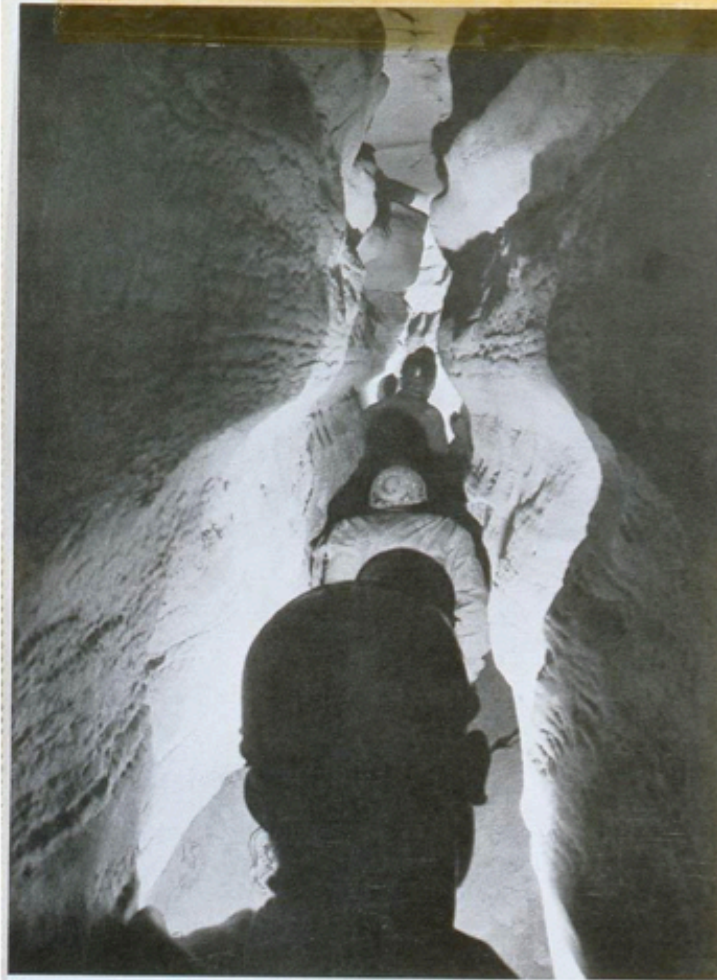
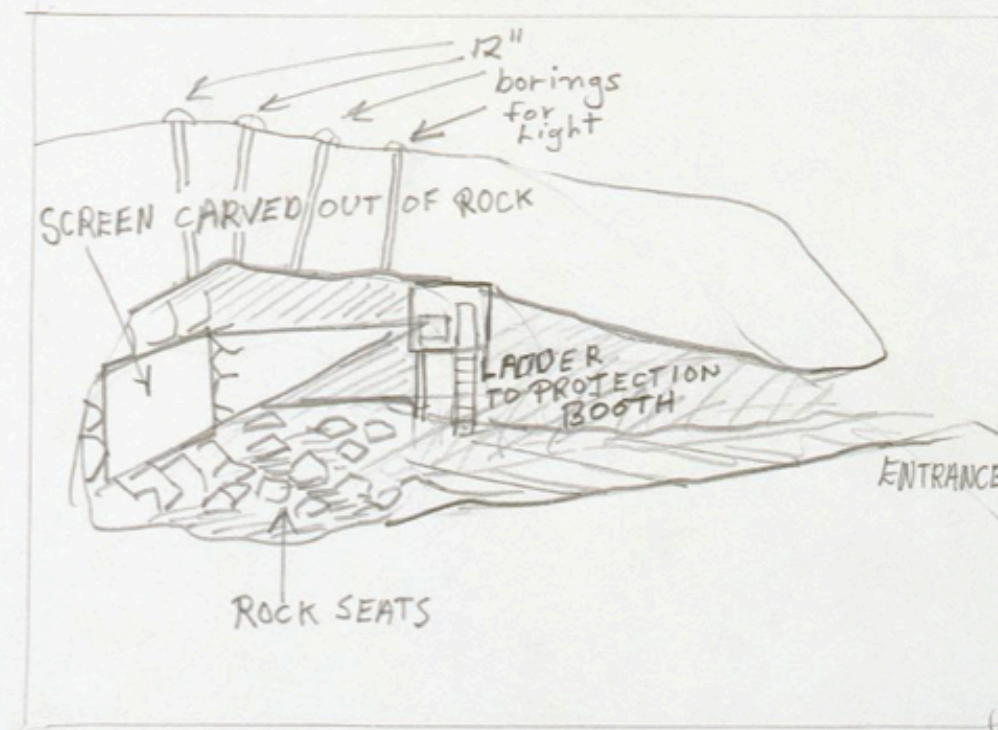


Towards the Development of a Cinema Cavern  
or the movie goer as spelunker R. Smithson 1971

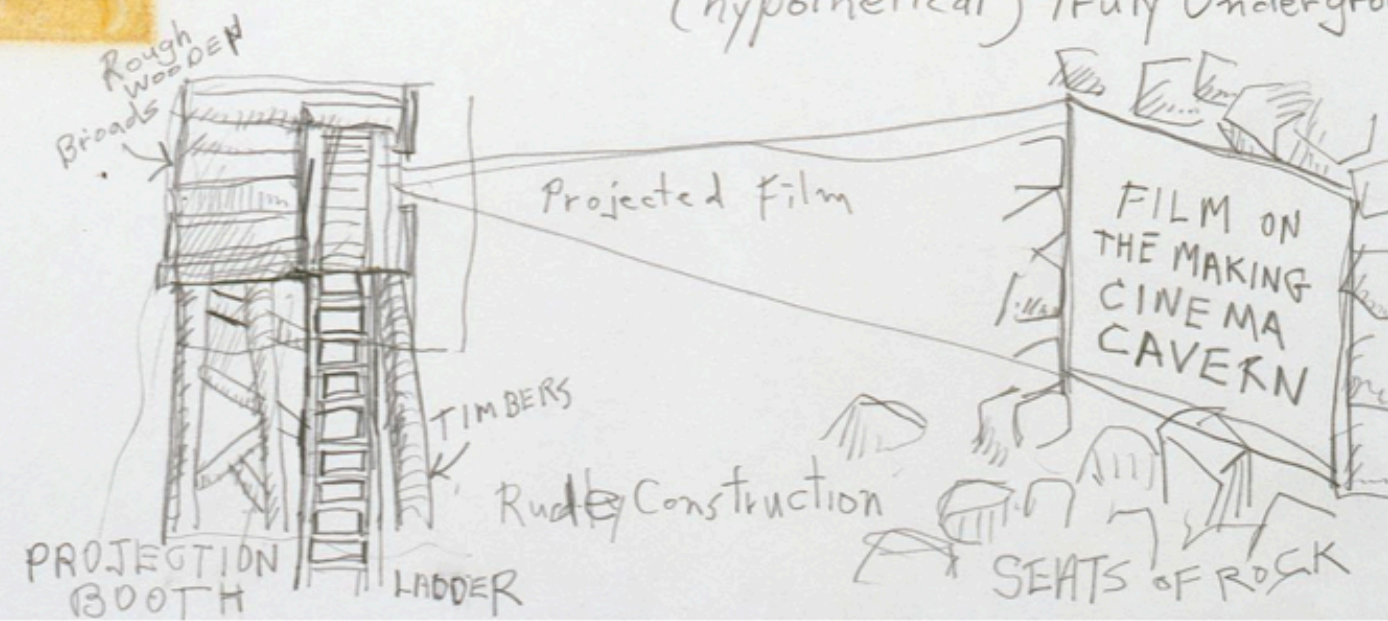


11. Many speleologists believe that the total length of passages in the cave system in Flint Ridge, Kentucky, is the greatest in this country. COURTESY: SPORTS ILLUSTRATED, PHOTO BY ROBERT HALMI

← Movie goer  
as  
spelunker



Natural cave or Abandoned Mine  
(hypothetical) Truly "Underground"



Robert Smithson, *Towards the Development of a Cinema Cavern or the Movie Goer as Spelunker* (1971)

Robert Smithson, *Towards the Development of a Cinema Cavern or the Movie Goer as Spelunker*, 1971, pencil and collage on paper, 32.1x39.7 cm, Holt/Smithson Foundation. Projet non réalisé



11. Many speleologists believe that the total length of passages in the cave system in Flint Ridge, Kentucky, is the greatest in this country. COURTESY: SPORTS ILLUSTRATED, PHOTO BY ROBERT HALMI

← Movie goer  
95  
Splunker

SCREEN



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on wrestling cards and they would steal the show because people liked them so much.

One time my brother John Henry was in a battle royal with me and we were the last two left in the ring. So I knocked him out too. He wasn't mad. Later he said to me, "You are just a lucky guy. You hit me with a lucky punch." I said, "Lucky? Why didn't you get up if it was just lucky?" And he couldn't answer me any better than he could fight me.

There was a big battle royal held during the Masters Tournament. All those rich people and others who'd come to Augusta to see the tournament have to be entertained at night. So the club put on for them this big battle royal in the dining room of the Bon-Air Hotel, and I was in it.

When those people from out of town saw me getting in the ring that night with all those big fellers, they didn't like it. They said, "What is that little one getting in there for? He is nothing but a little kid. You can't put that little bit of a kid in with those other big ones." But the men who'd seen me fight said, "Don't worry, sirs. Just watch that little kid."

**ONE FELLER LEFT**

And in this battle royal I did the same thing as always, waiting in the corner to knock out the big fighters, whichever ones got pushed against me. At the end there was only me and one last big feller left. And I came bouncing off the ropes, throwing one of those long, looping lefts, and this knocked him out.

Well, you should have heard those club members and their guests talk about me then. They wanted to give me all the money, but I again said let the other boys have some of it. Spread it around, sirs. But those men kept giving me money in person, all 10s and 20s and 50s. And one man liked the way I fought so much he gave me \$300 all in one little roll of bills. There wasn't a one-dollar-bill man, it seems, in that main dining room of the Bon-Air Hotel. I brought a whole thousand dollars home to my grandma. All of it.

And that night after the fight, Bowman Milligan, who is steward of the Augusta National Golf Club, he said, "Kid, you come up to the club and work there." After that I worked at the club, shining shoes and taking care of the members' shoes. The members would come in first in their street clothes and I'd shine those shoes first. Later they'd come in all dusty with dust from the golf course, and I'd shine

**ABOUT CHARLES SAMUELS**



Few writers have better mastered the delicate art of interpreting other people's lives in their own language than Charles Samuels. It was he who collaborated with Ethel Waters several years

ago to produce her fine, best-selling biography, *His Eye Is on the Sparrow*, the tender story of the great Negro singer's life.

those shoes. I also took care of their clothes sometimes.

I think I made about \$50 a week as a shoeshine boy. It is hard to say exactly because some of the members would wait until the end of the season to pay me. Some of them would give me as much as \$500 then.

Taking care of those members' shoes and clothes is not as easy as some people think. You gotta remember whose shoes each pair is or you'll get them mixed up. First you gotta mark the soles of each shoe with chalk, then remember just what you marked on them, where you set them down and who's the man to give them back to. That's a lot to keep in your head if you never went to school.

Everyday I'd see all those million-

aires at the club and I'd be asked about them. But I always remember what my grandmother told me and I didn't care whether they were millionaires or not. Grandma said everybody should be treated the same. And I always did that: treated everybody the same.

I got married when I was fifteen to Josephine, who I am still married to. We now have all these kids, I being the father, she the mother. But even after I was married I'd always talk a lot to my grandma, Mrs. Evie Mixom. She'd say, "What are you gonna be, Beau Jack?" (Everybody, even my grandmother, always called me Beau Jack though my right name is Sidney Walker. I don't know why, rightly. Beau Jack is just the nickname I somehow always had.)

I'd tell her, "I don't know, grandma. I want to either be a preacher or a fighter." And she said, "Whatever you be, Beau Jack, you be a good one. If a preacher, a good preacher; if a fighter, a good fighter."

I kept up fighting in those battle royals all along, and one day when she says what do I want to be, I told her, "Grandma, I wanna fight."

So she thought about that and said, "If you want to fight, all right. Way back in slavery time a great-grandfather of yours was a No. 1 man at

continued on page 28



**SPECTACLE**

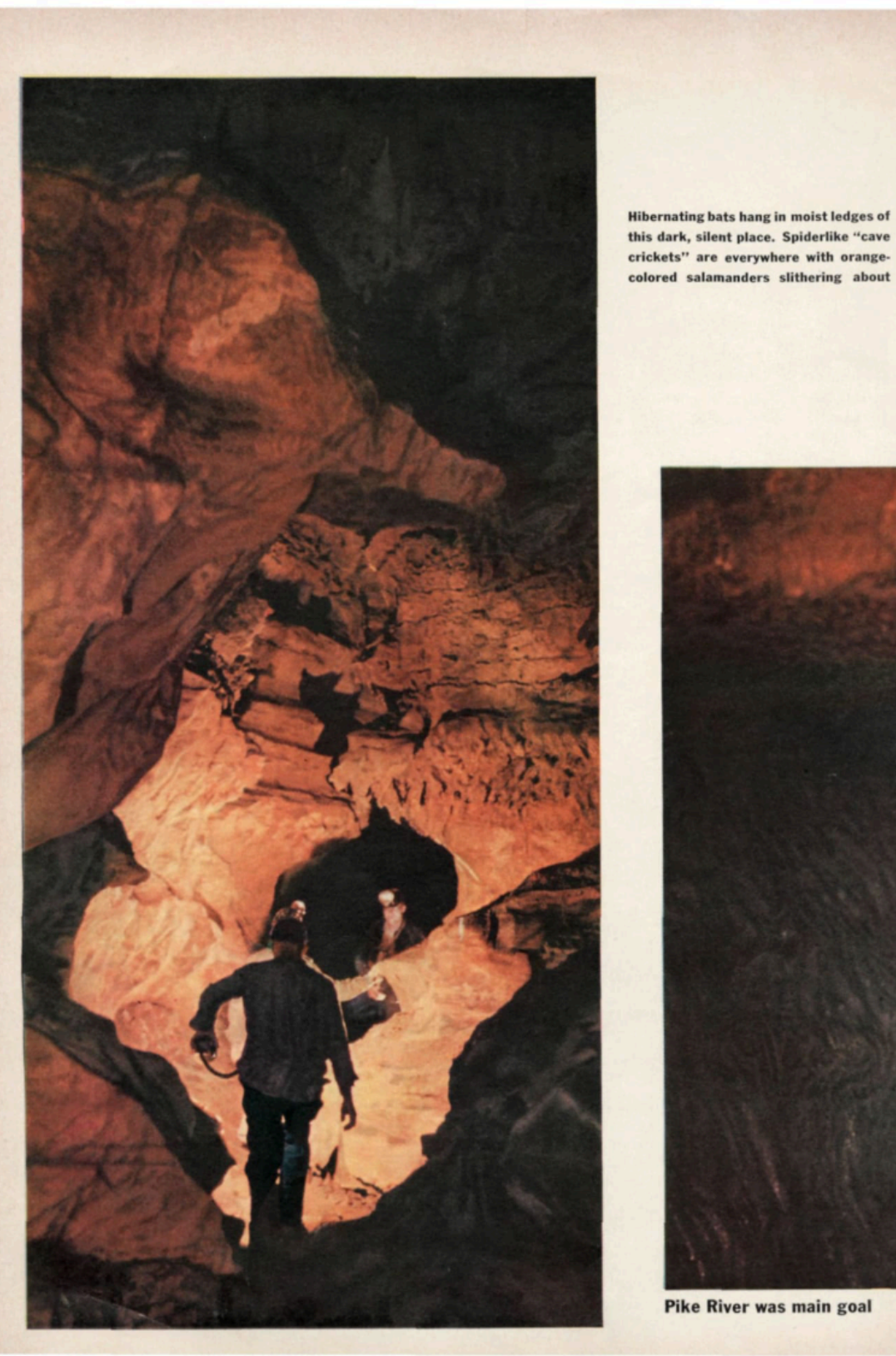
PHOTOGRAPHS BY ROBERT HALMI

**CAVEMEN AT WORK**

Underground explorers enter the dark mouth of a Kentucky cave. A tortuous and dangerous descent lies ahead, but spelunkers find the perils justified by the exotic scenery

Among the newer and more exciting sports is spelunking, the exploration of underground caves. For their thrills, Spelunkers Robert and Marilyn Halmi, Jim Dyer, Jacque and Bill Austin chose to explore Cathedral Cave in Kentucky.

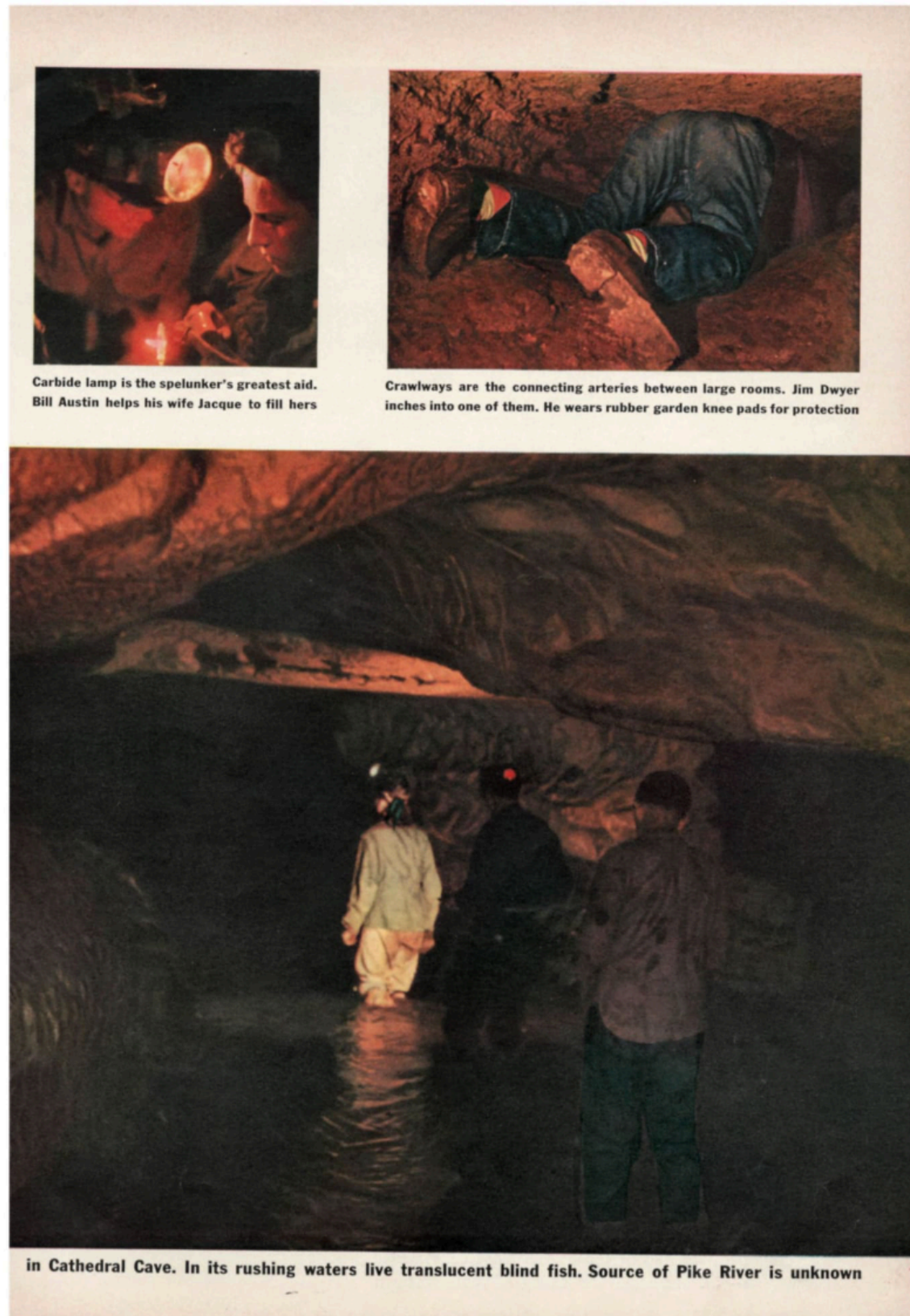
Shortly after entering the cave, the group found itself shut off entirely from sunlight, their only means of illumination miners' lamps attached to their heads. Hour after hour in the cold, humid darkness they worked their way downward into the bowels of the earth, climbing over massive boulders, sliding down 20-foot inclines of mud, wriggling through narrow passages between the many rooms of the subsurface mansion. As the party moved along, they carefully put smoke marks from their lamps along the walls, blazing a trail which would enable them to find their way back to the surface. At last they reached their goal: a magnificent subterranean chamber filled with centuries-old, crystal-like formations of stalagmites and stalactites.



Hibernating bats hang in moist ledges of this dark, silent place. Spiderlike "cave crickets" are everywhere with orange-colored salamanders slithering about



Pike River was main goal

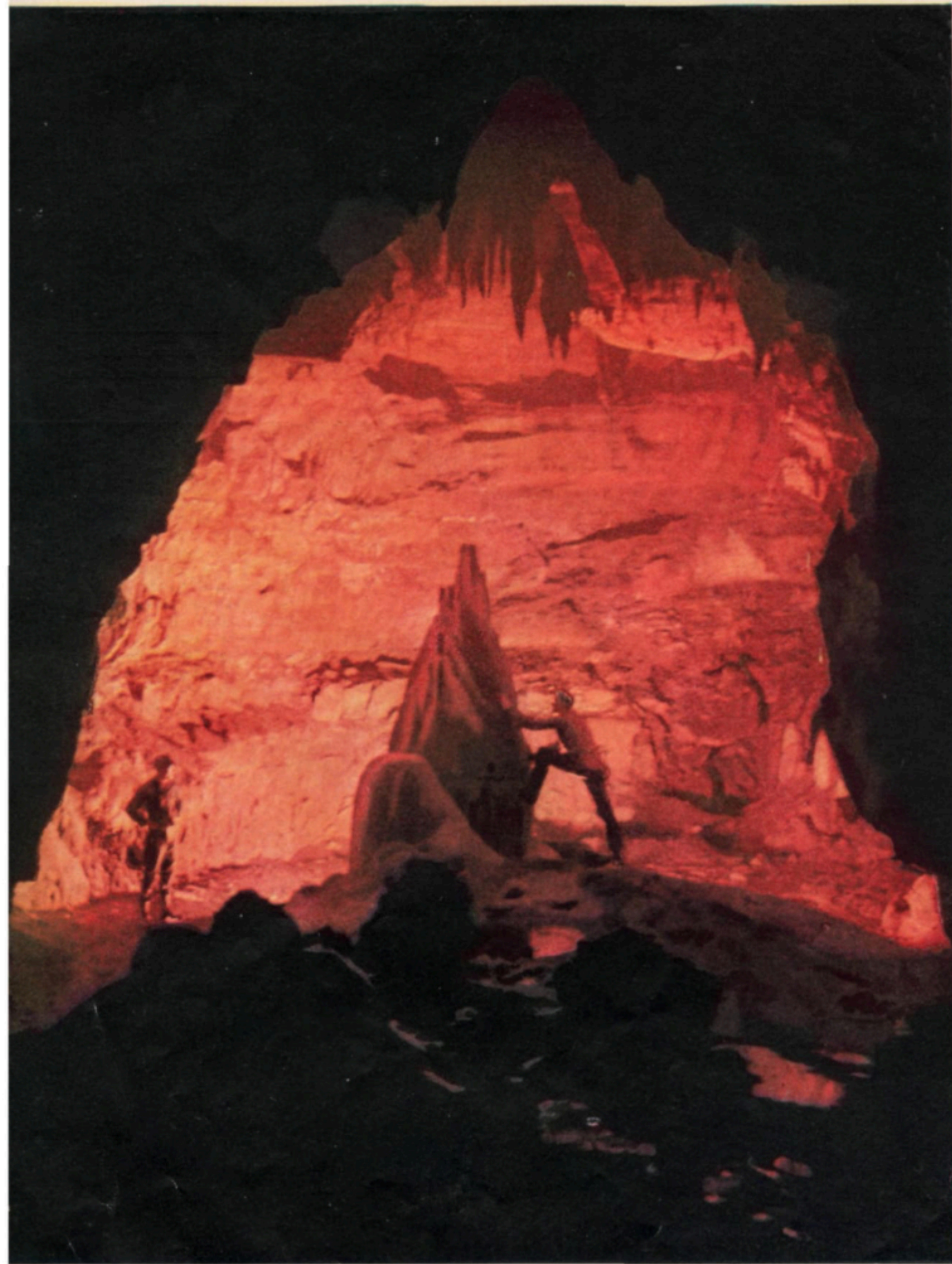


Carbide lamp is the spelunker's greatest aid. Bill Austin helps his wife Jacque to fill hers



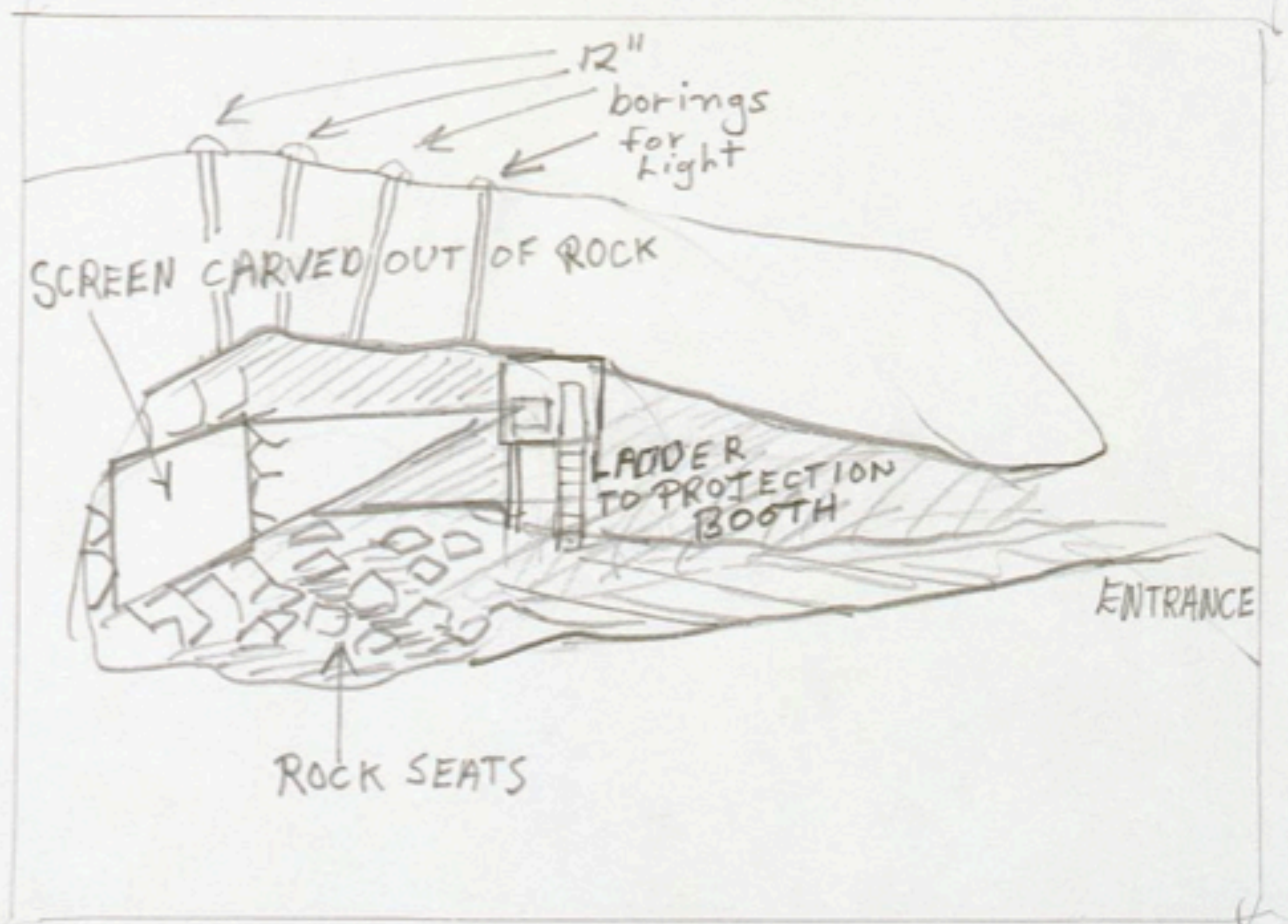
Crawways are the connecting arteries between large rooms. Jim Dyer inches into one of them. He wears rubber garden knee pads for protection

in Cathedral Cave. In its rushing waters live translucent blind fish. Source of Pike River is unknown



Huge onyx stalagmite is one of the cave's most spectacular sights. Drop by drop, it has taken thousands of years to form

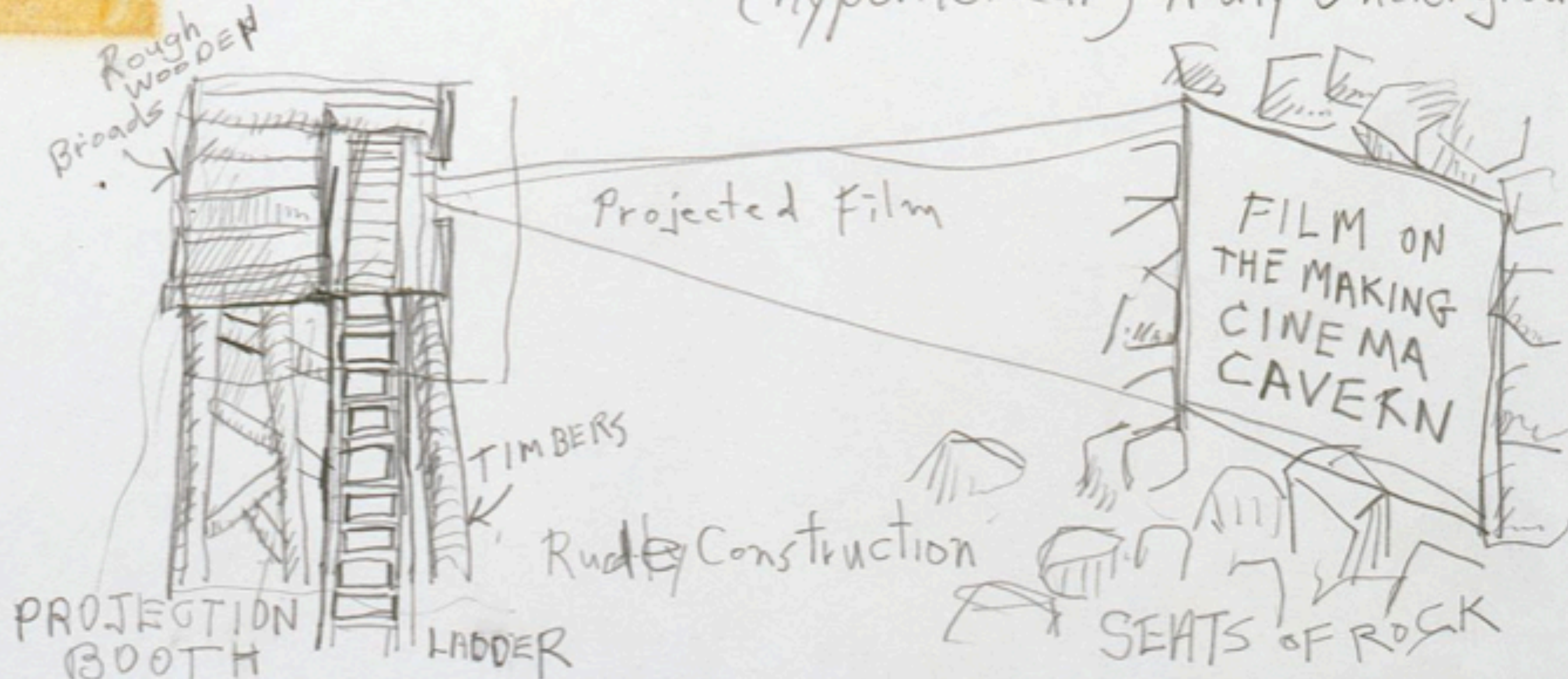
Movie goer  
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Splunker

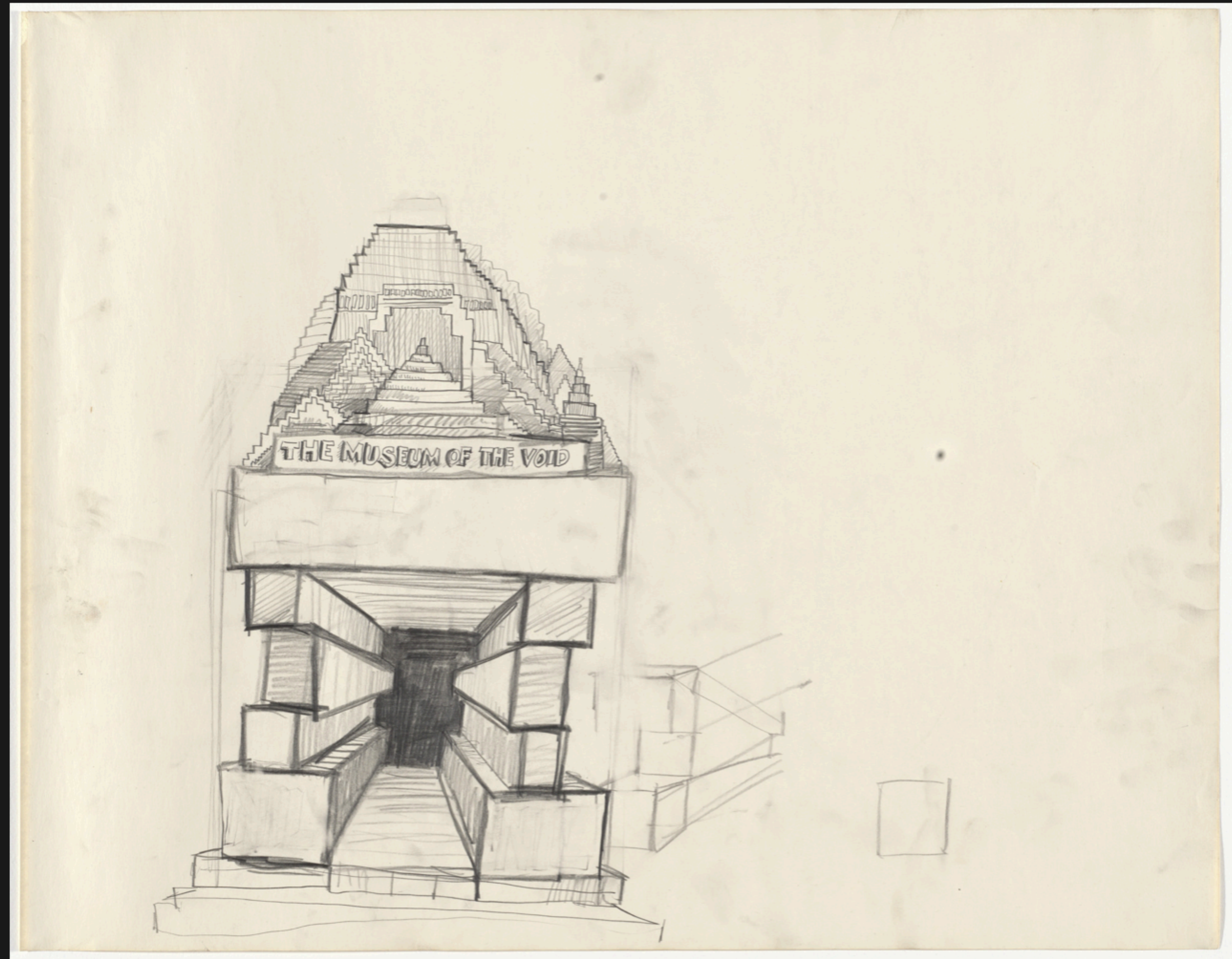


Natural cave or Abandoned Mine  
(hypothetical) Truly "Underground"

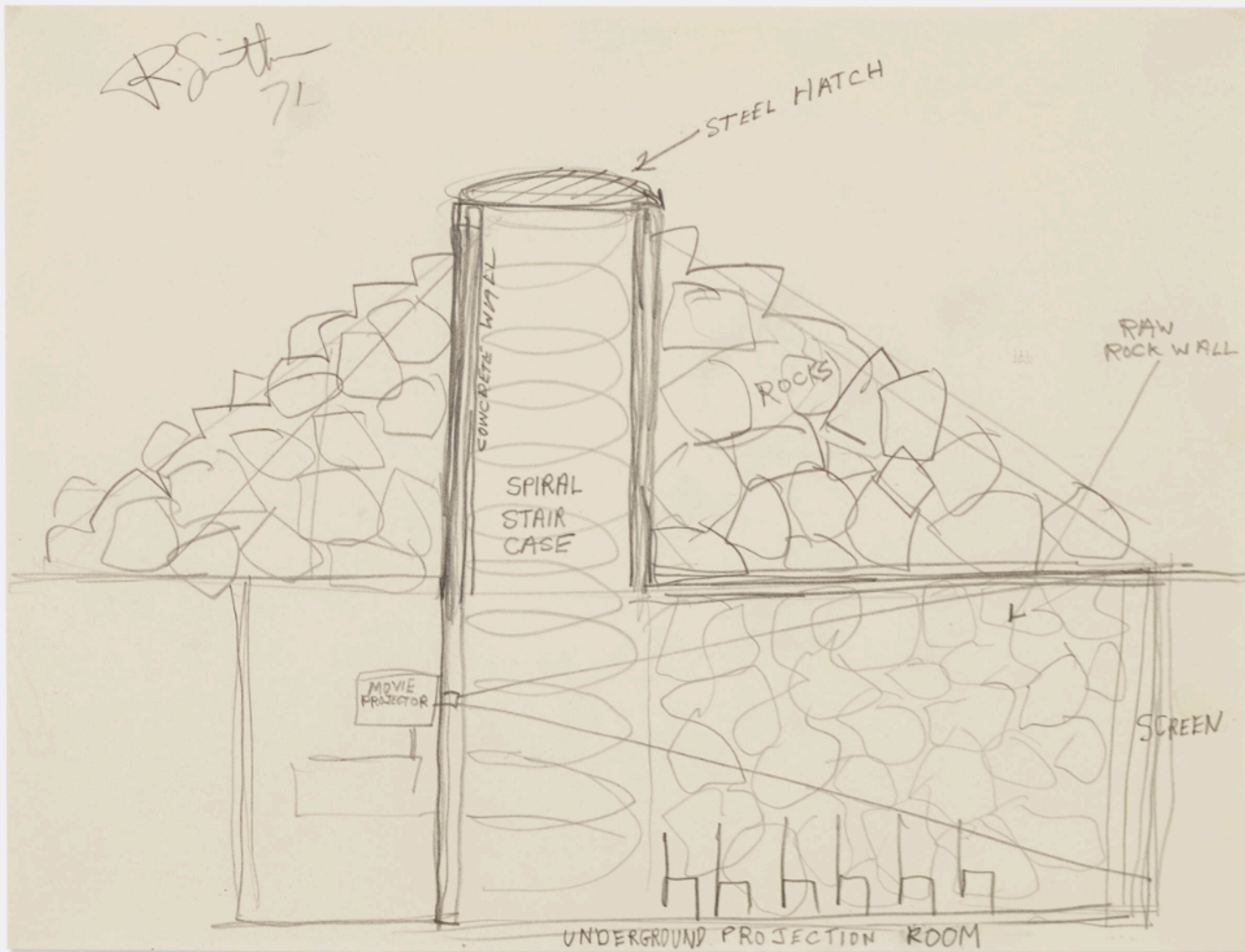
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Natural cave or Abandoned Mine  
(hypothetical) Truly "Underground"





*The Museum of the Void*, c. 1966-68, pencil on paper, 48.3x61 cm, New York, Museum of Modern Art



*Underground Projection Room (Utah Museum Plan), 1971, graphite on paper, 22.9x29.8 cm, coll. part.*



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STOCK NO: \_\_\_\_\_  
 ARTIST: ROBERT SMITHSON  
 TITLE: Underground Projection Room  
 (JW acc no: 00007582)  
 DATE: 1971  
 MEDIUM: Pencil on Paper  
 SIZE: 22.75 x 30.5 CM  
 9 x 12 INS

JAMES COHAN GALLERY  
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ROBERT SMITHSON  
*Underground Projection Room*, 1971  
 pencil on paper  
 9 X 12 inches

RS7582

MODERNA MUSEET STOCKHOLM

Konstnär: Robert Smithson  
 Titel, år: Underground projection room. 1971  
 Agare: Estate of R.S. New York Kat nr: 111

Box 4 #48

THE NEW YORK CULTURAL CENTER  
 2 COLUMBUS CIRCLE, NEW YORK 10019  
 in association with Fairleigh Dickinson University

Artist: Robert Smithson  
 Title: A 6 Underground Projection Room  
 Lender: Estate  
 Exhibition: Box 4 #48

MARC SELWYN FINE ART  
 9953 S. Santa Monica Boulevard Beverly Hills, California 90212

Robert Smithson  
*Underground Projection Room (Utah Museum Plan)*,  
 1971  
 Graphite on paper  
 9 x 12 inches  
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