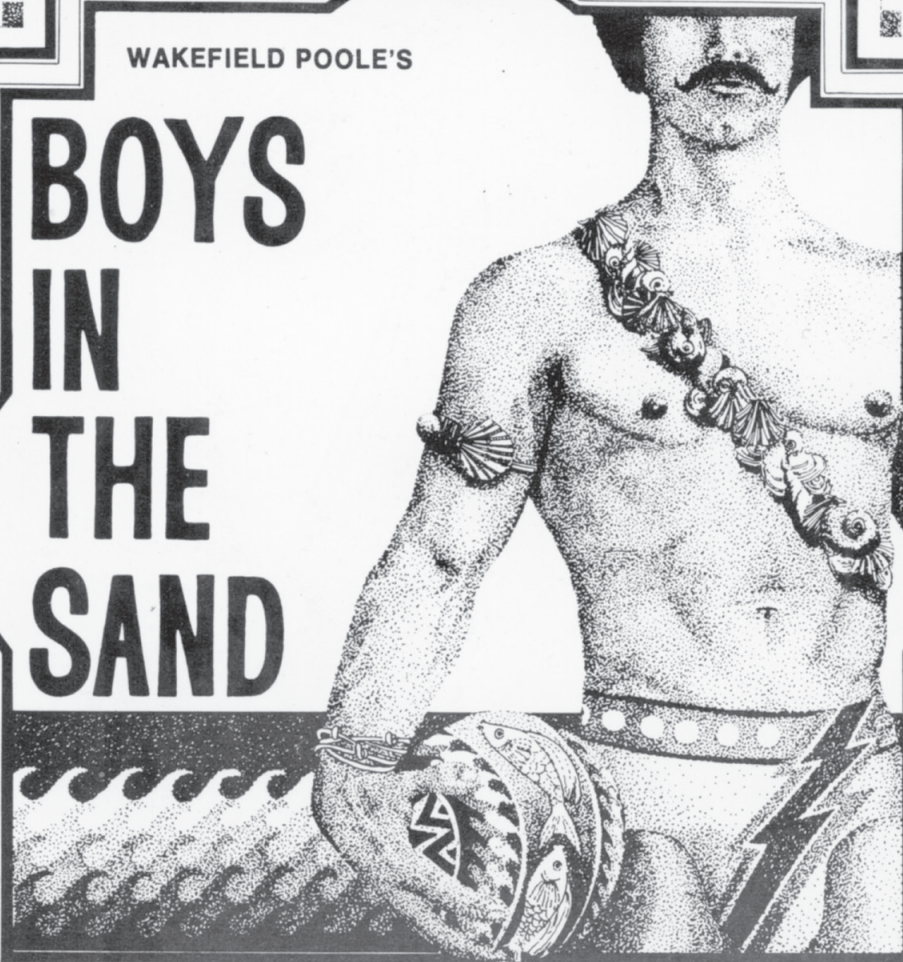


WORLD PREMIERE

WAKEFIELD POOLE'S

BOYS IN THE SAND



ALL MALE CAST

STARRING CASEY DONOVAN

FOR MATURE ADULTS

55TH STREET PLAYHOUSE

WEST 55TH (BETWEEN 6TH & 7TH)

JU 6-4590

Edward Parente

PIONEER HOMOSURREALIST

EDWARD PARENTE

March 11, 1941- November 19, 1992

by Jack Fritscher

www.JackFritscher.com

Raised in Queens, Long Island, Ed Parente was a fine artist and sculptor who attended Parsons School of Design. He created the signature poster and graphics for his longtime friend Wakefield Poole's ground-breaking *Boys in the Sand* (1971) which was experimental art-house gay erotica. Andy Warhol said, "After Wakefield Poole's films, mine are unnecessary and a bit naive, don't you think?" Witnessed by Warhol, Ed was known for his pointillist technique.

His stylish drawing for *Boys* was the first gay display ad to be published in the *New York Times*. The artist and director met on Fire Island and became, Wake told me, "instant friends." In 1969, he starred in Poole's short film *The Gift* at the same moment his first solo show was at Cannabis Gallery, 295 Mercer Street, New York. He also sold his pioneer homosurreal work, including his "pre-futuristic primitive" disco feather masks, and sculptures of found animal skulls adorned with leather and feathers, at Ballardos Glassware shop on Christopher Street.

Famous on the sands of Fire Island Pines in the 1960s for netting butterflies for his delicate boxed sculptures, he shaped his own twin sister's face, and thus his own in a lovely homage to gay narcissism, into his plaster-cast work. To this day I own and treasure several of his sculptures.

One of the most beautiful is a bouquet of eighteen white-plaster male fingertips, each two or three inches tall, with a single yellow butterfly specimen perched on the tallest finger. The other is a white-plaster mask of his sister's face wrapped in white silk and creamy lace which Ed found blowing down Castro Street in 1978. I named the sculpture "The Dead Bride" as a kind of empathetic homage in honor of all the women whom gay men loved but could not marry. Both are encased in Parente's signature Plexiglass boxes.

As a graphic artist supporting Poole's San Francisco career, he moved to the City in 1975, where, as a smouldering five-foot-six hairy Italian sensualist, he was a gloriously stoned habitue of the Barracks bath where for two years without speaking we fucked like destiny every time we saw each other. Then, one night, after those years of hot scenes, we were kicked back sharing a joint on the stairs, and we spoke for the first time.

"Hi, I'm Ed Parente."

"Hi, I'm Jack Fritscher."

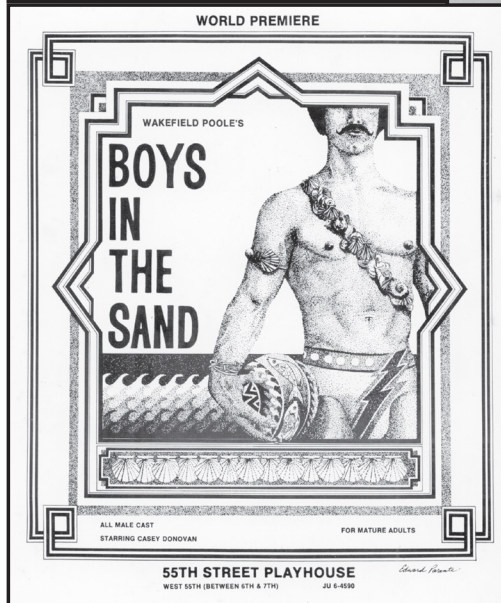
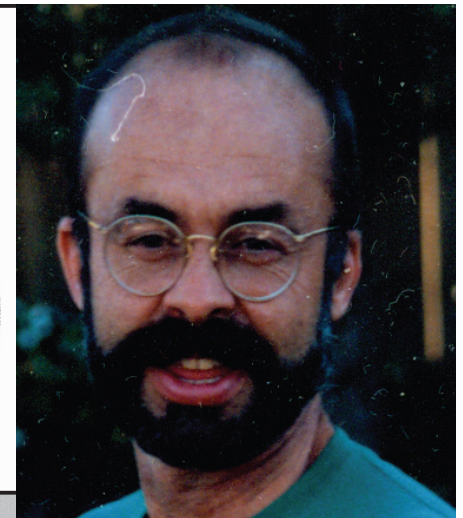
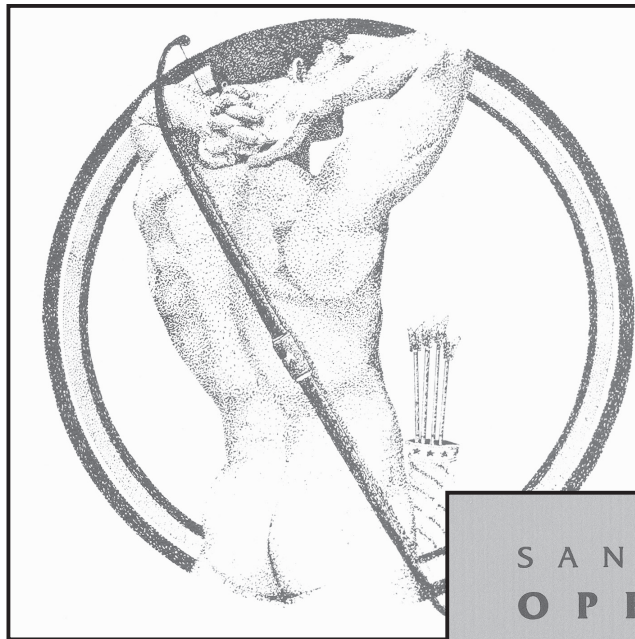
"All my friends have been telling me I should meet you."

"All my friends have told me I should meet you."

We laughed and bonded instantly as friends—and then, as one does, never fucked together again. We discovered that for years we had lived around the corner from each other in upper Noe Valley. I lived at 4436 25th Street where I edited *Drummer* magazine and he lived at 403 Hoffman Street which doubled as his working studio and open gallery. So began our social visits. That was the way glorious anonymous sex worked—until it became personal friendship that was just too incestuous in our hot little crowd.

My longtime friend from 1973 and roommate on 25th Street, the photographer Jim Stewart, author of the gorgeously nostalgic memoir *Folsom Street Blues*, wrote in his gay history column in the *Bay Area Reporter*, May 14, 2014: “You never know what, or who, you might find at a flea market[in Alameda on May 14, 1977]. We found Michael Monroe and Ed Parente. Ed was gathering vintage doll parts for his sculptures. He’d pull off the heads, sometimes the limbs, put them in his rucksack, then toss the remains in a handy trash can. He paired his flea market trophies together with butterfly wings and nature’s random ephemera in Lucite boxes that were featured at high-end galleries in the tonier parts of the City.”

He exhibited this early homosurreal work in San Francisco’s emerging first wave of art galleries such as murdered Oscar Streaker Robert Opel’s Fey-Way Studio, The Wizard’s Emerald City, and Poole’s HotFlash of



SAN FRANCISCO OPEN STUDIO ICONS

EDWARD PARENTE

403 Hoffman Street (at 24th Street)

October 18 & 19 from Noon to 5 P.M.

October 25 & 26 from Noon to 5 P.M.

824-1333

Bring a Friend





MARK ON CEMENT - photo by Greg Reeder
©1977 Hot Flash of America-2351 Market-SF CA 94114

HOT FLASH OF AMERICA
presents a

1977 Erotic Art Show

An exhibition of contemporary works
celebrating Life, Liberty and
the Pursuit of Happiness.

June 7 - August 21, 1977
2351 Market Street, San Francisco 94114
(415) 626-4800

11:00 A.M. to 6:00 P.M. Tuesday through
Saturday. Noon to 5:00 P.M. Sunday.
Dark on Monday.



Top left-clockwise: "Steve Barnett," producer of "Night Flight," Fritscher-Hemry House, 1982. Photograph by Jack Fritscher. ©Jack Fritscher. "The Wizard's Emerald City" and "Hot Flash" were two upscale gay businesses that widened the Castro neighborhood out to Market Street. "Stare Cases" copy and "Emerald City" advertising written in 1976 within the *Drummer* salon by editor in chief Jack Fritscher for Richard Trask, star of the film *Erotic Hands*.

STARE CASES Richard Trask:

Scorpio Rorshachs. Sensual. Erotic. Men.
Beasts. Botany. Innervations on fabric
and leather. Tied. Dyed. Drawn.
Painted. And hung for mid-winter.

When look comes to touch.

A Premiere Showing ~ February 13, 1977
Sunday, 2:00 until 8:00 p.m.

Opposite page. Top left-clockwise: "Quiver." Drawing by Edward Parente. "Ed Parente," Fritscher-Hemry House, 1982. Photograph by and ©Jack Fritscher. "Invitation, Parente Sculpture Exhibit." Parente sculpture "Fingertips with Butterfly in Plexiglas Box," 1981, from the collection of Jack Fritscher. Photograph by and ©Jack Fritscher. Wakefield Poole's "New York Times Display Ad" for his film *Boys in the Sand* (1971) was a gay history first in the *NYT*, illustrated by Ed Parente. Andy Warhol famously said in the *NYT* (1972): "After Wakefield Poole's movies, mine are unnecessary and a little naive, don't you think?"

America which hosted his first exhibition of his Plexi-glass masks—long before masks were required. In summer 1984, when the gay-owned Atlas Savings and Loan opened in the Castro, it courted customers by exhibiting his work in its lobby.

He designed the invitations, posters, and the pop-art tin-can gift sculptures for Michael Maletta's Creative Power Foundation's legendary "Night Flight," San Francisco's first mega-party which he co-produced as New Year's Eve 1977 welcomed 1978. To market his art, he and Tom Sandburg founded the greeting card company Cold Shower Press.

His much published work appeared frequently in *Drummer* magazine. To learn more: Ed Parente is referenced in Wakefield Poole's memoir *Dirty Poole: A Sensual Memoir* (2011), in Jim Tushinski's documentary *Dirty Poole* (2011), and in the GLBT history *Gay San Francisco: Eyewitness Drummer* (2008).

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