

Patti Smith featured in the Janet Hamill Archive

The Janet Hamill Archive offers a rare glimpse into the life and work of Patti Smith as seen through the letters, manuscripts, photographs and documents collected by Janet Hamill during her and Patti's 40-year-long friendship.



Left: Polaroid of Patti Smith from the early 70s. Right: Janet Hamill in Morocco, 1973 by Neil Winokur.

In 2011 Patti was awarded the prestigious Polar Music Prize, considered the “Nobel Prize for Music.” The citation read:

“By devoting her life to art in all its forms, Patti Smith has demonstrated how much rock’n’roll there is in poetry and how much poetry there is in rock’n’roll. Patti Smith is a Rimbaud with Marshall amps. She has transformed the way an entire generation looks, thinks and dreams. With her inimitable soul of an artist, Patti Smith proves over and over again that people have the power.”

To the best of our knowledge, the collection contains the largest and most important gathering of unique Patti Smith archival material ever to appear on the market and includes over a thousand pages of manuscripts and typescripts relating to her National Book Award-winning memoir *Just Kids*; over 200 pages of correspondence with Janet dating from 1970–2005; original photographs, artwork, posters, broadsides, ephemera and a wonderful early drawing by Patti of her and Janet, created in 1966. Additionally, the archive contains extensive material that documents the life and work of New York poet Janet Hamill.

Selected Highlights from the Collection

Please note: quotations indicated by an asterisk (*) are from Patti Smith's *Just Kids* (Ecco, 2010).

Dear Chapo.....your letter rather postal seemed so much
 joy and frustration... it seems the whole postcard stamped
 THE YOUR ZIP CODE all over the address address
 I hope this gets to you I hope I deciphered
 the right numbers and all

Seattle Breaksly affected me quite deeply but mainly
 because it so symbolized the end of a dream and I
 took it subtly though I went to St. Patrick's and lit
 a candle it was real neat nobody was there and I sat
 in this little chapel thinking about the boys and me
 and my life in general

I saw Pauline new album cover at Columbia its garage
 bandy whatever violence and sex via 5000s album
 cover Juice and whistles

I been doing ok I have a genius new guide a mixture
 of Southern Dixie Saloon and the best one ever
 I drink alot now the only thing is that I don't
 want to live with Robert anymore I still love him and all
 in a weird way but since Bobby Neuwirth my longing
 for Bob has cut out my nervous need for constant
 company things I hate
 the dye shit
 Art I hate art though I still
 love its looking
 and visions
 Lucy dancers

My window teeth are giving me shit Rolling Stone is
 printing Brian Jones poses... all the other I'm getting
 notice in the literary world his deal a couple of
 quarters invited me to be in their pub, like World
 Anthology Samuel Cohen and Ginsberg are coming to see
 me the last week in April we're something will happen

Personally I don't give a shit anymore the only
 reason I'd even be in the things is that they would me
 I figure I paid enough dues in the underground let
 them come to me godard is claiming he discovered me

Really it was Bobby who did. having him after me having
 him say I was his favorite writer made me completely

believe in my work ah chapo he's so tough shit I
 really love it for him he's thinking of taking
 me to Paris to be in a film with Michael Pollard
 and Jerome Lee

I'll never be the same after him
 I've become impossible to deal with I'd really so much
 me now chapo I even love being alone now

I'll send you new stuff I write and a picture
 as soon as I hear from you

I loved your Nashville Skyline postal its on my wall

Robert is doing ok he has a new image too
 White denim jacket and he's designing jewelry
 for Angus

write to me huh
 I mean really write I'm in real good form now
 and I want to hear and see the belated
 Samill script (in large quantities) before my eyes

Love
 Chapo

Hotel Chelsea
 222 W 23
 NYC. Room 204
 10011

Page 1 and 2 of a letter written to Janet on the back of blank Charles Scribner's Son's sales receipts. The postmark on the envelope is from April 19, 1970 with a return address of the Hotel Chelsea.

Patti recalls Janet getting her a job at Scribner's as "a way of giving me a helping hand by sharing her good fortune...I felt lucky to be associated with such a historic bookstore. My salary was higher, and I had Janet as a confidante. I was rarely bored, and when I got restless, I wrote on the back of Scribner's stationery, like Tom in *The Glass Menagerie*, scribbling poems on the inside of cardboard boxes." *

The "Bobby" in the letter is Bobby Neuwirth, who first met Patti in 1969 and according to Patti would "open up his world to me." * Along with Janis Joplin and Michael McClure, he co-wrote the song "Mercedes Benz." Patti's poem "For Bob Neuwirth" was published September 1971 in *Creem*.



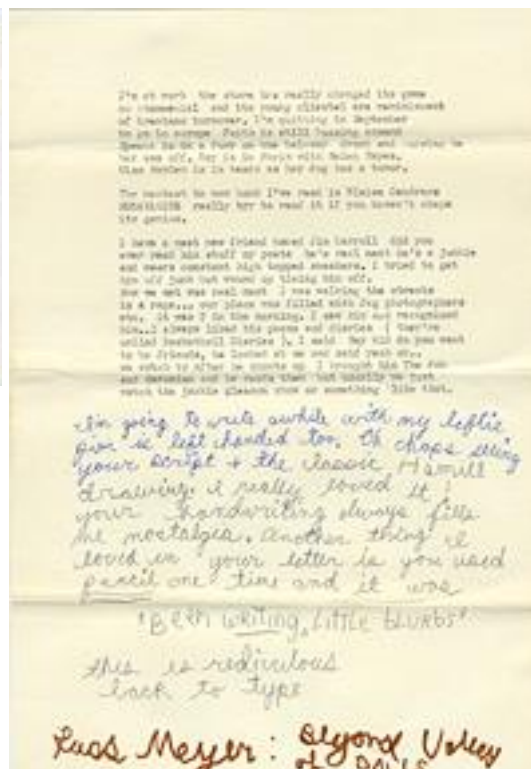
3-1/2 x 5 inch black and white snapshot of Patti and Robert's room at the Hotel Chelsea, dated August 1969.

"The Chelsea was like a doll's house in the Twilight Zone, with a hundred rooms, each a small universe. I wandered the halls seeking its spirits, dead or alive. My adventures were mildly mischievous, tapping open a door slightly ajar and getting a glimpse of Virgil Thomson's grand piano, or loitering before the nameplate of Arthur C. Clarke, hoping he might suddenly emerge. Occasionally I would bump into Gert Schiff, the German scholar, armed with volumes on Picasso, or Viva in *Eau Sauvage*. Everyone had something to offer and nobody appeared to have much money. Even the successful seemed to have just enough to live like extravagant bums.

I loved this place, its shabby elegance, and the history it held so possessively." *



Back of envelope and the second page of a two-page letter postmarked July 30, 1970.



This letter was sent to Janet when she was living in San Francisco. The return address (on the front of the envelope) is for Robert and Patti's loft above the Oasis Bar at 206 West 23rd Street. Patti has sealed the envelope with a sticker.

This is the second page of a letter in which Patti refers to a “wild drinking spree with Janis Joplin and Bobby.” In *Just Kids*, Patti recalls how she and Bobby hung out with Janis at the Hotel Chelsea:

“The intense community of musicians staying at the Chelsea then would often find their way into Janis’s suite with their acoustic guitars. I was privy to the process as they worked on songs for her new album. Janis was the queen of the radiating wheel, sitting in her easy chair with a bottle of Southern Comfort, even in the afternoon...I sat on the floor as Kris Kristofferson sang her ‘Me and Bobby McGee,’ Janis joining in the chorus. I was there for these moments, but so young and preoccupied with my own thoughts that I hardly recognized them as moments.” *

This letter also recounts Robert’s nipple piercing as taking place at The Factory, however, in *Just Kids* she says: “He had it done by a doctor in Sandy Daley’s space while he nestled in the arms of David Croland. She filmed it in 16mm, an unholy ritual, Robert’s *Chant d’Amour*. I had faith that under Sandy’s impeccable direction it would be beautifully shot. But I found the procedure repellent and did not attend, certain it would get infected, which it did. When I asked Robert what it was like, he said it was both interesting and creepy. Then the three of us went off to Max’s.” *

Patti also fills Janet in about her “new friend named Jim Carroll...he’s real neat he’s a junkie and he wears high topped sneakers.”



“My Room.” Taken in the early 70s.

Patti sent this 8 x 10 inch black and white photograph to Janet. Notice that Yoko appears to have been torn from the photo of John Lennon.



Two single photobooth photographs, circa early 70s.

Patti cut and tore these two frames from a photobooth strip of pictures and sent them to Janet.

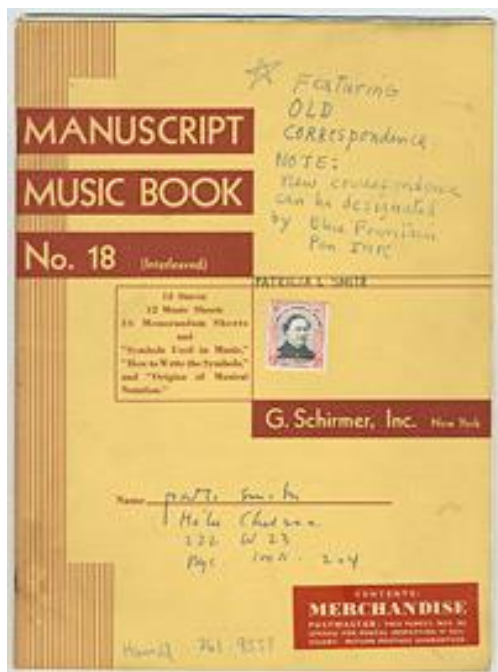


Polaroid from the early 70s.

According to Janet, this Polaroid was taken by Judy Linn, who was responsible for the cover of Patti’s *Seventh Heaven* (Telegraph Books, 1972) book. Janet thinks that “It was probably taken the same day as the book cover or around that time.” Linn’s *Patti Smith 1969–1976*, with 100 photographs documenting Patti’s early New York days, was published by Abrams in 2011.



Envelope that Patti used to send Janet the manuscript music book (below). Addressed from “Chaps Smith” to “Chaps Benowitz” (Benowitz was Janet’s married name at the time).



Cover of manuscript music book with stave sheets and lined writing paper, 1970, 14 pp.

Written on cover: “Featuring old correspondence Note: new correspondence can be designated by blue fountain pen,” return address at the Hotel Chelsea, and “Patricia L Smith.” There are also several stickers on the cover. Inside are handwritten poems, thoughts, songs, and lists written to Janet. Items laid in at different pages include: two poems, “exclusive pix of Howie [Howard Michaels],” an ad for a Jesse Winchester album, and a clipping of James Dean on newsprint.

Patti remembers Howie: “Slowly I began to spend more time with old friends in the Pratt area, especially the painter Howard Michaels. He was the boy I was looking for on the day I met Robert. He had moved to Clinton with the artist Kenny Tisa, but at that time he was on his own. His huge paintings resonated the physical power of the Hans Hofmann School and his drawings, though unique, were reminiscent of those of Pollock and de Kooning.

In my hunger for communication I turned to him. I began to visit him frequently on the way home from work. Howie, as he was known, was articulate, passionate, well read, and politically active. It was a relief to converse with someone about everything from Nietzsche to Godard. I admired his work and looked forward to the kinship we shared in these visits. But as time passed I was less than candid with Robert about the nature of our growing intimacy.” *



“Old correspondence” page from Patti’s manuscript music book.

In addition to problems with Patti’s teeth, this page mentions that James Rado, the co-author of the musical *Hair* has given Patti \$150 to help defray the costs of printing her poetry. Patti warns Janet: “Be careful or your brain is going to get flabby in place of your body – you better watch [that] you don’t turn into California sunshine...is ruining Pop Music I hate peace + acid.” There is a drawing of a boat with the name Paul [McCartney] written on it and Patti has written: “Baby I’m amazed.”



Page from Patti's manuscript music book.

Patti tells of her obsession with airplanes after her break up with Howie [Howard Michaels] and of seeing Kenneth Anger's *The Invocation of My Demon Brother* at The Factory: "Both of us had a heart attack over the first half (albino) but the second half was in guise of too much California acid magic. Robert loved it though." She also writes about Jean-Luc Godard: "I still think Godard is a genius but also a shit as he is too hung up in the REVOLUTION I mean who the fuck really knows what the revolution is anymore and whose revolution it is. Did you read his interview in The NY Times? It was pathetic."



Flyer for Patti's first reading, with Lenny Kaye, at St. Mark's Poetry Project, February 11, 1971. Patti has written a note in blue pen to Janet concerning the wording on the flyer: "My tribute to the Russian Revolution."

From *Just Kids*: "Although we were a bit estranged in this period, Robert off with David and me with Sam, we had our common ground. Our work. As he had promised, Robert was determined to get me a reading. He spoke on my behalf to Gerard Malanga, who was scheduled to read at St. Mark's Church in February. Gerard generously agreed to let me open for him.

The Poetry Project, shepherded by Anne Waldman, was a desirable forum for even the most accomplished poets. Everyone from Robert Creeley to Allen Ginsberg to Ted Berrigan had read there. If I was ever going to perform my poems, this was the place to do it. My goal was not simply to do well, or hold my own. It was to make a mark at St. Mark's. I did it for Poetry. I did it for Rimbaud, and I did it for Gregory. I wanted to infuse the written word with the immediacy and frontal attack of rock and roll.

Todd suggested that I be aggressive, and he gave me a pair of black snakeskin boots to wear. Sam suggested I add music. I thought about all the musicians who had come through the Chelsea, but then I remembered Lenny Kaye had said he played electric guitar. I went to see him." *

America 1971
 dear chaps.
 I just got in from London Tom. Your letter was waiting for me... as if you knew. Oh chaps the exclusive pix of you reduced me to tears. My heart exploded + left a trail of L.T.I.D. Was rubble...
 just did give you a quick sketch of my life... Career wise things look good... I had a poetry reading at St. Mark's + caused flaming stir... It was February 10... Beate's birthday... mile of the full moon + solar eclipse. I started with my own rendition of Mac Tan Knife... shouted out in a German (?) accent by the German who you never thought you'd see... I got a real neat guy named Lenny... To back me with an electric guitar... I wore black sequins... I dedicated my reading to Cruise... The Whores of Mexico... gee Kanga... The electric guitar... at Sang... I screamed... backed by Lenny... Andy Warhol's man video Taped it + Taped it... It was a massive success... people cheered, it was raw and fringed up but filled with energy... Since then I've been hot property. Steve Paul is managing me... I got interviewed etc. Things are unbelievable. Columbia records may give me an album (remember our album plans - U-Turns in Versonice and

Chaps under glass....) Steve Paul took me to Albert Hall London with Johnny Walker to introduce me to the Pop scene... It was meat... luncheon... steak and kidney pie at 3 in the morning + a Continental breakfast at 8:00... I'd wake up before anyone and walk around Chelsea... Knightbridge... I couldn't go to Tate Street without you. Actually I was flaming depressed. Paris has always been my city... but London is yours + I missed you like mad... I couldn't write to you cause of the big postal strike. Enclosed is a little gift for you + Neil. The sharks tooth for Neil (from Soho)... The little 19 blue for you from the Chelsea antique market. I didn't buy nothing in London (it's genius for L.T.I.D. gift + shopping spree) but my heart wasn't in it. I kept looking for you. I went to World's End... and to the Tavern... and ordered Tostitos + limes... one for me + one for you... I didn't touch either... I got up and left them there... half hoping Emma + Gende would sally up to the bar stool to eat them poached lips...
 Paris holds more for me than London... I'm sorry Chaps... I just couldn't get into it. Albert Hall was neat...
 I really thought of Dylan
 Oh God Chaps Chaps

First page and second page of four-page letter, dated "America 1971," 4 pp.

Letter from 1971 recounts Patti's St. Mark's poetry reading with Lenny Kaye, her visit to Europe, and meeting Bob Dylan: "We caught each others eye...we smiled...I shrugged...he laughed then all the sudden it hit me...I realized it was Dylan. Dylan. and all he meant to me. I ran into the bathroom & cried real jerkily. Then got myself together & came out cool." Details of her relationships with Sam Shepard ("...more like a blood brother thing"), Todd Rundgren ("Todd is neat...physically he's the best fuck I ever had...but we live in two different worlds"), and Kris Kristofferson ("...a neat affair...Kris is 34. I'm really starting to like older men").



Frank Stefanko. "Daydream," 8 x 10 inch black and white photograph, 1973.

Signed on the front and also signed, titled, and dated by the photographer on the verso. Patti also inscribed the photograph on the verso "For Chaps."



Robert Mapplethorpe. [Untitled, invitation to Light Gallery opening], 1973.

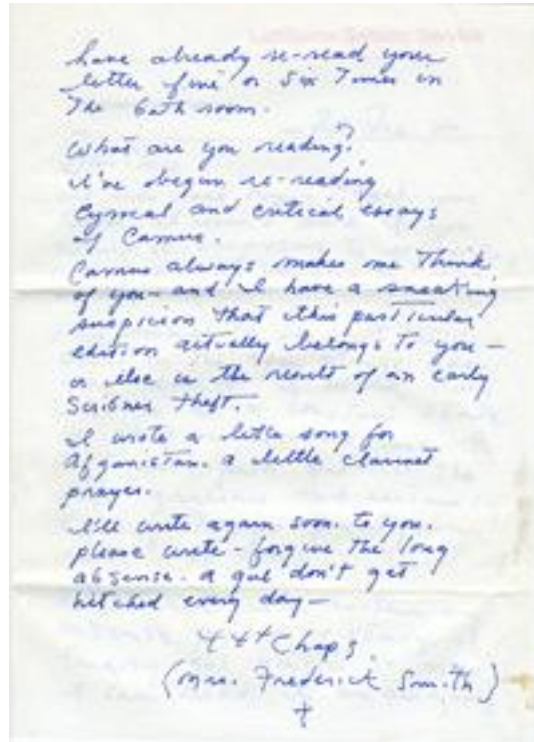
Embossed gelatin silver print with adhesive dot and Polaroid film sleeve, 5-1/2 x 3-3/8 inches. This is an invitation to Robert's first solo exhibition. With envelope mailed to Janet and postmarked January 1, 1973.

Patti wrote of the invitation in *Just Kids*: "Robert had been preparing for his first solo show of Polaroids. The invitation arrived in a cream Tiffany envelope: a self-portrait, his naked midsection in the mirror, his Land 360 above his crotch. There was no mistaking the raised veins above his wrist. He had applied a large white paper dot to the front to conceal his cock and hand-stamped his name on the lower right corner. Robert believed the show began with the invitation and each one was meant to be a seductive gift." *



First page of a 1975 two-page letter written on Toronto Waldorf Astoria Hotel stationery.

A letter written while on a trip with Todd Rundgren to Toronto. Among other things recounted is Patti getting fired from Brentano's (for having failed to charge a Chinese customer tax on a very expensive Buddha): "Balls on those motherfuckers. I want to cut a record. What a drag everything is but everything is great too."



First and last pages of a four-page letter written from Detroit, February 20, 1980.

Patti and Janet lost touch for years (there are no letters in the archive between 1976–80). In 1980 she married Fred “Sonic” Smith and moved to Detroit to raise a family. Friends recount that during that time their letters to Patti were often returned as “addressee unknown.” Eventually, Patti reached out to Janet in letters. In this letter Patti reflects: “My usual tendency towards being the open range has gone reverse. It is I, now who is in a constant state of self imposed recluse. A difficult path but all the more gracious and certainly leading toward purity in work and deed. Right now I am in an intense period of study. I finally got glasses so now I can read.”

The last page of this four page letter ends “I’ll write again soon. to you. Please write–forgive the long absence. A girl don’t get hitched everyday.” It is signed “xxx Chaps (Mrs. Frederick Smith).”



Handwritten manuscript of “Cowboy Truths,” with some corrections, 1p. with letter written on the back. November 24, 1997

“Cowboy Truths” appears in both the 1992 Hanuman Books and the 2011 New Directions editions of *Woolgathering*. The archive also contains several other manuscripts from the book.



“Smith kitchen circa 1989 if you look closely you can see a jar of nescafé.”

Smith family snapshot captioned on the verso by Patti, 3-1/2 x 5 inch black and white photograph.



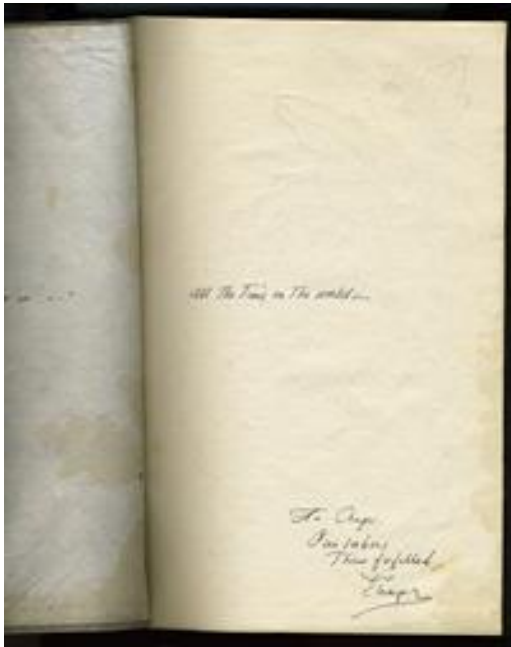
The Smith Family house in Detroit. “Kitchen wall. Frame by Jackson.”

Jackson’s frame contains a portrait of Albert Camus. Jackson is Patti and Fred’s son born in 1982. The 4 x 6 inch color snapshot is identified on the back in Patti’s hand and was enclosed in an April 30, 1994 letter sent from Detroit.



“Cupid–Hermitage, St. Petersburg,” 2005.

This is one of two 8 x 10 black and white photographs by Patti in the archive that were given to Janet for possible inclusion in her book *Body of Water* (Bowery Books, 2008). The book was published with other photographs by Patti. Although Patti has been represented by Robert Miller Gallery in New York since 1978, she only had her first U.S. solo photography exhibition at the Wadsworth Atheneum Museum of Art in 2011.



A stab-bound journal (approx. 34 pp.) inscribed on the title page: "All the time in the world...To Chaps. Our labors thus fulfilled, xx Chaps," n.d.

Patti kept notes and drafts for the foreword that she would write for Janet's *Nostalgia of the Infinite* (Ocean View Books, 1992). There is also a note laid in which points to the "excellent recipe for clarified butter on the back."

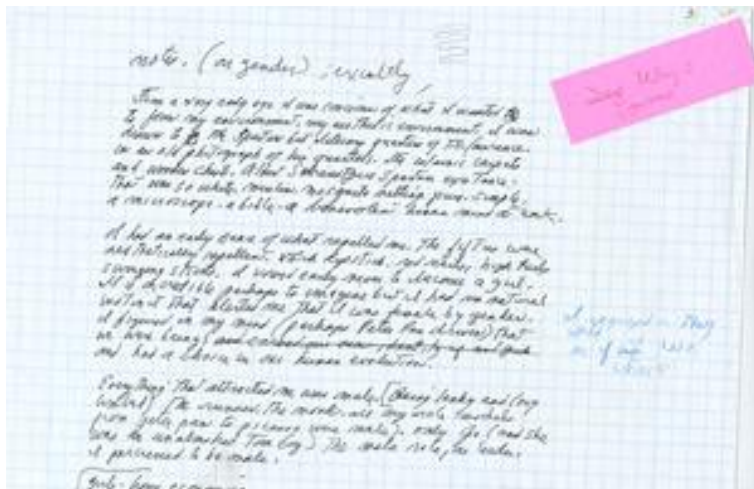


Preliminary notes for *Just Kids*.

Early handwritten notes, thoughts and first person memories that appear to have been written prior to 1994. "Almost 25 years have passed since I met Robert. I think of the girl I was, as I sit here, physically not so changed. My hands somewhat worn...My hair, still in braids, a bit grey."



Part of the preliminary chronology that Patti developed for writing *Just Kids*.



“Notes (on gender) sexuality” as part of the early notes for *Just Kids*.

These notes are written on 11 x 17 inch graph paper (only part is showing) and filed in the “Separate Ways Together” folder.



Notes for *Just Kids* on the front and back of a piece of graph paper with notes.

“The departed live in the memory of the living. The artist lives in the sanctuary of his art. Robert never betrayed this sanctuary and it will not betray him...” Filed in folder labeled “Monday’s Children.”

“Only once did I see him falter, which was shortly before he died.”



The first page of a letter written on the back of photocopies of Robert Mapplethorpe’s flower pictures and dated December 21, 1989.

Patti writes that Robert’s last instructions to her were to write an introduction for his last project with his color flower photographs. “I would have preferred writing on his black males...” Patti also speaks, in the letter, of the trials of living with two kids and her thoughts about Rimbaud.



"Chaps, ltd. 1966. With love to Chaps." Self-portrait of Janet and Patti drawn by Patti while Janet was living with the Smith family.

According to Janet, this drawing had been in the possession of Robert Mapplethorpe for over twenty years. It was given back to Patti, by his estate, after his death. Patti later gave the drawing to Janet. 10-1/2 x 13-1/2 inch drawing in 19-1/2 x 23-1/2 inch frame.

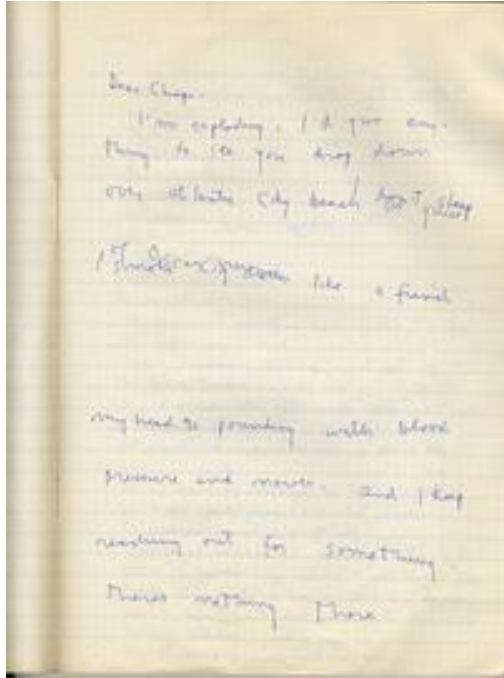


Left top: Patti and Janet performing together at "An Intimate Evening with Patti Smith & Janet Hamill," Rowan University, March 2, 2008.

Left bottom: Program cover for the event.

Patti and Janet were considered beatniks when they first met while on the staff of the Glassboro State College (now Rowan) literary magazine, *Avant*, and soon bonded over art and rock and roll. Patti recalls, in *Just Kids*, that after she was dismissed from Glassboro she "continued to live in my laundry room" and her "compatriot from college, Janet Hamill, bolstered my morale. She had lost her mother and came to stay with my family. I shared my little quarters with her. Both of us harbored lofty dreams but also a common love of rock and roll, spending long evenings discoursing on the Beatles versus the Rolling Stones." *





An undated draft of a letter to Patti in one of Janet's journals.

There are approximately 45 items comprising several thousand pages of Janet's journals, diaries, and notebooks. They include notes, poems, typed manuscripts, drawings, clippings, postcards, letters and so forth.



Janet in Morocco, 1973. 4 x 5 inch photograph by Neil Winokur in a paper frame.

Winokur came to prominence in the 1980s with close-up color portraits of friends and acquaintances made with his view camera. His work was included in the National Museum of American Art's "The Photography of Invention: American Pictures of the 1980s," and "The Pleasures and Terrors of Domestic Comfort" at MoMA.

The archive includes other items from Winokur including 3 8 x 10 inch black and white photographs of Death Valley landscapes taken in 1971.



Janet in Morocco, 1973. 4 x 5 inch photograph by Neil Winokur in a paper frame.



8 x 10-1/2 inch flyer for "Ladies Choice" with Ann Powell, Ruth Kligman and Janet at 11 West 20, December 8, 1972.

Patti arranged this evening of readings and also designed the flyer. This was Janet's first New York City reading.

Patti wrote about Ann Powell in *Just Kids*:

"My friend Janet had moved to San Francisco, so I had lost my poet confidante.

Things eventually picked up when I made a new friend named Ann Powell. She had long brown hair, sad brown eyes, and a melancholy smile. Annie, as I called her, was also a poet, but with an American angle. She adored Frank O'Hara and gangster movies, and she would drag me to Brooklyn to see films with Paul Muni and John Garfield. We wrote daring B movie scripts and I'd play all the parts to amuse her on our lunch hour. Our spare time was consumed with scouring junk stores for just the right black turtleneck, the perfect white kid gloves." *

Ruth Kligman was an abstract artist and writer known as the muse of several artists including Jackson Pollock and Willem de Kooning. Her memoir, *Love Affair: A Memoir of Jackson Pollock* about her relationship with the artist was published in 1974.



8-1/2 x 14 inch poster for "Today's Radio" reading by Juan Hamill (Janet's nom de plume) at 41 Worth Street, February 22, 1976.

The poster has a poem by Janet and features a Ken Tisa drawing. Also included in the archive is the layout for the flyer, with original artwork by Tisa. The archive contains additional Tisa artworks.



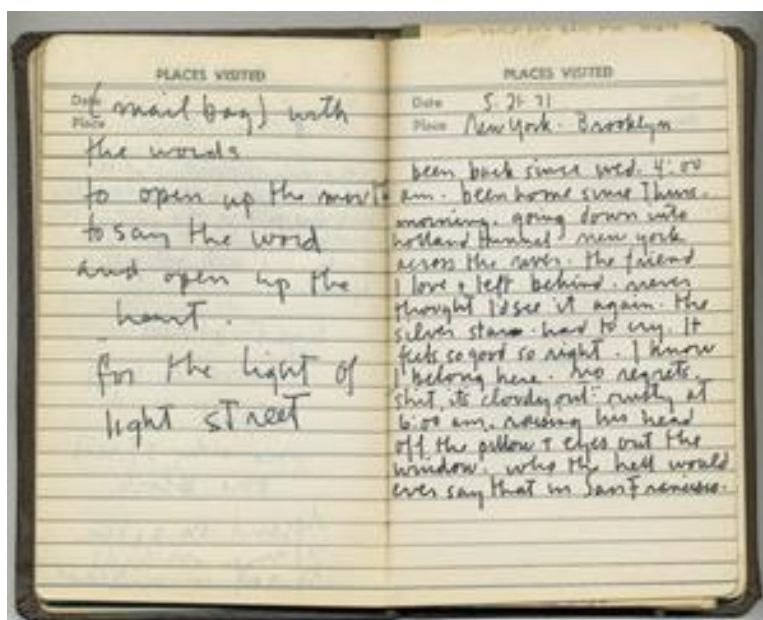
8-1/2 x 14 inch poster for Maxwell Blagg and Janet's "Subject to Fits" reading at St. Mark's Church (Poetry Project), June 14, 1976.

The poster has poems by both Blagg and Hamill and features a Ken Tisa drawing. Also included in the archive is the layout for the flyer, with original artwork by Tisa. The archive contains additional Tisa artworks.



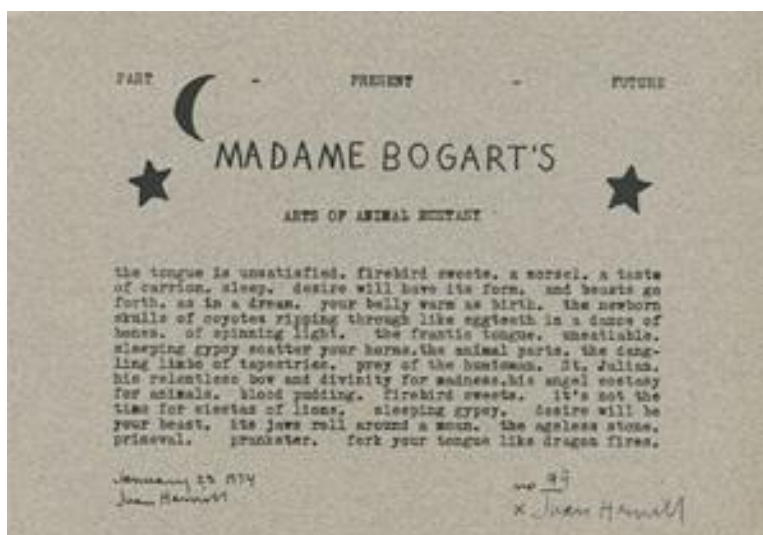
8-1/2 x 5-1/2 inch flyer for reading by Juan Hamill (Janet's nom de plume) and Barbara Kruger at Artists Space, April 22, 1976.

Kruger is best known now as a conceptual artist whose work combines found imagery with text.



May 21, 1971 journal entry documenting Janet's experiences and thoughts while she returned back to New York from San Francisco.

The final entry in this 1971 journal records "...the friend I love & left behind. never thought I'd see it again. the silver stars had to cry. it feels so good so right. I know I belong here..."



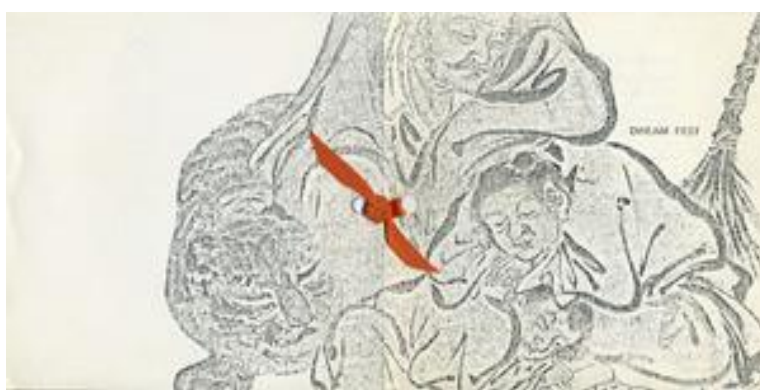
"Madame Bogart's Arts of Animal Ecstasy," 8-1/2 x 6 inch broadside by Juan Hamill (Janet's nom de plume), January 23, 1974.

This is signed and numbered 99. The archive also contains the original pasteup layout for the broadside.



Ken Tisa drawing, circa 1975. “Big hand with little pyramid and tiny flying saucer for Juan Hamill from New Jersey.”

Drawing was laid into one of Janet’s journals containing entries from 1974–1978. Juan Hamill was Janet’s nom de plume.



Cover of program / announcement for “Dream Fest,” with “Performances, visuals, information exchange, a film by Stan VanDerBeek, sleepover, breakfast, and more. Saturday February 17, 1979 7 pm until Sunday morning at Eden’s Expressway, 537 Broadway, NYC.”

Janet and Charlie Doria presented “Poetry composed during sleep & / or about dreams” at this New Wilderness event. Other participating artists included Simone Forti, Charlie Morrow, Richard Hayman and Geoffrey Hendricks.



Page from “Delouz Entago,” a 10-page script by Janet, 1979.

Janet was active in the Poet’s Theatre (Bob Holman, director) and wrote the play “Delouz Entago.” She also directed it August 9–10, 1979 as part of the Poet’s Theatre—a satellite of the St. Mark’s Poetry Project—St. Clement’s Summer Poetry Festival. Actors included Jim Brodey and Daniel Krakauer. The archive includes other versions of the script and some ephemera from the festival.



5-1/2 x 3-1/2 inch postcard for Janet's reading with Maureen Owen at the Ear Inn, January 10, 1980.

This reading took place shortly after Maureen Owen's Telephone Books published Janet's *The Temple*. (Telephone Books also published *Lost Ceilings* by Janet in 1999.) The postcard was designed by Owen.

Owen is a poet, editor and the publisher of Telephone Books. She was co-director of the St. Mark's Poetry Project from 1976–1980. Janet and Maureen have continued to be close friends. The archive also contains substantial correspondence from Maureen.



"After 1980; !![Spring Offensive]!" flyer. Flyer and original artwork for Janet's reading with Adele Bertei and Max Blagg at the Mud[d] Club.

Adele Bertei is a musician and performer, best known for being a member of the seminal New York No Wave band The Contortions and part of the early all-girl band The Bloods. She has had roles in many New York Underground films and is also known for her work as a backup singer. She and Janet are longtime friends. The archive also includes some correspondence from Adele.



5 x 7 inch black and white photograph by Oliver Ray.

This photograph was used for the cover of Janet's *Lost Ceilings* (Telephone Books, 1999), which is dedicated to Patti Smith. The archive also contains two other Ray photographs from this series. Oliver Ray was a guitarist in Patti Smith's band from 1996–2006 and her onetime companion.



Page from Janet's *Lost Ceilings* journal with notes, thoughts and drafts of poems, circa mid-1990s.

Lost Ceilings was published by Telephone Books in 1999.

Janet Hamill Biography

Janet Hamill was born in Jersey City, N.J. (1945) and attended Glassboro State College (now Rowan University). After graduation she found her way to New York City and used it as a base for her extensive travels around the U.S., Mexico, Europe, Morocco, Egypt, Sudan, Ethiopia, Kenya, and Tanzania. While living in New York, Hamill played an active role in the Downtown art and poetry communities. She frequently read and performed at venues such as A.I.R. Gallery, Ear Inn, 9th Precinct Gallery, ABC NO RIO, the Figaro Cafe and the Poetry Project at St. Mark's Church. Janet Hamill participated in events such as Bob Holman's Poets Theater (1979) and Stan VanDerBeek's New Wilderness event "Dream Fest" (1979). She currently lives in the New York Hudson Valley.

Her books include *Troublante* (Oliphant Press, 1975), *The Temple* (Telephone Books, 1980), *Nostalgia of the Infinite*, with a foreword by Patti Smith (Ocean View Books, 1992), *Lost Ceilings* (Telephone Books, 1999), and *Body of Water*, with photographs by Patti Smith (Bowery Books, 2008).

Hamill's poetry and short fiction have appeared in numerous anthologies and journals, including *Ordinary Women: An Anthology of Poetry by New York City Women* (edited by Sara Miles et al.), *Up Late: American Poetry Since 1970* (edited by Andrei Codrescu), *Living with the Animals* (edited by Gary Indiana), *The Unmade Bed*, (edited by Laura Chester), *Deep Down: The New Sensual Writing by Women* (edited by Laura Chester), *Bowery Women: Poems* (edited by Bob Holman and Marjorie Tesser), *Bomb*, *City Lights Review*, *New Wilderness*, *The World*, *Kansas Quarterly*, and *Poetry Flash*.

She has two CDs of spoken word and music, *Flying Nowhere* and *Genie of the Alphabet*, both done in collaboration with her band Moving Star (Jay LoRubbio, guitar; Bob Torsello, bass; Greg Feller and Sean Healey, drums; Evan Teatum, keyboards). *Flying Nowhere* was produced by Lenny Kaye and *Genie of the Alphabet* was produced by Bob Holman (with cameos by David Amram, Lenny Kaye and Patti Smith).

Patti Smith Biography

Patti Smith is a poet, singer-songwriter and artist. She became an influential force in the New York City music scene with the release of her debut and seminal album *Horses* (1975). Often referred to as the "Godmother of Punk," she is a member of the Rock and Roll Hall of Fame (2007) and is number 47 on *Rolling Stone's* "The Immortals: 100 Greatest Artists of All Time" list. First exhibited at the Gotham Book Mart in 1973, Smith is currently represented by the Robert Miller Gallery. The Andy Warhol Museum's "Strange Messenger," retrospective with three hundred of her artworks, was accompanied by a catalog and has travelled worldwide, including to the Institute of Contemporary Art, Philadelphia. In 2011, Patti Smith had her first American museum show, dedicated primarily to her photography, at the Wadsworth Atheneum Museum of Art. She has published over 10 books of poetry and lyrics and has won the National Book Award for the memoir of her life with Robert Mapplethorpe, *Just Kids* (2010).

Patti and Janet

While at Glassboro State College, Janet Hamill began her lifelong close friendship with Smith. Both were considered beatniks when they first met while on the staff of the college literary magazine, *Avant*, and soon bonded over art and rock and roll. When Janet's mother died she moved into the Smith family home.

After moving to New York, they found apartments within blocks of each other near Pratt Institute in Brooklyn. Hamill helped Smith get her job in Scribner's Bookstore. Later, they also shared a sixth-floor walk-up on the Lower East Side. As Smith recounts in *Just Kids*: "...once again, as she had done in college, she found a way of giving me a helping hand by sharing her good fortune."

In the foreword to Hamill's *Nostalgia of the Infinite*, Smith wrote: "This same poet I have known well. In callow years we shared much trouble, much laughter and lavished our girlhood love on the likes of Byron and Rimbaud. Often, when not having the price for a proper supper, we would dine on one another's work, concord in the desire to one day create, not without sacrifice, something fine."

They began affectionately calling each other "Chaps" and referring to their scheming activities together as "Ltd." This practice has continued throughout their friendship, and is evident on the self-portrait of the two of them drawn by Smith in 1966 and throughout all of their correspondence.

The correspondence in the archive begins in 1970 while Patti Smith was living with Robert Mapplethorpe and illuminates much of those early *Just Kids* years. But it is also revealing of the time of Smith's self-imposed isolation from both the New York and music scenes, as she lived in Detroit with her husband Fred "Sonic" Smith and two children—a time when many letters written to Smith, from others, were returned as "addressee unknown."

Janet Hamill has helped Patti Smith edit several of her books, including *Just Kids* and her recent book of poetry *Auguries of Innocence*.

The two have performed and collaborated numerous times together, from a 1974 reading at the Razor Gallery and Patti Smith's *Meltdown* in London, 1995, to New York's Central Park Summerstage, 1995 and 2005. Most recently, in 2011, Hamill opened for Patti Smith and Lenny Kaye at St. Mark's Church to celebrate the 40th anniversary of Smith and Kaye's first performance together.