes, David Boudron is a good art critic but why don't you pay him a weekly salary for all the work he does? One cannot exist completely on the ~~candied apples & champagne~~ served at openings. *Carrots*

Ray Johnson

March 15, 1968

Dear Ray:

Thanks so much for the material. You and Walter de Maria represent my fan mail. I thought numerous gorgeous sadists would write me plaintive appeals, but time has gone by me. They know where to get better looking boots than I describe.

Carrot

Best regards,

Walter K. Gutman

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April 22, 1964

Jill,

Your dance at Andy Warhol's party last night was one of the best dance I have ever seen. Now very brilliant to incorporate that foil-covered pipe over the juke box. You must have spent your child-hood hanging on jungle jims.

You did a very beautiful thing. I am glad you didn't fall or the pipes didn't. I'm glad you didn't fall on your head or cut yourself.

It was breathtaking. I told Peter Orlovsky, who didn't know anything about it that you were the advertisements for "Funny Girl" which has a girl standing on her head and that I had a beard because I was a statue and that Samuel S. Cox was like the Fleishman whiskey ads that are always across the street from you on Houston showing those men carrying those large bottles.

Thank you, Jill, for what I thought would not allow me to sleep last night it was so frightening to see you dangle from that pipe but I did sleep and you did hang and I was impressed.

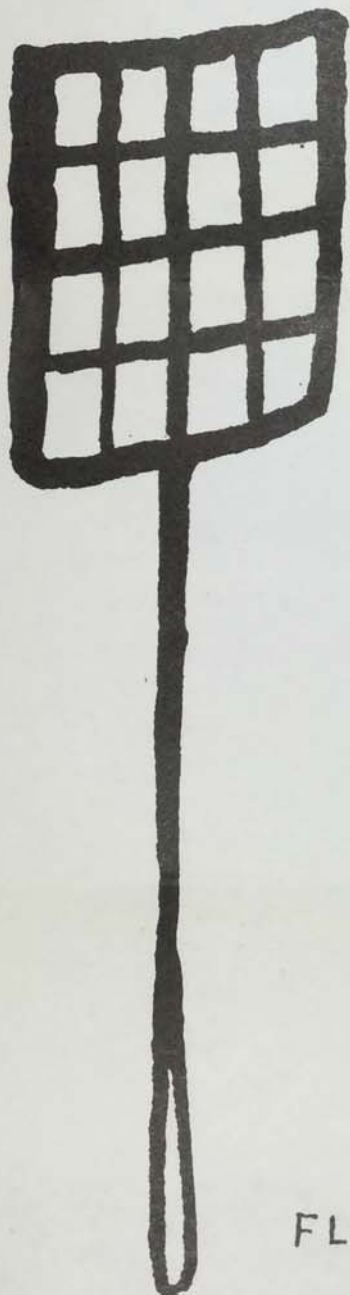
I enclose Ralph di Padova's post card with his question about new angles which I cannot answer perhaps you can I think the answer lies somewhere in that basket with that blue eyed kitten.

Thanks for your invitation to appear at Andy's on the weekend I may be too frightened to do so but ~~admission~~ for you say get me there.

Rory Johnson

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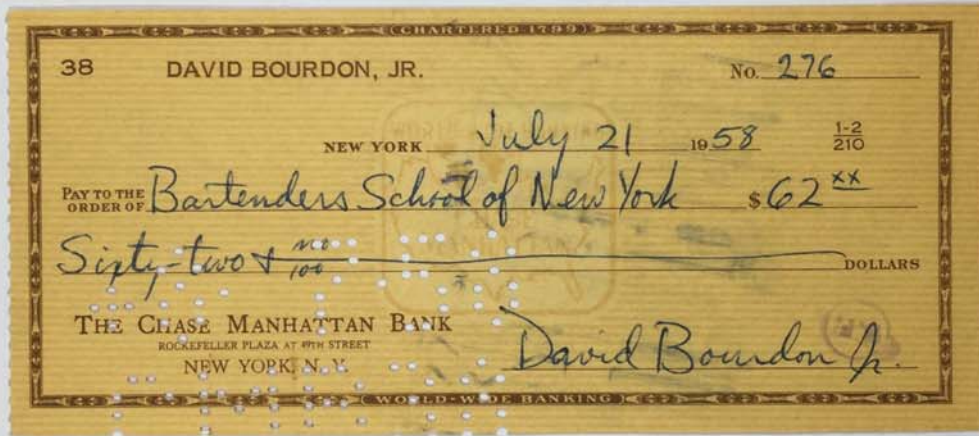


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August 31, 1969
Last night Bob & Rhett
Brown and I made the local
Long Island topless night
clubs & first was Lemon
Lounge dumpy girls with
big tits, 2nd Intimate
Lounge very chic &
terrific pasties, g-string
girl great body & dancer,
3rd hillbilly dance hall
with orchestra play corny
songs waitress of Human
Bondage type think she
just got out of looney bin
I loved her beautiful
expressive face.

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SANDPAPER

SNAKE

THE



Fig. 27. Jill Born, 1968; Collage: inks, paint, photographs, boards, sandpapered, mounted on painted board; 18½" x 13½"; Collection David Bourdon

1 1/16 x 5 3/16"

38

11.25.94

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CHOPSTICKS
PLAYED ON THE

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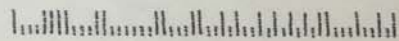
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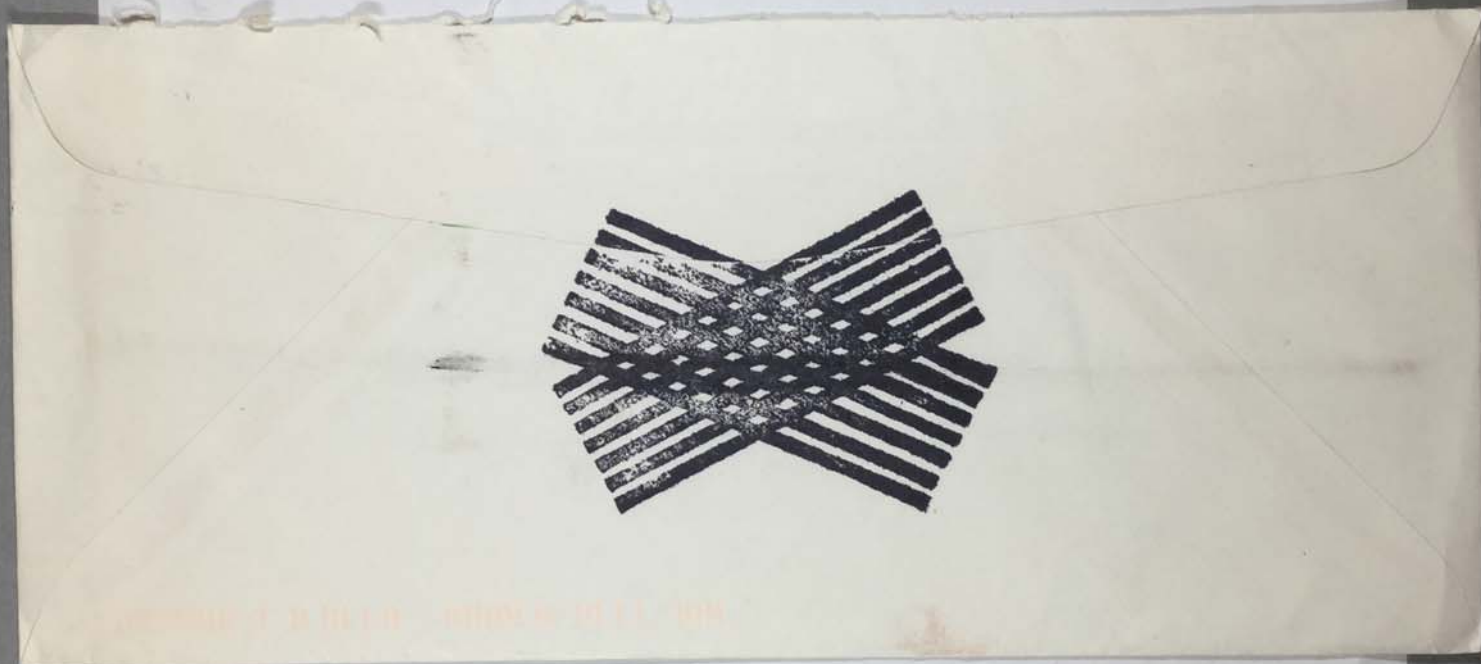
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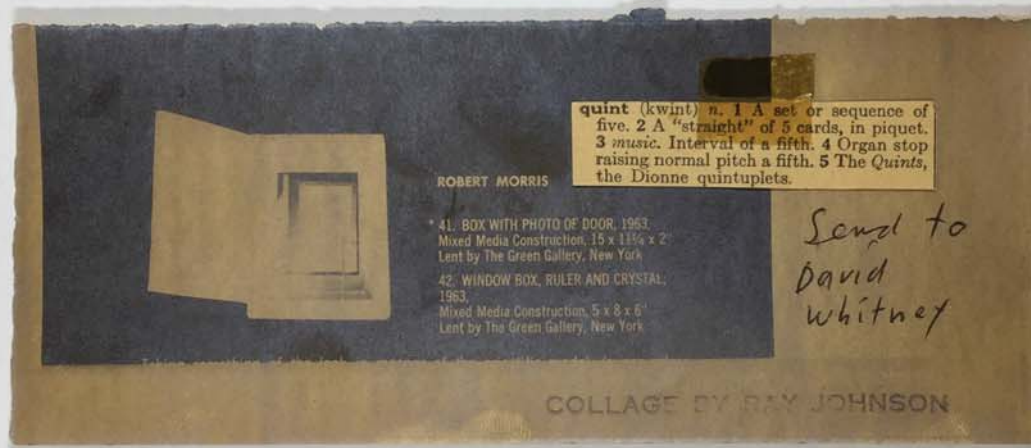
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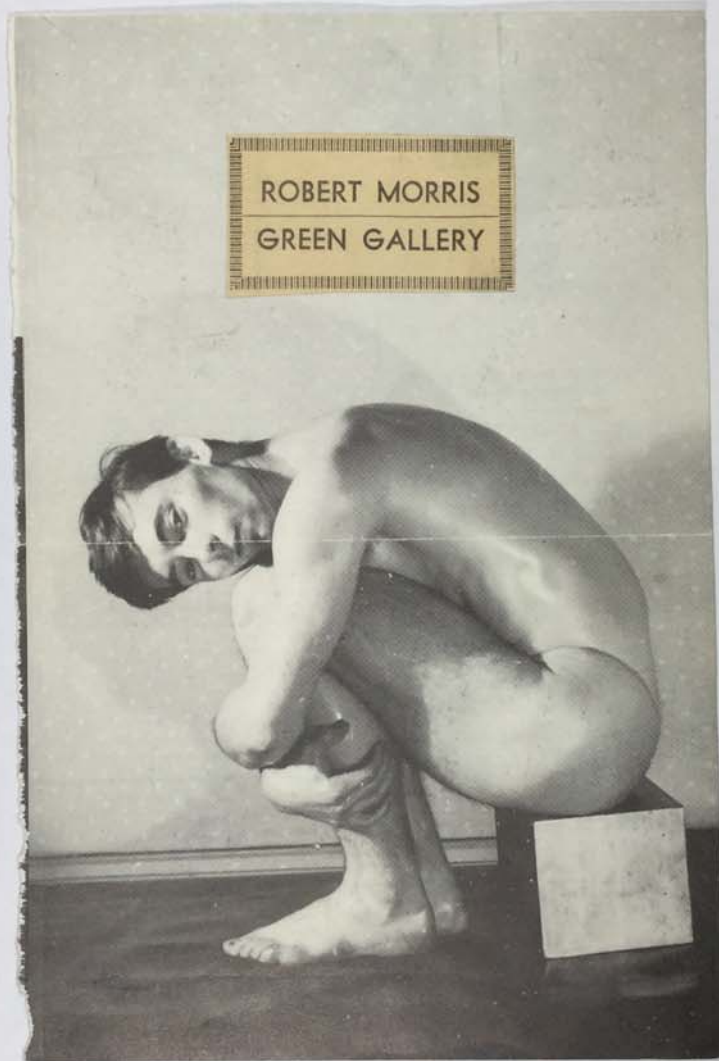
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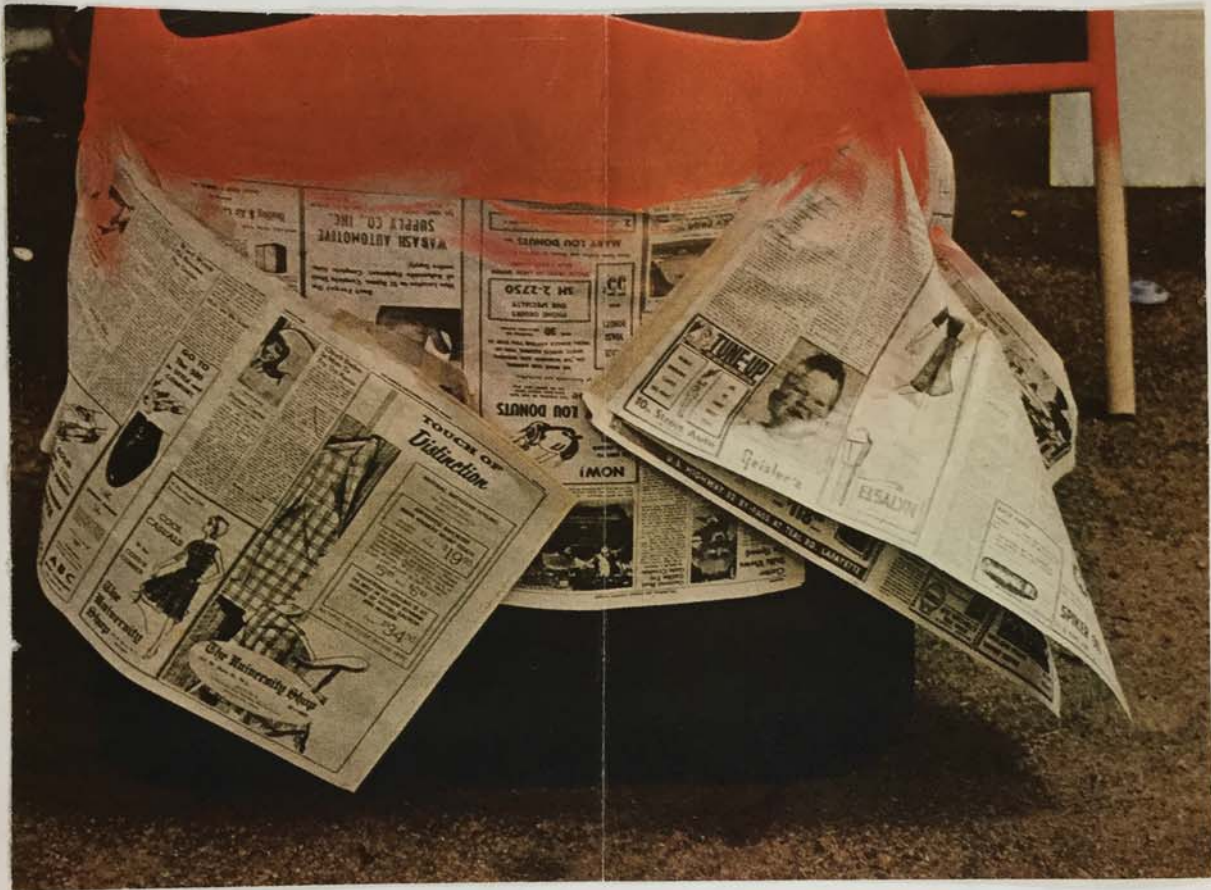
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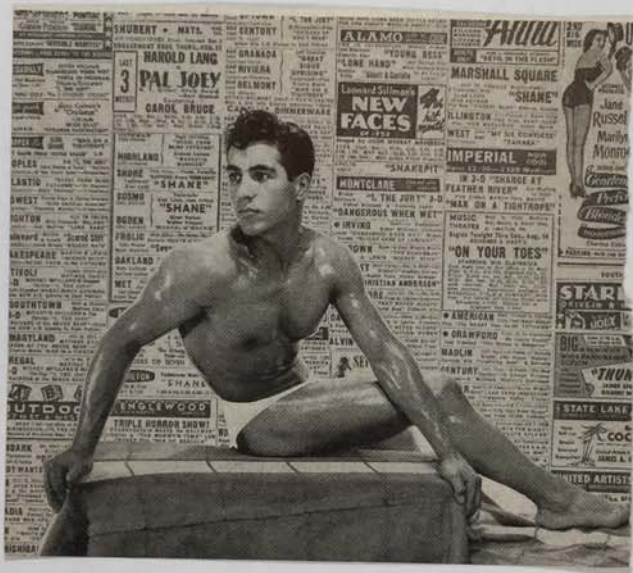
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Bob Raushenberg
as a child.

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What kind of a woman are you, anyway?



All for the new "pop decorating"? Say, using Chinese newspapers for wall-paper? Go on color kicks? Like, only orange for months?

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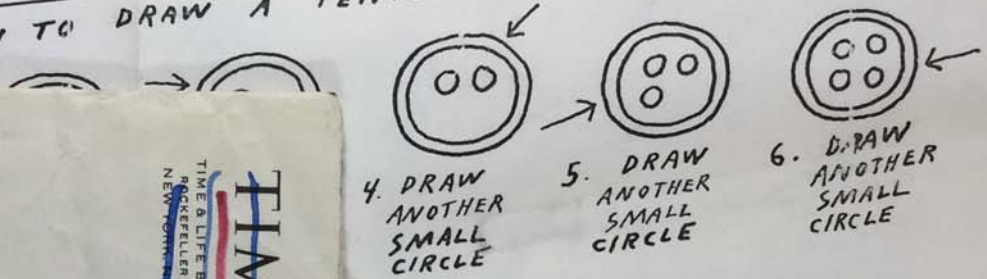
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NEW YORK CORRESPONDENCE SCHOOL
 HOW TO DRAW A TENDER BUTTON



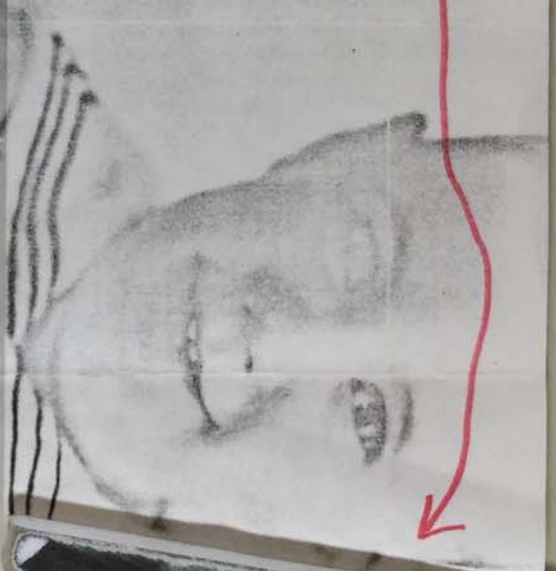
4. DRAW ANOTHER SMALL CIRCLE

5. DRAW ANOTHER SMALL CIRCLE

6. DRAW ANOTHER SMALL CIRCLE

December 26, 1971

Cut off this part of your ear:



COLLAGE BY RAY JOHNSON

TIME
 TIME & LIFE BUILDING
 ROCKEFELLER CENTER
 NEW YORK, N.Y. 10020

Ray Johnson
 176 Suffolk St.
 New York City 2

COUNCIL FOR THE NASSAU MUSEUM OF FINE ARTS
 1 Museum Drive, P.O. Box 346
 Roslyn Harbor, N.Y. 11576
 RAY JOHNSON

LONG ISLAND NY
 PM

25 DEC 1964



Mr. David Bourdon
 Voice
 Sheridan Square
 New York City, N.Y.

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TIME & LIFE BUILDING
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Ray Johnson
176 Suffolk St.
New York City 2



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1 Museum Drive, P.O. Box 346
Roslyn Harbor, N.Y. 11576
RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY,
NEW YORK 11560

LONG ISLAND NY 11576
PM
23 DEC
1991

29 USA

TO - NANCY GRAVES
40 DAVID BOURDON
Apt. 3-C
315 W. 23 ST.
NYC, NY.
10011

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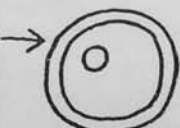
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HOW TO DRAW A TENDER BUTTON



1. DRAW A CIRCLE



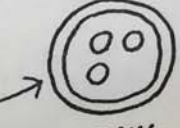
2. DRAW A CIRCLE WITHIN FIRST CIRCLE



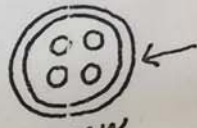
3. DRAW VERY SMALL CIRCLE



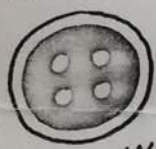
4. DRAW ANOTHER SMALL CIRCLE



5. DRAW ANOTHER SMALL CIRCLE



6. DRAW ANOTHER SMALL CIRCLE



7. FILL IN BLACK

March 26, 1971

Dear David,

Today I cut off this part of your ear:



COLLAGE BY RAY JOHNSON

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RAY JOHNSON
THE PINK HOUSE
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

*Please
Hand
Cancel*

Mr. David Bourdon
33 Greenwich Ave.
NY City, N.Y. 10011



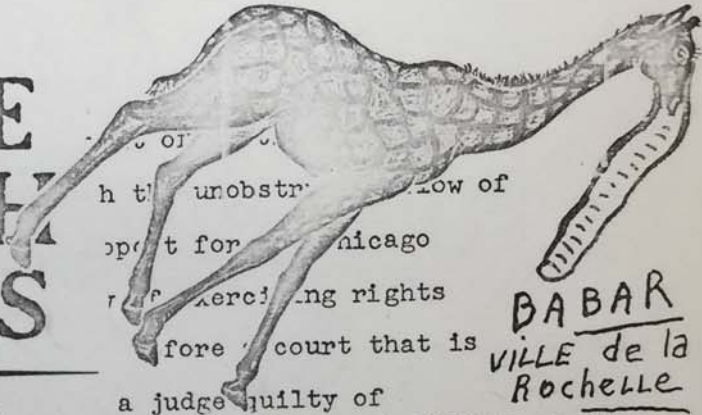
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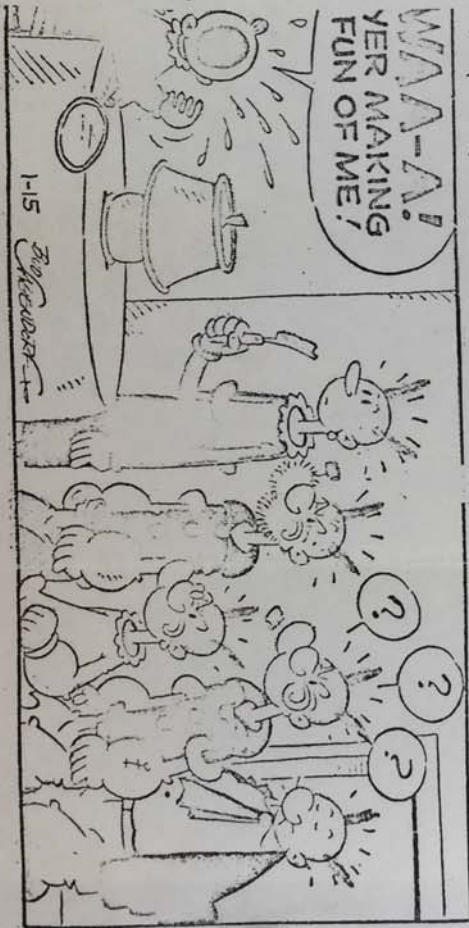
TORTURE THROUGH THE AGES

TORTURE THROUGH THE AGES



BABAR
VILLE de la
Rochelle

the infamous history of
man's cruelty to man
by Bernhardt J. Hurwood



- Glueck
- Gross
- Thomas Hess
- Sam Hunter
- Max Hozloff
- Hilton Kramer
- Philip Leider
- Lucy Lippard
- Annette Michelson
- Gregoire Muller
- Barbara Rose
- Harold Rosenberg
- Robert Rosenblum
- William Rubin
- Peter Schjeldahl
- Rode Hasnot
- Elizabeth Baker
- Gregory Battcock
- David Bourdon
- Al Brunelle
- Scott Burton
- Nicolas Calas

"IT IS SO EASY to dismiss Vincent Van Gogh. He had no success during his short and tortured lifetime but was fortunate to have his brother Theo, who was an art dealer of considerable taste. The works are certainly popular now. Who has not seen the movies about his life called, I think ironically "Last for Life"? One does suspect, from the film at least, that the celebrated pairing of Gaughin and van Gogh was not exactly Platonic. Who knows?

I'm against the whole romanticism of the thing. But although I am passionately against the artist as suffering "bohemian," I am for art, perhaps totally irrationally, so anything that "sells" art is okay by me.

As an adolescent I worshipped van Gogh's paintings, or rather what I knew of them from reproductions, but this was soon followed by an equally uncritical adoration of Picasso. Van Gogh is probably the most reproduced "serious" artist in the world, a fact which I am sure would not displease him, wherever he is. Probably in limbo. Meanwhile, cheap reproductions of his most celebrated paintings, their colors obscenely askew, adorn the motel rooms and the recreation rooms of America. The only other artist I can think of that has had a similar fate is Renoir, who is only saved by the fact that his son is an important film director."

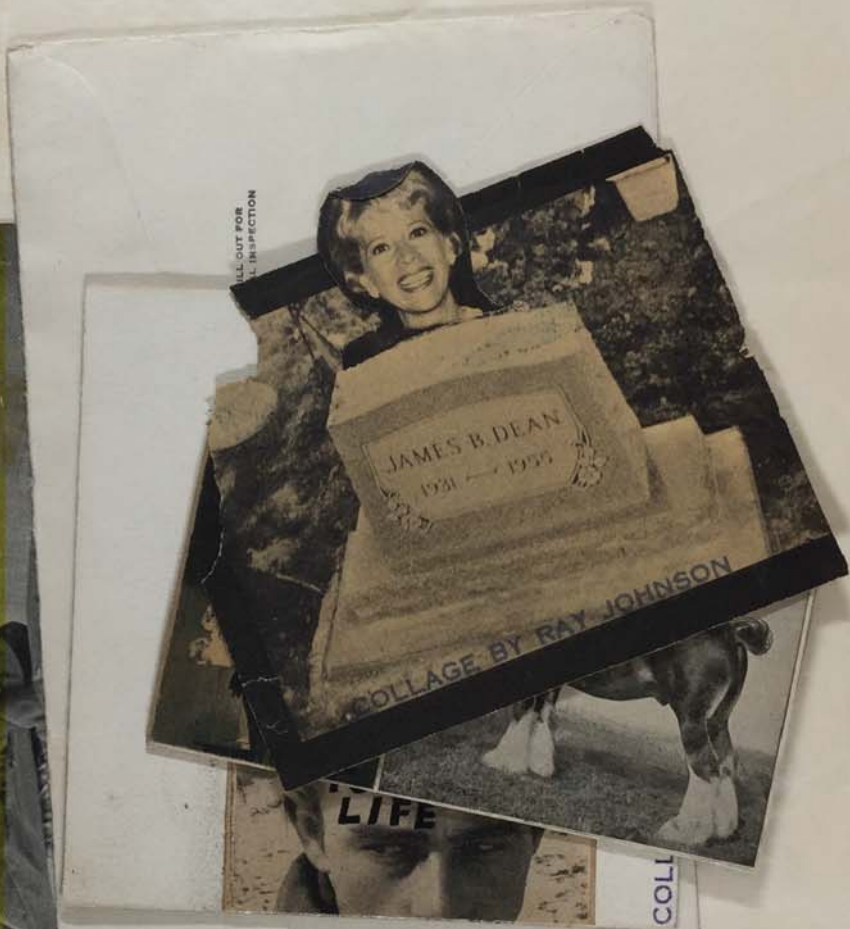
ART by John Perrault
Village VOICE,
March 18, 1971

Limbo
59TH STREET & 3RD AVE ****688-9443
4 SAINT MARKS PLACE*****674-9658
121 NASSAU STREET*****962-9956
1 TOWER ST., ROSLYN, L.I. (516)621-0575

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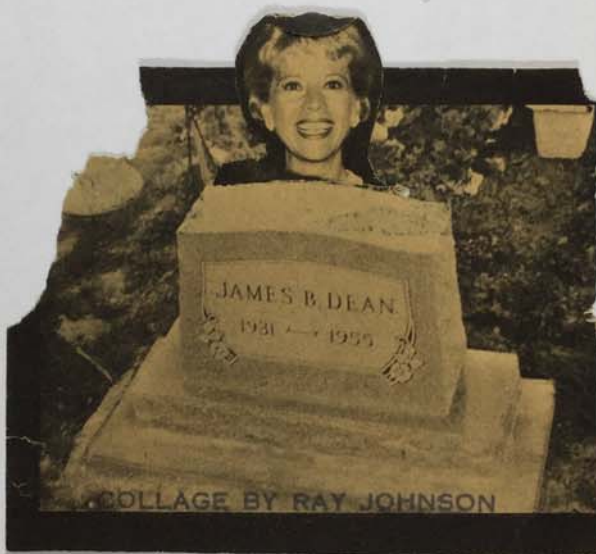
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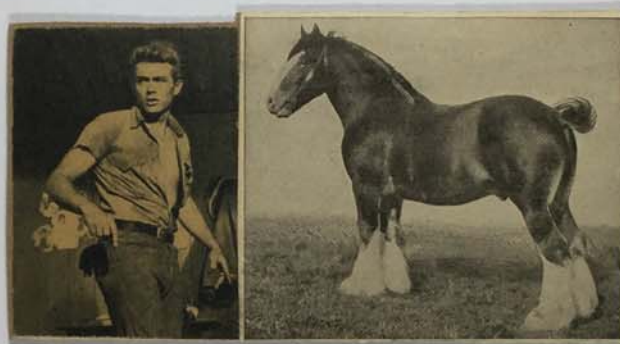
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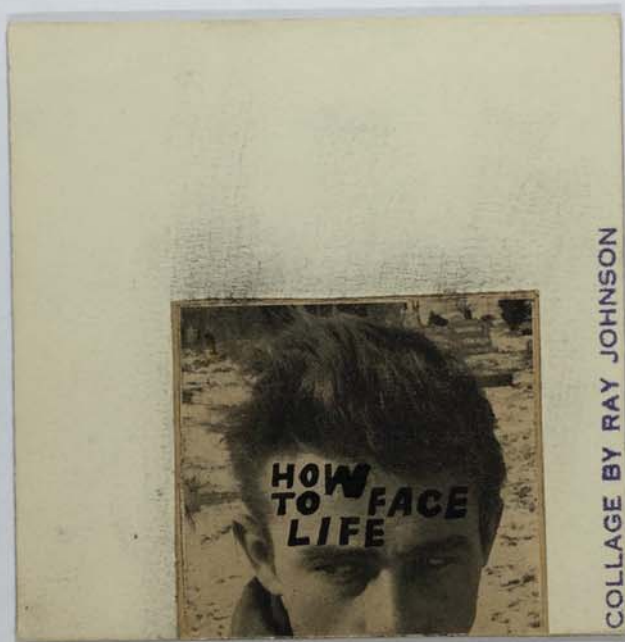
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Phoenix, Md. 21131



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malce kreider martha ed
arthur williams jacobson brecht do

D. Bourdon .
141 Columbia
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BROOKLYN, N.Y.

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kreider
anne w.
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Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

Janet Farrell

day of stilicho

RAY JOHNSON
THE PINK HOUSE
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

37 Overlook
Drive
Pittsburgh

dear david

your beautiful surprises arrived yesterday. thank you tellement.

there was a letter from jlb this morning (interestingly enough, written in rose on a fifteen foot length of gossamer springtime paper. when removed from the envelope it turned into cotton candy) saying (among other things) that he was flying to nyc may 1 to supervise a performance at the moma-metro-g musea and giving the hour of arrival, etc. a post-card arrived simultaneously, also printed in pink, noting that he had changed his mind and would stay in kyoto! so i shall register the duchamp and send it on by post. air. etc.

i am very pleased with the sculpture and do so appreciate your sending it.

casals is here today and i spent the early part of the afternoon listening to the rehearsals.

this morning i had an offer from the pittsburgh symphony orchestra, which i shall consider. really, with the new house and all, i have been seriously thinking about returning to the classroom in the fall.

i would be happy to hear from ray johnson. it has probably been three years since he sent one communique - at your request, i feel sure - and, which, i am sorry to say, i did not acknowledge. this time i shall do better.

i have not yet seen all and everything, but i did read his memoirs. shall track down a copy of a & e to peruse on moving day (day of finn) while everyone else is scurrying back and forth. (no one will have time to miss me)

(with apologies to j. lee byars:) the next time you have three minutes, please tell me all about diter rot! (is he really in new haven? does he etc.?)

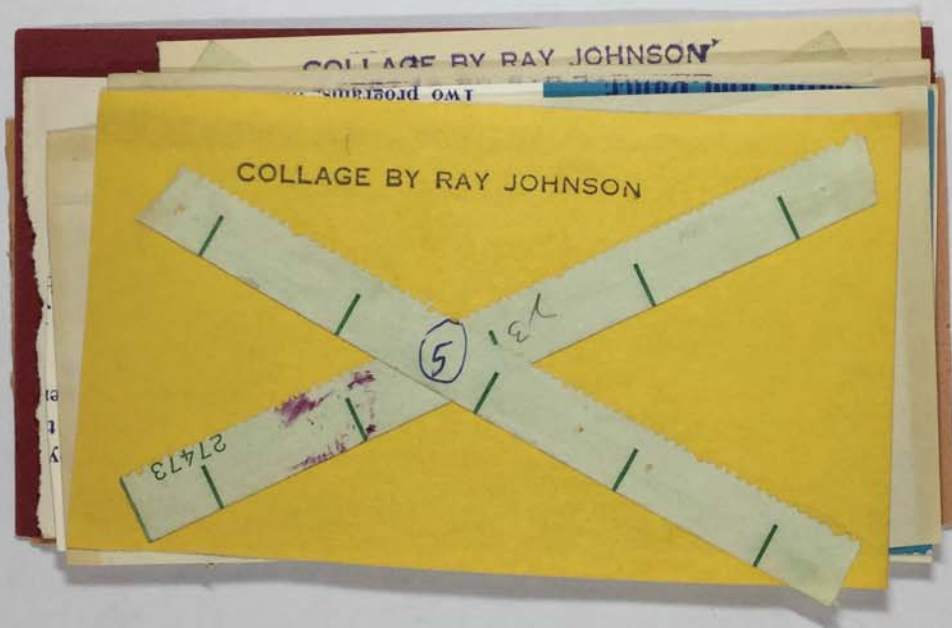
love,

your own personal chocolate bar enclosed

Gustave von Groschwitz director Leon Anthony Arkus associate director

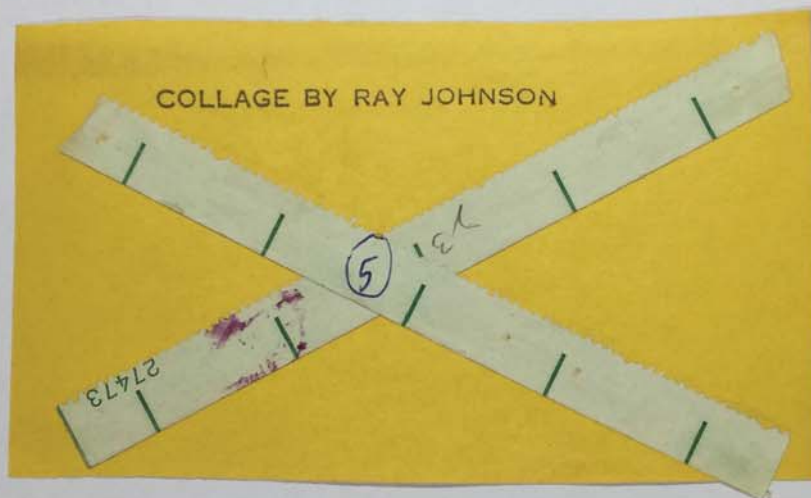
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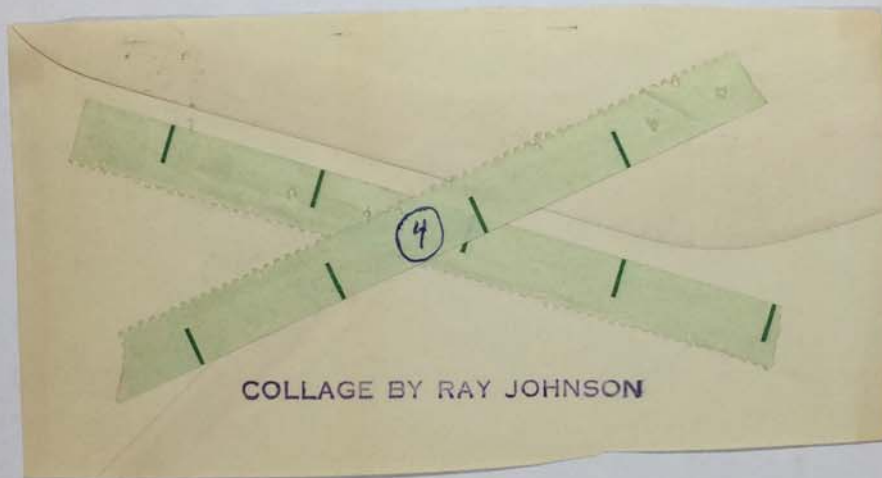
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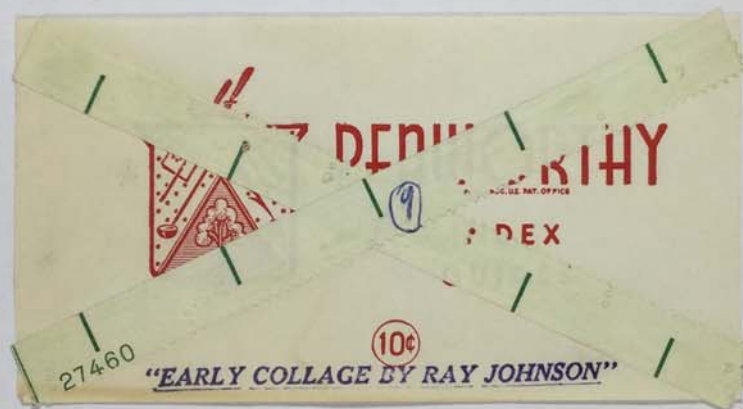
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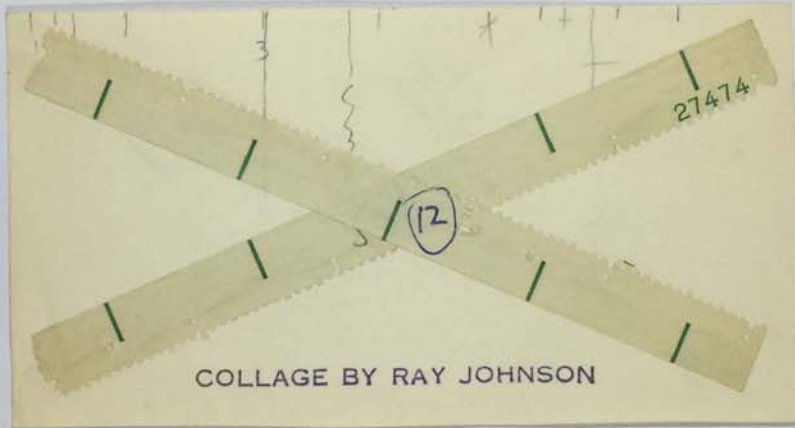
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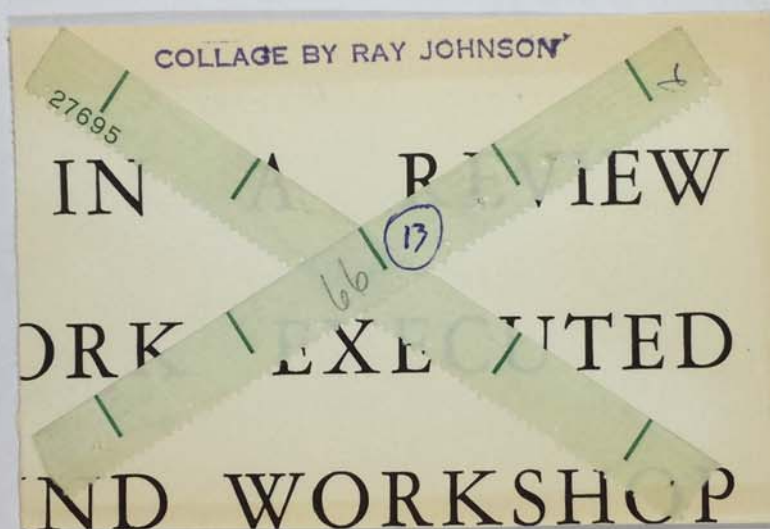
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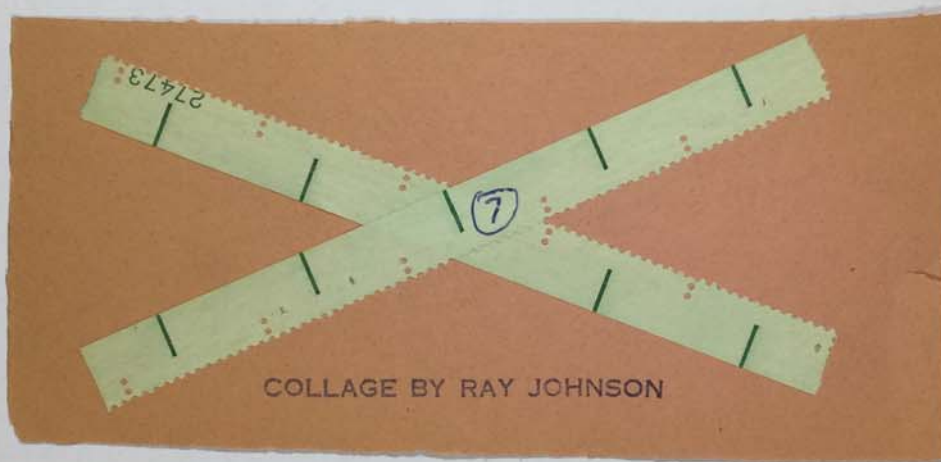
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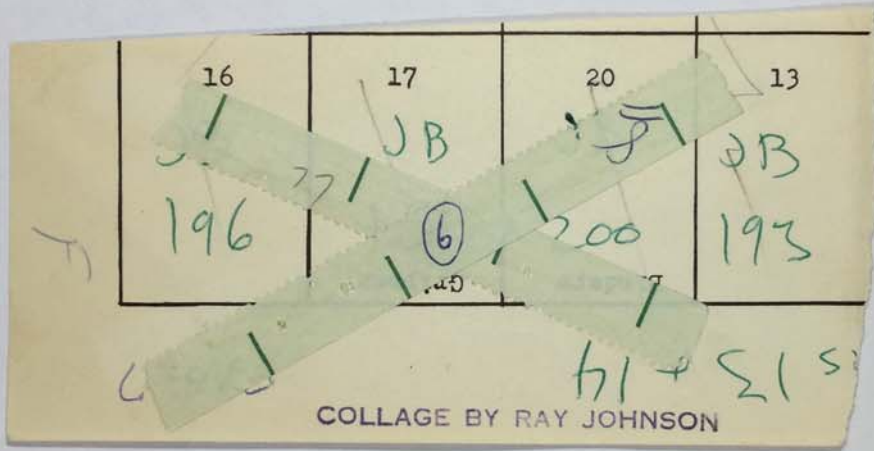
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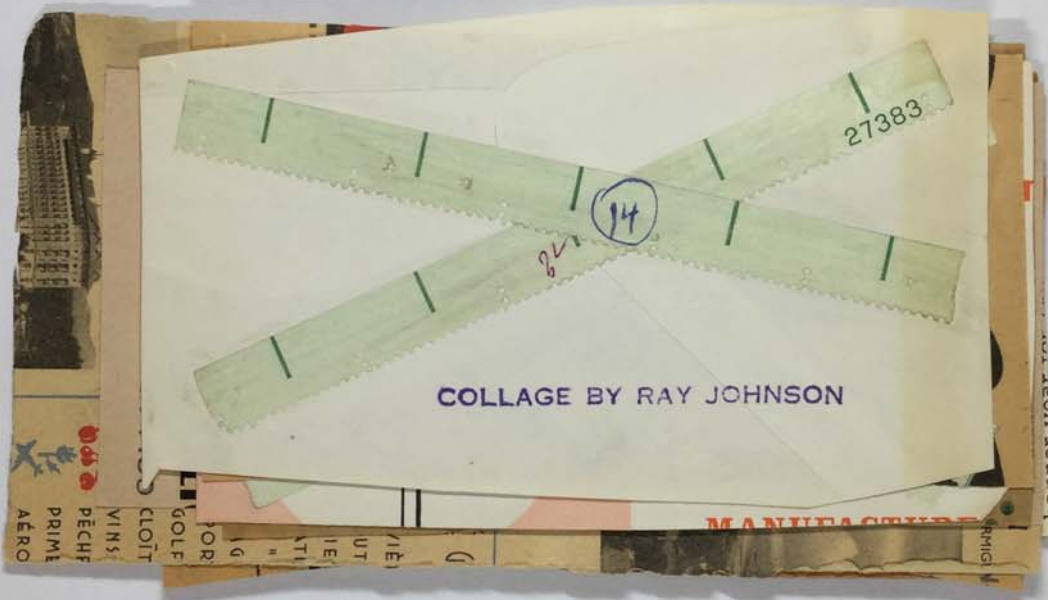
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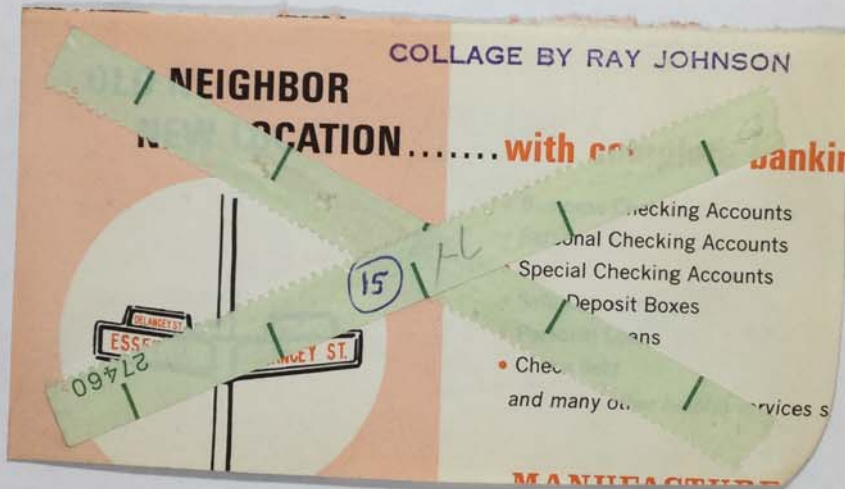
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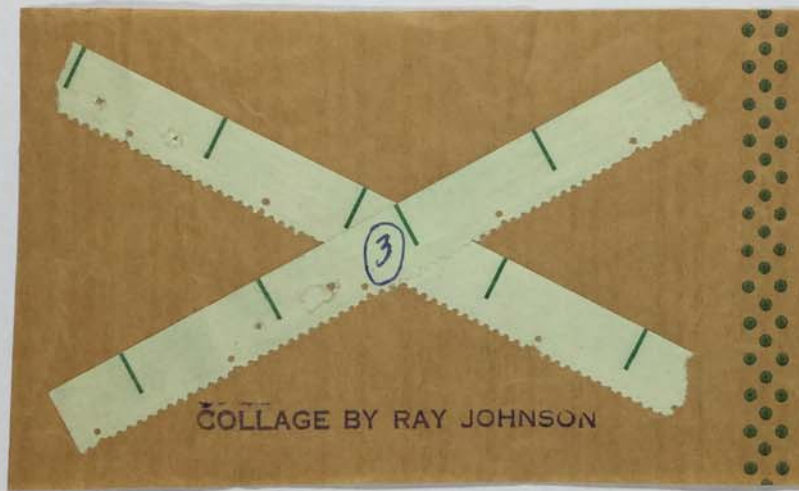
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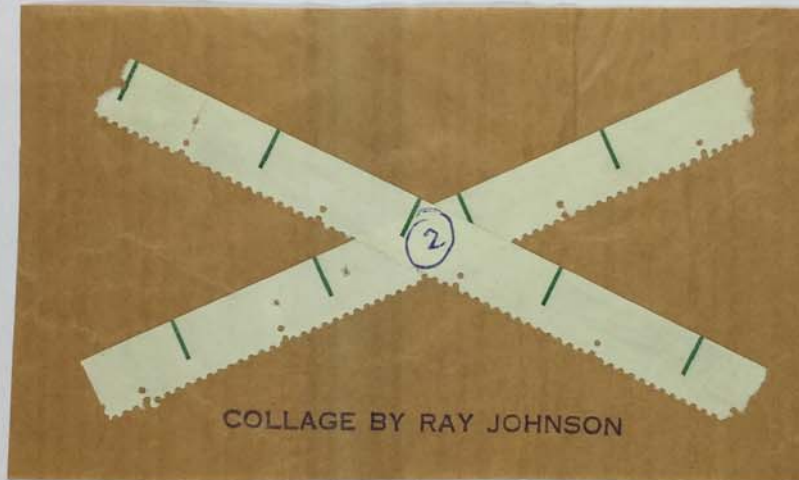
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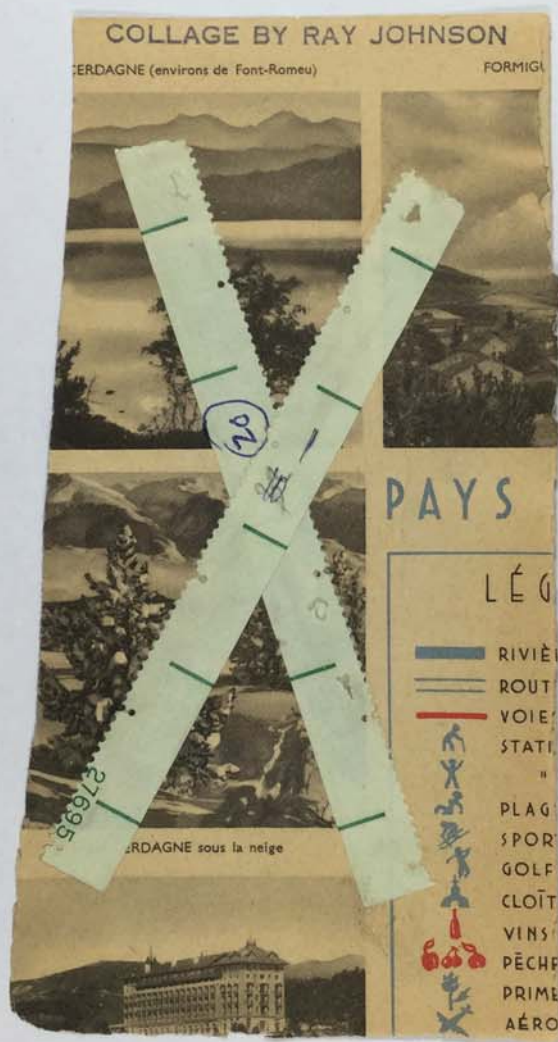
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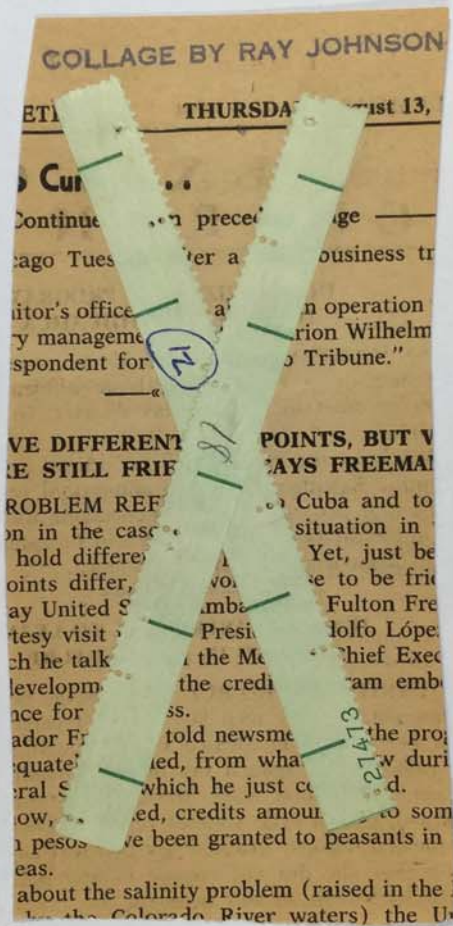
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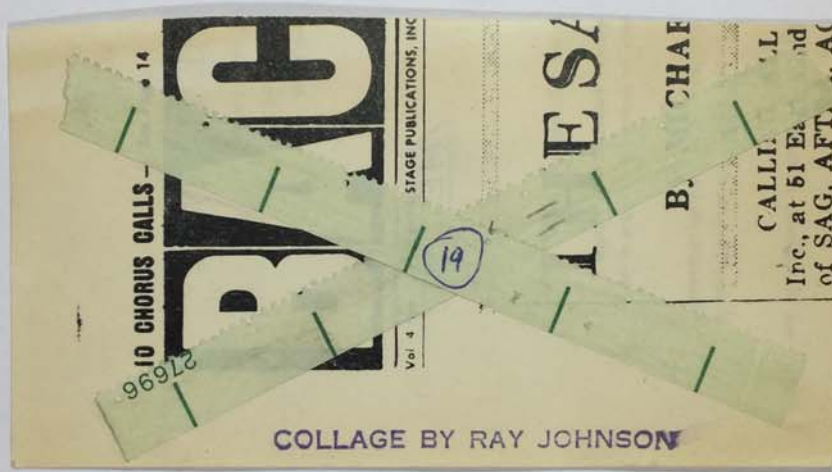
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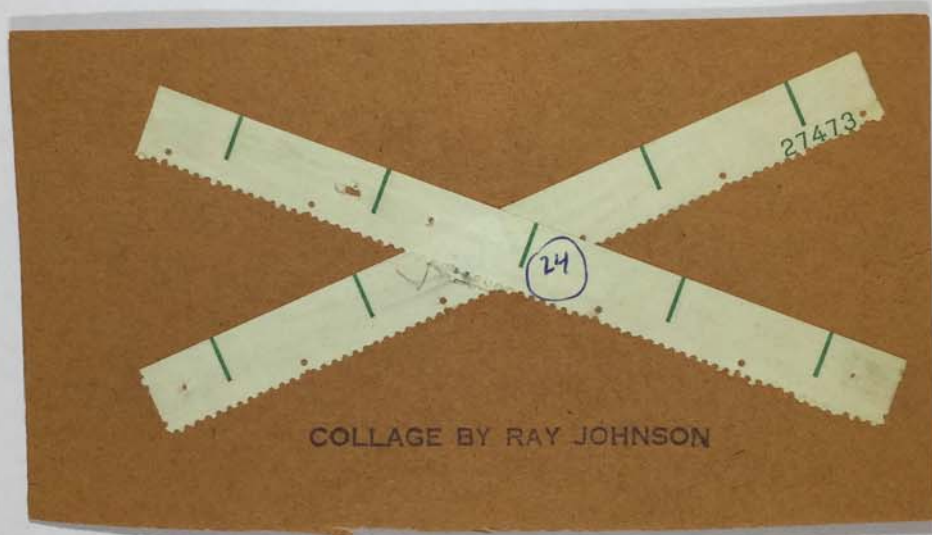
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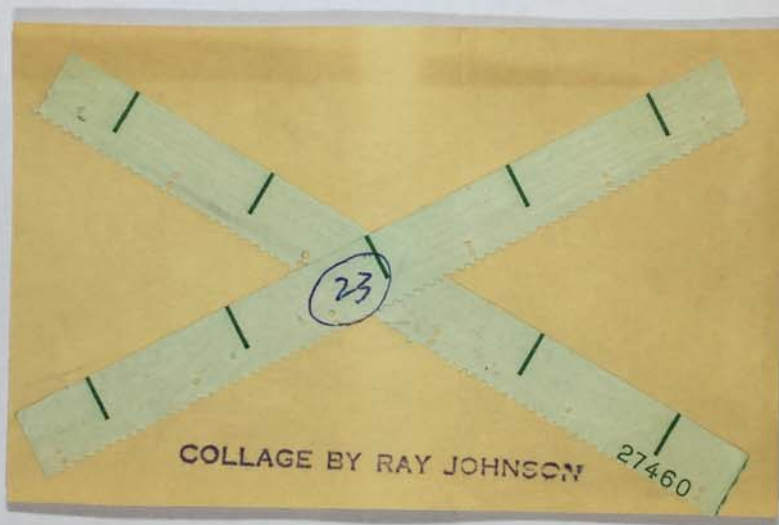
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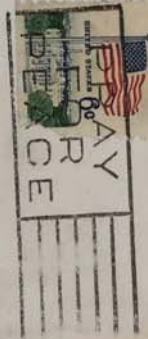
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 33 Greenwich Avenue
 New York City, N.Y.



really brought them to-
 was the time she started
 her bloomers. Bloomers
 n't know, were the 1928
 ties. And that day she
 a safety pin from her girl
 lle, and scampered into
 ry, holding herself tight
 at. She had hurried past
 the librarian, and ducked
 y section. And it was
 was pinning the elastic
 s together that she saw
 looking at her with his
 lo," and she gulped back
 g. Mr. Fontayne, of all
 her like this! For he
 me new French teacher.
 son why the girls were
 outside the dean's of-
 showing a sudden pas-
 sion for French.
 Heel out her coat and
 Fontayne said amiably.
 "try, too?"
 Margie repeated, with a
 own. That is, if you
 frown, on a face like
 Keats?" he suggested
 she said. "What are
 t," Mr. Fontayne said.
 Margie said. "I adore
 slightly amused about
 when she left the
 along with her. They
 down the corridor
 were standing in line
 dean's office, and when

*Obad
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 THE
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 man
 dean of
 REAT.
 Pagan
 ST (en
 the woman
 g side of
 the beam
 (set)*

Crain with Glenna
 Bari, Alan Young

JEANNE CRAIN
 LENN LANGAN
 LYNN BARI
 ALAN YOUNG
 RA LAWRENCE
 CONRAD JANIS

ESTHER DALE
 CAVANAUGH

Fox Picture

Twentieth Cen-
 directed by
 d by Walter
 y by F. Hugh
 stories by Ruth
 chard Branston.



*...re was a
 teacher in the
 book with sev
 children to send
 college so
 don't possibly
 you do
 -d, Lox*

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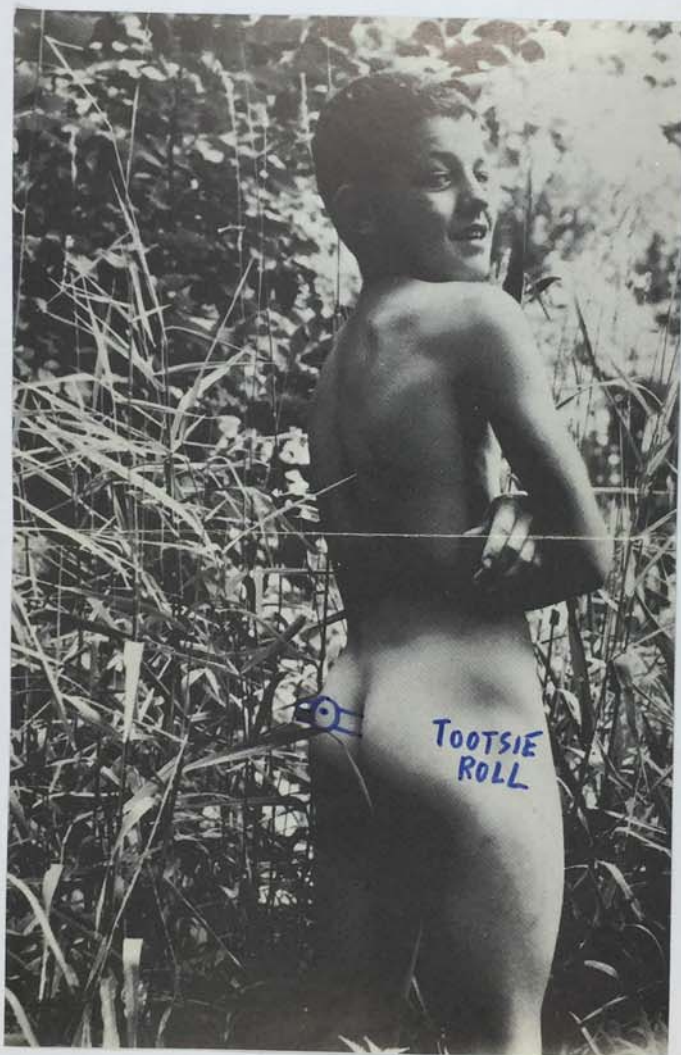
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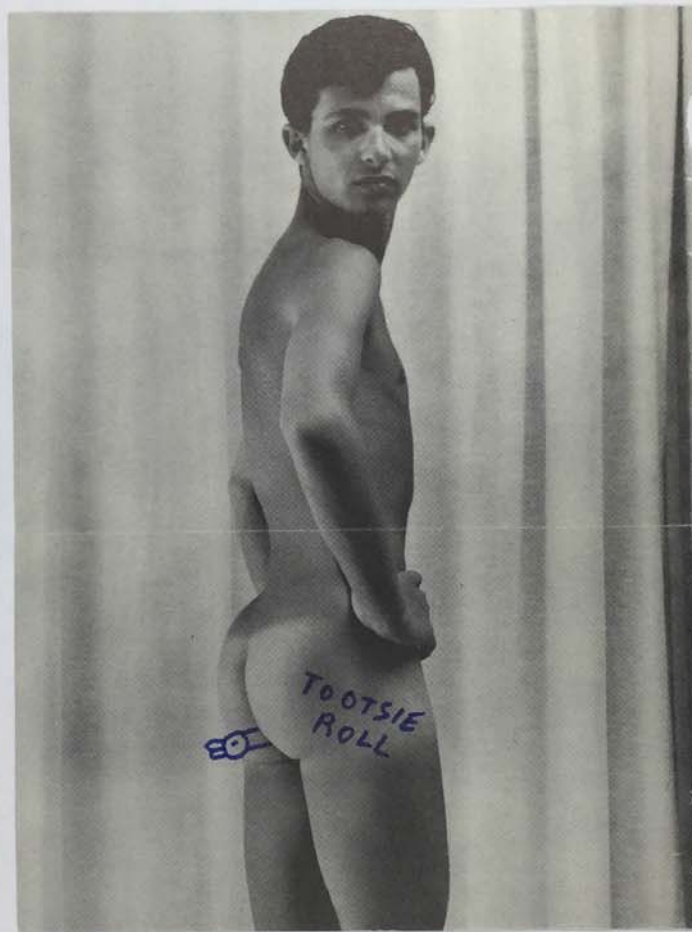
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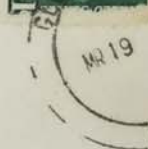


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NEW YORK 13, N. Y.

RAY JOHNSON
176 SUFFOLK ST.
NEW YORK, N. Y.

bourdon

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RAY JOHNSON

THIS IS NOT FUNNY
RAY JOHNSON

THIS IS NOT FUNNY
RAY JOHNSON

THIS IS NOT FUNNY
RAY JOHNSON
Jerome Goodman
15 West 54th Street
New York City, N.Y.
THIS IS NOT FUNNY
RAY JOHNSON

To- Michael Malce
c/o David Bourdon
141 Columbia Hts.
Brooklyn, N.Y.



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FOR WALLY
COLLAGE BY RAY JOHNSON
Berman
Match of the day
you telephoned
me Sept. 16, 1968

wally
Berman
OR.75194

WELLS FARGO BANK
POST OFFICE BOX 70
OAKLAND, CALIFORNIA 94612

60

SEP 17 1968
OAKLAND
PB 12161

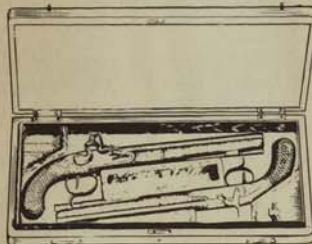


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THE Church Pistols



HISTORICAL RELICS
OF THE
BURR-HAMILTON
DUEL



THE CHASE MANHATTAN BANK

WHAT really brought them together was the time she started to lose her bloomers. Bloomers, in case you don't know, were the 1928

panties. And that day she had a safety pin from her girl ybelle, and scampered into library, holding herself tight waist. She had hurried past r, the librarian, and ducked etry section. And it was ie was pinning the elastic mers together that she saw ne looking at her with his ised.

"Hello," and she gulped back king, Mr. Fontayne, of all see her like this! For he dsome new French teacher.

Reason why the girls were line outside the dean's of- hem showing a sudden, pas- re to learn French.

smoothed out her coat and Mr. Fontayne said amiably, e poetry, too?"

"Margie repeated, with a le frown. That is, if you it a frown, on a face like

like Keats?" he suggested now," she said. "What are he poet," Mr. Fontayne said. "sir," Margie said. "I adore ed slightly amused about

And when she left they came along with her. They gether down the corridor girls were standing in line, the dean's office, and when

anne Crain with Glenn
un Bari, Alan Young

to Sidney Janis Gallery

CAST

JEANNE CRAIN
GLENN LANGAN
LYNN BARI
ALAN YOUNG
BARBARA LAWRENCE
CONRAD JANIS

ESTHER DALE
HOBART CAVANAUGH

entieth Century-Fox Picture

1946, by Twentieth Cen-
Film Corp., directed by
ing; produced by Walter
screen play by F. Hugh
based on stories by Ruth
and Richard Bransten



other in lab's

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for a minute, Margie had him all to herself!

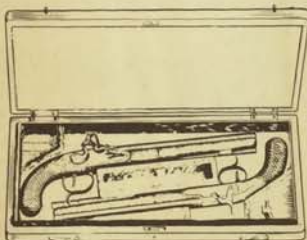
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THE
Church Pistols



HISTORICAL RELICS
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BURR-HAMILTON
DUEL



THE CHASE MANHATTAN BANK 

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AARON BURR

Birthplace:

Newark, New Jersey on February 6, 1756

Education:

Graduated from the College of New Jersey (now Princeton University) 1772

Military Record:

During the Revolutionary War, served on staffs of various generals and held the rank of lieutenant-colonel

Public Record:

Admitted to the bar in 1782
Attorney General of New York
U.S. Senator
State Assemblyman
In the Presidential election of 1800 tied with Jefferson in the Electoral College. Became Vice-President upon decision of the House of Representatives.

Died:

Port Richmond, Staten Island, New York in 1836



ALEXANDER HAMILTON

Birthplace:

Island of Nevis, B.W.I. on January 11, 1755

Education:

Attended Kings College (now Columbia University)

Military Record:

During the Revolutionary War, served on Washington's staff and commanded colonial troops at Yorktown. Held the rank of lieutenant-colonel

Public Record:

Admitted to the bar after the Revolution
Member of Continental Congress
Delegate to the Annapolis Convention
First Secretary of the Treasury
Responsible for the creation of the Bank of the United States
Commissioned Inspector-General

Died:

New York City in 1804

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THE LETHAL AND AUTHENTIC
HISTORY OF
THE CHURCH PISTOLS

Among the prized possessions of the Chase Manhattan Bank in New York is a brace of famous dueling pistols. It is singularly appropriate that their permanent resting place should be with the bank, for these pistols are the weapons with which the historic duel between Alexander Hamilton and Aaron Burr was fought — the duel that marked the culmination of a personal and bitter feud between two of the outstanding personalities of our nation during its struggle for independence and its early days as a republic. The particular interest of The Chase Manhattan Bank in these pistols stems from the fact that one of the few common efforts of these two extraordinary men, so fundamentally antipathetic both politically and temperamentally, lay in the establishment of The Manhattan Company. This company, originally chartered to supply water to the City of New York, subsequently entered the banking business. It provided the original charter, granted by the New York State Legislature on April 2, 1799, under which The Chase Manhattan Bank operates today.



Dueling ground on heights at Weehawken, New Jersey.



§ BACKGROUND OF CONFLICT §

Burr and Hamilton seemed by nature to have been cast as antagonists, and by force of circumstance were repeatedly brought into direct political conflict. Hamilton, a man of principle, had a passion for order and discipline. Burr, though brilliant, was essentially an opportunist. Hamilton, politically, was one of the leaders of the Federalist Party, which believed in a strong national government favorable to the business and banking interests of the new nation. Burr, at least during his early political career, was an adherent of Thomas Jefferson, who believed that the Federalists represented a dangerous concentration of power in the hands of a few.

As early as 1791, Burr and Hamilton were at political loggerheads when Burr defeated General Philip Schuyler, Hamilton's father-

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in-law, in an election for United States Senator from New York. Subsequently, Burr became a power among the Democratic-Republicans of New York State.

One common objective these two men seem to have found was the result of a violent yellow fever epidemic which swept New York City in the summer of 1798. The epidemic was attributed to New York's inadequate and unsanitary water supply. In this belief, a group of public-spirited citizens, led by Hamilton and Burr, presented to the Common Council of the City of New York a project for supplying "pure and wholesome water."

The project envisaged the establishment of a privately-owned water company which, in turn, required the granting of a charter by the New York State Legislature. Because of his legal experience and his great influence in State politics, Burr was chosen as the man to present the charter to the Legislature.

This charter, which Burr successfully guided on its political course, was soon to bring Burr and Hamilton into conflict once again. For the charter, in addition to authorizing The Manhattan Company to supply water to New York City, contained a clause that permitted the Company to use any of its surplus capital "in the purchase of public or other stocks or in any other moneyed transactions or operations not inconsistent with the constitution and laws of this State (New York) or of the United States." It was on the basis of this clause that The Manhattan Company, on Septem-

The Estate of General Hamilton
To D. Hosack Dr
 1804 To paid on 2^d Nov. to January - February
 March - May on 2^d June — \$37.50
To Alexander Hamilton
his Cash billings — 50
 \$ 87.50
Per Payment
any more any 8. 1805. *D. Hosack*

Bill of Dr. David Hosack who attended Alexander Hamilton at the dueling ground and at his death bed.

ber 1, 1799, opened "an office of discount and deposit."

This was a serious blow to Hamilton's business interests as well as to his political affiliations. At the time, only two banks were operating in New York City. Both were Federalist banks sponsored by Hamilton. The establishment of the Bank of the Manhattan Company effectively broke the Federalist banking monopoly in the city.

Further political conflict between Hamilton and Burr was not long postponed. In the presidential election of 1800, Burr was selected as a running mate for Jefferson on the Democratic-Republican ticket. It was patently intended that Jefferson should become President and Burr Vice President of the Federal Government. Burr was undoubtedly instrumental in achieving a smashing victory for his party. But the vote resulted in a tie between Jefferson and Burr which,

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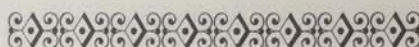
under the electoral system provided by the Constitution, had to be referred to the U.S. House of Representatives for decision. Here Hamilton proved to be Burr's nemesis, for Hamilton employed all of his political acumen to support Jefferson who, finally, was elected to the presidency after a prolonged deadlock involving 37 legislative ballots.

After serving for two years as Vice President of the United States, Burr returned to the political scene in New York State as candidate for Governor in the election of 1804. Once again Hamilton bitterly opposed him, stating publicly that he considered Burr a "dangerous" man of whom, if he wished, he "could detail . . . a still more despicable opinion."

Burr was overwhelmingly defeated at the polls and, smarting under this humiliation, called upon Hamilton to account for his assertions during the election. When Hamilton failed to give satisfactory answer, Burr issued the personal challenge which resulted in the death of Hamilton on the heights of Weehawken on the New Jersey bank of the Hudson River on July 11, 1804.

☞ THE CHURCH PISTOLS ☜

Under the dueling code of the day, Hamilton, as the recipient of the challenge, had the right to select the weapons to be used. It was natural that he should turn for advice to his brother-in-law, Colonel John B. Church, who like himself had married a daughter of Revolutionary General Philip Schuyler.



Church, one of New York's most prominent citizens, was also an experienced duelist. In 1779, he had fled from England to America to avoid arrest, probably as the result of a duel, then illegal in England. Subsequently, on a return visit to his native country, he had in 1797 purchased a brace of dueling pistols from Wogdon, famous gunsmith of London.

These pistols promptly saw service, after Church had returned to the United States, in personal conflict with none other than Aaron Burr. Both Burr and Church were directors of the newly-established Manhattan Company. On the evening preceding the very day upon which that Company opened its first banking office, Church, it is reported, "at a public table in Town," harshly characterized Burr as a scoundrel whose closest friends were knaves and wastrels. This resulted in a challenge from Burr, and the parties met at Hoback's Ferry in Hoboken on the evening of the following day. An exchange of shots took place, knocking a button from Burr's coat but leaving him otherwise unharmed. Before second shots could be fired, Church offered the "amende honorable" to Burr and, according to the dueling code of the day, the matter was considered closed.

Once again, three years later, the same pistols were invoked in a personal quarrel. On this occasion, it was Alexander Hamilton's son, Philip, who was one of the antagonists. He met his death at the hands of his adversary, George Eacker, on the same grounds where his father was subsequently

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to meet an identical fate. For the Hamilton family, the Church pistols thus proved lethal indeed.

☞ THE HAMILTON-BURR DUEL ☞

In his affair with Burr, Hamilton was guided by Colonel Church not only in the selection of weapons, but in those preparations of a personal nature that a man must make when his life is at stake. For Hamilton was not sanguine about the outcome of his meeting with Burr. It would appear from the evidence that Hamilton had no intention of firing at Burr, but he knew Burr to be a good shot and he believed him to be a man of reckless temper.

Colonel Church himself took no direct part in the duel. As his second, Hamilton selected a personal friend and fellow lawyer, Nathaniel Pendleton. The attending surgeon was Dr. David Hosack.

The duel took place, as has been stated, at Weehawken, New Jersey, directly across the Hudson River from New York. Only one shot was fired — that from Burr's pistol. It struck Hamilton on the right side of the abdomen, just above the hip. What happened thereafter is described in this eyewitness account by Dr. Hosack, in a letter, still extant, written to a personal friend on August 17, 1804.

"When called to him (Hamilton) upon his receiving the fatal wound," Hosack writes, "I found him half sitting upon the ground, supported in the arms of Mr. Pendleton. His countenance of death I shall never forget. He had at that instant just



Hamilton and Burr duel.

strength to say: 'This is a mortal wound, doctor,' when he sank and became to all appearances lifeless."

Hosack felt that the only chance to save Hamilton's life was to get him across the Hudson. He and Pendleton therefore carried Hamilton down to the river and placed him in the barge which had brought them to the dueling site. Shortly after they left the shore, Hamilton returned to consciousness. His first words were: "My vision is indistinct." Dr. Hosack then recounts this episode. "Soon after recovering his sight," Hosack states, "he happened to cast his eyes upon the case of pistols, and observing the one he had had in his hand lying on the outside, he said: 'Take care of that pistol; it is undischarged and still cocked. It may go off and do harm. Pendleton knows that I did not intend to fire at him.'"

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met at Weehawken* on September 2, 1799, and exchanged shots. Burr missed, but the bullet from my great grandfather's pistol clipped a button from Burr's coat. They were used again three years later when Alexander Hamilton's son, Philip, was challenged by J. G. Eckhardt,† and was mortally wounded.

"Two years later, Alexander Hamilton received a challenge from Aaron Burr. The challenged party, according to the code of honor of those days, always selected the weapons to be used; and so Alexander Hamilton immediately consulted his brother-in-law, John B. Church, as to what pistols he should use. Mr. Church answered: 'Why don't you use my pistols? I used them when I met Burr and made his button fly!' Hamilton took the pistols and handed them to his second, Nathaniel Pendleton. After the duel was fought, they were returned to their owner by Mr. Pendleton. They have been in our family without interruption since their purchase by John B. Church. During my early days, I constantly saw them in my father's den, and I can recall his interesting association with them. But there is one thing he did which he regretted very very deeply to his dying day. During the Civil War, when he was organizing a volunteer company, having no arms in his home, he changed the lock on one of those pistols from the old flint lock to the then modern

*Mrs Gilpin is misinformed as to the site of this duel.

†G. Eacker.



percussion cap, in case he had occasion to use it, which he never did.

"John B. Church purchased a large tract of land in Allegheny County in Western New York and built the first stone house west of the Allegheny River, calling it Belvedere. In 1805 his son, Philip, my grandfather, married the daughter of General Walter Stewart and brought his bride to the old homestead, and it was there that my father, Richard, was born in 1824, his death occurring in 1911. I, too, was born at Belvedere in 1872, and it was in this historic old place on the Genesee River that the pistols and the many interesting letters were kept for three generations."

This circumstantial account of the Church pistols bears the unmistakable stamp of authenticity. It would be fruitless, perhaps, to speculate upon the effect that it might have had upon American history if Alexander Hamilton had lived to maintain his influence on national affairs and if Burr, instead of becoming a political outcast, had continued as one of the leaders of the opposition. There can be no question, however, that the melancholy affair of the Burr-Hamilton duel did alter the course of government in the formative years of our Republic and that, for this reason, the weapons with which the duel was fought take on a special significance. Their value today, as a part of the permanent historical collection of The Chase Manhattan Bank, far transcends their curiosity interest. Their value lies not in what they are, but in what they stand for as instruments of fate.

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**THE CHASE
MANHATTAN
BANK**

1 CHASE MANHATTAN PLAZA
NEW YORK, NEW YORK 10015

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WHAT really brought them together was the time she started to lose her bloomers. Bloomers, in case you don't know, were the 1928 version of panties. And that day she had borrowed a safety pin from her girl friend, Marybelle, and scampered into the school library, holding herself tight around the waist. She had hurried past Miss Palmer, the librarian, and ducked into the poetry section. And it was while Margie was pinning the elastic of her bloomers together that she saw Mr. Fontayne looking at her with his eyebrows raised.

He said, "Hello," and she gulped back a hello, thinking, Mr. Fontayne, of all people, to see her like this! For he was the handsome new French teacher. It was the reason why the girls were standing in line outside the dean's office, all of them showing a sudden, passionate desire to learn French.

She pulled out her coat and said, "Hello, Mr. Fontayne, I'm Margie. Do you like poetry, too?"

Margie repeated, with a frown. That is, if you have a frown, on a face like

Mr. Fontayne said, "What are you like Keats?" he suggested. "How," she said. "What are you like?"

Mr. Fontayne said, "I adore poetry." Margie said, "I adore poetry."

He was amused about when she left the dean's office along with her. They were standing in line outside the dean's office, and when

she was standing in line outside the dean's office, all of them showing a sudden, passionate desire to learn French.

He was the new and handsome French teacher; he was the reason the girls were standing in line outside the dean's office, all of them showing a sudden, passionate desire to learn French. And, for a minute, Margie had him all to herself!

SECTION PARIS — RIOM :



budding what once I last w even I do, anoth Again ends, talkin can b than what the

Jeanne Crain with Glenn Lynn Bari, Alan Young to Sidney Janis Gallery

CAST

- JEANNE CRAIN
- GLENN LANGAN
- LYNN BARI
- ALAN YOUNG
- BARBARA LAWRENCE
- CONRAD JANIS
- ESTHER DALE
- HOBERT CAVANAUGH

to my brother in law's camp in Maine every summer he is a my teacher in the city schools with several children to send to college so I can't possibly you do understand



O God how it all comes back to me (Ours were by own ser) HE was the English teacher Liz (st) (on the plan) (ret)

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FISCHBACH

799 Madison Avenue

representing: ANN ARNOLD

GEORGE BRECHT

WYNN CHAMBERLAIN

MANE MANE
budding novelist is going back today over what he wrote yesterday. I never look back once I have begun but go right through to the last word. That's when I read it over. I may even forget the name of a minor character. If I do, I don't go back to look for it; I use another. It may turn out to be a better name. Again, I believe in continuous work — week-ends, Christmas, the lot. I also believe in not talking about the plot or the characters. They can be talked out. I have never written more than a very rough synopsis. If I knew exactly what was going to happen, I should never write the book. I must amuse myself, too!

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FISCHBACH

799 Madison Avenue

representing: ANN ARNOLD

GEORGE BRECHT

WYNN CHAMBERLAIN

ALLAN D'ARCANGELO

ALEX KATZ

Cutouts Jan. 5-30th

KENNETH KILSTROM

NICHOLAS KRUSHENICK

AARON KURILOFF

BOB MANGOLD

KNOX MARTIN

DOUG OHLSON

JOE STEFANELLI

MICHAEL STEINER

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REUBEN GALLERY

61 Fourth Avenue bet. 9th & 10th Street
New York City 3, N. Y.

4 EVENINGS JANUARY 8,9,10,11 AT 8:30 P.M.

Fireman's Dream by Red Grooms

January Happening by Allan Kaprow

Small Cannon by Robert Whitman

ADVANCE RESERVATION ONLY CALL OR41136 MIN. CONTRIB. \$1.50

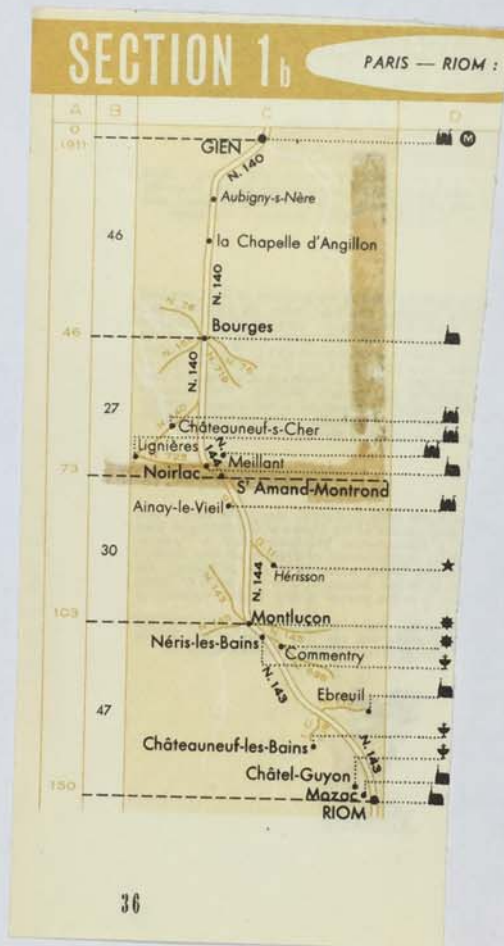
RED GROOMS JANUARY 9 thru JANUARY 21

Party - December 18 - Please Come!

OPEN Tues. thru Sun. 1P.M.-6P.M. Every Fri. 1P.M.-10P.M. !

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Pocatello, city, p. 16, 471, co-seat of Bannock co., se. Idaho, on Port Neuf r.; named for Shoshone Indian chief. Altitude 4,471 ft.; second largest city in Idaho. Contains br. of Univ. of Idaho and Idaho Technical Inst.

Kauai, a n. island of the Hawaiian group, area, 547 sq. m.; p. 35,806. The fourth largest island, it is composed of mountainous country and is characterized by valleys with deep fissures of which one, Waimea, is strikingly like Grand Canyon on a miniature scale. It has fertile agricultural land producing rice, sugar, and tropical fruits.

COLLAGE BY RAY JOHNSON

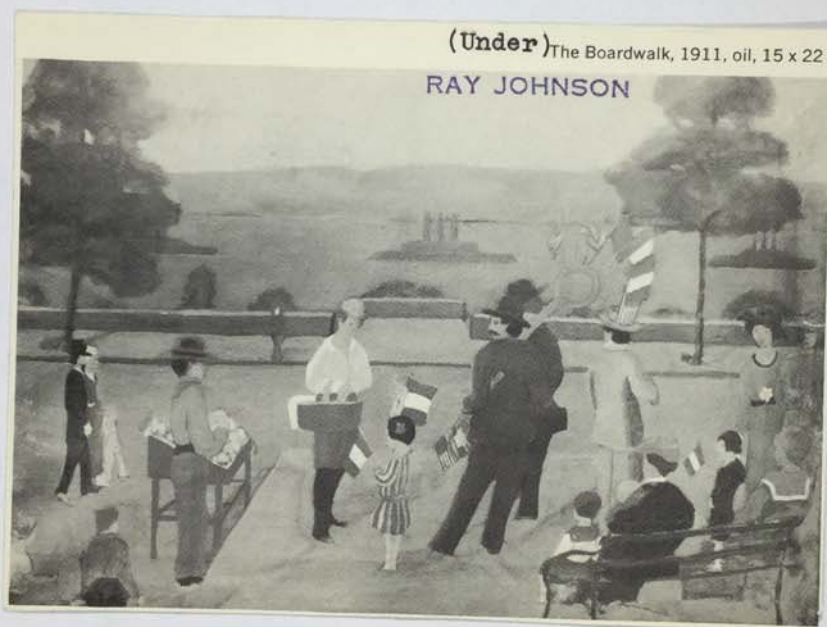
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8 MAN SHOW 2
RAY CHARLES
RAY JOHNSTON
CHARLES STANLEY

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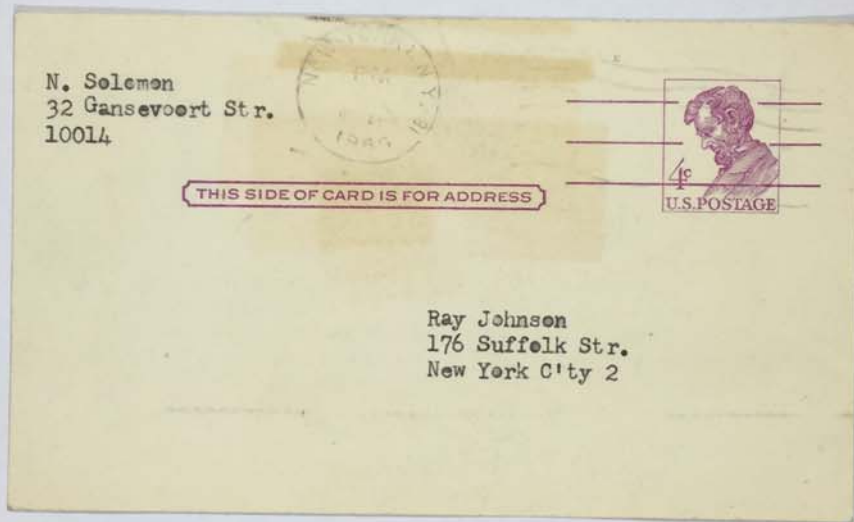
gypsy. A mad bareness walked the Village streets
with her head shaved and painted vermilion. Tiny
Tim sold Love Candy

CUE'S NEW YORK -- p. 222



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He was the new and handsome French teacher; he was the reason the girls were standing in line outside the dean's office, all of them showing a sudden, passionate desire to learn French. And, for a minute, Margie had him all to herself!

What really brought them together was the time she started to lose her bloomers. Bloomers, in case you don't know, were the 1928 version of panties. And that day she had borrowed a safety pin from her girl friend, Marybelle, and scampered into the school library, holding herself tight around the waist. She had hurried past Miss Palmer, the librarian, and ducked into the poetry section. And it was while Margie was pinning the elastic of her bloomers together that she saw Mr. Fontayne looking at her with his eyebrows raised.

He said, "Hello," and she gulped back a hello, thinking, Mr. Fontayne, of all people, to see her like this! For he was the handsome new French teacher. He was the reason why the girls were standing in line outside the dean's office, all of them showing a sudden, passionate desire to learn French.

Margie smoothed out her coat and skirt and Mr. Fontayne said amiably, "Do you like poetry, too?"

"Poetry?" Margie repeated, with a puzzled little frown. That is, if you could call it a frown, on a face like Margie's.

"Do you like Keats?" he suggested.

"I don't know," she said. "What are Keats?"

"Keats, the poet," Mr. Fontayne said.

"Oh, yes, sir," Margie said. "I adore Keats."

He seemed slightly amused about something. And when she left the library, he came along with her. They walked together down the corridor where the girls were standing in line, in front of the dean's office, and when

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the
feet)*

starring Jeanne Crain with Glenn Langan, Lynn Bari, Alan Young

please send to Sibony Janis Gallery

CAST

Margie **JEANNE CRAIN**
 Prof. Fontayne **GLENN LANGAN**
 Miss Palmer **LYNN BARI**
 Roy Hornsdale **ALAN YOUNG**
 Marybelle **BARBARA LAWRENCE**
 Johnny **CONRAD JANIS**
 Grandma McSweeney

ESTHER DALE

Mr. McDuff **HOBERT CAVANAUGH**

A Twentieth Century-Fox Picture

Copyright, 1946, by Twentieth Century-Fox Film Corp.; directed by Henry King; produced by Walter Morosco; screen play by F. Hugh Herbert; based on stories by Ruth McKenney and Richard Branston

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VIPs

7/19/64

Lesley Gore	Andy Warhol	Mad Daddy
Elvis Presley	Ray Johnson	Mildred Dunnock
John Lennon	Jaeger Sobus	Merce Cunningham
Paul McCartney	Robt. Rauschenberg	John Cage
George Harrison	Robert Morris	Albert Finney
Kings Starr	Yvonne Rainer	Natalie Sarante
Mary Wells	John Quinan	John Rechy
Martha (the Vandellas)	Catherine Spaak	Alain Robbe-Grillet
Soren Agenoux	Susan Sontag	MY FUNNY VALENTINE
Ann-Margret	Alfred Chester	
Ann Wilson	Edward Albee	
May Wilson	Anatole Broyard	
Walter Dainwood	Bernard Malamud	
Alain Delon	John Huston	
Jean-Paul Belmondo	John Cheever	
Brigitte Bardot	Federico Fellini	
Charles Stanley	M. Antonioni	
Bobby Vee	Monica Vitti	
Claes Aldenberg	Jeanne Moreau	
Roger Trudeau	Eartha Kitt	
Peter O'Toole	Jackie Wilson	
Frank Lilly	Jackie Kennedy	
Steve Mc Queen	Commissioner O'Toole	
Natalie Wood	Murray the K	

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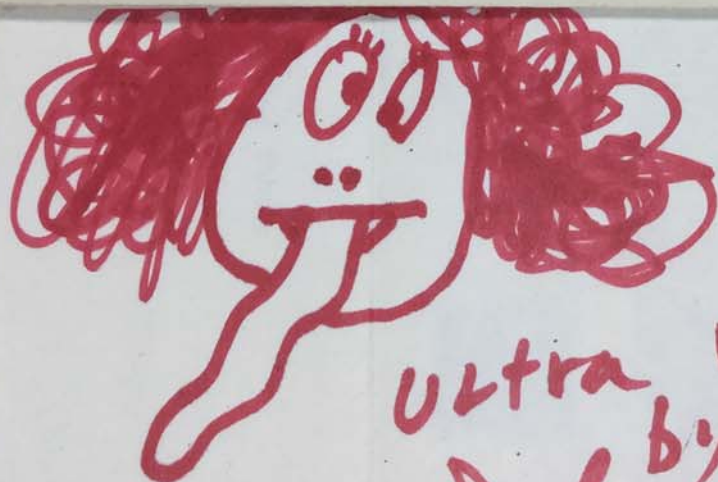
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Send to David Bourdon,
wife

AFTER FIVE DAYS RETURN TO
AMERICAN TINNING WORKS
24 MOORE STREET
NEW YORK 4, N. Y.

~~Wilson~~ hede Kaymar

D. B. Bourdon



Ultra violet
by
John Graham

FACE COLLAGE BY RAY JOHNSON

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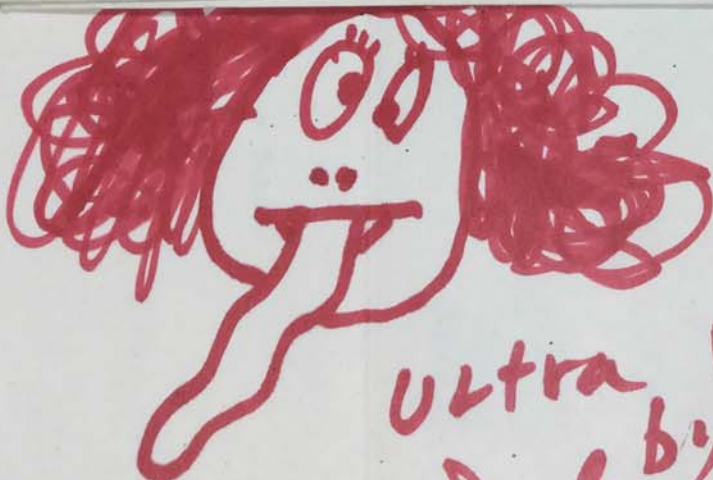
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David Bourdon
* L * I * F * E *
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not 30



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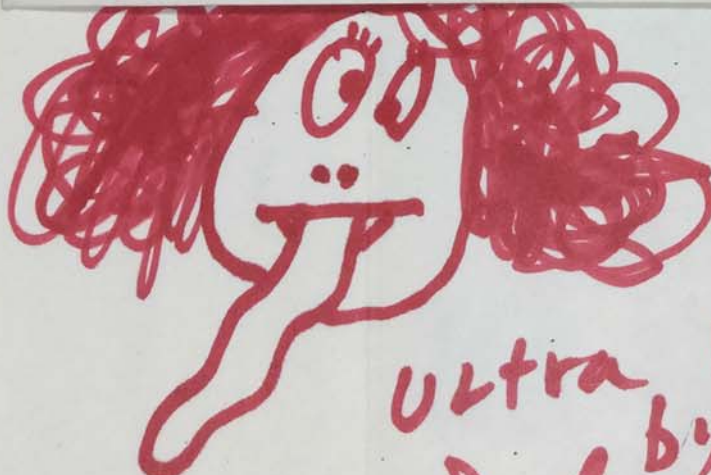
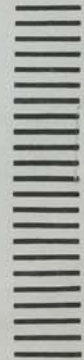
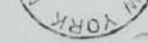
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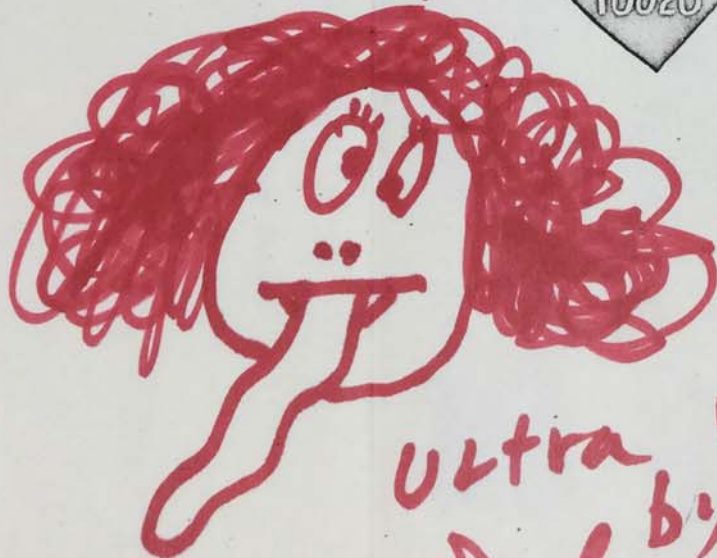
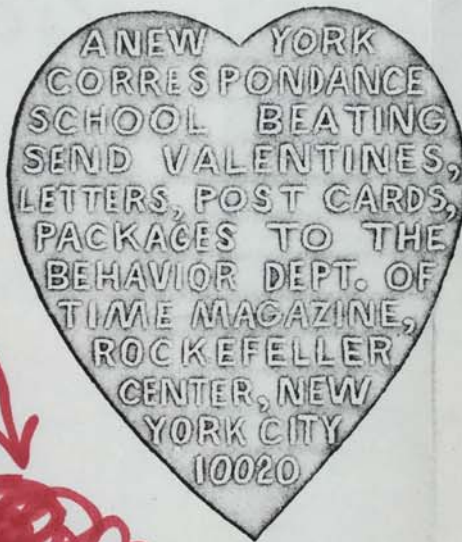
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Raspberry
juice



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February 6, 1967

Dear David Bourdon:

This letter is a documentation of my first meeting in Flushing yesterday with Joseph Cornell, who called me at ten o'clock Sunday morning and said that I should come out to visit him. He asked me to bring a Boston cream pie and suggested that Ratner's was a good place

IBM

890 Madison Avenue
New York, New York 10022

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NYC 2, NY



Mr. David Bourdon

Art dept. LIFE

Rockefeller Center

NYC, NY

He played for me D. Warwick singing Message to Michael.

The ICE collages were stacked in the kitchen on the floor.
We had lunch together at the round table.

I think he cried when she said Kentucky blue bird fly.
His kother and brother were not there.

LOATHSOME RAY

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February 6, 1967

Dear David Bourdon:

This letter is a documentation of my first meeting in Flushing yesterday with Joseph Cornell, who called me at ten o'clock Sunday morning and said that I should come out to visit him. He asked me to bring a Boston cream pie and suggested that Ratner's was a good place to buy one.

I went to Ratner's on 2nd Ave. and bought a chocolate cream pie which was packed into a box that had a design on the top of a French kiosk and a cart with two wheels with flowers on it. On the kiosk were posters. One showed a man on skis and the letters ALPS. Another poster simply had a letter B.

The evening before this trip I had been slapped twice in the face by two pals.

ALPS SLAP PALS

Robert Benson had slapped me in the face at his house and David Bourdon at Claus Oldenburg's party.

On the train going out there was a man holding a big package which in purple letters said Say It With Flowers.

Joseph Cornell gave a drawing to me that he made at his round table. He showed me his will.

He played for me D. Warwick singing Message to Michael.

The ICE collages were stacked in the kitchen on the floor. We had lunch together at the round table.

I think he cried when she said Kentucky blue bird fly. His kother and brother were not there.

LOATHSOME RAY

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