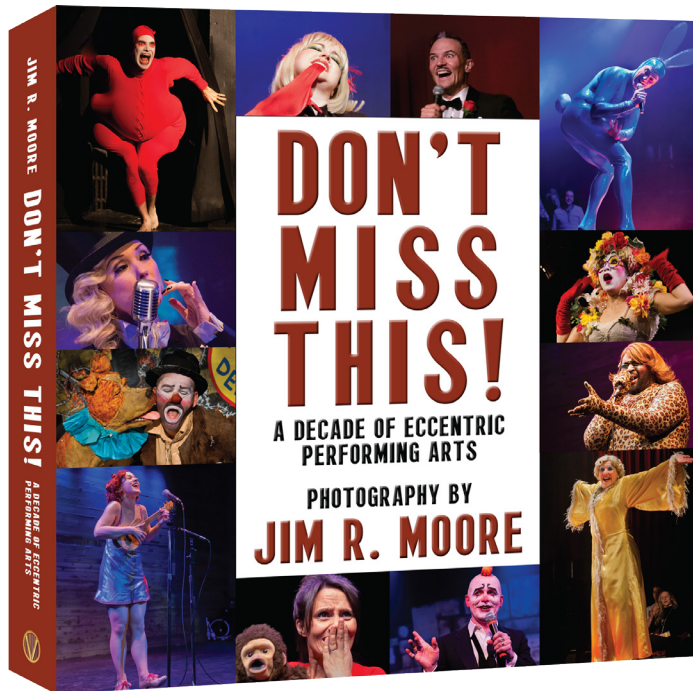


MEDIA KIT

DON'T MISS THIS!

A DECADE OF ECCENTRIC PERFORMING ARTS

PHOTOGRAPHY BY JIM R. MOORE



*Over 200
photographs, with
accompanying
essays, chronicling
the last decade
of eccentric
performing arts.*

Author: Jim R. Moore

Category: Performing Arts / Photography

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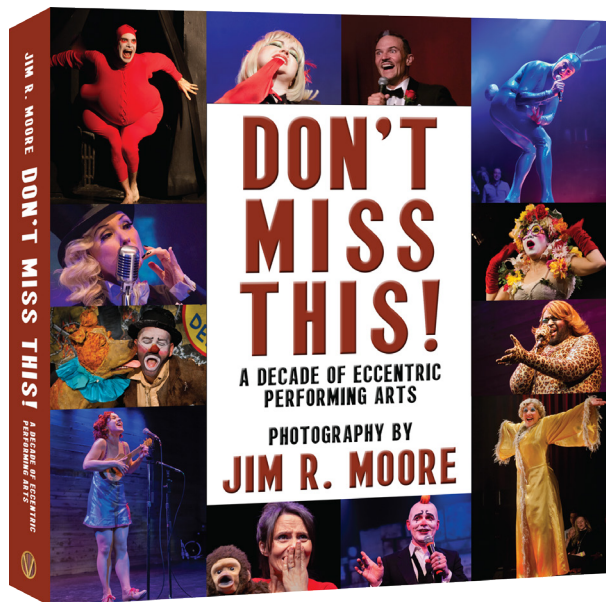
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INSIDE:

ONE-PAGE SELL SHEET	2
QUOTES	3
TABLE OF CONTENTS	4
SAMPLE INTERVIEW	5
ESSAY EXCERPTS	7
AUTHOR BIO	8
LIST OF PERFORMERS	10
RESOURCES/CONTACT	12
BWW INTERVIEW	13

"I salute my friend Jim Moore for always being present where the action is and for his talent at extracting the essence of a performing scene. Bravo, well done!"

PHILIPPE PETIT, high wire artist



Behold the oeuvre of Jim R. Moore, chronicler of the eccentric arts (vaudeville, circus, sideshow, burlesque, cabaret, clown, et al.) for nearly half a century. Moore has been a fixture of New York's teeming night life for longer than most of the folks who perform there can remember.

In these pages you will find the world's most eccentric extended family: clowns, acrobats, thespians, musicians, contortionists, jugglers, puppeteers, ventriloquists, daredevils, aerialists, opera singers, drag stars, monologists, impresarios, magicians, impressionists, fire-eaters, nuts, and acts of the sort we still don't have any polite name for. The best of these performers are several of those things at once. Some have international followings, some are the well-kept secrets of underground connoisseurs.

One thing's for certain: perusing these pages is like a trip to a circus with 300 rings. Prepare to be delighted.

"Jim is a wonderful portraitist...the Nadar of the Eccentric Performing Arts!"

DOMINIQUE JANDO, founder,
Circopedia; author, *Big Apple Circus: 25 Years*

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**PHOTOGRAPHY BY
JIM R. MOORE**

WITH ESSAYS BY

**PAT OLESZKO • MICHAEL SMITH
JOHN TOWSEN • PAUL ZALOOM**

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- *284 pages*
- *Over 200 full-color photographs*

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QUOTES

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TRAV S.D., *founder, American Vaudeville Theatre; author, No Applause — Just Throw Money: The Book That Made Vaudeville Famous*

"I salute my friend Jim Moore for always being present where the action is and for his talent at extracting the essence of a performing scene. Bravo, well done!"

PHILIPPE PETIT, *high wire artist*

"Through his lens, Jim Moore has documented several decades of wonderful performers...who have always made me laugh!"

PAUL BINDER, *founder, Big Apple Circus; author, Never Quote the Weather to a Sea Lion and Other Uncommon Tales*

"The minute I opened Jim Moore's new book, *Don't Miss This!*, I couldn't stop. I had to turn every page. This isn't Jim's book. It's my book. And, it's your book too. Buy it now!"

MICHAEL BONGAR, *CEO, Bongarbiz*

"Jim Moore has photo-documented at least an entire generation of my kind of performers, within the confines of a single decade. Included are a dozen of my former students (they know who they are), and a mentor of mine going back 65 years. (His initials are the late, great Ward Hall.) This book is a treasury of memories!"

HOVEY BURGESS, *circus performer and educator*

"Jim is a wonderful portraitist...the Nadar of the eccentric performing arts!"

DOMINIQUE JANDO, *founder Circopedia; author, Big Apple Circus: 25 Years*

"An extraordinary collection of images that will serve as the definitive visual legacy for a decade of live performance. No one has his finger more on the pulse of live performance, or has a better photographic eye for it, than Jim."

MARK LONERGAN, *artistic director, Parallel Exit*

TABLE OF CONTENTS

as it appears in the book

CONTENTS

ESSAYS

Preface · <i>Jim R. Moore</i>	6
With Your Brains and My Body · <i>John Townsen</i>	10
Fool Disclosure · <i>Pat Oleszko</i>	16
What's My Connection to Jim · <i>Michael Smith</i>	20
We Puppeteers · <i>Paul Zaloom</i>	24

A DECADE OF ECCENTRIC PERFORMING ARTS

2010	29
2011	63
2012	95
2013	109
2014	145
2015	167
2016	181
2017	197
2018	209
2019	241
Photo index <i>with performers' comments</i>	273
Index of performers by name	280
Acknowledgments	282
About the Photographer	282

SAMPLE INTERVIEW

This is a sample interview for use by journalists and editors. Feel free to quote from this material in coverage of *Don't Miss This!* To schedule an interview with Jim R. Moore, please contact Deborah Monlux at info@vypress.com.

Q: If I ask someone what “eccentric performing arts” is, will they know?

A: Someone who is interested in variety performing arts will know, but most lay people won't know.

A typical North American vaudeville performance was made up of a series of separate, unrelated acts grouped together on a common bill. Some of these acts were considered “eccentric” because they were usually either a solo or duo act, based on amazing skills such as dancing, juggling, hand balancing, yodeling, etc.

Q: The book is divided into chapters by year. Why did you organize this way?

A: While compiling the images for the book, I realized they were shot and organized in a chronological fashion. I thought it would be a good method for allowing the viewer to see who performed in what year and at what venue.

Q: How many images did you originally select for the book?

A: From 2010 through 2020 I archived many thousands of images shot at various venues. I edited the images year by year, choosing the ones I thought best represented that year and the performers. I worked with an editor after I narrowed it down to 500. We selected the most interesting photographs that represented my style and the performers'.

Q: You feature four essays in the book. How did you select these authors to write the essays?

A: I have known and photographed Pat Oleszko, Paul Zaloom, Mike Smith, and John Towsen for many years. I wanted a variety of voices to be represented in this volume. It seemed like a fun idea to include a punster/performance artist, plastic puppeteer, performance artist and clown PhD teacher. All of them wrote wonderful essays to complement the photographs.

Q: In your “About” section, you mention that you worked with highwire artist Philippe Petit. What was your role in his work?

A: I first met Philippe when he came to the U.S. from Paris. He wanted to explore skyscrapers, and find where he might be able to rig a wire. He street juggled in front of the 42nd Street library right after he arrived, and we talked about my participation in his upcoming ideas.

He worked on the planning stages of the World Trade Center walk for over a year. Whenever he would come to New York, we would meet and illegally visit the top of the towers. They were still under construction at that time. Eventually we hired a helicopter, and I photographed the building from the air. Then, several months later, he walked the wire between the towers. It was an amazing feat!

Q: In the book you have captured many different kinds of performers. Why?

A: I like “variety arts.” They call it that because there is such a wide variety of performers and disciplines. It is always a treat to photograph someone performing an act that is different than anything I have seen before. Of course, that is difficult now, since I have seen so many acts in the past forty-plus years!

Q: Why did you make this book?

A: I always enjoyed looking at photographs of performers from the past. Thinking about what their act was like, what did they do, how did the audience enjoy them? When I was thinking about the book, I decided to add the “performer index” to the list of photographs. Since the images are full pages in many instances, I put the performers’ comments in the back with corresponding page numbers. I wasn’t expecting that upon completion of the book the world would be shaken by the pandemic. But now the reader can see what performances happened before the shutdown. I hope the viewer enjoys looking at the photographs of these wonderful performers, and reads about them in the index. If they happen to be inspired to go see them in person, that would be wonderful.

ESSAY EXCERPTS

“The artist speaks with a voice that is no greater than his or her own experience and knowledge. It is a singular voice, but one that must grow richer, that must reflect more of the complexity of the world we live in, if it is not to be a hollow voice.”

John Towsen, “With Your Brains and My Body: The Future Imperfect of Physical Theatre”

“Inspiration is multifarious and perverse, propelled by the quizzical crawl of absurdity and relentless nudge of the norm.”

Pat Oleszko, “Fool Disclosure”

“I studied tap dancing with a bunch of children until I couldn’t stand the competition. I bought a baton to twirl, but had no room to throw it. Since I had no skills and could not master the simplest accent, I figured why not look to my arty roots, and come up with a ‘concept.’”

Mike Smith, “What’s My Connection to Jim”

“For me, as a comic performer, puppetry is all about gags, gags, gags. Puppetry is movement, dance, transformations, fights, gestures, and odd juxtaposition of scale and type and form. It’s not much so about words, which are better left to actors.”

Paul Zaloom, “We Puppeteers”

AUTHOR BIO

After a youth spent delivering newspapers and founding *Twilight Zone* and *One Step Beyond* fan clubs, Jim R. Moore attended NYU Film School and the School of Visual Arts. He began his career as a professional photographer for the rock 'n' roll magazines *Zygote* and *Crawdaddy*, where his subjects included the Grateful Dead, Jethro Tull, Rod Stewart, and the Rolling Stones. During this time, he also captured now-iconic images for Philippe Petit's World Trade Center high-wire walk, and continued his own work as a street performer. This led to his subsequent career as a passionate and prolific documenter of "the eccentric performing arts."

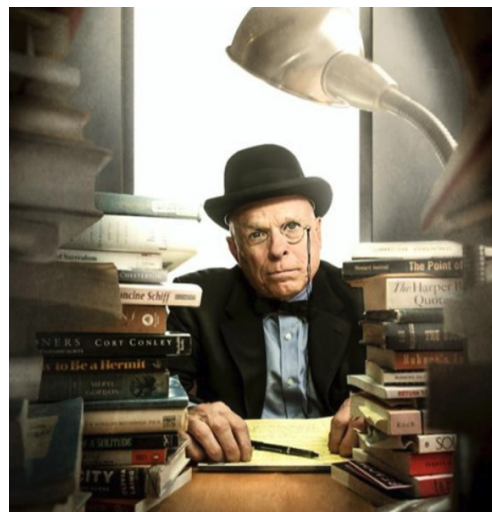


Photo by Kirk Marsh

He has photographed the Movement Theater Mime Clown Festival in Philadelphia, Circus Flora in St. Louis, the Big Apple Circus in New York, Cirque d'Hiver in Paris, and the Festival of Fools in Burlington, Vermont; and served as photographer in residence for The American Mime Theatre, 1975-2011. His photography has appeared in *The New York Times*, *The Village Voice*, *Time Out*, *Dance Magazine*, and in the books *Acrobats of the Soul* (Ron Jenkins, 1988), *Free to Act* (Mira Felner, 1990), *Le Mime Marcel Marceau* (Marcel Marceau, 1996), *To Reach the Clouds* (Philippe Petit, 2002), *Puppetry: A World History* (Eileen Blumenthal, 2005), *On the High Wire* (Philippe Petit, 2019), and *Out of the Shadows: The Henson Festivals and Their Impact on Contemporary Puppet Theater* (Leslee Asch, 2020). His work has been exhibited at Lincoln Center, the University of Ohio, Festival of Fools, the Ohio Theatre, and the Cornelia Street Gallery; and appears in the permanent collections of the New York Public Library at Lincoln Center, Yale Theatre Library, Harvard Theatre Library, and the Smithsonian Institution. He is the winner of the 2012 Coney Island Film Festival Award for the short silent film *The Ridiculous Romantic*, and the 2013 DeWitt Stern Local Hero Award from the Alliance of Resident Theatres.

In 2009, he launched the website Vaudevisuals (vaudevisuals.com), with the purpose of documenting and celebrating "the eccentric performing arts." Many of the photographs featured in this book originally appeared on Vaudevisuals. Updated regularly, the site also contains a vast number of video interviews conducted with performing artists. In 2019, he founded the independent imprint Vaudevisuals Press, which has published *A Clown in Our Town: A Tribute to Rob Torres* and *Rose's Royal Midgets and Other Little People of Vaudeville*.

John Towsen, author of *Clowns: A Panoramic History*, wrote in his introduction to

Jim's 2011 exhibit "The Clown UnMasked": "Like all fine photographers, Jim has more than just a keen eye and polished technique. He has an instinctual feel for his subjects, and, above all, their total trust."

Jim lives in Brooklyn with his wife, the dancer, fiddle player, and mom, Deborah Monlux.

LIST OF PERFORMERS

featured in the book's photographs

- | | | | |
|--------------------------------|-----------------------------------|-----------------------------|-------------------------------|
| Aiken, David 99 | Darkly, Dandy 176 | Honeywell, Robert 188 | McBeth, Brent 66, 175 |
| Allison, Chris 261 | Davis, Eric 45, 64-65 | Hutter, Gardi 30 | McCracken, Holly 32-33 |
| Amazing Amy 90 | Davis, Michael 174 | | McDaniel, Chris 161 |
| Anderson, Laura 267 | de Valette, Patrick 55, 191 | Iobst, Anne 147 | Mejias, Jason 259 |
| Animals Performance Group 136 | DeAngelis, Mike 136 | Iodice, Angelo 264 | Miclon Brothers 227 |
| Arcade, Penny 168 | Delfini, Angela 205 | Iwasa, Mariko 184 | Mikos, Mike 136 |
| Augustine, Kevin 144, 153 | Dennis, Denni 141 | | Miller, Jennifer 37, 70 |
| Avner the Eccentric 110 | DeSanto, Greg 60 | James, Emily 141 | Miss Ekaterina 103 |
| | Diamond, Noah 192 | Jane, Melody 192 | Mr. and Mrs. G 230 |
| Bachrach, Ilan 156-157 | Dobson, Mike 66 | Jaster, Mark 108 | Mitchell, Jenny Lee 182 |
| Bass, Beth Dodye 255 | Domenico, Joel 196 | Jelly Boy the Clown 200 | Mitler, Matt 46 |
| Beller, Jonathan 92-93 | Donnelly, Helen 204 | Jeske, Joel 47, 66, 175 | Moeller, Harold 130 |
| Berg, Laurie 124 | Drew the Dramatic Fool 194 | Jones, Alexis 146 | Monckton, Thom 140 |
| Beriss, Karen 217 | Dubin, Greg 213 | | Monday, Dick 216 |
| Bernard, Becca 86 | Dunn, Jay 218-219 | Kahl, Fred 201 | Monkey Do 232 |
| Bisker, Ellia 142 | Dyer, Eric 156-157 | Kallai, Yoni 250 | Monroe, Marcus 159 |
| Bixby, Nick 77 | | Kallo Collective 140 | Monseu, Stephanie 239 |
| Blackwell, Becca 70, 226 | Edwards, Jango 91 | Kallo, Jenni 140 | Mooky 152 |
| Blood, Mary Flores 275 | Eisenberg, Avner 110 | Kaplan, David 233 | Morgan, Matthew 158 |
| Bloom, Seth 114 | Ellis, Dikki 41 | Kaplan, Jonathan 82 | Motwani, Pratik 232 |
| Blue, Sean 133 | Engel, David 34 | Karas, Michael 187 | Mozgala, Gregg 128 |
| Bongar, Michael 179 | Engelke, Sarah Matilda 85 | Kaufman, Kaitlin 237 | Mullét, Jean-Paul 206 |
| Bonjo, Cassidy Rose 249 | Erickson, Rob 67 | Kaufmann, Deborah 75 | Munn, Elizabeth 104 |
| Bothe, Henrik 98 | | Keckler, Joseph 127 | Munoz, Gabriela 106 |
| Bowers, Bill 256 | Faye, Tammy 149 | Keppel, Woody 98 | Murray, Ryan Shinji 132 |
| Boyce, Alexander 252 | Ferguson, James (Tigger!) 72 | Klein, Kevin 146 | Murrin, Tom 94 |
| Brockington, Ashley 39 | Ferver, Jack 171 | Knobloch, Jalyn 92-93 | Muz, Julie Atlas 80, 229 |
| Brugman, Muriel 87 | Fraser, Mat 229 | Kron, Lisa 84 | |
| Burch, Laura Gwendolyn 246-247 | Fruchter, Ora 120 | Kubínek, Tomáš 212 | Nelson, Keith 51, 154 |
| Burgess, Hovey 214 | | Kuchler, Adam 238 | Newman, Harley 162-163 |
| Burns, Kelly Anne 116-117 | Gardner, Danny 66, 143, 175 | Kurppa, Sampo 140 | Nock, Bello 186 |
| Butch, Angela Buccinni 250 | Gelsone, Christina 115 | | Nosan, Jonathan 58 |
| | Gerstacov, Adam 111 | LaGreca, Jeff 48-49 | |
| Cadabra, Albert 272 | Gesmundo, Naomi Brenkman 230 | Lampert, Lorraine 38 | Okabayashi, Jon 156-157 |
| Calonge, Nikki 136 | Gesmundo, Ottavio 230 | Layton, Charley 119 | Oleszko, Pat 220 |
| Cameron, Jibz 70 | Gillette, Scott Halvorsen 156-157 | Le Gateau Chocolat 57 | |
| Cardone 248 | Gindick, Mark 238 | Lee, Raymond 146 | Pace, Gustavo 185 |
| Carneiro, Claudio 52-53 | Godwin, James 88, 96 | LeoNimm, Spark 164, 218-219 | Paraiso, Nicky 235 |
| Carr, Kevin C. 36, 59 | Gordon, Ain 40 | Leslie, David 155 | Paris the Hip Hop Juggler 215 |
| Castle, Sir Richard 271 | Gordon, Amy 52-53 | Levi, Amir 146 | Passer, Daniel 54 |
| Chadsey, Gillian 148 | Grabell, Scott 150 | Levine, Nina 32-33 | Pauli, Matthew 217 |
| Chap, Sabrina 173 | Great Dubini, The 213 | Liberata, Tania 92-93 | Pavlata, Sacha 42 |
| Chaplain, Hilary 177 | Great Fredini, The 201 | Lil' Miss Lixx 214 | Peck, James 232 |
| Chapman, Clay McLeod 135 | Green, Richard Kent 116-117 | Lohse, Deborah 228 | Penelope the Clown 237 |
| Christensen, Michael 223 | Greenberg, Bob 243 | Lok, Rob 61 | Pereda, Inda 236 |
| Chuma, Yoshiko 180 | Grimaldi, John 172 | Loy, Cornelius 113 | Perez, Aldo 193 |
| Cione', Tina 138 | | Lueck, Christopher 47, 260 | Peters, Sarah 232 |
| Conti, Nina 89 | Habacker, James 270 | Lugo, Nelson 231 | Petersen, Kyle 101 |
| Corn Mo 245 | Hall, Ward 134, 160 | | Pisoni, Lawrence 35 |
| Cornell, Kendall 73 | Hanson, Jarod 92-93 | Magic Brian 234 | Potter, Rich 195, 217 |
| Crabtree, Audrey 131 | Harder, Jennifer 118 | Mandell, Sabrina 108 | Propane, Betsy 242 |
| Crago, Darien 221 | Heroy, Glen 119, 125, 198 | Manley, Chris 236 | |
| Cremmin, Diamond Dave 50 | Hess, Jeff 100 | Marawa 151 | Quinton, Everett 254 |
| Crutchley, Jeremy 126 | Hey-Ya Brothers 47 | Markey, Erin 70, 208 | |
| Cunningham, Jon 245 | Hickman, Shereen 221 | Marsh, Kirk 246-247 | Radiohole 156-157 |
| | Hill, Murray 74 | Martin, Amber 257 | RealMan, Adam 62, 162-163 |
| D'Eustachio, Jacob 107 | Hoffbauer, Patricia 240 | Martos, Ambrose 105 | Red Bastard 45, 64-65 |
| Damm, Jan 210 | Holsopple, Ryan 156-157 | Matlock, Michelle 226 | Ren Lay, Judith 269 |
| Dancenoise 147 | Holtzclaw, Matthew 262 | May, Salley 122 | Reno 44 |

Rev. Billy 69	Watson, Shelly 102
Reynolds, Timony McCown 68	Wau Wau Sisters 31
Rhodes, Carla 178	Weaver, Lois 83
Richardson, Drew 194	Weber, Justin 265
Richter, Michael 47	West, Tyler 258
Riley, Tiffany 56	Wilfredo 189
Rivera, Dina Rose 188	Wilson, Wayne 191
Rivera, Mike Smith 116-117	Wolf, Buck 162-163
Robbins, Todd 129	Wright, Rae C. 211
Romaine, Jenny 70	
Roper, Matt 189, 192	Zaloom, Paul 97
Rosado Jr., Sr. Pedro Juan 76	Zero Boy 64-65, 166
Rozzi, Chris 64-65	Zigun, Dick D. 134
S.D., Trav 242	
Samelson, Peter 202	
Sapora, Andy 164	
Scheer, Stoph 120	
Schott, Gregory G. 92-93	
Schultz, Billy 139	
Scobie, Bradford 271	
Scotty the Blue Bunny 150	
Seal, Jeff 236	
Seid, Lori E. 81	
Sexton, Lucy 147	
Shanks, Armitage 43	
Shapiro, Summer 222	
Shaw, Peggy 83	
Shaw, Will 207	
Shelden, Seth 192	
Shirey, Sxip 268	
Shoshinz, Yanomi 121	
Sikoryak, R. 123	
Silver, AJ 264	
Sincerely Yours 112	
Sirugo, Carol Lee 82	
Slaw, Jen 169	
Smith, Jonathan M. 243	
Solomon, Tanya 190	
Somers, Chloe 225	
Steingraeber, Ellie 266	
Straus, Peter Daniel 59	
Talen, Billy 69	
Taylor, James 251	
Thomson, David Hamilton 240	
Those in the Nose 32-33	
Tigger! 72	
Torkova, 253	
Torres, Rob 71	
Towsen, Nat 137	
Trautman, Michael 203	
Tropicana, Carmelita 170	
Troyano, Alina 170	
TruDee 228	
Truscott, Adrienne 263	
Turner, Jim 165	
Tuths, Evelyn 32-33	
Tweedy 34	
Vath, Jenne 255	
Velvet Crayon 199	
Venardos, Kevin 244	
Wall, Thom 183	
Walters, Matt 192	
Ward, Carlton 70	

RESOURCES

Jim R. Moore's blog: vaudevisuals.com

Jim R. Moore on Wikipedia: [en.wikipedia.org/wiki/Jim_Moore_\(photographer\)](http://en.wikipedia.org/wiki/Jim_Moore_(photographer))

Jim R. Moore on Instagram: [@jimrmoore_eccentric](https://www.instagram.com/jimrmoore_eccentric)

Jim R. Moore on Twitter: [@vaudevisuals](https://twitter.com/vaudevisuals)

CONTACT

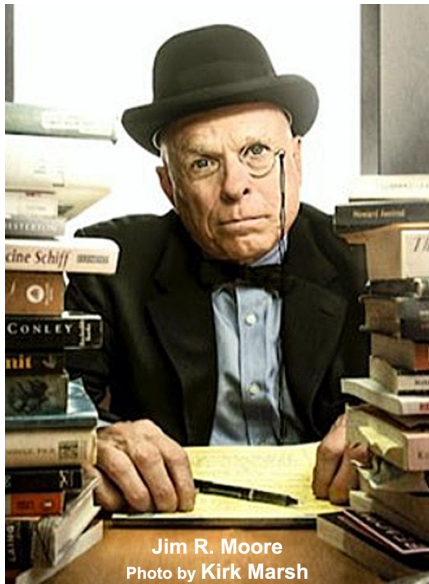
To schedule an interview or request a digital gallery of *Don't Miss This!*, please contact Baron Otto von Tu: info@vvpress.com.



BWW Interview: *Don't Miss This!* Photographer Jim R. Moore Chronicles a Decade of Eccentric Performing Arts

Jim R. Moore turned his love of the eccentric performing arts into a photographic collection in *Don't Miss This! A Decade of Eccentric Performing Arts*, due out February 1

A former street performer in New York City, Jim R. Moore turned his love of the eccentric performing arts into a photographic collection, *Don't Miss This! A Decade of Eccentric Performing Arts*, due out February 1, 2022. Got to chat with Jim on his photographic expertise and experience shooting his fellow eccentric performing artists.



Thank you for taking the time for this interview, Jim! With millions of photos you've taken, what parameters did you put on yourself in choosing the images for *Don't Miss This*?

Choosing the photographs was very difficult. I had to narrow the number of images from quite a few thousand to about 500 first. I had many that I really liked but had to cut due to the edit.

Your chapter titles seem very straight forward, with your ten chapters starting with year 2010 and progressing through year 2019. Chronological order must have been one of the easier methods of

categorizing your images. What were your sub-categories from there?

I wanted to assure that I had a wide category of 'eccentric' performers in the book, so I selected images that fell into the categories I shot. Clown, Variety, Performance art, Burlesque, Circus, theater.

How did you decide to include only four essays from associates in the front of your book?

I had these people in mind for the essays since I love their work and they express themselves very well on the written page.

What is your favorite shot in the book?

That is an impossible question to answer since I really love all the shots in the book!

Were there venues you frequented that presented these eccentric performers you shot?

The venues that produce shows I photograph are many. The performers I photograph sometimes work in different venues depending on the type of show they are in.

Are any of these venues still around today?

All of the venues featured in the book are quite active today as they were ten years ago when I began shooting for the book.

Any of the eccentric performers you shot in 2010 still active in their performing?

All of them are still performing today!

Were earlier shots taken of performing friends?

I photographed many of my peers when I was performing and shooting.

Did you have an opening spiel in



approaching artists to shoot that you weren't friends with?

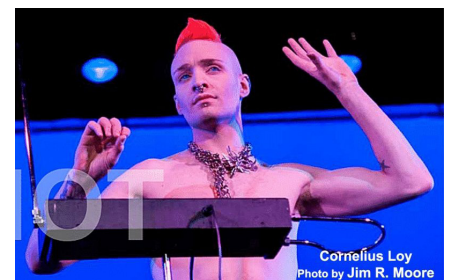
Yes! Since my blog Vaudevisuals is about 14 years old now, I would refer them to visit the blog and see what I had done with previous performers. Mostly shot their shows and sometimes did a video interview.

How many friends did you shoot for free before getting paid for your photographic talents?

I have been photographing performers for over 40 years. So, yes, I did many in the early days for free.

You started photographing performing artists in 1970s. Do you remember the camera you were using then?

I have been through many cameras and types. Film and now digital. The early photographs I shot with a Nikon F camera or FTN. I had five different lenses for that camera - 20mm, 35mm, 55mm Macro, 85mm and 150mm. They all were used extensively during that time.



This article originally appeared on the BroadwayWorld website:

<https://www.broadwayworld.com/los-angeles/article/BWW-Interview-Dont-Miss-This-Photographer-Jim-R-Moore-Chronicles-A-Decade-of-Eccentric-Performing-Arts-20220110>



Did you “upgrade” your photographic equipment as newer models came along?

I didn't start shooting digitally till late in the game. I was so use to my method with film. The film I used and the developer I used to make a picture look a certain way. I wasn't sure I could duplicate that look with digital since I wasn't knowledgeable of what was possible.

What camera do you use today?

I have three cameras that I use today - Sony A7c, Sony RX100M7 and a Fuji X100T for street shooting.

How many years of negatives do you have archived?

My performance negatives begin in 1970 and go through 1997. I am not sure how many negatives/slides I have in my archives, but it must be in the thousands.

Are your earlier photos converted to a digital archive?

I scan the earlier work when I need them in a digital form. I have a great Nikon Coolscan 9000 that scans many of the formats I shot.

As a professional photographer for decades, what is your thought of smartphone photography?

The cell phone has become an amazing camera. Every model of any phone that comes out always seems to be upgrading the camera features more than the

phone features. They are great tools, but I still like shooting with a camera better.

Was shooting for *Crawdaddy!* magazine your first professional photo gig?

I shot for a rock magazine called *Zygote* which preceded *Crawdaddy!* by a few years. One of the shows I photographed was John McLaughlin and the Mahavishnu Orchestra in Central Park. That concert was recorded and is available on CD. Amazing show!

Who was the first big-name celebrity you shot?

Celebrity? Well, I went on tour with Jethro Tull (Ian Anderson) for a few weeks during his big days of Rock & Roll. I am really not a “celeb” photographer.

What was your most challenging celebrity shoot that resulted with shots beyond your wildest dreams?

I photographed George Carl in my studio. He was one of the world's funniest physical comedians. He appeared on the Johnny Carson show many times. But not known to the public in general. The studio shoot was so much fun and the photographs of him came out so wonderful since he was just damn funny all the time.

You studied mime, became a street performer, and founded Hudson Street Studio in the late 1970s to promote variety artists. Do you still have the itch to perform?

Performing was such a high. Feeling the admiration from the audience is so special and really can't be replaced with anything else. So... YES. I miss that but in order to earn that, you must spend hours perfecting your craft. I realized I enjoyed shooting more than rehearsals.

What cosmic forces first brought you and Philippe Petit to become roommates and eventually friends?

I became friends with Philippe when he first set foot in New York City. He performed on the plaza of the 42nd Street Library early in his arrival in New York. I recommended that location to him since I had performed on the steps and knew it would be a good spot for his “circle.” After his first show in New York City, we went and had a lunch and talked about his idea about putting a

wire in New York City. I was game to help him document locations and so began our working friendship which today is a decade-long friendship. He shared my loft in Tribeca for a few years after his engagement with the Ringling Bros. Circus ended.

Was your chest bursting with pride when *Man On Wire* won the Best Documentary Oscar in 2009?

Yes indeed! Many of my photographs and I appeared in the film, and it is so well crafted. The editing is wonderful. The story is wild!

What's in the near future for Jim R. Moore?

I continue to photograph the world and my passion for theater is now being extended into my new publishing venture Vaudevisuals Press. I have a few books coming to me from wonderfully odd performers and a tribute to my good friend magician Jeff Sheridan. Work is good if you enjoy what you are working at, and I do!

Thank you again, Jim! I look forward to picking up a hard copy of *Don't Miss This!* when it becomes available for presale February 1st.

To order a presale copy of *Don't Miss This! A Decade of Eccentric Performing Arts*, beginning February 1st, visit vvpress.com. The book will then be available through all standard book sellers online and in stores beginning May 2022.

