

**Guide to the John Edward Heys Papers, ca. 1962-2001
(bulk dates 1969-2000)**

***T-Mss 1998-045**

Billy Rose Theatre Division

**The New York Public Library for the Performing Arts
New York, New York**

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Descriptive Summary

Title:	John Edward Heys Papers
Collection ID:	*T-Mss 1998-045
Creator:	Heys, John Edward
Extent:	8.34 linear feet (8 boxes)
Repository:	Billy Rose Theatre Division. The New York Public Library for the Performing Arts

Abstract

John Edward Heys is an actor/performer who performed with numerous performance groups including the Angels of Light and Charles Ludlam's Ridiculous Theatrical Company. He knew and worked with numerous artists including Charles Ludlam, Ethyl Eichelberger, Jackie Curtis, Cookie Mueller, Bill Vehr, Tomata du Plenty, Gary Indiana, and the Cockettes. Heys also created several one man shows including his portrayal of Diana Vreeland and *La Mamounia*; directed Alba Clemente in Rene Ricard's translation of Jean Cocteau's *A Human Voice*; and created a documentary about Charlotte von Mahlsdorf. The collection contains materials related to the people and personalities whom Heys knew and the performances that Heys was involved in on attended. A significant portion of the collection concerns performances Heys created. Materials also concern Charles Ludlam, the Ridiculous Theatrical Company, Jackie Curtis, and Cookie Mueller. Materials include correspondence, photographs, clippings, publicity, and advertising posters.

Administrative Information

Access

Collection is open to the public. Photocopying prohibited. Advance notice may be required.

Publication Rights

For permission to publish, contact the Curator, Billy Rose Theatre Division.

Preferred Citation

John Edward Heys Papers, *T-Mss 1998-045, Billy Rose Theatre Division, The New York Public Library for the Performing Arts.

Custodial History

The John Edward Heys Papers were donated to the Billy Rose Theatre Division in 1998 by John Edward Heys.

Processing Information

The collection was processed and cataloged in 2007.

Related Materials

See also the John Edward Heys Papers, 1969-1990s in the Manuscripts and Archives Division of the New York Public Library.

Biographical Note

John Edward Heys was born in New Jersey on April 24, 1948. He moved to New York in 1967. Heys is an actor/performer who performed with numerous performance groups including the Angels of Light and Charles Ludlam's Ridiculous Theatrical Company. Heys knew and worked with numerous artists including Charles Ludlam, Ethyl Eichelberger, Jackie Curtis, Cookie Mueller, Bill Vehr, Tomata du Plenty, Gary Indiana, and the Cockettes.

Heys began his career as an usher then stage manager and designer for Ethyl Eichelberger. He was a member of the New York based Angels of Light and performed in several of the *Palm Casino Revues* in the 1970s. A onetime lover of Charles Ludlam, Heys acted in several Ridiculous Theatrical Company productions. He starred as Moderna 83 in *Le Bourgeois Avant-Garde* (1982), Aristotle Plato Socrates Odysseus in *Galas* (1983), and as Schahabarim in *Salamambo* (1985).

In the 1980s Heys acted in several shows with Cookie Mueller including *A Car Story & Two Chin People*. He acted in Gary Indiana's *The Roman Polanski Story* in 1981 and then in Indiana's ca. 1984 *Roman a Clef*. In 1987 he was one of the celebrated ensemble members for *Excerpts from Champagne & Glamour, Glory, & Gold* by Jackie Curtis. Heys was also a favorite model of photographers including Peter Hujar.

Heys performed several one-man shows beginning with an autobiographical monologue in 1980s *The Childhood Show*. In 1982 he presented *La Mamounia (Crime Doesn't Pay Interest)*, an autobiographical show written and performed at the Open Gate Theatre at Bellevue Hospital. In 1983 he performed *La Mamounia* in Berlin. He presented his *Moroccan Bride* based on his trips to Morocco and Spain in New York in the 1980s and in Berlin in 1997. His celebrated portrayal of Diana Vreeland was performed in New York at La Mama in the early 1990s, at Ellen Stewart's 30th Anniversary celebration at La Mama in 1992, and in Berlin in 1997 as *The Empress V* at *Goodbye to Berlin? 100 Jahre Schwulenbewegung*. He also created *A Diana Vreeland Christmas* for La Mama in 1991. In 1997 he directed Alba Clemente in Rene Ricard's translation of Jean Cocteau's *A Human Voice*. and his short documentary film co-created with Matthias Küntzel concerning Charlotte von Mahlsdorf premiered at the Berlin International Film Festival.

Heys currently lives in Berlin.

Scope and Content Note

This collection includes materials related to the people and personalities whom Heys knew and the performances that Heys was involved in or attended. Production files contain scripts, correspondence, and publicity materials primarily related to shows that John Edward Heys acted in. Personality files contain materials related to artists whom Heys knew and to performances that Heys apparently did not perform in. There are several files devoted to the Ridiculous Theatrical Company Productions and Jackie Curtis as well as significant materials concerning Heys' one man shows. Materials include correspondence, scripts, photographs, clippings, publicity, and advertising posters.

John Edward Heys created several one person shows and performed his material in both New York and in Berlin. This collection contains significant materials related to Heys' performances as Diana Vreeland at La Mama in New York City in 1991, and at *Goodbye to Berlin? 100 Jahre Schwulenbewegung* in 1997. Materials convey Heys' perfectionism regarding his recreation of Vreeland. Materials include financial, correspondence, contract, and publicity as well as a copy of Diana Vreeland's autobiography. Additional Heys shows include *La Mamounia (Crime Doesn't Pay)* and *The Moroccan Bride*. Heys also directed Alba Clemente in a Rene Ricard translation of Jean Cocteau's *A Human Voice*. Materials include multiple annotated scripts and publicity.

The Heys papers contain materials documenting the members and events of the mainly New York City based artistic community of the 1970s-1990s. Heys maintained materials documenting performances and friendships as well as deaths and memorials. Significant collections include items related to Agosto Machado, Jackie Curtis, and Cookie Mueller. The Jackie Curtis files contain correspondence with Heys, publicity materials for multiple performances, photographs, obituaries and prayer cards. The Cookie Mueller files include scripts from performances with Heys, publicity, articles, and clippings.

Heys was closely associated with Charles Ludlam and The Ridiculous Theatrical Company. The Ridiculous Theatrical Company files contain scripts to performances with Heys, publicity materials, photographs, and materials related to Charles Ludlam including correspondence and personal writings. The Heys papers also contain correspondence and publicity materials from Ridiculous members Bill Vehr and Black Eyed Susan.

Organization

The collection is organized into five series. They are:

Series I : Productions, ca. 1970-2001

Series II : Personalities, 1967-2000

Series III : Personal Papers, 1972-2001

Series IV : Oversized Materials, ca. 1970-2001

Series Descriptions

Series I : Productions, ca. 1970-2001

4 Boxes

Arrangement: Alphabetical

This series contains materials related primarily to productions that involved John Edward Heys. Files contain materials related to assorted professional productions and Heys' one man shows. Significant productions include The Ridiculous Theatrical Company's productions of *Le Bourgeoise Avant-Garde*, *Galas*, and *Salamambo*; Gary Indiana's *Roman Polanski Story* and *Roman a Clef* and John Edward Heys' *Diana Vreeland*, *La Mamounia*, and *A Human Voice*. Materials include scripts, clippings, photographs, and publicity materials.

Series II : Personalities, 1967-2000

3 Boxes

Arrangement: Alphabetical

This series contains materials related to people or groups whom John Edward Heys knew and or worked with in some capacity. Files contain significant materials related to Angels of Light, the Cockettes, The Ridiculous Theatrical Company, Jackie Curtis and Cookie Mueller. Materials include publicity materials, photographs, correspondence, obituaries, and memorial materials.

Series III: Personal Papers, 1972-2001

1 Box

Arrangement: Alphabetical

This series contains unique materials unrelated to other series. Materials include daily correspondence, an inscribed datebook, and materials related to trips Heys took, as well as Diana Vreeland's autobiography *D. V.* The series also includes a book of pornography inscribed to Heys from Charles Ludlam.

Series IV : Oversized, ca. 1970-2001

1 Box

Arrangement: Alphabetical

This series contains correspondence from Agosto Machado, oversized articles and clippings, and publicity posters concerning productions Heys took part in or attended. Posters include those for Angels of Light, Cockettes, John Edward Heys performances, *Oh! Jackie! Oh! The Best of Champagne and Glamour, Glory, and Gold By Jackie Curits*, and the *Palm Casino Revue*. The series also includes an inscribed poster from Holly Woodlawn's *The Low Life in High Heels Worldwind Tour*.

Series I: Productions, ca. 1970-2001

Alarm

Box 1

- F. 1 Descriptive note, 2001
- F. 2 Film notes, 1998 (Includes correspondence.)
- Art on the Beach*
- F. 3 Aug. 25 and 28, 1985
- F. 4 Sept. 14, 1985
- F. 5 Publicity, 1985
- F. 6 *Bluebeard*, undated (Publicity. From the Ridiculous Theatrical Company.)
Le Bourgeois Avant-Garde, 1982 (From the Ridiculous Theatrical Company.
J. H. played Moderna 83.)
- F. 7 Cast publicity photograph
- F. 8 Clippings
- F. 9 Program
- F. 10 Publicity
- F. 11 Script (Annotated.)
- F. 12 *Break a Leg: A Gala Benefit for Ian McKay*, undated (With J. H.)
A Car Story and *Two Chin People*, 1981 (J. H. and Cookie Mueller.)
- F. 13 Clippings
- F. 14 Press Release
- Scripts
- F. 15 *A Car Story?*
- F. 16 *Two Chin People*
Charlotte in Sweden (Short documentary film by J. H. and Matthias Küntzel
concerning Charlotte von Mahlsdorf.)
- Berlin International Film Festival, 1998
- F. 17 Certificate
- F. 18 Correspondence
- F. 19 Festival guide book
- F. 20 Festival information and brochures
- F. 21 Publicity
- F. 22 Receipts
- F. 23 New Arsenal screening, 2000 (Berlin. With J. H. descriptive materials.)
- F. 24 Publicity images, ca. 1998
- Charlotte in Wonderland*, undated (By Stephen Lott. With J. H.)
- F. 25 Publicity
- F. 26 Script pages (Annotated with stage directions.)
- F. 27 *The Childhood Show*, 1980; 2001 (Presented by Jungle Red Studios. Curated
by Allen Frame. With John Heys. With J. H. descriptive note.)

Box 2

- F. 1 *A Diana Vreeland Christmas*, 1991 (J. H. one person show at La Mama.)

- Edgar Allan, The Poe Story* (By Mark Baker and Cookie Mueller)
- F. 2 Heys descriptive note, 2001
- F. 3 Program, undated
- F. 4 Publicity, undated
- F. 5 Script, undated (Annotated.)
- Excerpts from Champagne & Glamour, Glory, & Gold by Jackie Curtis* (See also *Oh! Jackie! Oh!*)
- F. 6 1987 (With J. H. descriptive note.)
- F. 7 1988
- Galas*, (J. H. played Aristotle Plato Socrates Odysseus.)
- F. 8 Clippings, 1983
- F. 9 Photograph, ca. 1984 (Note on verso "Galas, John as Statuesk [sic] Beauty.)
- F. 10 Programs, ca. 1983
- F. 11 Publicity, ca. 1983
- F. 12 Script, 1983 (Annotated.)
- F. 13 *Das Geheimnis der Irma Vep*, ca. 1996 (Berlin production.)
- F. 14 *The Golden Olden Days of Burlesque for Phoenix House*, 1973 (With J. H. descriptive note.)
- John Heys as Diana Vreeland*, (J.H. one man show. This show was first performed at La Mama and late performed in Berlin.)
- The Empress V. at Goodbye to Berlin? 100 Jahre Schwulenbewegung*, 1997
- F. 15 Contract
- F. 16 Correspondence
- Financial
- F. 17 Budget
- F. 18 General
- F. 19 Program and publicity
- La Mama
- F. 20 Program and Publicity, 1991
- F. 21 Photographs (Includes personal photographs, publicity negatives and proofs.)
- F. 22 *John Heys at Cable*, 1984
- F. 23 *John Heys in an Evening of Performance and Video*, 1988
- F. 24 *John Heys with Greg Osterman at La Mama*, 1988
- A Human Voice*, 1997 (Rene Ricard's translation of Jean Cocteau. Directed by John Heys starring Alba Clemente.)
- F. 25 Clippings
- F. 26 Correspondence
- F. 27 Director's notes to Alba (With J. H. descriptive note.)
- F. 28 Fabric sample.
- F. 29 Photographs
- F. 30 *Post Opening Night Jitters Party* invitation (At Jackie 60.)
- F. 31 Program

Script

Drafts

- F. 32 1994 (Highlighted photocopy with handwritten pages.)
F. 33 ca. 1994 (With J. H. 2001 notes. Hand typed with annotations and revisions.)
F. 34 Undated (Handwritten subtitle *A New Translation by Rene Ricard*. Annotated. Revised.)
F. 35 Undated (Subtitled *A New Translation by Rene Ricard*. Highlighted. Annotated.)
F. 36 Very first draft, undated (With descriptive note from J. H.)

Box 3

- F. 1 *La Mamounia (Crime Doesn't Pay)* photograph copy, 1983 (Berlin.)
- F. 2 At Jungle Red, undated
The Open Gate Theatre at Bellevue Hospital, 1982
- F. 3 Photograph, 1982
- F. 4 Publicity, 1982
- The Moroccan Bride*
- F. 5 Berlin production photographs, 1987
- F. 6 Publicity cards, undated (Photograph by Peter Hujar.)
- The Moroccan Bride and Golden Earrings,*
- F. 7 *Arsenal* production publicity, 1997
- F. 8 Descriptive information, undated (Concerning video. See separated materials.)
- Nose to Nose*
- Belin, ca. 1984
- F. 9 Photo
- F. 10 Script pages
United States production, undated
- F. 11 Publicity
- F. 12 *Oh! Jackie! Oh! The Best of Champagne and Glamour, Glory and Gold* publicity, undated (See also *Excerpts from Champagne & Glamour, Glory & Gold.*)
- Palm Casino Revue II, 1973*
- F. 13 Correspondence
- F. 14 *Drawing Room* script
- F. 15 Vignette page (Performed by J. H.)
- F. 16 *Pan in the Middle of Nowhere*, undated (With J. H.)
- F. 17 *Roman a Clef* script, ca. 1983-1984 (By Gary Indiana. Based on *Viva*. J.H. played *Viva*.)
The Roman Polanski Story, 1981 (By Gary Indiana. J. H. as Roman Polanski.)
- F. 18 Clippings
- F. 19 Photographs

- F. 20 Program
- F. 21 Script (Revised and annotated.)
Salammbô: An Erotic Tragedy, 1985 (By Charles Ludlam. The Ridiculous Theatrical Company production. With J. H. as Schahabarim.)
- F. 22 Clippings
- F. 23 Photograph
- F. 24 Program
- F. 25 *Schwarze Seide: Dorothy Parker und das Allgonquin*, 1995 (Berlin. With J. H.)
Skin of the Night (By Harry Koutoukas. With J. H. as Hortensia.)
- F. 26 Clippings, ca. 1992
- F. 27 Correspondence, 1992; ca. 1999 (With J. H. descriptive note.)
- F. 28 Script, 1992 (Annotated and highlighted.)
- Sounds in the Distance*
- Berlin
- F. 29 *Turmoil* production, 1984 (Adapted from *Sounds in the Distance* by David Wojnarowicz. With J. H. Performed with *Crime Doesn't Pay Interest*.)
- Brooklyn
- F. 30 By David Wojnarowicz, 1984 (With J. H.)
- F. 31 Photograph, ca. 1984 (Photocopy of Nan Golden photo. With J. H. descriptive note.)
- F. 32 Story from *Sounds in the Distance* by David Wojnarowicz, 1984
- F. 33 *Survival in New York* descriptive note, ca. 2001 (J. H. descriptive note regarding Rosa von Praunheim film.)
- F. 34 *Tabou Tableaus Campus Tour* publicity, 1970 (The Ridiculous Theatrical Company at Temple University.)
- F. 35 *Tabu Tableaux: A Memorial for Charles Ludlam*, undated
- F. 36 *The Taylor Mead Show: Ethical Dilemmas for Nurses*, 1982 (With J. H.)
- F. 37 Tighe, Laurence in *A Reading of Poty Oliveira's The Avaricious Herbert V. Brown*, undated (With J. H.)
- F. 38 *Die Tödliche Doris – Party* publicity, undated (With “John Heys und Jochem Matei singen und spielen in der Pension Florian.” With J. H. descriptive note including promise to send film to collection.)
- F. 39 Unidentified script pages, ca. 1984 (By student of Milos Foreman. With J. H. descriptive note. Heys explains Evan Lurie played his boyfriend and Madonna was in the film. See also Personalities: Lurie, Evan.)
- F. 40 *When Lightning Strikes Twice* program, 1991 (The Ridiculous Theatrical Company. By H. M. Koutoukas. Inscribed to J. H. from H. M. Koutoukas.)

Series II: Personalities, 1967-2001

- Angels of Light (Publicity.)
- F. 41 *Full Moon*, undated (At the Poet's Theatre.)
- F. 42 *Gossamer Wings*, undated (At the Theatre for the New City.)
- F. 43 *Sky High*, undated (At the Theatre for the New City.)
- F. 44 *Springtime Extravaganza*, undated (25 E. 4th St. Studio MM.)
- F. 45 *Westrush*, ca. 1969 (At the U. C. Extension Gymnasium. With J. H.)

descriptive note regarding annotations concerning script lines and the
Cockettes.)

- F. 46 *Whatever Happened to Baby Jesus*, undated (Poet's Theatre.)
- F. 47 *Wild Whoopee and Happy Trails*, undated (U. C. Extension Gym.)
- F. 48 Arcade, Penny, 1985-1999 (With J. H. descriptive note.)
Arias, Joey, 2000 (Correspondence.)
- F. 49 Correspondence
- F. 50 Photographs of Joey Arias and Miss Sherri Vine in Berlin, 1979
(With J. H. descriptive note.)
- Black Eyed Susan, 1989-99
- F. 51 Correspondence
- F. 52 Empress of China photograph, undated (Theatre of the Ridiculous
publicity photo. With J. H. descriptive note re: the Monster Woman
headpiece designed by Lor Wilson)
- Bloolips
- F. 53 Publicity, (Multiple inscriptions to J. H.)
Slungback and Strapless
- F. 54 Costume sketch and fabric sample, undated
- F. 55 Dance notes, undated
- F. 56 Script, undated (Annotated.) "John" repeatedly written over unidentified
name.
- Box 4**
- F. 1 Caldwell, Styles, ca. 1976-1994 (Correspondence. With J. H. descriptive
note.)
- Clemente, Alba
- Headdress Ball (John Heys performed as Mrs. Vreeland.)
- F. 2 Invitation, 1993
- F. 3 Clippings, 1993
- F. 4 Third Annual Jackie Award program, undated (A Jackie 60 flyer noting
that Alba Clemente and John Heys as Mrs. Vreeland would present the
award for the best performance in a dramatic role.)
- Cockettes
- F. 5 Clippings, 1971
- F. 6 *The Cockettes & Sylvester and His Band* tickets, 1971
- F. 7 *Hot Greeks*, 1972 (Publicity and correspondence.)
- F. 8 *The Official Cockettes Paper Doll Book*, 1971
- F. 9 Sweet Pam photographs, undated
- F. 10 County, Wayne, undated (Drawings.)
- F. 11 Cubeiro, Emilio, ca. 2000 (Correspondence.)
- Curtis, Jackie
- Correspondence
- F. 12 1970-2001
- F. 13 Preston, Jae regarding the Curtis estate, 1985; 2001 (With J. H.
descriptive note.)
- F. 14 John Heys descriptive note with photograph, ca. 2007

Performances

- F. 15 *Glamour, Glory & Gold: The Life and Legend of Jackie Curtis*, undated (Publicity.)
- F. 16 *Glamour, Glory & Gold! The Life & Legend of Nola Nooman: Goddess & Star!*, undated (Inscribed publicity.)
- I Died Yesterday: Jackie Curtis as Frances Farmer*
- F. 17 Photograph, ca. 1983
- F. 18 Press release, 1983
- F. 19 Publicity, 1983
- F. 20 *Jackie Curtis Sings (The Quintessence of Ambiguity)*, 1979 (Publicity.)
- F. 21 *Jackie Curtis' Special*, 1979 (Publicity.)
- F. 22 *Jackie Curtis Takes 8th Husband*, 1984 (Publicity.)
- F. 23 *Jackie Curtis vs. Reno Sweeney*, 1979 (Publicity.)
- F. 24 *Judy Died for Somebody's Sins, But Not Mine*, 1970 (Jackie 60 flyer with Jackie Curtis photograph.)
- F. 25 *Manhattan on Parade: A Fabulous Evening Cruise on the Hudson featuring Manhattan Transfer with The Jackie Curtis Revue and Eric Emerson*, 1973 (Publicity.)

Obituaries

- F. 26 Clipping, ca. 1987
- F. 27 *New York Eye* obituary by J. H., ca. 1987 (With J. H. handwritten notes.)
- F. 28 *Variety*, 1987 (With attached correspondence from Agosto Machado.)
- F. 29 Photographs, undated (Two photographs. Jackie Curtis and Andy Warhol at the Whitney Museum. Other photograph is a photocopy of an unidentified photograph.)

Prayer cards

- F. 30 John Holder/Jackie Curtis, 1985 (Includes correspondence from Jackie Curtis' Aunt Josie.)
- F. 31 Josephine Marie Preston, 1989 (Includes correspondence.)
- F. 32 Studio One matchbook with phone number labeled "Jackie," undated (Second phone number unlabeled. Without matches. Strike pad removed by archivist.)
- F. 33 Divine, 1988 (Obituary and note.)
- F. 34 Edgar, Billy and Styles Caldwell, undated (Includes photograph and postcard. With J. H. descriptive note.)

Eichelberger, Ethyl

- F. 35 Clippings, 1980-1981

Performances

- F. 36 *Ethyl Eichelbeiger as Medea with John Heys and Agosto Machado*, ca. 1980 (Publicity and clipping.)
- F. 37 *Nefert-iti, Auntie Belle Emme, Angel (Entr'acte), Medea (Fragments from a lost opera)*, 1979
- F. 38 *Phèdre* and *Oedipus*, 1977 (At La Mama. With J. H. as production stage manager and technician.)

Photograph

- F. 39 *Diane* publicity photo, ca. 1962 (With inscription to J. H. from Ethyl Eichelberger, undated)
- F. 40 *Eunuchs of the Forbidden City* photograph, undated (Theatre of the Ridiculous. Inscribed to Ethyl from J. H. With J. H. descriptive note.)
- F. 41 Script pages, undated (Possibly *Nefert-iti*.)
- F. 42 *Ekathrina Sobechanskaya and her original Trockadero Gloxinia Ballet Company*, 1987 (Program.)
- Heys, John
- F. 43 Heys near Potsdam, 2000 (With J. H. descriptive note.)
- F. 44 Roseland Benefit, ca. 1973 (Date inscribed on verso.)
- Jackie 60
- F. 45-46 Jackie 60 flyers, undated (With J. H. descriptive note. Arranged by month.)
- F. 47 Third Annual Jackie Awards program, undated (Alba Clemente and John Heys as Mrs. Vreeland presented the award for the best performance in a dramatic role. With a page of notes from J. H. Possibly presentation notes.)
- Johnson, Marsha P., 1982
- Box 5**
- F. 1 Memorial information, 1982 (With correspondence from Agosto Machado. Includes obituaries and funeral service program.)
- F. 2 Photograph, undated
- La Mama
- F. 3 *A Bizarre Flea Market and Mega Cabaret Program*, 1992
- F. 4 Correspondence, ca. 2000-2001 (Includes J. H. descriptive note.)
- F. 5 John Heys at *One Night Stands*, 1989 (At the Club at La Mama) 30th Anniversary, 1992
- F. 6 Photographs
- F. 7 30th Anniversary Program and materials, (Program inscribed to J. H. from Ellen Stewart. Includes materials related to Ellen Stewart.)
- F. 8 del Lago, Alexis, ca. 1988-1999 (Correspondence and publicity.)
- F. 9 Lima, Sheyla, undated (Modeling information.)
- F. 10 Lurie, Evan, Diane Torr, and Rosemary Moore, 1982-1988; 2001 (With descriptive note from J. H.)
- Machado, Agosto
- F. 11 Correspondence, ca. 1985-1999
- Performances
- F. 12 *Babbling in a Garden*, undated (Publicity.)
- F. 13 *Babbling with Imelda*, 1989 (With J. H. as artistic director.)
- F. 14 *Babbling with Joe*, 1988 (Program. With J. H. as Executioner of Costume, Cloth, & Draping.)
- F. 15 Magnuson, Ann, 1999 (Correspondence. With J. H. descriptive note.)
- Minette
- F. 16 Correspondence, undated
- F. 17 Photograph, undated (Inscribed to Charles. With handwritten press quote on verso.)

- Montez, Mario
- F. 18 Headshot spread, undated (Inscribed.)
- F. 19 Publicity photograph for Ridiculous Theatrical Company announcement, 1969 (Inscribed to Charles Ludlam.)
- Mueller, Cookie
- F. 20 Clippings, 1986-1994; 2001 (Includes information the Mueller was married to Vittorio Scarpati on Heys' terrace.)
- F. 21 *Cookie Mueller & Ann Rower: Native Agents*, undated (Publicity.)
- F. 22 Correspondence, 1986
- F. 23 *Das Blaue Lied* dedication to Cookie Mueller, ca. 1999, 2001 (See separated materials.)
- F. 24 Funeral psalm, 1989 (Annotated by J. H.)
- F. 25 Photograph, undated
- F. 26 *Vittorio Scarpati: Penne e Pulmoni*, 1989 (Publicity.)
- F. 27 Ondine, 1989
- F. 28 Osterman, George, 2001 (J. H. descriptive note.)
- F. 29 Pashalinski, Lola, ca. 1967 (Photograph of Pashalinski in Bill Vehr's *Whores of Babylon*. With J. H. descriptive note.)
- F. 30 *Peking Acid*, undated (By the Theatre of the Totally Disabled.)
- The Ridiculous Theatrical Company
- F. 31 Clippings, 1987
- Ludlam, Charles
- F. 32 Non Ludlam clippings, ca. 2000 (Clippings J. H. felt referred to Charles Ludlam.)
- F. 33 Obituaries, 1987
- F. 34 Photograph, undated
- F. 35 Prayer card, 1987
- Writings
- F. 36 *Mr. T. or El Pato in the Gilded Summer Palace of Czarina-Tatlina: A Fairy Tale*, 1970 (Annotated.)
- F. 37 *Why I Use Female Impersonators in My Plays*, undated (Also titled A Monograph and a Premature Memoir. Annotated copy.)
- F. 38 Notes, undated (Unidentified handwriting. Not J. H.)
- 25th Anniversary
- F. 39 Anniversary book, 1992
- F. 40 Cookbook, 1991
- F. 41 Gala program, 1992
- F. 42 Saunders, Mamie Mimi, 1996-2001 (Prayer card. With J. H. descriptive note.)
- F. 43 Schmidt, Thomas Lonigen, undated (With J. H. descriptive note.)
- F. 44 Smith, Jack, undated
- Stanwyck, Barbara
- F. 45 *Ball of Fire* publicity photo, undated
- F. 46 *Secret Bride* publicity photo, undated

- Tomata du Plenty
- F. 47 Correspondence, 1976-1980
- F. 48 Obituaries, 2000
- F. 49 Photographs, undated
- F. 50 *Spit*, undated (With Gorilla Rose. Publicity.)
- F. 51 General, 2000
- F. 52 Vawter, Ron, 1994
- Vehr, Bill
- F. 53 Advertising images from Ethyl Eichelberger's "*Phèdre*" and "*Oedipus*," undated
- F. 54 Correspondence, 1971
- F. 55 Mario Montez in *Diamonds Are a Girl's Best Friend in Suite Sextette*, 1971 (Directed by Bill Vehr.)
- F. 56 Obituaries, 1988
- Photographs
- F. 57 *Eunuchs of the Forbidden City* photograph inscribed to J. H., 1972
- F. 58 Possible *Turds in Hell* photograph attributed to Bill Vehr or Charles Ludlam, undated (With J. H. descriptive note.)
- F. 59 Publicity photo inscribed to J. H. from Rodney Porter, 1970
- F. 60 *Velvet Ecstasy*, undated (Review of the Velvet Underground written by Bill Vehr. Typed copy.)
- F. 61 Woodlawn, Holly and Jimmy Camecha, 1997 (In Berlin for the Teddy's.)

Series III: Personal Papers, 1972-2001

Books

Box 6

- F. 1 *D. V.* by Diana Vreeland, 1990 (Inscribed to J. H. from Agosto Machado? Missing pages 102-109 and 161-164.)
- F. 2 *Softlove*, 1972 (Pornography book. Inscribed to J. H. from Charles Ludlam. With J. H. descriptive note.)
- F. 3 Clippings, 1984-1998
- Correspondence
- F. 4 John Heys to Robert Taylor at the Billy Rose Theatre Collection, 2001 (Regarding donation and including information about *The Empress V: John Heys as Diana Vreeland*.)
- To John Heys
- F. 5 Assorted correspondence, ca. 1975-1997
- F. 6 Flowers, John, ca. 1975
- F. 7 Rothermel, John, 1991 (Includes Diana Vreeland fabric sample.)
- F. 8 Datebook, 1988 (Multiple inscriptions on flyleaf. Includes lipstick kiss marks.)
- Non John Heys publicity
- F. 9 Arranged by location, undated
- F. 10 Arranged by name, undated
- F. 11 Travel materials, undated (Includes Hollywood maps.)

F. 12 Unidentified photographs, undated

Series IV: Oversized, ca. 1970 -2001

Box 7

F. 1 Clippings, ca. 1989-1990 (*BOMB* article about J. H. and photographers and photographs, 1989; *Interview* article “An Homage to the Empress V,” May 1990; and *Zoom* articles about Giles Larrair with photographs of the Cockettes. In French, undated.)

F. 2 Machado, Agosto correspondence, 1999-2000

F. 3 Photographs, undated (Likely by Allen Frame. From envelope labeled Allen.)

Publicity

F. 4 A-H (*82 Club Revue*, undated; *Angels of Light Gossamer Wings*, undated; *Camille* by the Ridiculous Theatrical Company, undated; The Club @ La Mama calendar with J. H. as *The Woman with Pearls* and *The Moroccan Bride*, undated; *Cookie Mueller and John Heys at Schmidt Inc*, undated; *Ekathrina Sobechanskaya with her original Trockadero Gloxinia Ballet Company*, undated; *Ekathrina Sobechanskaya and her original Trockadero Gloxinia Ballet Company* calendar poster, undated; *Excerpts from Champagne & Glamour, Glory & Gold* by Jacke Curtis, 1988; *Final Reward*, undated; and *Hot Peaches Street Calls*, undated)

F. 5 M-T (*Manhattan on Parade: Featuring Manhattan Transfer with the Jackie Curtis Revue*, undated; *Nocturnal Dream Show* calendar featuring the Cockettes, undated; *Oh! Jackie! Oh! The Best of Champagne and Glamour, Glory and Gold* by Jackie Curtis, undated; *The Palm Casino Revue*, undated; *The Palm Casino Revue* poster with identified performers including J. H., undated; *The Palm Casino Revue*, 1974; *The Ridiculous Theatrical Company: Stage Blood and Camille at the University of Chicago*, inscribed to J. H. from Bill Vehr, 1976; *The Roman Polanski Story* black and white, undated; *The Roman Polanski Story*, color, undated; *Schmidt Inc. Indoor Sports*, undated; *Turmoil: Sounds in the Distance and Crime Doesn't Pay Interest*, undated)

F. 6 *The Cockettes*, undated (*The Fabulous Cockettes* host a private benefit soiree, undated; *Hot Greeks*, undated; *the Cockettes and Sylvester* New York debut, undated.)

F. 7 *Holly Woodlawn: The Low Life in High Heels Worldwind Tour*, undated (With lipstick kiss and inscription to J. H. and Matthias.)

Box 8

A Human Voice publicity poster, ca. 1995 (Rene Ricard translation of Jean Cocteau. With Alba Clemente. Directed by John Heys.)

F. 1 Poster

F. 2 Inscribed “For Richard Currie With Love [Alba] Clemente?”

F. 3 Inscribed “For John Heys [f] clemente

F. 4 *Starlust*, ca. 1999 (With Joey Arias and Sherry Vine. Inscribed “To the Empress! With lots of my nasty love! - Joey Arlas Berlin 99” and “Thank you for all. Meow + love - Sherry Vine.”)

Separated materials

Stuffed elephant from George Osterman's memorial, undated

Posters

The Future Has a Silver Lining - Genealogies of Glamour Exhibition poster for August 28 - October 31, 2004 at the Migros Museum für Gegenwartskunst in Zurich, Switzerland. Poster includes Heys'; name.

Rodgers and Hammerstein Archives of Recorded Sound

Taylor Mead in Morocco

Italian Sounding song/ Holly Woodlawn/ in Vagtazo Halottkemek case

Theatre on Film and Tape Archive (TOFT)

Alarm, ca. 1998 (By J. H.)

Das Blaue Lied (The Blue Song) 11/99 – Dedicated to Cookie Mueller

Charlotte in Sweden 1997 (by J.H.)

A Human Voice w/ Alba Clemente, 1995 (Directed by J. H.)

John Heys as Diana Vreeland, at La Mama, 1990

The Moroccan Bride, English (by J. H.)

Schwarze Seide: Dorothy Parker und das Allgonequin (Nightcafe) Eine Lesung mit Gertrud Gorgon, John Edward Heys, and Juditha Rauschtenberger -Berlin, 1996